

AVERAGE (ARITHMETIC MEAN) OF WOMEN'S BODIES

by

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This thesis was prepared under the direction of the candidate's thesis advisor, Professor Juana Valdes, Department of Visual Arts and Art History, and has been approved by the members of her supervisory committee. It was submitted to the faculty of the Dorothy F. Schmidt College of Arts and Letters and was accepted in partial fulfillment of the requirements for the degree of Master of Fine Arts.

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ABSTRACT

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Between 1939 and 1940 the United States Government conducted a study of the measurements of women's bodies to establish a standardized system of garment and pattern sizes. The central theme of my research is to analyze the female figure in the context of a technology-driven global contemporary society. My thesis exhibition includes a body of work that echoes the pressures that Western Society employs by standardizing women's appearances. The focus of the work is to confront the viewer with a visual examination, which illustrates the preconceived notion that Western Society portrays the female body as a commodity and exports those views to different cultures and societies. This calls to question: "who makes those standards endorsed by society and why women follow them?".

From the standardized measurements conducted by the United States Government, I generated a 2-D computer model of an outline of the generic female figure. Based on the 2-D representation, I constructed a series of ten 27"x36" inkjet prints and a 3-Dimensional prototype of the figurative form. The project consist on the manufacture of 14,698 molds base on the 3-Dimensional prototype -- 10% reduction of the size of the average female.

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1. INTRODUCTION

Like many feminist artists, the purpose of my artwork is to bring awareness to the preconceptions and unrealistic ideals that influence women to change their bodies to meet unrealistic goals. The subjugation of women throughout history, the concept of the male-gaze in a patriarchal society and the characterization of the female body in Western Society is the motivation for my research topic and thesis exhibition.

This investigation began with the prehistoric period, a time when the representation of women's body was isolated to the biological depiction of womanhood. After this prehistoric period, the female figure started to have diversities of symbolism that demonstrated the beginnings of the ideals of Western patriarchal society.

From there, my research led to the discovery of a 1940 study conducted by the United States Government regarding the standardization for the measurements of women's bodies. The numerous errors and biases I discovered within the study inspired me to create a body of work that addressed female identity and gender roles.

I decided to use technology to design a digitally generated outline of the shape of the female figure using the data. The focus of the work is to present the viewer with a systematic analysis that illustrates how society has attempted to standardize female bodies and thereby erase the identity of women by transforming their physical bodies and controlling their perception of beauty. The ability to control how women are presented, physically and psychologically, remains a topic in feminist's contemporary studies.

2. PREVIOUS WORK



Figure 1. *Untitled*, cyanotype prints, detail, 66"x38", 2012

In 2012, I started to explore feminist topics. I created a series of fifteen prints using cyanotype, a blue print technique (*Figure 1*). Each print is 10"x10" mounted and framed in white wood. The prints are produced on Stonehenge – a 100% white cotton fiber, acid-free, 90 lb. weight (250 gr.) paper. This paper is traditionally used for watercolor and printmaking techniques.

To closely resemble porcelain chinaware, each print was embossed with a circular form of a floral design. The design was inspired by the motifs used on Chinese porcelain plates, mimicking the chinaware of the Ming Dynasty (1366-1664).

Porcelain was a Chinese product that was exported to the Western world during the Ming Dynasty. European patterns such as Christian scenes and heraldic emblems were brought to China for reproduction in order to propagate sales in Western markets. It was a luxury item that came to epitomize wealth.

The images displayed in the center of the plates were headshot photographs of female models of Western origin taken from Chinese fashion magazines. In Chinese society, female Caucasian models are often employed to advertise luxury and consumption. Western ideals of beauty have become part of the aesthetic landscape of the Chinese advertising market. This is an example of how the use of Caucasian models in art has served to canonize a standard symbol of beauty in various cultures, depicting the female body as objects of trade and desire.

The body of work shows the effects of globalization as well as the identity problems that contemporary society faces due to the media's standardizing force in society. This investigation and my personal struggle to fit into the stereotypes created by society has driven my continuing investigation of socio-political feminist topics.

3. DEVELOPMENT

3.1.1 Women's Body in the Prehistoric Period

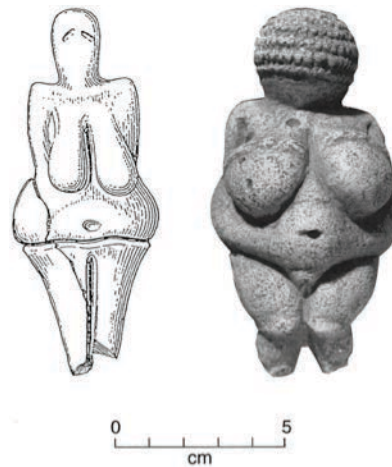


Figure 2. *The Venus of Dolni Vestonice (left) and the Venus of Willendorf (right)*

The proportions of women's bodies have changed significantly throughout history. The portrayal of the female body in prehistoric periods illustrated female figures inflated to forms that are completely at odds with the "ideal" proportions of the contemporary woman.

One of the first representations of the female body is the *Venus of Willendorf (Figure 2)*. The sculpture was carved from limestone and colored with red ochre. This female figurine measures 4.25 in. and was made in the Paleolithic period between 28,000 and 25,000 BCE. The statue shows an exaggerated size of the breasts and abdomen, a detailed pubic area and a lack

of detail to the face. The characteristics of the *Venus of Willendorf* led scholars to believe that the statue was a fertility symbol. There are many prehistoric “Venus figurines,” created in the same time period, which carried the same anatomically exaggerated features. The bodies of prehistoric figures such as the *Venus of Willendorf* represented the biological meaning of womanhood. The Paleolithic people lived in harsh environments where features of fatness and fertility would have been highly desirable.

In print # 8 (*Figure 13*), I juxtapose the standardized woman generated by the US Government’s study of women’s sizes and the prehistoric “Venus figurines”. Both shapes, while physically dissimilar, carried a particular socio-cultural importance that expressed the significance of women’s bodies in different societies and periods of time.

Figurines, such as the *Venus of Willendorf*, were created small with the intent to be held in the palm of the hand. The sculptural figurines’ rounded mass created pleasurable tactile stimulation, thus, I decided to create my own hand-held figurines using measurements from the study. However, I removed the model and cast the negative space left by the figures of these contemporary women. The absence of the figure evokes feelings of desire. These desires mirror the similar desires that society has for women in general -- the wish to hold and thereby control women’s bodies.

By the twentieth century, the representations of the female figure changed as well as the expectations of them. Women’s bodies carried not only a biological connotation but also a gender identification to denote sexuality and femininity

those cultural expectations of gender roles. Helen McDonald author of *Erotic Ambiguities: The Female Nude in Art* wrote, “The female nude has given rise to an astonishing variety of ambiguities related to the construction of the gender identity”¹. Women have been oppressed and subjected to the pressures created by society and by the male gaze to represent the ideal physical appearance.

3.1.2. Sociological Theories

After conducting extensive research of works written by sociologists and psychologists, such as Susan Bordo, Jeff Stone, Jan Stets, Edgar Borgatta, and Rhonda Montgomery, the investigation was narrowed down to two concepts that formed the basis of my research and thesis exhibition: gender identity and gender stereotypes.

3.1.2.1.1. Gender Identity

Gender identity and gender stereotypes are two topics that are often blended in order to limit confusion despite the fact they are two separate concepts. Gender identity “refers to the degree to which persons see themselves as masculine or feminine given what it means to be a man or a woman in society” (Burke, Stets and Pirog-Good 1988; Spence 1985) while gender stereotypes involve a “shared [view] of personality traits often tied to one’s gender such as instrumentality in men and expressiveness in women” (Spence and Helmreich 1978)².

Since female gender identity or femininity is dictated by society, this concept fluctuates in time. It is important to denote that in Western patriarchal civilizations, the male gaze dictates femininity. The “male gaze” is a term that

describes how female characters are sexualized or objectified to please the heterosexual man. The ideal female body was imposed to please the male gaze and was impossible to achieve. Due to an inability to reach such unrealistic ideals imposed upon them, women were made to feel inferior and left unsatisfied with their bodies.

Digital print # 5 (*Figure 10*) reflects the demand of Western Society imposes on a woman to have a thin waist. In the past, women resorted to living life restrained by corsets that controlled their lives and their liberty to move just to fulfill the concept of ideal beauty. Even though contemporary women are not physiologically constrained by corsets in daily life, studies have show that women are still psychologically constrained by their need look to skinny, have a thin waist, large breasts, long legs, etc. As the psychologist Nancy Etcoff wrote on the *Survival of the Prettiest*, "Symmetry, proportion, and in particular the ratio of waist to hip size, can be more powerful determiners of the beauty of a woman's body than absolute weight"³. These preconceptions still exist and are similarly impossible to accomplish.

3.1.2.1.2. Gender Stereotype

According to PsychologyDictionary.org, "Gender stereotypes [are] the relatively fixed and overgeneralized attitudes and behaviors that are considered normal and appropriate for a person in a particular culture based on his or her biological sex"⁴. This definition reinforces the concept that woman are limited by Western patriarchal society not only in their appearance but also in the ability to do certain type of activities such as compete in sport or succeed at analytical

functions. In addition, the stereotypes that surround women influence their behavior and reduce access to career opportunities.

According to science journalist Sharon Begley, “The power of stereotypes, scientists had long figured, lay in their ability to change the behavior of the person holding the stereotype. If you think women are ninny's ruled by hormonal swings you don't name them CEO [Chief executive Officer]”⁵.

Jeff Stone, professor of Social Psychology, conducted a study at Harvard in which two groups of undergraduate women were given the same test. One group was reminded of the stereotype that, for women, “math is hard” while the other group was told nothing. The women who were reminded of the stereotype that women do not excel at math, performed poorly on the exams while the other group did not.

Business journalist, Anne Fisher showed that, “Women still hold only about 20% of all computer science jobs. A tiny 7% of CIOs [Chief Information Office] are female, and one in seven engineers, despite the fact that women hold 60% of all bachelor's degrees and make up 48% of the workforce overall”⁶.

As a trained civil engineer, I have personally experienced issues that surround women in male-dominated fields. Specializing in construction, I was constantly made an object of ridicule by men working on site. However, this ridicule did not deter me from graduating in the top 10% of my class or from attaining a job. The stereotype that women are not good at analytical functions such as math, along with my experiences as an engineer inspired me to create a systematic body of work that demonstrates the capacity of women to display

a mathematical arrangement.

3.1.3. Feminist History

Since my proposal has a feminist approach, I feel obligated to address some of the most important changes that women have overcome in the last century. The Western Feminist movement can be split into three times periods or waves. In the First Wave between the 19th and early 20th centuries, the main objective was to obtain basic political rights, particularly women's suffrage. Feminism declined between the two world wars (1918-1942) and resurged in the 1960. The Second Wave (1960's-1980's) fought for education and work reforms, as well as tackled cultural inequalities and the role of women in Western Society. In the Third Wave (1990's-2000's), feminism focused on bringing equal rights to women of all races, ethnicities, classes, nationalities and religions. The Fourth Wave (2008–present) is a contemporary movement that uses the internet and social media to continue challenging sexism and misogyny that appear in advertising, film, television, the media and so on. Internet activism lacks political representation and remains dominated by a white middle-class.

For more than a century, women have been fighting to establish political, economic and social rights. As a woman, a mother, an artist, and human being, I feel that there is still a need to confront these discriminations and the preconceptions that society utilizes to control individuals. With this investigation, I want to bring awareness to the oppression that society (through media) inflicts on women by creating the idea that women must have a specific body type. I also want to emphasize the idea that women's bodies are not objects for others'

appraisal. As Susan Bordo, modern feminist philosopher wrote, “I view our bodies as a site of struggle, where we must *work* to keep our daily practices in the services of resistance to gender domination, not in the service of docility and gender normalization”⁷.

3.1.4. History of Woman Sizing

The concept of this artwork was conceived one day when I was investigating the history of women’s clothing sizes. I discovered that before the Industrial Revolution, women’s clothing was made at home or by dressmakers based on individuals’ body measurements. After the 1920’s, mass production of women’s clothing started to develop, enabling women to walk into retail stores to purchase clothing. However, the new ready-mades often fit poorly due to each manufacturer having an arbitrary sizing system. In 1937, at the request of manufacturers, the U.S. Department of Agriculture conducted a research project to standardize measurements of women’s bodies and established a standard system of garment and pattern sizes. Between July of 1939 and June of 1940, 14,698 women from 59 cities were weighed and measured. In 1940, this study generated an average (arithmetic mean) of women’s sizes.

However, the data contained many errors and biases attributed to a variety of oversights in the choice of women. The study was conducted at the end of the depression period, during which women were underweight, the corset was still in use contributing to an altered body shape, and the study only measured white women living in cities, many of which were young and single. In conclusion, the study represented non-working, single, urban, young, white

women, an inaccurate representation of the true measurements of American women of the time. The idea of using of taxpayer's money to generate such a flawed study, which aimed to standardize women, inspired me to create this artwork.

After all of my research, I concluded that global society continues to force an incredible amount of pressure on women to have a nearly unattainable body based on the same stereotypical measurements: white, young, single, and underweight. The work discussed in this investigation and thesis exhibition is a commentary on these expectations and stereotypes.

4. CONTEMPORARY ARTISTS

After a period of investigation, I chose three artists whose concepts also challenge the way the world sees art. I strongly identify with this artist who use their artworks as a way communicate personal concern that engage the world in a social way. Since there are many artists working with similar objectives, it is important to research other artists' whose work I can use to further expand upon their investigation and visual language. There are three particular artists I drew inspirations from that have informed my work: Eleanor Antin, Kathy Prendergast and Rachel Whiteread.

4.1.1. Eleanor Antin

In the 1960's and 70's, many female artists used their art to protest and convey feminist ideas. Some employed their own body as an object to humanize the women's body. In 1972, Eleanor Antin documented the effect of a strict dieting regimen on her own body for thirty-seven days. Each day she photographed her nude body in four different views: front, back, left and right profiles. She then exhibited the photographs in a time-lapse arrangement in order to create a strong artwork that presented the pressure that society puts on the female body. As Yowzer! Yowzer! Online journal quoted, "Antin's presentation of herself as art-piece, as sacrifice, certainly achieves its primarily goal: to get the viewer to realize how personal and sacred each person's own

figure is”⁸.

Antin took pictures of her body to accurately represent her reality since photography was the media for realistic documentation. However, since the creation of Photoshop, people have lost their faith in this media’s ability to accurately document. In this digital era, mathematical illustrations and technical

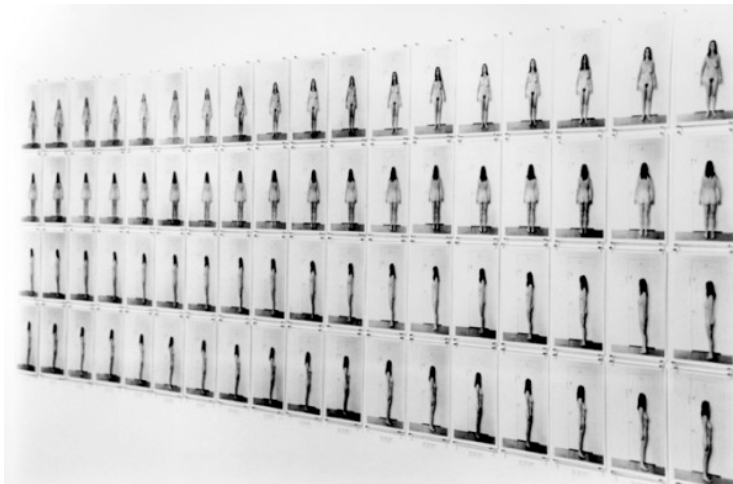


Figure 3. *Carving: a Traditional Sculpture (detail)*, 148 photographs; overall length 20, Eleanor Antin, 1973

analysis, rather than photography, represent precision. Because of this shift, I decided to create computer-generated that look more like a scientific study than a typical artistic proposal.

4.1.2. Kathy Prendergast

In 1983, Kathy Prendergast created a series of drawings that integrated maps and women’s bodies. The series *Body/Map* consist of eleven drawings that appear as landscapes of the cross-section of the breast. Her ink and watercolor drawings were drawn life-size of the female body, simulating the illustrative style from medical textbooks or a technical encyclopedia. She used the cartographic maps to offer the viewer a sense of contrast between imagination and reality,

from subjectivity to objectivity and from inner to outer space. Kathy Prendergast explained, “I was trying to talk about the underneath or the inside and use that language of landscape like illustrations medical textbooks or in an encyclopedia for technical things.”⁹.

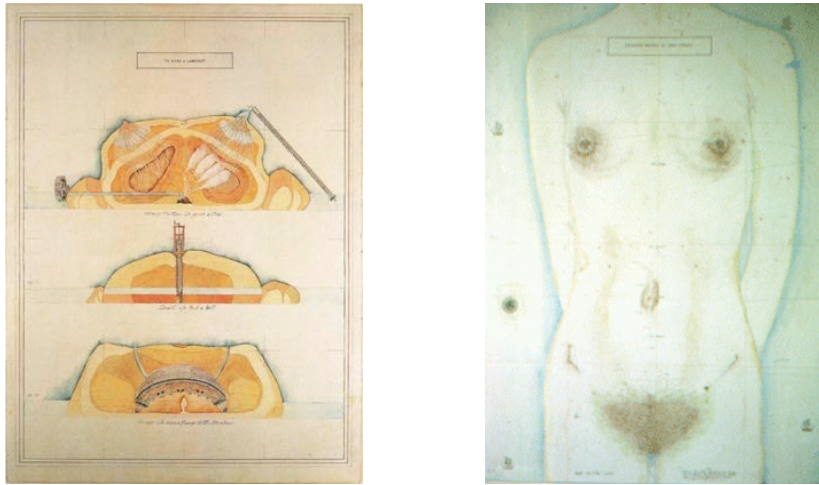


Figure 4. *To Alter a Landscape, Body Map* series, Kathy Prendergast, 1983

Prendergast used cartography references to define the female body in order to minimize the subjectivity in her drawings. Similarly, I endeavor to create an artwork that uses a more technical approach of the female body. Using Rhinoceros software, a digital form is generated to simulate the female figure and the results were used to make a 3-Dimensional prototype and a series of prints.

4.1.3. Rachel Whiteread

Contemporary British artist Rachel Whiteread is also a recognized exhibitor with many public art commissions and awards. She has distinguished herself by becoming the first woman to win the Turner Prize, awarded in 1993. Whiteread used a variety of materials including concrete, plaster, resin and

rubber to create inverted castings - negative spaces left by objects. Her sculptures provoke a profound reflection between history, memory and social change.



Figure 5. "Untitled" (*Paperbacks*), Rachel Whiteread, is now being held in MOMA, 1997

Between the 1990 's and the early 2000's Rachel Whiteread casted various works which showed the negative spaces created by books on library shelves, of which *Untitled (Paperbacks)*, created in 1997, was one among several. Charlotte Mullins noted, "It appeared as if the books had gone, but a ghostly after-image was recreating the library for you one last time."¹⁰

Like Whiteread, I too utilize the empty space to symbolize absence. I decided to create a tridimensional work that would focus on how society pressures women to fit in to a standard size and to unify how they experience their bodies. The empty mold represents the absence of the ideal a woman's body capable of fitting the mold. In terms making them even more aware of the impossibility of meeting the expectation.

5. EXHIBITION



Figure 6. *Installation at Schmidt Center Gallery FAU, 2014*

My thesis exhibition consists of ten digital prints and one hundred plaster molds that contain the negative space of the shape of women's bodies. The prints are hanged on tinted grey walls and the total space for the installation is 39'x 8'x 12' (*figure 6*).

5.1.1. Prints Formal Analysis

Each digital print is 27"x 36" and is mounted in an acrylic frame 31"x 40". The prints are presented in one line and the total size of the work is 39'x 12'. The composition on the left side of the prints is silhouette shapes that resemble both a vase and simulate the female figure. To create that silhouette shape, I used

the average measurements issued in the 1940 study by the United States Government. The right side of each print varies; there are a mixture of text and images that describe a variety of topics. To analyze the right side of the print it is necessary to describe each print separately.

In print #1 (*Figure 7*), the text on the right side contains pages from the study conducted by the United States Government. These pages show when,

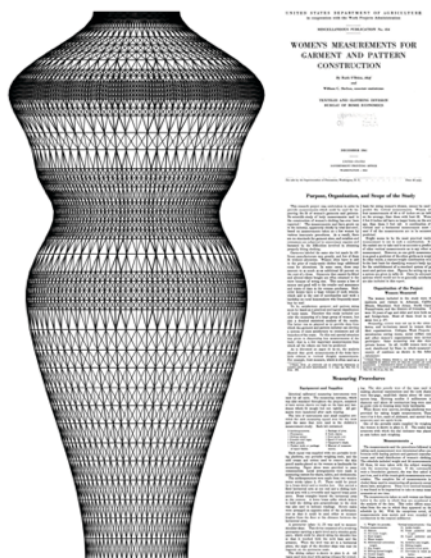


Figure 7. *Untitled* (Print #1), digital print, 27"x36", 2014

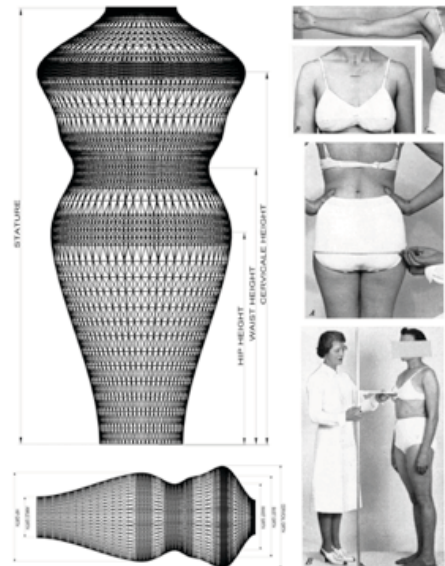


Figure 8. *Untitled* (Print #2), digital print, 27"x36", 2014

how and why the study was conducted. The focus of this print is to bring attention to the methods for standardization of female body sizes for economic purposes.

In print #2 (*Figure 8*), the pictures expose the way the study was conducted and which measurements, of the 58 taken, I used to generate the digital forms. This print graphically introduces the viewer to the United States Government study and creates a visual relation between the digitally created

form and actual women's bodies.

In print #3 (*Figure 9*), I present technical information generated by the study with additional images that show the preconceptions that society had about an ideal shape of the female body. My intention is to confront the viewer with technical information that was used by modern society to reinforce old notions of how women's bodies should be.

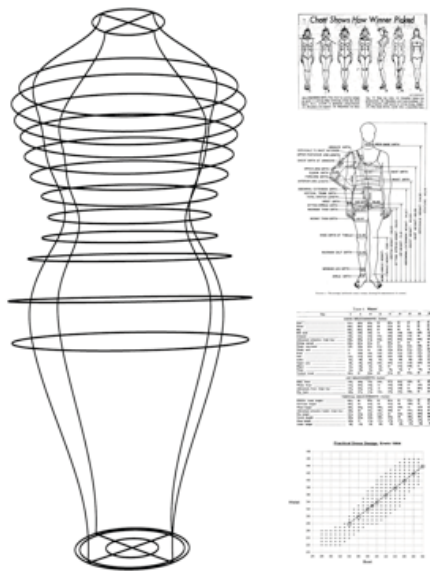


Figure 9. *Untitled (Print #3)*, digital print, 27"x36", 2014

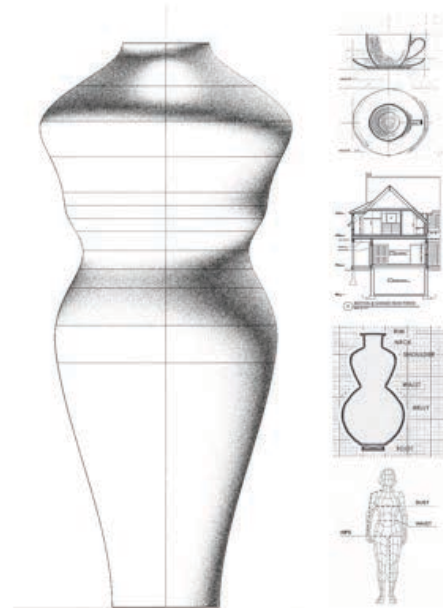


Figure 10. *Untitled (Print #4)*, digital print, 27"x36", 2014

In print #4 (*Figure 10*), there are sketches of four elements: a cup, a house, a pot and a woman's body. The similarity of the styles establishes the idea that all these forms have the same value of importance. In this print the concept is to objectify women's bodies and to criticize the idea that the body can be modeled to a specific size in the way an object is made.

One of the drawings in print # 5 (*Figure 11*) shows the deformation of

women's bodies due to the use of corsets while others sketches present the way that companies advertised these products. On the right side of the print the digital form has an illustration that recreates the female form created by wearing a corset. In Western Society, a thin waist makes women more desirable. In this print I address the pressure that society applies to women to have such a body type without considering the effects on their bodies.

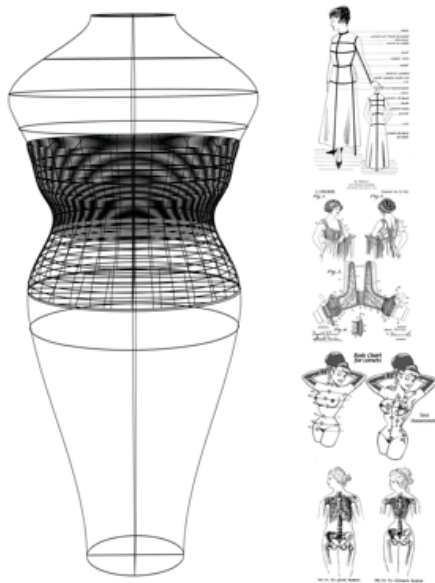


Figure 11. *Untitled* (Print #5), digital print, 27"x36", 2014



Figure 12. *Untitled* (Print #6), digital print, 27"x36", 2014

In print #6 (*Figure 12*), the technical drawings show different views of the computer-generated form. In our contemporary world commercial objects, including body parts, are designed using computers and implemented by 3-Dimensional printers. Numerous artists utilize this new technology to produced art. For this print, I used Rhinoceros software to create the digital form in print #6 to demonstrate the capabilities of this new technology now available to artists. It

is interesting to note that this advancement in technology makes it easier to dehumanize the female body.

Located on the right side of the composition in print # 7 (*Figure 13*) is a promotional poster for Annette Kellerman and two newspaper articles about Rebecca Scheel; both women are from the beginning of the 1900's. The articles described the size and the weight of a perfect woman and the poster compares

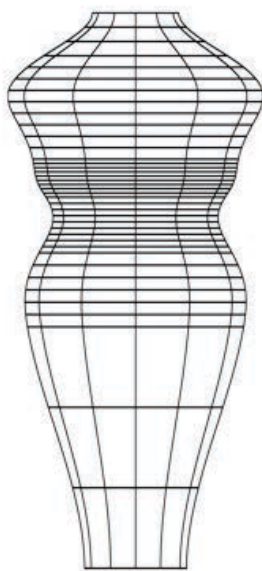


Figure 13. *Untitled* (Print #7), digital print, 27"x36", 2014

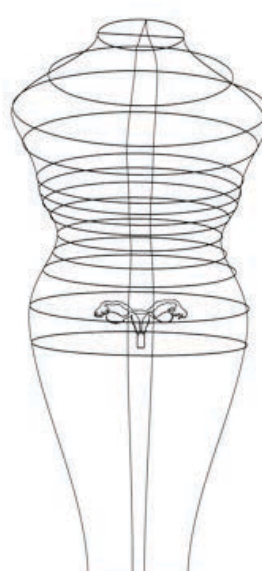


Figure 14. *Untitled* (Print #8), digital print, 27"x36", 2014

the actress with the body proportions of Cleopatra and the *Venus de Milo*. These publications illustrate, that the ideal female figure has been a topic of conversation that throughout time. In this print my goal was to bring the idea of “the perfect body proportions” in a way that appeared hollow and nonsensical in our contemporary Western Society.

In print #8 (Figure 14), the prehistoric Venuses are the sources of my inspiration. On the right side of the layout there is a visual composition of a variety of prehistoric figurines including the *Venus of Willendorf*. Among the imagery I noted the size of each figurine and where they were found. On the left side of the print, the computer-generated figure has female reproductive organs. The concept of this print is the biological function of women and likened women's

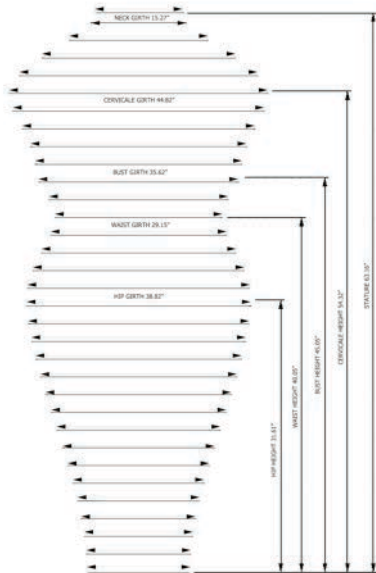


Figure 15. *Untitled* (Print #9), digital print, 27"x36", 2014

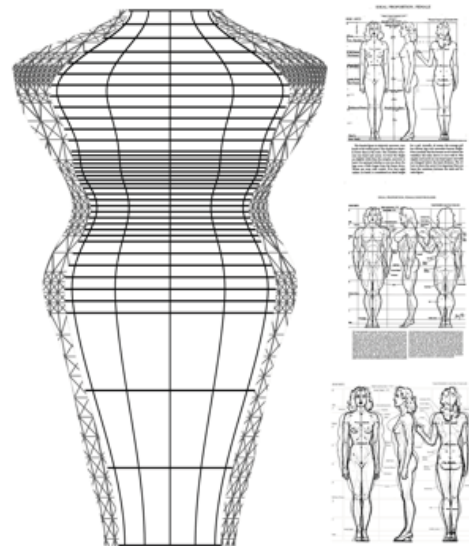


Figure 16. *Untitled* (Print #10), digital print, 27"x36", 2014

bodies with prehistoric fertility goddesses.

In print # 9 (Figure 15), the use of arrows and lines generate the structure of a female figure. This slicing of the form symbolizes a mechanical separation of the figure and the objectification of women's bodies. Using a variety of visual compositions to diminish the body, the question is brought forth of whether or not the body should be treated as an object.

On the right side of the composition in print #10 (*Figure 16*) there are three images: the first image is an illustration from the 1900's and depicts how to draw the ideal proportions of the female body, the second is a contemporary illustration that shows the ideal proportions of the female bodybuilder and the third image is an arrangement of the first two. The objective of this print is to criticize the idea that masculinizing the female figure empowers women thereby stopping the devaluation women encounter.

5.1.2. Prints Technical Information

The prints were created with the help of computer software such as Rhinoceros and Photoshop. Rhinoceros is a 3-Dimensional modeling software developed by Robert McNeel & Associates and currently used by designers, architects, and engineers to create 3-Dimensional organic surfaces or solids using 2-Dimensional lines and curves. Photoshop is a graphic editing program developed by Adobe Systems, which is still used by a variety of professionals for photo editing, retouching, and composing intricate images.

To create the silhouette forms in my digital prints, I used the average measurements issued in 1940 by the United States Government. The data used to generate the form were the following: ankle girth, hip girth, waist girth, bust girth, neck girth, hip height, waist height, bust height and stature (*figure 18*). It's important to indicate that the software required the radius or the diameter to construct the cylindrical solid. Since the girth is the perimeter of the body, it was necessary to convert the data using the formula $r = C / 2 \pi$ (*figure 17*). To create interesting imagery, I manipulated the density of the form, the mesh

quality, and changed the perspective viewpoint of the figure.

The images on the lateral right were chosen after a visual investigation, which included a wide range of books such as *Figure Drawing for All It's Worth* by Andrew Loomis and *Women's Measurements for Garment and Pattern Construction*; as well a variety of illustrations such as the *Venus of Willendorf*, the poster for Annette Kellerman, the articles about Rebecca Scheel and many more

Circle

Perimeter $C = \pi d$ or $C = 2\pi r$

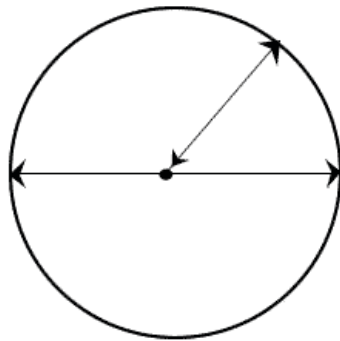


Figure 17. Circle/Perimeter Formula

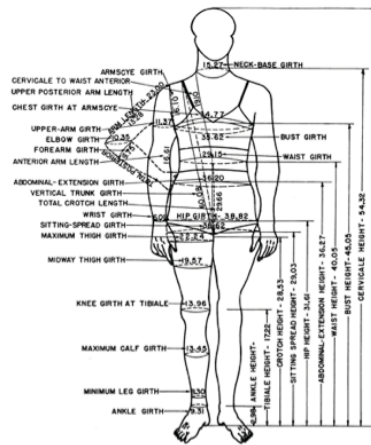


Figure 18. Average (arithmetic mean) woman showing 34 measurements (in inches).

on the Internet. The purpose was to further the analysis made in each print. The body form and the images were edited in Photoshop to create a design that enhances the story reflected on the left side.

The size of the digital prints and the frames chosen took into consideration the purpose of the artwork, to mimic scientific research on the female figure. Each print is 27"x 36" and is mounted in an acrylic frame 31"x 40". The frames were VETRO art frames created by ALUMA Designs. The inkjet prints were reproduced on a wide format printer model Canon ImagePrograf 4800 and the

paper is a white heavyweight matte, regularly used in wide format printers to print architectural drafts.

5.1.3. Sculptures Formal Analysis

Adjacent to the display of the digital prints mounted on the gallery wall are 100 plaster molds 5"x 7 1/2"x 2" (figure 19 & 20). The cast molds resembled an implied female figure. The multiple series echo the idea that women must fit in a predetermined shape while evoking feelings from the viewer of the desire to hold or control the dimensions of the female body.



Figure 19. Lab cart with 60 molds



Figure 20. Six shelves with the molds

The implied female figure casted in plaster was scaled to 10% of the digital form to simulate the size of the *Venus of Willendorf*. The project consist in the manufacture of 14,698 molds, the same number of women that were weighed and measured to generate the standardize garment and pattern construction

based on the study conducted by the United State Government. Each mold was numbered to induce the sensation of mass production.

A total of thirty molds are displayed and arranged in an orderly fashion on six glass shelves mounted on the gallery wall, each shelf measuring 31" (*figure 20*). Additional molds are displayed and organized on a stainless steel cart, closely positioned to the glass shelves mounted on the wall (*figure 19*).

5.1.4. Sculptures Technical Information

In order to make the mold that held the negative space of the female figure, it was necessary to first generate a prototype of the female form. Once I



Figure 21. *Rubber mold with the plaster piece*

designed the digital shape using Rhinoceros software, the file was sent to a 3-Dimensional Shapeways model printer. From this 3-Dimensional model I created a mold, which was then mass-produced. This mass production was done in three steps. First, a clay base was created at an angle to hold the model. The model was imbedded in the clay and framed in a wooden box measuring 7"x 5"x 7" The second step included the pouring of plaster into the wooden box. After the original plaster mold dried, the final step was to create a rubber mold using

Smooth-On Mold Star 15 (*figure 21*). From this rubber mold, I intent to create 14,698 plaster molds, all of which are made one at a time. To create each mold, plaster is poured into the rubber mold and allowed to set for 30 minutes. After 30 minutes, the plaster is removed from the rubber mold. Once the molds were fully dried a week later they were sanded to a matt finish.

6. CONCLUSION

In my thesis exhibition, I show a new approach to feminist concepts that are being explored by many artists: the idea of separating personal identity from the body, and the digital objectifying the female figure. This body of works becomes a contributing factor in the current contemporary art discussion; by using computerized inkjet prints, displaying artwork as if it were a scientific experiment and eliminating the craftsmanship from the work.

Working with new technology offer me a new way to create and express ideas. Digital generated graphic processes such as the use of 3-Dimensional printers, laser cutters and digital software create new horizons for communication in the contemporary art world. In the future, my research will further integrate new technologies and methods with traditional craftsmanship techniques such as silk screening, cyanotype, intaglio, relief, and collagraphs. My goal is to create images and sculptures that echo the past while embracing the future.

My intent is to continue investigating feminist topics and creating intriguing and profound artwork that encourages the viewer to question the value of society's canons. I am especially interested in socio-political content, self-awareness, the repetitive cycles of historical trend, and the analysis of the messages conveyed to the masses through the media.

7. ENDNOTES

- ¹ Helen McDonald, *Erotic Ambiguities: The Female Nude in art*. 7.
- ² Jan E. Stets and Peter J. Burke. *Encyclopedia of Sociology*. 997.
- ³ Nancy Etcoff, *Survival of the Prettiest: The Science of Beauty*: 26.
- ⁴ <http://psychologydictionary.org/gender-stereotypes/>
- ⁵ Sharon Begley, *The Stereotype Trap*, NEWSWEEK November 6 issue.
- ⁶ Anne Fisher, *Why are there still so few women in science and in tech?*,
<http://management.fortune.cnn.com/2013/03/11/women-science-tech/>
- ⁷ Susan Bordo, *Unbearable Weight: Feminism, Western Culture, 4 the Body*.
Berkeley: UC 2003 (10th Anniversary edition) 184.
- ⁸ "The Human Effect: Eleanor Antin." *Yowzer! Yowzer!: online journal*, April 30,
2012. <http://www.yowzeryowzer.com/2012/04/human-effect-eleanor-antin.html>
- ⁹ John McBratney, *Something More Exciting Than Ordinary Living: Kathy Prendergast*, Irish Arts Review is collaborating with JSTOR to digitize, preserve,
and extend access to Irish Arts Review Yearbook www.jstor.org
- ¹⁰ Charlotte Mullins, *RW: Rachel Whiteread*: 78.

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