



The Feminist Movement between Formal Manifestations and Representations of Gender in Contemporary Art

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Abstract

The concept of gender has become prevalent with the contemporary feminist movement and an important means of communication that motivates the demand for rights and cultural roles, which emerged from the complex and intertwined relationship between the concept of the biological body and the intellectual transformations that affected its contexts. The body is a vessel that carries the human spirit and a symbol of standards and taboos. It reveals thorny and complex beliefs and concepts that are difficult to penetrate, and reflects the positions of societies that are constantly dialectical towards breaching cautious borders around the body. Due to its importance, this research came under the title "Feminist Movement between Formal Manifestations and Gender Representations in Contemporary Art". It is concerned with confronting male dominance, highlighting the important role of female artists and their creative works in history, and cooperating with public efforts to support women.

The research is concerned with revealing the feminist movement and gender representations in contemporary painting. The descriptive approach is adopted in analyzing research samples and adopting research tools based on what was stated in the theoretical framework.

And reaching the most important results, which were represented in:

1. Monitoring the body to be a witness to an era to review the main features of the most prominent ideas associated with the eras and investigating the context in which body art was determined.
2. . Body art adopted ideas related to marginalization, nothingness, anxiety, and a sense of alienation in order to build the self, body, and identity.

As for the most important recommendations, they were represented in supporting feminist arts with shows, discussions, studies, and translations that contribute to activating cognitive and artistic movement. In addition, inviting criticism specialists and the receiving audience to benefit from this research, which belongs to feminist arts and gender to stand on the problems that beset them.

Keywords: feminist movement, gender, contemporary art

1. The introduction

The escalation of the idea's importance reaches its utmost level through the search for a different concept of women's status and the meaning of femininity, which emerges from society's precursors to the borrowing of the body and its liberation from the myth of its frames of reference, and the emergence of new manifestations of the body that have social justifications or are linked to traditions, standards of sanctity, and taboos.

New intellectual debates have contributed to a more shocking intermingling of genders, beginning with the feminist movement and continuing with the global emergence of the concept of gender. Alternatives, harboring extremism and incitement, have been created to align with the context of social, economic, and political transformations, which have contributed to the displacement of the past and the move toward embracing the nature of the human body as a medium capable of exploring alternative cultural concepts in response to liberated needs and demands.

The concept of gender has become prevalent with the contemporary feminist movement and an important means of communication that motivates demands for rights and cultural roles. This has emerged from the complex and intertwined relationship between the concept of the biological body and the intellectual transformations that have influenced its context. The body is a vessel that carries the human soul and a symbol of norms and taboos. It reveals thorny and complex beliefs and concepts that are difficult to navigate, and reflects the ongoing dialectical positions of societies toward breaching the cautious boundaries surrounding the body. From these breaches, we can trace the transgressions that have affected these concepts, linked to the transformations that have ravaged established foundations over the ages, seeking to marginalize or exclude the role of women.

If "the concepts of man and woman are linked to the body as a difference and as a biological given, then the concepts of masculinity and femininity are linked primarily to culture, society, and history."1997".

These concepts gradually change according to cultural, social and other changes, and may alternate between disappearing and appearing throughout history.

2. Research problem: The feminist movement sought to differentiate between the concept of sex and the concept of sexuality, in which the body is the primary focus of attention, representing the embodiment of a belief and belonging to an idea. Accordingly, the problem of the study is defined as investigating these problematic, finding solutions to the distinction in the concepts of gender and social type, and identifying the formal representations embodied by the artist by posing the following questions.

Study questions:

1. What is feminism and gender representations?
2. Is there feminist art emerging from the feminist movement?
3. What are the representations of gender in contemporary painting?

3. Research objective: Exploring the feminist movement and gender representations in contemporary painting

4. The importance of research: Explaining formal patterns and revealing gender representations in the visual arts. Identifying challenges to traditional women's roles, addressing various themes and traditional standards of beauty, as well as works related to masculinity. Focusing the investigation on how societal pressures and the media shape expectations. Identifying paradigm shifts in the concept of sexuality that arose as a response to the social, political, and aesthetic upheavals of the twentieth century. Identifying the works created by artists that question normative assumptions about what bodies should look like in visual art.

5. Feminist Movement - Origins and Approach to the Term

The Feminism is an intellectual phenomenon that has accompanied major economic and political transformations. It emerged from resistance movements that rejected women's

subordination to men. Its origins go back to the Age of Enlightenment, which emerged in England in the seventeenth century and spread to France and America. This resulted in women from the upper classes losing their social status. This was a result of the decline of aristocratic families and the emergence of democratic rule. Women's work was shifted to factories. This necessitated a decline in the role of women in the face of the increasing power of men at all levels. This was reflected in the rise of women's voices and the demand for their rights, which led to the emergence of the feminist movement with its three waves to support women's rights. It reached its peak in Mary Wollstonecraft's book, (*A Vindication of the Rights of Women*) and the affirmation that men and women are partners in the process of cultural development in society. The term feminism appeared in the year (1895) in the context of an active women's movement, and is now used to describe pro-women ideas and actions from ancient times to the present. "Curtis, 2010, p. 683."

And the feminist movement (Feminism is a philosophical school, social theory, and movement for women's liberation and the defense of their rights. It refers to absolute equality in all things between the sexes, which leads to social changes resulting from the elimination of gender-based domination. Roger Garaudy says that these demands "do not only aim to establish equality between men and women within a society that is fundamentally unjust, but also aim to bring about a radical change in these unjust structures created by male authority" (Garaudy, 1982, p. 11). On this basis, feminism means "every theoretical or practical effort aimed at reviewing, questioning, criticizing, or modifying the prevailing system in the social structure that places man, who is the human, at the center, and women as a second or other gender, in an inferior position, upon whom limits and restrictions are imposed, and upon whom the potential for growth and giving is denied, and whose experiences and characteristics are belittled because they are women and female, so that civilization appears in all its aspects to be a male achievement that confirms the authority of men and the marginality of women" (Hosso, 2009, p. 47).

The first wave of the feminist movement achieved many of its goals until the year (1920), while the second wave was after World War II, in which women struggled to obtain their rights in the sixties of the last century, and were inspired by the existentialist philosopher "Simone de Beauvoir. It was called the new feminism, and legal legislation against women was criticized. The feminist movement in the first wave is one of the manifestations of enlightenment modernity that struggled against the obliteration of women's privacy. Within the scope of that feminist movement demanding equality, feminist criticism appeared in the middle of the twentieth century in America, and was widely popular in Canada, then moved to France in the seventies, so its motives, goals and methods were defined, and many studies appeared that applied it. "Al-Manea, 1977, p. 72."

The second wave represents postmodern feminism, which rejects the singularity of the rational male model. During that period, the concept of gender emerged, which is not a biological nature, but rather the result of a social process that defines roles and characteristics in ways that differ from one culture to another, while sex is a genetic nature. The discussion shifted from women's rights to discussion of the two sexes, which led to the emergence of two types of theorizing: the first emphasizes the existence of a fixed essence for each sex, and the second rejects the existence of a fixed essence and emphasizes the influence of social factors on humans. The third feminist wave emerged, influenced by the ideas of Foucault and Derrida, and was called the postfeminist movement. "Hosso, 2009, pp. 46-53.

6. The feminist movement and the emergence of the concept of gender:

The contemporary feminist movement has adopted the concept of gender, which has been the cornerstone of the movement, in an attempt by female thinkers to differentiate between the concepts of gender and sex. The concept was coined by psychologist Robert Stoller to distinguish the social and psychological meanings of femininity and masculinity from the biological foundations of natural sexual differences created with individuals. Gender "means social type, and is an expression of the cultural or social specifications of each sex at a given time and place. These specifications are not a natural product of the biological characteristics of either sex, but rather the product of social and cultural roles that have been formulated and structured through historical, cultural, economic, and ideological factors. Therefore, gender, in simple terms, means socially defined roles for men and women that can differ even within a single society. Therefore, gender is not sex and not women, but

rather women versus men together, specifically the relationship between them based on the roles that society expects of them.” Mona2003, Newspaper.

Marxist and socialist feminism also criticizes the family system, describing its gender-based constraints as oppressing women in the face of the male masculinity upon which women depend economically. Conversely, the value of women's freedom to work outside of their family is felt by women, who must fulfill all their family obligations, ultimately sacrificing their efforts by working more than men.

Thus, feminist theory has paved the way for investigating and tracking the social justifications and influences that shape gender differences between women and men. It seeks to advance and liberate women from all aspects related to natural biological differences and social, cultural, and economic frameworks. It works to study and analyze these differences, undermine the norms within which these differences are embedded, and establish a solid foundation upon which women can exercise their rights, free from the ideas and influences of gender nature. It also provides women with the opportunity to participate in important forums and assume leadership positions that contribute to the development of societies and institutions at all levels, and to share in the duties of men without the duplication of efforts resulting from family obligations.

7. The concept of gender and identity:

Gender is “one of the fundamental issues that all cultures are concerned with. Each culture provides its members with an explanation of the existence of the two types of human beings and their many roles according to kinship, sex, work, and age. Each culture also provides its members with a general guide to dealing with the relationships between them.” Lotfi, 1997, 143. This concept crystallized in the field of social and cultural studies, to conduct comparisons and studies of gender and the various behaviors and changing characteristics associated with it. Society is "a systematic combination of self-constituting parts, and humans are the most important part of this circle. Based on this point, gender plays a major role due to the biological structure of humans.", Akdemir 2017, p. 11.

The concept of gender differs from the concept of sex, which distinguishes the biological and physiological characteristics of humans. Gender, on the other hand, has social characteristics that "consider the existing distinctions between men and women to be merely organic biological differences and that equality is absolute in culture, society, and role. Therefore, any distinction is artificial and is due to religious, political, social, economic, and mental factors." Haidar2019, p. 16

The term gender was used by Ann Oakley, Ann Oakley, to describe the socially determined characteristics of men and women versus the biologically determined characteristics. Oakley saw that peoples and cultures differ greatly in their definition of masculinity and femininity from one culture to another. The concept of gender has appeared on the international scene since the declaration of the International Women's Year (1975)." (Hosso, 2009, p. 61). Interest and interaction in this topic has increased because of cultural cross-pollination and openness to the world, which was facilitated by major developments in the means of communication and interaction, and research into the causes and attempts to find appropriate solutions in society.

Throughout history, there have been many controversies and debates about gender orientations and identity. Gender identity is linked to, or may differ from, a person's assigned sex, and the roles assigned to individuals vary from one society to another and from one culture to another. The term has been given various names, such as "homosexual," which refers to people who experience same-sex attraction, whether male or female. Currently, the term "transgender" refers to anyone who has an identity that conflicts with the sex assigned at birth. They often experience various forms of discrimination, stigma, and social exclusion, including physical and psychological abuse, bullying, and persecution.

Gender has become part of the social and cultural context. A topic intersects with thinking about society, law, politics, and culture. It is discussed alongside other aspects of identity, social status, and cultural references, such as class, race, age, and physical ability. Gender is also an important concept in a range of social and political studies and is influential depending on the cultural context.

The term "gender" is often used with negative connotations when individuals or groups do not conform to established gender norms and often face stigma, discriminatory practices, or social exclusion. It results from differences and inequalities between women and men in the responsibilities and activities they undertake.

Accordingly, the value of freedoms associated with gender has presented several sociological trends with criteria and explanations of gender oppositions that separate it from society and provide an ontological sense of male and female identity:

1. Biology and gender: which is based on attributing the differences between women and men to the biological makeup of the body, which is responsible for differences in behavior.
2. Gender and socialization: resulting from educational, social, and family institutions nurturing differences through gender culture.
3. Social influences and gender: which gives individuals the ability to manipulate biological characteristics and the freedom to choose to change gender, "Alal,2019, "The Civilized Dialogue"

8. Feminist criticism and the discourse of liberation:

Feminist criticism is the fruit of a historical culture and ideological intellectual debates related to the meanings of feminism and femininity, and is linked to literary and artistic texts that address women's issues and defend their rights and demands, and examine and analyze these writings from a woman's perspective. It appeared in a series of organized speeches in the 1960s, demanding women's rights in all social, political and economic fields, and rejecting the collective psychology that shows a bias towards the authority of the male element that is superior to the importance of women, and attempts to marginalize them.

The feminist critique movement in France emerged from the events of the student movement of 1950.1968, which was a rebellion against political authority, and based on Derrida's deconstructionist theories in terms of practice that undermines established dualities, and works to demolish the principles upon which they are based. This is what the feminist critical movement represents. The movement also adopted Lacan's theories that form the basis for supporting feminism. This opposition, according to Lacan, between the imaginary and the symbolic, is what the critic Julia Kristeva exploited within the new context. Simone de Beauvoir also led the movement in France, adopting Sartre's ideas in existential philosophy, which considers "the human being a project of freedom, a project of being," and developed it in her emphasis on the transcendence of man. She believes that confining women to the category of mother and wife, without taking into account their happiness, freedom, and dignity, means making men an insubstantial and inferior being. (Baali, 2007, p. 156)

Feminist criticism theory is based on two assumptions: the first is related to the concept of male dominance over literature and language, and the second is the marginalization of women's culture in the face of this authority that has continued for decades. "This criticism was launched from the idea that male power is the main axis in societies, that social sciences are biased towards men, and that the media in general has continued to view women through a male lens. Feminist criticism calls for women's literature to have a special feminine identity that expresses women's experience and reality, because women have been presented for long periods in patterns far from truth and reality by means of misleading literary models." "Baziar,2018, p. 495

In accordance with the above, the discourse in feminist criticism dominates the study of the differences formed in women's productions in the literature created by men, and the clarification of the nature of the texts and creations presented by women, which ultimately refers to the activation of women's subjectivity and the clarification of their identity on the intellectual and cultural levels. This achieves a kind of becoming and development in the modern critical opinions presented by women, which are formed in opposition to men's perceptions.

9. Formal manifestations in feminist art

Art was not far from this transformation, as the "feminist art movement" emerged. Feminist art movement" to confront male dominance, influenced by feminist theory and movements that

point to positions and creativity Women. A non-traditional form of art on a global level, it calls for art that expresses women's demands and needs, in addition to changing the ideas and rules of contemporary art, highlighting the important role of female artists and their creative works in history, and cooperating with public efforts to support women. The movement began in the 1960s and flourished in the 1970s as a fruit of Second wave of feminism. Which is considered the "most influential international movement of all time in the post-war period."Gopnik, 2007".

Feminist art emerges from the feminist movement, which pushes for contexts that shed light on the social, political, and economic revolutions and challenges facing women, "as beings different in their composition and body from men. By existing in a male-dominated society, women display their bodies differently, in order to seduce, impress, and establish a relationship with others. The image they carry of themselves takes on a greater status than their real, concrete body. They give the world a mask to create some distance between themselves and their bodies. They want to highlight the thought that their bodies carry, rather than their physical bodies." Afaya1988, p. 41.

By recalling the historical memory of artistic works in important eras such as the Renaissance, it appears that aesthetic creations were linked to brilliant male names such as Da Vinci, Raphael, and Michelangelo. This is due to the culture of the human race that imposed on women to take care of the family and devote themselves to housework. And it did not allow them to enter art schools, with the exception of a few female artists recorded by art history such as the painter (Artemisia Gentileschi, Artemisia Gentileschi, the first woman to enter the Academy of Fine Arts in Florence, was subjected to much harassment from the male-dominated society in her life, which she could not punish with reality, so she replaced it with artistic works whose themes revolved around punishing men and her victory over them, such as in the work "Judith Beheading Holofernes" (1620). She was able to find a distinct space for her art in society, by depicting strong women in the face of adversity.

During the modernist era, Impressionist artist Mary Cassatt emerged. The creative quality of artists of that era was not based on themes focused on women and their suffering, but rather represented themes that belonged to the prevailing artistic styles and their common themes. Although Impressionism focused on painting nature, Mary Cassatt was concerned with depicting women in daily life and domestic chores.

Most artists, in general, have presented the idea of the body from two perspectives. The first expresses "the essence of the idea embodied in the philosophy of the body, the profound human alienation, and the human self's tendency toward absolute expression and freedom of choice in the form of consciousness and sub consciousness, and adapting the existence of the image within its general (plastic) framework, within the assumptions of the intellectual connection between all elements of the body." "Alwan, 2006, p. 183. The human form no longer has any significance other than what it reflects, leading to a different interpretation whose references are based on psychological, social, political, and environmental structures related to the body, leading to a result that is contradictory to what it belongs to. Meanwhile, the artist celebrated the display of beauty in the woman's body, which arouses instincts and a love of life within him.

In response, feminist art emerged, accompanying the feminist movement, to present a cognitive phenomenon that can be invested as a cultural discourse that rises to express its gender discourse in liberation and expression of the marginalized woman's self. It contributes to presenting creative women in a way that differs from the culture that has neglected women for decades. Experiments have emerged that may provoke the recipient to present a message of protest through artistic works. Such as the experience of artist Mary Beth Adelson, who presented a bold work in the year1972," employing Leonardo da Vinci's painting "The Last Supper" and replacing the heads of men with the faces of prominent female artists. This act provoked male ire and invoked a work considered sacred in the history of fine art, serving as a challenge to the patriarchal society that had for years excluded women from the world of art and creativity.

The work of artist ,Tamara De Lempicka, titled "Tamara in a Green Bugatti," (1929), is an important work in the history of modern art, which was part of the agenda of the feminist movement, and one of its icons, in the seventies of the last century, after which it indicated sexism and called for liberation and equality between women and men in modern life.

The artist and feminist activist, Monica Meyer, also presented an artistic work that included the feelings of women who differ in cultures, races and ages, by distributing more than (800) papers were distributed to the women and the phrase “What I hate most about my city is...” was written on them. The answers were shocking, as each woman wrote about her suffering in society from a gender perspective. These papers were hung on a clothesline in an installation she called “The Clothesline.”

10. Representations of gender in art history:

Theorists and philosophers have postulated that the roles, characteristics, and traits that distinguish men from women are not innate, but rather socially constructed. They also believe that behaviors, whether feminine or masculine, vary from culture to culture and across times. The cultural and social classification system of gender identity has found expression in art. Artists have employed their work to raise questions, explore, and comment on the relationship between gender and society, inspiring them to study these cases and apply them to real-life situations.

As the feminist movement gained prominence in the 1960s, artists began challenging traditional female roles, addressing diverse themes, and traditional standards of beauty, as well as works related to masculinity and sexuality. Their investigations focused on how societal pressures and the media shape our expectations of men.

One of the most significant paradigm shifts that arose from the social, political, and aesthetic upheavals of the twentieth century was the concept of sexuality. According to Deleuze's theory, the body is a constant and constantly changing entity that is influenced by society and influences society. Sometimes, certain characteristics can dissolve or emerge.p19, 2017 Akdemir, “Artists are an important part of these changes, creating works that question the standard assumptions of what bodies should look like in visual art.

By returning to the historical line and reading the artistic works of pioneering artists, we can observe practices that approach the concept of gender and raise doubts about the interaction between femininity and masculinity, not at the level of organic biological differences, but rather at the level of the social roles that humans play.

From the Baroque era, the artist Artemisia Gentileschi,Artemisia Gentileschi painted women as confident and strong, unlike works by male artists that show women afraid when looking at bloody scenes.

In the first half of the twentieth century, artists such as Claude Cohen appeared. Claude Cahun and Frida Kahlo created self-portraits that rejected the stereotypes of male and female, with Kahlo creating the work in a masculine guise.

As for the German artist, Hannah Hoch, who belonged to the Dada movement and had an influence on the Surrealist school, considered herself part of the women's movement that emerged in the 1920s. She dedicated her art to demanding equality and women's rights in modern society, and the marginalized status of women, in addition to her interest in gender issues, gender roles, and political discourse. She executed her works in her distinctive Dadaist style, which relies on cutting and collaging photographs. Among her important works is "Cut with a Kitchen Knife," whose discourse relies on gender issues and carries many interpretations.

In the year ((1988) Yasumasa Morimura created Futago, a work that is an imitation of Édouard Monet's Olympia, which depicts a naked girl lying on a bed, a traditional representation in modernist art schools as an expression of femininity and beauty. Morimura created the work by questioning the gender identity of the female nude in Western painting. By wearing a wig, he imitates a feminine gender role through his disguised body, serving sexual desires. What the artist presents in his performance is an image of the incomplete female body. (Wagner, 2004)

The work represents an embodiment of the idea of gender in society and a subversion of all ideas of beauty associated with the female body, as the artist's work, by representing his body as an alternative to the female body, "destabilizes the idea of fixed and binary gender roles of males and females prevalent in current culture, and instead builds a new, more flexible gender identity, in which the stereotypical images of males and females are undermined. “Roca, 2006

Artist Claude Cohen chose a path to protest gender norms, choosing the name “Claude” because it refers to a man or a woman in French. She created surreal works shrouded in mystery, raising questions about whether she was a woman or a man. In one of her works, she shaved her

head in a self-portrait, and wrote the question "What do you want from me?" She died in the 1950s, and when gender issues emerged strongly in the 1990s, the artist received increased attention. Jonathan Carter said about her: Jonathan Carter, "Their life was a performance about questioning identity." Treaster, 2019

The painter Frida Kahlo painted her self-portrait with short hair and refused to conform to her own masculine or feminine characteristics, writing, "I paint portraits because I am the person I know best. I paint my own reality." The artist thus became a symbol of feminism, freedom, and gender fluidity. Her stance is evident in her self-portraits, due to her strong appearance, strong personality, and slight mustache. She is painted with short hair and cropped locks scattered on the floor, wearing an oversized suit similar to that of her ex-husband, who admired her long hair.

Marcel Duchamp also has a photograph from the year (1921) wearing a woman's dress, a hat, and a feather necklace around his neck. In addition, he dared to work with (Da Vinci), and redraw the Mona Lisa with a mustache, thus destroying the icon of feminine beauty and calling it (LH.OOQ), or the tomboy. By challenging her redrawing according to connotations related to the concept of gender, he intended to raise thoughts about Da Vinci's true gender identity in his self-representation, and its sources. In a reference from Duchamp to questioning Da Vinci's motivation and shifting the idea from executing a work for a beautiful woman, to executing a work that expresses the feminine hidden in his subconscious.

The 1970s saw a significant rise in female artists. Among the most influential artists of the period was American artist Susan Rothenberg, who is considered part of the "Bad Art" movement. Her painting "The Beggar" was reduced to a long, slender arm holding a bowl, a symbol of women's liberation. Feminist art also took on a feminine character, and the most prominent feminist artwork of the 1970s was the work of American feminist artist Judy Chicago. Judith Sylvia Cohen's "Dinner Party" was designed to accommodate thirty-nine women, whom the artist considered the most prominent figures in Western history, who left clear marks. They sat around a triangular table, each of whom was given a plate and a placemat that suggested a holy sacrifice. "Smit, 1995, p. 241." (999) names were also represented in a text written in gold. Judith is considered one of the first generation of feminist artists and an important element of the feminist art movement in the early seventies. She has interests in developing women's writing and art.

Pop artist Andy Warhol created colorful versions of beauty icon Marilyn Monroe, challenging prevailing beauty standards and ideologies of sensuality. He appeared in a series of photographs wearing makeup and a wig, exploring the feminine side and paying homage to Duchamp and his alter ego. Millington, 2020".

While we find "Allen Jones, is "fascinated by dislocations, transformations, and mysteries of vision, and his Hermaphrodites series, interwoven male and female fantasies on the same canvas, are the hallmarks of his work." (Smit, 1995, p. 127)

With the emergence of the global trend towards recognition of the gay community, the artist changed Robert Mapplethorpe defined the gendered image, and his works combined male bodies with homosexual images. Artist John Kirby also painted his own self-portrait in feminine clothing without concealing his masculine body.

The Iraqi artist, Adel Abdeen, made a video titled "Concealment. "Cover-Up depicts a man with mysterious tendencies, wearing an Arab dishdasha, trying to cover his body from the air in movements similar to those of Marilyn Monroe in a white dress. The artist wrote about his work that people are afraid to show their weaknesses and shortcomings. They try to hide for fear of being judged by society and questioning its ideas of beauty and tolerance. Abidin, 2014

According to the above reasons and justifications, the art of the strange appeared. (Queer art), which is based on arts that concern the gay community and issues related to them.

11. Research samples

Sample (1): Indian Dancer, Hannah Höch.

The work depicts a portrait of a girl with her wearing a mask and a head covering, with a mixture and masculine features, evoking the image of the woman. Hook executed the work using photography along with cutting and pasting various materials.

The artist intentionally displayed facial break boundaries and revolt against gender. The discourse focuses on questioning gender identity bias. The artist belongs to the Dadaist art style, which denounces all aspects of the world that marginalize and lead to war and destruction.

The title of the work raises questions about the connection and association between Indian culture and European femininity. This is represented by European society's rejection of the brown body, and the oppression and rejection of black skin, compared to the European female body. The artist also added the mask to signify the silencing of women's opinions through their inability to speak and be heard. It also symbolizes the sexual discrimination that prevents women from seeing what they want, making them subservient to men. The cook's hat is added to signify women's subservience and unpaid service to men in a patriarchal society.

Hook depicts the girl's expression of pain in response to the media's portrayal of women as symbols of excitement and seduction. It also represents a feminist response to the suffering of European and Indian women in male-dominated societies.

The artist drew on various references, including a movie, African masks, and household items, to portray the actress (Falconetti), expressing the feminist movement and focusing on gender in German society.



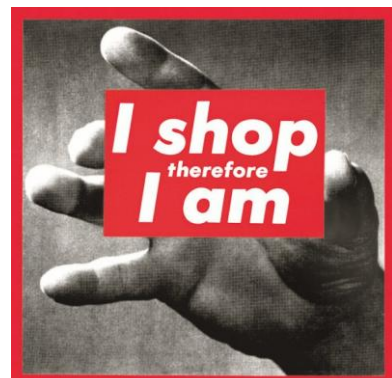
eyes closed,
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Sample (2): Untitled (I shop therefore I am)

I Shop Therefore I Am by Barbara Karger, implemented in the year 1987, and derived from the media and its technologies. The general description of an image of a hand in black and white, holding a red piece with the words "I shop, therefore I am" written on it in white. The artist intentionally brings to mind the famous phrase of the philosopher Descartes "I think, therefore I am." In the image, the index finger appears clearly to emphasize the word "I" directing the viewer's attention to the beginning of the sentence. The word "therefore" was executed by the artist in a smaller font size than the rest of the words. The work is framed by a red rectangle. The artist did not give the work a title, so it is open to many interpretations.



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title, so

At first glance, the work suggests those women's thoughts are linked to shopping, which is the most important aspect of their lives. Their existence and importance are linked to materialistic shopping, an alternative to the thought that Descartes focused on. Furthermore, the work emphasizes the focus and importance of media directed at women, which includes an element of intentionality. The matter has become entrusted to the media arsenal to market products that attract women and make them feel happy. Men create their designs so that women are under their control in a consumer society in which material things have become more important than marginalized people in the post-modern era. Thus, self-worth is linked to the commodity value and material things that one acquires.

Thus, women's thinking is linked to marketing materialism, which is the center of culture and is driven by men in contemporary society, to fulfill women's social needs.

This work belongs to the conceptual art style, combining visual imagery and written language to convey a content that seeks to highlight the shallowness of a society whose value is determined by its consumerist capacity. The work's content also emphasizes the pressures women face in society to have their value determined by these consumerist manifestations, following the latest fashion shows, and wearing international brands.

sample(3) Forbidden fruit Alexandra Gallagher

The systematic turns emanating from the movement led to the emergence of different ideas, and techniques to express the aesthetic discourse the artist Alexandra Gallagher. In her work "Forbidden Fruit," which explores the concepts of feminism, gender identity, she executed it in her surrealist style, collage techniques, photographs, and prints. She imagined an artistic form that does not exist in reality, implemented using Photoshop to create these worlds.

Artist Alexandra draws her ideas from a perspective and from women's experiences in a male-society that hinders women's aspirations and dreams. It depicts a modern woman in space, surrounded by behind her a golden circle illuminated by lines the sun's rays. In her hand, she holds an apple, while in front of her are a series of snowy mountains.

The symbol of the apple evokes the forbidden fruit and the story of Adam and Eve at the beginning of creation, lending the work a sacred and spiritual quality. The artist incorporates images and posters from the contemporary world depicting working, empowered women, as a reference to the power granted to them by the feminist movement and women's rights to achieve equality. The work represents a dialectical dialogue between what is permissible and what is forbidden, and between the past and present in society. The work also intersects past and present perspectives, where women were previously viewed as bodies that aroused desires and instincts, whereas now women are an important part of society, capable of seeking knowledge and engaging in tasks that empower them to achieve their goals and dreams, and able to compete with men, whose authority has declined in the face of the demands of contemporary women.

Based on the above, it can be said that in this work, Alexandra combats the old notion of women, which men have created to belittle them, view them negatively, and portray them as fit only for domestic duties and childcare, as objects of weakness and a symbol of excitement. The artist focuses on the important role of women in advancing society and achieving the goals advocated by the feminist movement.



feminist methods directed by "Forbidden gender, and employing created an which she imaginary

feminine dominated The work stars and resembling

12. Results

1. The concept of the body has varied throughout its historical journeys through the embodiment of the body's relationship with the surrounding world, between the body and the self, between the self and belief, and between men and women. Thus, the context is the witness to these transformations and to the embodiment of the concept of gender in the visual arts.
2. Art plays a significant role in shaping society's perception of gender and its various forms, as it is a product of the cultural formation of the particular concepts of femininity and masculinity. Art manifests itself under several names, including performance art, body art, feminist art, and gender art.
1. Incorporating the body as an active element in creating artworks with a momentary reference that is born during the exhibition and then dies, so that the body becomes the work, the framework, and the idea. It embraces ideas related to marginalization and feelings of alienation in order to construct the self, the body, and identity.

2. Feminist artworks express gender issues and feelings of rejection and alienation within society, and even within individuals and their identities. These feelings are expressed through artistic representation.
3. Most artworks aim to create an imaginary alternative to the real reality, one that is more compatible with gender identity and social type, far from the constraints of biological affiliation and anatomical difference.
4. Creating a new look under the name of feminist art, and implementing a different body and face, serves as a cover for psychological tendencies that lose their legitimacy when they are announced, represented by gender and dual affiliation.

13. Recommendations: In light of this study and according to the results reached, the researcher recommends the following:

1. Adopting specialized curricula concerned with studying these arts and researching the media and techniques they use to stimulate reception in the search for the unspoken.
2. Supporting women's arts through performances, discussions, studies, and translations that contribute to activating the cognitive, cultural, and artistic movement.
3. We invite critics and the general public to benefit from this research when reading contemporary visual arts works that belong to feminist and gender arts, in order to understand the problems they face.
4. The necessity of openness to and communication with others, to join the ranks of global arts and interact with them, and to conduct similar experiments based on available resources, not for the purpose of imitation, but rather to expand perceptions and experiences.
5. Urging researchers to utilize digital networks and provide them with information and images about feminist art in different countries to contribute to activating communication and dissemination.

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