ALICE HARWOOD



Project Statement

Towards the end of the 19th and beginning of the 20th century, the suffragettes were fighting for their right to vote. Women joined forces and collectively grew into a women's organisation powerful enough to disrupt the country's oppressive and misogynistic tradition. The work and achievements of the suffragettes is widely underappreciated, the violence used by and against them barely made local news, and we have much to thank them for the rights we have now. In order to induce a feeling of respect and power from the audience, I create work that examines the injustice and oppression set against these women.

I have created 'feminine' items that hold secret violent purposes, the suffragettes were one of the only British movements to gain success to their cause through extreme force and intensity. In my pieces, I have highlighted some of the physical acts they depended on to be heard, including bombings, arson and assault. Using research, I have considered the severity of hate the suffragettes faced, and through highlighting this I hope to enlighten my audience into how much these women were ahead of their time, and fearless in their battle to gain what was always rightfully theirs, the right to vote.

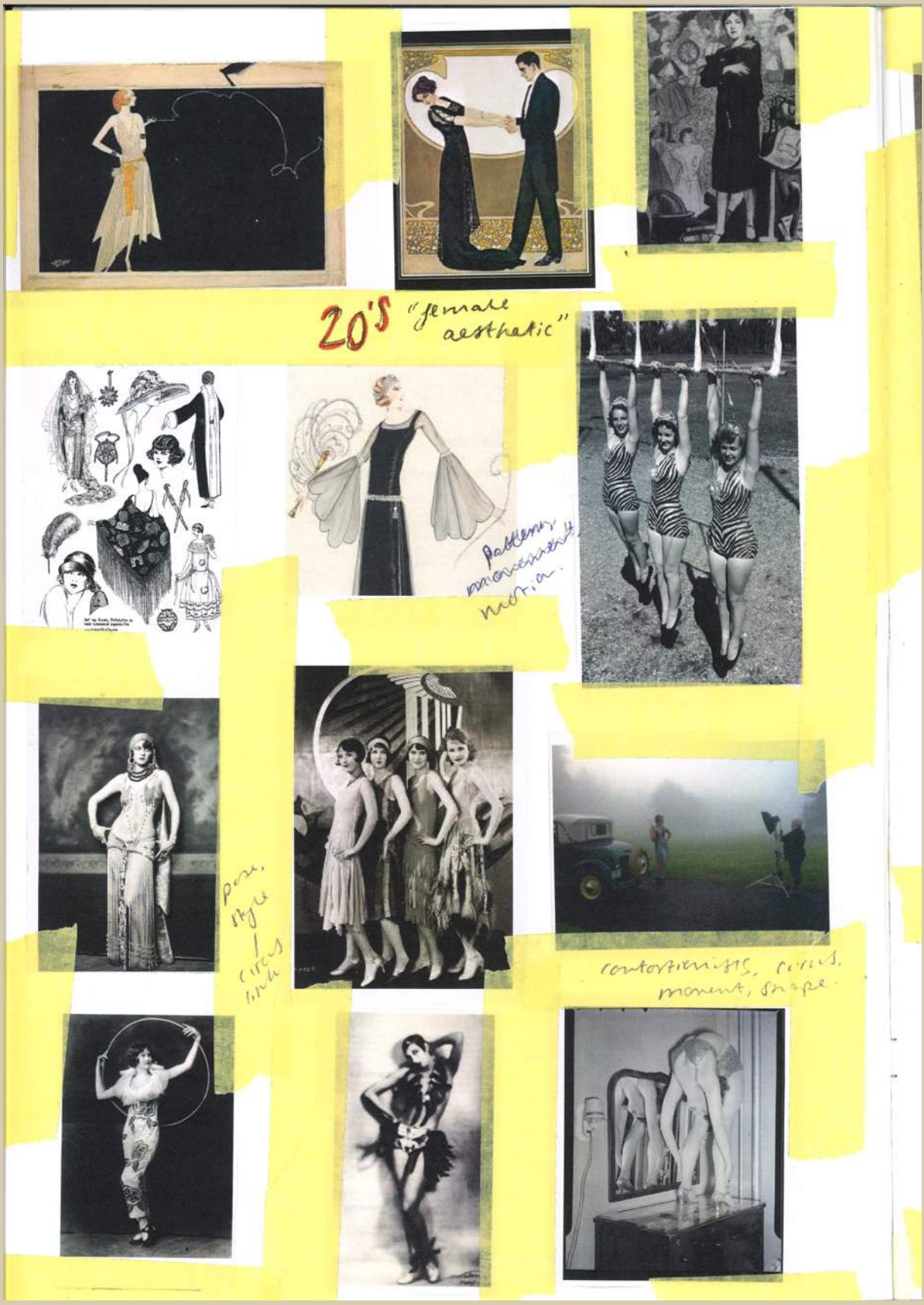
Dissertation title

When considering the effects of solitary confinement, what it the relationship between imprisonment and rehabilitation?

To begin my project I started by researching what defines the female 20's aesthetic, through this I considered women that were innovative within that time – assessing factors such as how they portray themselves, how they were seen by others and what their part was in society.

Amongst this, I considered contortionists – seeking out those in society that did not conform, people known as freaks in their own right. This leads to exploring the secret lives of these groups and individuals. As a starting point with these thoughts, I collect images in order to gain an impression of the aesthetics and visual contexts that correlate to these themes.

Collaged Google collection
of images 20's aesthetics

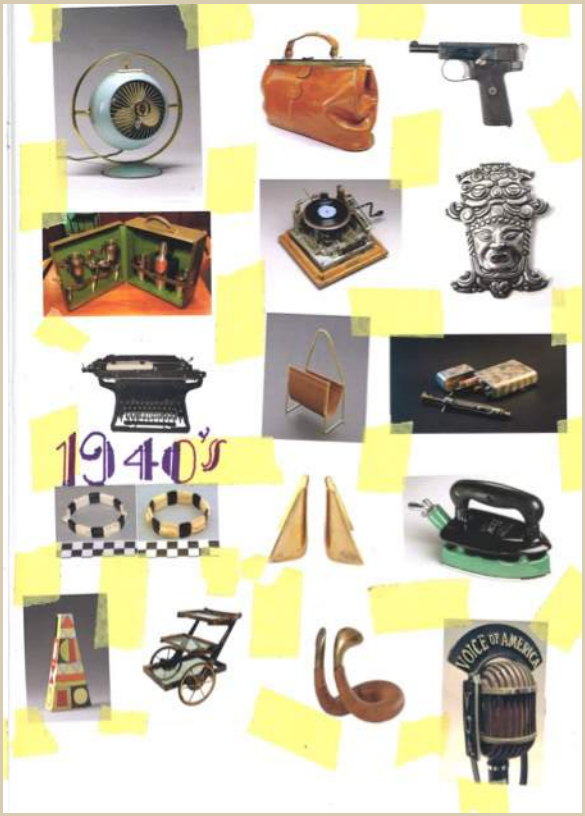


SKETCHBOOK SCAN

Flapper Girls * * * * Contortionists * * * * Circus Acts

Collaged Google collection of images era specific objects/belongings





Documenting belongings from 20s – 50s



SKETCHBOOK SCAN

Aesthetic * * * * Materiality * * * * Personal

I start to explore more personal themes – belongings, household objects, possessions etc.

Discovering the norm through certain eras of history, pushing the boundaries of their society – redefining what it is to be feminine .

I am exploring the history of femininity, who pushed these boundaries, how they were confronted.

Research around physical objects mainly comes from a place of admiration for the way these objects are made and their historical value. They hold a certain worth that I feel mass produced objects created today lack. The authenticity and value to the objects throughout the 20's – 60's is where I can begin to gain a collection of images for the period I am interested in.

Personal items have character, they narrate a physical representation of an individual's life, holding history and memories in a physical object.

These items help to create an identity and the idea of 'self', an aspect of humanity I have always been keen to explore, especially involving three dimensional objects and how people hold strong connections with them.



Mind-mapping ideas around Self Identity

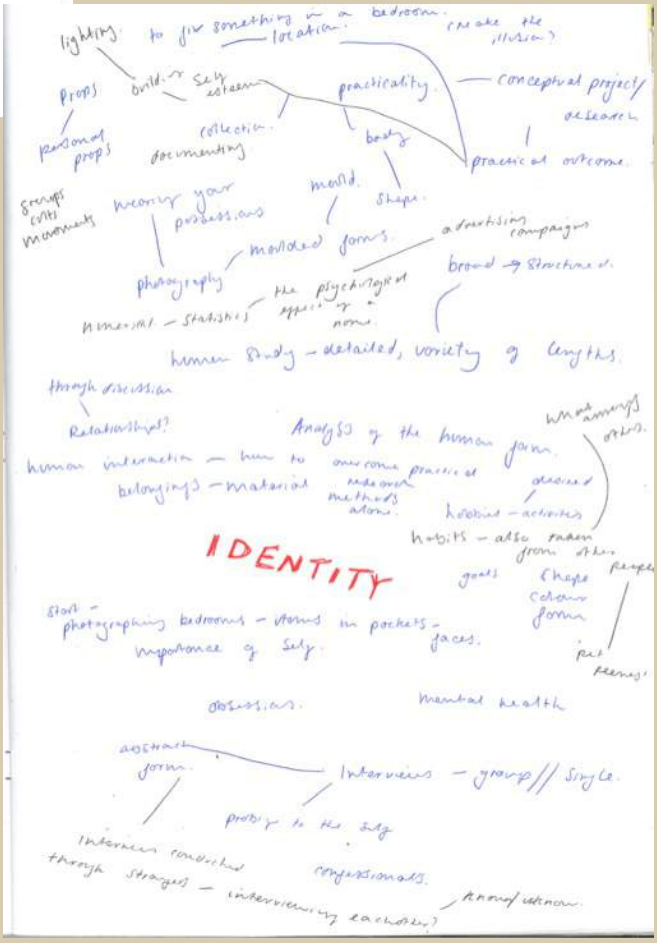
* * * *

Possessions

Obsessions

Self Worth

Personal Space



Research methods

* * * *

Interviews

Photography

Drawings

Object

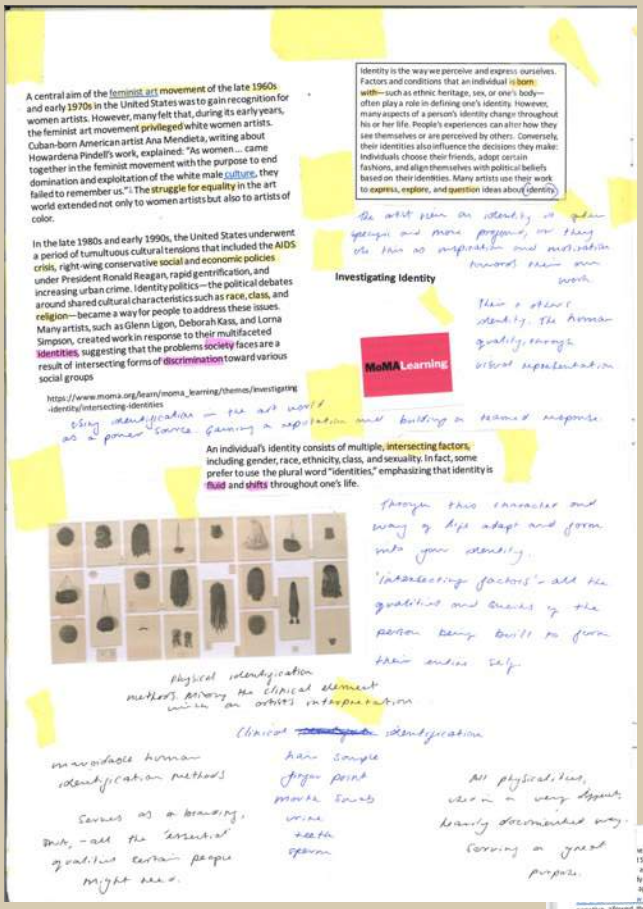
Documentation

Pocket Findings

Bag Fillings

Moulding Forms

SKETCHBOOK SCAN



A central aim of the feminist art movement of the late 1960s and early 1970s in the United States was to gain recognition for women artists. However, many felt that, during its early years, the feminist art movement privileged white women artists. Cuban-born American artist Ana Mendieta, writing about Howardena Pindell's work, explained: "As women ... came together in the feminist movement with the purpose to end domination and exploitation of the white male culture, they failed to remember us."1 The struggle for equality in the art world extended not only to women artists but also to artists of color.

In the late 1980s and early 1990s, the United States underwent a period of tumultuous cultural tensions that included the AIDS crisis, right-wing conservative social and economic policies under President Ronald Reagan, rapid gentrification, and increasing urban crime. Identity politics—the political debates around shared cultural characteristics such as race, class, and religion—became a way for people to address these issues. Many artists, such as Glenn Ligon, Deborah Kass, and Lorna Simpson, created work in response to their multifaceted identities, suggesting that the problems society faces are a result of intersecting forms of discrimination toward various social groups

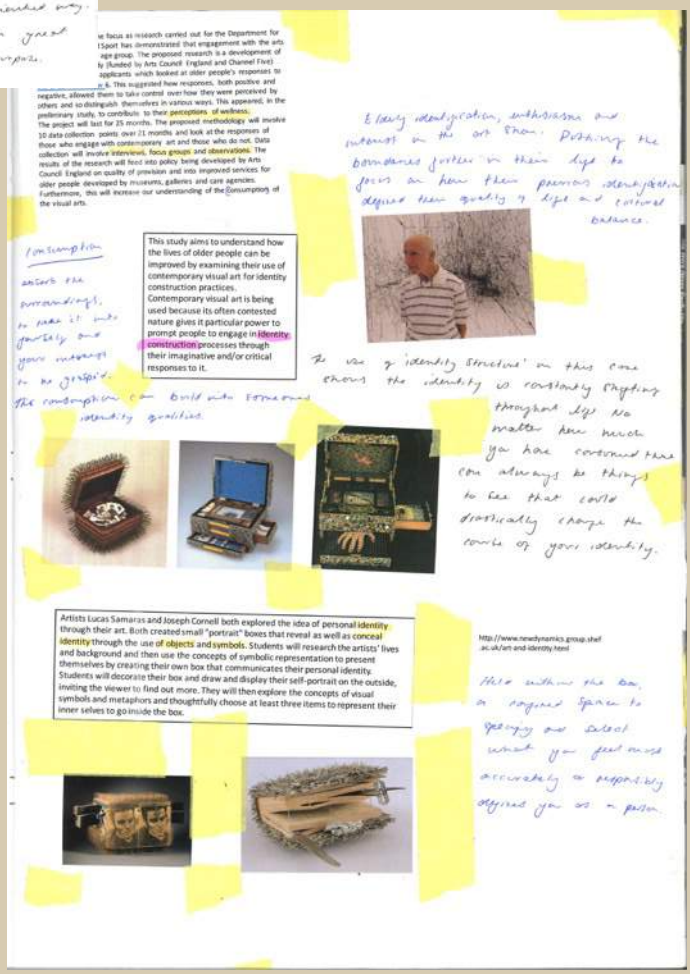
https://www.moma.org/learn/moma_learning/themes/investigating-identity/intersecting-identities

Identity is the way we perceive and express ourselves. Factors and conditions that an individual is born with—such as ethnic heritage, sex, or one's body—often play a role in defining one's identity. However, many aspects of a person's identity change throughout his or her life. People's experiences can alter how they see themselves or are perceived by others. Conversely, their identities also influence the decisions they make. Individuals choose their friends, adopt certain fashions, and align themselves with political beliefs based on their identities. Many artists use their work to express, explore, and question ideas about identity.

Investigating Identity

MoMA Learning

An individual's identity consists of multiple, intersecting factors, including gender, race, ethnicity, class, and sexuality. In fact, some prefer to use the plural word "identities," emphasizing that identity is fluid and shifts throughout one's life.



Artists Lucas Samaras and Joseph Cornell both explored the idea of personal identity through their art. Both created small "portrait" boxes that reveal as well as conceal identity through the use of objects and symbols. Students will research the artists' lives and background and then use the concepts of symbolic representation to present themselves by creating their own box that communicates their personal identity. Students will decorate their box and draw and display their self-portrait on the outside, inviting the viewer to find out more. They will then explore the concepts of visual symbols and metaphors and thoughtfully choose at least three items to represent their inner selves to go inside the box.

http://www.newdynamics.group.shef.ac.uk/art-and-identity.html

Artist Research

* * * *

Investigating Identity

Lucas Samaras
Joseph Cornell

MoMA Learning

Department for Culture
Arts Council England

These artists and designers I have selected to study work with personal items, with the importance of belongings and retaining memories.

SKETCHBOOK SCAN

‘Investigating Identity’ from MOMA Learning explores expression and the comparison between identity traits that we are born with, and those that are a factor of our environment.

These can include heritage, sex, and body forms.

In regards to this, sex is a particular aspect of one’s identity that I wish to explore further. Stemming from my passion for women’s rights and the way women are perceived in my own society.

In order to analyse this further, my research will work with visual aids as well as literary sources on sex, gender and identity.

Literary sources



JOURNAL ARTICLE **JSTOR**

Imperfect Identity

Eric T. Olson

Proceedings of the Aristotelian Society
Vol. 106 (2006), pp. 249-266

Published by: Oxford University Press on behalf of The Aristotelian Society

This article explores the contrasts of 'perfect identity' and 'imperfect identity', as well as how identity develops, not only for the individual, but through physical representations of a strong identity. An example used is whether a church is still in its original authentic form after years of repairs, raising the question of loss of legitimacy through physical changes and alterations. Human identity can be linked to this through an ever evolving personality and physicality, we adapt and discover new elements of our self – analysis and critiquing the origins of these aspects is where people are able to unlock new personality traits and qualities. This leads to research that explores concepts of faith and authenticity, especially when it comes to beliefs and passions.



JOURNAL ARTICLE JSTOR

Identity Politics

Mary Bernstein

Annual Review of Sociology
Vol. 31 (2005), pp. 47-74

Published by: Annual Reviews

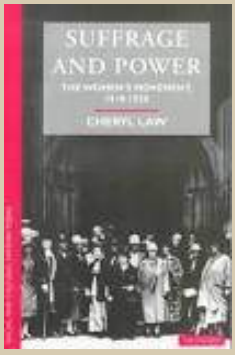
Within the introduction of this article, the author highlights key aspects of identity I wish to explore further; lesbian and gay movements, the women's movement, and civil rights.

The article continues to articulate how relationships between experience, culture, identity, politics and power can adapt throughout an individual's life and their own identity politics. I am specifically interested in the women's movement and the concept between identity exploration and power.

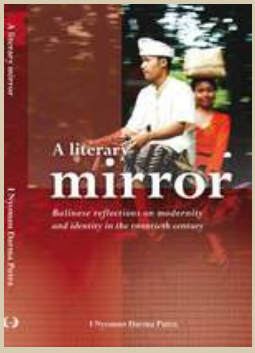
In regards to identity politics, power comes into play in a large way when considering the progress of the women's movement. The struggle for a voice, to be taken seriously and to gain equality.

On the subject of identity I conducted this further reading; the women's movement and power struggles, I have also explored these literary sources in order to educate myself further on these topics and gain valuable information in order to build my argument and fuel my interest.

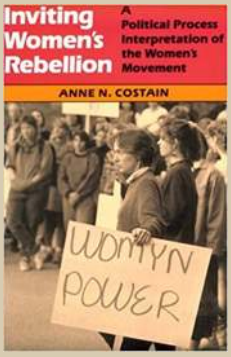
Suffrage and Power: Women's Movement, 1918-1928



A Literary Mirror: Balinese Reflections on Modernity and Identity in the Twentieth Century



Inviting Women's Rebellion: A Political Interpretation of the Women's Movement: Political Process Interpretation of the Women's Movement



JOURNAL ARTICLE Lessons from the Women's Movement in Europe



One of the most important things in my practice is to maintain the balance between literary and visual research. This is the best way I can work to portray how my mind and thought/work process evolves.

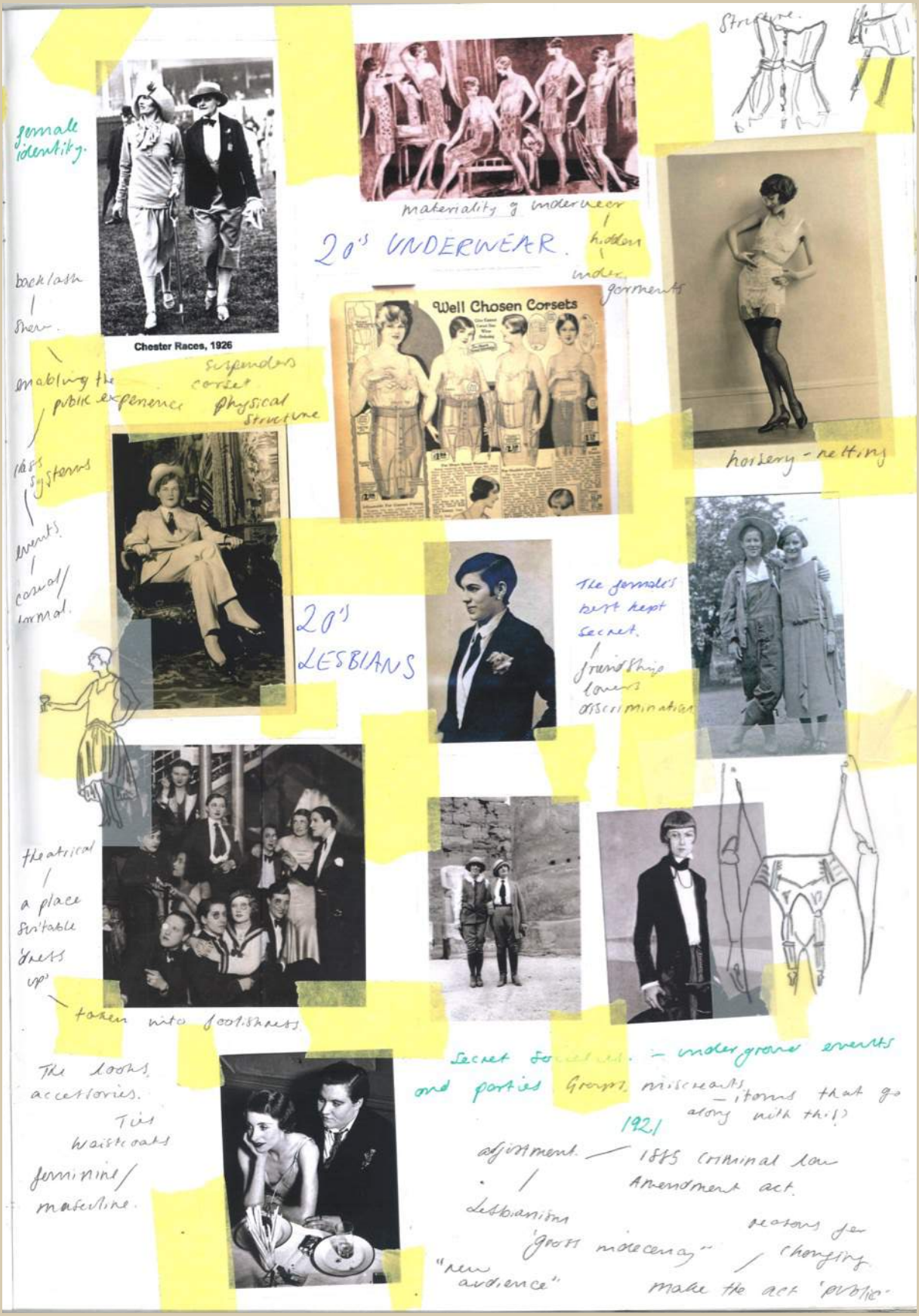
I continue to explore books, articles, diaries, documentaries and critical reviews, alongside aesthetics and imagery.

From this research I move onto certain societies that have emerged from the women's movement, for example secret lesbian societies.

With this I will continue to explore identity, including clothing, presentation, and group portraits as a source of visual context.

This will aid my own research and knowledge, as well as articulate to others in a visual way how I process my research and select certain ways to move forwards with imagery, sketching and data.

Collaged Google collection of images 20's lesbians and lingerie



SKETCHBOOK SCAN

Examining some elements of 20's lesbian culture

Law * * * * Hosiery * * * * Secrecy

Gay Men's Liberation Reading Group – 'Gay Is Good'

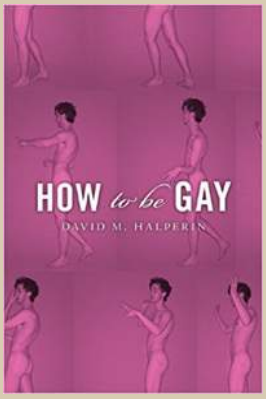
A primary and practical research method I have been participating in is a gay men's liberation reading group. Despite my research currently being focused on the women's movement and lesbian culture, the reading group has been an incredible source of open discussion, literary analysis and historical and cultural education.

Even though the books we cover are on gay men's liberation, gaining a deeper understanding of this movement and the inequalities faced by men gives me an extra insight into the women's movement and gay liberation in general.

The group consists of a range of people, who's professions include professors and post-grad students. This leads to a plethora of sources and discussion, and I am personally gaining viable new viewpoints on a layer of society I previously had little experience of, as well as gaining a deep and personal understand of this specific form of oppression. Being part of the group has been an immense source of research and education, gaining primary opinions from both individuals and select texts.

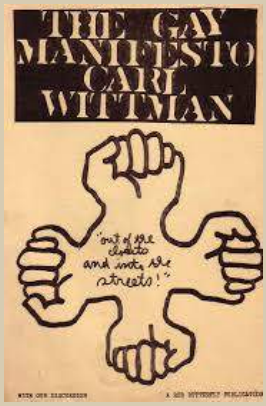
How To Be Gay

David M. Halperin



The Gay Manifesto

Carl Witman



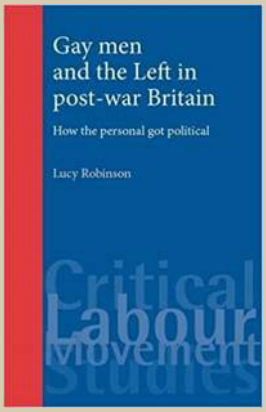
Books we have covered

Gay Liberation Front: *Manifesto*
London, 1971, revised 1978



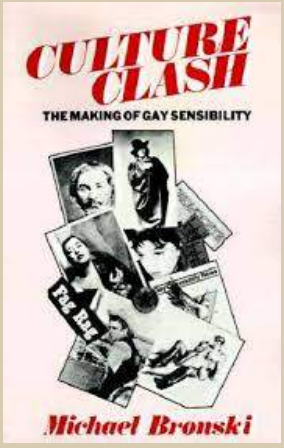
Gay men and the Left in Post-war Britain

Lucy Robinson



Culture Clash: The Making of Gay Sensibility

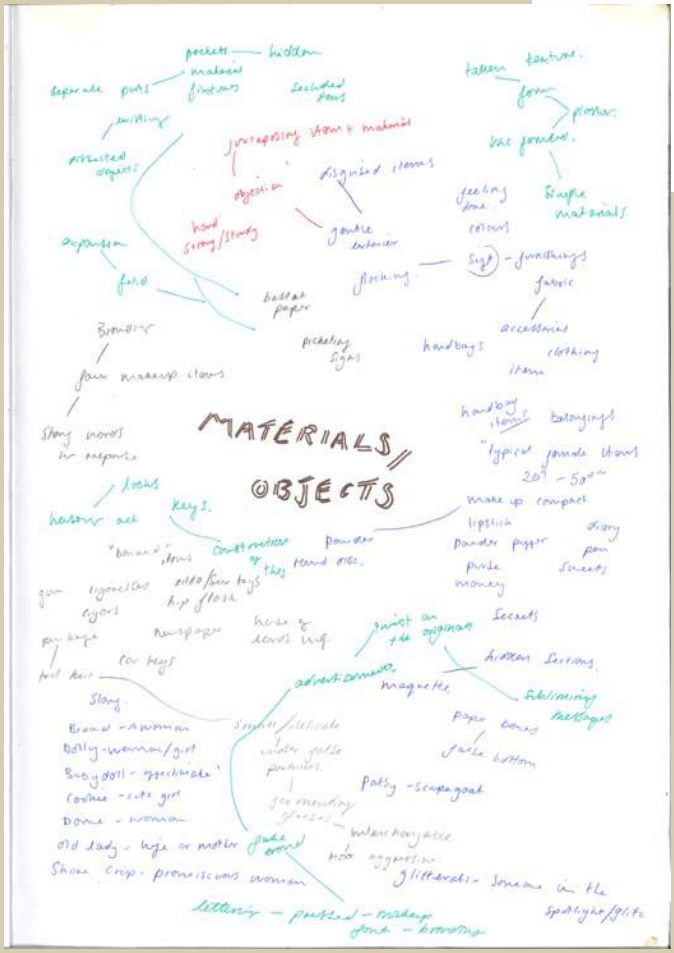
Michael Bronski



At this point in the project I move onto taking my contextual research and material interest into 3D prospects. Throughout my project I work alongside drawings and images with historical and critical value, combining my passion for research with analytical thought and visual aid.

Materiality + Objects



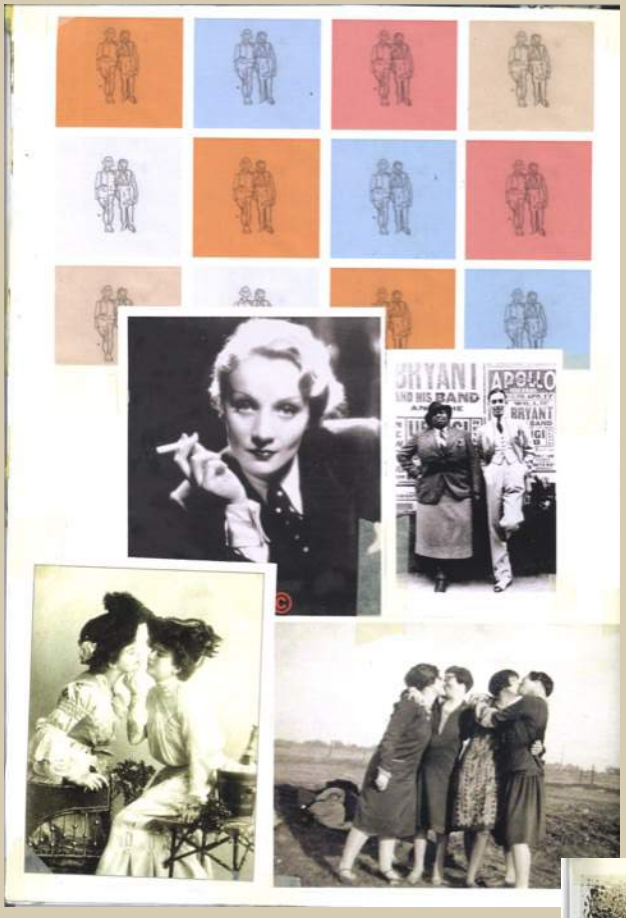


Juxtaposing materials with their objects – experimenting with the unexpected

Using 'feminine' possessions to disguise violent items

SKETCHBOOK SCAN

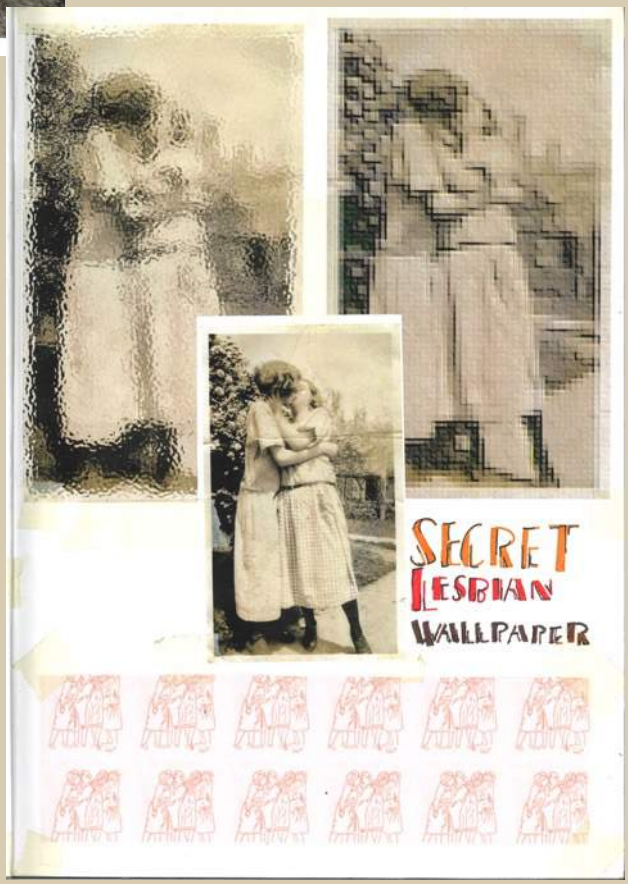
Some vintage lesbian scene photographs



Secret Lesbian Wallpaper

* * * *

Combining the secrecy and community closeness of 18th century lesbian culture with discreet wallpaper and tile design



SKETCHBOOK SCAN



WALLPAPER + TILES

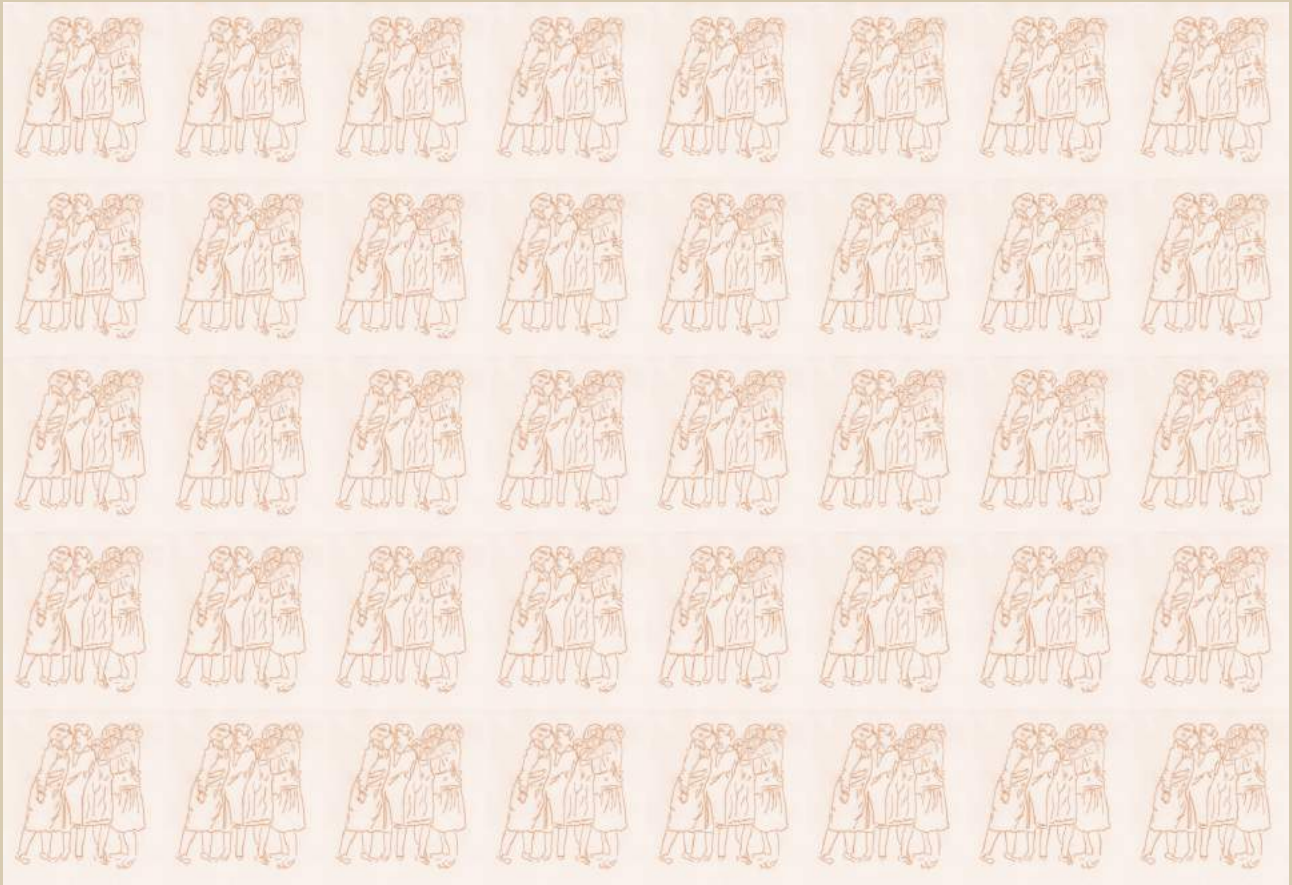
Adapting vintage lesbian scene photographs into Victorian/Edwardian themed designs





These designs work better as tiles, the compact nature and intense colour is too consuming for wallpaper

WALLPAPER + TILES



By Introducing lesbian scenes into wallpaper, the designs subtly bring the culture into every day life – hidden in walls, on flooring, on a backsplash etc. This blurs the lines between secret societies and necessary items, bringing 'taboo' subjects into decorative home features. This is a concept I have created as an innovative way of keeping your personal life around you, without the issues of legality and oppressive issues from society. The idea stems from secret homosexual gatherings and communal spaces for people to be themselves and safe. Contextually, the wallpaper would be suited for spaces like these, as well as in houses of the individual, depending on the subtlety of the design. The designs and theory of the wallpaper is made for 19th /early 20th century periods.

Suffragette City

* * * *

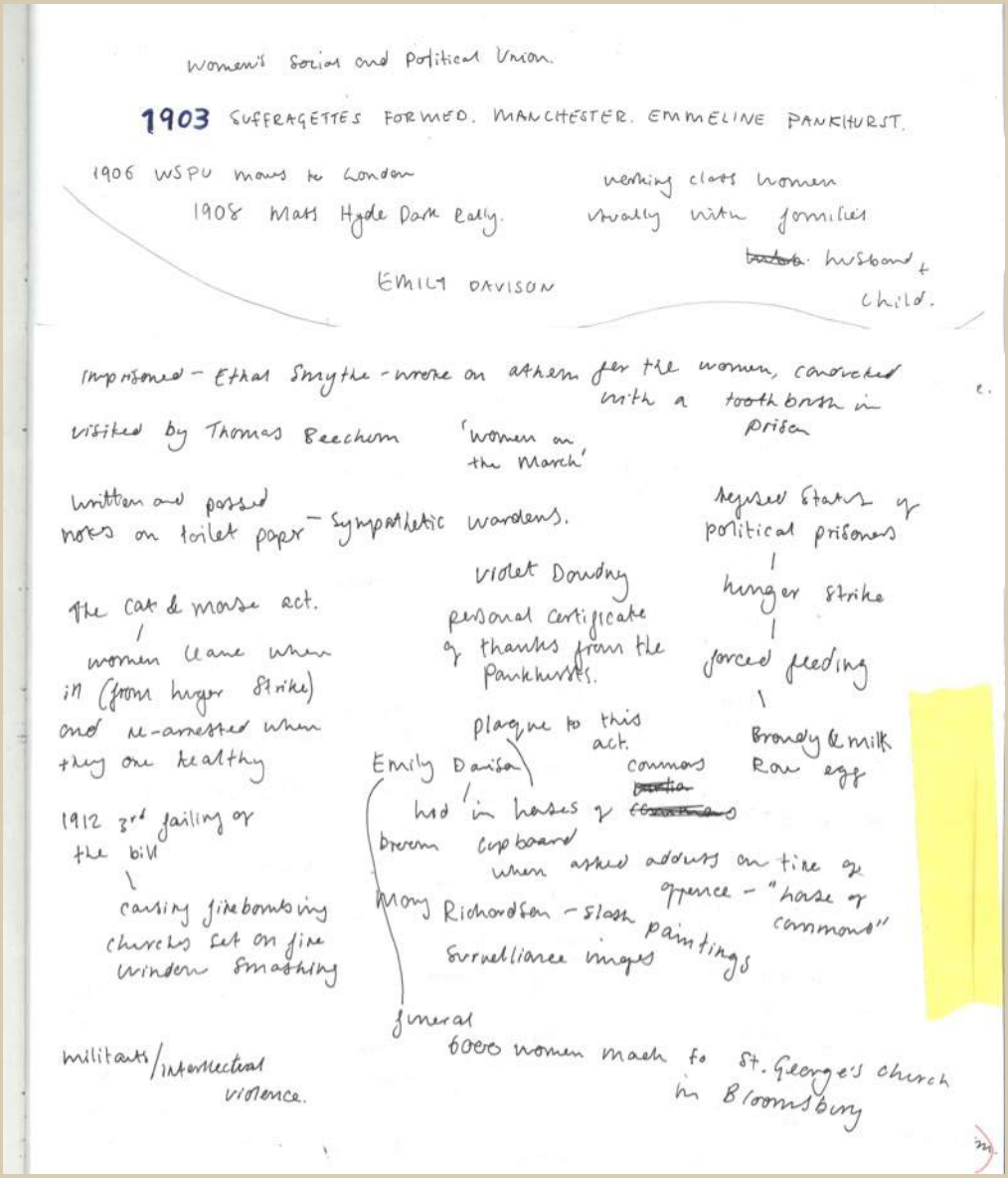
BBC Documentary

Physical symbols of the suffragettes

Toffee hammer

Uniform – scarf, pin, badge, sash

Force feeding Kit



SKETCHBOOK SCAN

Key Figures

Emmeline Pankhurst

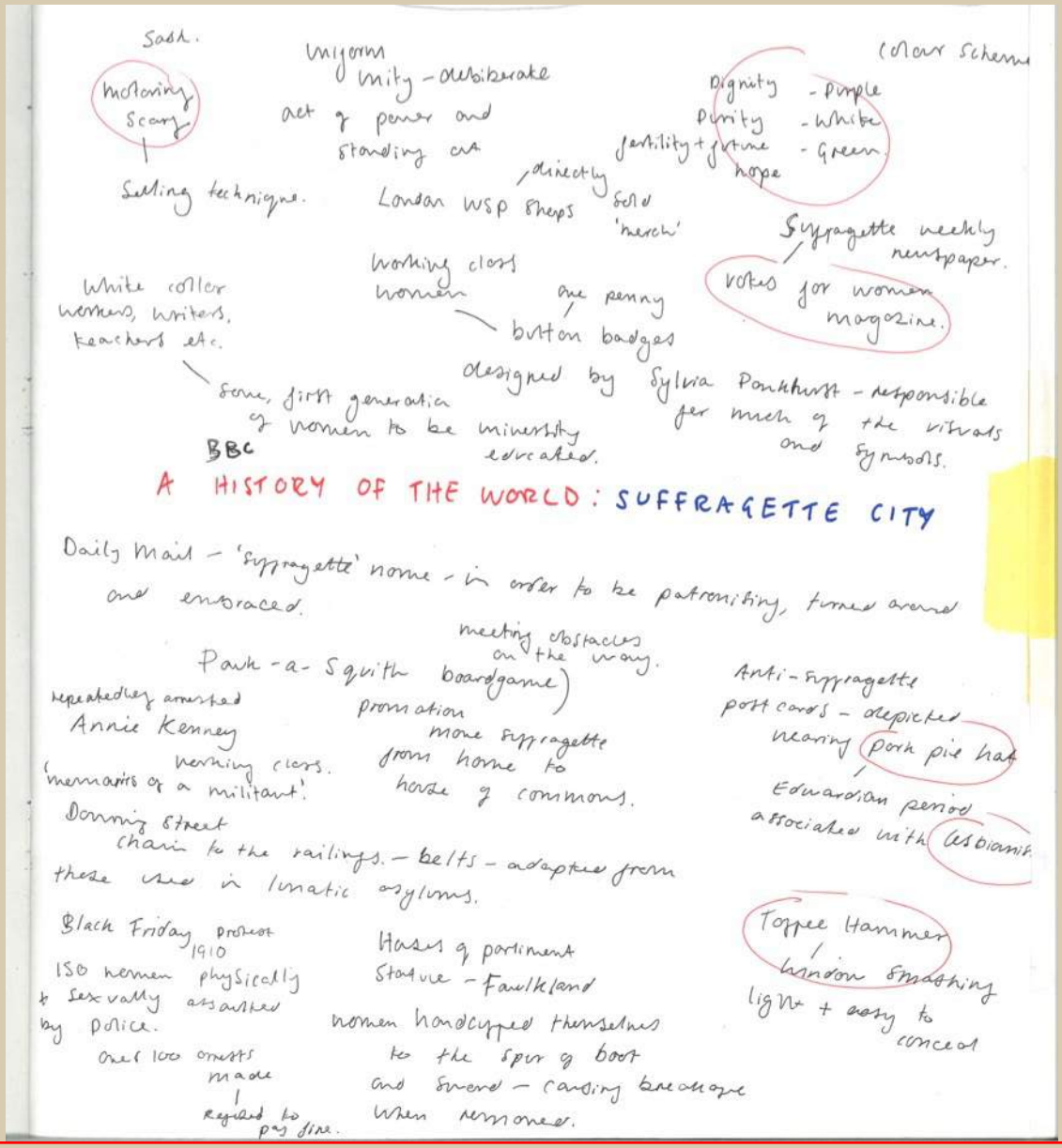
Emily Davison

Annie Kenney

Barbara & Gerald Gould

Ethal Smythe

Millicent Fawcett

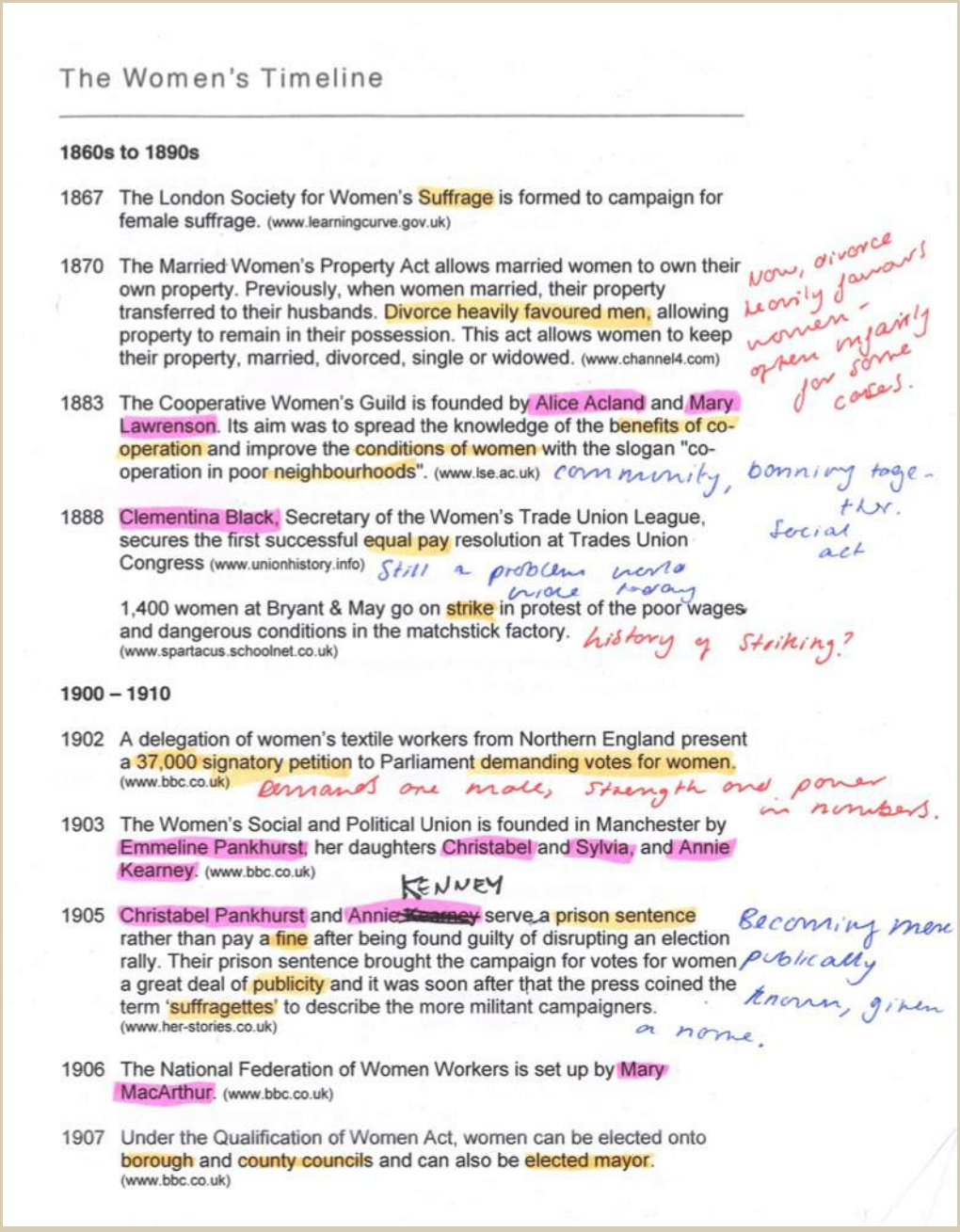


As with my dissertation research, I have to be aware of the sources for my work. Whilst maintaining a passion for my subject and cause, I try to avoid bias sources. Given that *Suffragette City!* is a BBC documentary, alongside this as a source of research I will explore scholarly articles around the topics they reveal. For example during the documentary the presenter is explaining the actions of a particular suffragette that hides in the houses of parliament broom closet, as this is a particularly famous and courageous act, I will explore this further. With all main subject matters I cover in my research, I feel it is important to get the full picture from varied levels of sources, including interviews, diaries, media coverage, films, literary journals, articles, scholarly reviews, documentaries etc.

The Women's Timeline

* * * *

Analysing and assessing the timeline of women's rights 1860s – 1890's



The Women's Timeline

1860s to 1890s

1867 The London Society for Women's Suffrage is formed to campaign for female suffrage. (www.learningcurve.gov.uk)

1870 The Married Women's Property Act allows married women to own their own property. Previously, when women married, their property transferred to their husbands. Divorce heavily favoured men, allowing property to remain in their possession. This act allows women to keep their property, married, divorced, single or widowed. (www.channel4.com)

Now, divorce heavily favours women - open unfairly for some cases.

1883 The Cooperative Women's Guild is founded by Alice Acland and Mary Lawrenson. Its aim was to spread the knowledge of the benefits of co-operation and improve the conditions of women with the slogan "co-operation in poor neighbourhoods". (www.lse.ac.uk) community, banning together.

1888 Clementina Black, Secretary of the Women's Trade Union League, secures the first successful equal pay resolution at Trades Union Congress (www.unionhistory.info) Still a problem worldwide today

Social act

1,400 women at Bryant & May go on strike in protest of the poor wages and dangerous conditions in the matchstick factory. (www.spartacus.schoolnet.co.uk) history of striking?

1900 – 1910

1902 A delegation of women's textile workers from Northern England present a 37,000 signatory petition to Parliament demanding votes for women. (www.bbc.co.uk) Demands one male, strength and power in numbers.

1903 The Women's Social and Political Union is founded in Manchester by Emmeline Pankhurst, her daughters Christabel and Sylvia, and Annie Kearney. (www.bbc.co.uk)

KENNEY

1905 Christabel Pankhurst and Annie ~~Kearney~~ serve a prison sentence rather than pay a fine after being found guilty of disrupting an election rally. Their prison sentence brought the campaign for votes for women a great deal of publicity and it was soon after that the press coined the term 'suffragettes' to describe the more militant campaigners. (www.her-stories.co.uk)

Becoming more publically known, given a name.

1906 The National Federation of Women Workers is set up by Mary MacArthur. (www.bbc.co.uk)

1907 Under the Qualification of Women Act, women can be elected onto borough and county councils and can also be elected mayor. (www.bbc.co.uk)

SKETCHBOOK SCAN

30 The years after

1832
First Parliamentary Reform Bill. First Woman's Suffrage bill presented to the House of Commons.
1867
Second reform Bill. Petition from women presented to parliament by John Stuart Mill. Lydia Becker leads the formation of Manchester National Society for Women's Suffrage (NSWS). Formation of the London NSWS follows, with Millicent Garrettt Fawcett one of the leaders.
1881
Isle of Man grants the vote to women
1884
Third Reform Bill. Amendment proposed to include women – and is rejected.
1897
National Union of Women's Suffrage Societies (NUWSS) formed with twenty societies signing up in London and elsewhere. Millicent Garrett Fawcett is elected President.
From **1866 to 1902** peaceful agitation by NUWSS and others leads to numerous petitions, bills and resolutions going before the House of Commons. Some get a second reading, all are rejected
1903
Women's Social and Political Union (WSPU) formed in Manchester by Emmeline Pankhurst.
1905
Militant campaign begins. Christabel Pankhurst and Annie Kenney are arrested and imprisoned. Deeds not Words and Votes for Women are adopted as campaign slogans.
1906
WSPU moves to London. Liberal government returned by a landslide.
1907
Feb: 'Mud March'- suffragist march on Parliament – so-called because of the awful weather
Women's Parliament at Caxton Hall
Sept: Women's Freedom League (WFL) is formed, led by Charlotte Despard, breaking away from WSPU, in response to domination of the movement by the Pankhursts as leaders, in favour of democratic and constitutional organisation and to address wider agenda of women's issues. WFL establishes the paper *The Vote*
Oct: *Votes for Women* launched
1908
Asquith becomes Prime Minister, following resignation of Campbell-Bannerman.
June: Mass Hyde park rally
Dec: Actresses Franchise League established at meeting at Criterion Restaurant
1909
First hunger strikes by suffragettes. Forcible feeding introduced
May: Votes for Women Exhibition, Prince's Skating Rink, Knightsbridge
Formation of the National League for Opposing Women's Suffrage.
Dissolution of Parliament following battles over budget.
Nov: *A Pageant of Great Women* first performed at Scala Theatre
1910
Liberals return to power with reduced majority.
'The Truce' is declared – an end to militancy as Conciliation Committee promotes Suffrage Bill which passes second reading. Parliament dissolved once more following struggles between Liberal government and House of Lords.
July: Major rally in Hyde Park
Women march on House of Commons: Black Friday
1911
April: No Vote No Census protest
Record-breaking Coronation procession
Re-election of Liberal government. Further Truce with militants. New Conciliation Bill passes second reading with large majority – only to be torpedoed in November.
1912
...in alliance with NUWSS

1920s

1920 The Sex Discrimination Removal Act allows women access to the legal profession and accountancy.
(Greater London Authority (2002) capitalwoman, GLA: London)

1921 Unemployment benefits are extended to include allowances for wives.
(www.bbc.co.uk)

look this up

An amendment is proposed to the 1885 Criminal Law Amendment Act to make lesbianism an act of 'gross indecency', with the same punishments metered out to gay men. The proposal is defeated, the reason being that it was believed that few women could even comprehend that such acts existed and accepting the proposal would only draw attention to such acts and therefore open them up to a new 'audience'. (www.pcsproud.org.uk)

1922 The Law of Property Act allows both husband and wife to inherit property equally. (www.bbc.co.uk)

1923 The Matrimonial Causes Act makes grounds for divorce the same for women and men. Influential acts of 1857 paved the way for this act, which charted the advances of women to gain parity with men and contributed to the broader process of granting civil rights to women.
(www.literacy.com)

1928 All women in Britain gain equal voting rights with men.
(Greater London Authority (2002) capitalwoman, GLA: London)

Virginia Woolf's novel 'Orlando' (written for Vita Sackville-West) is released and is probably the first English novel to deal with a transgender character. (www.pcsproud.org.uk)

1929 The first general election in which women are allowed to vote occurs. The election is sometimes referred to as the 'Flapper Election' due to the thousands of women turning out to vote. (www.bbc.co.uk)

Women become 'persons' in their own right, by order of the Privy Council. (www.bbc.co.uk)

1930s & 1940s

1941 The National Service Act is passed introducing conscription for women. All unmarried women between the ages of 20 and 30 are called up for war work. It is later extended to include women up to age 43 and married women, though pregnant women and those with young children can be exempt. (www.bbc.co.uk)

history of NHS, journalism?

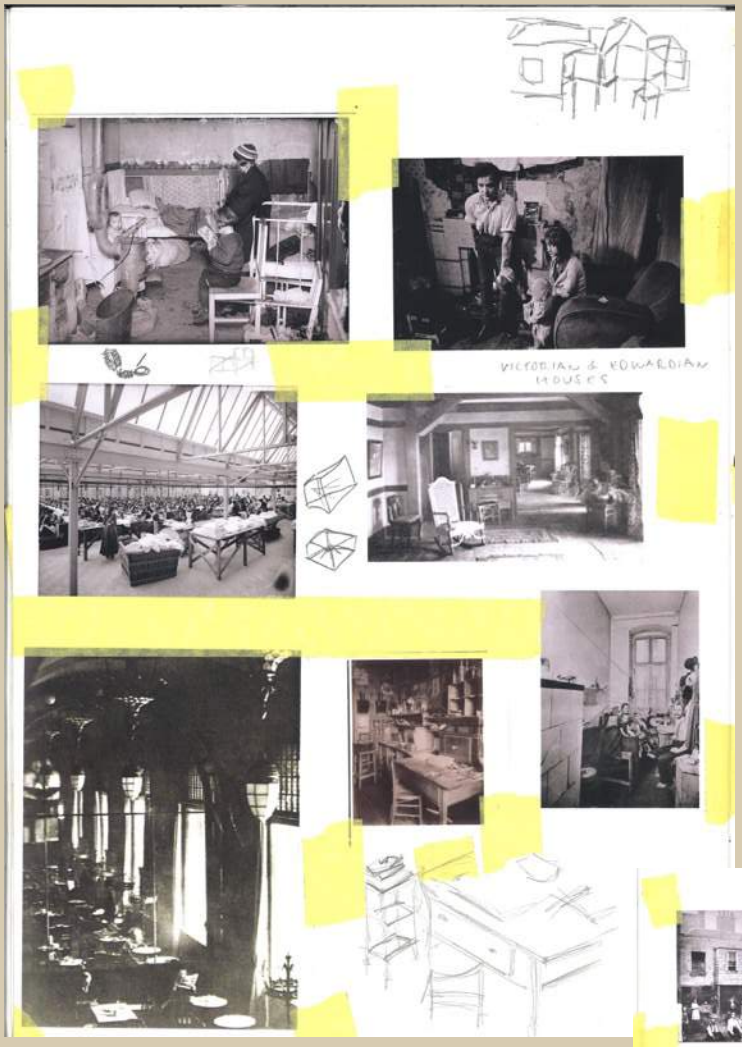
1948 The introduction of the National Health Service (NHS) gives everyone free access to health care. Previously, only the insured, usually men, benefited. (www.bbc.co.uk)

such obvious conflicts.

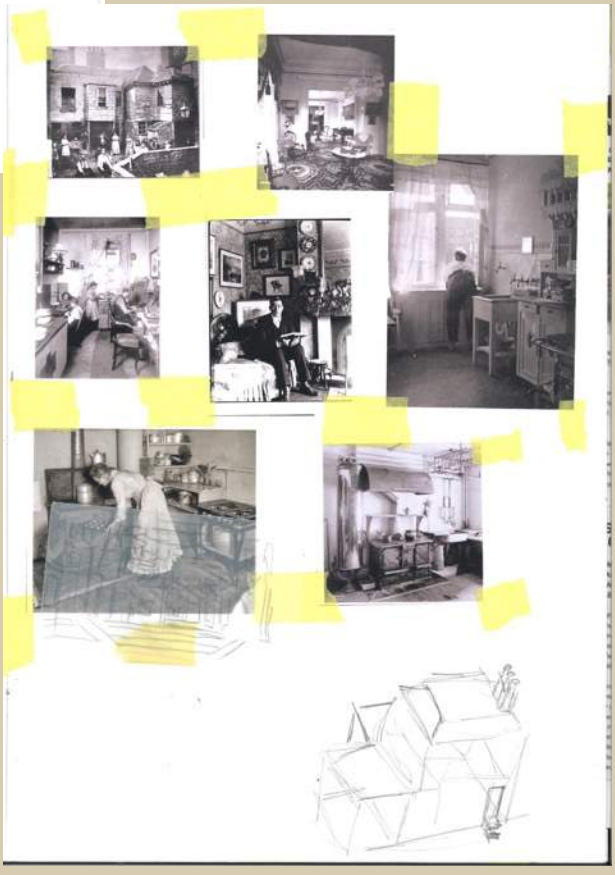
Whilst maintaining historical accuracy throughout my research and project progression, I will work with the visual and physical elements of the Victorian/Edwardian age that the suffragette's came from.

A part of my visual research revolves around prop/set design, and these are themes I wish to explore in maquette and 3D outcomes.

Collaged Google collection of images from Victorian/Edwardian house and work scenes.



Exploring set design ideas from Victorian/Edwardian house images

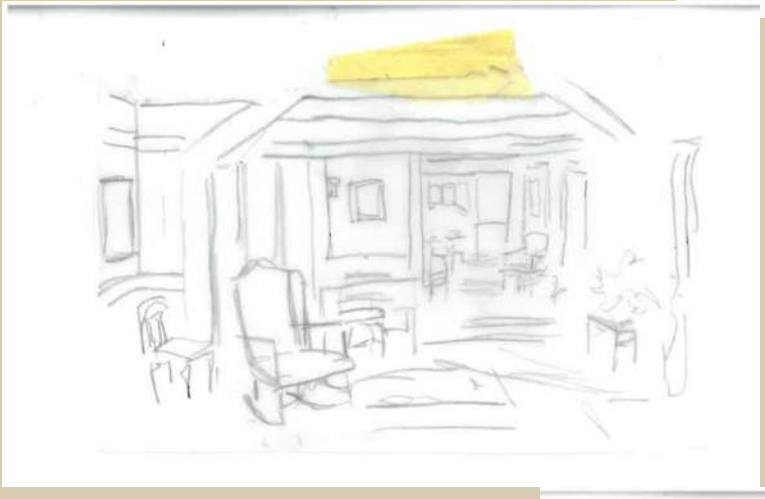


What linked these women to their surroundings in society was the domestic environment, therefore I have chosen to look at communal spaces, work spaces, furniture and house structure.

SKETCHBOOK SCAN

Adapting scenes from housing and work spaces, identifying key features of architecture and room layout





What is a common feature?

What are the gender roles in the house?

How is the class structure represented in houses?



DRAWING SCAN

Domesticity is the quality of a domestic lifestyle or being domesticated, this is still a strong and ignorant link to women in society. to counter this, I have considered the acts the suffragettes performed that were distinctly 'unladylike'. Whilst I still have a focus on domestic environments, I am exploring elements of this that I can take into my own work – work that counteracts this common link. The suffragettes gained their success despite fitting into their societies strict rules for a woman. They worked in their launderers, in kitchens, in households etc, they wore floor length skirts and corsets and button up shirts – but they also set fire to churches and smashed shop windows.

Whether I agree with their use of violence is irrelevant in this context, what I admire the most about these women is that they achieved all of this whilst maintaining a pleated skirt and clean sleeves. Further throwing off their opponents as to what they were capable of and how much damage they could do.

Most of the backlash to the suffragette movement was the general disbelief that women were capable to do anything for themselves, that they had the brain capacity to vote was laughable to the establishment as well as the general public, men and women.

Collaged Google collection of images of anti-suffragette postcards/illustrations

Anti Suffragette Postcards

* * * *

Postcards and illustrations were produced in the thousands as another form of mocking and belittling the women's organisation.

Many of these designs are unknown by people today, and by highlighting the effort and money made from this artwork I hope to maintain a platform for work like this to be noticed.

Many people put time, money, and effort into these designs, and they should not be able to shamefully dissolve into the suffragette history

It is vital I show all sides of the suffrage fight, and this was a major artistic disruption in order to ploy the public into negative thinking using advertising.

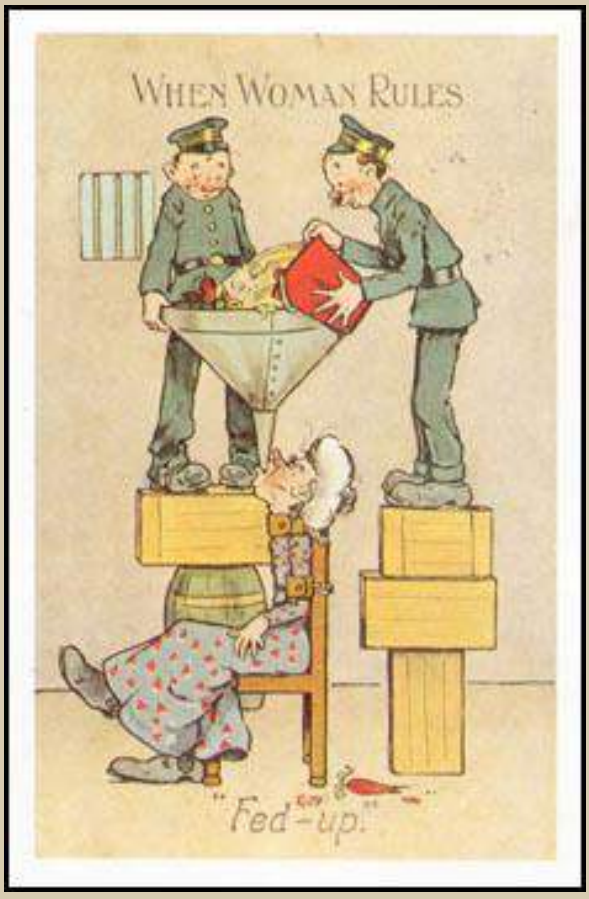
Advertising was used then just as it is now, to convince the general public of a certain way of thinking; the suffragettes were portrayed as 'scary old witches'. Yet again, using the fact they are women to create an image that is unlikeable, unattractive, unmotherly and crass. All the things a woman should't be, according to the media, both in the Victorian age and currently.








SUFFRAGETTE SERIES No II.
EVERYBODY WORKS BUT MOTHER SHE'S A SUFFRAGETT
I WANT TO VOTE, BUT
MY·WIFE·WONT·LET·ME
COPYRIGHTED, 1909, BY DAINSTON-WEILER LITHOGRAPH CO.
Patzewski, Catherine H. Postcard Archive, Univers


WHEN WOMAN RULES
"Fed-up."


DOWN WITH MAN!
HUSBANDS FOR OLD MAIDS!
VOTES
AT THE SUFFRAGETTE MEETINGS YOU CAN HEAR SOME PLAIN THINGS-AND SEE THEM TOO!

Set design based on anti-suffragette illustrations

* * * *

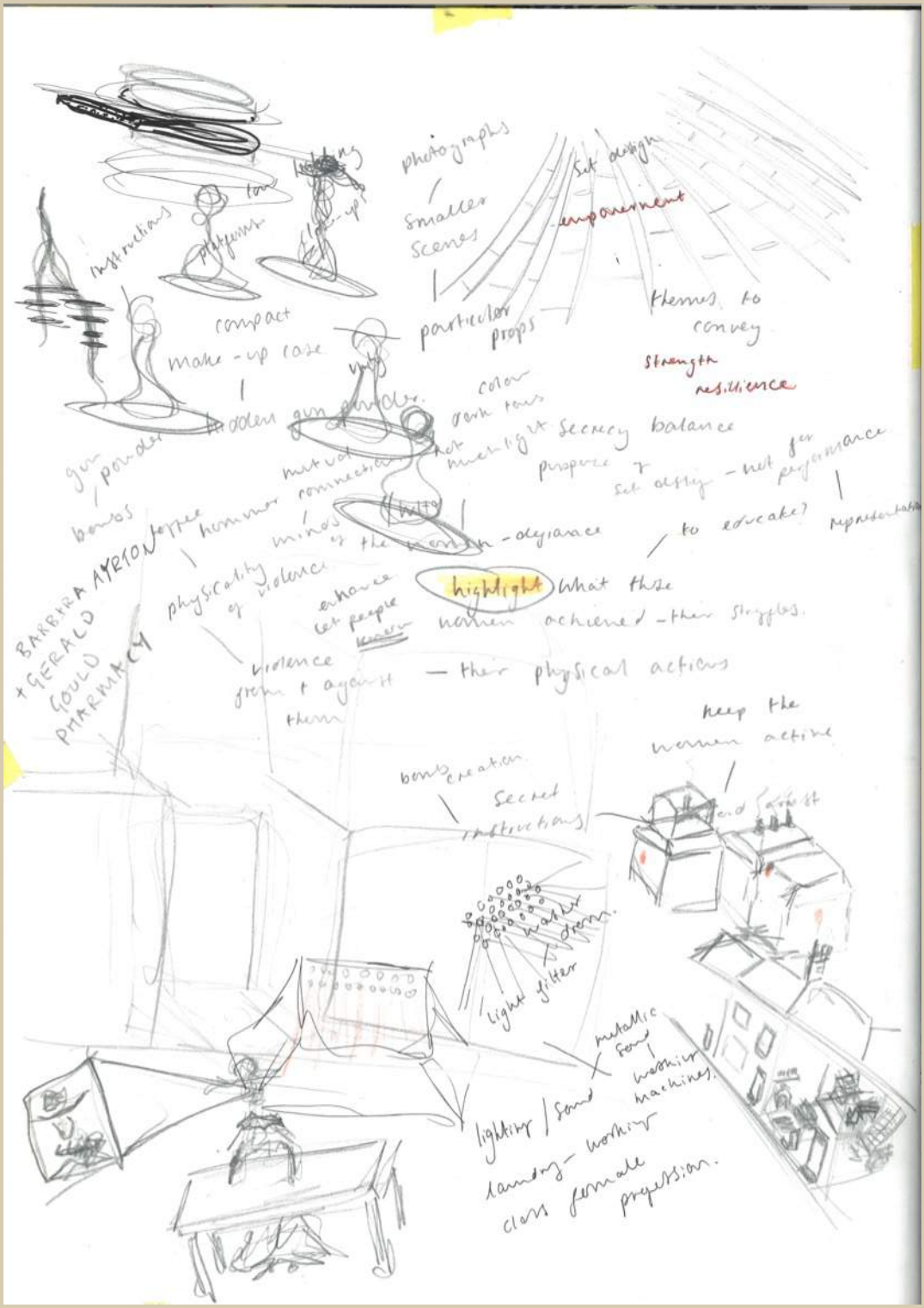
Using the form and lines created by the themes introduced from the illustrations – transforming into set design ideas



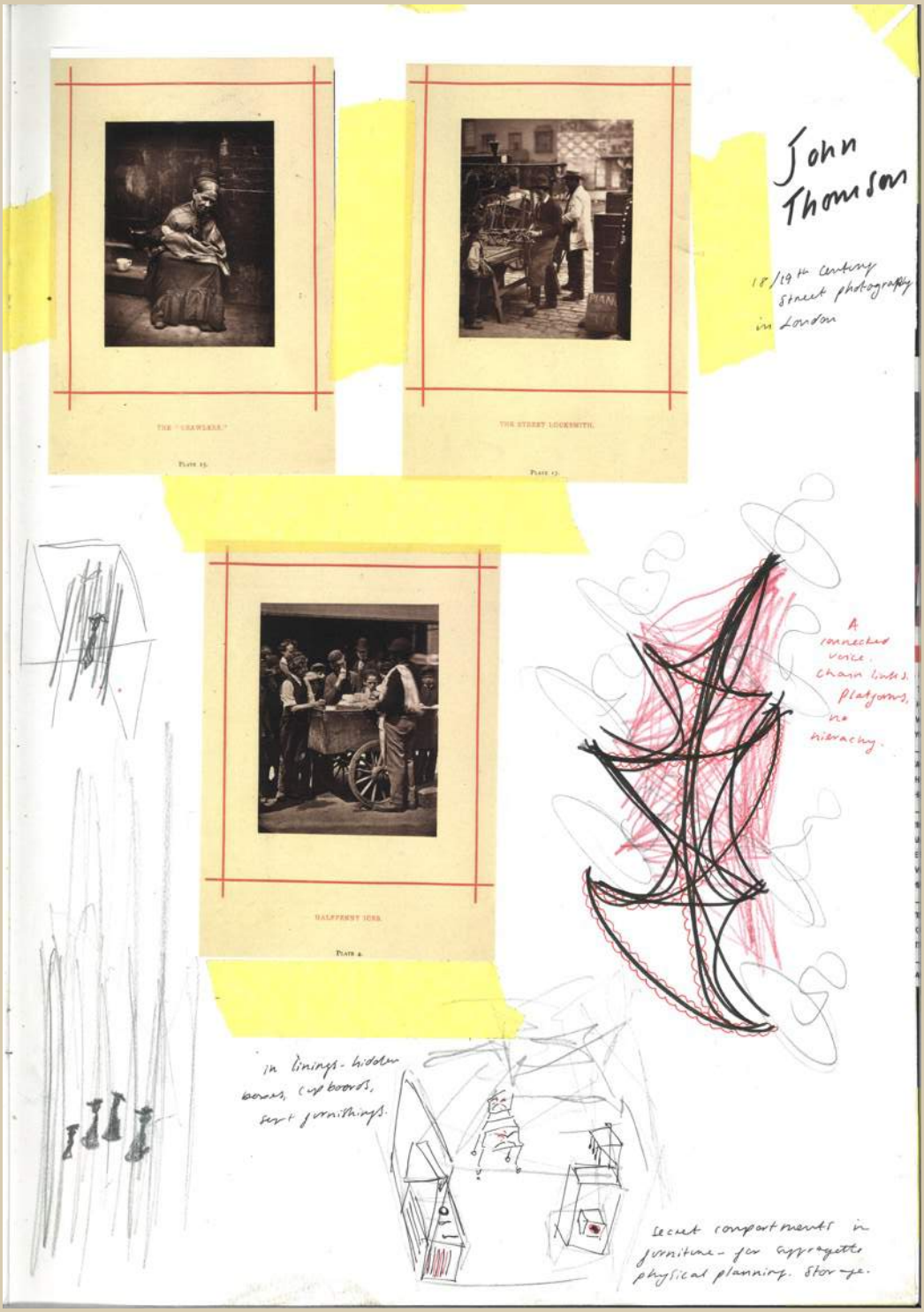


SKETCHBOOK SCAN

Combining 19th century house set design with abstract suffragette themes



SKETCHBOOK SCAN



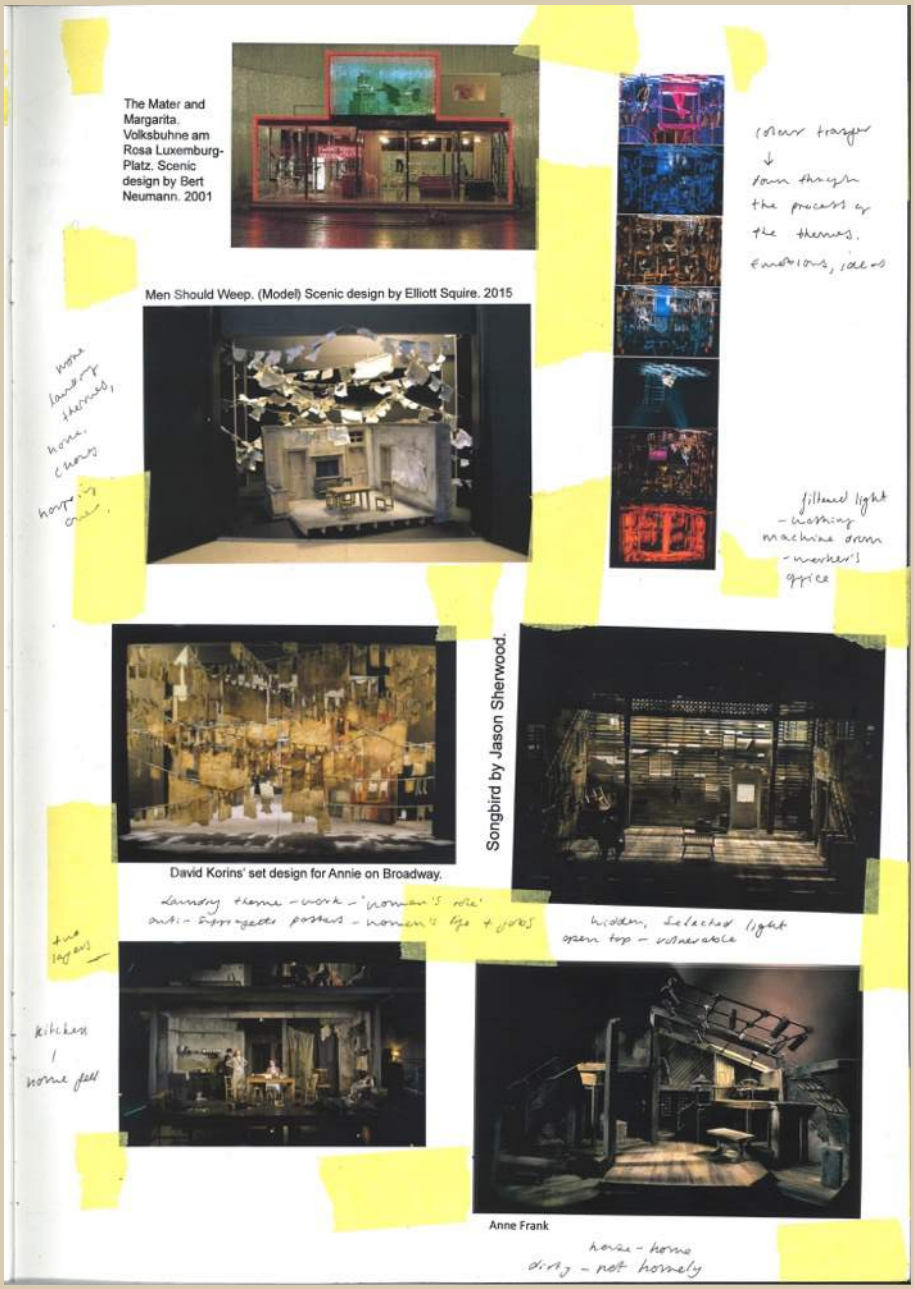
Featuring the photographs of John Thomson, a 19th century street photographer

SKETCHBOOK SCAN

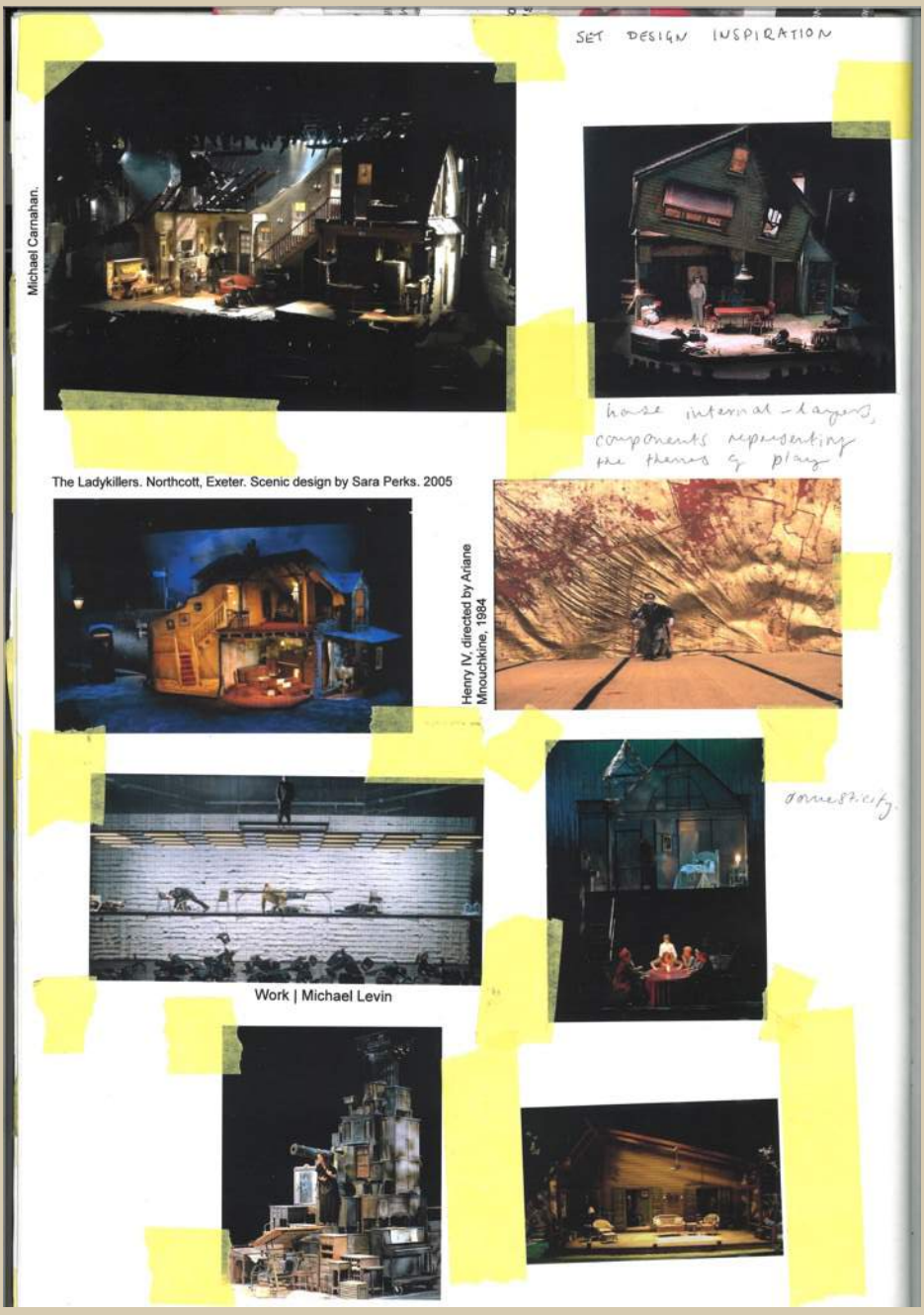
Artist Research
Set Design

* * * *

These artists explore themes of domesticity and oppression, I have analysed how they use this basis in their set design to create powerful and emotive work



SKETCHBOOK SCAN



SKETCHBOOK SCAN

Michael Carnham	Jason Sherwood
Sara Parks	Elliot Squire
Ariane Mnouchkine	David Korins
Michael Levin	Bert Neumann

Domestic features – using lighting and props to create the tension commonly associated to family life. Lighting is an essential element of set design that defines the mood of the context, this is something to consider in my own designs – using colour and form as opposed to lighting in order to portray the suffragettes as the strong women I see them to be.

These particular set designs also look at industrial locations, many of the lower class suffragettes worked in launderers or under cooking/cleaning employment. Features of this that are included in the set designs are based around spaces and materiality, using communal open spaces, stainless steel, and thick cotton to imitate industrial work areas. Materiality and surface in design can translate huge meaning to the audience, in order to use this to the best of my ability I must consider what materials are deemed inherently 'feminine', and whether I correlate with these social norms or work against them to recreate my feminine ideal.

Collaged Google collection of images of based on violence used by and against the suffragettes

Violent Suffragettes

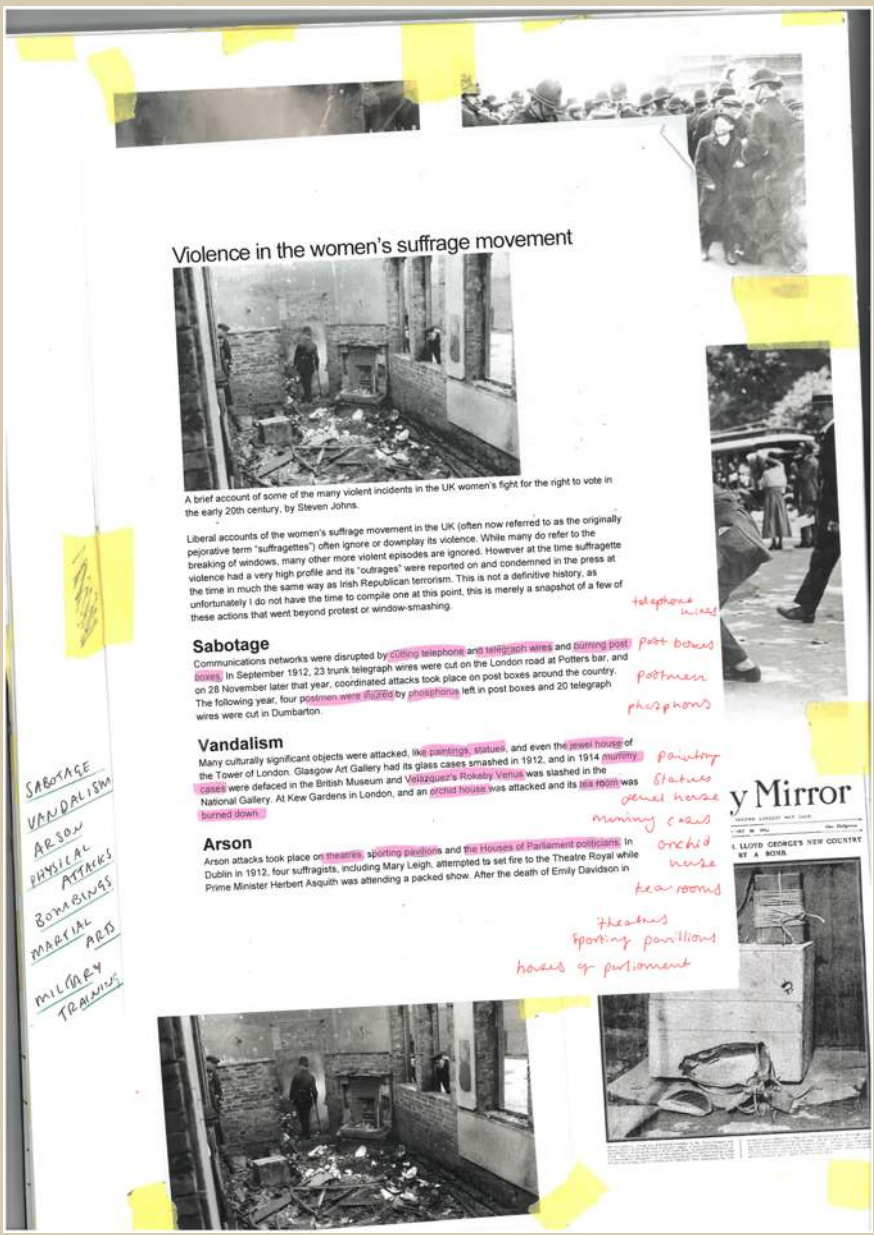
Violence inevitably became a huge part of the suffragette's fight to win the vote, there was extremely aggressive action used by and against the women constantly. Forcing the suffragettes to tactically use self defense in their strategy to gain a public voice.



SKETCHBOOK SCAN

Suffragette criminal behaviour

Sabotage	Physical attacks
Vandalism	Martial arts
Arson	Military training
Bombings	Deception



Violence in the women's suffrage movement

A brief account of some of the many violent incidents in the UK women's fight for the right to vote in the early 20th century, by Steven Johns.

Liberal accounts of the women's suffrage movement in the UK (often now referred to as the originally pejorative term "suffragettes") often ignore or downplay its violence. While many do refer to the breaking of windows, many other more violent episodes are ignored. However at the time suffragette violence had a very high profile and its "outrages" were reported on and condemned in the press at the time in much the same way as Irish Republican terrorism. This is not a definitive history, as unfortunately I do not have the time to compile one at this point, this is merely a snapshot of a few of these actions that went beyond protest or window-smashing.

telephone wires post boxes postmen phosphorus

Sabotage

Communications networks were disrupted by cutting telephone and telegraph wires and burning post boxes. In September 1912, 23 trunk telegraph wires were cut on the London road at Potters bar, and on 28 November later that year, coordinated attacks took place on post boxes around the country. The following year, four postmen were injured by phosphorus left in post boxes and 20 telegraph wires were cut in Dumbarton.

Vandalism

Many culturally significant objects were attacked, like paintings, statues, and even the jewel house of the Tower of London. Glasgow Art Gallery had its glass cases smashed in 1912, and in 1914 mummy cases were defaced in the British Museum and Velazquez's Rokeby Venus was slashed in the National Gallery. At Kew Gardens in London, and an orchid house was attacked and its tea room was burned down.

paintings statues jewel house mummy cases orchid house tea rooms

Arson

Arson attacks took place on theatres, sporting pavilions and the Houses of Parliament politicians. In Dublin in 1912, four suffragists, including Mary Leigh, attempted to set fire to the Theatre Royal while Prime Minister Herbert Asquith was attending a packed show. After the death of Emily Davidson in

theatres sporting pavilions houses of parliament

SABOTAGE VANDALISM ARSON PHYSICAL ATTACKS BOMBINGS MARTIAL ARTS MILITARY TRAINING

y Mirror

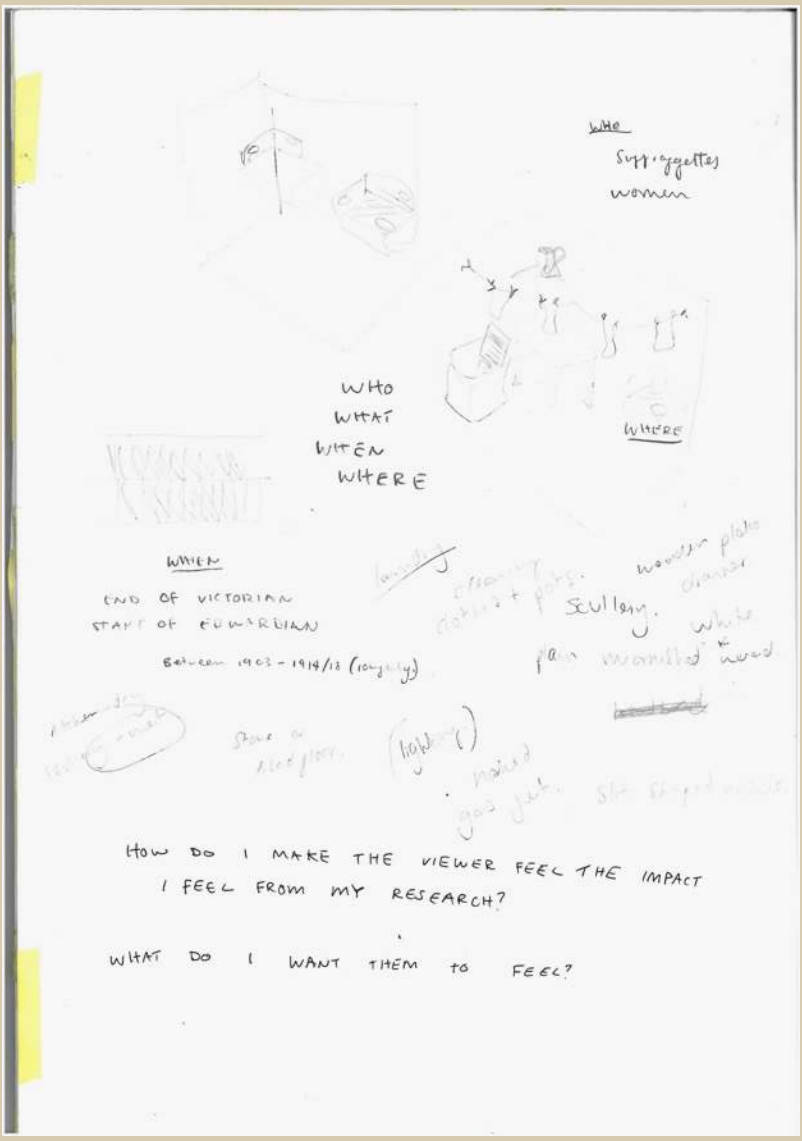
LLOYD GEORGE'S NEW COUNTRY BY A BOMB

SKETCHBOOK SCAN

My research around the violence inflicted to and from the suffragettes became a huge source of knowledge into why they were so infamous, and eventually, successful. Violence and women don't correlate in societal terms, women are portrayed as victims. The suffragettes turned this around and made the police, media and general public fear them, they are one of the only British movements to gain success through violence.

There are hundreds of sources condoning and objecting to the violence the suffragettes used in order to get their message across, it is one of the most disputed aspects of their cause in the realm of suffragette supporters.

Some violent acts included planting red phosphorus in postboxes, burning down trains, churches, theatres and a parliament member's living room, planting pipe bombs, smashing shop windows with toffee hammers, destroying famous and expensive works of art, striking Winston Churchill with a bull whip, and assaulting policemen on a regular basis.



SKETCHBOOK SCAN

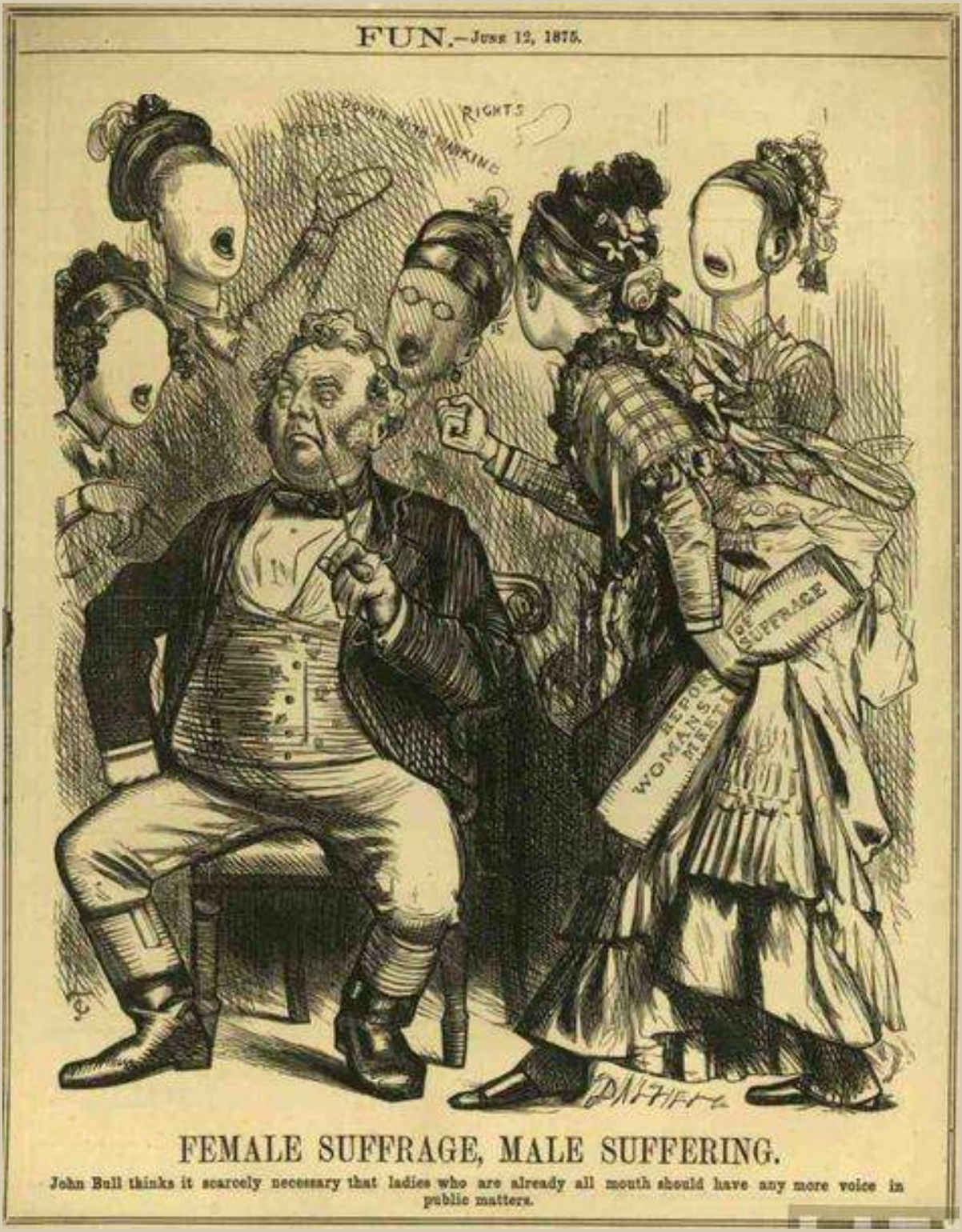
Although not a particularly exciting sketchbook page, I find it essential to constantly analyse my ideas and content. In order to create the most accurate and meaningful work I must ask myself questions, in this case;

Who * What * When * Where * Why

What do I want my audience to feel?

How do I make the audience react to the impact I feel from my research?

How do I translate my passion and meaning?



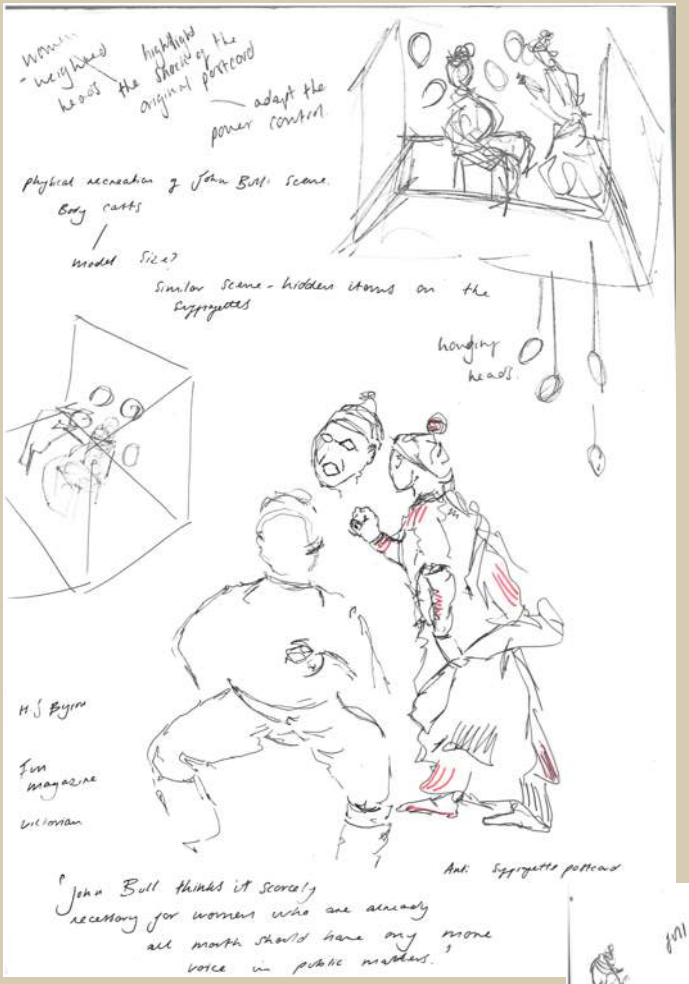
Anti-suffragette illustration from *FUN*, a Victorian magazine. Depicting John Bull being barraged by some angry female suffragists.

Caption reads: “John Bull thinks its scarcely necessary that ladies who are already all mouth should have any more voice in public matters.”

John Bull is a national personification of England, especially in portraying men in political cartoons or graphic works. He is used to give an image of a ‘typical English bloke’, first appearing in 1712 Bull’s image has adapted over the years – ranging from fierce political propaganda to a British tea + pie stereotype.



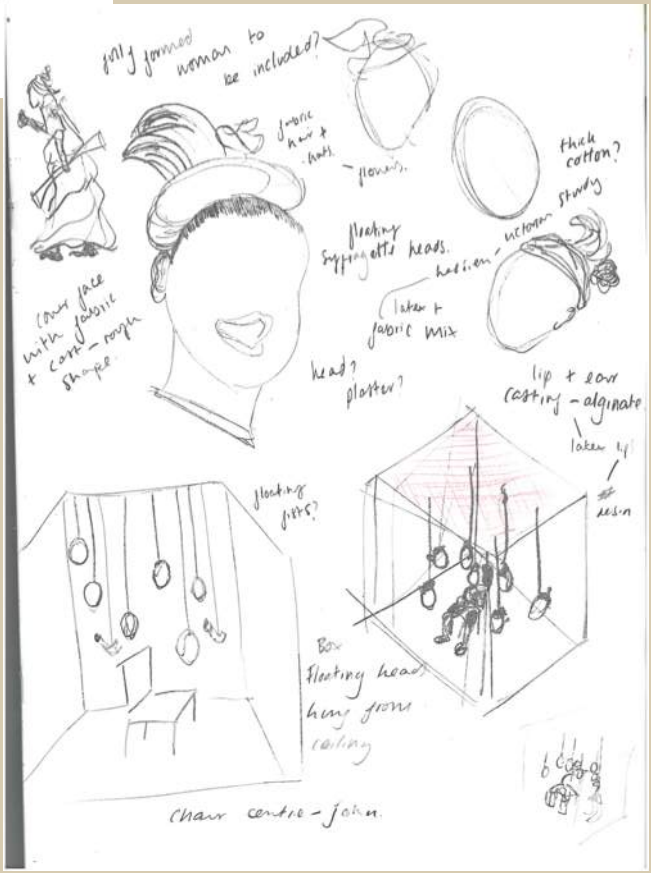
https://www.historic-uk.com/CultureUK/John-Bull/



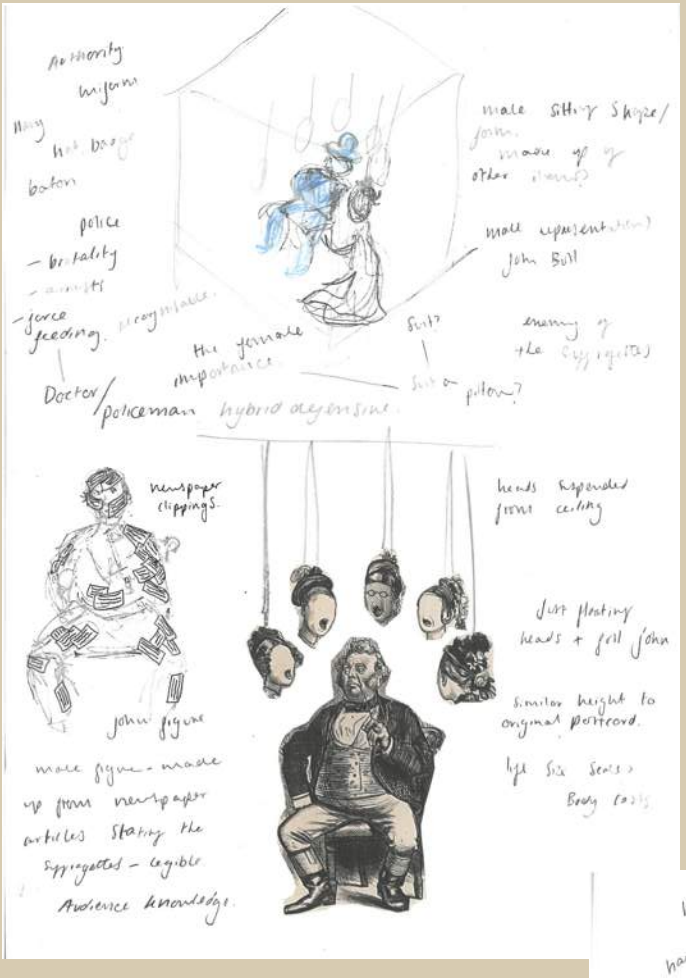
Set/Installation

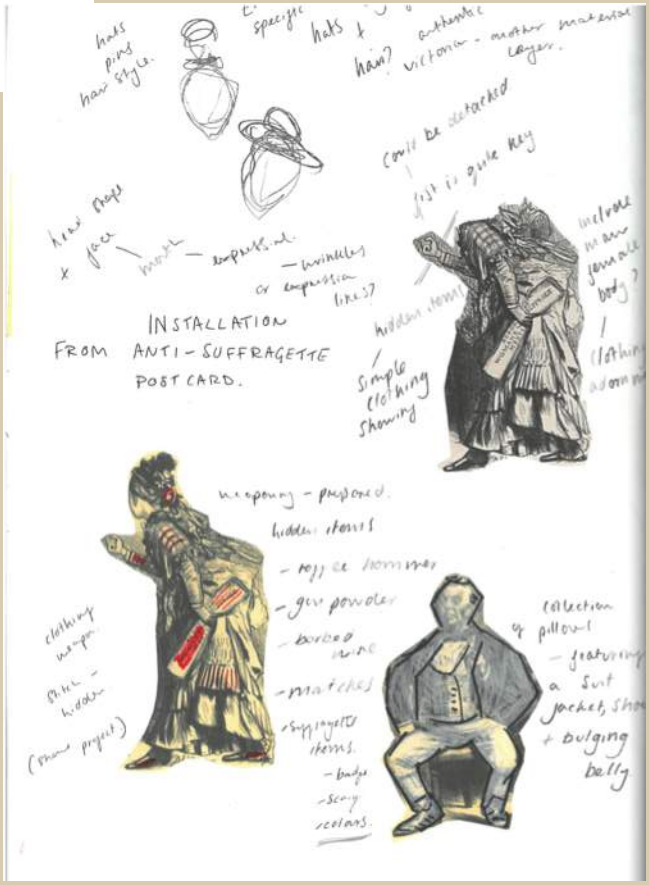
* * * *

Based on *FUN* magazine illustration



SKETCHBOOK SCAN





Exploring 3D outcomes, considering how to hold/present the women

How to portray the John Bull character, 'The Opposition' - patriarchy, establishment, police, doctors etc

SKETCHBOOK SCAN



Mouth Casting

Casting open mouth with alginate and plaster bandage

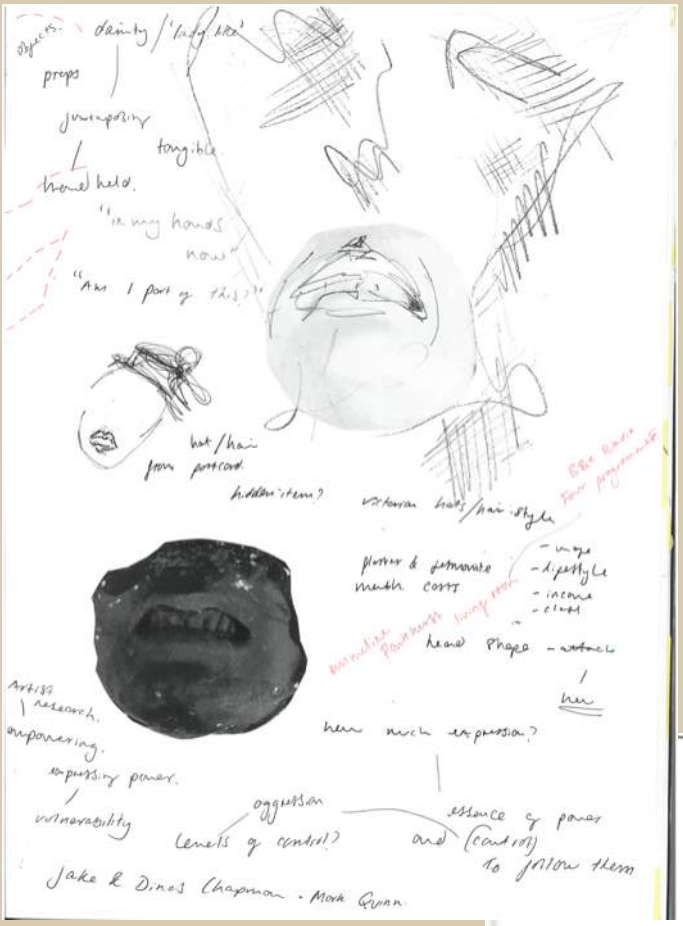


Creating mouths for the heads of the suffragette symbolism – working with face and head casts to assess emotion and portrayal of the women's strength

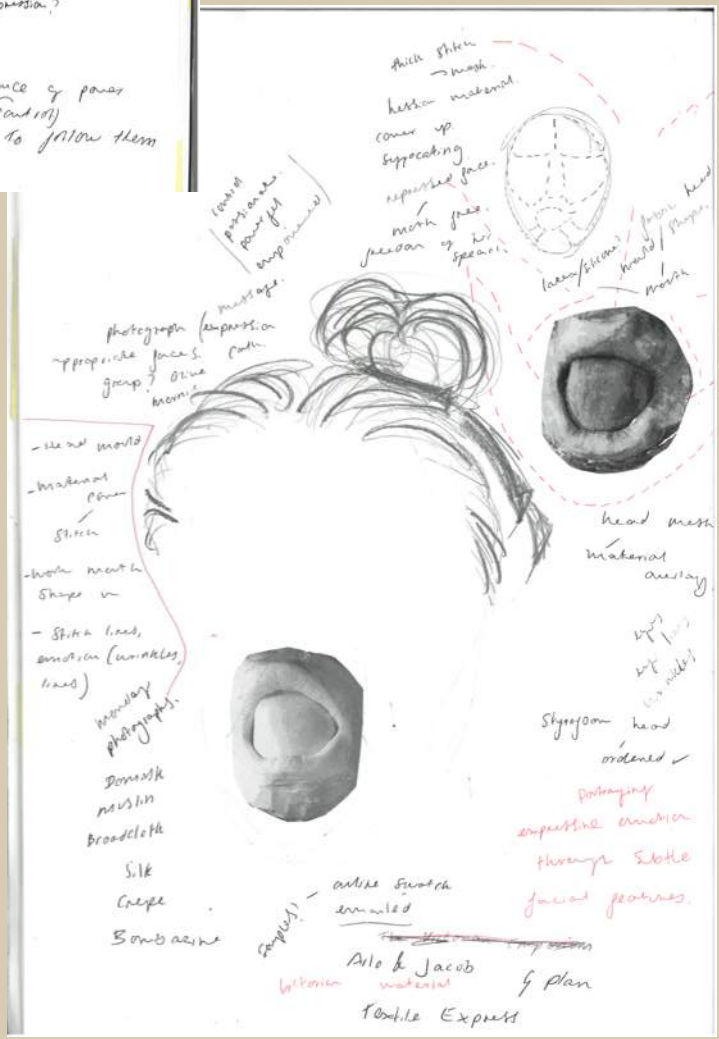


Jesmonite and Latex casts produced from silicone moulds





Exploring the portrayal of emotion to the head pieces using mouths



Anger

Rage

Contempt

Passion

Determination

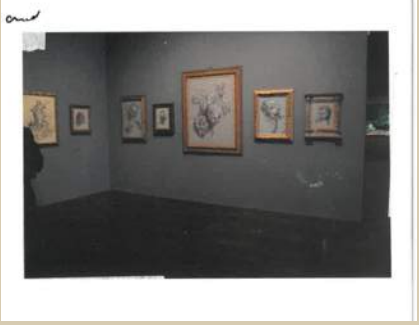
Resentment

Control

SKETCHBOOK SCAN

Featuring the work of Glenn Brown, from The Gagosian Website





Artist Research
Glenn Brown



Gagosian London
Come To Dust





Whilst exploring emotions and abstract portrayals of faces – the Brown exhibit helped define how lines and form are so important when conveying emotion. Brown's paintings form a mood and personable impression, without using obvious techniques to imitate a face.

SKETCHBOOK SCAN







PRIMARY PHOTOS

Assessing what facial features and details convey certain attitudes ~ traditional looking women

My aim for these images was to structurally convey certain emotions; power, strength, rage, determination and pity. Details that convey these are head angles - tilting the head slightly down or up but retaining eye contact puts the woman in a position of power, intimidating her audience into submission through a confident composure. More subtle representations of 'facial determination' are nose snarls, eyes widening or narrowing, smirking and jaw clenching.















3D OUTCOMES

Exploring facial features and how they are portrayed
Masks * Emotion * Latex * Technique





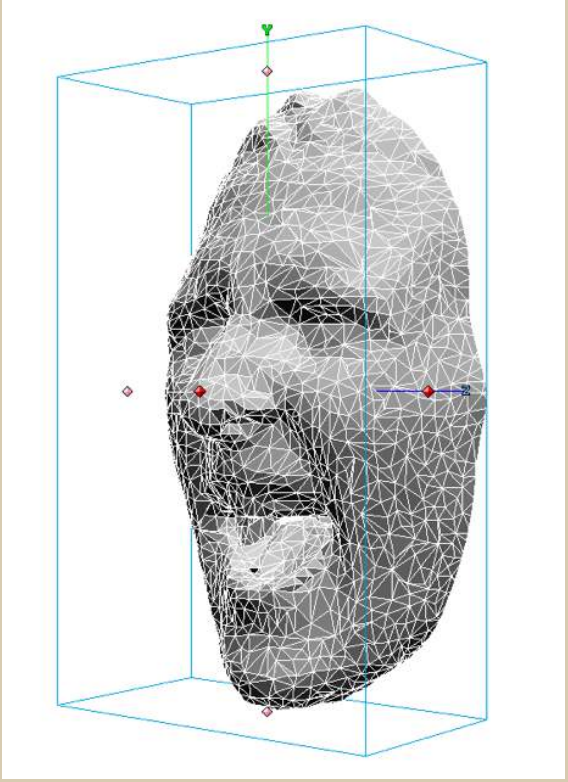




3D OUTCOMES



3D scanning Marnie's face – experimenting with techniques for face casting and expression portrayal.





Potential outcomes:

3D Printing

CNC Milling

Master mould

Full face cast

After exploring digital and physical face casting I decided to do three full face casts – this method allows freedom to choose what emotional features I want to portray in the latex faces/heads for my display.

The physical casting feels much more appropriate to my style of work and to the content of my pieces. I prefer to focus on improving my manual skills, using hands-on forms of making. Especially when working around a subject enriched in history and physical actions



Process





- Alginate cast of face – cover cast with plaster bandage to hold shape
- Pour plaster into alginate mould, clean up plaster and emphasize areas for the next mould e.g enhancing lines around nose, eyes and mouth, causing a more elderly image to form from the plaster master.
- Create silicone moulds of plaster masters
- Paint latex into silicone moulds – creating 3D latex heads/faces











I have experimented with painting latex effects into the silicone moulds – varying between artistic effects such as abstract lines and colours, and to portraying an old photograph of the suffragettes from archival footage.

After careful consideration of what facial features to include, I have decided to simply have the latex cast in its entirety from the silicone mould. I fear that having the faces too abstract in their portrayal of the women will confuse the purpose of the heads, and they need to appeal to a wider audience in order to gain attention and understanding. It is more important to me that the heads are recognisable as people than to portray a specific emotion in an artistic way, therefore, I have kept all the facial features.





3D OUTCOMES





3D OUTCOMES

The Opposition

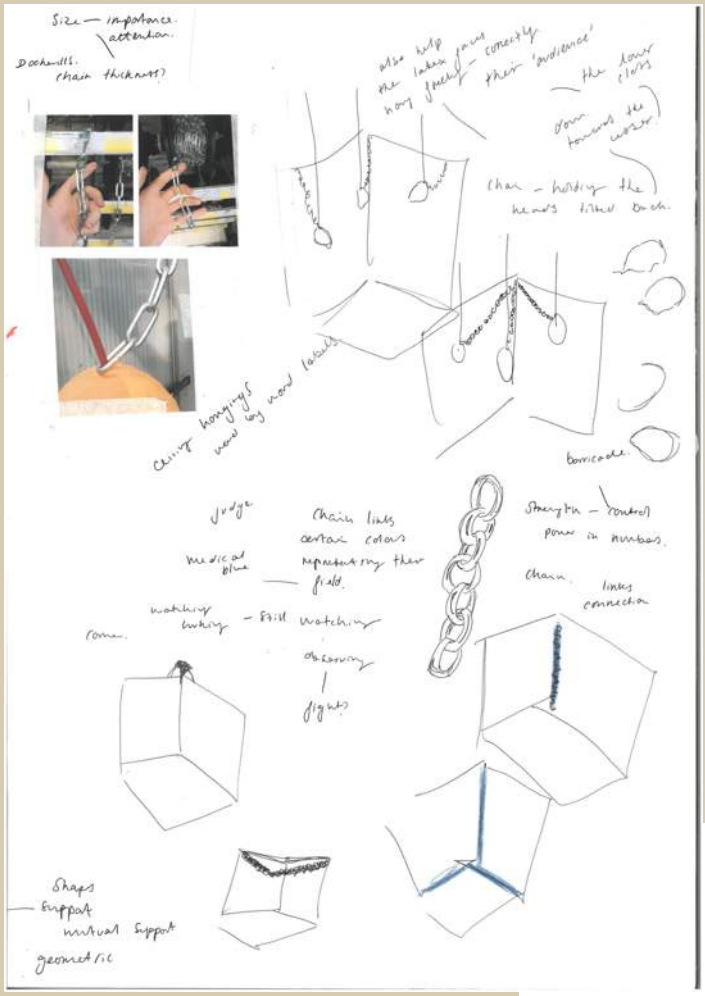
In regards to representing the opposition in my installation – I have chosen to use metal chains to connect the suffragette heads to the walls.

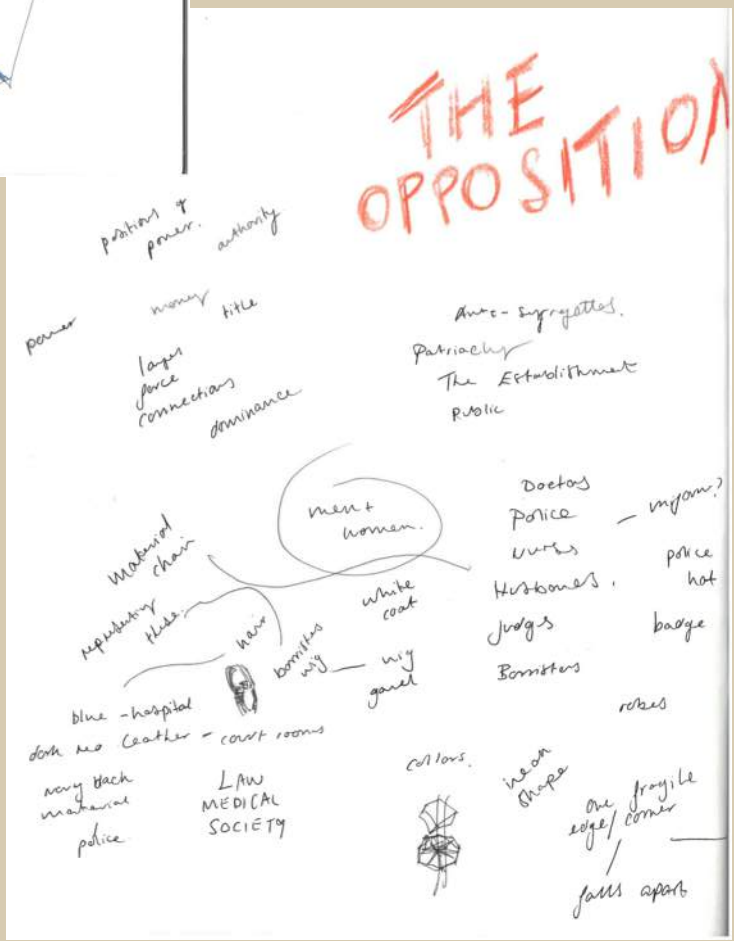
The opposition categorises everyone against the suffragettes; police force, doctors, nurses, husbands, judges, barristers, as well as the general public. Both men and women were widely against the suffragettes, it was not just the establishment apposed the women's movement.

The chain links represent each connection of hatred and oppression, held together by their joint force – alone they are weak links, together they are a strong barrier.

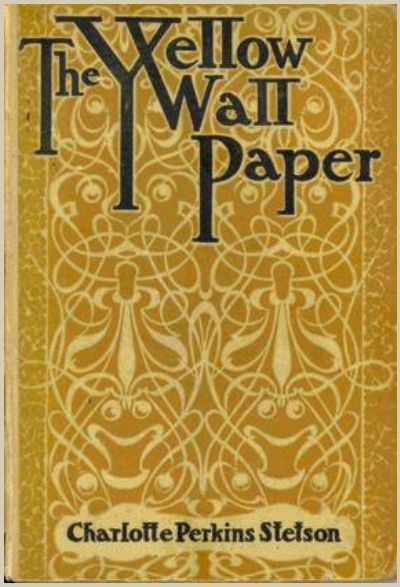
The chain will hang to the rubber tubing, holding the heads back a little, creating tension. This forces the heads to look down, hanging at a slight angle. This works to enable the latex faces to hang freely – giving an accurate expression, as well as portraying an example of the women being held back by their society.







SKETCHBOOK SCAN



The Yellow Wallpaper

Collected journal entries from a woman's traumatic experience of being locked in a room by her physician husband

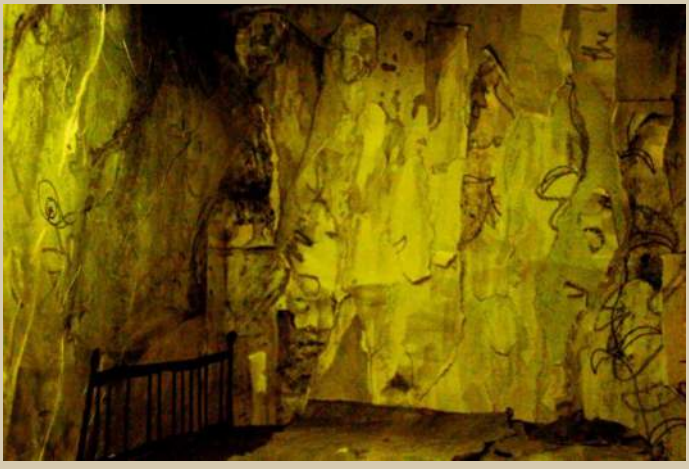
The author, Charlotte, is kept in the room due to experiencing "temporary nervous depression" and "a slight hysterical tendency."

The book explores an intelligent and creative woman's mind from 1892, an insight that is rarely seen, let alone by such a wide audience as the book has now received. To have a direct insight into the life of an academic Victorian woman is a valuable source. The popularity and publicity this book has received examines what a great source of insight it is to women of this time. Although in the book Gilman doesn't use words such as 'oppressed' or 'control', it is clear her mental state deteriorates because of the strict conditions her husband has kept her in. This is a personal account of a case where the woman has lost all rights to her freedom, conveying to the audience just how restricted and punished women where in the 19th century.

Lucy Dillamore

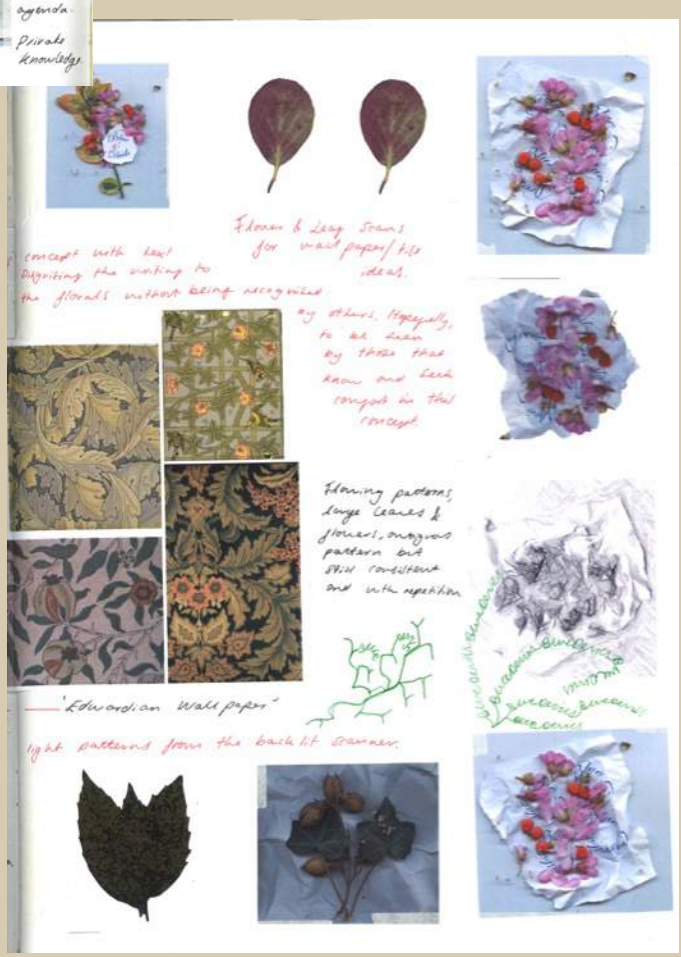
Dillamore explores themes from *The Yellow Wallpaper*, using set design and illustration





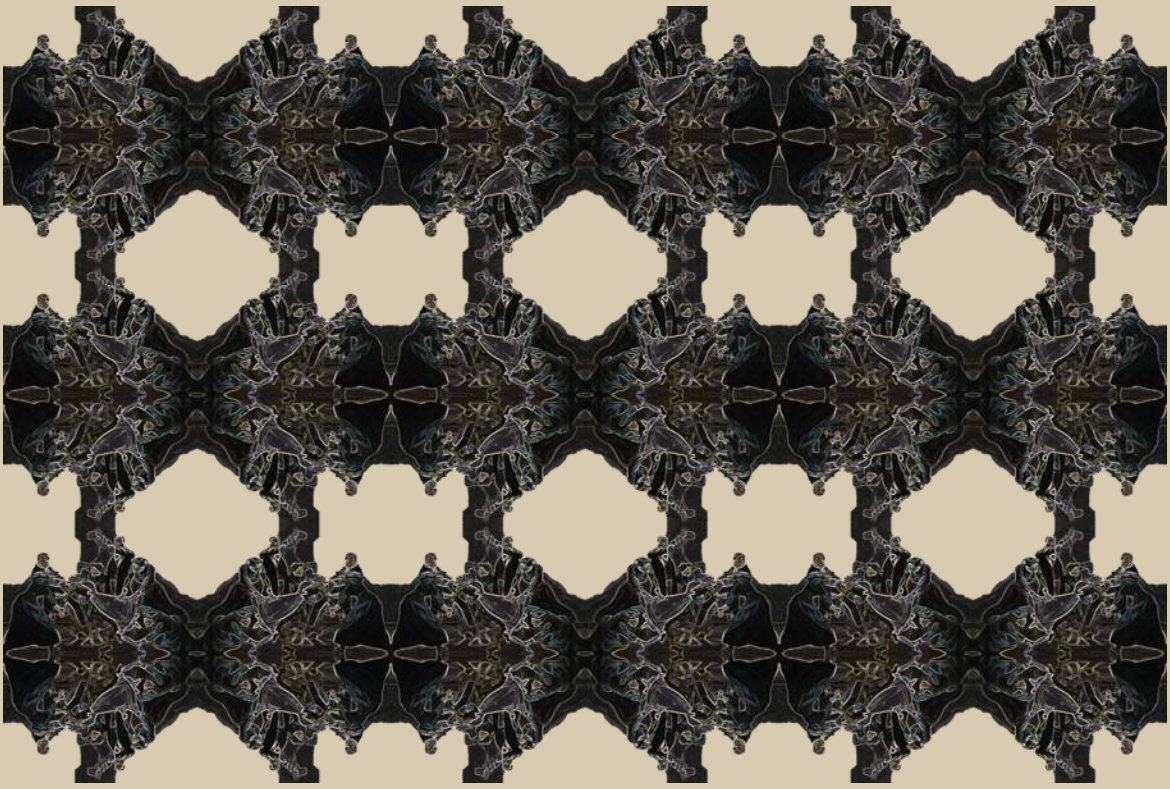






Wallpaper/Tile tests using scanned flower images.

SKETCHBOOK SCAN



Finalising wallpaper designs





My final wallpaper design has come from a force feeding scene, I have adapted and manipulated the image into a pattern that is mostly unrecognisable – the lines and forms of the original image slink into a disguise, yet haunt the walls of the space.

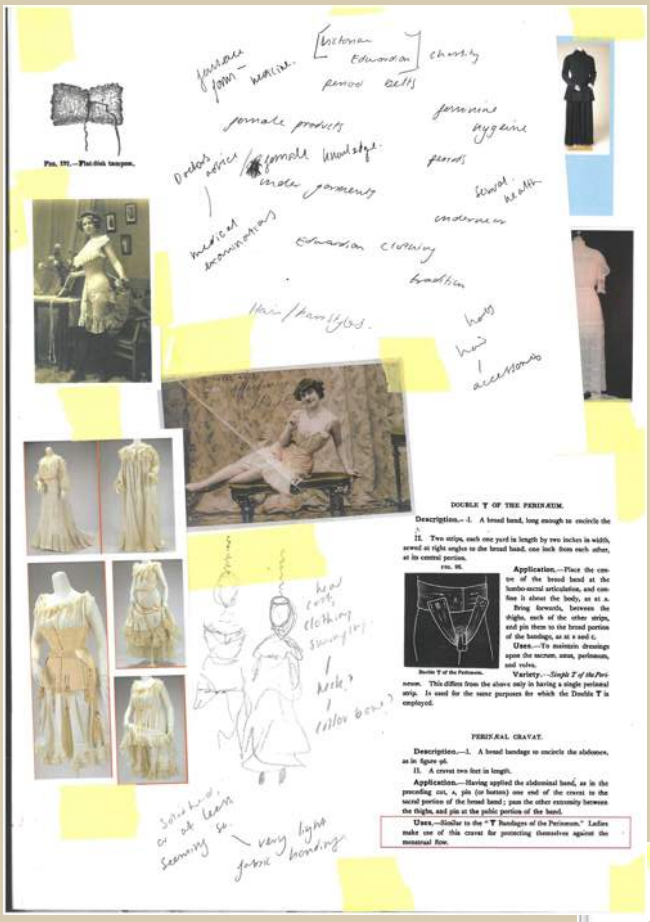
https://www.historylearningsite.co.uk/the-role-of-british-women-in-the-twentieth-century/force-feeding-of-suffragettes/



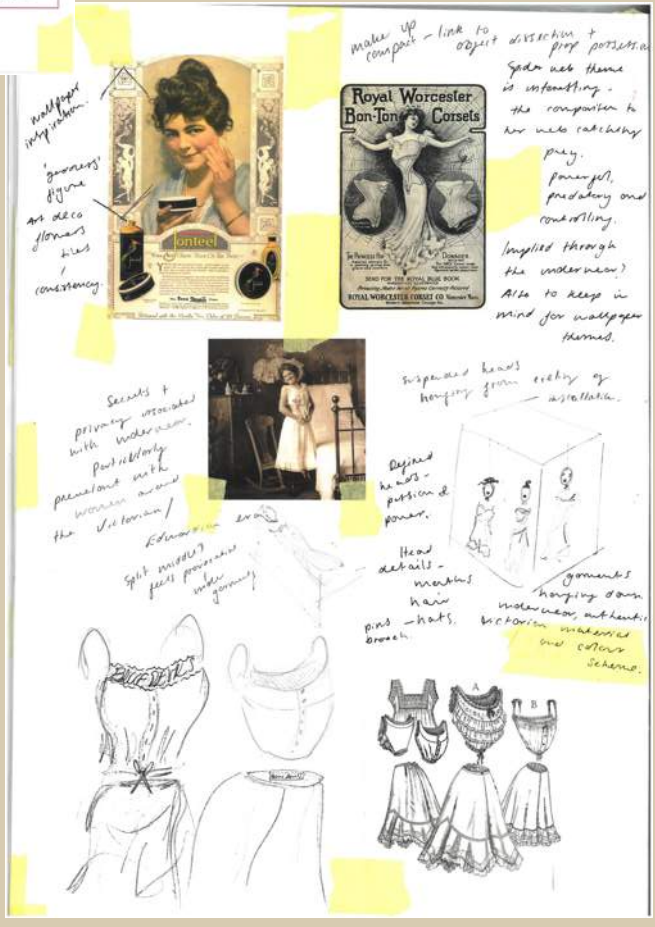
2D OUTCOMES

Final Design

Collaged Google collection of images of based on Edwardian + Victorian lingerie



Further consideration of lingerie as part of the piece – hanging from floating head design from illustration



Secrecy

Corset

Lace

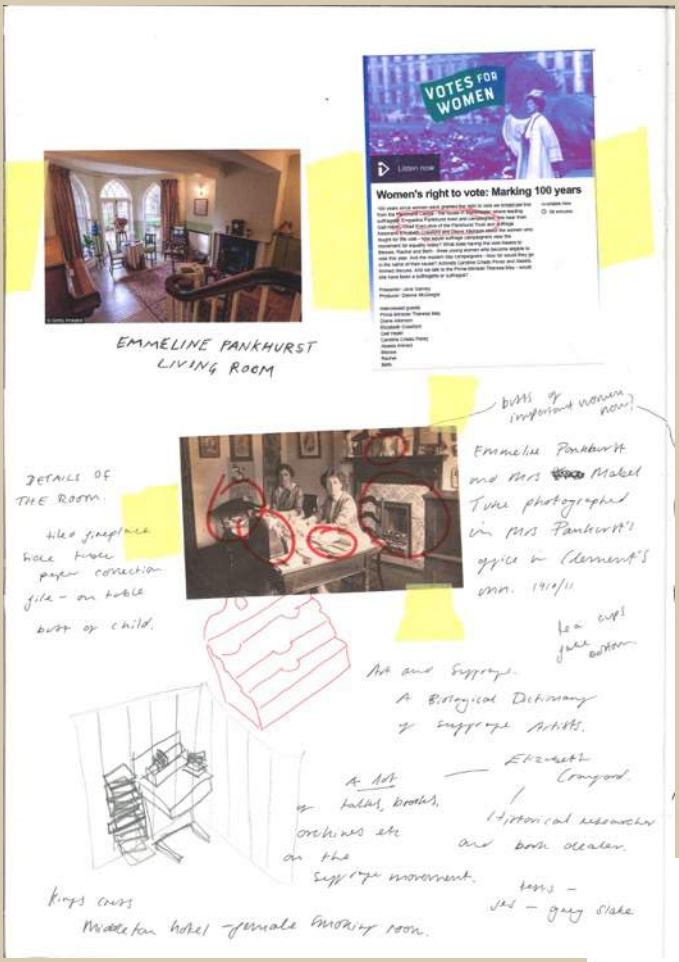
Vulnerable

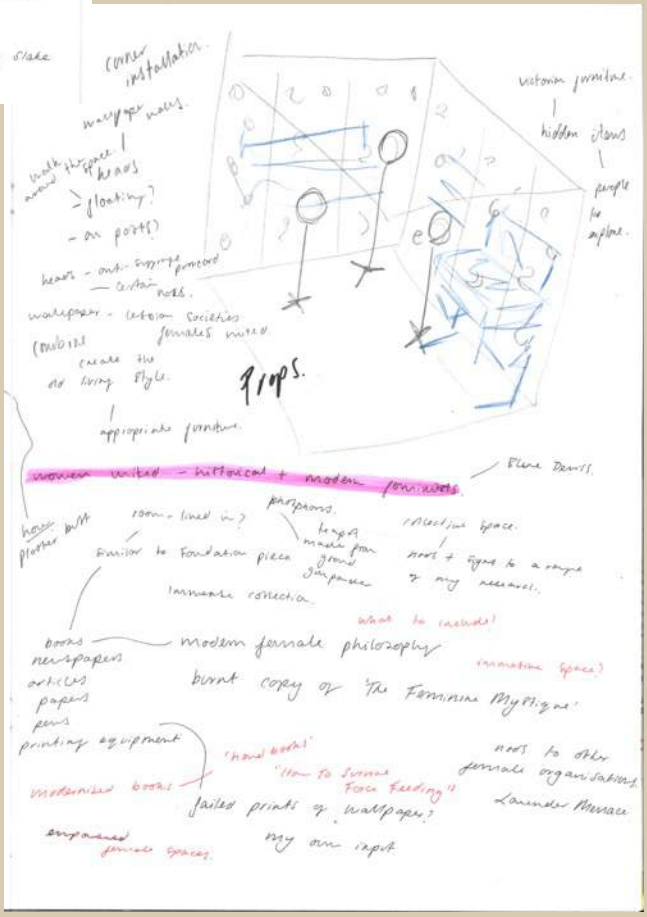
Authentic

Private

Purpose

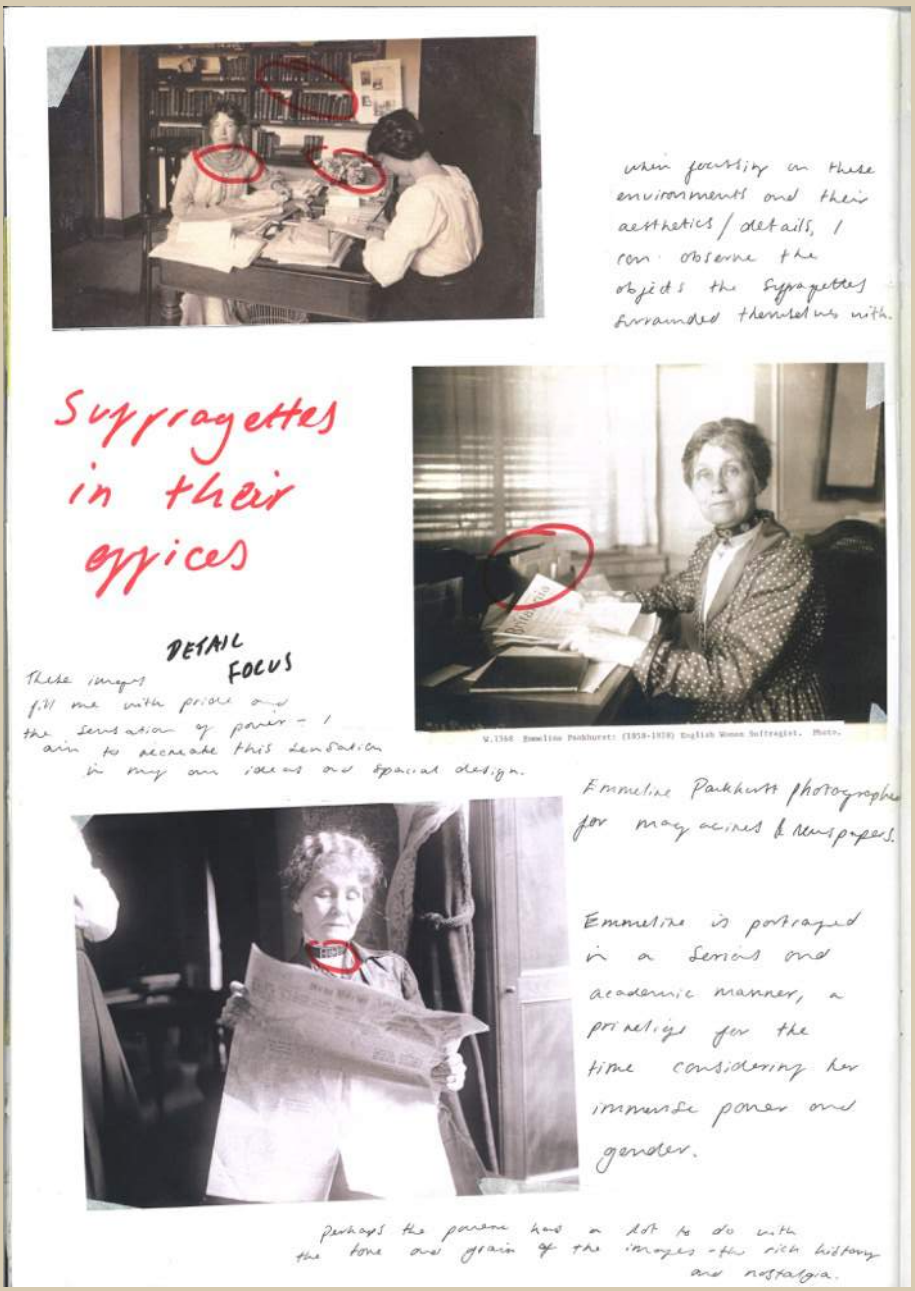
SKETCHBOOK SCAN





SKETCHBOOK SCAN

I have great admiration for these photographs, they show the suffragettes in their own, adapted environment. It was nearly impossible for women to rent their own office space, therefore, the suffragettes converted their own houses into communal spaces for other women to come together and work on the campaign.



SKETCHBOOK SCAN

I have circled details of the photographs that I am considering involving in my installation, small elements of the surroundings that build up the female academic space created by the suffragettes.



Variations in the level of organisation they follow.

Stacks of messy newspapers in comparison to wire baskets in the centre of the tables.

Portraying the team working in their homes and WSPU offices



Printing WSPU magazines – volunteers at the headquarters.



Researching – stacks of newspapers, books etc

Many physical outcomes can come from these images.



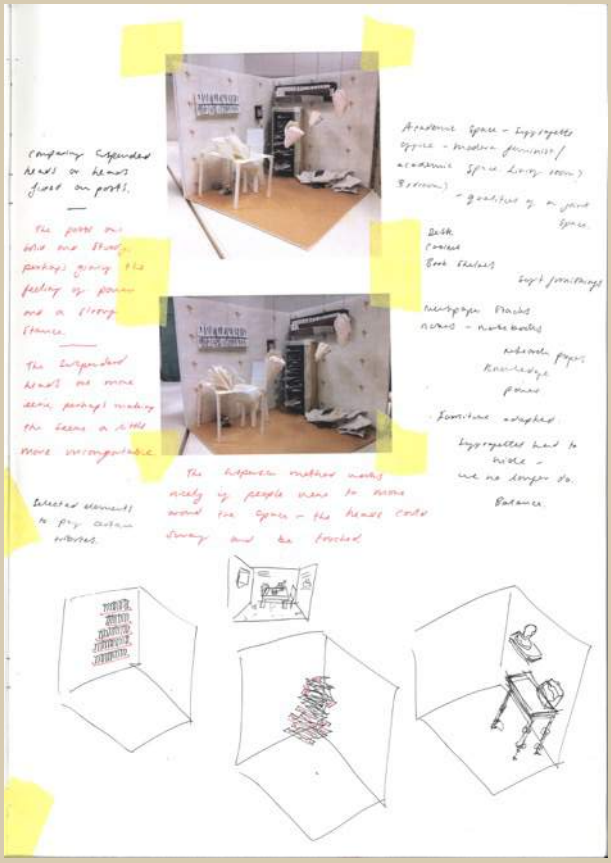
SKETCHBOOK SCAN



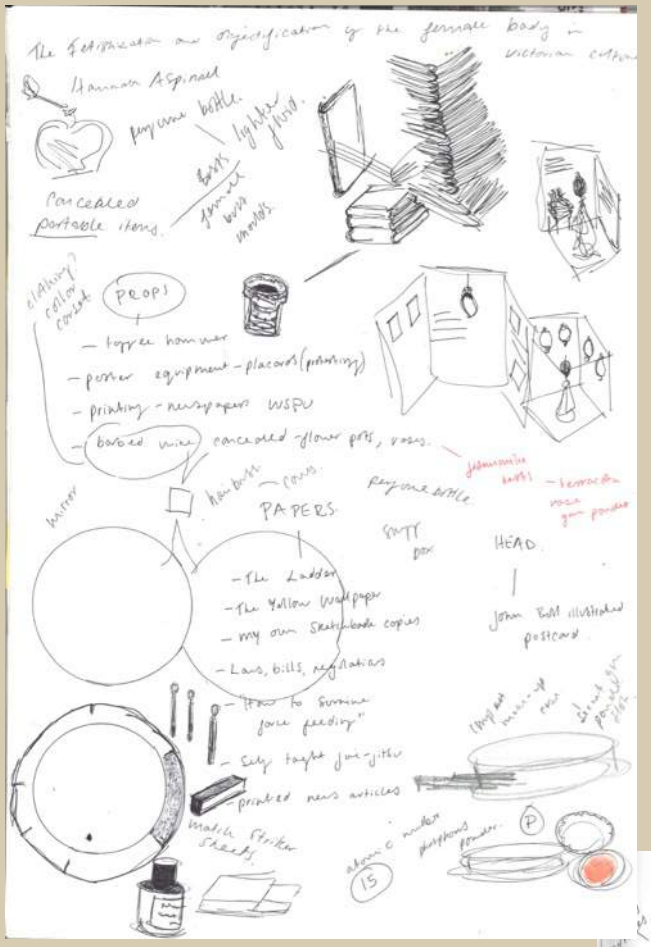


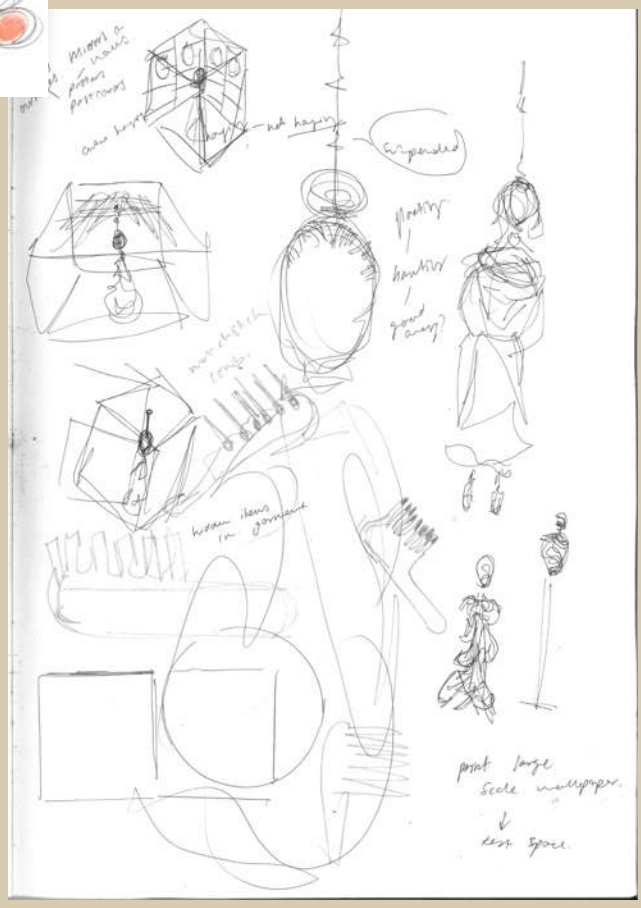
Corner Set Model

Experimenting with installation design – office space of female academic, featuring specific details within the space that relate back to my research



SKETCHBOOK SCAN





Installation / Object designs

Consideration of space, items, composition and content

SKETCHBOOK SCAN

I want my audience to be shocked by my research, to learn about how the suffragettes were treated and what they did to overcome this. I want someone who has no idea about the suffragettes to see my installation and want to learn more, want to discover where my ideas have come from and want to interact with the piece/themes.

Deciding how I portray this within my installation was a huge part of the design and composition. It is imperative I gain the balance of objects and domestic appeal whilst maintaining clarity to my own pieces.

Busy office space

Obviously having been worked in, loaded with furniture, papers, messes and 'lived in' details

Shows the development of the 'owner', creating a narrative for a particular suffragette – more personable towards the audience, recognition of that cluttered office space aesthetic.
This is a recognisable trait, it can appeal to people and they would realise the work that's occurred there and who created it.
The space would blend between being my own reflection of a work space, my own thoughts, notes, designs, maquettes etc. alongside developing the suffragette office aspect.
The female academic space is still fairly rare, and in the Victorian era it was a true anomaly. In order to reflect on how important these spaces are to women I wish to portray a worked in office, suggesting a suffragette has worked in there, lived in there. Often the only spaces these women could access in this manner was transforming their living room into a working office, to avoid raids, abuse and plain rejection from landlords to rent office spaces, which was mostly illegal for women in that time, also.

Domestic space

Details to a domestic area, homely features - with more focus on my work, an installation suitable for a gallery

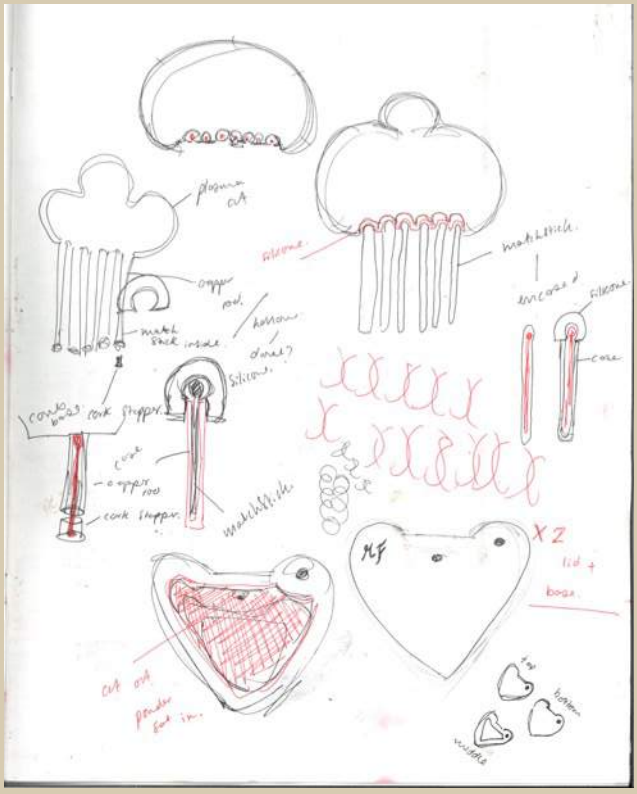
In this space there would be a more obvious focus on my pieces – not cluttered by other objects or furniture

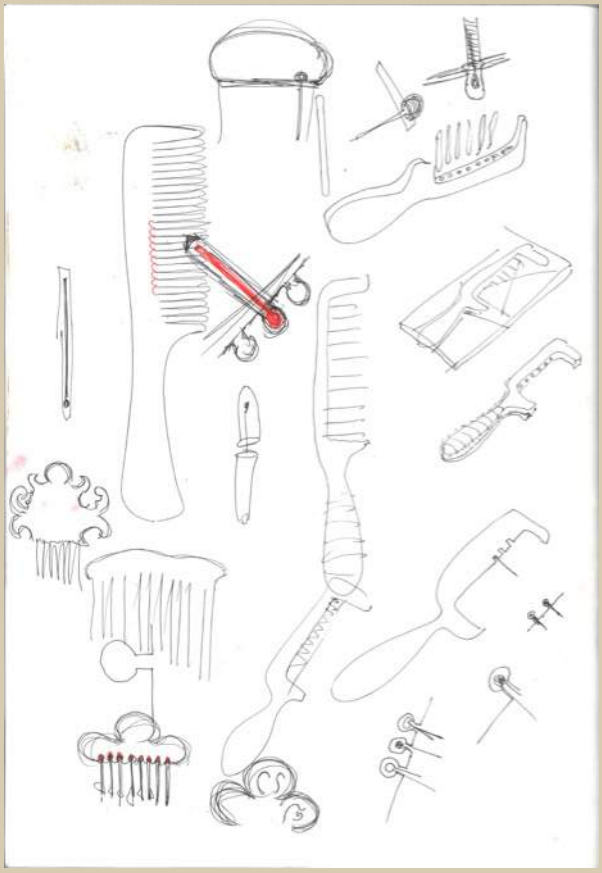
My worry with this method is that it would be too abstract and not appeal to the general public – especially if they were not 'art inclined'. By finding the right balance between art installation and domestic space, I am hoping my space will be recognisable and relatable to all audiences, as well as having focus and structure towards my pieces and their meaning. It is imperative my work is seen and understood, in order to gather information about my project and research.

Although this will be a more complex balance to achieve whilst curating my pieces within a space – I feel it is more relevant to the context, and holds more focus to the research and work, rather than objects getting lost amongst other possessions.

Violence disguised in ‘feminine objects’

I have created pieces that reflect the violence used to and against the suffragettes. By disguising these methods in what can be seen as ‘feminine objects’, they are more likely to be looked over – to be dismissed through vanity or domesticity, therefore, blending the line between violence and femininity. No one expected the suffragettes to be as violent as they became, my objects reflect their ability to conceal their objectives whilst using modern techniques to further hide the true concept of an item.





SKETCHBOOK SCAN

Context Photos

As part of the finalisation to my final pieces, I have had contextual photographs taken of me using my objects as they are intended. These are essential when portraying how secretive possessions are used behind closed doors. There are both digital and analogue images, the analogue is particularly important as it is my preferred choice of shooting, and gives essential authentic tones and grain to the images. The camera is an Olympus OM20, shooting with Kodak Tri-X 400 film. The film is particularly grainy, and when developing the photos by hand in the dark room I will further scratch into and manipulate the images to increase the aesthetic of an aged photograph. Using analogue processes within the context of my work is just as important as using manual processes during, for example face casting and plaster forms.

Within the shoot I ensured all surroundings were realistic to the Victorian period, and encompassed my pieces with other antique-looking items so they blend in and sit in the environment as they would in a suffragette's house.





Hair Pin

Fire starting was a big part of the suffragette's violence battle, as part of this design I have concealed matchsticks in the teeth of the hair pin. In practicality, someone could wear the hair pin all day, remove it, remove the hidden matches – use them, and replace the pin back in their hair without raising suspicion towards the object.

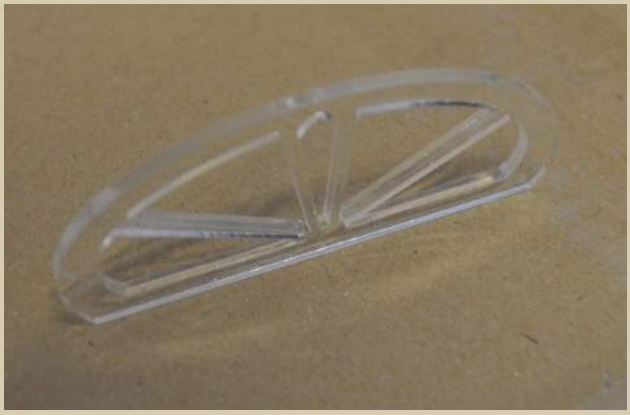






Inspiration taken from Victorian hair pins/combs – design and function

Process







- Laser cut acrylic – comb silhouette
- Sand cast copper to create head of the pin
- File down centre of the ends of copper tube
- Solder copper tube teeth onto comb base
- File ends of rod into slight points – imitating hair pin teeth
- Silver plate entire piece and sand away imperfections
- Conceal matchstick heads with spray paint












BLOCK
GREEN LIGHT

Powder Compact

Suffragettes were responsible for damages to post boxes through tipping red phosphorus into them and causing an explosion, disrupting a major element of the countries communication system.

In reference to this I have created a make-up compact made from jesmonite that conceals red phosphorus posing as blush.

When the powder is scraped away from the inside of the compact, match strike paper is revealed. The paper is cut into the silhouette of a flower, which is mirrored on the back of the piece. This is to enable further subtlety around the object, using strike paper to aid the lighting of matches taken from the hair pin. This detail enables the make-up compact to remain inconspicuous, even once used for its real purpose.

Laser cut acrylic compact – creating the master for silicone mould











MF detail on the lid of the compact – referencing personalisation of objects, MF stands for Millicent Garrett Fawcett. One of the key suffragette figures who, amongst many other courageous acts, taught the suffragettes jiu-jitsu in order to defend themselves against the police. Fawcett would have one woman dress as a policeman, and teach the other woman/class how to fight back the extreme violence used against them by the establishment.



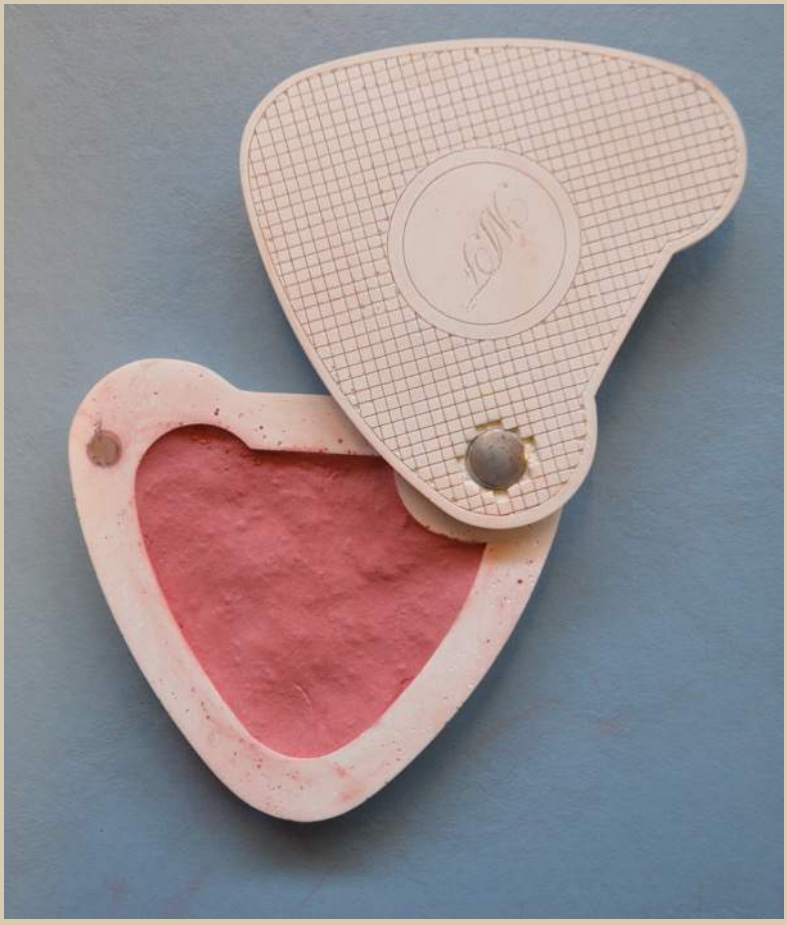
http://www.historyoffighting.com/edith-garrud.php



The compact is connected with a book binding screw, and snaps closed with a magnet embedded on the left.

In regards to contextual photos, I am scraping the contents of the compact (red phosphorus) into a letter which I am preparing to post. I can then strike the matches from the comb against the back of the compact and toss that into the post box also – causing an explosion





























Household Pots

As part of a self defence mechanism against police raids, the suffragettes would stuff plant pots with damaging objects, knives, barbed wire, broken crockery etc.

In reference to this, I have created pot forms out of plaster that conceal barbed wire in the walls of the form. Therefore, if the item were to be checked – it would look normal, however when thrown and smashed, the pots breakage reveals the barbed wire, causing much more damage to the victim.

I have made varied forms to be placed around the house; kitchen, bedrooms, and plant pots for outside. The simplicity of the design allows multiple contexts for the pots to be used in, making it one of the most realistic pieces for a suffragette to make herself in the 19th century.







Process

- Plaster bandage around form
- Wrap ‘home made’ barbed wire around pot
- Cover with thick plaster – mid curing
- Sand back plaster – concealing lumps or signs of wire













Digital



Analogue



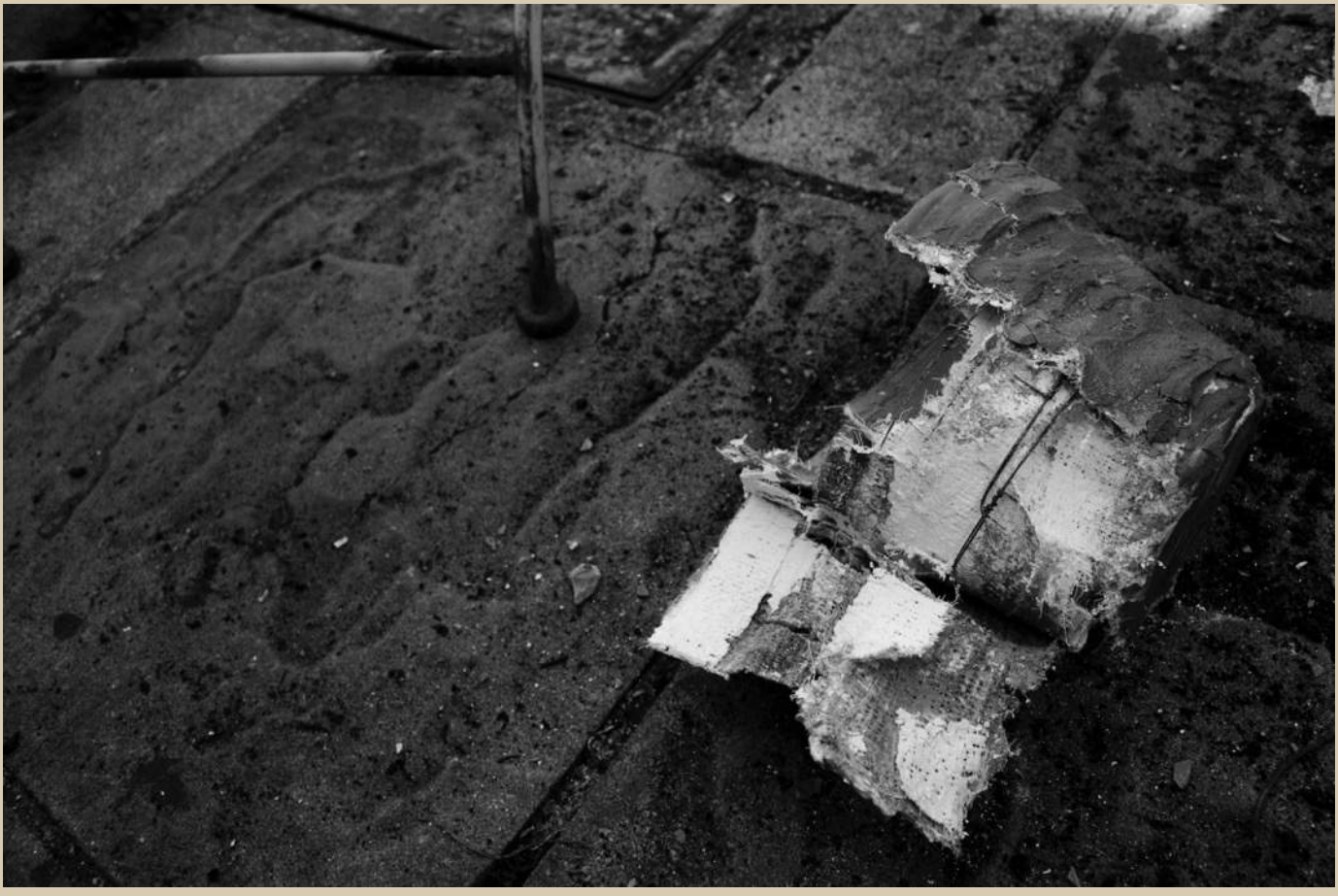












Perfume Bottle

Using Victorian perfume designs as inspiration, I have made a resin bottle with a vintage pump. Inside the tubing of the lid contains perfume – so the spray and smell will be harmless and scented, whilst the actual contents of the bottle is lighter fluid. Even after the liquid is poured to increase a fire, the bottle will still smell of perfume.

Making wise, the resin bottle mould was very challenging, taking several attempts at a hollow translucent bottle. Using a silicone block mould and clear casting resin – rotating the mould for 45 minutes to and hour to move the resin around the shape creating a hollow bottle. Whilst this created inconsistent results, I experimented with other resin types; lay-up, gel coat and casting, as well a a combination of gel coat and casting.

Eventually the best solution to creating a full bottle form was to fill the mould completely with lay-up and drill into the shape.





Casting issues













Final Piece









Digital



Analogue





It is not the oppression and hatred these women faced that has spurred this project on; it is the strength and resilience presented time and time again through researching their rich history. Despite the goal of the suffragettes being the right to vote, I have found it more rewarding to study their political path as a whole. What these women achieved in such a thoroughly prejudice and ignorant period is outstanding, and I hope to continue to educate myself through exploring these themes throughout my life and career.