

Misandry

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Having lived in Italy for most of my life, growing up around ancient historical artefacts and architecture was a normal aspect of my life. I began to explore technique and philosophical history of ancient Greek and Roman sculpture. I was initially mostly interested in the mythological aspects of the sculptures, but I quickly came to learn that ancient sculpture addressed far deeper subject matters behind their façades while researching Venus De Milo and the female anatomy, I noticed the female form was objectified. Ancient philosopher Socrates influenced his twisted morals and beliefs regarding women's ability and place in society onto artists at the time. This translated in portraying images of females in distress, ashamed of their nudity and as sexual creatures. Depictions of hypocritical modesty became common, where females had to seem like they tried to cover their breasts to appear innocent, all while still maintaining a man's pleasure in mind: crafted by the male gaze.

Upon research on the form and structure of sculptures, I found that the most impactful and resonating sculpture were those of still image depictions of seconds after violence, war, defeat and triumph. At the time art, was a form of documentation for the events in history that took place. Thus, I decided to capture my drawing of a woman, moments after cutting off a man's head and drinking his blood in her jewelled chalice. The expressions on both of their faces juxtaposes one another to emphasise the shock and agony to that of the female's realisation of glory and power. Here I have used old classical interpretations to adapt into a contemporary context, (ex. drapes not only covering her body, but also accentuating it).

At the end of this folio, I can confidently say I have learnt many different techniques in the application of a variety of media, ultimately deciding to use charcoal as it has certain qualities that I can easily manipulate. The texture is determined by the form of charcoal used, whether it be willow, pencil, etc., and by the range of value translated, or even with what tool it is applied with. Understandings of the chiaroscuro aspects of the subject matter build depth to create movement. This came evident in the case study on Kim Buck, whom bases her work on these fundamental principles of art. I really liked how her pieces focus on the interpretation of the human body and form to depict mountain ranges with the subject matter's positioning. With this case study, I was also able to practice my skills in drapery and clothes expressing softness, hanging off the body.

The use of tone, proportions and balance brought this piece to life. The research on anatomy aided in the depiction of correct life size measurements and the various curves and folds of the female body. I experimented with loose charcoal powder and sponge spatulas to cover larger areas, then sharp pencil for finer elements. I found that establishing form and highlights on the body was most successful when only depicting shadow and creases as organic line and leaving majority of the piece blank, never actually outlining

Lastly, the name of the piece needed to mirror the intense feeling it provokes and encapsulate the anger and rage females have been trapped in for thousands of years. Misandry to me was the perfect representation of this; the hatred towards men.

Ultimately, I am extremely pleased with the result of the final piece. I achieved great proportion and shape within anatomical and perspective aspects, which was only emphasised through a pitch-black background. The only thing I will do better next time is to centre the subject matter better, by measuring and plotting guidelines before commencing.

I hope to inspire young women with this artwork, who need a reminder of how powerful the female body, mind, and soul is and to take back ownership of their independence from men, especially today where the women are scrutinised for everything they do.