

Independent Inquiry: The Representation of the Female Gaze, Is there an underrepresentation and sexualization of females in photography.

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In this dissertation as part of independent inquiry, I have looked into the representation of the female gaze: is there an underrepresentation and sexualization of females in photography? The female gaze is a feminist film theoretical term representing the gaze of a female viewer. It is a

response to the feminist film theorist Laura Mulvey's term "the male gaze", which represents not only the gaze of a heterosexual male viewer but also the gaze of the male character and the male character of the film. Feminism is the advocacy of woman's rights on the grounds of the equality of the sexes. The underrepresentation of females throughout photography is insufficient or disproportionately low representation. Whereas sexualization is to make something sexual in character or quality, or to become aware of sexuality. Sexualization is linked to objectification. The "gaze" is a term that describes how the viewers engage in the visual media. However, the "male gaze" invokes the sexual politics of the gaze and suggests a sexualized way of looking that empowers men and objectifies women. Undertaking psychoanalysis, Mulvey argued that the traditional Hollywood films respond to a deep-seated drive otherwise known as "scopophilia": that is, the sexual pleasure which is involved in looking. Mulvey did argue that most popular movies are filmed in ways that satisfy masculine scopophilia. Visual media that responds to masculine voyeurism tends to sometimes sexualize women solely for a male viewer. As Mulvey wrote, women are characterized by their "to-be-looked-at-ness" in cinema. A woman is a "spectacle", and a man is "the bearer of the look". The male gaze can take many forms, but can be identified by situations where female characters are controlled by, and mostly exist in terms of what they represent to, the hero.

*What counts is what the heroine provokes, or rather what she represents. She is the one, or rather the love or fear she inspires in the hero, or else the concern he feels for her, who makes him act the way he does. In herself the woman has not the slightest importance.* Is there a Female gaze? Many films and photographs that represent a women's desire do so in a "non-gaze" related ways. A woman's desire is the best expressed through sensation rather than a gaze that may evoke the cliché that male desire is "visual" whereas women's is sensory. Moreover, men's inner lives have always been conveyed via sound and sensation.

Should we celebrate the female gaze with women photographing women? Why are women underrepresented in photography? Women have historically been underrepresented throughout art history itself. This implies that men have dominated the majority of all creative and artistic fields. The statistics show that only five percent of pictures are actually used by publishers that are taken by women. Whereas just only two percent of photographers are registered on the books of commercial agencies. Landscape photography has improved for women in recent years. In photography now “The female body is sexualised and can be objectified”, for example, American photographer Cary Fagan’s photography, is a pushback from the digital worlds. However, it may be consumed digitally – for instance, the cover for A\$AP Rocky’s *Testing* and VHS footage for Solange’s *When I Get Home* was most likely to be first seen on Instagram by most of her fans. The twenty-eight-year-old is well known for shooting in film, which is a process he has been perfecting over the decade. Based in Texas, Fagan’s images lead the viewers through the mystery of the grainy charm and the offbeat angles that are achieved with a film camera as he as a photographer explores his fascination with the female form. “I hope to strike human imagination when my work is viewed upon by others”. He explains “I like to think that there is a sense of simplicity with a tease of minimalistic flavour.” One of his latest series called “Pale” is a dreamy narrative mainly of beaches, bedrooms and beauty. “These photos are taken are taken through different tastes of inspiration from things I see on the internet, witness in person or through emotion”. Fagan explains continuing, “I generally create the story as the photo is being processed. I enjoy the idea of my viewers creating their own stories for my photographs. I think art is interesting because of how subjective it is; you and I can look at the same thing, but you can see something completely different. I have a deep love for this planet and everything on it. I think the female anatomy is the main source of inspiration for any creative outlet”. Objectification in the Fashion industry and Fashion photography itself means to treat or view people as objects. NOMAS, the National Organization for Men against sexism, has a somewhat more in-depth definition of objectification: “Objectification [is] portrayals of women in ways and contexts which suggests

that women are objects to be looked at, ogled, touched or used; anonymous things or commodities to be purchased, perhaps taken; and once tired of, discarded, often to be replaced by a newer, younger edition; certainly not treated as full human beings with equal rights and needs.”

The media’s narrative of women tends to place their value on their sexual appeal for the man’s gaze, which only adds to this perception of female beauty and the impossible pursuit of perfection. Whether it is the whole body or just parts of it, this type of objectification can result in stripping women of dignity and can end up playing a role in the mistreatment of women principally for sexual gratification. Dehumanization of women also can increase the levels of violence against women. Fashion brands thought themes of gang rape, sexual assault, stalking or gender based violence to mention a few would be the best catalyst to sell a dress, earrings or perfume. Sexual references towards black models historically do lie in the slavery mentality where a black women’s body was owned for sexual gratification or also for slave breeding. In “Stereotypes: Negative Racial stereotypes and Their Effect on Attitudes Towards African Americans”, slave owners perpetuated the stereotype that black women had insatiable sexual appetites and that they were promiscuous. Hence, why they were branded with the identity of a ‘Jezebel’. Jezebel stereotypes were actually reinforced in an international fashion magazine called Numero, which did an editorial spread back in 2009 called ‘Best Friends’ where black model R’el Made appeared to be topless in every frame next to a clothed model called Melodie Dagault. R’el had been staged in what appeared to actually be a subordinate role where she rarely makes any eye contact with the camera and is the sexual object. It could be argued that fashion and editorial photographer Terry Richardson who photographed NSFW images that featured a model called Vanessa Veasley in the Supreme’s collection.

There is also an underrepresentation and sexualization of females throughout history. In ancient art the hyper sexualization of a woman’s body has always seemed to be present. In 1468,

Sandra Botticelli's "The Birth of Venus" was portrayed as an idealization of body image by painting and capturing long, luscious hair, supple skin and large breasts. This could be considered that this was a radical thing to do, since the Renaissance era focused on mainly Christian themed art and that nude were rarely shown. The 20th century, Pierre-Auguste Renoir had painted woman nude mainly doing domestic work, however his pieces show the emphasizing a woman's role in society as being submissive and serving to men. Whereas, Paul Gauguin had exploited the bodies of Native Tahitian women by stereotyping them but also doing it in his paintings as well as manipulating them to become his mistresses. Male artists that paint female nudes can continue, however this was not the only issue for women.

Apart from being mainly exposed, criticized and of course hypersexualized, female artists rarely ever received any recognition for their own artwork. Women eventually stood up to the oppression and the lack of representation. As the time progressed, more and more women became bothered by the issue. For example, Yoko Ono was one woman that had used art to express herself by doing a performance piece. She sat on a stage and invited the audience to approach her and cut away her clothing. Ono then presented a situation in which the viewer was then implicated with the potentially aggressive act of unveiling the female body, which we all know was objectified. However, at that moment, the way she presented her own body as an artist made a statement.

Should we celebrate the female gaze and female photographers?. Sally Mann is an American photographer born in Lexington, Texas on the 1st of May 1951. She is mainly known for her large format black and white photographs, capturing the most intimate and the most sentimental moments of her own young children. She is one of America's most well renowned photographers, winning numerous amount of awards for her work such as the Guggenheim Foundation grants and Reynolds Price from TIME. Another photographer called Juno Calypso, who is a London based artist, mainly working with photography, film and installation. She

studied photography at the London College of Communications. While she was there Juno began taking pictures of herself disguised as a character called *Joyce*. In 2015, she decided to take herself to a romantic themed hotel in America. She decided to disguise herself, posing as a travel writer. Throughout her stay, Juno managed to gain access to multiple rooms which she had used to stage a series of self-portraits. She studied solitude, feminism and desire through a dark comedy lens. Her work called *The Honeymoon* was awarded an international prize by The British Journal of Photography. Her other works such as *Joyce 1 and Joyce 2* are two further series of staged portraits in which the artist Juno impersonates a fictional young women called Joyce, representing contemporary ideas, struggles of beauty, seduction and femininity.

Annie Leibovitz is an American Portrait photographer born on 2nd October 1949 in Waterbury, Connecticut. In 1991 she became the first woman to hold an exhibition at Washington's National Portrait Gallery. By first starting off as the chief photographer of Rolling Stone to her position at Vanity Fair magazine, Leibovitz has captured the faces of many different celebrities such as Jennifer Lawrence, Leonardo Di Caprio, Angelina Jolie and many more other famous faces. This included John Lennon the day before he was assassinated, and inmates at a state prison. 1839 was the year of birth of photography, in the same year as Constance Fox Talbot was believed to be the first woman ever to have taken a photograph. A century forward where more and more women have been captivated by photography, which has been proving that for many creative minds it has become more of a respectable hobby. Fine art photography itself has evolved, as have female photographers who have expressed themselves more artistically, using images they captured as tools to expose the truths, fairy tales, stories and of course the most important of all is to communicate their art as artists. The landscape, portrait, fashion and photojournalism photography spectrum has become vast and diverse throughout the years. It has mainly been male dominated whereas now it's more female dominated, especially in their chosen genres in contemporary art.

Objectification in advertising - does sex sell with Objectification of women in advertising as well as photography? "Sex Sells" is one of advertising's oldest but well-known myths. "Women on View: Aesthetics and Desire in Advertising", the mechanisms of sexual advertising is an exploration of the effects of sexualized advertising, is posed by a sociologist called Esther Loubradou in a paper that was published with the exhibition. She submits that the advertisers goal was to persuade the customer and attract buyers. Sexual advertising "appears to have all of these ingredients" by titillating the emotional areas, transgressing taboos and appealing basic needs. Advertising has moved away from trying to explicitly selling a product rather than promoting an idealized lifestyle. If you looked at advertising in the 1960s and the 1970s they would often feature "partly raunchy" gestures. The internet today quickly disseminates images to viewers which makes brands, and of course advertisers, fight even harder for the attention of the consumer. The race for viewers has led to a massive major taboo, specifically in the world of fashion photography. Photographers such as Terry Richardsons' work mainly consisted of him taking photographs of models which some critics may have called in some way exploitive or perverse. Consequently, Richardson's career quickly plummeted throughout the years. The photographer himself now faces a series of sexual assault and harassment allegations. By comparison, German photographer Ellen Von Unwerth, who has a feminist approach to work: "The women in my pictures are always strong, even if they are also sexy. My women always look self-assured. I try to make them look as beautiful as they can be because every woman wants to feel beautiful, sexy and powerful. That's what I try to do". Today, it still remains to be seen if mentalities in the advertising world will radically change in the years to come. But for now at least the advertising world appears to be a long way off: "Even though studies document a decrease of salacious portrayal in advertising in recent years every third advertising image that features a women can still be regarded as sexualized".

Fashion photography and gender equality is a real problem at the moment with the fashion industry as well as the fashion photography world. Photographers such as Petra Collins have

become very popular across fashion adverts, glossy editorials and music videos. It is easy to see why. She has shot with many familiar faces celebrity wise such as Kim Kardashian, Selena Gomez and Rihanna. Photographing for magazine covers such as Teen Vogue, CR Fashion Book and Glamour but also made and created ad campaigns for Nordstrom and Gucci. She has made a name for herself in an industry which is very much more dominated by men. “If you look at the most successful photographers in the world, the top ten are all male, except for the husband and wife team Inez and Vinoodh,” explains the actress and photographer Amanda de Cadenet. Photography has been a male-dominated business since it began”. The founder of Girlgaze which is a platform which exists to support young females identifying photography talent. In the advertising world we find an even worse situation. According to women’s commercial content creator platform Alreadymade, the data from major photography publications and awards organization (PDN, Clio and Lurzer’s Archive) had recorded that male photographers made up between 89 and 96 percent of those in advertising categories between 2013 and 2017. Jill Greenberg who had already after more than two decades by working successfully in the art world and commercial world (her clients have included Urban Decay and Hulu). Women make the decisions of mainly about 85 percent of household purchases “that includes cars and computers, not just Tupperware or food. I continue to see male photo assistants - you know, kids - get hired and start working so much more than me,” she says. “And some of them are good, and that’s great and I get excited for them, but some of them are not good.” Greenberg’s observations for the first part of the problem that arises from female photographers actually have a much harder time “making it” than their actual male peers. That being both a negative for women who actually want to be photographers, but also negative for women in general. All in all, it means that women will continue to see that advertising and editorial are shot mostly by men, who will be the ones making the decisions about how women of all stripes are portrayed.

“We need to have a say in how we’re represented,” de Cadenet states. “What I see with women photographing other women is that we find the same nuance. We often find different things interesting and beautiful and sexy and charismatic than when men photograph women. I think a lot of it, unfortunately comes down to sexualizing.” If the past year’s news cycle has proven anything, it’s the way that models feel free on set shouldn’t be ignored. There are accusations of inappropriate and also abusive behavior that have been leveled against big league fashion photographers such as Bruce Weber, Mario Testino, Patrick Demarchelier and of course Terry Richardson. While some women are in no way immune to the temptation to abuse power, it is hard not to notice that the majority of the powerful photographers accused of misconduct are actually men. Regardless whether that speaks to differences between the men and women’s ways of relating to the models on set, the disproportionate number of men that actually reach powerful positions in the photography world and industry or something else entirely, however the points still remain the same: there are a lot of lens-wielding dudes out there who haven’t actually been using their positions for good. If you’re a designer, editor, actor, singer/songwriter, ad professional or anyone else who is in the position to actually hire a photographer or videographer then you should if you can hire as many women as you do men. “To shift the balance of power is going to take time.” de Cadenet says. “We had to fight to get in here, but we’re in, so let’s bring people in with us. We’re in the room. Let’s take the doors off the room.”

There are abstract conversations about the representation of women in the media, but it’s hard to pin down exactly what they mean and when they are accurately applied. Faces: Facial features and more importantly eye contact help the viewer to make a more personal connection with a subject. However, if the face is obstructed in a photo then it is much easier to regard the body in that is in question as an object that serves a purpose rather than an individual with emotions and history. Visual Distance: this is viewing a subject from afar, through a window or a visible camera lens, and implies that the subject doesn’t know he or she

is being photographed and therefore can negotiate his or her agency, giving power to the viewer. Agency and ability: meaning that the subject appears to be in control, willing and making an active choice about the photo itself along with the photographer then that is a good thing, if not then that is objectifying. The major problem with this issue is that it is a slippery slope. Whilst we are all for pointing out the subtle sexism and objectification that may otherwise goes unnoticed, it is also very important to remember that sometimes art is a function of, and a commentary on, those two same things. When we apply these same rules to fashion photography for example, that is where things are bound to get tricky. We have already seen how objectifying fashion can be wildly put off. That brings up an age-old question between fashion and art: does fashion have the ability to comment on these issues, or to embrace female beauty as an artistic form? Or is that a privilege restricted to artists alone?

Photography such as glamour, fine art and nude, lingerie and even swimwear photography - all of the above involve certain levels of nudity. #WomenNotObjects campaign which was launched by an Advertising Executive called Madonna Badger, is calling on advertising itself to put a stop to objectifying women mainly for marketing purposes. As photographers, do we really have a responsibility in controversy? For example, sex is in every visual genre: such as conceptual art, film and photography. It is not an underground current; it is in your face constantly on a daily basis. The campaign focuses on the problem of using sexualized body parts of women in a commercial capacity. We might fully accept and agree with the precept of equality, frown on sexism and generally treat women with respect in our personal lives. Badger, co-founder and chief creative officer at New York agency Badger & Winters, was originally inspired by a Google search and decided to raise awareness about the way in which women's bodies were used to sell pretty much anything. The loss of her children in a tragic house fire back in 2011 had made her see her industry in a different guise: "I want my life to have a purpose". The video of the campaign had been released and it has gone viral. UN Women tweeted about it and it got support from celebrities such as Ashton Kutcher, Alanis

Morisette and George Takei. But will it have an actual impact on the advertising industry? Unless the US Congress passes a bill to that effect, many very much doubt it. The goal for her campaigns is not only to get results, but also to generate a discussion.

In today's world there are so many different female photographers that are mind-blowing and that are redefining contemporary feminism. However, women are usually depicted in fine art or often nude. Less than six percent of artists in the Modern Art section of the Met are women, and across the museum, eighty-five percent of the nudes depicted are female. The most well-known women in art are usually not actual artists but the subjects as they are seen through the eyes of men sexually. Why do considerations of women mainly focus on sexuality first and then an intellect second? Why don't female artists tend to achieve the same success as their male counterparts? If we acknowledge that these and related issues may be limiting the potential of half of the world's population, then what can we do about it? For us, some women may be asking these very questions through their work. If the male gaze has actually defined the women in art throughout history, then perhaps we might consider the rising importance of the female gaze - that is, women seen throughout a woman's eyes. Female photographers that are reframing femininity contemporary culture with sensitivity, subtlety and wit are : Sarah Maple, Tomoko Sawada, Holly Andres, Lulu Lovering, Laura Stephens and Holly Andres.

Sarah Maples work consists of being brave, bold, self-assured and satiric. She is one of England's most important and of course influential feminist artists. Since she graduated from Kingston University back in 2007, she has established a refreshing and powerful visual voice. The majority of her work explores what it means to be a young woman, and moreover, a young Muslim woman in the 21st century. Whereas, if you look at Tomoko Sawada's work hers consists of making herself into hundreds and thousands of unique women. She is one of the more established feminist artists on the list. Japanese artist Sawada is interested in identity, individuality, sexuality and stereotypes. In her images, she uses consuming facial expressions

to become many different characters, each with a unique story. But every character is compelling. The power of her becomes apparent when these characters are contextualized in the series of her work she does. Whether that she's portraying schoolgirls or potential wives, each series explores complex ideas surrounding a woman's place and status in contemporary Japanese society. Also Lulu Lovering, who like the artist Sawada, the Vermont-based artist uses self- portraiture to explore identity. Unlike Sawada, Lovering is principally interested in the internal narrative. While struggling with intense shyness and how to communicate her feelings verbally, she began using photography as a way to express herself. The resulting photographs when examined carefully are emotionally intense and endlessly compelling. Each still seems to capture that incredible feeling of being uniquely in sync with another human. Again, perhaps because Lovering herself is mainly so emphatically, consciously in-sync with herself.

Laura Stephens is another artists who won awards for her series *Another November*. The Paris based British artist specializes in photographing heartbreak. She explains to LensCulture, "whilst adjusting to being a single woman, I started to create a photographic narrative based on the experience of losing love". The photographs that she has created look to many like oil paintings by the old masters themselves but feel as fresh and advocate as the most oncoming chill of autumn. With this mosaic, women, friends and acquaintances met on the street, Stevens illustrates the universality of emotional breaking and rebuilding. Another female artist called Holly Andres who is an American Photographer who photographs mainly adult women. Some of her most compelling explorations of contemporary femininity explore the transition from being a girl to womanhood. In her Sparrow Lane and The Trail of Sparrow Lane series, Andres' story tells of young girls "in search of forbidden knowledge..." and represents the potential loss of innocence. Her work is mainly saturated, cinematic finely detailed and vaguely ominous. Combining the strangeness of Shirley Jackson also with the baldness of Nancy Drew, Andres provides a metaphorical map tracing the main ridges and the valleys of puberty throughout her work. All in all, all of these female photographers and artists are reframing

femininity and contemporary culture with sensitivity, subtlety and of course wit in all their pieces each female feminist artist and photographer creates. Feminism is similar to the women's movement, feminist movement and of course female liberation. One who believes in the social, political and economic equality of the sexes.

The issue is, is that it focusses on intergenerational dialogues, debates and strategies of feminism in photography and considers the immense contributions by different artists whose work does articulate or sometimes interrogates the representations of women in the media and today's society. Also, the aspirations and demands of the feminist movements have changed dramatically. For example, a century ago women had protested to obtain the right to vote. Whereas, today women are leading from senior and influential positions in politics and business. Even celebrities have taken up the mantle of feminism, while movements for women's advocacy have earned wide exposures internationally and all over. However, the struggles still seem to endure. As an example, musician and artist Beyonce has landed an advocacy of commercial hit with her provocative visual album *Lemonade*. In contrast, in Pakistan the social media star Qandeel Baloch is killed for her self-expression on the social media app Instagram which is a platform well known for influencers and social media stars. Also, transgender actress Laverne Cox graces the cover of *Times* magazine, however trans individuals still face the daily threat of violence all the way through from Detroit to Johannesburg. The photographer Zanele Muholi, who has spent her whole career mainly documenting the LGBT (lesbian, gay, bisexual, transgender) women for posterity, uses the photograph to be the record of a life lived, the proof of existence itself. Whilst not all artists address feminist politics explicitly - and what exactly defines such politics varies widely - they are each, in their own ways, concerned with how women are envisioned by art, culture and also memory. All of their work underscores how photography has shaped feminism as much as how the world of feminism has shaped photography. In the July issue of *Harper's Bizarre*, actress and model Emily Ratajowski reasserts her inability to separate the "sexualization" from

the biological fact of having a female body to Wolf, who in actual fact declares her as an “outspoken feminist”. She challenged the haters with a topless, in your face Instagram alongside Kim Kardashian. “In case you don’t recall, this “challenging” of the “haters”. Ratajowski has been working this sexualization = liberation angle ever since she had first discovered it, way back from when she first starred in the video for Robin Thicke’s anthem “Blurred Lines,” where in the role she played the “naked accessory.” When questioned about whether or not the video was sexist, she had told the Esquire. “I think it’s actually celebrating women and their bodies.” Ratajowski says that celebrating women and their bodies in the “clean” version of the “Blurred Lines” music video by Robin Thicke.

Wolf, who actually lost the plot, way long ago and never actually recovered it, actually expresses enthusiasm at the model Ratajowski’s Slutwalk/Playboy Feminism Ideology. “Her politics,” Wolf writes, “especially about the body (show off), attention (why should women not want it?), assertion and self-acceptance occurred to me as mostly very good news,” Wolf, like the third wave she’s aligned herself with, accepts an “if you can’t beat ‘em, join ‘em” approach seeing self objectification as the only possible way and solution to porn culture: “Her peers, the children of pornographic culture are doing just what they should do, given the wash of objectified, naked bodies everywhere. They are engaged in establishing a new narrative to reclaim the body”.

However, what could be even more provocative then having an interview with a naked lady talking about the innate empowerment of self objectification? Whether or not people want to believe it or not but Lena Dunham’s body is no less objectifiable than Ratajowski, although the latter is more likely to be encouraged and commodified. “There is an idea that if a man enjoys a photograph of a nude women or even if he likes your short skirt, he’s taking something away from you,” Ratajowski says”. “It’s not right. sex is normal. Desire is normal. Attention is normal, and that’s okay. That’s really what slut shaming is, right?” Ratajowski complains that when she

posts nude (or even near nude) photos of herself online, she gets comments from men along the lines of, "Oh, sure go ahead and reclaim your sexuality, I got my rocks off." "Reclaiming one's sexuality in a culture so rife with sexual violence that we can't seem to imagine sex without it is something that's difficult even to imagine. The kind of comments that Ratajowski also gets on her Instagram posts are comments like the message conveyed is an accurate one. However, posting sexualized photos of our naked breasts online really isn't "for us," otherwise we wouldn't post them on the internet. It is for others to look at and enjoy - if it weren't, we'd probably leave them be, badly lit, in unflattering or neutral poses, just as they are, rather than perfected and presented and popped up, tanned and made pert with ice cubes for the viewer, posed in the most unnatural ways in order to be more easily gazed at and consumed. There is a reason interviews with men are not proceeded by gigantic photographs of the interviewee nude atop a horse, in incredibly awkward positions. That Wolf and Ratajowski can't actually be bothered to even consider and acknowledge why that is should even provide some insight into the legitimacy of their analysis. Even as impolite as it is to say, it can't be denied that the only reason Ratajowski is being asked to speak on such matters is because she as a celebrity, actress and model is because she defends the very status quo she imagines herself to be challenging.

To round up a conclusion on my dissertation into the independent inquiry research which was to look into the representation of the female gaze: is there an underrepresentation and sexualization of females in photography, I have definitely researched into all areas and aspects of the topic. Mainly because when you're looking into things, for example such as feminsim, the female gaze, male gaze, theories, sexualization and objectification in the fashion industry as well as the fashion photography industry, you can clearly discover and find out that a lot of women in these areas are very much underrepresented and sexualized. Even by photographers for advertisements. Whilst female photographers are trying their best to become powerful women in the photography industry research does show that to date photography has been a

very much male dominated industry and not a lot of women are being created or represented enough to show that all women are powerful, regardless of what career they do. Whether they're an artist or not. Also the fact that looking into more research for my independent inquiry has shown and depicted that a lot of female celebrities have come under fire for displaying and posting their own photos and opinions on feminism and of course being sexualized, objectified and treated in a manner where they're sexualized and receiving negative comments on their social media such as Instagram. Especially because of the fact that their photos that they post may seem to provocative for social media and of course for anyone that is looking at their pictures that they post on their Instagram account. However, overall, I have felt that what I have researched for my independent inquiry for my dissertation about the representation of the female gaze: is there an underrepresentation and sexualization of females in photography. I have felt that I have managed to dive into as much research to cover all aspects and areas even topics that have come under the research of what I have been looking at for my independent inquiry dissertation. For me feminism is very important because it shows that all women should feel empowered and strong, but not take any rubbish from anyone. It is also important to think that the majority of females are still very much underrepresented in what we do. We're either judged, mislead, underrepresented or in fact even sexualized, all because we are female and because of the industries that we are working in. Especially if you're a female artist, photographer, model, actress etc. There will always be that misconception or even the under representation that someone will have on us females as a whole, regardless of what kind of career we do they'll always be something that someone has to say. Although in recent years that has been a radical change with more females standing up for what they believe in and of course fighting for their own rights and what they believe in as part of their movement in today's world and of course today's society and what is going on not in just one continent but all around the world. Most women are known for being sexualized in any type of job even underrepresented by males. the majority of the creative industries are male dominated.

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