

Annotated Bibliography

Presented are ongoing investigations and research into interconnected relations between feminism, the arts and the practice of spirituality. Across the three years of exploration into the philosophical, theoretical and even practical elements of the field, various forms of media have become beneficial in developing said research. While all texts included are more-so recent, they accompany both historical and modern accounts of the craft and its theories; sharing concerns and debates about the treatment of being a woman and the impact within the arts.

Broadly, acquiring these resources forms the theoretical, conceptual and context for my creative practice. Engaging with these texts provides information and questions surrounding ethicality and representation of female led works surrounding the art industry. Including, engaging with symbolic and spiritual text in order to understand where most of the female critique stems from.

Dickens, R., & Torok, A. (2021). *Missing witches: Recovering true histories of Feminist magic*. North Atlantic Books.

Missing Witches discusses the interchange of witchcraft and feminism, specifically revolving around the 8 sabbats introduced through the Wheel Of The Year. Written by witches themselves, the authors inform of historical witches, the sociopolitical culture and the study of their impact on the modern day spirituality and artistic culture. Acknowledging the impact of the revived position of the Witch, Torok and Dickens brings forth the complications of erasure, sensationalism and sterilisation whilst petitioning for the social, personal and political transformation of witchcraft.

Missing Witches includes various forms of the arts, from painters to writers varying in severity of affiliation to the occult from HP Blatvasky to Monica Sjoos. In relation to my body of work, operating towards the exposure of my own craft aids in my own reconciliation. Coinciding with Toroks and Dickens beseeching of independent spokesmanship of a woman's right for free speech.

Pollock, G., & Parker, R. (2020). *Old mistresses : Women, art and ideology*.

Bloomsbury Academic. (Original work published 1981)

In *Old Mistresses* Pollock and Parker dissect the term 'feminine' surrounding the compromise of great art. Critiquing the sexism coursing through art history leads to Pollock and Parker's endless research into understanding how such knowledge contributes to understanding contemporary female artists. Further demonstrating how changing historical social realities of gender relations; providing the vital versions of women artists and their translations of first hand gendered conditions. Originally sourced by Pollock and Parker from their own work, displaying the importance of discovering the past.

Arguments within *Old Mistresses* focus heavily on the dominating presence of the white male, the intrusion of stereotypes affecting artwork produced by women and the female treatment during the study of the arts. All the while, further showing the importance of how such knowledge enables us to understand art by contemporary artists, who are women, and how they can contribute to the changing self-perception and creative work of artists today. Pollock and Parker's book is significant within my

practice as it provides the root structure and framework for my investigation, ideas and research.

Gregory, P. (2023). *Normal women: 900 Years of making history*. William Collins.

Normal Women introduces a collection of records featuring documentations of female led initiatives, whether that was involvement in War, building ships/houses/corn-mills, witchcraft and committing crimes. Starting in 1066 and leading up to 1994, Gregory lists all accounts and historical context of when women took the 'man's job'. This can be applied to any art, in the interest of inspiration, or understanding the timeline of the women's revolution; the complex organisation of protests, riots and radicalism. Thus, providing beneficiaries to this thesis as all of which influenced women's right to access art.

Normal Women applies historic context alongside many art and artists, furthering recognition for female artists that had been lost during time or lack of archive; detailing trauma, motives, and success or unfortunately failure. Although Gregory's book does not directly discuss forgotten artists directly, we can establish that women are regularly being dismissed as workers or providing leadership roles regardless of what position they are attending to. Applying this to my own set of research, Normal Women reminds me that by looking at less relevant artists could put virtue into more useful context in my own arguments, as well as highlighting the importance of the process rather than the outcome.

Chollet, M. (2022). *In defence of witches: Why women are still on trial*. Picador.

In relation to *Old Mistresses* and *Missing Witches*, Chollet's book *In Defence Of Witches* considers the side of the role of the Witch; an emblem of strength, free to exist beyond the narrow limits society imposes on women. Recounting historical positions of archetypes of the woman, in direct link to the witch trials, Chollet delivers arguments and research for those condemned by lack of husbands, lack of children, those who embrace independence and forward the belief in ageing. Factoring modern day systemic relations against women and examines how women today have the same charges levelled against them. Arguments involved call for justice in healthcare, gender imbalance specifically in science based environments and challenging why female bodies must still be controlled by men. Again, while this book does not link to art itself, Chollet administers enough theoretical questions, statements and arguments backed by research and analogies that itself can be applied to both witchcraft and art; *In Defence Of Witches* is the one of the most dominant paradigms in my selection. Much like *Old Mistresses*, Chollet's contentions allow for me to create and challenge art just via her logic alone, as her connotations led me to my research in the beginning. Chollet's book will be demonstrated throughout my thesis in response to previous beliefs or systemic oppression from the women's perspective.

Nochlin, L. (1971). *Why have there been no great women artists?*. W W Norton.

Why Have There Been No Great Women Artists? By Linda Nochlin challenges the deeply entrenched assumptions that have perpetuated the exclusion of women from the greats. Nochlin recurs the layers of intrinsic and institutional biases that have

prevented women's right to academic resources and training. Disrupting the notion of a woman's ability to create, Nochlin redirects the conversation towards the understanding of male prejudice and the power structures that limit and define greatness - this provocativeness invites us to confront our own perceptions and biases. As a woman in the arts myself, I find importance in researching the historical context first before evolving my work, finding similarities and relations through all of these books enables me to make connections and understanding of our background; without such recognition of the historical frame of reference I find little to no point in creating work during the present day.

In such ways that will conjoin Nochlin's book with my thesis, much like the intentions with the other examples; evaluating and critiquing artworks created by men will be made via studies of Nochlin's book, as well as supporting female made artwork in relation to the texts that I have found - vice versa. Nochlin's book carries more relevance in terms of context and correlation with my investigation, thus much like Chollet, will be accustomed through all chapters.