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SUMMARY

My thesis comprises a body of work reflecting my current art practice and an accompanying exegesis.
The series of paintings and drawings contain a visual narrative concerned with achieving a female authority.
The exegesis is divided into 3 parts which are distinct from the 3 stages referred to in the text which act to divide the visual practice into chronological and developmental stages.
Part 1 provides an introduction and includes the framework behind the investigation.
Part 2 is a theoretical analysis of the issues which underlie the narrative.
Part 3 is an analysis of the visual images which express the narrative.

In Part 2, I examine western epistemology and gender bias which I propose are the major causal links which diminish female authority in western society.

In the analysis of western epistemology I focus on the concept of 'Objective investigation' to demonstrate how the characteristics of the feminine are necessary to maintain a balanced and thorough investigation. Jung's theories on individuation and his four stages of women's psychological development are explored as a method of developing visual images for my art practice.

In Part 3 I investigate the development and meaning behind the imagery used in the works. In particular I examine the harlequin image, its historical background and connections with ancient mythology as indicated by Jungian psychology. I also analyse other elements which assist in expressing the visual narrative in the paintings such as: colour, style and technique. Reference is made to: expressionism, Jasper Johns' and Louise Bourgeois' work to indicate influences and connections within my oeuvre.

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Name: SHARMI BLOCK LETTERS

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EXPLORATORY SURGERY OF THE FEMALE PSYCHE

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MASTER OF ARTS
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AUGUST 1996
I certify that the thesis entitled "Exploratory Surgery of the Female psyche"

is the result of my own research, except where otherwise acknowledged, and that this thesis in whole or in part has not been submitted for an award including a higher degree to any other university or institution.

Signed

Name

Date
Dedicated to:
Edward, Joan Claire, Magenta and Hamish

With thanks to my supervisors.
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ABSTRACT

The thesis explores the visual narrative concerning a journey of empowerment for women. To enable the journey to advance the inquiry is directed into two areas. The first area is female gender, which is argued to be socially constructed and implicit in the marginalisation of women in western society. The second area is ‘feminine authority’, which is gained by developing an understanding and acceptance of the characteristics which have historically been considered as belonging to the feminine. Granting these characteristics agency would recognise their authority and assist in the elevation of the female to a position of equality in western society.

Beginning from a feminist position, the research supported the belief that the female is marginalised in western society. It also confirmed the notion that empowerment and authority can be attained by women if they actively pursue the following:

- Explore their own psychology beyond the existing socially constructed gender roles.
- Develop an understanding of their feminine self by applying Jung’s theories on individuation and archetypes.
- Expose the underlying patriarchal influence in western epistemology and science by challenging existing deeply held cultural and scientific beliefs and by actively contributing as feminists to the areas of epistemology and science.

Archetypal myths of the ‘feminine’ have developed from an androcentric position. They enforce and perpetuate gender imbalance which contributes to the disenfranchisement of women in western society. ‘Individuation’ is a process in which a person explores aspects of themselves to bring forth parts of their unconscious into their conscious mind in an attempt to gain a deeper understanding of themselves. As a consequence the consciousness develops closer links with archetypal memories which assists the exploration. The ‘true feminine’ is the feminine not restricted or defined by the dominant androcentric view. Knowledge of the feminine empowers women to address the marginalisation of the female in western society and assists in the process of gaining female authority.

This enquiry also investigated the four stages of female psychological development with regard to patriarchal influences. Of particular importance is the second stage of psychological development where the female identifies with historically perceived inferior characteristics of the female. This is when she rejects her connections with the primacy of female power and her deep connections with nature which were inherited from archaic times. It is at this stage that she absorbs the myths associated with western patriarchal society which effectively disempower her.
Western epistemology, with its emphasis on 'objective' investigation and empiricism contributes to the support for and promotion of 'inferior' female gender. This type of investigation is brought into question when areas of research into primates and human evolutionary theory is shown to develop from an androcentric view.

Western knowledge has associations with power and justice and power is commonly associated with dominance. Regard for 'truth' and 'absolute' can be viewed as key elements in the support for knowledge and its associations with power. Knowledge has historically maintained suppression of individual experience which promotes a universalised account. This suppression of beliefs other than the dominant authority maintains the existing dominant social structure.

Foucault's view of the genderised or inscribed body alerts us to areas where dominance, resistance and power play a part in maximising masculine power and control. Gender becomes an instrument of power within the existing patriarchal structure. Gender, knowledge and power are identified as areas obstructing female empowerment.

Part 3 of this exegesis examines the imagery which embodies the visual narrative. Particularly, the harlequin image, its historical background and connections with ancient mythology including reference to Jungian psychology. The harlequin image is developed sequentially in the earlier black and white drawings on paper. These drawings contained a female figure which was often placed in juxtaposition with a Venus or goddess image, reference was also made to 'eve' and the 'siren'. These elements provided the framework which enabled the harlequin image to emerge and evolve. The narrative developed with an understanding of the 'feminine' aspects of the psyche which resulted in the harlequin acquiring the elevated authority of a goddess.

The Harlequin evolved from my need for symbolic representation of the female psyche. It represents contradiction and dualism. It is a composition of opposites, reflects masculine and feminine traits, the dark and light of the conscious and unconscious mind, it houses both comic and sinister elements, is a trickster and menace. The costume, colours and patterns are expressive elements conducive to fragmentation and layering within the composition of the paintings.

Jung examined the harlequin in Picasso's paintings. He concluded that as Picasso drew on his inner experiences the harlequin became important as a symbol; it was a pictorial representation from the unconscious psyche. It travelled freely from the conscious to the unconscious and represented the masculine and feminine, chthonian and apollonian.

The final painting in the series, a triptych, completes the narrative and stands alone as a salutatory work. It unites the series by combining existing compositional devices.
and technique while making reference to imagery from previous works. "The Three Graces Victorious," expresses the authority of the feminine. It completes a victorious stage of a journey where the harlequin is empowered by archaic memories and knowledge of the psyche. The feminine is hailed, elevated and venerated.

Other elements which assist in expressing the visual narrative are; colour, technique and influence. Colour is explored and its use as an emotive devise in expressionism. Paul Klee's writing on the use of colour and it's symbolic meaning and Julia Kristeva's investigation on colour from a psychoanalytic and semiotic view are also discussed.

To indicate influences and connections within my oeuvre, reference is also made to the following: Jasper Johns' for his use of imagery in his 'Four Seasons' series with it's reference to a journey of maturation and Louise Bourgeois' work which deals with issues of gender, memories and past journeys.

Although "The Three Graces Victorious"; the concluding painting for the investigation is celebratory and represents a finality to the thesis, it points to further areas that impede feminine development and need future examination. Reference is made to a continuation of the exploratory journey by plotting the Harlequin/Goddess's future directions. Although the Harlequin/Goddess is empowered with newly acquired authority, her future journey does not need to be bound by mathematics or limited by rationality. She does not require power to dominate or gender structures to subjugate, but requires limitless boundaries and contexts. The Harlequin/Goddess's future journey is not fixed.
**SUMMARY**

Name  ... Sharni Lloyd  
Title  ... EXPLORATORY SURGERY OF THE FEMALE PSYCHE  
Degree  ... Master of Arts  
Principal Supervisor ... Ron Quick  
Supervisors ... Bruce Vinall, Ross Gray

My thesis comprises a body of work reflecting my current art practice and an accompanying exegesis. The series of paintings and drawings contain a visual narrative concerned with achieving a female authority. The exegesis is divided into 3 parts which are distinct from the 3 stages referred to in the text which act to divide the visual practice into chronological and developmental stages. Part 1 provides an introduction and includes the framework behind the investigation. Part 2 is a theoretical analysis of the issues which underlie the narrative. Part 3 is an analysis of the visual images which express the narrative.

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PART I

EXPLORATORY SURGERY OF THE FEMALE PSYCHE:

Towards a diagnosis

The surgeon makes an appraisal of the patient’s condition and assesses the area for the procedure. She considers many aspects of the case: the patient’s full history will have to be re-evaluated. She ponders the diagnoses and considers the enormous resistance a case like this can create. After all, central issues are at stake; issues which challenge the very roots of power within the medical system.

Later, the surgeon contemplates the area for incision and after much deliberation she selects a point and applies pressure to the blade. With precision the scalpel pierces the flesh and slices through various layers. Every action results in deeper penetration of the patient revealing the cavity where the organ resides.

The blade halts. “Isn’t this the area thought to house the soul”, she muses.

She sights the organ, and after considering the destructive implications if change is not embraced, she stands committed. Her goal: to transcend her patient’s disempowerment.

It is at this point the exploratory investigation commences.
INTRODUCTION

*Exploratory Surgery of the Female Psyche* suggests an investigative procedure performed on an elusive and incorporeal aspect of women's being.

Due to the complexity of the female psyche, I centred my inquiry on areas of women's psychological development, western epistemology and gender, which I suggest, have historically defined the female and has maintained her inequity within western society.

Women identify with stereotypical images which are historically derived from a patriarchal hegemony. These stereotypical images and the resultant biases are underpinned by culturally communicated myths which have become deeply ingrained in the female psyche.

Through my art practice I sought an understanding of the female condition. Initially, I approached this investigation through my interest in Jung's concept of individuation and by researching associated aspects of feminist theory. Further feminist investigation in the areas of psychology and sociology led me to discover that those characteristics which women perceive as pertaining to their identity, are, in fact, socially manufactured.

My research also proceeded into areas which are fundamental to society: I came to question issues of feminine and masculine behaviour, western epistemology and the notion of 'objective investigation'. Indeed, the gathering of knowledge itself, vulnerable to social, political and historical influences.

I explore feminist views on patriarchy which consolidates male discourse through the structures of power in western society. Here, male bias is identified as directly

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1 *Individuation*, is a process of analysis which explores the unconscious aspects of the psyche enabling it to function on a conscious level, it endeavours to find a balance between the conscious and the unconscious.
influencing the highly esteemed area of scientific thought. The western concepts of attaining 'knowledge' and 'truth' are questioned as to whether in fact they are fundamentally male conditioned constructs.

This investigation is therefore limited to women's psychology, western epistemology and gender. In particular my research presents gender as the principal area which disempowers women in western society. It's structure and relations, are critical areas for exploration.

For women to operate with their true identity they need to be positioned in a social paradigm based on equality. To attain equality requires equal authority, and women therefore need to attain female authority in their pursuit for identity.
FEMINISM: A perspective

Lack of authority of the 'feminine' I suggest is instrumental to the marginalisation of the female in western society. In Part 2 of this exegesis I investigate what I consider are the underlying causes of women's social disempowerment.

My research developed from the perspective that patriarchy because it is the dominant paradigm of western society is fundamentally responsible for women's marginalisation. From this perspective I argue the need for a feminist epistemology, a re-evaluation of western knowledge and an analysis of gender bias. My research indicates that western epistemology and gender bias are the key areas which need to be addressed in order to affect change.

Many feminists continue to evaluate women's lack of power in terms of their psychology, while others argue that the subordination of women derives from the sexual division in the workplace and home. I suggest that the instrumental causes of women's subordination are deeply rooted in patriarchy. Because patriarchy has existed as the dominate structure over a long period of time and prevails so deeply over western social institutions, women's psychology has developed to accommodate it. Women's psychology has become imprinted with patriarchal codes of behaviour which determines many aspects of women's behaviour from sexual to career orientation.

While analysis of disempowerment based on a sexual division of labour offers some compelling evidence, such analysis needs to encompass broader parameters. Consideration for the role of patriarchy, gender politics, women's psychology and western epistemology, I suggest, would approach a more encompassing analysis.

Feminists have argued for decades that women need to gain equal access to education and employment opportunities; they need child care facilities and means of escaping domestic violence and social subordination. But, resolution of their inequality alone will not fully empower women. If women are not provided with a re-visioning of myths and images, and hence a new patterning, then feminism is not providing the way in
which true liberation from the constraints of gender inequity can be found. Wilshire
believes feminists must provide the path and direction or the journey will be undertaken
in a wilderness and alone. A new patterning has to function before a new paradigm
based on partnership and sharing can be fully operational (Wilshire 1989, p96).

Some women have learned to 'succeed' in contemporary times despite feminine
disempowering myths. To do this they have relied on the masculine areas of the psyche.
They accept masculine areas of knowledge; the rational, ordered, cool, competitive,
Apollonian side. These women even adopt male-like dress codes to achieve corporate
success, padded shoulders and women's business suits copying the traditional men's
business suit. Career areas in business are a prime example of where we can see women
survive and operate with a strong Apollonian side with no apparent images or patterning
serving the feminine.

On the other hand, women's nurturing instinct which has traditionally tended to
reinforce their oppression, could provide a basis for added strength to develop and
nurture a radical new system. Within this radical new culture women would, suggests
Hester Eisenstein, "support an ethic of sharing, co-operation, and collective
involvement that stands in clear opposition to an ethic based on individualism,
competition and private profit"(Eisenstein 1986, p.144).

Consideration of new liberating structures needs to firmly acknowledge the issue of
universalitely which exposed major falsehoods in early feminist thinking. Universality²,
is the notion that feminism is not a generalised debate which can address all women
without consideration for race, social, political and economic position (Eisenstein 1986,
p.141). Feminism as the framework supporting women's rights, needs to acknowledge
women's different social, political and economic circumstances, which in turn allows it
as a movement to develop and respond effectively to a wide variety of situations.

²Eisenstein refers to "a false universalism of feminism that addresses itself to all
women, with insufficient regard for differences of race, class, and culture" (Eisenstein
1984, p.xii.).
One way which feminists are coming to grips with the issue of universality is in 'Ecriture Feminine,' or rewriting the feminine. This is a form of French feminism applied by such prominent feminists as Helene Cixous, Luce Irigaray and others who are approaching their investigation by rewriting history and focusing on textuality. Their approach addresses the problem of universality by examining issues within a broader perspective. Rewriting represents an ongoing process towards resolve and provides an acknowledgement and recognition which should be beneficial for men and women alike.

The French method of rewriting the 'truths' of western knowledge is sought by analysing the structure of language and text which historically, they suggest, has inscribed women's bodies with a phallocentric code. Many French feminists adhere to the view that the male maintains a phallocentric view, that is, he views himself with phallus and the female without, which positions women as other. Historically, women's account has been written into history from the phallocentric position. The politics of writing the body exposes the female body as defined through 'male gaze'. A voyeuristic concept exists where the male sees the female body through his own sexual desire and therefore women's bodies have become symbolic of masculine sexuality, that is the female body becomes "male identity in difference" (Dallery 1989, p.p.52-53).

Critics view Ecriture Feminine as merely rewriting women's bodies from a different perspective, one of female sexual identity. But French feminists suggest that reclaiming an account of women's true experience cannot be gained by understanding the material and social structures of their sexuality alone. To be reclaimed they also need to identify the oppressive nature of language which codes woman's bodies (Dallery 1989, p.p.52-53).

Offering individual women the right to operate and freedom to choose from elements within feminism will allow it to grow and address concerns of specific groups. Broader levels of theoretical and practical struggle towards a social justice need to be incorporated within radical feminism. A women centred perspective has to be at the centre of the political agenda (Eisenstein 1986 p.144).
Many important aspects of liberal, socialist and radical feminism are not explored in this exegesis. Equally general feminist issues such as prostitution, pornography, religious suppression, women's health, poverty and domestic violence, etc. are not addressed. Rather I have concentrated on the issues which I see as central to disempowerment, namely patriarchy, gender and epistemology.

The feminist issues addressed in this exegesis developed through my considered interest in aspects of socialist feminism and radical feminism, which are basically concerned with the dominance of patriarchy and the resultant marginalisation of women. From socialist feminism I draw on the notion that patriarchy has positioned women as a proletariat. While a premise of radical feminism is separatism, (that is, women operating outside the patriarchal system), I must emphasise that my position on radical feminism is only concerned with the marginalising role of patriarchy. I believe that the insidious nature of patriarchy needs to be exposed, particularly in those areas which I suggest contain patriarchal bias, such as epistemology and gender behaviour. This will allow women and men to understand the need for and the means to implement change. I recognise that separatism is one option, but I do not agree however, that this is a realistic strategy for women who do not want to work in a separatist mode.

Rather, I am committed to self determination and an egalitarian society housed within humanist ideals which are actively sought in socialist feminism. Importantly, exploring the social constructs which enforce marginalisation, provides the agenda and impetus behind my visual art practice.

I emphasise that my investigation complements many aspects of both genders and the works are to be viewed, deliberated upon and enjoyed by a broad audience of men and women.
DIRECTIONS

My visual art practice embraces a body of work comprising three divisions which represent the stages of development of the works.

Works in a 'Preliminary Stage' (not shown in this document) are contained in my journals, preparatory sketches and an earlier body of work. These works reflect my preliminary research and accommodate my original course proposal. This stage must be considered in the context of providing an historical background to the more recent works in Stages 1, 2 and 3. This preliminary stage contained images pertaining to medical procedure and surgery and were more explicit. They tended to document the process rather than rely on a deeper level of narrative as with the later works. While a tendency towards literal interpretation of the theme and narrative is evident in these early works, they provided a space where the tools and machinery originated for the works in the later stages.

An example of this is the 'Time-Line'. During the sequential development of the pictures the 'Time-Line' matured as an image and began to be used as a structural compositional tool. In the later charcoal drawings, and most notably in my oil paintings (see Stages 1 and 2) the time-line merged with other vertical structures and began to address deeper levels of narrative.

Originally I had intended to create a body of work and explore issues which would ultimately provide a visual analysis of the female psyche. It soon became evident that this endeavour was unattainable, not only due to the magnitude of the subject but also because of the elusive properties of the psyche. I therefore had to satisfy myself with producing a body of work which only addresses some aspects of the female psyche.

I approached the works seeking a rational course. Such a direct mode of investigative attack and literal discourse was not conducive to gaining new understanding. A gradual resolve then developed in my art work as a consequence of the progressive development of the visual images. This was underpinned by feminist theoretical research and
supported by an intuitive approach. Each new picture developed from my need to amplify the narrative, and once completed each work represented a deeper investigation of levels of that narrative.

The works in Stage 1,2 and 3 are concerned with 'the journey towards a female authority'. Both paintings and works on paper, became more focused and identified two specific areas of concern: One, the subordination of women in western society and two, a methodology supporting the quest for female empowerment.

The works in Stage 3 reflect a deeper analysis of the visual imagery, particularly with respect to the elements of time and space. By this stage in the development, strong vertical structures that are directed beyond the boundaries of the pictures create a definite time/space continuum for the journey towards empowerment.

My series of paintings and drawings, feminism, the journey towards a female authority and the ensuing process of individuation are the raison d'être. The image of the harlequin developed to become the heroine. As the heroine, she pursues a continuing journey towards empowerment. Research in the areas of epistemology, gender bias and women's psychology exposed and investigated the basic tenets of her disempowerment. This provided me with an understanding of the obstacles the heroine had to negotiate.

Exploring the myths and identifying images within the works exposes the narrative. Seeking a feminine authority becomes the process. Archetypal myths and images become the language.
IN SEARCH OF A THEORETICAL FRAMEWORK

I directed my literature search to areas which would support the concept of the female attaining authority in western culture. Initial research was directed to Jungian feminist analysis, eco-feminism and areas of feminism concerned with 'goddess worship'. These sources led to the establishment of the prominent Harlequin/Heroine image in my visual art practice, and provided me with knowledge of her identity.

However, I found this area of investigation housed ideals which would not enlist speedy and radical social change. Interpreting dreams and embracing ancient mythology, although supporting my interest in individuation, does not readily expose established codes of behaviour which is necessary to addressing the fundamental causes of women's marginalised position in western society.

Further reading lead to feminist issues regarding western epistemology and entrenched gender bias. Areas relating to gender indicate how women's particular stages of psychological development are conditioned by patriarchal constructs and how women have come to accommodate stereotypical behaviour.
PART 2

EXPLORING THE OBSTACLES:

*SCIENCE AND OBJECTIVITY MARGINALISES WOMEN.*

Despite recent advances in feminist theory regarding gender politics the core problems involving gender roles are still being debated. Feminist academics are often criticised for engendering an elitist style of feminist theory. They are described as too far removed from the grassroots concerns of women, such as child care, rape, abortion on demand, domestic violence, recognition and pay for home duties, etc.

I believe that feminists involved in rewriting history and examining archetypal myths and images are expediting social change. Exposing the method of construction of archetypal gender biases is probably the most effective approach to dismantling the disempowering social paradigm.

**ARCHETYPES**

Archetypes, is a Jungian term for "any of a number of prototypic phenomena (e.g. the wise old man, the great mother) which form the content of the collective unconscious (and therefore of any given individuals unconscious), and which are assumed to reflect universal human thoughts found in all cultures." (Bullock, Alan and R.B Woodings 1977)

Archetypes are represented by myths and symbols. Historically, Western patriarchal society has created myths of the female and the feminine from an androcentric position. These deeply entrenched archetypal myths operate to define the female and feminine as 'other' in relation to the masculine. We are not born with a gender identity Simone de Beauvoir asserts that: 'One is not born but becomes, a woman'(de Beauvoir, 1983:295). Gender identity is socially constructed and a primary agent of this construction is archetypal mythology.
Masculinity and femininity are cultural constructs and are placed in a hierarchical ordering. The feminine lacks authority in this ordering, and this effectively disempowers women (Pritchard, 1989, p53).

These disempowering myths are so deeply entrenched in women's psyche, that they are often found defending and perpetuating them. Women act out the stereotypes projected from these myths and often criticise other women for breaking with stereotypical behaviour. For example, criticism of feminists and women in power, often comes from other women. Feminist theory therefore needs to expose the disempowering function of these archetypes.

The patriarchal paradigm is firmly built on gender bias. To construct a paradigm based on partnership and gender equality, requires elimination of the old myths and the creation of new myths which positively position the female.
MYTHS AND IMAGES

The myths and images associated with women's social position manifest a patterning and within this patterning are ways of operating and behaving. Images of women have existed within this patterning for such a long time that women have developed a shared lack of respect and support for the feminine. In effect, we have come to accept the patriarchal view as our own.

To breakaway from this negative patterning, according to radical feminists, requires radical social change and revolution. To achieve equality western culture must give authority to the feminine; establish new and positive myths and images with positive changes in patterns. If there are no positive images to replace the old, and no new revisioning in times of crisis we return to the old ways (Wilshire 1989, p. 106).

Matristic feminists³ believe that women were accorded true authority in archaic societies. Many archaic civilisations provided a different role for women, and accorded them equal authority. In present times we view the human life-span as linear. Wilshire suggests, in archaic times people saw the life-span as cyclical. The moon and its cycles were extremely important to the earliest peoples. The first calendars were based on the lunar cycles and the archaic people saw it's connection with women's cycles. It was recognised that women had a way of knowing, a connection with the cosmos (Wilshire 1989, p. 100).

Archaeologist Marija Gimbutas suggests that in Neolithic times there was a division of labour but not a superiority of one sex over another. She says the society was egalitarian and not stratified, and that women held esteemed positions in society as priestesses. It is believed that women lost this authority with the rise of patriarchy.

For a hegemonic structure to gain ascendency a divide and conquer strategy was enacted. The ruling patriarchal order had to conquer the unknown, that is women's 'knowing'.

³Matristic feminism associates itself with "The Great Mother" Archetype and archaic Goddess Worship (see Feman Orenstein, Gloria 1990 p.80)
In early western civilisation, women's bodies were seen to be knowing by being connected to the cycles of the moon. In a clear case of this divide and conquer strategy, the Greeks began to replace their reverence to cyclical patterns with individual deities, (hero's and legends), thus eroding female authority.

Many feminists argue that women's differences to men, and their mysteriousness is directly associated with the menstrual cycle and its connection with nature and its cycles. Women's blood and its relationship to fertility, the power deriving from their ability to reproduce life of both sexes, the total dependence of the male child on the mother for life giving sustenance, all give women power and autonomy in relation to men.

In Neolithic times the menstrual blood was not something considered as a curse, but something to be "celebrated and regarded as the Sacred Source of Life containing the Wisdom of the Ages, passed down from Mother to Daughter. Women's womb blood has been considered sacred and related to Wisdom from the earliest times" (Wilshire 1989:107). Red ochre representing menstrual blood was used at entrances to caves, on dead bodies and areas associated with rebirth. Wilshire argues that notions of hot, red, blood, womb, and dark, stand for life, vigour, excitement and passion. These notions are associated with feminine knowledge, and with the rise of patriarchy they were declared culturally taboo and cursed as a means of deriding their authority.

Women's blood is not a side issue argues Wilshire. The menstrual blood was called the "Blood of Wisdom". When a woman grew old and the blood ceased to flow, the Blood of Wisdom was kept inside, hence the name Wise Old Crone. The bleeding woman was related to wisdom even in classical times. "Athena Goddess of Wisdom, wears the Gorgons severed bleeding head on her chest. The oracular snake is around Athena's legs and the wise old oracular owl is upon her shoulder (Wilshire 1989, p.107).

Maureen Murdock's writing is concerned with women's quest for wholeness. She suggests a great split occurred between women's body and her spirit when the Great Mother Goddess was overthrown. Murdock agrees with Wilshire and suggests that a women's body was considered the container of life, it was thought she had powers
equivalent to a Goddess. Women's blood was thought to stop twice; when she became pregnant it is retained inside to make the new life, and at menopause when she retained the blood inside to make wisdom (Murdock 1990, p112).

Although the Great Mother Goddess held the divine power, later classical goddesses enjoyed little of this divine power. Wilshire describes her in classical times, 'Her wholeness was divided into separate images; the divide and conquer tactic'. She became Goddess of love, Goddess of Wisdom, Goddess of Music and appeared as The Seven Muses in Greek Mythology.

Feminine knowledge has to be redeemed and revisioned. It is an important element in feminine development and for gaining empowerment. Revisioning feminine myths is a crucial process in the journey towards female authority.

**CHARACTERISTICS OF THE FEMININE**

Feminine Archetypes explored through Analytical Psychology offer us detail and scope to enable the feminine to reflect upon herself. Jung examined archetypes and referred to the "Great Mother, the maiden, the anima, the wise woman, alchemical symbols of the feminine, and placed importance on the feminine associations with the lunar motif (Douglas 1990, p.112-114).

Toni Wolff, Esther Harding and Eric Neumann also look at feminine archetypes and place them under different principles. They formulate three organisational types: feminine personality types, feminine cyclical characteristics, the feminine and the mother daughter continuum.

Wolff posits four archetypal personality types. These are constructed with particular regard to the way women relate to men. Her four archetypes are; The Mother, a nurturer of men; The Amazon who is a companion and sister to men; The Hetaira who is lover or mistress to men; The Medium who becomes a channel to men's unconscious. Usually one type is dominant and the others are not as well developed, but all four types represent the anima (Douglas 1990, p.114).
Psychological problems can arise, notes Wolff, if a particular archetype does not suit a situation or the culture in which the woman lives. Claire Douglas author of "The Woman In The Mirror" deals with aspects of the Archetypes and explores Wolff's personality types looking at the negative and positive aspects. She concludes that Wolff's "Mother" archetype nourishes, guides, protects and helps develop her positive side. The negative side of the 'Mother' archetypes can over protect, limit differentiation and separation, and pass on negative parts of her own personality. In this case 'Mother' refers to the larger institution of family and marriage rather than individuals (Douglas 1990, p.114).

The opposite to the Mother is the Hetaira. This archetype is of particular importance here as images in my art practice are consciously drawn from aspects of this archetype. The Hetaira relates more to man and children as individuals as opposed to the Mother archetype which relates to the institution of family. Her function is to bring to life the individual psychic life in the male and lead him towards a fully developed personality. The negative side of the Hetaira personality appears when it becomes too individually focused and results in man losing "his persona and his contact with outer life"(Douglas 1990, p.206). A woman unaware of her Hetaira nature might unconsciously tend to treat her children as lovers.

Independence is the main characteristic of the Amazon type. She is similar to man in many ways and noticeably relates to culture rather than the individual. The Amazon type has a strong ego and comes forth as a companion and friend to men. The negative side to the Amazon type appears when she is animus possessed she becomes driven, opinionated, over-masculinised and male-identified.

Murdock describes the Amazon type when she explores women's identification with the masculine. She reveals the 'armoured amazon' as the reaction of the female against the negligent father. Such women identify at an ego level with the masculine or fathering aspects of men. Often their fathers were not available to give them what they needed so they sought those aspects themselves. The armour protects them and allows them to
develop professionally. This type is often driven towards perfection and does not recognise her longing to feel satisfied or even to rest.
AN INFERIOR FEMALE

Young-Eisendrath and Wiedemann summarise stages of animus personality development and highlight women's identification with 'inferior' qualities of the feminine.

With reference to Jung, they define the first stage of animus development as 'Being Mother' or like Mother, and girls can comfortably exist within this gender identity. Women who do not move from within this 'Mother' complex often have been abused by men on whom they have depended. Ethnic groups especially of Southern Mediterranean and Afro-American heritage place great emphasis on this stage and surround and support women in a matriarchal circle which is likely to be a sub-group within a dominant patriarchy (Young-Eisendrath, Wiedemann 1987, p. 69).

This stage of a girl's development can also be associated with violence and aggression especially if there are males within the girl's environment who display aggressive behaviour. The animus complex is almost excluded within the girl throughout this stage and is also unknown within the conscious self image. The developing girl becomes at risk of knowing she might find the animus overwhelming and destructive or mysterious and exotic. In this case she may become attracted to violent and criminal men. A paranoia may develop as she perceives powerful males as beyond her strength and understanding. She identifies with and has been protected by her mother and now a gentle supporting awakening in her animus is required.

Another manifestation of this stage is the 'Mother symbiosis': This is the failure of a woman to see herself beyond the mother/daughter relationship. It is also referred to as the 'Persephone' stage. In Greek mythology Zeus gives Persephone to Hades without her mother Demeter's knowledge. Hades ravishes Persephone but Demeter hears her child's cries and flies off in search of her. When Demeter finds Persephone she embraces her and they envelop each other in love (Young-Eisendrath and Wiedemann 1987, p.77)

A woman who seeks a therapist at this stage of the 'Mother symbiosis' usually presents with severe disturbances of the self. She may suffer from psychoses, personality
disorders; especially borderline avoidant, dependent and schizoid types. Eating disorders such as bulimia may occur and are usually due to low self-esteem. Often women who have operated well in matrifocal sub-cultures can suffer from feelings of 'loss of self'. It is immensely difficult to establish personal authority in our society when a woman has problems in articulating an identity because she is suffering from feelings of worthlessness and lack of formal thought (Young-Eisendrath and Wiedemann 1987, p.p.69-83).

Stage two of animus development is the emergence of a positive sense of self-worth reinforced by positive responses from men. The girl, (for it is usually in childhood) sees herself as inferior to males and views them as more knowledgeable and able to give her guidance and protection. She views the animus in terms of the characteristics (as she perceives them) of a patriarch such as her father a male political figure or church leader. If the female identifies her animus with a male leader she might project those qualities of authority and aggression. The female perceives strength in male authority. She observes that the female holds a position of less power within the society and therefore to support her sense of self-esteem she requires the male to reflect approval. She regards herself through "male evaluations" and constantly re-evaluates herself. She sees "truth, beauty and goodness in terms of what she views as male judgements. She regards her best self from an essentially masculine point of view and she always falls short of the male standards she applies, because she is not a member of this privileged group; she is not a man. (Young-Eisendrath and Wiedemann 1987, p.88)"

At this stage the girl identifies with the inferior characteristics of being female. She rejects the Female Authority and separates from her mother's protective influence seeking the male authority. As she moves into this second stage, she perceives the female as powerless, and to gain a more powerful identity she must become like men or be liked by men. It is at this point that she rejects her authentic connection to her female experience, that is to the primacy of female power (Young-Eisendrath and Wiedemann 1987, p.89).
It is more satisfactory for a female to move away from the identification with the mother phase and progress into the second stage in a patriarchal society. Matriarchy is aligned with domesticity and nurturing and holds little authority.

Therapists acknowledge that a woman who maintains a dependency on identity with the feminine uses her beauty to forge a link with the masculine authority. She is at risk of suffering depression through her adult life as her beauty wanes and she losess her mode of connection with the masculine power.

Eve and Pandora are popular subjects in relation to female's lack of authority. Young-Eisendrath and Wiedemann refer to the myths of Pandora and the Judeo Christian story of Eve to illustrate and confirm the lack of authority the female holds in a patriarchal society. A synopsis of the Pandora version is as follows: Zeus created Pandora as a punishment to men for stealing fire from the gods. She is seen as punishment for men's enlightenment and represents all that is evil. Her beauty channels men's minds towards 'instinct and nature' and away from accepted masculine behaviour.

There are parallels between Pandora and Eve: Eve is seen as the evil temptress with a quest for knowing, whereas Pandora relies on her facade of beauty to hide her evil. Indeed, both work well to negatively reinforce women's self esteem.

In a patriarchal culture girls must develop a trusting relationship with a father figure and absorb the dictates, rules and values of the patriarchy. If girls remain in a matriarchal sub-structure they tend to identify with the father as an 'Hephaestian' animus type. (Hephaestus was the creator of Pandora). The female recognises the lack of authority the mother holds and looks to her father or father figure for access to power. At this stage she may become entirely dependent on the man to gain a sense of worth. She may seek guidance and be motivated by him and even shares a sense of achievement in his work. When functioning with the Pandora complex, she is motivated by projection and identification which is represented by either of three forms, these are: "the beautiful but empty evil seductress; the frustrated and intense creative genius; or the punishing or benign father (Young-Eisendrath and Wiedemann 1987, p.93).
A woman submerged in the phases of the Pandora stage must constantly seek to gain self esteem through approval from the male using her beauty, worth or intelligence. Engaging with the Authentic Female\textsuperscript{4} Self is the method of developing beyond the Pandora complex. The woman needs to experience contact with her deepest feelings if she is to learn how to avoid patriarchal demands and resist masculine authority. The Pandora woman has to be aware of her "identified inferior self" and develop new understanding. She needs to contact her authentic female self and enlist a shared community of understanding with other woman and use her own curiosity to find her new direction (Young-Eisendrath and Wiedemann 1987, p101).

To further develop her self identity she must investigate deep into her own Pandora complex and reflect on the shame, anger, loss and suffering she has experienced by living life constantly seeking masculine approval.

The images of Eve and Pandora, carry a history of 'inferior' gender identity. However, in contrast to their evil side, Pandora and Eve also carry a strength and sense of purpose to pursue their own curiosity. Pandora opens the jar and Eve pursues her curiosity for Adam. Eve therefore has to be seen as more than a beauty and temptress.

Social structures exist to maintain a woman's sense of Eve and Pandora gender identity, and women's psychology has been conditioned to accommodate patriarchal gender relations. Kate Millet refers to the term 'patriarch', as the literal interpretation from the Greek meaning father, and argues that women's psychology contributes to their subordinate role and their submission to patriarchal domination (Eisenstein 1984, p.p.5-12).

Through analytical psychology Demaris Wehr investigates women's 'sense of self' and 'identity' and suggests that patriarchal women are discouraged to seek self gratification and are encouraged to seek fulfilment by giving service to others. Indeed, women under

\textsuperscript{4}The female;"...experiences direct contact with her own feelings and the strength of her female self"(Young-Eisendrath and Wiedemann 1987, p101).
patriarchy often suffer a lack of strong ego and in many cases lack any sense of self agency. In contrast to this, patriarchy offers males a strong sense of self which is supported and validated by gender relations (Wehr 1987, p.p. 100-103).
**GENDER: Difference, Other.**

A major debate within feminism proposes that western knowledge has to be redefined and aligned with a true feminine authority. Western epistemology needs to include gender equality and not be narrowly associated with 'masculine' objectivity.

The meaning of gender became salient in feminist movements especially after the second world war. Simone de Beauvoir's view that gender is constructed socially expresses the core issue of feminine gender analysis. Marx and Engels also offer some help in the investigation of the meaning and politicization of gender. They investigated women from the perspective of the material dialectic⁵, and understood women's oppression to be rooted in their economic position within marriage.

Interpretation of gender is crucial to particular streams of feminist thought. Gender is considered as an issue of sexual 'difference' or 'domination' depending which feminist stream is quoted. In my reference to gender, I have given particular attention to women as 'other' with reference to their marginalised position, and have emphasised their 'difference'.

'Difference' and 'other' refer to the position of women as different from men. An area of feminist debate argues that women require 'other' social structures which accommodate the unique values that they hold. Values which stem from their biological difference. Feminist views vary on whether women are 'different' from men as a result of cultural construction or if 'difference' is created biologically. I recognise that a problem with applying these concepts is that they tend to excessively polarise the sex difference and could also lead one to overlook areas of 'similarity'.

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⁵Material dialectic: A theory developed by Marx and Engels which refers to the ownership of the means of production by the proletariat. Implicit in this theory is equality of legal rights, equality of status, and that true social justice results in economic equality.
Mary Daly holds the view that difference is a product of biology. Whereas, Gayle Rubin argues that sexuality is not closely related to genitality but that sexuality and gender are both social constructs (Eisenstein, 1986, p.p. 130-136). The notion of 'difference' is a contentious debate within socialist and radical feminism. Women as 'other' is also found in Marxist feminist debate in relation to the position of women as a marginalised proletariat positioned outside the dominant economic system.

I support the view that the western model of patriarchy embodies gender stereotypes which exist to reinforce the lowly valued aspects of women's 'difference', which in turn stems from their biology. Women's biological difference is negatively manifested in socially constructed gender roles. However, I believe that women's biological differences give rise to different values and social needs which should be permitted to exist in a balanced social partnership.

Eisenstein stresses that gender is an area which requires a significant category of social analysis (Eisenstein, 1986, p.132). My investigation addresses aspects of the social construction of gender and examines various stages of female psychological development. In this regard, my investigation is positioned within aspects of socialist feminism and radical feminism.

Women need to explore areas which are supportive of their own self-determination and therefore need an approach which is sufficiently flexible to accommodate a wide variety of social needs. Contemporary feminist investigation, such as the 'post modernist' approach, provides a framework for investigating 'difference' from a variety of contexts.

Luce Irigaray, Julia Kristeva and Helene Crxous support the notion of 'difference'. They approach the subject through writing and 'Textual' analysis and are closely

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6 The 'post-modernist' approach provides a framework for investigating 'difference' from a variety of contexts. See Flax 1990, chapter 6.
positioned with Derrida and Lacan. They view women's difference as an area of multiplicity; always in a continual process of change.

Feminism generally seeks a humanist outcome and a feminist methodology aims to provide a variety of means by which both men and women may operate freely and fully empowered in western society. A framework which offers a smorgasbord of feminist contexts may better function to suit individual requirements.

Issues relating to gender, play a crucial role in establishing a context from which levels of meaning unfold within my art practice. Gender identity issues are involved with deeper levels of the narrative. Images relating to Eve, the Siren, the pose and physicality of the Harlequin and the use of the Femme Fatale image raise issues relating to gender behaviour and stereotypes.

**EXPLORING GENDER THROUGH FILM**

I found it helpful to look into the area of film narrative as a means for further investigating aspects of gender pertinent to my art practice. Film theory provides a well-developed analysis of the female image, and the role of the female as spectacle, especially in terms of Saussure's structuralism and post structuralism. It also recognises the female role as construct, addresses concerns with desire and male gaze (which relates to the issue of the Femme Fatale image in my visual narrative), and again supports Simone de Beauvoir's proposition on the social construct of the female.

Psychoanalytic film theory, and its particular concern with sexual difference, uncovers the patriarchal assumptions which have become naturalised views. The cinema when examined from its primary process of desire, shows that the female image is offered to be looked at by the "male spectator-consumer gaze" (Stam, Burgoynes and Flitterman-
Lewis 1992, p.174). The notion of sexuality as a social construct coupled with the notion of 'difference' (which views the female as a commodity and an object available for exchange), is central to this area of debate.

Issues concerned with patriarchal domination and patriarchally structured social roles are discussed in the article "Visual Pleasure and Narrative Cinema" by Laura Mulvey. Mulvey illustrates how patriarchy has influenced the structure of film in cinema. The film structure enforces the "...socially established interpretation of sexual difference...(it) controls images, erotic ways of looking, and spectacle" (Stam, et al 1992, p.174) Mulvey also suggests that a psychoanalytic investigation is required to expose the cinematic processes which are associated with gaze, identification, voyeurism and fetishism and which reinforce those patriarchal structures.

Although not in the area of film, Australian sociologist and academic Bob Connell's investigation of gender and power structures explores the pattern of desire, the binary social structure of the masculine and feminine and the sexual practice of couple relationships. In a heterosexual relationship he observes that the couple are not only different biologically but inequality is integral to the relationship. A heterosexual woman is 'objectified'. She is held as a sexual object and processed as an object of heterosexual desire. Connell draws on Claude Levi-Strauss\(^{11}\) when discussing heterosexual relationships. He supports the view that heterosexuality is hegemonic and that it is based on unequal exchange (Connell 1991, p.p.111-113).

It is often said that the asymmetrical structure of a heterosexual relationship exists because of men's greater sexual needs and desires. At this point we are reminded of the historic 'double standard' which allows men more liberal sexual freedom in heterosexual relationships than women. Rather than the stated sexual imbalance of 'need' and 'desire', feminists view power as the key to female oppression and often equate knowledge with power.

\(^{11}\)See Flax 1990, p.p.144-146
Connell asserts that binary relations, dualisms and heterosexual behaviour are required to fulfill the systems of family and masculine domination. He asserts that the notion of female as an object for desire is integral to the success and continuation of heterosexuality. Man is central to western culture, whereas woman is viewed as 'object,' which tends to place her outside the dominant culture. A link with Marxist theory and social division of labour can be drawn here with the notion of woman as 'outsider'.

Film is at the leading edge of social change in most western societies. It is a strong cultural medium, and women need to be represented more accurately to achieve a more realistic representation. The active male and passive female screen-roles need to be reviewed and reconstructed to enable equality and sexually balanced roles. While women have been cast in aggressive and or leadership roles (such as Sarah O'Conner, the mother who saves the world in the 'The Terminator', or films such as 'Fatal Attraction' and 'Aliens'), these films depict women operating similarly to men in a masculine dominated world. The main female characters may not be passive but they could not be identified as positive female role models. Indeed, their display of aggression could be viewed as mere role reversal, thereby reinforcing negative anima projection.

In film, "pleasure as a radical weapon is at the heart of the problem." Therefore, it is necessary for women to create a "new language of desire articulated by and through the cinema" (Stam, 'et al' 1992, p.174). A new language will enable women to achieve a more equal social power.

In my art practice I explore the femme Fatale, siren and harlequin images from a female perspective rather than the established male gaze. The visual narrative also derives from a female position and aims to bring into question issues of 'objectification' and 'male gaze'. I have attempted to develop these images with a consideration for a new 'Language of Desire'.
**GENDER AND POWER**

The issue of gender relations is central to feminist debate about knowledge and power. Flax discusses the post-modern view of knowledge and how it considers knowledge and power to be closely interconnected. She refers to Foucault and his concerns with reconceptualizing power and its association with the state. Overall however, beyond the usefulness of freeing up 'difference' from social institutions, Flax considers that post modern discourse complicates analysis of justice and power. Furthermore, she contends that post-modernist's tend to fragment discourse which complicates investigation by presenting difficulties in separating power from domination (Flax, 1990. p.p. 232-236).

Knowledge and its associations with power and dominance can be found in many scientific and social studies. Two examples of this are evolutionary theory, which has developed from the relations of dominance as a perspective, and studies on human sexual relations which highlights domination theories.

Flax suggests that post modernists are exposing the connections between absolute and neutral knowledge and power. Seeking claims of 'truth' and 'absolute' may act to conceal political selection of some forms of truth and not others. She argues that the traditional gathering of knowledge requires suppression of information, or discourses, which do not reflect the authority of the dominant social structure or maintain its position of power. Suppression can extend to individual experience which differs from the dominant authority and therefore, tends towards a universalised account of knowledge. Knowledge reflects the truths which support the dominant social structure and ensures its position of power (Flax, 1990. p.p. 26-29).

Foucault\(^\text{12}\) refers to the body as an object of power. He alerts feminists to the issue of power and how it is inscribed on the body. The 'genderised' or 'inscribed' body becomes a playing field where struggles of domination, resistance and power take place to effectively fulfil society's needs. Gender therefore effectively maximises masculine power and dominance, and patriarchy controls through its structure of power. Within social institutions, in the

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division of labour or in family relations, control is often concealed. Connell suggests that power and its organisation is based on cultural ideology. Gender relations empower men, but they also set limits. Family structures have been observed in which the male outwardly appears to be dominant, but in fact the female holds the dominant position. It has been observed that when questioned the couple hide their non-typical roles and present the expected patriarchal structural order in public. Therefore, Connell argues, that while patriarchy enforces overall patterns of power, these maybe contested at the domestic level (Connell 1991, p.107-111).

Connell isolates patriarchy within four institutions which are the core participants or hegemongers in the "power structure of gender" (Connell 1991, p.107-111). The four core areas are: a, the police service and military forces; b, the hierarchy and labour force of heavy industry and the high-technology industry; c, the central state and d, the working class who emphasise masculinity and its association with physical strength and machinery.

He draws a distinction between power structures which are macro or global and those which are local or micro such as domestic or workplace settings which may contradict the global structure. Connell suggests a policing of ideologies is enlisted to maintain the global pattern.

The cinema often reinforces patterns of power. However, cinematic heroes and villains do not always fit the stereotypical masculine image. The Arnold Schwarzenegger and violent cybertron characters do not represent men but are essentially constructed to support what Connell views as the four macro power structures.

I have enlisted a variety of views within feminist debate in an attempt to present an account of women's inequality and the lack of authority. My research particularly identifies the problematic areas of gender as construct and knowledge as power. Patriarchy is identified as a system of oppression which enforces the marginalisation of women and creates asymmetrical social structures. I submit that the fundamental areas of gender, knowledge, and power are identified as preventing my Harlequin/ Heroine from gaining true empowerment.
EPISODES AND THE NOTION OF OBJECTIVITY

Since Aristotle, knowledge derived from 'objective' investigation has been more highly valued in western culture. While many advances in science have resulted from 'objective' investigation, the notion of investigation which is somehow value free raises obvious social concerns.

The notion of objectivity involves a gender dualism: The perception that men as rational beings are objective, and women as emotional beings are subjective. The roots of this dualism are found in the 'mind-body dualism' postulated by Descartes: The mind was associated with the male and the body with nature and the female. In the early development of 'Stage 2' in my art practice I used the Harlequin/Heroin image to represent womankind on a quest seeking feminine authority. I commenced my inquiry positioned within the framework of the Apollonian model of knowledge. As my investigation developed I oscillated between a 'masculine' and a 'feminine' style of investigation: I straddled the dualism's associated with knowledge.

This gender dualism has tended to position women outside the highly esteemed areas of knowledge and science. Margaret Wertheim a science writer lists Emilie du Chatelet, Laura Bassi, Mary Somerville, Marie Curie, Lise Meitner, and Chien-Shiung Wu as women noted for their achievements in physics despite a history of difficulties associated with women's access to universities and institutes of science. Marie Curie's success, she notes, was acknowledged with scepticism and at the time many suggested her achievements were attributable to her marriage to Pierre Curie. To compound Curie's difficulties due to her sex, the French Academy of Science refused to accept her as a member although she had previously won the Noble Prize for physics (Wertheim 1995, p11).

Wertheim adheres to the view that the higher institutions of science have been patriarchally hegemonic. Therefore, science has evolved from a singularly male perspective. In her book, Pythagoras' Trousers: God, Physics, and the Gender Wars,
Wertheim traces the history of physics and shows how it has historically been a masculine dominated science. Her account describes the history of 'Mathematical Man' and commences with the spiritual beliefs of the Pythagoreans. From there she proceeds to draw a connection throughout history between the institutions of science and Christianity. Traditionally, these institutions have been closed to women and by drawing these associations she argues that a pattern of scientific learning has developed which has virtually excluded women. She draws an analogy between the Catholic church, an institution of male domination which excludes women from within the clergy, and the under representation of women in the area of physics. Through a detailed account of the historical development of scientific knowledge, Wertheim convincingly presents a picture of physics as an example of an area of science involving substantial gender inequality.

Examining the gender bias and myths\(^\text{13}\) associated with attaining 'objective' knowledge brings the methodology and it's basic epistemological tenets to question. From this a picture emerges of stereotypes and myths which support the gender bias inherent in objectivity and so called dispassionate inquiry. Now we may observe how these myths and stereotypes work to culturally disempower females and the feminine.

Many feminists consider the structure of western epistemology as hierarchical. Wilshire states that science and philosophy elevate objective, factual and 'pure knowledge' to the top of the pyramid. Other kinds of knowledge are demeaned and accorded less value, and are positioned low in the pyramidal structure (Wilshire 1989, p.92).

The Apollonian model of knowledge, Wilshire contends, needs to be included in a less exclusive matrix model. This would operate by using all kinds of human knowing in an attempt to attain full and true knowledge. In this way Wilshire's model offers a balanced approach to western epistemology. To value and include various kinds of knowledge may enhance areas of investigation, including scientific investigation (Wilshire 1989, p.92).

Wilshire represents the dualistic approach by listing two columns of terms: The first column is headed "KNOWLEDGE (accepted wisdom)" and refers to a list of words which describe the Apollonic model. I refer to this column in Part 3 for a list of masculine characteristics.

The second column is headed "IGNORANCE (the occult and taboo) and contains the following list of words: lower (down), negative-bad, body (flesh)-womb (blood), Nature (Earth), emotion and feelings (the irrational), hot, chaos, letting be-allowing-spontaneity, subjective(inside, immanent), poetic truth-metaphor-art, process, darkness, oral tradition-enactment-Myth, Sophia as earth-cave-moon, private sphere, listening-attached, holy and sacred, cyclical, change-fluctuations-evolution, process-ephemera's (performance), soft, dependent-social-interconnected-shared, whole. Female is the last word on the list, for this column contains words which describe the little valued feminine characteristics (Wilshire 1989, p.96).

A strong argument within radical feminism proposes that traditional western epistemology needs to be re-examined, and re-structured to accommodate an audible feminine voice. The notion of subjectivity also needs to be re-evaluated. Many radical feminists believe that western epistemology requires gender equality and should not be so narrowly associated with a form of 'masculine objectivity'. Many areas of knowledge are often not attained through dispassionate investigation. Emotion, value judgements, observation, subjective and creative thought are methods through which we can attain knowledge.

Jaggar suggests that objective observation as a scientific method depends partially on emotion, which plays a role in selection and interpretation of information. Observation and what we refer to as 'undisputed facts' are a selective activity encompassing subjective knowledge and attitudes (Jaggar 1989, p.154). Subjectivity in investigation needs to be acknowledged rather than its existence camouflaged within gender politics.
Paglia supports the debate that emotions play a role in 'objective style' of investigation; "perfect 'objectivity' does not exist", "mind is a captive of the body" and "every thought bears some emotional burden" (Paglia 1990, p.17).

Emotion in western epistemology is considered inappropriate in scientific investigation, and it has been looked on with suspicion and even hostility by the scientific community. Feminist argument in this area led me to believe that emotions underlie human activity and are present in most aspects of human investigation. They are a valuable human attribute and may possibly be the key to human survival. Emotions such as fear, grief, aggression, pride and compassion, are necessary guides to behaviour. To fear and therefore flee a situation, for example, might be a life saving response requiring emotionally triggered evaluation (Jaggar 1989, p.153).

Valuc judgements are also closely related to emotions and can even be referred to as emotional judgements argues Jaggar (Jaggar 1989, p.153). Evaluations of the worthiness of investigating feminism, for example, involves value judgements.

Developing a feminist epistemology is of concern to Jaggar, Haraway and other leading feminists. Jaggar insists that the presence of emotions and values should be acknowledged in western epistemology. Emotions have been relegated to the area of feminine characteristics and considered of little value in a patriarchal culture (Jaggar 1989, p.153).

Creative and non-irrational thought are also considered inferior, but such feminine characteristics have been associated with 'Chaos' theory. The word 'intuitively', which is grouped with the feminine characteristics and historically considered outside useful scientific investigation, is used with reference to the physicist Steven Smale's investigations involving 'Chaos' theory (Gleick 1987, p.30).

'Chaos' theory emerged from an inter-disciplinary approach which defies some of the accepted ways of working in science. Chaos embraces randomness and speculates about the nature of conscious intelligence. This investigation involves a more holistic approach to scientific enquiry. Perhaps new areas of scientific investigation will involve
a change in the previously fixed disciplinary structures and require the inclusion of a selection of the so-called taboo femininc characteristics (Gleick 1987, pp. 5-66)

Jaggar describes a traditional western knowledge which is selectivc and culturally controlled (Jaggar 1989, p.p.154-165). If we examine aspects of western culture from the feminist perspective we are confronted with an androcentric bias. French feminists insist that rewriting history is the only means of establishing a new knowledge with an acknowledged gender perspective.

In scientific investigation, replication as a methodology is believed to cancel out subjective, emotional influences of individuals. Jaggar acknowledges that this is effective in neutralising the intrusion of subjective values of investigators. But replication does not eliminate social values and their influence on the selection of problems worthy of investigation (Jaggar 1989, p.p.154-165).

Jaggar cites as an historical example, the western contempt for people of colour and the effect this had on nineteenth century anthropologist's interpretation of anthropological facts. She confronts our understanding of western science and describes more than a gender bias; "...the modern western conception of science, which identifies knowledge with power and views it as a weapon for dominating nature, reflects imperialism, racism, and misogyny of the societies that created it" (Jaggar 1989, p. 156).

Dispassionate investigation is a myth asserts Wilshire. Within western society people are required to restrain or control their emotions which leads them to be often unaware of their emotional state. Lack of awareness of emotions does not delete them from intellectual investigation. They are present either consciously or unconsciously and affect our actions and may influence or control our perception (Wilshire 1989 p 95).

Our values are also influenced by our emotions. Value judgements are often only expressions of particular emotions, and value statements are often only expressing emotive words e.g. desirable, admirable, contemptible, despicable, respectable etc. The lack of acknowledgement of emotions in scientific method provides further evidence for the myth of dispassionate investigation (Jaggar 1989, p.155).
As stated earlier Donna Wilshire describes the structure of epistemology as hierarchical and pyramidal. A broad awareness of many kinds of knowing with no particular kind taking the ultimate position, in Wilshire's view, is the most valuable. She says the Apollonic\textsuperscript{14} model is far too exclusive and should be included into a matrix model containing fair consideration for all areas of knowing.

The historical context must also be considered. Aristotle made no attempt to conceal his bias for men and their position and his contempt for women. Aristotle considered reasoned knowledge the uppermost human accomplishment. The following quote from Wilshire includes quotes from Aristotle: "Men (who he claims are more "active" and capable of achieving in this strictly mental area) are superior and "more divine", a higher species than women"..."He calls women "mutilated males," "emotional," "passive" captives of their "body functions" and therefore a lower species" (Wilshire 1989, p.93).

Western culture has created stereotypes of women and men and their emotions. Women are allowed to and even required to express their emotions, whereas men have been required to be unemotional, a trait more socially acceptable and highly regarded. Women can easily be discredited for being emotional when expressing their views, and this discrediting serves the dominant group well, especially when women seek to claim authority or become politically active.

The gender bias has never been so visible suggests Jaggar. Western epistemology values the myth of the dispassionate investigator and has developed a stereotype with attributes to fulfil this myth. "The ideal of the dispassionate investigator is a classist, racist and an especially masculine myth" (Jaggar 1989, p.158).

Margaret Wertheim also questions the notion of science and 'objectivity'. Wertheim suggests that physicists believe science discovers purely objective knowledge whereas she asserts along with Jaggar that pure objectivity is a myth. Subjective 'people' conduct

investigation not "objective its", says Wertheim. She also suggests that investigators thinking and actions are effected by their cultural environment. Wertheim describes empirical facts together with cultural influences and human bias as all elements of western science (Wertheim 1995, p.241).

Donna Haraway\(^{15}\), writes at length on examples of gender bias in biology, anthropology and language and indicates the narrow set of rules on which scientific knowledge was gathered. Along with Jaggar, Bordo and Faganins\(^{16}\) and many other leading feminists, she questions the rules for obtaining objective knowledge. She emphasises that the rules for investigation of human biology were firmly set in place in the past. Although these rules limited investigation, Haraway concedes that they showed us a tradition of good scientific practice but one which must be viewed within the standards of the day. She insists that scientific investigation is materially shaped by economic and political struggles of the time.

Haraway cites investigations based on observation of primates. She suggests that these were carried out without consideration for varying factors such as consideration for the long term behavioural patterns and social activity of the female. As subjects for investigation primates were presented as models not camouflaged by human language and culture. Investigation of primate behaviour in the 1920's provided assistance for research on human mental function and sexual organisation. These studies were drawn from an understanding of male primate dominance over females and statistical analysis of troop structure which then formed the basis for much argument about human activity. Haraway suggests primate findings were used in reference to human social disorders, and especially during the 1950's and 1960's were associated with labour strikes, divorce, nuclear family, fathering roles, working and absent mothers and public debate surrounding social problems in the U.S. (Haraway 1991, p.p.84-108).


\(^{16}\)See, Jaggar, Bordo and Faganis. *Gender/Body/Knowledge/ Feminist Reconstructions of Being and Knowing*. 
Haraway describes, a "biology created in conditions supposedly favouring aggressive male roles and female dependence." Emphasising the androcentric position she concurs that: "The tradition of practice has been symbolised by the fictionalised device of controversies in a patriline" (Haraway 1991, p.108).

Biology is the science of life; it carries stories of our origins, our genesis and our nature. Our story has been inherited and written from an androcentric view.

Haraway cites Washburn's 'hunting thesis' as a good example of study developed from the dominant male position. Within this study the passivity of the females is an unexamined assumption. The hunting thesis ignores the behaviour and social activity of one of the two sexes. Behaviour cannot be fossilised says Haraway. Washburn's study exemplifies the problem of rational construction and of choosing hypotheses.

Many studies of Biological Science are quoted by Haraway. It must be acknowledged that Washburn's 'hunting thesis' was developed during the 1960's, and the hypothesis reflects this historical context. Further scientific studies have been influenced by the women's movement of the 1970's and have attempted to include studies with different constructions of gender.

Wertheim is another feminist who supports the notion of bias in biological scientific investigation. She refers to observations by Dian Fossey who found gorillas are more co-operative and sociable than male primatologists had previously established.

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17 Washburn and Hamburg's (1968) study was cited by the author. They studied aspects of human behaviour and human evolution and identified aggression as essential in the evolution of primates and humans. They viewed the young adult male and extremely aggressive behaviour as the key to biological evolution. Around the 1940's Washburn studied the evolution of human behaviour and established the 'hunting thesis'. He put forward the theory that the genus 'Homo' was capable of 'tool use' very early and a favoured evolutionary selection enabled increased tool use which eventually lead to the hunting way of life. Washburn emphasised the importance of behaviour on evolutionary development and that the 'hunting thesis' with the dominate role of the adult male, together with food sharing and economic interdependence within the group as the beginning of the human way of life (Washburn and Avis 1958, p.86).

Historically, male investigators established a particular view on apes which affected future understanding of human evolution. Wertheim also refers back to the previously accepted theory of 'man the hunter' maintaining a dominant social position with the female in a passive position. She refers to anthropologist Adrienne Zihlman's opposition to the androcentric view to support notions of bias. Zihlman suggests that the female was the primary influence in evolutionary development.

Elaine Morgan is another writer in the area of science who proposes a reversal of the androcentric position providing a view of evolutionary development dependent on female activity. Morgan reflects on what she suggests are female accomplishments. She also describes her indignation when reading about the origins of the human race and how early written accounts of evolution referred to the word 'man' as a term encompassing all of humankind, which effectively works to present a mental picture of the male as central to the species with our evolutionary lineage relating solely to him.

Morgan's evolutionary account begins at the Pliocene period when drought drove the forest dwelling primates out into the grassland away from the protection of the trees. Early primates had difficulty with this unsuitable location, as they could not digest a grass diet. The female lacked fighting canines to protect herself and was impeded by her clinging infant. For protection she discovered water and her ability to adopt an upright stance allowed her to wade out into deeper waters away from the threatening carnivore species. Here she developed an appetite for small seafood and local seabird eggs.

Unlike the male, the female lacked the ability to bite through various other delicacies of food such as mussels oysters and lobsters. Without the fighting canines she lacked the ability to crack the shellfish open. Need eventually drove her to develop the ability to crack the shellfish using a pebble. After much practice she became adept at this method and successfully passed the skill onto her mate. This marked the first successful tool use. Morgan looks at many areas of primate development. She posits that the changes in position and development of early primate's mamillary glands evolved purely from the
need to feed a suckling infant rather than the androcentric theory that they were positioned for sexual attraction.

Morgan builds an early evolutionary record of homo-sapiens by following the matrilineal decent. When drawing together the threads of evolutionary development from a 'woman centred' position rather than the historically androcentric view, she establishes a picture from anthropological research of a remarkably different evolutionary process.

Moving further along evolutionary development, Haraway suggests that language separates humans from the primate order. It gives order and allows us to name things and to question and give meaning to actions. Our culture is moulded by language. Words are an important construct of scientific investigation (Haraway 1991, p.81). The French feminists argue that historical, socio-political influences, emotions and values are embodied in language, and this suggests that the language of scientific investigation includes values and emotions.

New words were added to describe new scientific knowledge collected. But these words were building on pre-existing assumptions. Language is a tool which contributes to the myth of objective truths. Empiricism and verification are merely some of these words. "Science is our myth", declares Haraway (Haraway 1991, p.81). Donna Whilshire and many prominent academic feminists uphold Haraway's argument.

Historically, scientific research has succeeded in producing a particular story in a particular context. Nature does not just expose itself, but unveils itself through particular social and historical genre. Scientific stories have power as myth and stories from men and women's historical and social observation have to be told. Their stories have power in selecting hypotheses for investigation which could be viewed as a legitimate subjective activity. Placing females in a position of explaining outcomes is a feminist endeavour, and investigations by feminists expose the male dominant bias in traditional objective scientific investigation.
Haraway and other leading feminists expose accounts of male bias and argue that science based on the traditional western model of objectivity is male supremacist. I suggest that such power and responsibility associated with supremacy is constrictive and oppressive. Males actively employ oppressing conditions on themselves by placing great emphasis on masculine gender characteristics and by devaluing the feminine. To include equal value and respect for feminine gender characteristics within western culture would remove emphasis on the masculine and release men from an oppressed and oppressing position. Supremacy would be replaced by balance and sharing.

**SCIENCE AND OBJECTIVITY MARGINALIZES WOMEN**

Sandra Harding challenges gender inequality in western science and questions what she views as three fundamental areas of concern.

Firstly, she refers to the historic lack of scientific education available to women. Secondly, she proposes that "sexist, racist, homophobic and classist social projects" exist in science (Harding 1986, p.21). She distinguishes between the sexist based and managed social use of science and what many assume is the value-free area of pure scientific research. If a value free core exists then we must conclude, there is good science and bad science; improper use and proper use. Feminism she argues needs to actively involve itself in a program to rid science of its sexist and oppressive scientific and technological practices.

Thirdly, Harding questions whether any kind of pure science can be found in biology or the social sciences at all. She believes that selecting and determining problems and hypotheses is driven by men's needs at the expense of women's motive for inquiry. Harding suggests that men's driven inquiry is bad science. It maintains assumptions that the outcome of such scientific investigation will be sufficient, not be gender biased and as specific for women as men. She asserts, "...the selection and definition of problems always bear the social finger-prints of the dominant groups in the culture (Harding 1986, p.22).
Indeed, Harding questions the pursuit of investigation from a known position of bias. She questions the supposed value-free areas of research, and whether anti-sexist or anti-racist investigation is any more objective than sexist or racist research.

Harding suggests that knowledge cannot be attained without cultural values present and therefore refutes the ability to separate science into good and bad categories. She draws the conclusion that design and evaluation of research has historically been directed by masculine bias (Harding 1986, p.22).

Science takes on the dimension of a story reflecting social concerns and beliefs when Harding examines the history of science as a written text. The history and philosophy of modern science actually only came together in the nineteenth and twentieth centuries. The American's and European's built a social history which included their story of science as a form of social heritage. Scientific documentation has only been relatively recently compiled, but the story of science was actually formed over centuries and includes an historical framework of social history and values.

If we group Haraway, Harding, Jaggar, Wertheim, and Morgan's research and assertions on the history and practice of science together, a story emerges not of what western science perceives as true objectivity but one which reflects a society and it's social, political and religious heritage, albeit from a dominant masculine bias. If we consider examples such as the uncertainty of evolutionary research (where Morgan can readily provide an effective account of early tool use from another gender perspective), and Wertheim's developmental history of physics (which pinpoints mathematical man as the perpetrator in maintaining women's invisibility in that area of science) we arrive at an account of 'truth', 'knowledge' and 'objective investigation' which is testimony to patriarchal dominance and preservation of the status quo.

Post-structuralist\(^\text{19}\) analysis challenges the western concept of 'knowledge' and it's claim to 'truth'. Feminists, Mary Daly and Adrienne Rich suggest that both science and social

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\(^{19}\)For more information on Post Structuralist analysis see Weedon, Chris. 1989.
science can only manage to produce a 'specific style' of 'knowledge' with particular implications (Weedon 1978, p.28).

Scientists' claims for objectivity often serve to hide assumptions and subjective interest. Many radical feminists attempt to reverse this so called concept of western objectivity and embrace irrationality as a means of overcoming the problem of entrenched patriarchal assumptions.

Weedon believes that post structuralist feminism allows us the opportunity to choose from various accounts of reality according to their social implications. Whereas, Harding refers to the use of literary criticism as a process of exposing the social meanings and value-laden areas of science and epistemology.

In continuing to explore these issues Haraway does not resolve the issues but asks many pertinent questions about concerns for more feminist debate to be included in scientific platform. Do feminist's have any distinctive knowledge to offer natural sciences? Can feminist's offer knowledge which would be as significant as the theories of Greek science and the Scientific revolution of the seventeenth century? Should feminist's develop a feminist epistemology to inform objective science or offer another radical standpoint (Haraway 1991, p.71)

Haraway's position identifies concerns which can be applied to many aspects of western culture and she can present studies which support her argument. She declares: "...modern feminists have inherited our story in a patriarchal voice. Biology is the science of life, conceived and authored by the father. Feminist's have inherited knowledge through the paternal line. The word was Aristotle's, Galileo's, Bacon's, Newton's...Darwin's; the flesh was woman's. And the word was made flesh, naturally. We have been engendered"(Haraway 1991, p.72).
AUTHORITY OVER NATURE

Through the power of scientific knowledge man(sic) has taken a position of authority over nature.

Eco-feminism stresses the particular relationship of women to nature, and this highlights the destructive consequences of patriarchy for us and our environment. Science and technology have largely developed from an androcentric position, and represent the means for the exercise of this authority. They are located within the social constructs of society and culture (again fundamentally patriarchal constructs) and present a powerful affront to nature.

Haraway directly accuses science and men for dominating nature. She argues that this is instrumental in leading science down a path which will destroy nature rather than understand or improve it. A commonly held belief within feminism is women's associations with nature. As I have mentioned earlier, it is argued that women have deeper connections with nature than men.

Eco-feminists stress the connection between women's cycles and the cycles of the moon. These connections allow women more than men to clearly understand the fate of nature under human domination.

Our desire to control and remove ourselves from nature is raised by some feminists. Radical feminist, Shulamith Firestone and Camille Paglia share a similar view. They suggest that men have created culture as a means of escaping nature. But, after this point they tend to develop their argument along different lines. Paglia describes how in the construct of a society, ideals of beauty are developed as a means of doing just this. These ideals of beauty typically address the constructed and artificial rather than the natural (Paglia 1992, p.p. 66-71).

Firestone proposes that empirical scientific knowledge is man's mechanical tool to control nature. She uses the following example to clarify her argument: Scientific knowledge is used to control disease and to do this he must be able to understand all of
the associated processes before he can use his empirical knowledge as a devise to change nature. In an attempt to understand the human condition (death, for example) he has to explore the many complex issues of growth and decay, investigate them, collect, catalogue and compile the empirical data as scientific method. He can then use this data and knowledge of nature as a means of controlling it by changing it (Firestone 1970, p.p.164-165).

Feminists argue that a critical element in scientific thought is the power of naming things which lead to 'objectifying', which simultaneously creates a category of 'other'. 'Other' is associated with 'difference' and this is where the 'dualistic' or 'binary opposites' within western knowledge arise; the antithesis of man becomes nature, the antithesis of science becomes humanism.

Feminists are split between the arguments for and against 'difference'. One group believes 'difference' in western knowledge is where the problems lie. Nancy Hartsock and Sandra Harding argue from a Marxist position that women as 'other' become an oppressed group, who have "no interest in appearances passing for reality and so can really show how things work"(Haraway 1991, p.80.) Although I suggest that there are exceptions to their claim, 'Naming', they state is a powerful dominating activity and women as an oppressed group have not the interest or need for the process.

Another feminist who raises issues relating to gender and nature is Suzie Gablik, author of 'The Re-enchantment of Art'. Gablik, drawing on the problems of difference, domination and authority over nature, declares her grave concerns for the environment and nature, and argues for a feminisation of art and a departure from the masculine and dualistic thinking of modernism which amongst other factors is responsible for the desecration of our environment (Gablik 1991, p.p. 59-75)

A unity between humans and nature needs to be found. Science is a human institution which was developed within a particular historical context: Hubbard et al. suggest that the development of a patrilineal science arose: "when men's domination of nature seemed a positive and worthy goal"(Haraway 1991, p.80)
Social and cultural domination has often been pursued through science. We have seen the effects of an androcentric science on nature. Effects of medical science on women, masculine intervention and domination of the birth process, invitro-fertilization etc.

Feminists have to take responsibility for the production of science. The problem is in establishing a science concerned with true gender equality in its collection and analysis of data. But data and facts often support theories built from values and history. It has been suggested that a hidden link exists between natural science and humanism and perhaps a process of investigating the masculine stories and re-interpreting the facts would provide the methodology for change. Many feminist's believe that an androcentric science has been accepted for far too long. For women to discover themselves and claim their true inheritance, a feminist science has to be produced to recover the balance (Haraway 1991, p.79).

Because of women's understanding of nature they need to speak together with a feminist voice to instigate positive action for it's support. "That is a feminist voice; is it also a humanist whisper?" (Haraway 1991, p.80).

'Epistemological anarchism' is the result of androcentric science. Feminists are concerned and involved with debates on humanism and natural science. Women understand and acknowledge the link between humanity and nature: "We must now act on that knowledge" (Haraway 1991, p.80)

I agree with Haraway and many other feminists that women have a closer connection with nature than men. This connection is fostered by women's biology and psychology.

Success in western society is measured by power and wealth among other things. The struggle to achieve this requires a behaviour and way of thinking that thrives on a certain insensitivity and the ability to dispense with people and objects in the climb to the top of the success ladder. To be powerful requires domination of many things; large financial success often requires merciless stripping away of natural resources.
In a social model that includes true female authority and a gender equality, characteristics associated with domination and power would be mellowed and balanced by nurturing, nourishing, revitalizing, and the sharing characteristics associated with the feminine. Am I describing the perfect society, a utopian state? I suggest gender equality would make a real difference. Disregard for sharing and community values are the results of an imbalance in gender roles and the over emphasis of functioning aspects of one dominant gender. Suppression and marginalisation of such a large group within a culture breeds discontent, subversion, disharmony or possibly the saddest result of all; apathy and submission. If enacting upon patriarchal domination results in a developed sense of community and sharing, if incorporating a feminist (read as humanist) agenda offers less social segregation and violence, then I suggest it would be a worthy goal.

Equitable gender roles would provide an environment where the anima and animus would be free to develop without restriction. Gender equality would allow for equal respect for the feminine, and allow men and women a true freedom to know and understand themselves. The humanist whisper would become a liberated voice to be heard and acknowledged within us all. (Haraway 1991, p.80).
A PROPOSITION IN BINARY TERMS

From the commencement of this investigation, I was cognisant of the tendency to explore the female psyche in dualistic terms. The use of what I consider as a masculine centred dualistic approach to understanding is contradictory to my original intentions. Apparent, in this exegesis is the dualistic positioning of concepts such as patriarchy and radical feminism, female and male, feminine and masculine, nature and society, objectivity and subjectivity, the associated feminine 'taboo' characteristics and empiricism.

Perhaps the issues I am exploring are so fundamentally tainted by the masculine that dualistic structures at this stage are difficult to avoid. Arguably, the problem lies in seeking some resolution of answers regarding science and objectivity from a feminist perspective. I note in 'Part 3' that similar problems arose with a masculine approach in the areas of the visual narrative.

Animus driven activity can not be denied and perhaps my investigation may represent an animus driven pursuit. The 'Time-Line' found in the visual narrative discussed in 'Part 3' carries imagery inclusive of female attributes and exclusive of male imagery.

Clearly defining the various contexts for analysis may permit a broader reference and therefore present alternatives to the dualistic approach. For example, specific contexts relating to historically racial, sociobiological, socio-economic and socio-political areas represent several of the contexts required for a more realistic analysis. Exploring less characteristically 'masculine' questions such as, should moral and environmental factors in investigation be more highly valued elements in contemporary analysis and application of value judgements and consideration for various contexts may present a less dualistic approach.
To develop a new paradigm of partnership and sharing will require constant vigilance for the emergence of any binary category of social structure which posits specifically aligned attributes into a valued and non-valued gender framework.
PART 3: THE VISUAL NARRATIVE

THE TIME LINE: A beginning

Reappearing throughout my drawings and paintings is the time-line. It appears in various forms providing a consistent image which is used to link the three 'Stages' housed in the body of work.

The time-line first appears in the 'preliminary stage' of my art practice; this stage is contained in my journals, preparatory sketches and an earlier body of work (not shown here). It is often depicted as a literal image of an arrow shooting horizontally across the picture plane and continues to develop throughout my black and white charcoal drawings (figs. 1-10c). Images such as Venus figures, the siren, the Femme Fatal, interconnected circular shapes, text and various other images up to the more contemporaneous 'suspended figure' are positioned on this time-line.

In 'Stage 2' I produced a suite of twelve miniature oil paintings (figs. 15). Their purpose is to collate those images which I had previously selected for position on my time-line. These paintings provide a small space in which I could explore each image individually. The miniature paintings as a group are arranged in a linear order to represent the concept of a time-line. The format, size and depiction of the individual images are intended elevate them to a position similar to a religious 'icon'.

These paintings indicate a maturing of the imagery and the visual concepts of the narrative. For this reason they are included and discussed here. However, I believe the aim behind their creation was a more important outcome than the product of the works themselves. These paintings are not finalised as individual pieces, and lack considerable refinement and resolve. As a group they represent an adolescent stage, the miniatures
are to be considered developmental and acted to promote the imagery up to a position where further analysis enabled them to mature in larger works.

In 'Stage I' are the works on paper (see figs. 1-10c) which act as the playing field where the images, already selected, evolved and came together in various relationships. Consideration for spatial relationship and using a process of weaving images in space to represent movement in time was also developed within these works. The technique of rendering tone on the figures to gain a volumetric effect was used to indicate a perceptual reality. My intention was to draw the viewer into the picture enabling a recognition of the archetypal content. To do this images were consciously selected to evoke myths associated with the archetypes.

Eve, Femme Fatale, Siren, Venus and Goddess Figures were chosen to represent aspects of women's psyche. Jung's investigation of Eve in "Man and His Symbols" lead to further understanding of Eve which confirmed her position in the process of individuation of the female psyche.

Jung refers to the four stages of anima development. The first stage of anima development is symbolised by Eve; she represents the "purely instinctual and biological relations" (Jung, Von Franz, Henderson, Jacobi and Jaffe 1964, 1990 ed. p 185). The second stage is represented by Faust's Helen20; she personifies a romantic and aesthetic level. The third stage is represented by The Virgin Mary; a figure who raises love (Eros) to spiritual heights. The fourth stage is Sapientia21 who represents a holy and pure wisdom.

Similarities between the biblical Eve and the Greek Goddess Pandora are made by Baring and Cashford in "The Myth Of The Goddess". They draw a comparison between Pandora as the goddess who rose from the earth bearing gifts and "Eve the source of human toil, pain, and death." (Baring and Cashford, 1991, p. 302).

20 Faust's Helen represents the romantic and aesthetic but also contains sexual elements.
21 Sapientia is from the old testament. She was a moon goddess from antiquity and represents a wisdom of the form which is the holiest and most pure.
In the Concise Dictionary of Greek and Roman Mythology, Michael Stapleton describes the creation of the Goddess Pandora. In some versions of Greek Mythology Prometheus was responsible for creating 'man'; he fashioned him out of clay at Panopea in Boeotia and persuaded Athene to breathe life into the images, after which he began to teach man how to build and use metal and tools, gave him knowledge about the position of the stars and how to use herbs for healing. He brought fire from heaven and passed on skills that would make him better than the beasts.

Zeus watched Prometheus from Olympus with agitation and growing temper, he ordered Hephaestus to make a woman out of clay and then commanded Athene to breathe life into her. The rest of the Gods were called on to make woman irresistibly beautiful; she was called Pandora which means 'all-giving'.

Pandora was sent to earth carrying a sealed jar. Zeus had intended her to be the destroyer of mankind but knew Prometheus was too wise to accept a gift from the Gods so his brother Epimetheus, which means afterthought, was beguiled by Pandora and despite Prometheus's warnings, Epimetheus accepted her. Then as feared by Prometheus, disaster befell man, Pandora opened the jar. The jar contained every ill and failing and was now set upon man. Only one thing was left in the jar; Hope which drives man to struggle on but at the same time deceives him.

The biblical Eve has connections with the Goddess Pandora. Eve's body is the vessel which carries the evil original sin which taints all mankind. The mythological description of Eve draws a parallel with the patriarchal account of the female in contemporary western culture. Both exist in subordinate positions to men and are attributed negative characteristics.

In the creation stories Eve appears to be given late consideration. It is interesting to note the differences of the creation myths in the two versions of Genesis. In Genesis 1 (P) the animals were created before man and woman but in Genesis 2 (J) they were created after Adam but before Eve. These priorities of creation suggest early evidence to support an androcentric gender bias. In Genesis 1 (P) priorities of gender become less biased as man and woman were created together in the image of Elohim. Perhaps
Elohim is considered to be both male and female. Genesis 2 (J) relates the story of the Exile from the Garden, it is here man is created first and when no suitable companion is found among the animals, woman is created from man's body.

Baring and Cashford note that the Yahwist (Genesis 2) creation myth is the one given the most emphasis and most often portrayed in art. Yahweh first made man and then immediately proceeded to create a garden, yet still no woman. Yahweh, after many events then came to think of death and it was only then that he thought a 'help-meet' was required (Baring 1991, p.302)

To explore the content of my pictures more deeply, it is necessary for an examination of the myths surrounding these images.

Maureen Murdock investigates some of these myths in 'The Heroines Journey' and uncovers a background which provides some useful understanding of inner feminine relationships. She says myths are a tool which describe our experiences to others. They can be an image which gives philosophical meaning to ordinary experiences in our lives. Female history tends to be documented from the patriarchal viewpoint and has enforceably fragmented women's own history. Murdock argues that stories are no longer passed down through Grandmother or Mother and woman is now seeking to renew her relationship with the inner feminine, a relationship with the great mother. Goddess consciousness, associated with the Goddess Archetype, is keenly sought by women today in an attempt to; reclaim for themselves the power and dignity associated with the Goddess, gain the respect accorded to her in the role of carrier and protector of human life and the knowledge of the sacredness of nature.

Pre-Christian Goddess figures have come to represent feminist concerns with nurturing and protecting human life and nature. Goddess figures represent contemporary women's connectedness and renewed concerns for Mother nature.

Writers concerned with myth such as Joseph Campbell and Estella Lauter agree that myth once it is in place is impossible to dispose of rationally but must be replaced by a myth or symbol equally as persuasive.
'Eve' has come to represent women. She represents their marginalisation, their position as the proletariat governed by the ruling class, their role as second class citizens and their dependence on the male. 'Eve' stands firm as a myth and is deeply rooted in base mythology across dominant Christian religions. Reference to her name elicits images of a temptress, unclean, blackened and burdened with original sin. Indeed she is responsible as the instigator and perpetrator of a sin which tarnishes mankind from birth. Catholicism maintains that even the most pure of human life; a new born baby is born with a blackened soul as a consequence of Eve's actions. For over two thousand years women have had to endure this level of discrimination. I believe that Eve is portrayed as the image to validate the notion that women are unequal to men.

But Eve like the Clown, Harlequin, Court Jester or Trickster holds another card, she represents all of female human kind. As representative she carries an air of prominence, distinction and power.

She does not represent an image as 'evil' as a black witch or she-devil. She does not carry the high pitched cry of the siren. She is not depicted with the sultry eyes and seductive lips of the femme Fatale. Eve's dark qualities are deeply embodied for she is often portrayed with the beauty of a Venus. Her physical beauty is identified with the Virgin Mary. Images of her painted by Van Eyck and Sandro Botticelli reflect her beauty.

Eve also carries other aspects of the feminine, that is, fertility, motherhood, and nurturing; these aspects can comfortably be aligned with the under world in Greek mythology.
**EVE AS HERO**

My paintings and drawings reveal a feminist quest; Images of the Goddess, Venus figures, puppet and Harlequin were used to challenge the prevailing myths associated with these images. I selected these images in an attempt to question the feminine and the negative attributes which the feminine has culturally manifested for thousands of years.

I use the Venus figures as archetypal representation, to connect womankind with archaic times. Paglia, compares the statue of Venus of Willendorf with the bust of Queen Nefertiti to draw associations between women and nature with men and society. She views the Venus of Willendorf as the earliest representative of women. She describes her as an un-beautiful, fecund statue, a bulging mass of pregnant belly and primal forces. Willendorf represents nature, primitive sexuality and religion.

Queen Nefertiti represents a severe, formal beauty, she is a mere head and shoulders and was created with less feminine, fecund and human attributes than Willendorf. She emerged from the non-primitive, formal Egyptian traditions. Nefertiti is suave, urbane, alien and harsh everything opposite the Venus of Willendorf. Nefertiti is elevated to a position in society by her acceptable attributes of beauty, she represents the Apollonian. Paglia describes Willendorf as "chthonian belly magic" and Nefertiti as "Apollonian head-magic" (Paglia 1990, p.p.59-71). My Venus images communicate the 'chthonian' nature aspect which Paglia identifies, but also address the collective unconscious through archetypal memory.

I propose, the Femme Fatale and siren figures represent anima but were also created by men to devalue women with their associations with the mother archetype and nature. One recalls pictures of sailors viewing the siren or mermaid under the water while she is gazing back at them from the ocean depths. Images of Narcissus comes to mind, only here the sailors are viewing their anima reflected in the water. The image of the femme fatal represents men's lack of control; she lures him into sexual submission whereas the
siren lures men to their death, men view these images with distrust. They distrust their anima and project these feelings as negative attributes onto the feminine.

In discussing Nefertiti, Paglia, alludes to the notion of the 'siren' feared by men because she has the ability to lure men to their fate. She describes Nefertiti's Apollonian beauty as "half-masculine" a "vampire of political will." Nefertiti's "seductive force" both lures and warns men away (Paglia 1990 p.p.68-69). Paglia's analysis of Nefertiti and her siren image, I suggest, supports the link I draw between the siren and anima.

I juxtapose these images in my visual practice in an endeavour to challenge their negative characteristics and use them to impact a sense of power and dignity through their vital stance and scale. Throughout these early stages, they journey through the past and in the later work emerge as a heroine dancing with a purpose. They become one and dance joyously through the slivers of time. Maureen Murdock describes the purpose of her heroine's journey; "...(to) release resentment toward the mother put aside blame and idolisation of the father, and find the courage to find her own darkness. Her shadow is hers to name and embrace" (Murdock 1990, p. 184).

In attaining the role of the Heroine, the Harlequin embraces concepts of socialist feminism. She becomes Boadicea and Joan of Arc leading the troops into battle fighting the deeply entrenched gender associations held and institutionalised in patriarchy. She represents the proletariat fighting to attain a position of equality for her feminine values and emotions and elevates what has been attributed as 'feminine characteristics' to positive investigative approaches in western epistemology.

The Heroine reflects an enhanced self-identity. She proudly carries the sense of chthonian nature; she embodies a subterranean force which elicits a presence and authority. She is gaining an empowerment which allows her to continue her cyclic connections with nature but also operate with Apollonic characteristics at will. Her travel companions are Demeter and Kore.

Murdock describes her heroine and her many meanings and guises. She describes her as a; "damsel in distress waiting for the knight in shining armour to rescue her, a Valkyrie
riding in the air leading troops into battle, an artist painting bones in the desert, a nun caring for the poor in Calcutta, a modern mum juggling a briefcase and a baby. The heroine has changed the face of woman with each passing generation" (Murdock 1990, p. 184).

These images in my pictures (fig. 11-14) offer the viewer a sense of unconscious and conscious recognition: The figures exude an heroic quality and are embellished with such a forth-rightness that they are courageous, powerful positive images which embody a vision of equal authority. Their resoluteness indicates a sense of responsibility for themselves; a sense of wisdom and purpose; a determined effort to complete a task.

"The task of today's heroine," says Murdock, is to "...develop a positive relationship with her inner Man with Heart and find the voice of her Woman of Wisdom to heal her estrangement from the sacred feminine. As she honours her body and soul as well as her mind, she will heal the split within herself and the culture" (Murdock 1990, p.185).
REFLECTIONS ON INDIVIDUATION: Directions Crystallise

The 'charcoal drawings' and mixed media on paper (see figs. 1-10c) are not to be considered as preparatory sketches. Indeed I consider these drawings to be an integral part of my oeuvre as they act to refine the relationship of the images.

After visually exploring the femme fatale and darker aspects of the personality I consciously sought images which would reflect a more celebratory and lighter aspect of the psyche. I was seeking a balance from what I was depicting as the awesome and slightly grotesque aspects of the feminine. This proved to be the next progressive step in individuation development.

Images in the large oil paintings (figs. 11-13) emerged to fulfil this need. The suspended figure image was still prominent. Images developed which were reminiscent of the 'Muses' from Greek and Roman mythology and the 'Three Graces' from Pompeian wall-painting and the late renaissance. Van Eyck, Botticelli, Cranach the Elder and Rubens were investigated to help with the establishment of these images.

"By Mnemosyne he had nine daughters, the Muses" (Bellingham 1991, p.16). The Muses can be found anywhere where poets find their inspiration. Reference to the Muses also presented a contradictory image. Although they were created to inspire men, I also viewed their position as having a certain power and hold over men. Men were dependent on the muses; when deprived of their presence they lacked inspiration.

Two of the nine muses; Thalia and Melpomene were of particular interest. I saw a strong connection between these two and characteristics of my harlequin image. Even their guise had commonality. Thalia was the muse of comedy, she carried the shepherds staff and a comic mask. Melpomene was the muse of tragedy, she carried a tragic mask and a club of Hercules.

Many festivals existed to honour and worship the muses. They were goddesses of song and part of a legend surrounding their activities is as follows: At night they would
journey down from the summit of Helicon to where the men were found and concealed in thick cloud they would sing in melodious voices. This legend suggests a commonality with my siren image, and a connection with anima.
EVE & PANDORA

The reference to Eve in the titles and as a textural and figurative image in the works was used to embody the many aspects of her myth.

The reading and research helped to mature my visual work by linking the common elements evident between Eve and that of the Goddess, Femme-Fatale and the Harlequin. This allowed their many characteristics to merge into one visual image. At this stage a deeper understanding of my Heroine developed. This new, singular and multifaceted image mirrored aspects of women's patriarchal dominated behaviour. The Femme-Fatale stood to question aspects of women's stereotypical behaviour and the notion of 'male gaze'.

This new image emerged allowing recognition of flaws and strengths of the female predicament. It assisted in exposing negative aspects of women's identity and articulating new directions towards a positive self identity. It carried similar paradoxes to Eve and Pandora, and contains the contrast of inferior self identity, with the self contained strength of purpose, curiosity, discovery and endurance. It attempted to unmask female myths and stereotypes.

THE PAINTINGS
-the figure as motif

The hermaphrodite qualities of the figure in the works (fig.11-17); (its slenderness and stance) denotes a mode of behaviour which is tending towards titillating and a little sirenesque in its intention. This pose presents itself to the audience with two aspects. Firstly, it reveals patriarchal oriented behaviour by expressing aspects of the 'Pandora' complex. It exposes an inadequately developed animus stage, that is, using her beauty to gain acceptance from men and thereby gaining a little in the area of masculine authority. Secondly, the aspect of the pose is in its celebratory connotation: The dance represents the freedom won with the knowledge of self-discovery; the celebration of the
emergence from the shadowy confined and non individuated position and into the colourful areas of light and knowledge.

The large canvas titled; "Celebration Of A Shadow" (fig. 12), houses elements of contradiction. The grey shadow figure rather than being imprisoned in the unconscious emerges in a celebratory dance. She is celebrating the revelation of her discovery and this is reflected in areas treated in terms of high key values and intense chroma. Jung refers to the balance of the opposites and says the balance is always changing. Our shadow areas need celebrating for they do not always represent evil, they may have been forcibly imprisoned (Jung 1989, p.113).

The shadow areas of the psyche were to be treated as neutral greys and initially an achromatic range of tone was intended. I deviated from this intention, however, intuitively allowing chroma to slip into these areas and causing it to act as a link between the representations of conscious and unconscious states.
IMAGES AS LANGUAGE

As the journey unfolded images were sought to express specific intentions. I searched for images which could be used as symbol and motif and would embody various levels of meanings. Some of the images I developed appear frequently and the harlequin in particular came to exist for this purpose.

In my research the various groups of figurative images which came forth were; Eve, the Greek mythological muse/siren figures and a jester/clown/harlequin character. The Greek muses offered a grace and beauty but also carried something of authority and knowledge.

The image of the Greek Muses became important to my work. I interpreted the muses to hold an authority gained in earlier times and passed down from the Great Mother Goddess. A contradiction of this was that their primary purpose was to inspire men with their art.

The Muses contained much contradiction, for they were acknowledged to hold great and valuable knowledge. They were created for the benefit of man and clearly contained patriarchal bias; their purpose reflected domination. Gender imbalance; women as the under class, suppression and control were manifest in this image. The muses brought into question feminist issues such as 'images of women' and 'male gaze,' at the very least I thought their presence was paradoxical, confrontational and questioning.

The Harlequin was selected for she embodied many of the characteristics which were housed in the shadow area of the psyche. Contrary elements of good and evil could be found in this figure. It was the clown and the fool, but also contained mixed personality traits some of which were menacing, sinister, while others were amusing and light-hearted. She was portrayed at an earlier stage in the works as demonic or menacing and in the paintings as lively and celebratory.
The harlequin is complex and full of contradiction, the heterogeneous aspect of her compounded levels of narrative. My selection of her was confirmed when I read that Jung declared Picasso's 'Harlequin' paintings represented the shadow or darkside of Picasso's psyche.
After completing the 'preliminary stage' of my works, I concluded that the framework they provided exposed a need to develop a narrative which was more succinct and less literal. It was at this point the need for my 'Heroine/Harlequin' arose and when she became important in the works.

The harlequin developed a sense of authority and eventually became the heroine. As the heroine she is a goddess with many faces. She passes through time and space and can exude any aspect of her shadow-side at will: At one moment she was a siren and in the next she was Pan.

As a goddess and heroine she had many aspects. Her image fulfils many of my needs, she is; comical, demonic, good natured but also menacing, sullen and maniacal. She also exuded a physicality; lively and enthusiastic.

When Jung examines the Harlequin in Picasso's paintings, he notes that as the works progress chronologically, Picasso tends to draw on his inner experiences (his unconscious psyche) and withdraw from the 'empirical objects'. He finds the pictorial representations from the unconscious psychic house symbolic content. Jung describes the Harlequin as a chthonic God. He says, Picasso travels to the underworld where he changes form and reappears as the tragic Harlequin (Jung 1966, p.p.135-141).

Once in the under world Picasso's harlequin journeys through primitive and grotesque forms. Often the only recognition of his existence here is the presence of his, wine, lute, or the coloured lozenges of the jester's costume. It becomes a wild journey through history. Perhaps the Harlequin is travelling from what Paglia calls the Chthonian realities which the Apollonian tends to evade (Paglia 1990, p.p.4-5).

Jung believes the Harlequin is free to journey from the conscious to the unconscious world, he has associations with nature and the Dionysian. He can become she and can travel the passage from the masculine to the feminine; from archaic ritual to Apollonian power which defeats the chthonian; from tragedy to comedy.
In an endeavour to visually explore the Harlequin I needed to investigate the historical developments of her image and the characteristics of her nature. A number of details came forth through my research which influenced the way I portrayed her image.

The Harlequin costume is used to pursue my interest in pattern and colour. The diamond clad limbs burst forth and dissolve back in facets of time and space. The figure and costume contain classical and baroque elements.

The costumed Harlequin as we know it today emerged as a clown and foolish theatrical character during the sixteenth century. He originated in early comedy theatre known as the 'commedia dell'arte and began sometimes as a comic or a resourceful attendant of the hero, a servant or a petty simpleton. He was often an unscrupulous rascal who could easily be led to play tricks on his betters. He later developed into the lover of Columbine and the main figure of the Harlequinade. The harlequin was mostly dressed in a diamond patterned costume was masked and often carried a wooden club.

Commedia dell'arte was active in the theatre around the beginning of the sixteenth century in Italy, particularly Venice and also France. In France theatre developed around associations catering for recreational activities. Recreational and cultural societies such as, societes joyeuses, societes des sots.

The 'society of fools was mostly derived from the medieval practice of allowing deacons to celebrate religious festivals inside the church. As French theatre began to grow it absorbed suggestions from humanist circles. During the seventeenth century morality plays were performed as were comedies and tragedies.

Most of the characters in all these plays stood for abstract qualities with extensive use of emblems and symbols. There was considerable reliance on allegory and always a moral lesson was included. The joker was always present and tended to modify the plot. His speech often seemed incoherent and the character was concerned with exploring the

\(^{22}\text{Commedia dell'arte, see Molinari, C. 1975}\)
VICES OF INDIVIDUALS OR GROUPS. IT WAS THE FOOLS PRIVILEGE TO HIT OUT AND SAY WHAT HE LIKED.
(CESARE 1975, P.169)


Many actors, particularly during the early days in French comedy theatre, were travellers and vagabonds and relied on meagre donations from their audience. They were very poor and had to manage with just the most basic attire for costumes which were often threadbare or patched. Early costumes from the harlequinade were covered with patches and it is in this way the design of harlequin costume was thought to have developed. Such tragic poverty involved in comedy is a contradiction in itself. The harlequin's costume reflects the camouflage of the trickster.

A sense of duality is present in the harlequin; the costume is divided, it reflects two sides. The theatrical character exudes a sense of masculine and feminine presence and reference to opposites can be found in her or his association with tragedy and comedy. Historically the Harlequin was referred to as a male figure, but I considered the elements of duality and the androgynous appearance allowed me the freedom to feminise this image. Therefore the Harlequin will be referred to throughout the rest of this exegeses in the feminine gender.

I traced various artists throughout history in an attempt to gain further knowledge of the harlequin. Picasso's 'harlequin' and 'acrobat' paintings proved valuable; his work not only explored the imagery I was interested in, but conveyed a moody contemplation. Picasso embued his comic character with a sense of tragedy and pathos.

Favourite subjects of the eighteenth century artist, Antoine Watteau were clowns, harlequins and other figures from the Commedia dell'arte. His painting "Harlequin and

24 The 'society of fools', see Molinari, C. 1975
Columbine" was completed in 1715. A characteristic of his work which influences my approach to my work, aside from his drafting skills, is the manner in which he interweaves theatre and real life so that it is difficult to distinguish between the two.

Joseph Campbell also has a particular interest in the subject. He travels further back in time and examines the clown and fool within folk mythology. Campbell contrasts the myths created by 'hunter and gather' civilisations and the more profound myths concerned with the 'cosmogonic cycle' (Campbell 1973, p.289). He refers to a veil of space and presents a comparative study between folk mythology and myths which are associated with transcendence and the darker depths behind the veil.

Many folk tales and fairy tales are regarded as representing the lighter and less serious side of mythology. Campbell says that they are often based on creation stories but cannot be viewed as a book of genesis. In these stories Campbell positions God or the good intentioned creator opposite the fool or clown figure. He associates the clown and fool in folk mythology with the difficulties of living and all other manner of other ills on this side of the 'veil' (Campbell p.292).

The clown in his role as the fool positioned opposite the creator is illustrated in the following Melanesian tale: There were two brothers, one of them climbed a coconut tree, he picked two unripe coconuts and threw them to the ground. They broke and two women sprung from them. He then carved a fish out of wood and when he placed it in the sea it became alive. This fish then chased other schools of fish ashore to provide food for the women.

The other brother when he saw his brothers success attempted to do the same, however, he threw the nuts so they landed pointing downwards and the two women who appeared had flattened noses. He then attempted to make a fish but he carved a shark and when he placed it in the sea it ate all the other fish. The foolish brother managed to bungle all of his creations. Campbell suggests the two brothers represent the dualistic effects of good and evil (Campbell p.293). Similar tales can be found in many cultures, an East

24(Girling 1983, 292).
African tribe maintains that God is full of goodness and that he wishes the best for everyone but he has an interfering half-witted brother who is responsible for life's ill's and tragedies.

The negative clown devil aspect is a common feature in many tales. Other examples of the clown/devil power is found in the tale of the 'Coyote' of the American plains and Reynard the Fox; a European example of a similar figure.

Although the clown is simple and often only providing amusement, Campbell suggests that folk mythologies often correspond to the higher iconic myths especially where transcending myths break into 'spacial forms'(Campbell p.295).

Pan, a mythological character was researched in an attempt to present further characteristics of my heroine. Pan was a god, a hero who called humans to their fate. He can be compared to the siren, who also called men to their fate. I concluded, Pan's mischievous and luring behaviour represents the anima and reflected another aspect of my harlequin.

The Arcadian God Pan was well known as a dangerous presence, he lived in an area just outside the safe zone of the township. His Latin counterparts were Sylvanus and Faunus. He played the shepherd's pipe for the dances of the nymphs and the satyrs were his companions.

Pan stirred up emotions and terrified humans who accidentally ventured into his zone. Any small sound or movement would envelope the human in panic and fear of an imagined danger. It would cause them to flee from their own aroused unconscious.

For those who worshipped him Pan could be generous, he could bestow wisdom on those who dedicated the fruits of their labour to him. His wisdom could be found when a human ventured into his domain, "for the crossing of the threshold is the first step into the zone of the universal self"(Campbell 1973, p.81).
Other images developed and parts became consolidated in the work: Impressions of a puppet, sculptured by Henry Field, found its way into the works and became enmeshed with other images.

The puppet was carefully crafted; the head was cut into pieces in cross-section and glued together. The torso was solid and the limbs were designed to move in a mechanical fashion. The construction of the puppet was intriguing in its meticulousness, particularly the head.

Bulbous eyes were constructed from large beads and heavy eyelids drooped over these fearsome organs but offered no distraction from their fearful and penetrating gaze. The eyes were attached to a wire mechanism with a thin chain extending from the back of the head. This chain allowed the operator to move these large all-knowing eyes from side to side.

Its limbs were intricately constructed with hinged joints, and were formed from tubular hollow shapes. The puppet resembled a mechanical, alien form and imparted a soulful but spirited energy. Overall it presented an alluring but menacing attraction.

After some consideration I arrived at the idea that this puppet represented the dark side of the psyche. The careful handling and meticulous craftsmanship represented a private communication between the puppet's creator and his unconscious; he was communicating with his voice from within. One had to cross the threshold to communicate with this puppet. I concluded that the puppet carried collective representation.

The puppet and harlequin both housed a shadow side and became significant images throughout the work. In the works on paper the two images initially existed independently but common shadow characteristics allowed them to converge. They held strong positions compositionally and were relied upon for structural support. Sometimes these images were held by mere spatial tension and at other times they were supported or constricted by vertical or diagonal lines which resembled puppet strings.
The black and white drawings contain little tonal range which reflects a concise
narrative concerning a specific investigation. Their lack of tonality reflects a succinct
solution involving a precise statement.

I find it helpful to refer to the table of terms developed by Donna Wilshire which was
referred to earlier in 'part one' of this exegesis. I use her masculine associations as a
means of clarifying specific characteristics to expose the development of these elements
in my work. Although Wilshire intended her feminine/masculine word-column to reveal
an androcentric bias in areas of accepted wisdom, her first column contained terms
which function well for my purpose. Words such as; higher/up - good, positive - mind
(ideas), head, spirit - reason (the rational) - cool - order - control - objective(outside,
"out there") literal truth, fact, - goals - light - written text, Logos - Apollo as sky-sun,
had meanings associated with the masculine (Wilshire 1989,p.96)

A number of the above words in Wiltshire's column are synonymous with masculine
aspects found in my drawing and painting. The words and their meaning have a direct
connection with the works but as the journey continues the direction is less explicit, the
content becomes less linear and dualistic; Logos becomes Eros and the work becomes
introverted. Images become multi-faceted and mirrored, they become self-exploratory.

In the larger paintings (fig.11-14) the use of vertical and diagonal line and the time line
become less representative, ordered and rational, they interact to form more complex
spacial relationships. The hero has journeyed beyond the masculine stage represented
by the rational linear structure. It has become accepting of the feminine, which is
reflected by a more interconnectedness and the formation of complex relationships of
space and line.

Space became flexible, the harlequin was still journeying and also celebrating a sense
of freedom. Puppet strings, long since released, allowed rhythms, colour and space to

25 Logos a term used by Jung in reference to the spirit or intellect; logos was only found
in the masculine. Eros is associated with relatedness and refers to the feminine.
form easy relationships. Vertical thrusts dissected the composition and formed deeper relationships with elements of space and movement.

The harlequin danced forth with an energy and vigour. For she had found her identity and the many aspects of herself had come together in the black and white charcoal drawings. She had the power of her new knowledge, she was Venus the goddess the trickster the misunderstood clown. She now had the power of a modern colourful superhero. Armed with the knowledge of herself, nothing was going to impede her journey. She had overcome the obstacles in the shapes of vertical power and could move freely in her new found space. She danced forth with an unquenchable thirst for understanding.

On her path several obstacles stood in her way, they presented as vertical columns; classical columns weighted with the solidity of history and heritage. She needed to topple these columns of entrenched power. With much work she decided she needed to expose them to daylight and the elements which would tarnish their patina and erode their surface. Fractures would result and they would begin to crumble.

Moving them was a problem, could this be beyond her powers? But now she realised she had the advantage of irrational space which allowed her to weave in and out around the objects. This new space was created by acceptance of the feminine. She had embraced the irrational and in so doing aspects of her shadow were released to dance freely. It allowed her more freedom to journey forward in her quest.
A Field of Influence

Attempts at classification do not come easily with my work. This series is a visual expression of an inner search and reflects humanist concerns. No conscious effort has been made during its creation to align the work with a particular style or movement. Eclectic is a label which can be readily applied. All the works contain a formal structure and labels such as classicist, romantic, allegorical and figurative could readily be used to address these elements present.

Associations with futurism can be drawn because of the obvious similarities and concerns with time, space and movement. The futurist manifesto however, addresses concerns which have no association with my art practice. The use of technical devices in the creative process is the only level of association with this movement. The deeper political connections found in futurism are not intended to be associated with my work.

Futurism explores and celebrates modern technology and the machine age which is contrary to major issues within feminism, particularly eco-feminism. Futurism and feminism have little in common, indeed the futurist manifesto documented the groups dislike for feminists and their cause. Futurism developed from a modernist society whereas feminism has found a voice within the pluralism's of post modern society.

Expressionism, its exploration of images and investigation of inner feelings and angst has deeper associations. The expressionist's work arose out of a response (amongst other things) to the inhibiting formalities and emotional constraints enforced by German society. In a similar manner underlying issues behind my series of work stem from my response to what I perceive as gender imbalance and constrictions enforced by a society operating under patriarchal domination.

I was influenced and derived inspiration from the expressionist's and their use of colour. Kandinsky and his colour theories were considered and often embraced in the initial development of the paintings.
Kandinsky suggests, colour works in two ways; it can produce a physical effect or penetrate inner feelings and leave a lasting psychological impression. Colour is similar to musical sound and acts directly on the soul (Kandinsky 1977 p.25-26). The selection of red and yellow and the cool hues used in the oil paintings, "Celebration Of The Shadow" and "Harlequin Emerging" (figs. 12,13) was directly influenced by his theories.

To imbue the works with a sense of celebration and authority I selected yellow, orange and red, for according to Kandinsky they suggest joy and plenty. He says the warmth of red produces inner sensations, determined and of a powerful intensity. It effects feelings of strength, vigour, determination and triumph. Blue next to red, he says, produces a contrast of the strongest effect but also is selected to produce harmony. Blue is profound, creates rest and suggests unknown spaces, when mixed with black it produces a sense of grief that is hardly human. Green is passive, self-satisfied and restful. Certain intensities of yellow can jump forth aimlessly and has a similarity with human energy (Kandinsky 1977, p.40).

Julia Kristeva also discusses the use of colour in visual art. She is not investigating colour from the position of art critic but more from the area of psychoanalysis and semiotics. She suggests that colour is symbolic and we experience a regulated and controlled use of colour as a play of visual differences. We react to it in the same way a young child reacts to visual stimulus. A very young child responds to her senses without an organised structured hierarchy of response. As the child matures she develops an organisation of the senses where vision takes a dominant position (Grosz 1994, p149).

Kristeva discusses the reliance and interplay of the semiotic and symbolic in art. In the semiotic area she places the feminine dynamics of tonality, rhythm and sound. In the symbolic area she groups, grammar, syntax, logic and structuring. The symbolic group relies on structured corporeal processes (Grosz 1994, p149).

We can experience colour outside the structured process. She says, "It is through colour that Western painting begins to escape the constraints of narrative and perspective form
...as well as representation itself" (Grosz 1994, p149). Kristeva cites Cezanne, Matisse, Rothko and Mondrian as artists who have used colour to break with the conventional constraints of representation. She suggests colour breaks the unity between the symbol and the semiotic. It also has the ability to escape the semiotic code (Grosz 1994, p149). Kristeva is referring to colour in terms of abstraction and visual imagery, she believes that colour can communicate outside the limitations of conventional experience. I use colour as an element to link the theory with the visual narrative. Stereotypes and socially constructed gender behaviour, I suggest, need to be addressed on a conscious and unconscious level, colour can communicate on both these levels and has the added ability to include (especially in certain forms of representationalism) or escape the semiotic code. I foresaw colour as a device to assist in communicating deeper levels of visual narrative.

Another device I used to strengthen the visual narrative is the use of text as an image. The words 'siren' and 'eve' are used as repetitive imagery. Their use was twofold: One, they were a compositional device. Two, they provided an extra element of communication. Kandinsky wrote about the use of text before a detailed study of semiotics emerged. His writing influenced and supported the use of text in my charcoal drawings. Frequently repeating a word, writes Kandinsky, strips the word of its external meaning. He refers to the poet Pasternack's use of a word which first appears to give a neutral impression but succeeds to communicate more subtle value (Kandinsky 1977 p.15).

Kandinsky suggests, repeating a word three times or more frequently intensifies ones inner harmony and brings forth other (spiritual) properties of the word (Kandinsky 1977 p.15). My intention in using text repeatedly was to communicate broader aspects of the word and the image it described.

Two artists from whose work I gained support or confirmation for my narrative and imagery were Louise Bourgeois and her sculptures relating to archetype and gender, and Jasper Johns' and his series of paintings titled 'Seasons'. Johns' pop art connections have maintained a keen interest for me, but this particular series involved a process which had much in common with my intentions.
Johns' series deals with images used as metaphor and allegory. They represent a passing of time and a sense of maturation. Mark Rosenthal refers to Johns' series as an aesthetic journey through the development of the artist's imagination. "The theme" he says, "is a cyclical journey through life and the imagination" (Rosenthal 1988, p.69).

Common threads exist between my work and Johns' series especially where a process of journey is sought and a link established between maturation and the search for balance. Both Johns' and my series express similar visual language and rely on narrative. In each case images are representational and symbolic. Autobiographical content is common to both, also in each case the works address broader issues concerning the human condition.

A resource kit of motifs and images is used in both series of works. Johns uses his collection of images and positions them as a background which appear similar to a 'montage' technique. The image of the ladder reappears in each of his works and serves to bind the images together. I use a similar device in my work with the timeline especially evident in the works on paper.

Johns uses a misty human form which moves and matures through his paintings, eventually fading in winter. A clock portrayed as a human arm indicates different stages of life's development. Archetypal shapes such as the triangle, circle and square appear as strong images in his work (Rosenthal 1988, p.69). Tone, colour and images are used to express different stages of the journey towards maturation.

The directions pursued and goals that I sought in my work gained support from reference to Johns' 'Seasons' series. However, my ties with Johns has a deeper history than this series. He has maintained an influence with his iconic imagery, painterly approach and in particular his strong draughtsmanship. I suggest his drafting skills and concern for drawing although not always readily apparent are essential to his work (Kozloff, Max 1968 p.46).
Johns often develops formal drawings in preparation for his major work, a practice that we have in common. His sketchbooks often contain notes, and are used as an informal memorandum where jottings provide written descriptions rather than sketches. Kozloff suggests that drawing is a natural extension of Johns' sensibility and that they are more personal than his paintings in that they reflect his moods. Kozloff is referring to Johns' earlier paintings which precede his 'Seasons' series (Kozloff, Max 1968 p.46).

John's paintings influenced and supported my selection of composition and imagery and helped me convey a sense of journey. Whereas, only after much of my series was completed did I establish the connection between my work and Bourgeois. She has an ability to not only represent a strained sense of physicality but to transcend this and express inherent qualities of gender. The commonality of images and intent between "Arch of Hysteria" and my work offered me a sense of confirmation. But her astute and penetrating approach offered me a heightened understanding of the restraining nature of gender.

In her treatment of issues relating to archetype and gender, Bourgeois' sculpture makes a significant contribution to feminist investigation. Bourgeois' androgynous sculpture; "Nature Study" is composed of a dog with male genitalia struggling to support numerous large hanging mammary glands, it is weighed down almost handicapped by its own sexual fecundity. Female physicality is heavily emphasised, it becomes burdensome and places immense tension on the creatures spinal column. I propose, that 'Nature Study' personifies womankind. The male genitalia characterises the intrinsic link of femaleness with maleness, and animus with anima.

Much of Bourgeois' concerns stem from a personal rhetoric; memories involving her father are associated with domination control and deceit and on another level she is addressing issues involving patriarchy and archetype. The sculptural presence of the image and the aesthetic properties reflect great technical refinement, but the most profound area of the work is at the level where Bourgeois transports the viewer to another realm where the essential issues of gender can be contemplated away from the more primary issues of sexuality and existence. It is here that Bourgeois transcends her
creatures own physicality and at this point she addresses the constraining aspects of
gender.

In, "Arch of Hysteria" the figure hangs suspended. While the figure has male genitalia
the connection is not seriously disrupted by this gender difference. Bourgeois infuses
her figure with a sense of tension in and around the form. In my earlier works I depicted
a female figure in a limp and supine position. I discovered if I inverted my figure it
hung suspended in a position emitting stronger tension, similar to Bourgeois's "Arch of
Hysteria".

Bourgeois relies on representation to explore other associations. The masculinity of the
figure in "Arch of Hysteria" tends to encourage the viewer to make assumptions
regarding a particular male character or incident within her family circle. However, I
propose this sculpture represents Bourgeois' anima and her conflict with her masculine
side which is compounded by a history of mistrust and domination by her father. The
strain and tension of the figure is contradicted by the graceful coolness of the bronze
which offers a sense of resignation but also acts to camouflage and contain emotion and
conflict within.

Conflict of self, the overwhelming control and constrictions of gender, the desire to
breathe unencumbered by patriarchal domination and behaviour, are at the essence of
much of her expression. The pillars of patriarchy provide the framework or armature
within the works, her sculptures are overcast by the shadow of Zeus26, 'The Wise Old
Man' archetype and carry the sorrow of Demeter.

In essence, Bourgeois' sculptures manifest archetype and divulge to me an oppressive
presence of gender. Her work also emanates a heightened understanding of her own

26Although, I previously used Apollo as my male representative, I believe the reference
to Zeus is suitable in this context to represent patriarchy. The removal of the mother
and dominating association of the father appears in the story of Athena, who was the
daughter of Zeus and Metis. Zeus ate Metis, which can be taken to represent masculine
society overtaking matrilineal society in Greece. Athena sprung out of Zeus' head, she
did not acknowledge her mother but associated herself with Zeus (Murdock 1990, p.p.33-
34).
sexuality and it is here, I suggest, her work provides a link with the writing of Jeanette Winterson. The associations with gender together with the obvious representational link existing in "Arch of Hysteria" provide strong connections with my art practice.

"Art & Lies" and "Art Objects" are two books by feminist writer Jeanette Winterson which convey a deep sense of understanding of both feminine/masculininess, and female/maleness. To understand our own inner feminine and masculine self and investigate beyond the barriers posed by gender politics an observation of aspects of Winterson's work is useful. She uses her language and constructs her character (see Dr Handel in Art & Lies) as a vehicle to carry a post modern sense of sexuality. Like Bourgeois she constructs a physical presence, albeit male presence, with Dr. Handel to explore deeper issues. By conveying this understanding in her writing Winterson indicates a comfortable acknowledgement within herself. Perhaps analysing her own lesbian preferences allowed Winterson to investigate beyond gendered behaviour and animus and come to an understanding of another sexuality. Gender provides a base for Bourgeois, whereas Winterson elucidates a refined sense of 'other' sexuality.

Winterson's writing has presented to me another approach which is helpful in exploring beyond gender stereotype. I find her writing pertinent to my work in relation to developing further the area of 'objectification' and 'gaze'.
Projecting the right emphasis

A problem I find in documenting my art practice is my tendency for unconscious and intuitive creative processes to be overlooked and pushed to the background. Also in an attempt to clarify and analyse elements which were once pursued with subtle intent, written documentation may appear to magnify these elements into less subtle concrete structures.

When documenting the autobiographical narratives in my work, I find unconscious or instinctual expressions can be overly or wrongly stated as literal interpretations. The charcoal drawings for example are in danger of this, as they gained a sense of literalness when analysed from Jung’s ‘individuation’ perspective. The harlequin progressing from grey scale to chromatic scale in the paintings tended to lose its subtle significance under analysis. Strong structured elements may be emphasised due to their precision and ease of description. Written description in my case favours determined journeys and clearly established imagery. The tendency is to overlook the subtle areas where elements or shapes are treated as nuances of colour or value. Horizontal shapes may fade and drift behind vertical shapes presenting as slight changes in tone. Softening of edges or fading of images, or perhaps edges appearing to be out of register, offer a view into the many shadowy cavities of the unconscious.

Another difficulty arises where autobiographical content, particularly alluding to areas of the unconscious, often defies definitive analysis. Content may permit examination by psychologists but often explicit levels of meaning are elusive to the creator. To examine the technique and structure of my work, however, does not present the same problems.

The various techniques employed in the work was often used to underpin the visual dialogue. My black and white drawings on paper, include several areas where effort was made to achieve a sense of depth and space. The levels of space allude to deeper levels of the unconscious. Often the position of the imagery, juxtaposed in levels and existing in spatial relationships was sought by using tone.
In "Harlequin Graces" the central piece of the triptych painting (fig. 11), the figures overlap and verticals project across the canvas while figures weave in and out of the space created. Changes of value and intensity of hue, coupled with warm and cool colour are used as devices to create space and movement.

The triptych format of "Harlequin Graces" served two purposes. Firstly, a triptych manifests religious connotations, and raises the position of this painting to a higher level of significance. It elevates the grace/muse/harlequin figures to an unchallengeable status of goddess. Secondly, the outside vertical panels are intended to express an extension of my non-linear time-line.

Technical changes signal a progression in 'Stage 2'. The use of oil paint overtook the use of acrylic polymer paint and was instrumental in the development of a more precise and controlled style. All preliminary works had been executed in acrylic polymer emulsion. Archival oil paint allowed me to achieve a softer blending of hues using a 'wet on wet' technique.

The change over to oil paint cannot be held solely responsible for the rigour of approach. On reflection it has become evident the technical manner of the larger paintings (figs. 11-13) present masculine characteristics; ordered and controlled. The balance is forever changing says Jung, as part of the feminine quest the animus continually re-emerges.
STAGE 3: Characteristics

In Stages 1 and 2 of my practice I developed the work from the smaller black and white charcoal drawings to the larger oil paintings. The triptych ‘Harlequin Graces’ stands as a major work in this series (see fig 11 and referred to in part 3). When installed in the examination exhibition the large scale of this painting gave it emphasis as a pivotal work. The triptych format has religious connotations; its association with the church and historical position as an altar piece suggest reference to ritual and worship. Although the triptych format makes reference to the Christian tradition and its patriarchal implications, its role here is to underline the elements of ritual and worship. The importance of these religious associations serves to elevate the painting’s position and significance within the series.

The final painting in the investigation needed to resolve and underpin major developments in the thesis. In ‘Stage 3’ the concluding work is the ‘Three Graces: Victorious’ (see fig. 17), with the triptych format repeated. The chthonian figure in the centre panel of this painting operates to link the triptych back to earlier matriarchal ritual. It can be seen as an attempt to integrate patriarchal influences from my Catholic upbringing with the developing sense of my authentic feminine self. The Venus of Willendorf is a symbol of pre-Christian culture where the feminine is freely operating as her true self unrestricted by the patriarchal gender model. I used the triptych format and its associations with the church to move beyond the limits of Christianity to the authentic feminine symbolised by the chthonian goddess. This acts to strengthen the link with the celebratory aspects of the narrative and emphasise the painting’s importance as a concluding work in the investigation.

‘Three Graces: Victorious’ completes the narrative and stands alone as a salutatory work. This painting is characterised by a technique using gouache, ink and acrylic wash on paper. As it represents the last stage of the research, I sought a format, medium and imagery, which enabled me to indicate a celebration of the authenticity and authority the heroine figure had gained. To conclude with a work of significance, I encapsulated important aspects of preceding works and issues investigated in the narrative. Several of these aspects included; repeating the triptych format, adapting and resolving established
figurative imagery and the use of line especially in the application of the thick paint tube marks.

I also developed imagery with consideration for the contrasting issues of gender, and its negative patriarchal associations, with the positive model of the goddess and her associations with knowledge of the feminine. I concisely defined what was necessary to complete the investigation and this enabled me to construct the imagery and imbue it with the expressive characteristics the painting needed.

To facilitate construction of the painting I also needed to use media and a technique, which would quickly deliver my ideas. The slow drying properties and technique of oil painting on canvas proved a protracted means of resolving creative problems. I had come to realise far too long into the development of a painting that the slow technical qualities of the medium were encouraging me to weigh down and overburden the painting sometimes in narrative and style. But, when I have used media such as wash, gouache and acrylic paint and applied it to a paper support it offered an immediacy that was conducive to achieving a direct, intuitive and exploratory approach. Therefore, I decided that paper, wash and acrylic paint, with its fast drying properties, had the ability to expedite the painting’s resolution.

In ‘Three Graces: Victorious’ I enlisted imagery which works on several levels. On one level the work embraces aspects of the previous works by encompassing some of the imagery and issues expressed by the established visual narrative. The goddess which was derived from the Venus of Willendorf statue and the figure depicted in the side panels appear (‘sans’ wings) in earlier work. The drawing technique and use of media are similar to the style found in fig.6. The illusory space created with the help of the gestural horizontal paint marks, use of colour and perspective designates a background with the figure placed in mid-ground. This compositional device is intended to give the figures an appearance of weightlessness.

On another level the painting is a salute to the Harlequin/Goddess and is a tribute to her successful striving towards authentic authority over herself. The central piece of the triptych (which is considerably larger than the side panels) with the goddess image
raised higher than the figures either side, grants the goddess a position of esteemed recognition.

The figure images in the side panels developed as a result of my search through history for a model imbued with a sense of female authority. Initially I considered Queen Boadicea but finally I selected the Nike of Samothrace\textsuperscript{27} as my model. Nike is a victorious monument, a statue with dramatic impact conveying grace and strength. She is a goddess emanating sublime beauty which is partly expressed through her determined yet graceful presence against the elements. Descending but still airborne, the wings uplifted, her body is bolstered by the wind, yet it maintains an authority that advances against this turbulence. The wind, an invisible force is expressed by the pose and drapery as challenging, it envelops her but also promotes her flight. Helen Gardner suggests the active relationship between the statue and her surrounding space makes the Nike of Samothrace one of the greatest pieces of Hellenistic art (de la Croix 1976, p.p.144-145).

This statue, I believe, manifests a sense of celebration. As Nike she is victorious and heroic, her pose expresses freedom and authority, she appears challenging and successful. Adorned with wings and airborne she is imbued with a mythical quality. These attributes were the important characteristics that I sought to construct the figurative imagery in the final painting. The 'winged figure' images in the painting evolved from sketches of this Greek statue. I sought the statue's almost ineffable qualities to reproduce in the side panels.

Paglia also analysed the Winged Victory of Samothrace and described Nike "as having garments plastered back by the wind of history" (Paglia 1990, p.69). She argues that the statue of 'Nike' projects the apollonian. When examining the bust of Nefertiti, Paglia states that it also exhibits apollonian beauty. She contrasts the statue of Nike and Nefertiti with the 'Venus of Willendorf', which she says, carries the chthonian

\textsuperscript{27}Nike of Samothrace' also titled 'The Winged Victory of Samothrace' is considered one of the masterpieces of the Hellenistic age. She is the goddess of victory and is shown alighting the bow of a ship. Triumphant in battle, she is windswept with her wings still beating. Nike shows strength and weight and as a piece of sculptured marble still manages to maintain an airy grace. de la Croix p.144-145)
mysteries. I have incorporated both aspects in the 'Three Graces: Victorious' by representing the chthonian in the central panel and the apollonian in the 'winged figures' of the two side panels. Representing the chthonian and apollonian provides links between this painting and earlier imagery (see figs.10-10c).

The placement of the 'winged figures' may also be viewed in several ways. Firstly, their position suggests that they may be hailing the goddess. Secondly, the religious connotations associated with the triptych, as discussed earlier, and the placement of the figures in juxtaposition with the goddess allows them to gain a status akin to a divine being, albeit lesser than the goddess. Thirdly, because they are more diminutive and display a flamboyance of movement they may be viewed as displaying homage to the goddess. Fourthly, the division of panels, the various positions and change in scale of the figures may suggest a metamorphosis or transcendence from winged figure to goddess stature.

In earlier paintings (figs. 11,12,13) the imagery contains layers of busy activity in the form of fractured planes. Seeking further refinement and resolution but still maintaining a sense of celebration I controlled this busyness in "Three Graces: Victorious" by restricting the range of colour, value, and mark making across the picture plane. Colour wanes from sombre tertiaries to celebratory high key colours and drawing marks made with the paint tube are loose and free. Although various low key colours suggest mysterious spaces, there is no sinister threat present.

The figures in this triptych, their juxtaposition and spacial relationships, allude to a higher plane of mythical proportions. The Harlequin journeying through space has no restrictions. Her wings allow transportation into other time and space. One of her functions is to journey, she has a mission to resolve obstacles in her path.

These obstacles are identified earlier in my research as the patterns of behaviour and beliefs which have previously acted to disempower womankind. From the onset of the Harlequin's journey, she has gained knowledge of these disempowering obstacles.

Knowledge has given her assurance and equipped her to regaining her legitimate identity. By conquering the initial obstacles, her confidence and self-esteem is
enhanced, empowering her and (in this later painting) exalting her to the realm of goddess. Faith in her feminine self has given her the capacity to fly.

"Three Graces; Victorious" is celebratory; the Harlequin commemorates her authentic self, she is a conqueror, she is Boadicea, she is Victory, she is Nike, she is the chthonian goddess, she is me. This painting celebrates the Harlequin’s victory. By attaining flight nothing impedes her journey.
FUTURE DIRECTIONS:

Offering more questions than conclusions

Artist's evoke archetype and symbol in image work in an attempt to change deeply entrenched cultural myths (Biettel, Ken 1991). The visual language I use has been established in an attempt to challenge cultural myth and attitude, particularly associated with stereotype. In the process of achieving feminine/female authority, the answers women seek are not found in feminist theoretical investigation alone. They need to be sought in many areas including visual art communication.

In evaluating my work the processes can be observed which suggest a continuing journey and indicate the directions of my future art practice. My goal is clearly defined as achieving a position of equality for women in western culture. Young-Eisendrath, Wiedmann, Murdock and many other leading feminists conclude that true female equality requires women to pursue all activity operating with full authority for their feminine characteristics (Murdock, 1990, p.8-12).

Feminine authority is needed to maintain a balanced sex role system within a governing cultural paradigm. Attaining feminine authority is an outcome my Harlequin/Heroine will pursue in her continuing journey. Gaining empowerment is a necessary condition to achieve that goal. Her journey must unveil an understanding of aspects of the unconscious female psyche in the expectation of exposing her needs freely, unencumbered by patriarchal motivation.

Perhaps my theoretical investigation has only brought my Heroine to the threshold of the unconscious aspects of her psyche. Only now with further investigation exposing the negative aspects of gender will the journey towards deeper exploration begin.
Early in my investigation I expected my Harlequin to explore a precise and singular journey. It is apparent that these expectations reflected Apollonian cognitive processes. I was seeking a structured and linear direction, but I came to realise that the journey should proceed along a structured and unstructured course; a journey directed by feminine knowledge.

I suggest, Descartes and the western notion of science was governing my initial understanding of the Harlequin’s future directions. I sought a map to plot her course which was mathematically measurable. The Harlequin commenced her journey trusting a course historically influenced by Aristotle. She was required to navigate enduring patterns of behaviour, established institutions and systems. When at the many cross roads she is faced with the choice between the Apollonian or the Dionysian direction. Our peripatetic traveller needed to seek a variety of rational and irrational avenues. Her primary direction needs to be governed by her feminine sense but her animus also needs to be sought in an endeavour to maintain a balanced course.

The Harlequin as Heroine must undertake a journey with many and varied courses and this series of paintings and drawings only represents a reconnaissance of the female psyche. Our heroine will not continually journey, she may seek comfort and solace in her stationary solitude reassessing the need for her next exploration. She is not content to advance by applying a reductionist approach to her understanding by naming things and reducing them to a system of binary opposites.

Women need to contemplate and re-evaluate their position, identify and assess any stereotypical behaviour and question their own behaviour in genderised activity. As heroine she needs to explore the archetypes and myths associated with her gender, probe those feminine areas of her psyche which have not held an authoritative position under patriarchy. Her journey forward to explore unknown territory can only progress with the two following conditions present; acknowledgement and acceptance of her feminine ways of knowing, coupled with her understanding of the subordinating and deeply entrenched patterns of behaviour which act to reinforce patriarchal domination.
The Harlequin/Heroine as part of the visual narrative gained much of her understanding, support and impetus from my theoretical investigation. Further developments will rely on exploring deeper into areas of feminist theory, in particular the area of gender. The complexity of gender unfolded as my research progressed. It became evident to me that gender politics affect all areas of women's activity and influences much of feminist debate. I conclude that further study in the area of gender will uncover biases in epistemology which previously have not been apparent. Investigation focused on gender will expose the insidious and deeply entrenched attitudes which effectively subordinate women. These attitudes find expression in the various myths which serve to perpetuate their subordination. Through an understanding of gender politics, new structures need to be established enabling the existence of a paradigm based on gender equality; a paradigm also incorporating humanist views.

It has become evident that the connection between Bourgeois and her concerns with archetype and gender offers a real opportunity to pursue further research in this area. Centrally positioned within a feminist theoretical framework, her work can be used to identify, plot, and map many of the structures contained within the gender system with the intention of investigating lesser known aspects. Her work would provide a link between theory and practice.

I had great trouble projecting female attributes onto my figurative images. As an expression of womankind I wanted them to be unmistakably female but often I battled against their masculine appearance. The unisex characteristics of the traditional harlequin character and animus projections were considered but not deeply explored. Perhaps Bourgeois can help me map gender and once established allow Winterson to help me explore the concept of a new sexuality beyond the bounds of patriarchy and gender.
I was hesitant to explore other pertinent issues within feminism due to the immensity of the debate. However, the concept of 'male gaze', objectification of women and the notion of appearance, coded to enlist visual pleasure are areas which further exploration may assist in ascertaining the depth of associated female stercotypical behaviour. Research in these areas may advance aspects of the 'femme fatal' and the 'siren' image.

Imagery and its link with archetype and myth, coupled with colour and text and their ability to operate outside the semiotic code, are areas which deserve further theoretical analysis and will be critical factors in my art practice by establishing deeper levels of narrative.

Because of their representational character, established imagery and structures such as the strong vertical and horizontal lines and the spacial planes found in my work act to link the theory, the process and visual language. Although aspects of the visual narrative can be viewed as expressions of the theory, I do not believe the inevitable tendency for literal associations between the theory and practice reduces the strength of my pictures.

I propose, many answers lie hidden behind the vertical and diagonal linear structures. These lines operate in various ways; they work to obstruct and dissect but also provide and release new space. The shadowy areas caress our heroine (representing Dionysian territory) and provide a reprieve from the sharp and inflexible verticals (representing Apollonian structures).

Further investigation in my art practice will explore areas where the subtle nuances of hue and tone meet obstructing verticals. The images firmly established in this series represent one level of understanding which will require deeper exploration in future works.
VARIABLE CONTEXTS: GROUNDLESS NAVIGATION

I justify my choice in investigating the areas of 'gender' and 'knowledge', for I believe, they are areas which developed from a dominant androcentric position. They are areas of false representation because they do not include a genuine feminine account.

Jane Flax explores the concept of attaining absolute 'truth' and 'knowledge'. In her writing on gender, knowledge and self, she refers to the search for 'less false' representations. Flax explores the notion of longing for understanding and meaning, and suggests this desire may only reflect out-moded ways of thinking. She proposes that to analyse our desire for meaning may be a more valuable activity.

In an attempt to support her own investigations Flax notes; to pursue an understanding is not necessarily an attempt for 'truth', 'power' or 'enlightenment' but a commitment to responsibility for promoting dialogue with others. The pursuit of intelligibility does not necessarily equate with the western concept of rationality and reason (Flax 1990, p.p.222-223).

My Heroine pursues a quest which also promotes dialogue with others. The authority and empowerment she seeks is a power to operate freely, not a power to dominate. Nor is her journey, which seeks meaning and understanding, enmeshed in mathematics or in rationality, it is not plotted or fixed. The direction and context of my heroine's journey, her pursuit of understanding and meaning may change; nothing is fixed forever.
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LIST OF PLATES

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Size: 770mm x 950mm

FIG 3
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Title: A MATTER OF BALANCE
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FIG 10
Title: BLACK MADONNA
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Size: 1570mm x 550mm (side panels)
1570mm x 1220mm (centre panel)

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Title: CELEBRATION OF THE SHADOW
Medium: Archival oil on canvas
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Title: HARLEQUIN Emerging
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Title: HARLEQUIN GODDESS
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**FIG 15**
*Title: TIME LINE SUITE (I - X)*
*Medium: Archival oil on board*
*Size: each panel 300mm x 230mm*

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*Title: TIME LINE SUITE (detail)*
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**FIG 17 TRIPTYCH**
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*Medium: Mixed media on paper*
*Size: 1000mm x 1500mm (centre panel) 920mm x 664mm (side panels)*
STAGE 1
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STAGE 2
FIG 11 TRIPTYCH

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Title: TIME LINE SUITE (detail)
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Medium: Mixed media on paper
Size: 1000mm x 1500mm (centre panel)
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The program I propose consists of two activities:

1. **STUDIO BASED ACTIVITIES**
   
   These will consist of paintings, works on paper and related media aimed at pursuing my established goals and framework (see Content and Directions sections of this proposal).

2. **FORMAL RESEARCH PAPER**
   
   This major paper will investigate in depth relevant visual arts and artists in order to explore the theme of the female psyche. I will particularly research 'feminist matriscic' works pertinent to the framework established in my studio based activities.

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**PROPOSED STUDIO BASED ACTIVITIES**

The theme of the studio based activities is 'EXPLORATORY SURGERY OF THE FEMALE PSYCHE' representing a psycho/spiritual journey.

This pursued through a series of paintings and works on paper.

**CONTENT**

The work is approached on several levels:

At one level it is a personal exploration, on another level it is creating a narrative, and yet on another level my work is establishing a visual dialogue.

All levels are linked to 'feminist matriscic' art.

**WORKS IN PROGRESS**

The work represented (see enclosed photographs) indicate the content and direction the course program will take.

In these works reference and symbolism are created by the specific selection and recurrence of images through the series.
The image of the 'ARROW' represents a time line thrusting through from past ages, cross-referencing cultures and drawing together a common thread of reference to the female gender.

'VENUS FIGURES' and 'SURGICAL TOOLS' represent a basic essence of the female over time - fertility.

The 'REACHING HANDS', and 'SILHOUETTES IN THE DOORWAY' represent a menace; an intruder possibly searching, trying to possess the spirit of the female.

The 'BANDAGED FORM' is obscuring the physical appearance.

The 'UNWINDING BANDAGES' represent the unveiling of the female to reveal the layers and eventually uncover the psyche.

Work referring to 'THE KEY' of 'THE CODE' are marrying the imagery together and allows the viewer an individual interpretation of the symbolism.

The work shows a strong figurative representation, learning towards the German 'neo figurative' and 'neo expressionist' artists such as:


In subject matter and approach the work is closely linked with the London based Artists; Nancy Spero, Pia Stern and Kate Whiteford.

I respond to and identify with the Australian works of Enid Ratnam-Keese, (Sydney) Wendy Stravianos, Davida Allen and Juan Davilla.

DIRECTIONS

I aim to continue to develop this theme utilising classical references, creating symbols and personal icons. The theme of the work will encompass The Goddess, Earth Mother, Life & Death.

The following quotes form Gloria Feman Orenstein's 'Reflowering of the Goddess' (1990, pg 80) provide an outline of subjects/journeys I am concerned with in my work:

1 'The journey to ancient prehistory and goddess - centred cultures.
2 The voyage inward into dream and psychic space.
3 The journey to sacred sites in nature and on the Earth.
The journey to the spirit world, a feminist matrific, shamanic voyage.

A visit with the Crone and a reclamtion and celebration of the wisdom of Gaia.

A Visit to the Outta-Sight, the Goddess in the City.

My work will contain specific attention to 'A visit to the Goddess in the City', 'The Crone' and strong elements of the '... contemporary women's rebirth' as referred to by Feman Orenstein (pg 80).

'A modern reinterpretation of Her (Great Goddess Creator of All Life) second aspect; that of becoming, celebrates a contemporary women's emergence into a new cycle of history and vision'.

'It also honours contemporary women's rebirth into empowered aspects of their evolution derived form a new knowledge of images depicted in the most ancient religions to have existed in human history'.

RESEARCH PAPER

The aim of the research paper will be to provide a theoretical foundation to the theme of the studio based activities. This will involve investigating exploring and comparing the art and artists whose work is:

1 Pertinent to the goals, directions and content pursued in my studio based work.

2 Relates to feminist art in particular feminist matrific art.

Gloria Feman Orenstein's definitions is:

Feminist matrific art acknowledges the larger shift in cosmogony, and history that comes about as women reclaim the Great Mother Goddess Creatress of all life, and work creatively to bring about Her re-emergence on many levels. (3)

Artists who are relevant to this research are:

Australia: Wendy Stravianos, Enid Ratnam-Keese, Sue Rodgers, Tess Horwitz, Davida Allen, Edwina Palmer, Nicole Ellis, Mirabel Fitzgerald, Ruth Thompson, Barbara Zebini.
America  Judy Chicago, Audrey Flack, Remedios Varo, Judy Bacca, Andy Klebesedel, Charleen Touchette, Ruth Welsburg, Betty La Duke, Marlene Mountain, Buffie Johnson, Ursula Kavanagh.

Britain  Nancy Spero, Pia Stern, Kate Whiteford.

German  Elvira Bach, Anna Blusse, Asta Grotling.

**ADDRESSING PROBLEMS ARISING FROM DISTANCE EDUCATION**

Donald Kuspit in his book 'Regionalism Reconsidered' in discussing the significance of regional art says, 'I refuse to accept the overall assumption that regional art is raw and rustic'.(4)

An informed regional artist is in a position to:

1. Digest and view international directions in art exhibited in cosmopolitan centres, international magazines and comprehensive library sources, escape the pressures of conformity and produce a vital uncompromising style.

2. Focus on content and identify which embraces and overall Australian vision.

I propose that the synthesis of international trends and regionalism can give birth to an art form specifically Australian and of international quality.

I have lived in Sydney, Melbourne and Canberra. For the last two years I have resided on the North Coast of NSW. I regularly access the libraries and galleries of Newcastle, Sydney and Canberra, particularly the non commercial artists run spaces.

Magazines I subscribe to are 'Art and Australia', 'Art Monthly Australia', 'Art and Text' and 'Art Almanac'.

Although I live on the Mid North Coast of NSW (near Port Macquarie half way between Sydney and Brisbane) I have access to a local Gallery run by Rick Reynolds who exhibits works by leading artists including most recently Frank Littler.

Wendy Stokes an artist represented in 'New Art Four', is a local artist with whom I gain valuable support and critical dialogue.
FOOTNOTES


(3) Feman Orenstein, Pg 78.

(4) Donald Kuspit Regionalism Reconsidered.

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