

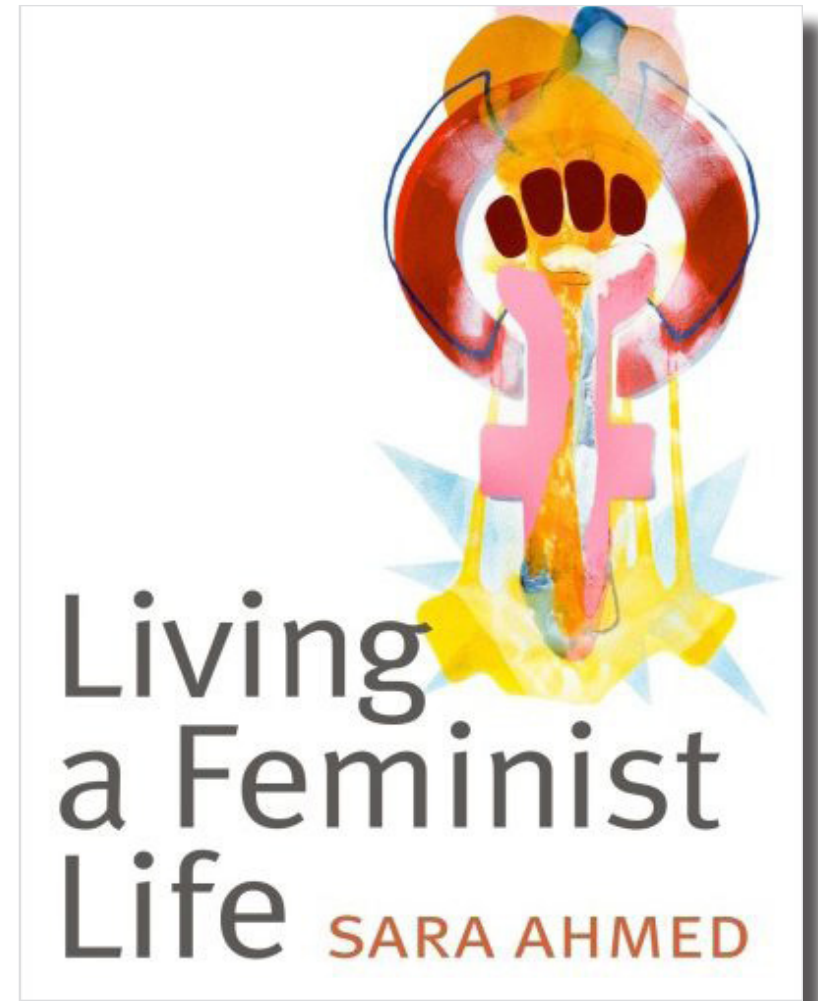
POSITIONS THROUGH CONTEXTUALIZING

LIVING A FEMINIST LIFE

SARA AHMED



“A concept is worldly, but it is also a reorientation to a world, a way of turning things around, a different slant on the same thing. More specifically, a sweaty concept is one that comes out of a description of a body that is not at home in the world ... A sweaty concept might come out of a bodily experience that is trying. The task is to stay with the difficulty, to keep exploring and exposing this difficulty.” (Ahmed, 2017)



WAYS OF SEEING

JOHN BERGER



“But the essential way of seeing women, the essential use to which their images are put, has not changed. Women are depicted in a quite different way from men — not because the feminine is different from the masculine — but because the ‘ideal’ spectator is always assumed to be male and the image of the woman is designed to flatter him. If you have any doubt that this is so, make the following experiment. Choose from this nook and image of a traditional nude. Transform the woman into a man. Then notice in your mind's eye or by drawing on the reproduction. Then notice the violence which that transformation does. Not to the image, but to the assumptions of a likely viewer.” (Berger, 1972)

Ways of Seeing John Berger



Seeing comes before words. The child looks and recognizes before it can speak.

But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled.



The Surrealist painter Magritte commented on this always-present gap between words and seeing in a painting called *The Key of Dreams*.

The way we see things is affected by what we

VISUAL PLEASURE & NARRATIVE CINEMA

LAURA MULVEY

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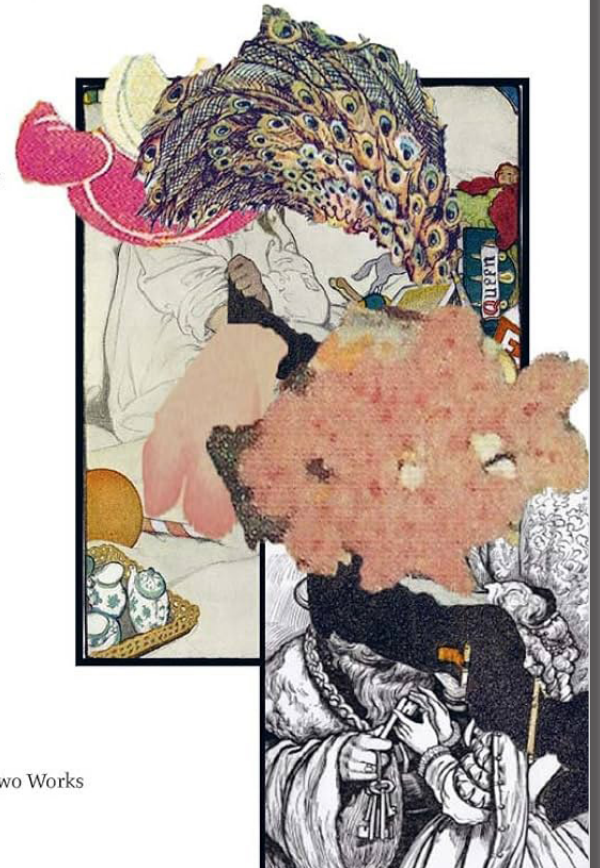
“In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its phantasy on to the female figure which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness.” (Mulvey, 1975)

Laura Mulvey

‘Visual Pleasure and Narrative Cinema’

1975

Rachel Rose



Afterall Books: Two Works

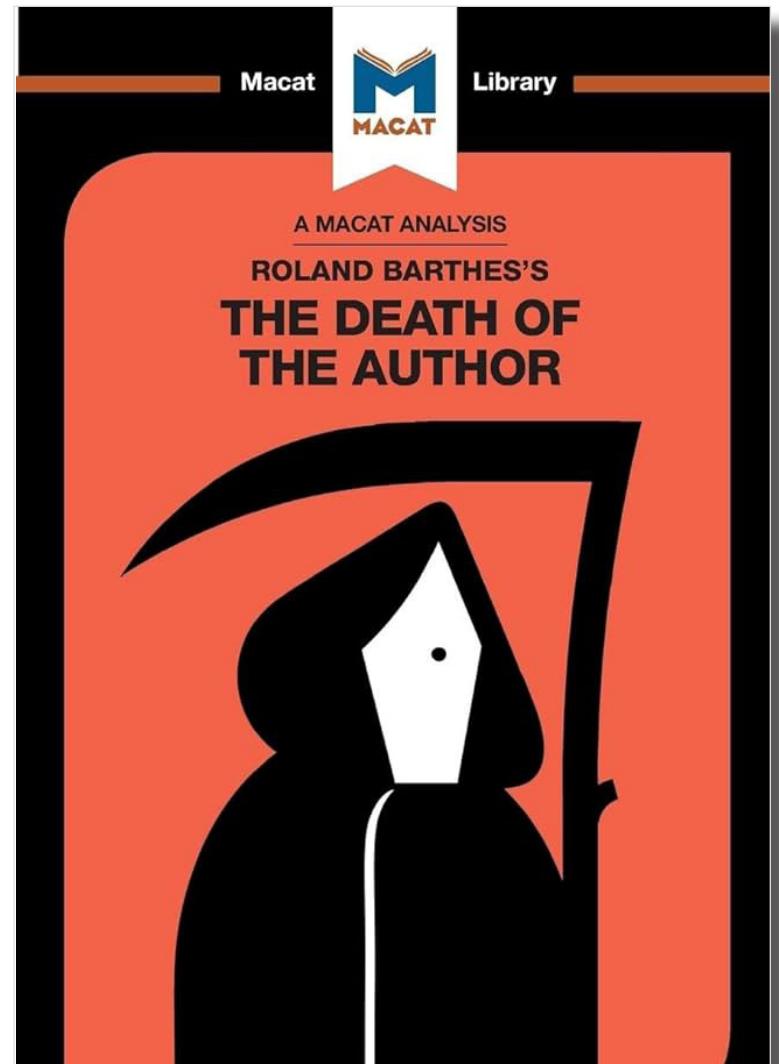
DEATH OF THE AUTHOR

ROLAND BARTHES

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“The reader is the space on which all the questions that make up a writing are inscribed without any of them being lost; a text’s unity lies not in its origin but in its destination.” (Barthes, 1977)

“To give a text an Author is to impose a limit on that text, to furnish it with a final signified, to close the writing.” (Barthes, 1977)

“by refusing to assign a ‘secret’, ultimate meaning, to the text (and to the world as text), liberates what may be called an anti-theological activity, an activity that is truly revolutionary since to refuse to fix meaning is, in the end, to refuse God and his hypostases -- reason, science, law.” (Barthes, 1977)



WOMANLINESS AS MASQUERADE

JOAN RIVIERE



“Womanliness therefore could be assumed and worn as a mask, both to hide the possession of masculinity and to avert the reprisals expected if she was found to possess it — much as a thief will turn out his pockets and ask to be searched to prove that he has not the stolen goods.” (Riviere, 1929)



SUBVERTING THE MALE GAZE

STEFANIA SORRENTINO



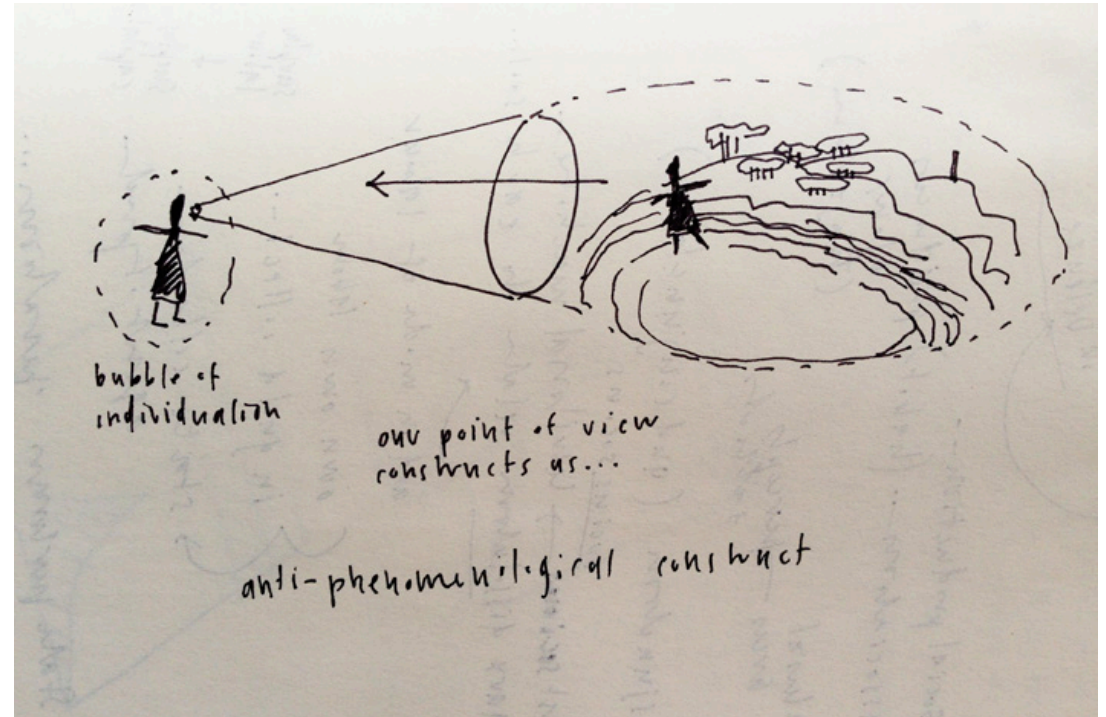
“the function of the female gaze should primarily be a parodic exposure of the traditional image repertoire assigned to women by the patriarchal perspective. Deconstructing the vision of the male gaze means actually subverting its power and blurring the gender boundaries. The only solid conclusion we can draw is that femininity is not fixed and should be not enclosed in cages, as the stereotypes are. A woman may not own the notion of the gaze, but she can control and maneuver it at her liking.” (Sorrentino, 2014)



Cindy Sherman, Untitled Film Still #7, 10×8 inches, 1978

SITUATED KNOWLEDGES: THE SCIENCE QUESTION IN FEMINISM AND THE PRIVILEGE OF PARTIAL PERSPECTIVE

DONNA HARRAWAY

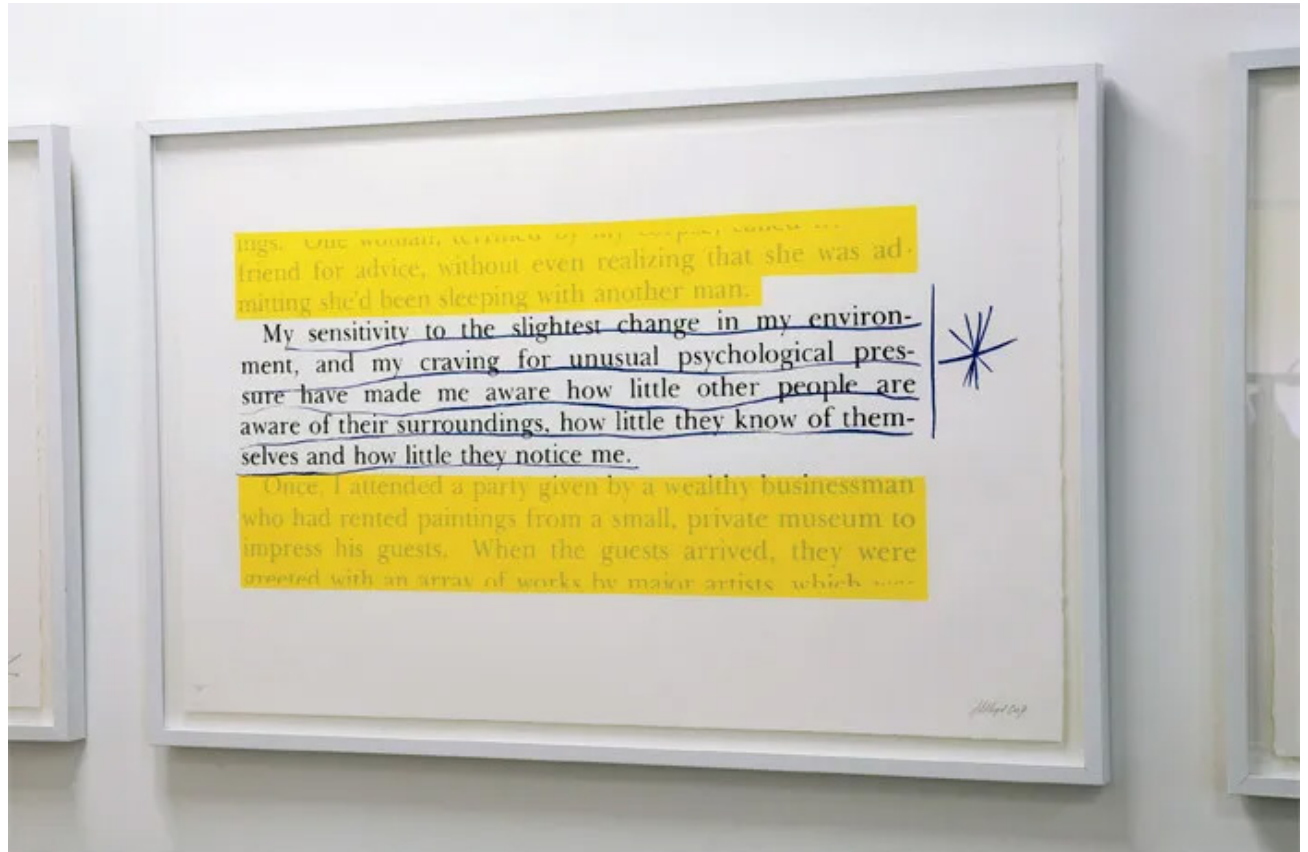


“The imagined “we” are the embodied others, who are not allowed not to have a body.”
(Harraway, 1988)

“Vision is always a question of the power to see – and perhaps of the violence implicit in our visualising practices.” (Harraway, 1988)

OPEN SECRET: THE WORK OF ART BETWEEN DISCLOSURE & REDACTION

PAMELA LEE



Jill Magid, My Sensitivity, 2007, four-color silk-screen print, 27 1/4 x 44". From the series "The Kosinski Quotes," 2007.

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“The secret in itself an ideological contrivance; it’s withholder — its visible withholding — is as critical to its power as whatever content we might imagine it conceal.” (Lee, 2011)

I FOLLOWED YOU TO THE END

EXHIBIT BY TRACEY EMIN



Tracey Emin, Like A Cloud of Blood, 2022



'You made me like this. All of you – you – you men that I so insanely loved so much. You are the ones that made me feel so alone. All of you – each of you in your individual way. I – I – I – was at fault to keep loving you. Like a fool I followed love to the end. Like the sad haunted soul that I am, I followed you to the end'
(Emin, 2024)

THE FEMALE GAZE

WEBXR EXPERIENCE BY CHARLOTTENBORG MUSEUM & META



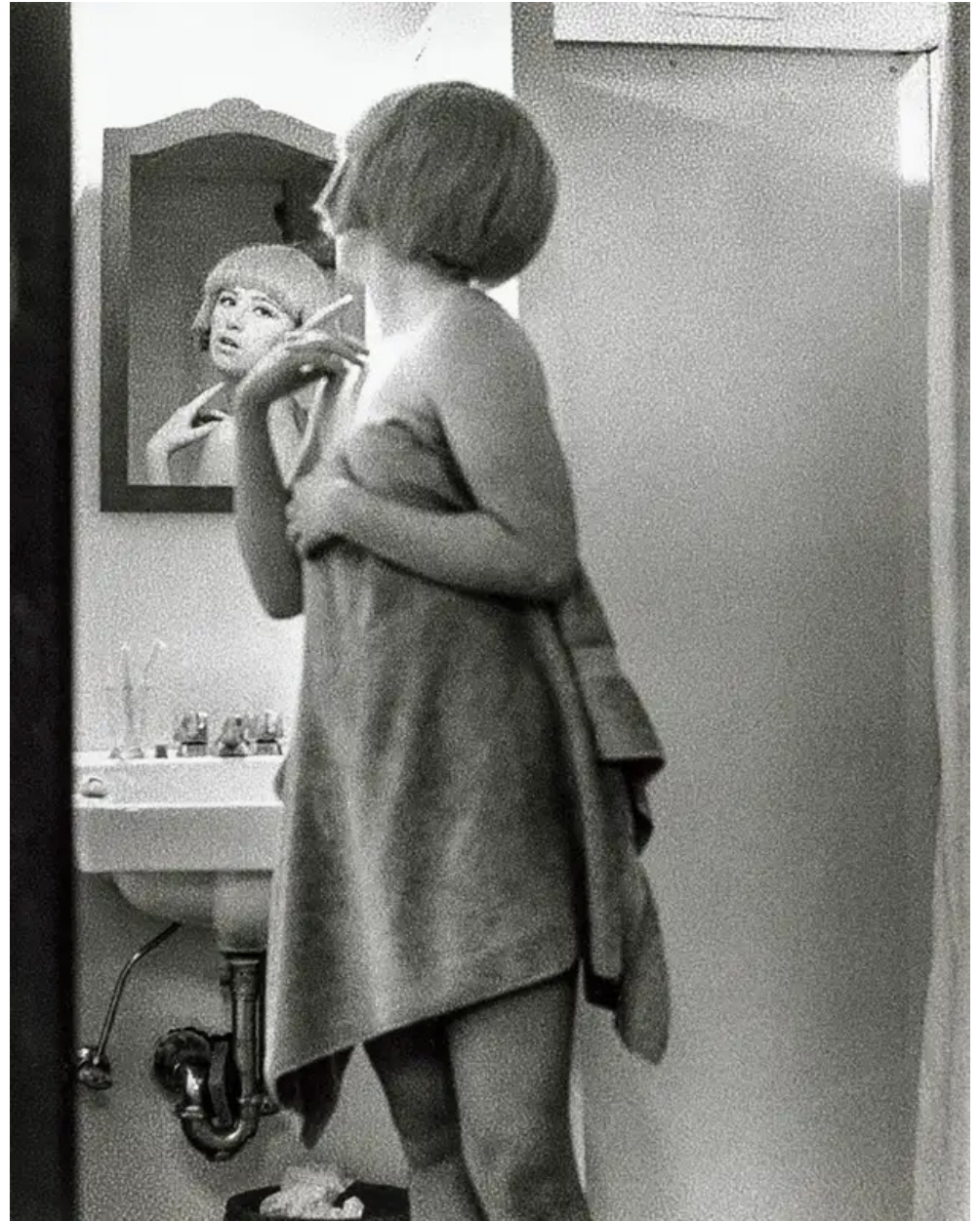
“This online WebXR experience (also available in VR at the Charlottenborg Museum in Copenhagen in September 2022) lets users create their own version of the iconic art piece Young Girl Preparing Chanterelles (1892) by Danish artist Peter Ilsted, by plunging them into a 3D version of the artwork.

The experience is intended to raise awareness of and facilitate reinterpretations of how women have been portrayed in art history. “ (Makemepulse, 2024)



Charlottenborg Museum

CINDY SHERMAN



Untitled Film Still #2 by Cindy Sherman, 1977, via MoMA, New York



“The photographs of Cindy Sherman often capture iconic representations of women while offering a critical approach. They can be interpreted as questioning gender norms through the lens of feminist art.” (Graf, 2021)

CAROLINE WALKER



“I’m interested in .. the relationship between women, or how women perpetuate their own position in a patriarchal society.” (Walker, 2019)

“Walker’s female gaze breaks apart the traditional male view that has dominated art history for centuries, opening up a fascinating discussion on how women view each other in daily life, and where the male view fits into this equation.” (Lesso, 2019)

“It is a subtle abyss that separates men’s use of women for sexual titillation from women’s use of women to expose that insult.” (Lippard, 1976)



In Every Dream Home / Caroline Walker / 2013

PAULA REGO



“She created psychologically complex works using various techniques and styles that challenged stereotypes, countering narratives, histories, and viewpoints of men that have dominated (and continue to dominate) art.”
(Farrell, 2024)



Mist II, Paula Rego, 1996

MOVING FORWARD

There is the male gaze and there is the female gaze but where does the depiction of male vulnerability?

Where do perceptions of vulnerability differ between men and women and their respective opinions - what does this look visually and in contrast with each other?

If you look at these perceptions without knowing whose is whose can you tell if the perspective is male / female? What are the aspects that set them apart?