

Houses and Wives; What a Delectable Pair

Proposal:

The female species, their body, mind, and worth are all perceived differently to everyone. Women, although we are greatly similar to men are treated and seen as less because of such biological features we have no control over. The objectification of women in society is no secret to the world, present and past. Women have been objectified by men and society long before myself, my mum and grandmother were born. We are all too familiar with the term housewife, being told to stay at home to take care of the house, the children and of course their all too powerful husband. Women are sexualized for their body because of these added curvatures and mounds on our body that are biological given to us so we can have children. Yet men think they are there for their desire and for us to use to impress them. "Women's bodies or body parts are singled out and separated from her as a person and she is viewed primarily as a physical object of male sexual desire" (Sexual Object Theory, Fredrickson, B.L and Roberts, T.-A). These stereotypes and ideas are still relevant today, being seen in everyday life, tv shows, movies, the news where younger generations are exposed to and growing up thinking that this is what roles women are supposed to be. By using personal experiences that I have had as well as people close to me, their experiences where men have treated them like objects and sexualising them by things such as cat-calling, saying inappropriate things, situations where men have made them feel uncomfortable to influence my sculptures. Taking this idea of a 'housewife' that we are all too familiar and exploring it with objects, everyday objects and integrating them. Trying to push the audience to see things differently. How I see things, how I see women being presented in society as 'housewives' and stay-at-home mums etc. I want to investigate this theme through object based, installations and performance processes, having people interact with my sculptures. I want to use a lot of performance sculptures where we are able to interact with them because I find it to have a more personal feel to my work and build a better connection and understanding of the work.

Personal connection/interest in the subject:

The experience that sparked this idea is a recent experience where I was sitting in the library doing my work and a lady came up to me and put a gold playing card down and said 'he wanted me to give his number', referring to her friend or something. I was just fully confused, shocked and uncomfortable. I just nodded and they went away. It was an experience that was uncomfortable and such a strange interaction to happen. Although I have had other experiences that many women have as well such as catcalling and being stared down by men when wearing a 'scandalous' outfit this one stuck out to me. It aggravates me so much because men shouldn't act that way towards women. After all, it is so degrading and makes women seem more like an object for male desire and not like a human. There is such a different level of treatment of females and males in society and the treatment of women is more shaming and sexualising compared to males who in reality don't take it as an offence compared to how women feel. When thinking more deeply about these experiences and trying to notice other things in my own life, I noticed my mum and everything she does as a woman and a mother. I mean every time I think of something where I need to ask someone for help I think of my mum, in more generic scenarios when I think of who would drive me to school, who cooked and still does dinner pretty much every night, who takes me to friends houses or games or even just putting me to bed when I was younger, in all these scenarios it's my mum. In my mother's past relationship, it didn't stick out to me as a child but she was always the one to clean the house, to cook dinner, to do the laundry, everything that a 'housewife' is classified to do. And I'm not sure if that is just something that happened in my household, but even when at school and say we are given a notice we need to take home, the teachers usually always say "take that home and give it to your mum" and not your dad.

Being half-Tongan, there are obviously different morals and beliefs that every culture holds. I've started to notice how much the function of the household revolves around the women in the family. Whenever we're cooking dinner for just a regular night or if it's for a big celebration or event, it's always the women in the kitchen cooking the food. Because it's them that know how to cook and what to cook. Going into that area where cooking and recipes are only passed down to the females in the family. Never the males. And when the men are cooking, it's not in the kitchen but on the bbq. When looking after the kids and in my culture, we as adults take care of our elders; our mums and dads when they're older, it's my auntie's that does everything for them. It's them that take time out of their life to make sure they are well and their husbands. Although this idea of the women in the family doing everything and having that stereotypical life and roles in the family, in a way it's like they have the power and control. Without them, I know that our family dynamic would not be the same in any way. And the men know that as well, there is still respect for them and I think that's the difference that society and men need to understand. Women can do whatever they decide to do in their life, they can be stay at home mums, or the role of the 'housewife', taking care of their family and husband and they can do that because they want to and because they are happy doing it. It's not or shouldn't be because it's what their husband or partner wants them to do or what society wants them to do. We need to stop seeing this as the only thing women can do or are supposed to do because personally, I think my mum and aunties and all women are far superior than any man.

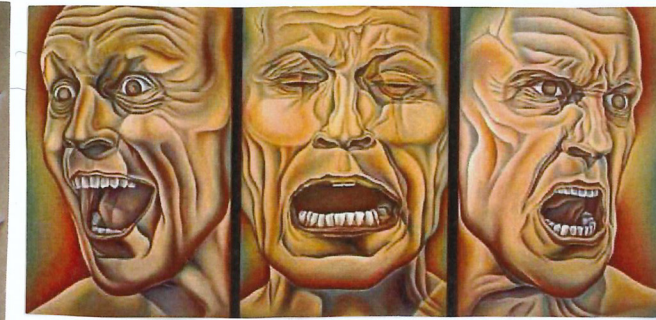
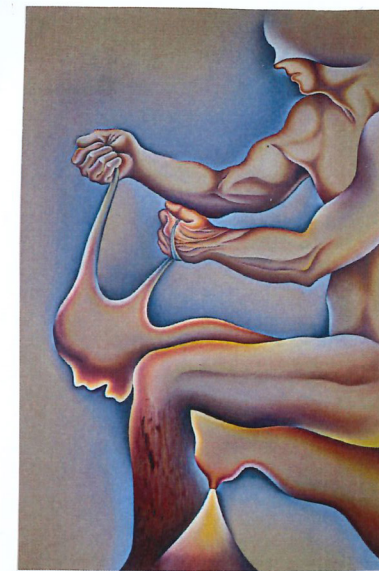


Definition of a housewife:
"a woman whose main occupation is caring for her family, managing household affairs, and doing housework, while her husband or partner goes out to work."
According to google.

Daily Cleaning List

- o Open blinds & windows
- o Make beds
- o Make breakfast
- o Clean up breakfast
 - o Put dishes in washer, wipe counter, sweep
- o Shower & get ready for the day
- o Take children to school
- o Gather a basket for tidying
- o Straighten up living room & dining room
 - o Fold blankets
 - o Put away toys, movies, etc
 - o Light dusting/cleaning
 - o Water plants
- o Tidy bedrooms
 - o Light dusting/cleaning
 - o Hang any clothes lying around
 - o Put dirty clothes in hamper
- o Tidy bathrooms
 - o Remove and replace used towels
 - o Refill toilet paper and soap
 - o Clean sink, vanity, and mirror
- o Review menu for the day
- o Handle any errands like grocery shopping
- o If returning from grocery shopping:
 - o Wash veggies and fruit
 - o Put groceries away
- o Make lunch
- o Clean up lunch
 - o Put dishes in washer, wipe counter, sweep
- o Begin preparation for supper
- o Put one load of laundry in machine (delay until 7pm)
- o Fold yesterday's laundry and put it away
- o *Handle weekly chore
- o Set table for dinner
- o Quick sweep of main floor and clean up entryway
- o Prepare dinner
- o Freshen up for your husband
- o Serve dinner
- o Clean up dinner
 - o Put dishes in washer, wipe counter, sweep
- o Pour boiling water down drain to ensure pipes are flushed
- o Throw out garbage
- o Pack lunches
- o Give all areas a quick tidy
- o Bathe children & put them to bed
- o Organize clothes and things for the next day

Artist Models:



Judy Chicago:

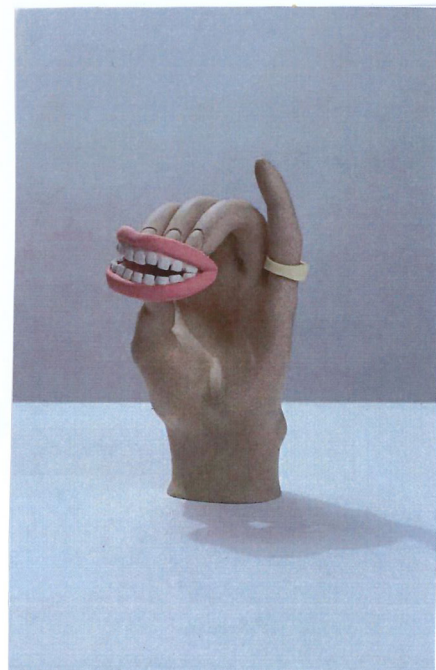
Judy Chicago is an incredible artist who pioneered Feminist art and art education for women in California. Paying attention to women's history as her subject in her work. These artworks by Judy Chicago are her powerplay exhibition, which is where she examines the gender construct of masculinity. Creating works to convey the negative ways in which men exercised power and some of the consequences for them and the world. The materials that she used in this series of work are engravings, cast paper pieces, bronzes, paintings and drawings. She uses colour as a way to show dominance and emotion, with the use of blue which is symbolized as a male colour, using blue as an aura of the male body (right image) to show the male dominance over the female. Similarly with female presence, she uses pink in the silhouette of their body but also in the middle image of the male face fighting between two emotions (crying and anger) pink is used on one side of the face to show a more emotional/feminine side. She also captures the male face by drawing very defined facial features to show their masculinity through their physical appearance of being strong.

My biggest inspiration from Judy Chicago is her work *Dinner party*, being significant and controversial, Chicago worked to celebrate forgotten women of Western civilization. Being a dinner table shaped in a triangle with 39 dinner plates, all marked with each guest's place. With many of them being imprinted with symbols of the vulva. Chicago's view on her work is a "representation of The Last Supper from the point of view of a woman, who, throughout history, has prepared the meals and set the table." This work interested me because it celebrated women and has that intriguing idea of gender swap and swapping roles of women and men. Being the inspiration I wanted for my boards and my theme on objectifying women and having that idea of a housewife.

Allen Jones:

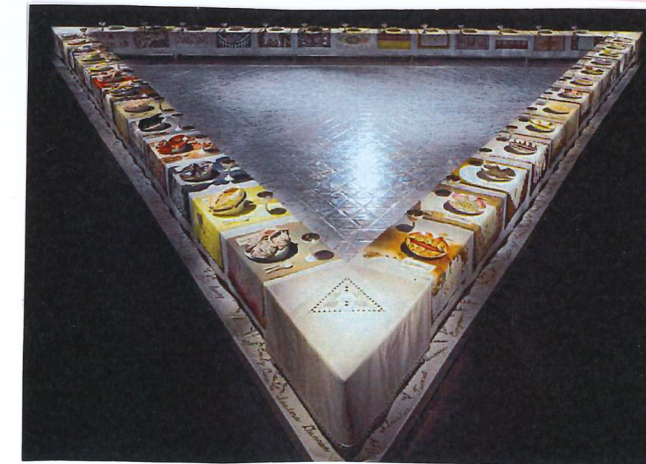
Allen Jones is a British artist known for his paintings, sculptures and lithography. His work plays on sexual imagery and the interest in traditional male and female power dynamics, alternating between celebrating and sanitizing fetishes and BDSM. One of his most known works is *Hatstand, Table and Chair* (1970), he uses BDSM maniques in some of his works where they're used as parts of furniture - chair and table, objectifying women as furniture - making them look weak and sexualised. Similar to my theme of objectifying women and how they are treated in society through history, being seen as housewives and more of an object to be owned/told what to do. Jones received large amounts of backlash for his work with protests for his perceived misogyny. Labeling Jones as a "cultural hot potato". He also creates paintings which feed into more of the balance or lack of equal share in power between females and males. His paintings are more pop art and use bright colours (yellow, reds, oranges, green) that show how female bodies are exploited and sexualised in a 'man's world'. In terms of clothing, women are shown to be wearing clothes that show off their figure or are seen as 'sexy'. Some may say that Jones' work is misogynistic and fetishises and objectifies women, their bodies and worth. While others may see how his art explores the way men see women. Richard Dorment wrote about Jones' work that "you could argue Jones's work isn't really about women it's about men and how they look at and think about women. Men use various strategies to neutralise or control desire. One is to fetishise the female body...[while] another is for the man to appropriate it". This contrast in Jones's work and the different interpretations people have on his work is something I admire about him because it makes you think. It creates different emotions.

Allen Jones on his work; "fetishism and transgressive world produced images that I liked because they were dangerous. They were about personal obsession. They stood outside the accepted canons of artistic expression and they suggested new ways of depicting the figure that weren't dressed up for public consumption."



Genesis Belanger:

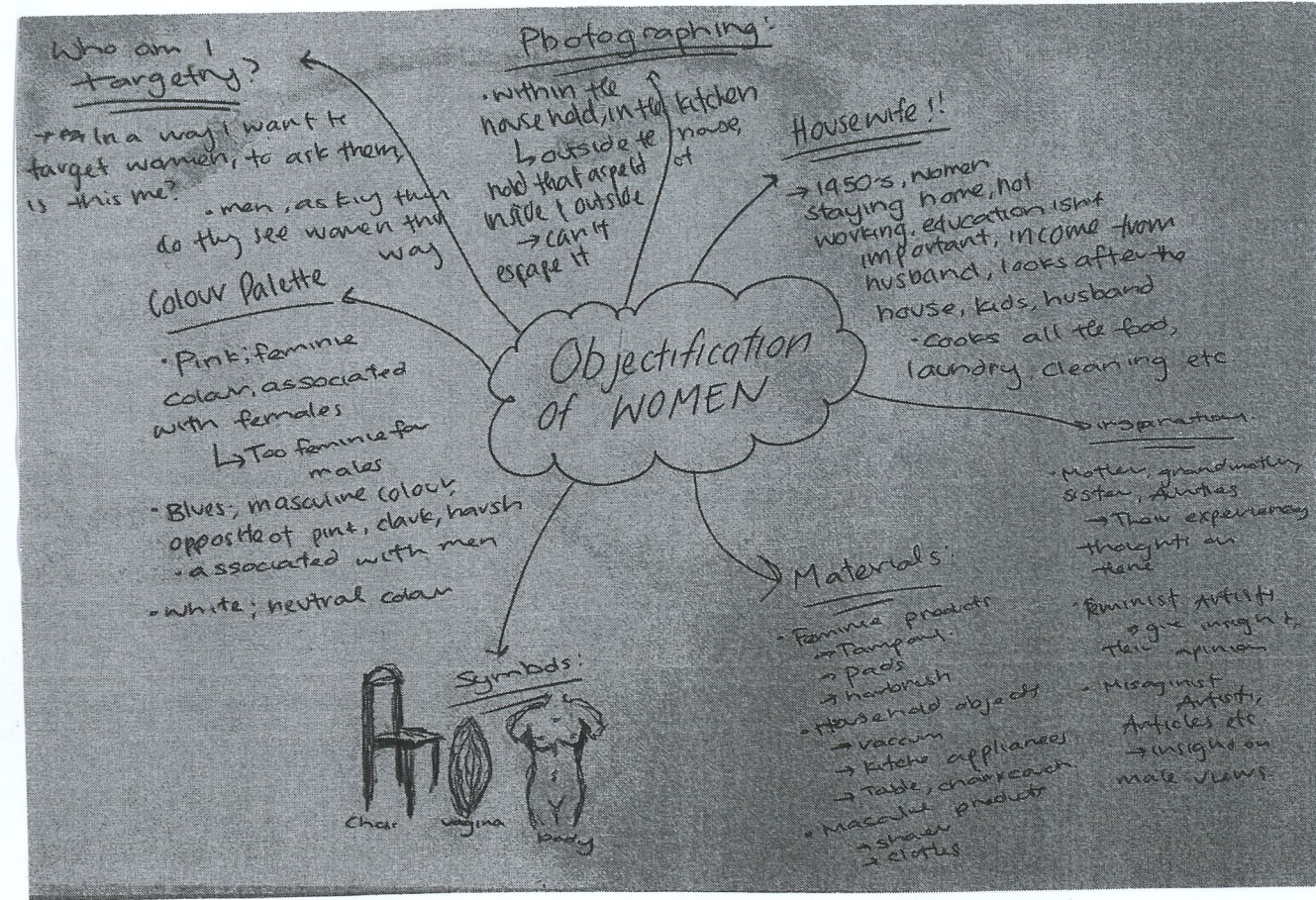
Genesis Belanger's work is very unique and intriguing, her sculptures are characterized by the treatment of objects as surrogates for human bodies. Creating sculptures where everyday objects take on human features. The effect of their appearance being comfort and beautiful but strange and eye-opening. Her sculptures and themes interest me and relate to my theme because it's similar to my theme just the opposite - human bodies (female bodies) becoming everyday objects - objectifying them. I find her work to be incredibly interesting because of the mixed emotions I get when looking at them. These warped objects create this uncomfortable feeling with the human features added to them. Yet they also create this calming and satisfying feel with the use of the materials to create this smooth look. As well as the colour palette, the saturated colours don't make it jump out with colour but is gentle. The materials that she uses is clay to create her sculptures, they have a very clean look to them where it's very clear what kind of object it is and how she has included human features to it. Which means her theme/message is easier to convey through her sculptures, comes across easier. She uses pastel colours that don't draw too much attention to any particular area of the sculpture. However, she does use a pink pastel colour frequently in her sculptures on small areas of them.



Developing Further



- Ideas:**
- female + male wearing clothes associated to their gender → then swapping clothes
 - female shaving her face + male putting makeup on/ doing hair
 - outline of female outlined using masculine objects and male outlined with feminine objects
 - using ice to carve body shape and having it melt
 - the silhouette of female and male casting a shadow behind an object or something associated with opposite gender
 - two hands (1 female + 1 male) holding each other for one photo, then the hands being wrapped around wire for another photo, then in the last photo the wire is used as the silhouette and inside is filled with products of their gender.
 - Female and male standing side by side and using their side profile to show the outline of female body (breasts) looking like it's apart of the male body by taking photos on the side profile body split into parts of female body and male body and joining them together → using different material that are 'hard/soft' to associate female and male → maybe on opposite body parts (feminine product/material on male body vice versa)
 - Male sat in a chair with women all sitting around him on the floor → then replacing the females with objects to show how women are seen as objects that help and are accessories for men.
 - Man eating salad and drinking wine and being all proper and clean while a woman is eating steak and having a beer and being messy
 - Using pantihoes as a way to quiet a man by covering their face with it
 - Female being used as a kitchen bench/table while a male uses her back as a chopping board and is foods like carrots/eggplants (male) and grapefruits to suggest female and male genitals
 - Women being put in packaging like she is a toy that is being brought → men are able to choose and buy women - they have no worth as a human being.
 - Create an installation/piece that involves body parts being turned into an object like a chair but on a large scale and putting it in a public space and have people from the public interact with it. → self-objectification where multiple female bodies are being used for a chair.
 - Male and female figure where the back of their head is exposed to show their brain, the male will have a brain while the female won't.



At the beginning of this process, I was very much focused on the idea of OBJECTIFICATION. That was the big word that I kept going back too. My idea was to begin my board showing the objectification of women and the idea of tuning objects into women and showing them with female features and so on. Then as I moved further into my boards I wanted to slowly switch genders. Making the males in the sculptures as females and the females as males to show this change in dynamic. I wanted to do this to show how we much we have moved forward for women and gaining equality and I wanted to continue that and show this change in power and control.



idea of gender swap
→ typical routines, clothing, roles in society, swapping them
→ making men feel uncomfortable, giving women all the power



Marketing and ads in the 50's, 60's on women, housewives.
→ made joke of it, humor, to make you laugh rather than question it
→ sexualise's women and their bodies, makes fun

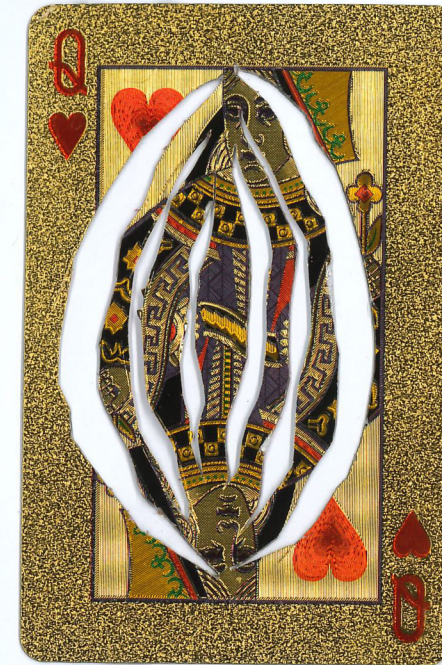
- Adding female features (breasts, vagina, hair, face) to objects → similar to Genesis Belanger
→ turning these objects into feminines OR turning female into objects



During this time, I was also learning about women's expectations in the 1950's in my English class and the term 'housewife' continued to pop up. The idea that women are only meant for one path and that path is to find a husband and settle down, marry and have kids. All while still very young and without so much as a thought on getting an education or getting a high paying job. Which wasn't their responsibility but the men's job, getting the income was their's because they were very much more intelligent and competent than females were. As I began to learn more, I started to see how we have moved forward but how much we still have to go. So I didn't want to have this 'happy ending' to my board where we, women, gained power and control from the men. But more of a question of where do we stand in society and as a woman, mother and a wife. Do we still fall into this category and stereotype. So I began to switch my ideas slightly to fit with what I wanted to portray.

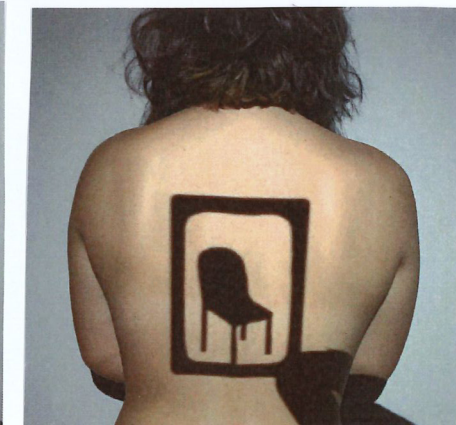
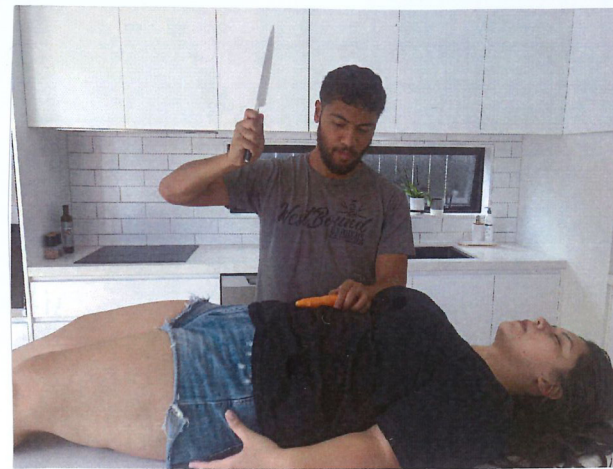
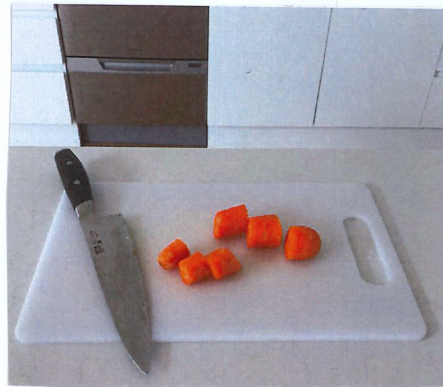
Beginning:

Beginning my board, I wanted to introduce my theme by showing how objects are intended to be used. With the cutting board cutting a carrot, the outside of a house, a game of playing cards and the set up of furniture all being seen and used as it normally is. Then I changed the image of cutting the carrots on a cutting board to cutting them on a human, a woman. Using her body as the cutting board while the man cuts the food on her. Using the cards as a way to project images, changing the intentions and idea of the exterior of a house with my own houses covered in feminine products and changing the dynamic of the set up furniture. I wanted to show how objects are used in different ways in relation to women and the idea of a housewife and being seen as objects.



Playing cards:

With this sculpture, it brought in my own personal experience and my own feelings. I wanted to use this experience of being given the card with the guy's number on it but wasn't sure how it was. I wanted to use cards and was lucky enough to find the exact gold cards. I chose to do cutouts of the female body, vagina and a chair in the cards. The female body and vagina represent the female anatomy, the thing that is sexualised and desired. To many people, these things are very private and they can make a person, especially their body with the continuous idea of the 'perfect body' changing and being pushed into women's minds. Being told that this is what they're supposed to look like, having curves in the right places and a skinny waist with big breasts and bums. While the vagina holds the intimate and desired side of women that is objectified. Being sexualised and being seen as a way to please others. Vagina is a word that makes people uncomfortable, both men and women. To women it's a very private and intimate part of them and in a way I wanted to expose it. Not shying away from it but claiming, saying "this is mine". While the chair is done to bring in that reminder of being seen as objects. Chair's are object's everyone uses, we sit on them and they hold our weight. They can be comfortable and we don't really pay any mind to the theme as an object and what they do for us.



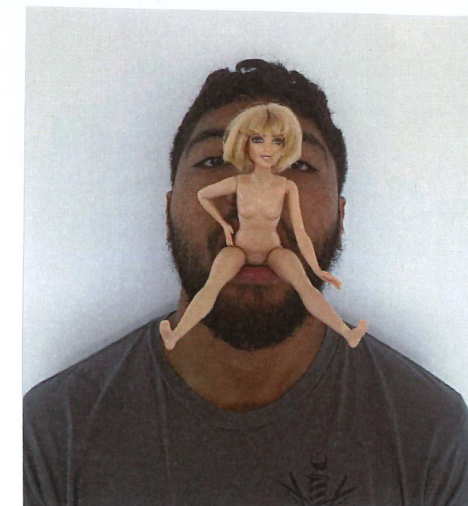
Bodies and Barbies

Barbie dolls. They're a kids toy that have continuously been producing varieties of ethnic, themed and species of dolls. Although, the majority of the Barbie dolls made have the classic blonde hair, white and a thin body. Creating this 'perfect' body that, although isn't labeled doing, teaches our young girls that this is the image we are meant to look like. Barbie dolls are marketed for young girls and not for boys because of all it's feminine qualities. What boy wants to play with dolls when he can play with cars.

The barbies to me represented this stigma and idea of the 'perfect women' with the 'perfect body'. It holds that childhood memories and essences of wanting to look like this and this is what I want to be like when I'm older that myself and many others have thought of this innocent toy.

Tearing it apart has two meanings, one for myself and one for me. Tearing it apart is a release of trying to confide into this narrow space of a perfect body. I don't need to squeeze down to look like this because it isn't real. I'm real and every other woman's body is real and should look however they want it too. Looking on the opposite side of it, tearing the barbie is a way of saying it's not good enough. It isn't refilling the men's and society's standards and therefore, it's being broken apart. Building that feeling of being told our bodies aren't good enough and men aren't attracted to it because we don't have curves or aren't thin.

I wanted to try and use the cutouts in the cards in a new way which is where I thought of projecting the image onto myself to bring this close connection between me and my work. American writer, Lucy Lippard stated once; "When women use their own bodies in their artwork, they are using themselves; a significant psychological factor converts these bodies or faces from object to subject." Projecting these images onto my bare back shows this level of vulnerability to express my feelings and emotions during this encounter.



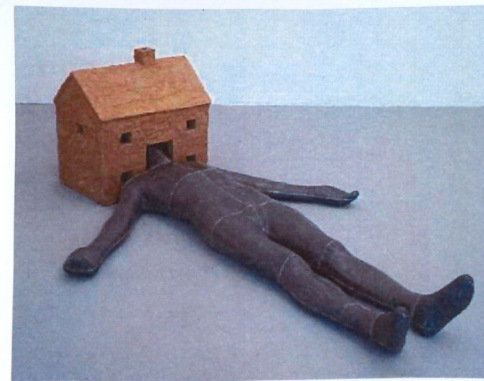
Consumption:

Consumption. What is it that we consume? We consume food into our bodies because it nourishes us. It gives us energy for our organs to continue on their functions to keep us alive. It's not something we really think about when we're eating, it's simply this feeling of hunger and we eat so that it goes away when we're full. That second thought is what I wanted to capture. Creating this feeling of being consumed like we are equal to food rather than a human. Being degraded down to food that is merely eaten and then processed out of you. But also holds this beauty to it because food keeps our bodies nourished. Yet we don't appreciate it more often.



The idea behind the cob loaf sculpture is that men, in the past and still to some in today's world, men are the breadwinners of the family. They make up the income and support you. Which is why I made a bread dish with the male barbie lounging in it like it's a pool. While the female is standing on the side, waiting on him with the towel until he gets out. Instead of a man eating from it, it's me because I wanted to show this idea of women trying to be the breadwinner. As if consuming the meal that holds this idea and the man in it will allow me to have it as well. To be the one that has the job and brings he income that supports

the family and myself. While in this sculpture, I changed it to a man eating the food rather than myself because of the different meaning behind the objects. Compared to the cob loaf where I'm trying to become like men, he merely notices the difference. He isn't trying to become like us but is more so eating them because he views it as food. There isn't this importance behind it, which is why the food I used were fruit that don't hold any significance. I also wanted in both photos, to hold eye contact with the viewers because of the intensity eye contact has. It's not shying away and being submissive but owning up to it.



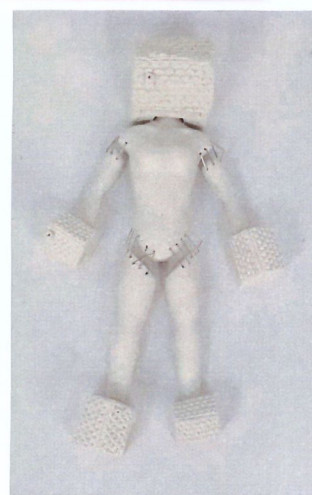
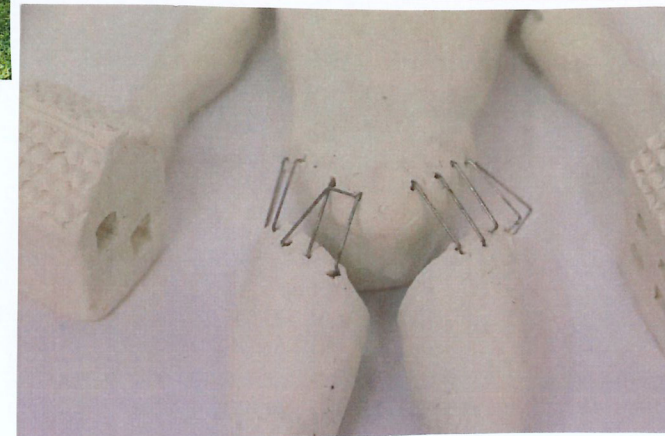
Anthony Gormely



Houses:

This sculpture was inspired by sculptor, Anthony Gormley and his work *Home*. My interpretation of it is I wanted to take it further in the way that there's no escape from the house. Every limb of the body is attached to a house with no freedom. The use of the staples is used to show how the body is being pulled apart by the houses. Trying to hold the body together. Bringing in an emotional touch to the sculpture with how women, especially my mum feels. Being held within the walls and not having a chance to relax and have time for herself because she's constantly having to look after it and the people inside. I also wanted to make it feel almost like a street. Where the body was the road and the legs and arms were the driveways leading up to all the houses. Going further out of the interior of the house and creating a wider concept.

I wanted to photograph this sculpture in different settings; one with a plain white background, one sitting on a chair and one outside amongst the daisies. I decided to do this because each setting is meant to go beyond the one before. It sits on the chair to bring back the idea of objectifying women as this object that is sat on and holds everything up from falling. Continuing that image from the cut out in the playing cards. Having brought it outside amongst the grass and daisies, I wanted to bring in the outdoor element of being outside in the fresh air but still feeling trapped. The daisies are important as well because daisies represent innocence and purity, complying with the sexualisation of women, especially young women as being pure and innocent.



Bodies in the Furniture:

The lamp, table and chair are inspired by both Genesis Belanger and Allen Jones by synthesizing their works together. Taking Jone's way of portraying women as objects like a table and a chair with the maniques and that that is what they're meant for. With Belanger's gentle look to her work by using clay and having that soft pinky, flesh look to the sculptures. Bringing in that feel of a human body while also using real hair as the lamp shade. This was my first work in my process that was my stepping stone to what I could produce from this and what direction I could take from this. While also helping me with what stones I would need to take before to end up with this sculpture.

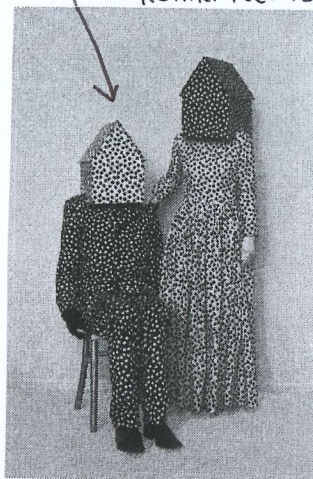
When taking photos for this sculpture, I had this idea of putting it on plates and bowls with spoons and forks to bring that idea of consumption and consuming it like it's food. I took these photos which I didn't end up using on my board because it didn't necessarily fit with my finished look. They had this more chaotic and messy look to them. While the photos I did use and the photos of the plates in my final sculpture are very laid out and clean. Having this more sophisticated look to it like it's meant to be exactly laid out in a certain way because it's intentional.



Bigger, Better houses:

The idea behind the houses was to show this different side of the housewife. I've shown what happens inside the house, the interior and now I want to show the exterior of the house. Using feminine products or symbols/imagery that represents femininity and putting that on the outside of the house. These sculptures were inspired by artists Guda Koster and Rolina Nell's *Speckled*. When beginning this project, I wanted to use the pattern on the plates to bring this cohesive feel throughout my board. However, I thought more deeply on it and thought of using feminine products and imagery such as linear wrappers and nipples as well as using the gold playing cards as the centre house. I use nipples because they're a very common thing, every person has nipples, yet nipples on women are seen completely different to men's nipples. Being able to see women's nipples through her clothes is either sexualised and makes the women look sexy or it looks extremely inappropriate and that the women are scandalous. Whereas men, if you see their nipples through their shirts, it's completely normal and you wouldn't think twice about it. The

SPECKLED by Guda Koster & Rolina Nell (2016)



Final sculpture:

My final sculpture is hugely inspired by Judy Chicago and her work *Dinner Party*. I wanted to take her idea of having the banquet almost with plates and place settings except instead of celebrating women I wanted to celebrate the men instead. As I said in my personal connection, I didn't want this happy ending where we managed to switch control where men were serving us and women were being served. Having four places, four plates, four cups and four guests at the table. Each plate has a specific imagery that connects to the theme and a specific side to the theme that I wanted to explore.

BEAUTIFUL

FEEL FABULOUS ALL DAY

Freedom

WEAR THAT DRESS YOU HAVEN'T WORN

FEEL LIKE A GODDESS

BE YOURSELF

ALL ABOUT FRESHNESS

CONFIDENT

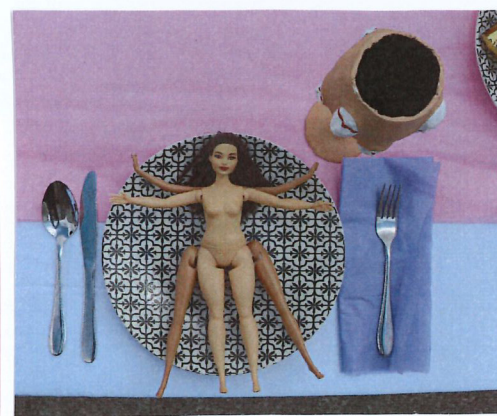
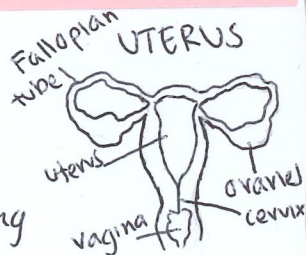
SEXY AND SENSUAL

BEAUTIFUL

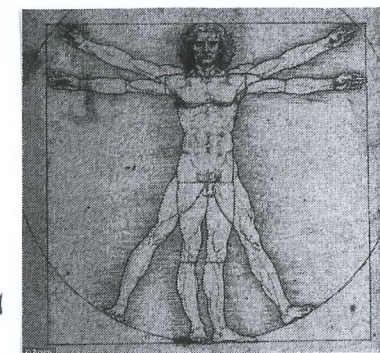


linear wrappers have a more personal connection to myself and to many other women as it's a menstrual product. Menstrual cycles are very much normal and are meant to happen for females for their reproductive system. Yet society (*cough cough* men) find it gross and our decision to make with their lack of education and ignorance towards the matter. It's made out to seem abnormal and embarrassing to have your period when in reality it's completely normal.

Using my mother as my model building that connection and showing how it's still continuing on with my mother, sister and then myself



My inspiration for this plate was Leonardo da Vinci: Vitruvian Man. I used this as inspiration because it demonstrated the ideal proportion image of a human figure. I wanted to play on that with the use of the Barbie dolls because they hold their own ideal body shapes. I wanted to mix them together, using a female body to show this



For this plate, I created a uterus made out of real flowers and flowers made out of the gold playing cards. I did the uterus because it's the reproductive system of a female. This process, to some, this is the only thing women should focus on or the only thing they're meant for, to produce children for their husband.

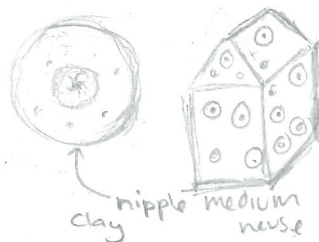


I wanted to make it out of flowers to add this innocent and child-like feel to it because it's taught and shown to young girls that it's mommy's that have babies and that it'll be them in the future as well.

My meaning behind this plate is that the Barbies or women are tied up like a roast chicken. Ready to be eaten up, it ties into the consumption part of my boards. Being tied up like the chickens degrades them down to animals and equal with them. It also captures this submissive nature that is idolised in women by men to be submissive while they're dominant.

Houses:

- Being surrounded by houses, can't escape it
- Ideas: playing cards, tampons, nipples, skin, linear wrappers, packs, hair
- different sized houses



Banquet

4x plates 4x cups

- faces
- hair
- legs
- body



For my final plate, I decided to create a vagina out of playing cards. Also relating to the uterus. It's how we reproduce, to create a child that we are intended to look after and care for. I wanted to link back to my first board and tie it out playing

cards with the actual vagina. To bring it back around to with a larger and 3-dimensional.

Final sculpture (p2):

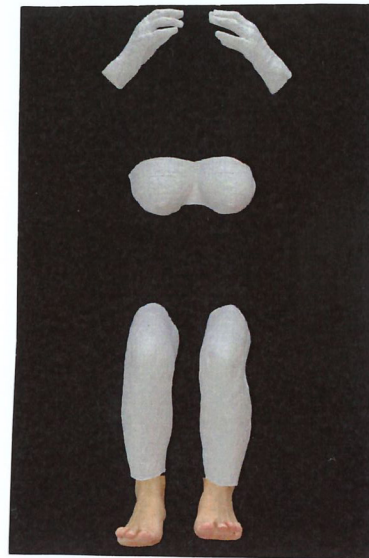


I decided to have the male wearing all black to show a dark side. In comparison to weaving white like I had in the houses photos and cob loaf for the women. This is because I wanted them to be categorised and appear innocent. Because we associate the colour white with purity and innocence.

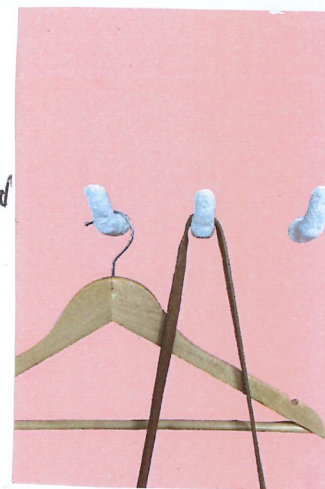
I wanted to have the table be very minimal and have to bring attention to the plates and cups rather than having centre pieces or decorations.

My final sculpture is hugely inspired by Judy Chicago and her work *Dinner Party*. I wanted to take her idea of having the banquet almost with plates and place settings except instead of celebrating women I wanted to celebrate the men instead. As I said in my personal connection, I didn't want this happy ending where we managed to switch control where men were serving us and women were being served. Having four places, four plates, four cups and four guests at the table. Each plate has a specific imagery that connects to the theme and a specific side to the theme that I wanted to explore. I really liked and was interested in the idea of a banquet/dinner scene because for one, cooking dinner and setting the table for the family is a responsibility and expectation of a housewife. The women cooking the meals and the men sitting down waiting for the meal is something I've seen all too many times in my own home life as well as seeing it in society through movies and tv shows. It's a stereotype that the women cook for the family while the men sit down and relax because of their hard day at work.

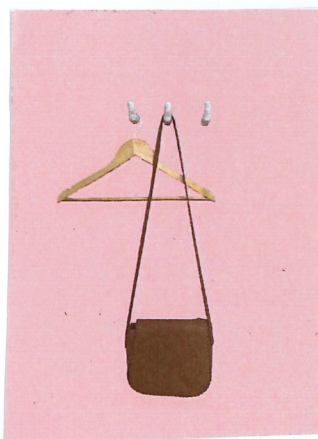
One of the things I wanted to portray overall on my boards was that there isn't just one side to things. I wanted to capture and imagine the beauty of it all as well as the hatred and disgust of it. Seeing the beauty in women and how much we depend on them. On one side, we see the beauty of women. Going back to the idea of consumption, we consume food because it's a necessity. It keeps us alive. I think there is a subtle beauty in imagining women as food because I can see it as they're consuming them to try and gain the same characteristics and attributes that women hold. Rather than seeing them as worthless they respect and want to become them. On the other side, we see how women are very much being sexualised and objectified. Being seen as nothing else but a thing to be used and taken control over by men and society. I wanted to end my board this way because the interpretation can be a continuation of my ideas and sculptures could be taken in either direction. Whether I began to switch and become more expressive with the beauty of women and them showing power and control. Or if I wanted to show the darker side or women falling deeper and deeper into the expectations and ideas of being the perfect women and housewife and being seen as objects rather than humans alongside men then I could.



First photograph of it laying on the floor. I photoshopped my feet onto the bottom of the legs to add this more realistic feel to it. Having this fleshy feet attached to the casts of legs.



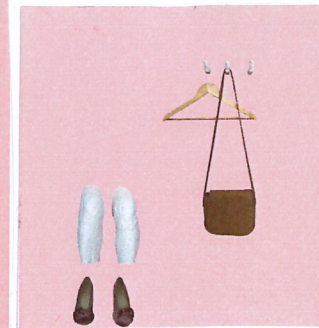
The reason this sculpture didn't work was due to the execution of the sculpture. I had trouble trying to configure it to look presentable but also real. I wanted to make it look as were real decorations and were meant to exist as features on a wall. I wanted to make it look like the casts were attached to the wall without fully attaching them to the wall due to worry of it ruining the wall and my mother being very angry with myself. My intended idea was to have the casts on the ground as it would be easier to give the illusion that it was standing up on it's own.



Coat hanger, using fingers as the coat holders

Forgotten ideas:

This forgotten idea was one I hated at the very beginning of my process. My idea was to cast female body parts; legs, breasts and hands positioned to accumulate for someone, a man to use. All together, they created this set up of a seat, headrest and having a head massage, while also having a coat hanger for any accessories they may need holding. The imagery that I was trying to convey was that women are merely a decoration for the house, intended to be used as they pleased.

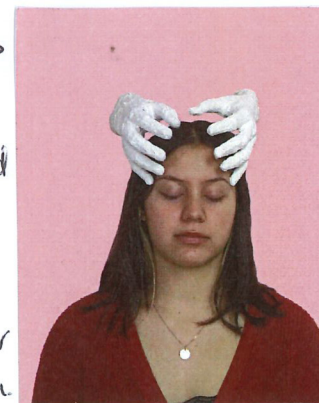


I began to experiment with photoshop
 - Adding the pink background
 - I also grouped the objects together to create a scene
 - Using the shoes as the feet which were my grandmother's shoes → bringing in her touch to my sculpture

But found that it didn't have the same feeling of it being amongst the house, blending in with the other furniture as if it were the same. I began experimenting with photoshop and putting it on a pink background to match the aesthetic of the Bodies in the Furniture (lamp, chair and table), but the all pink background still didn't make it feel real enough. I do enjoy the idea of the sculpture and I think if I were to find a better way of executing the sculpture it would be a great way of capturing my theme and ideas.



I cast my hands to look like someone is massaging another's head → I wanted to do this with the intention of men using it to show how women always tend to their needs. No one tending to them



Moving Forward...



If I were to move forward and continue on with my boards and ideas, if I had access to produce anything I would create a large exhibition that would be interactive with it's guests, having performance art. Taking inspiration from Mierle Laderman Ukeles 'Maintenance Art' where she created this work after she gave birth to her first son and felt that she had become two different people. "I felt like two separate people...the free artists and the mother/maintenance worker.... I was never working so hard in my life, trying to keep together two people I had become. Yet people said to me, when they see me pushing the baby carriage, "do you do anything?" ... then I had an epiphany... I have the freedom to name maintenance as art." In her exhibition, Mierle is seen outside the building cleaning the steps, doing the maintenance herself with her artwork inside. I really admire her work because she finds this balance between being a mother and the expectations she carries from society as well as pursuing her work and continuing to create things she loves but also hold important messages.



Beginning with my idea, I would want to use the interior of a large building and would produce different settings/scenarios/scenes that are seen from within the household of an ideal housewife. Putting them inside the building as if in every direction there is a different scene taking place. The scenes would exist of the kitchen, dining room, living room, bedroom, gardening - everything women are expected or thought to be doing as their roles as a woman and housewife. Having actors acting out a scene within the setting that presents the ideal women. HFor example, the dining rooms, having a family having dinner and the wife is constantly getting up to attend to her husband in any way if he needs a refill in his drink or if he wants extra food on his plate. She will do it for him, while also tending to the children and their needs. Hardly having time to eat her own food. Repeating this scene over and over again in this endless cycle. Or in the kitchen, i would create it to be interactive with the crowd by pushing them to make a mess that would be cleaned up by the wife. This being her only job, everytime a mess is made, she has to go and clean it up and wait for the next mess to be made.



changing the gender stereotype and roles reversed
 - pushing the boundaries of what women can do
 - where do we stop, what's the limit?



If I were to take it further, I think that I would head in the direction of swapping genders. Reversing it so that the men are the housewives and the women were the ones to go to work and make the income that supports the family. The women would be the ones being served and themen were the ones serving the women. If i were to include this aspect into my exhibition, i would split it into two times. Having the first half with the women as the housewives, then i would switch the roles halfway with the men being the housewives. Showing this different dynamic where it's the women in control, even going as far as switching clothes to fit the role they're intended to play. I would hope this caused an uncomfortable atmosphere for the men to see this shift in power but also eye opening. Seeing this change and pushing this stereotype and ideal image of what a woman should be for her family and husband.



using layouts like these photos to create the scenes
 - Having that 1950's interior to bring in that connection of being stuck in the past, not being able to move out of those expectations

