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The idea draws on:

Roland Barthes,
Mythologies—

"... an image that, once
decontextualised, has its meaning
hollowed out and thereby becomes
more readily occupied and
re-coded by others' concepts."¹

Laura Mulvey,
Visual Pleasure And Narrative Cinema—

"Woman then stands in patriarchal
culture as signifier for the male
Other, bound by a symbolic order
in which man can live out his
phantasies and obsessions through
linguistic command by imposing
them on the silent image of woman
still tied to her place as bearer of
meaning, not maker of meaning."²

—projectable:

an image that, once decontextualised,
has its meaning hollowed out and
thereby becomes more readily occupied
and re-coded by others' concepts. *

1. Barthes, R.(1973) *Mythologies*. Translated from the French by A.Lavers. Hill & Wang Pub.

2. Mulvey, L. (2006) *Visual pleasure and narrative cinema*. *Media and cultural studies: Keywords*, 342-352.



1772
Jan van Huysum Dutch, *Vase Flowers*,
Oil Painting





Karl Lagerfeld

173 New Bond Street
LONDON W1

201 Sloane Street
LONDON SW1



P. Beron pins.

Tulipa Clusiana.

Marchand coup.

Karl Lagerfeld

173 New Bond Street
LONDON W1

201 Sloane Street
LONDON SW1

*

The idea draws on:

Chizuko Ueno,
Patriarchy and Capitalism—

“Even the ideology of “love marriage” is unfree; it cannot escape the trap of patriarchy. Romantic love may release a daughter from the father’s authority, only to place her under the husband’s authority. The frenzy of love is the centrifugal force that breaks away from the gravity of “paternal rule,” and at the same time a willing self-abandonment that propels one under “marital rule.” No form of rule can be realised unless it governs the hearts and minds of the ruled. The ideology of “love marriage” functions as an ideological machine: a modern form through which, in the historical transition from the premodern extended family to the modern nuclear family, women come to “choose” patriarchy for themselves.”¹

—conditioned:

an image that is trained to internalise domestic roles—kept inside the home as property, wife, and mother. *

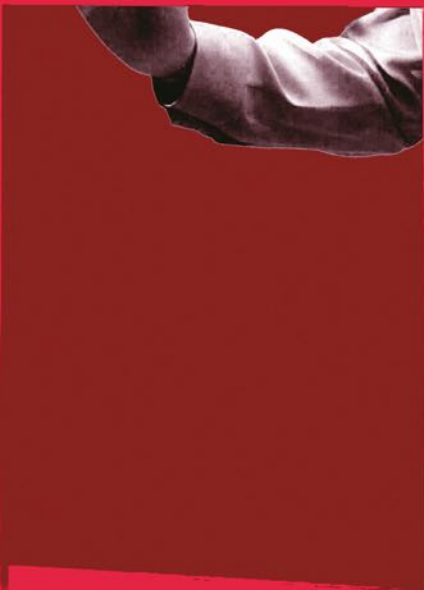
1. Ueno, C.(2020) *Patriarchy and Capitalism*. Translated from the Japanese by Y. Zou, and M. Xue. Zhejiang University Press. pp. 53



1618
Ambrosius Bosschaert the Elder
Flower Piece

1618

PRADA.COM



*

The idea draws on:

Annette Stott, *Floral Femininity: A Pictorial Definition*—

"Nineteenth-century literature, from Thorstein Veblen's *Theory of the Leisure Class* (1899) to ladies' magazines and advice manuals, clearly reveals that the feminine woman was expected to assume such a passive, ornamental social role."¹

Mary Wollstonecraft, *A Vindication Of The Rights Of Woman-Introduction*—

"Women are told from their infancy, and taught by the example of their mothers, that a little knowledge of human weakness, justly termed cunning, softness of temper, OUTWARD obedience, and a scrupulous attention to a puerile kind of propriety, will obtain for them the protection of man; and should they be beautiful, every thing else is needless, for at least twenty years of their lives."²

—dependent:

an image that expects and aestheticises reliance. *

1. Stott, A. (1992) 'Floral Femininity: A Pictorial Definition', *American Art*, 6(2), pp. 61-77.

2. Wollstonecraft, M. (2016) 'Vindication of the Rights of Woman', *Democracy: a reader*, pp. 297-306. Columbia University Press.



1964
postcard



2010
Clothing Advertisement,
British Vogue

*

The idea draws on:

Alok Kumar Jha, Amrita Raj
and Rachana Gangwar,
*A semiotic analysis of portraying gender
in magazine advertisements—*

“Women are urged to pursue
beauty and sex appeal, and part of
the sex appeal is submission.”¹

–postural:

an image that aestheticises obedience
as a kind of beauty. *

1. Jha, A. K., Raj, A., and Gangwar, R. (2017) 'A semiotic analysis of portraying gender in magazine advertisements'. *Journal of Humanities and Social Science*, 22(5), pp. 1-8.



1703-20
Jan van Huysum, Hollyhocks and Other
Flowers in a Vase, Oil Painting





2001
JIL SANDER's Advertisement,
British Vogue

*

The idea draws on:

Sam George,
Botany, sexuality and women's writing,
1760-1830—

"According to Burke's aesthetic theory, delicacy is as much a prerequisite for beauty in women as it is in 'the vegetable creation': It is not the oak, the ash, or the elm, or any of the robust trees of the forest, which we consider as beautiful ... It is the delicate myrtle, ... it is the jessamine, it is the vine, which we look on as vegetable beauties."¹

Naomi Wolf,
The Beauty Myth: How Images of Beauty Are Used Against Women—

"It is no accident that so many potentially powerful women feel this way. We are in the midst of a violent backlash against feminism that uses images of female beauty as a political weapon against women's advancement: the beauty...

>Turn to Page 188

—delicate:

an image that converts usefulness into ornament, and autonomy into fineness.*

1. George, S. (2007) *Botany, sexuality and women's writing 1760–1830: From modest shoot to forward plant*. Manchester University Press. Pavord, A. (1999) *The Tulip*. Bloomsbury Publishing Plc.
2. Wolf, N. (1991) *The Beauty Myth: How Images of Beauty Are Used Against Women*. William Morrow and Company, INC.

myth. It is the modern version of a social reflex that has been in force since the Industrial Revolution. As women released themselves from the feminine mystique of domesticity, the beauty myth took over its lost ground, expanding as it waned to carry on its work of social control.

...

The beauty myth tells a story: The quality called "beauty" objectively and universally exists. Women must want to embody it and men must want to possess women who embody it. This embodiment is an imperative for women and not for men, which situation is necessary and natural because it is biological, sexual, and evolutionary: Strong men battle for beautiful women, and beautiful women are more reproductively successful. Women's beauty must correlate to their fertility, and since this system is based on sexual selection, it is inevitable and changeless.

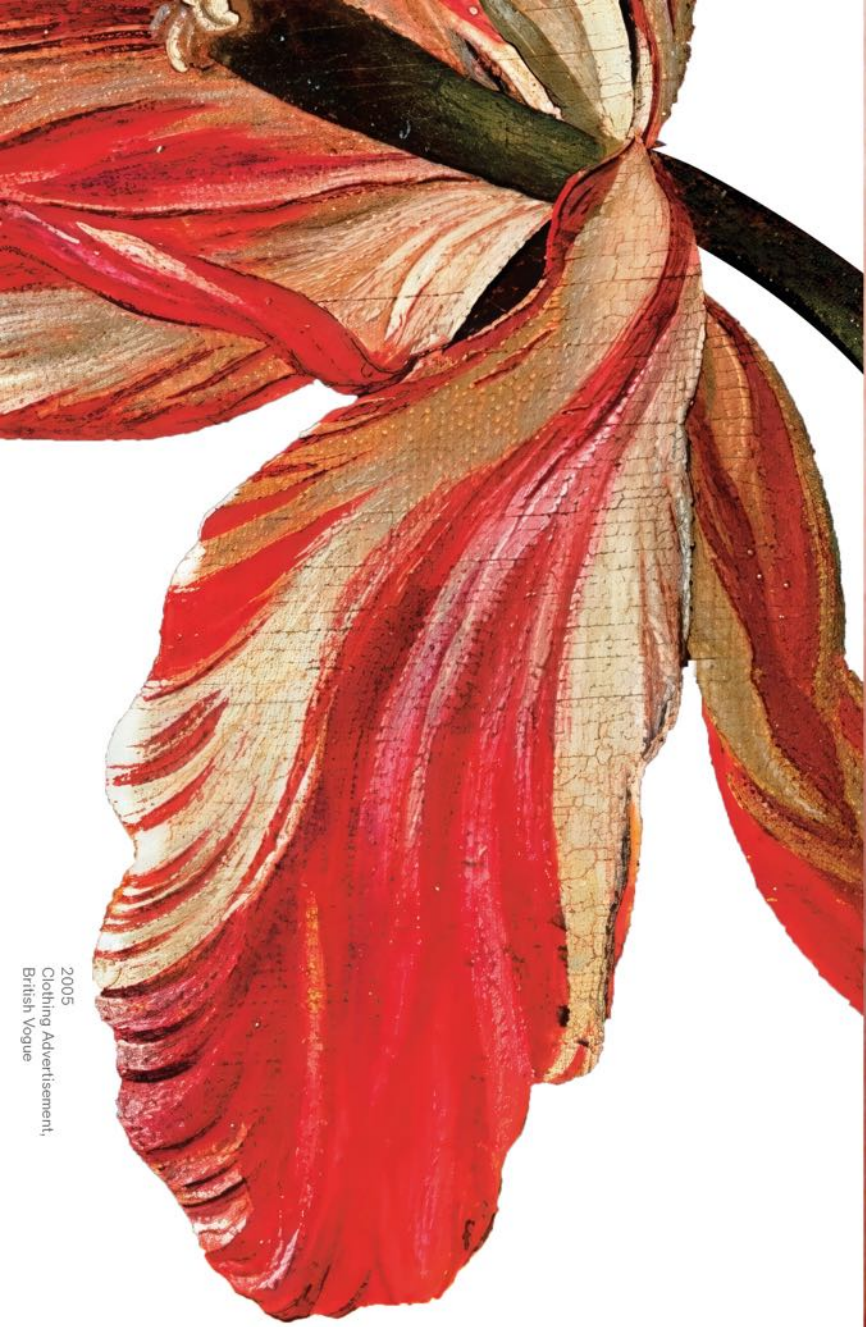
None of this is true. "Beauty" is a currency system like the gold standard. Like any economy, it is determined by politics, and in the modern age in the West it is the last, best belief system that keeps male dominance intact.

In assigning value to women in a vertical hierarchy according to a culturally imposed physical standard, it is an expression of power relations in which women must unnaturally compete for resources that men have appropriated for themselves." ²



2023
Clothing Advertisement,
British Vogue





2005
Clothing Advertisement,
British Vogue





2023
GRAFF's Advertisement,
British Vogue

*

The idea draws on:

Annette Stott, *Floral Femininity: A Pictorial Definition*—

“Manners, Culture and Dress of the Best American Society advised young men to maintain a proper reserve, but added: ‘For women this precept is still more important. They are like moss-roses, and are most beautiful in spirit and in intellect, when they are but half-unfolded.’

...

In the context of the floral-female painting, the hortus conclusus referred not only to virginity but also to intellectual innocence. Advice books and etiquette manuals repeatedly admonished gentlemen to refrain from discussing such “male” subjects as politics, sports, and business around women. At the same time, they warned women not to reveal too much knowledge of these subjects in the company of men. Similarly, swearing and sexual innuendo were considered the prerogative of men.”¹

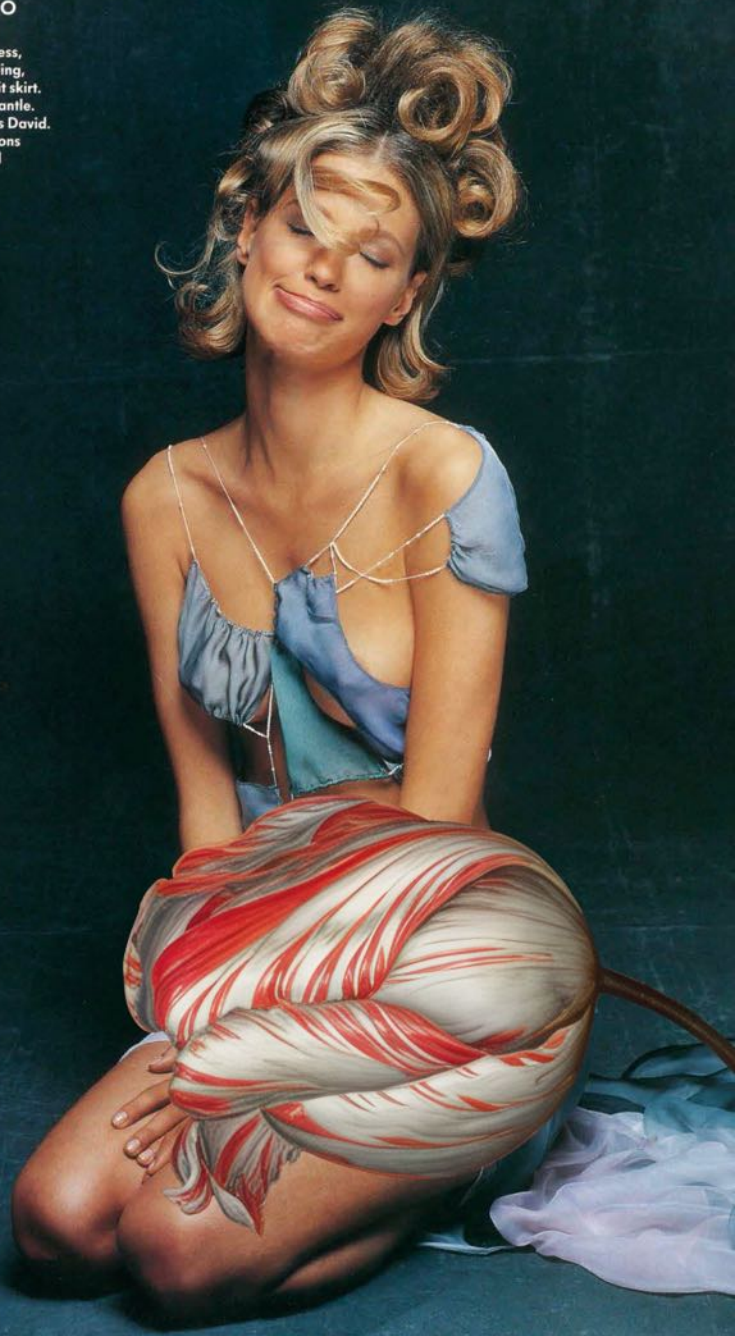
—half-open:

an image that stays between reveal and conceal, keeping desire awake while withholding disclosure. *

1. Stott, A. (1992) 'Floral Femininity: A Pictorial Definition', *American Art*, 6(2), pp. 61-77.

JOHN GALLIANO

Slashed silk chiffon dress,
adorned with ivory beading,
transformed into a side-slit skirt.
Fashion editor: Liz Fremantle.
Valentin at Jean Louis David.
Make-up: Lloyd Simmons
at Jean Louis David





This book is dedicated to
women's courage.