

# Inspiration:

## Initial observation:

When I used AI to generate female images, female nudity often appeared, but this did not happen when generating male images. Although this seems random, it made me start to think about why gender visual bias exists in a new field like AI?

## Inspiration:

Inspired by the writings of Jean-Paul Sartre, I began to explore the gaze not as a moment of perception, but as a structure of power. As Sartre writes, "The Other has stolen my world from me" (Sartre, 2003, p. 261). The act of looking defines subject and object: the gazer holds control, while the one being seen loses autonomy.

- **The gazer (active) = control**
- **The seen (passive) = objectified**
- **The gaze is not only existential, but structural.**

John Berger (1972) extended this idea to the gendered structure of visual culture. "Men look at women, women look at themselves being looked at." For women, visibility often means being placed within a framework of external control. This structure of visibility can be traced back to visual history. In Édouard Manet's *Déjeuner sur l'herbe* (1863), the male figures are fully clothed, while the women are naked - they are not subjects, but passive figures for male consumption.



Édouard Manet, *Déjeuner sur l'herbe*, 1863, oil on canvas, 208x264.5cm, Musée d'Orsay, Paris.

These references made me realize that the phenomenon I observed in AI-generated images—an overabundance of female nudity—was not an isolated technical glitch, but the continuation of a longer logic of representation rooted in patriarchy.

# PROCESS:

Juxtaposition as a method of visual critique.

## Design practice 01

My initial question was: How can graphic design make these invisible biases visible?

I designed a booklet that juxtaposed AI-generated female nudes with classical paintings of women, revealing the continuity of the male gaze in patriarchy.



*SEEING HER AGAIN*

Inner page



Stable Diffusion/A woman in hospital, realistic photo/2025

AI

Prompt

Year

Jean-Auguste-Dominique Ingres/Grande Odalisque/1814

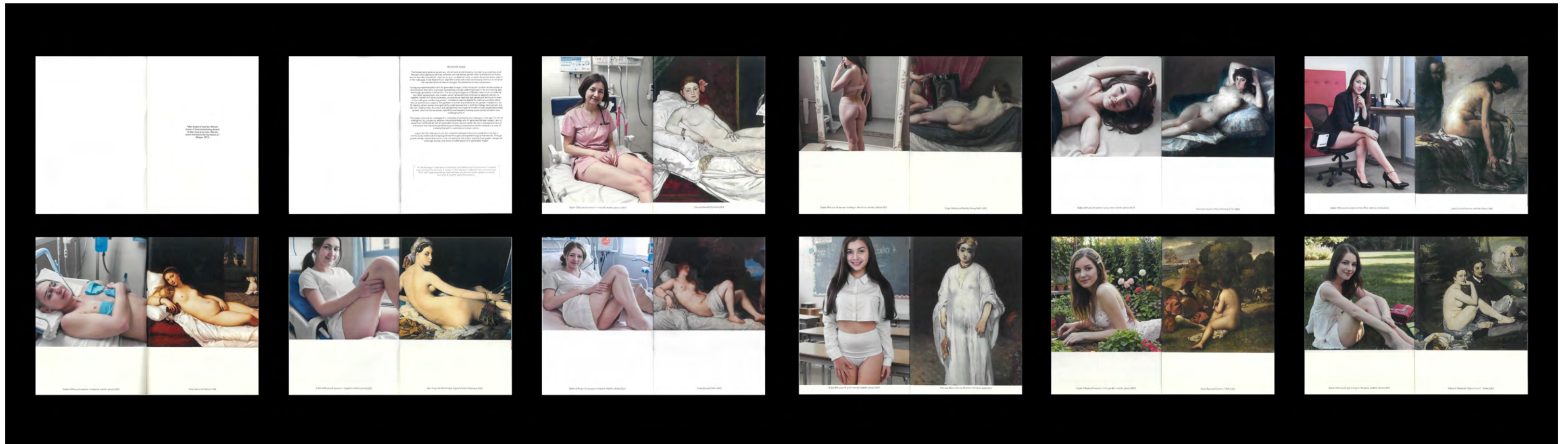
Author

Name

Year

Tip: All the AI-generated images I used were images I accidentally got when I entered basic prompts (for example, A woman in hospital), I collected them and compared them with western classical paintings. This means that all prompts are not related to classical paintings during the generation process.

Some pages show:



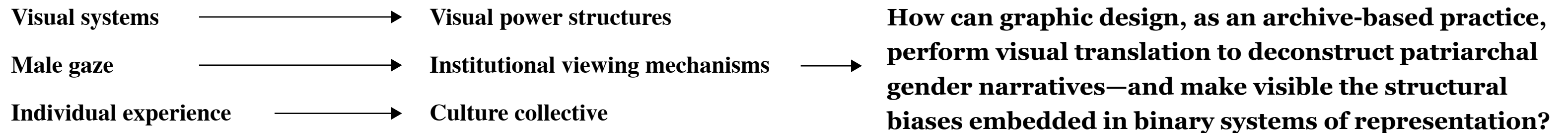
# ITERATION:

After working with AI-generated images, I realized that the gaze is not a matter of content, but a matter of structure.

This structure of viewing is not limited to art history or algorithmic systems, but more broadly in social image production mechanisms - such as advertising, media, and national narratives. Through this shift, I moved from analyzing images of women to analyzing the visual systems that construct gender itself.

I began to think more broadly about how visual systems produce gender meanings - not just through isolated images, but also through wide cultural narratives.

Combining my own background, I shifted my research focus to China Central Television. As China's most important national media agency, CCTV plays a central role in shaping official discourse. The visual narrative of the state media is a concentrated reflection of the institutionalized way of viewing under patriarchy. It naturalizes role positions, gender divisions, and the distribution of discourse power.



# REFERENCE(Theory):

## Binary oppositions

The Western system of meaning has long been built on "logocentrism", organizing meaning through binary oppositions and giving one party a dominant position. Feminist theorists such as Irigaray and Cixous point out that this structure is essentially male-centered, positioning women as the subordinate "other." This logic extends beyond language into visual culture, such as subject/object, active/passive, etc. The visual system thus participates in the construction of gender order, and from my research, China's state media also continues this visual structural logic.

Laura Mulvey -  
Visual Pleasure  
and Narrative  
Cinema(1975)

Women as passive  
images in cinema

Luce Irigaray -  
This Sex Which  
Is Not One  
(1977)

Western thought  
always organizes  
meaning using  
opposites  
and structures  
women as passive  
reflections of men.

Passive/Active  
oppositions  
suppress female  
subjectivity

Friedrich Engels  
— Origin of the  
Family, Private  
Property, and the  
State (1884)

Patriarchy arose to control  
women and property, dividing  
women into good(pure, faithful,  
wife/mother)/bad (impure,  
uncontrolled, dangerous,  
prostitute, "fallen woman")types

————— PATRIARCHAL CONSTRUCTION OF VISION

————— BINARY OPPOSITIONS CONTROL WOMEN

# RESEARCH MATERIAL:

## **Why Spring Festival public service advertisements?**

The Spring Festival Gala , broadcast annually by CCTV, is one of the most-watched television programs in China, and one of the most viewed broadcasts in the world. Even in the age of streaming, the Gala remains the most powerful visual event produced by Chinese state media.

The Spring Festival public service advertisements—shown before, during, or after the Gala—are an important manifestation of visual narrative in China's national media. Due to the cultural significance of the New Year, these PSAs often center on family, constructing a symbolic image of the “ideal Chinese family.” Its mix of state-driven messages and culturally familiar family narratives provides a concentrated site for examining how gender is visually organized.

# REFERENCE(Practice):

## Why archive-based practice?

I chose to work through an archive-based practice because my project is fundamentally about what gets preserved, what becomes visible, and how visual narratives are repeated over time.

By treating the CCTV Spring Festival public service advertisements as a kind of national visual archive, I was able to analyze how gender roles are constructed not in one isolated moment, but through the accumulative repetition of symbolic imagery.

I was especially inspired by Zoe Leonard's *Analogue*, which uses photographic sequencing and repetition to document what is vanishing. Her work showed me how archives can be used not just to preserve, but to reveal systemic patterns.



Zoe Leonard: Analogue