

The Case for Misandry

Maeve Drumm Huthwaite

The Case For Misandry looks at the ways that women are **hypersexualised and objectified**, and how this intersects with gender-based violence.

This work builds on my previous project in this area that thought about **fashion in this context** and the everyday experiences of objectification and sexual violence. The project centered around the experience of being **stared or leered at in public** and how this in itself is a **subtle act of violence**.

“Staring at someone in a threatening way on public transport... could potentially result in a prosecution for either harassment or stalking.”

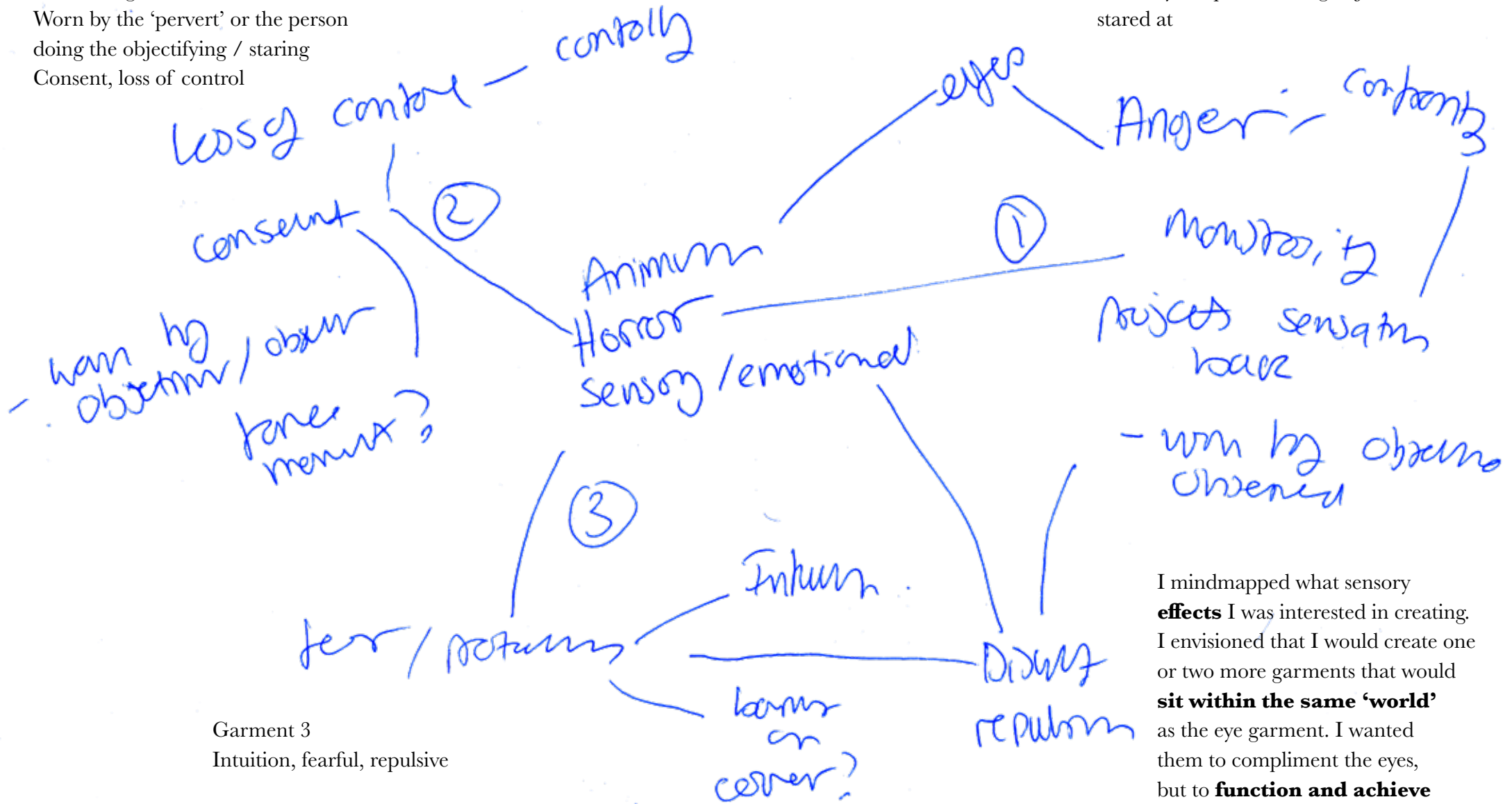
Ilyas, 2024

I am building on these concepts to further develop the project into a more holistic body of work. My eye garment created an **emotional and visceral experience** through the **unsettling tech** I embedded into the garment. The aim was to replicate and deflect the sensation of being stared at. I wanted to build on these uncanny sensations and create garments that **expose or replicate the sensations** associated with a sexualising gaze.



Garment 2
Controlling
Worn by the 'pervert' or the person
doing the objectifying / staring
Consent, loss of control

Garment 1
Angry, Monstrous
Worn by the person being objectified/
stared at



Garment 3
Intuition, fearful, repulsive

I mindmapped what sensory **effects** I was interested in creating. I envisioned that I would create one or two more garments that would **sit within the same 'world'** as the eye garment. I wanted them to compliment the eyes, but to **function and achieve something very different.**

“Creepiness is an elusive concept that taps into our primal fears and assumptions about the way things should be”

Keenan (2014)

Pearl (2022)



Jennifer's Body (2009)



Caravaggio (1597)



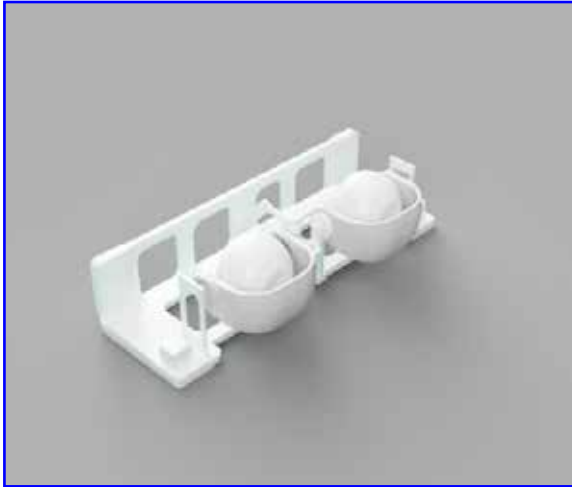
Marquete (1903)



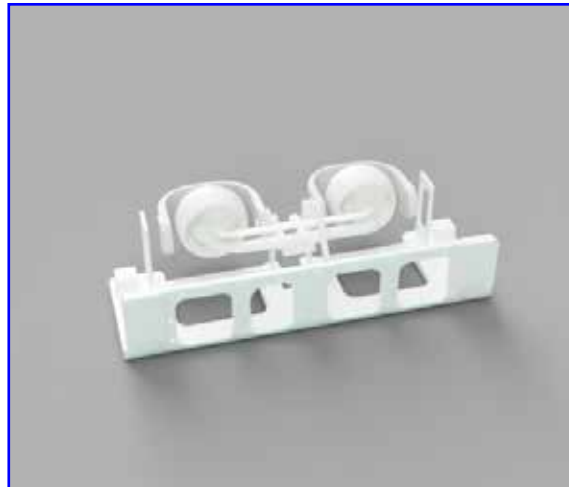
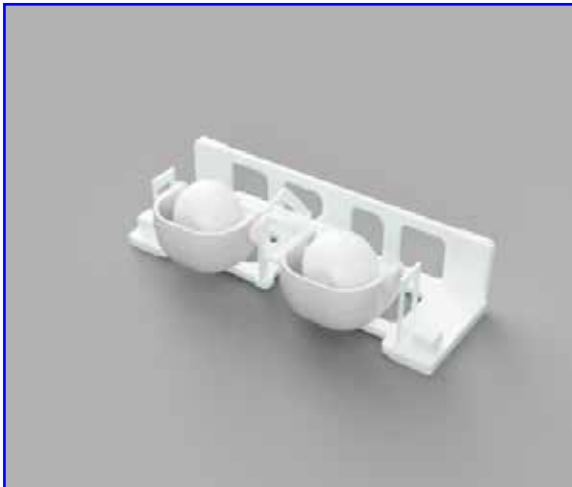
The Descent (2005)



Fleishman Is in Trouble (2022)



I **redesigned the mechanics** to be on **one main frame**. This allowed me to make the frame much **narrower** and **reduced the motors** down by two. I kept the eyes the same size but **narrowed down the lids**. I also increased the lid size vertically so that they would create more of a **structure** in the garment.



Maeve (2025)

- Dart to attach to hi
- Match on upper
- Take 1cm out **cb**
- Buy hook tape for back?? Or zip or poppers or eyelet tape

- Fill in side seam (probs better) can always trim later
- Add do
- Add 0.5
- Extend
- Add ap



I redesigned the outer-shell of the garment and incorporated a metal frame for structure. I felt that a **corset** would work well as I would be able to get the shape I needed while also keeping the **sexual connotations** of the garment. I made alterations to the pattern and toiled the garment a few times to refine the fit. I decided as well to incorporate a **bra underwire** for the lower eye opening. This would help give structure as well as continue to play on the phrase of “my eyes are up here”, which was a key influence when I designed the initial garment.



“Dirty technology is an aesthetic which combines the sterile, pristine and inorganic efficiency of technology with the visceral, leaking decaying disorganisation of animal life.”

Campbell and Saren (2010)

Unknown



Kepinski (2018)



Unknown



Unknown



Gary J. Tunnicliffe (2014)



Utsu (2009)



Ai-ngelina Mi Lajki (2024)



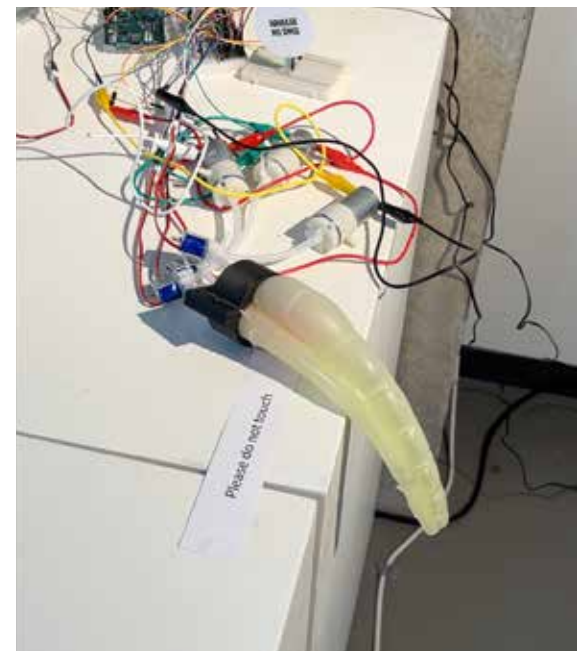
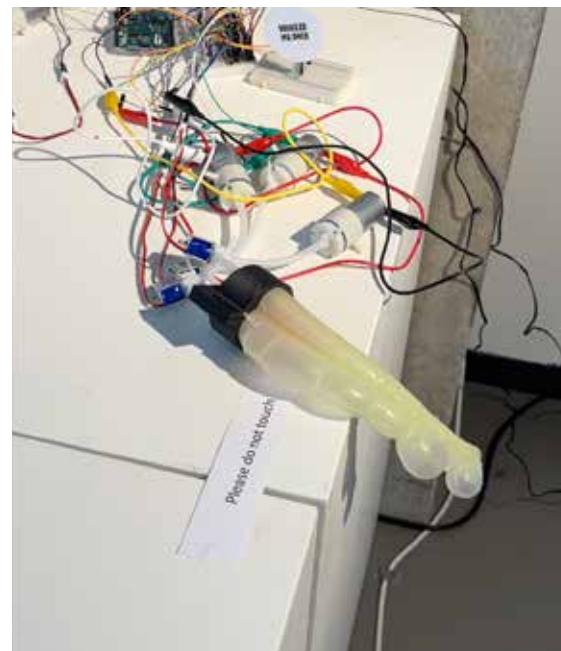
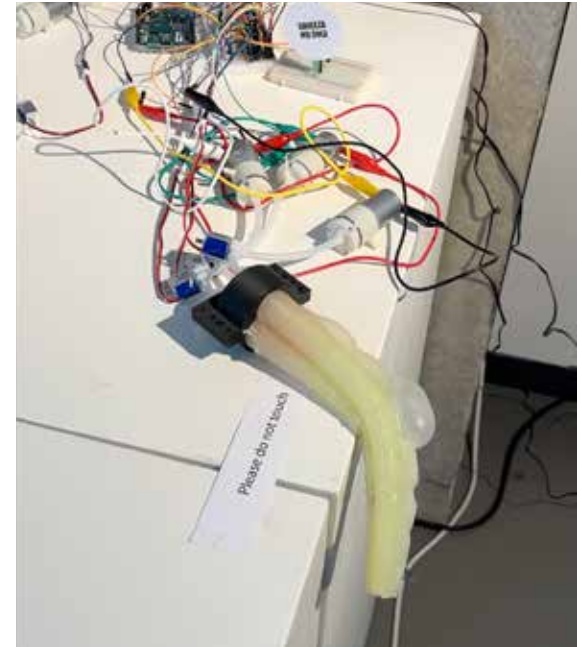
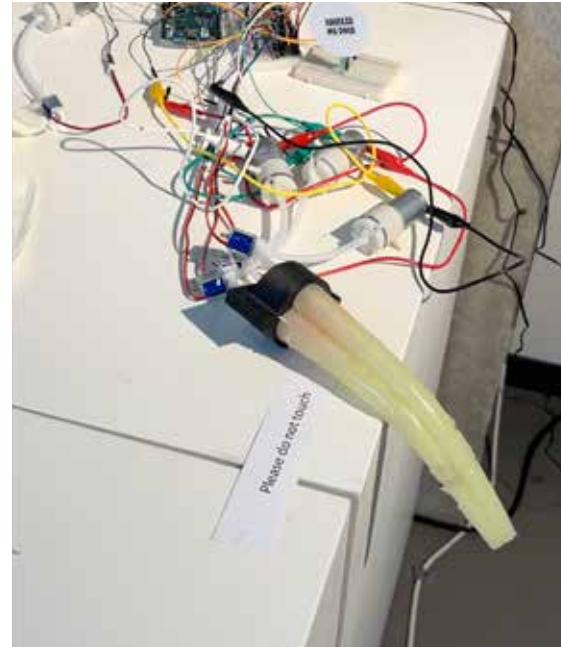
Lorenzo Nanni (2013)

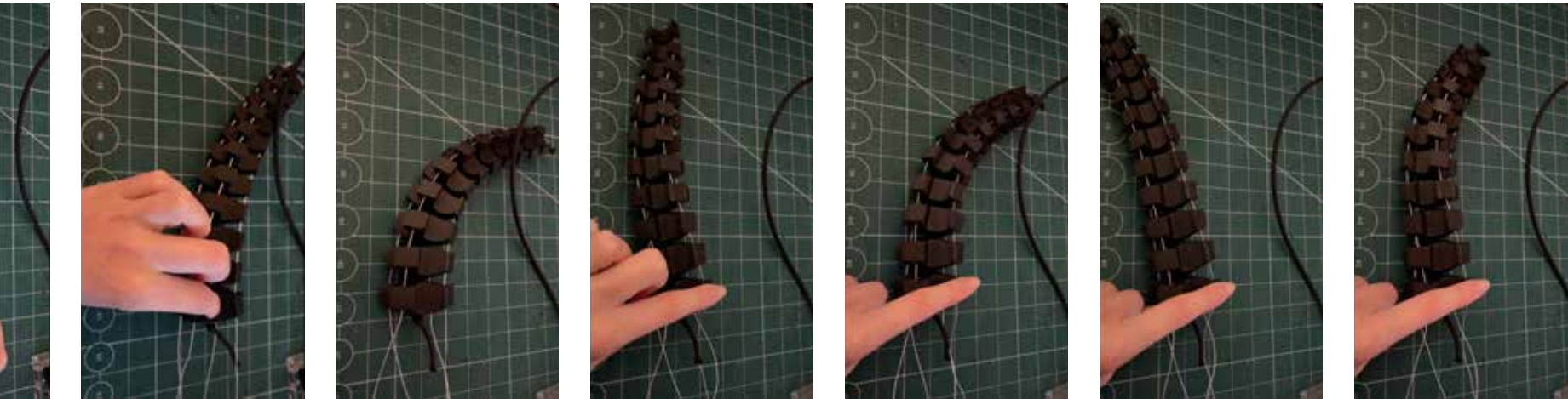
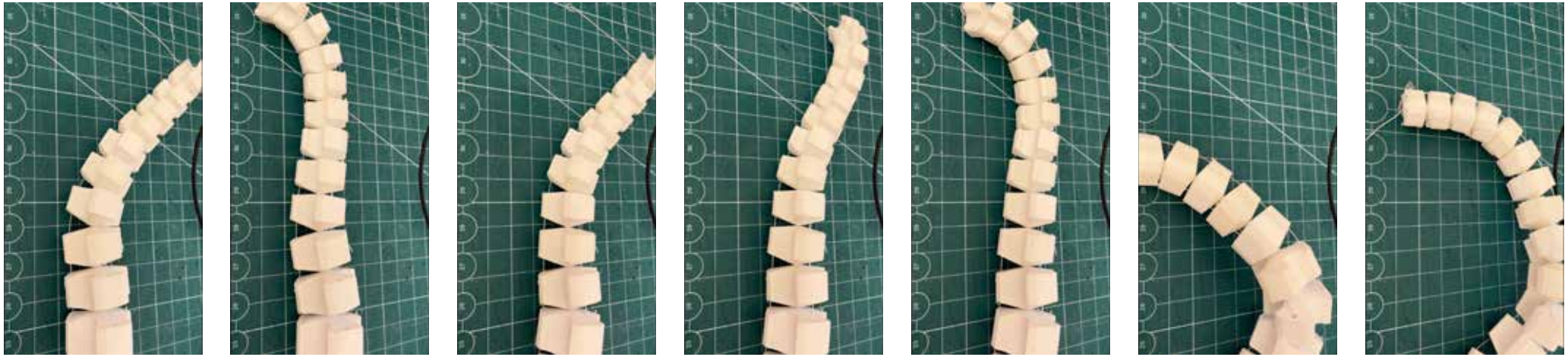


Unknown

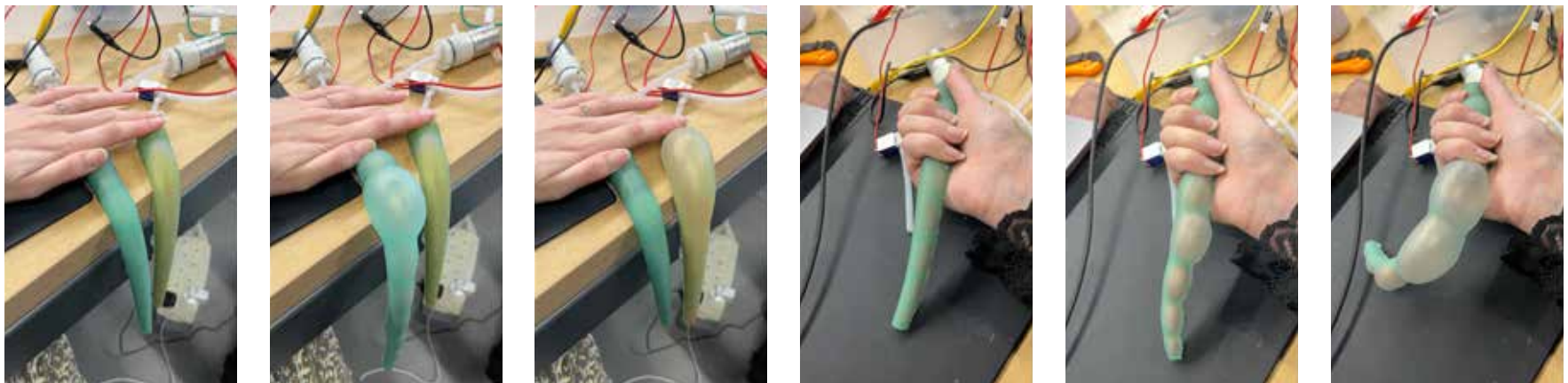
I looked at depictions of **monstrous forms** that could sit on the body. I tried to identify what it was that made these forms **repulsive**; a combination of the **scale**, the **placement** and the **texture**. There is something **disconcerting** about the unnatural scale of the lobster. With some of the images you can almost **imagine how it would feel** to have them crawling on your body.

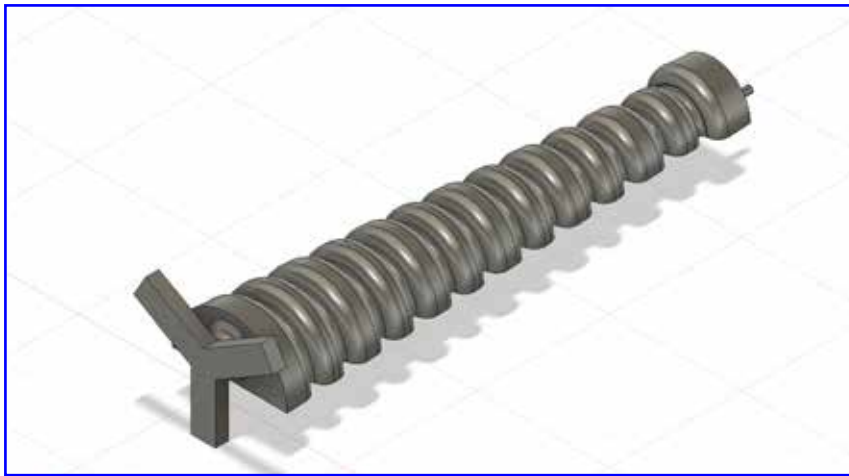
I began **experimenting with movement** and tentacle shapes. I started with simple shapes made by **injecting silicone** into a **biro pen**. I then expanded this and made a **three-channel silicone tentacle**.



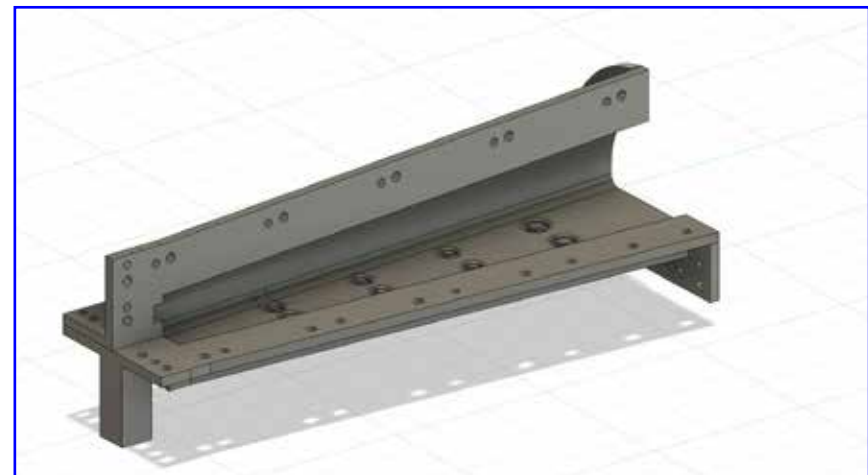
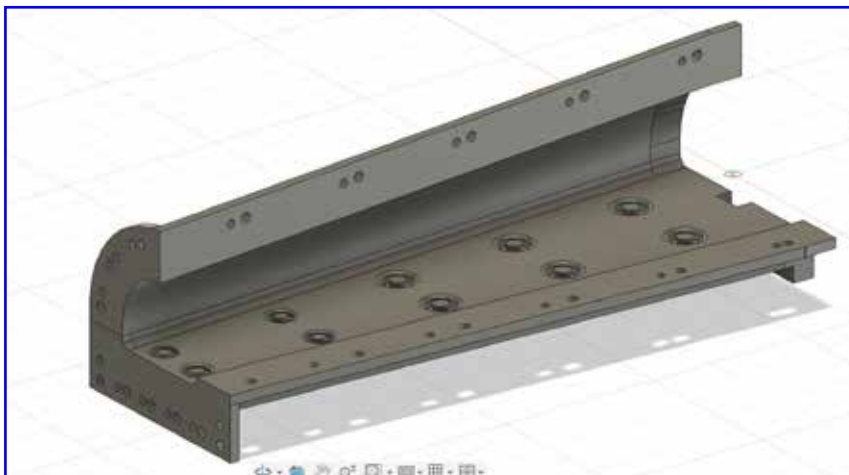
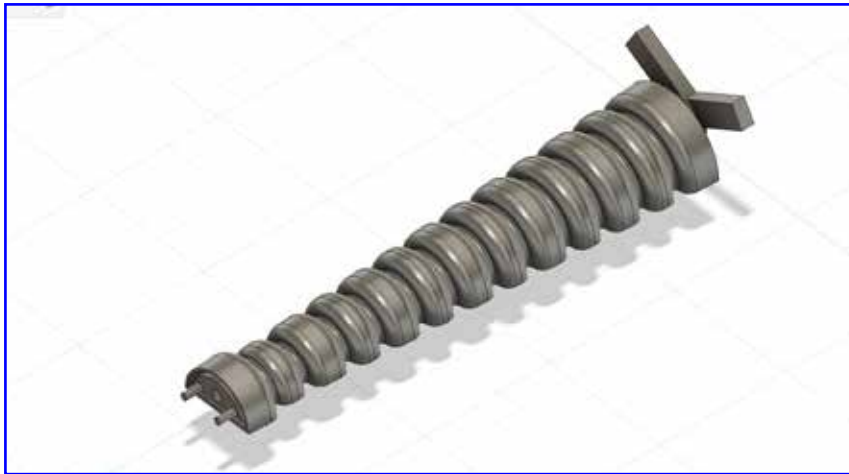


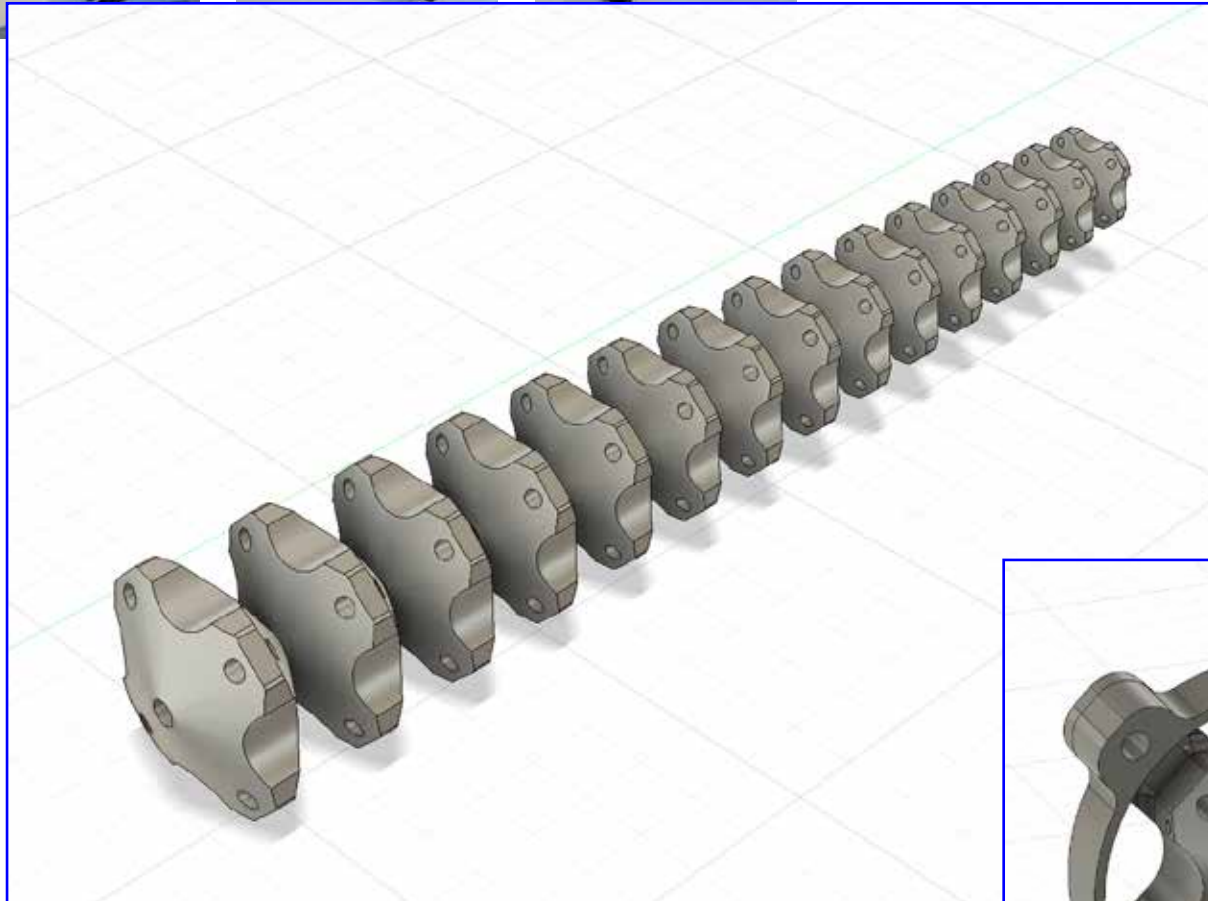
I continued experimenting with **inflatable** tentacles and **servo motor** controlled tentacles. I made and refined multiple iterations of each type.



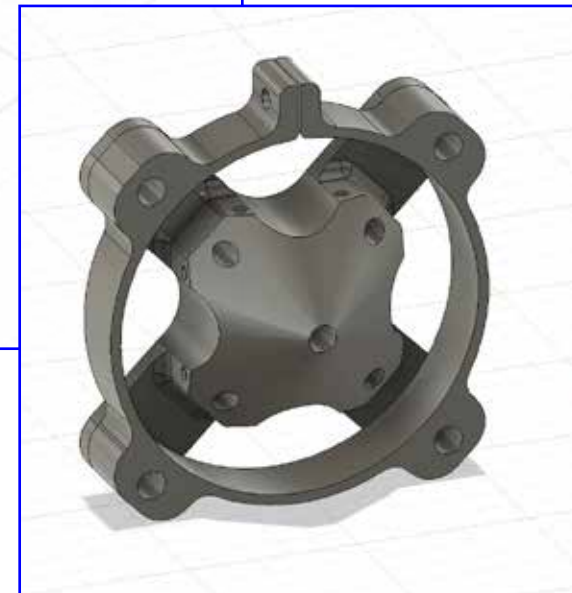


I made **multiple moulds** for the inflatable tentacles and took everything I **learnt from the process** and included this in my final mould design. It was important that the inner piece didn't move when moulding the silicone in, so I added ways for this piece to **click into place**. I also added **ribbing and thickness** in the areas that I wanted **less movement**.





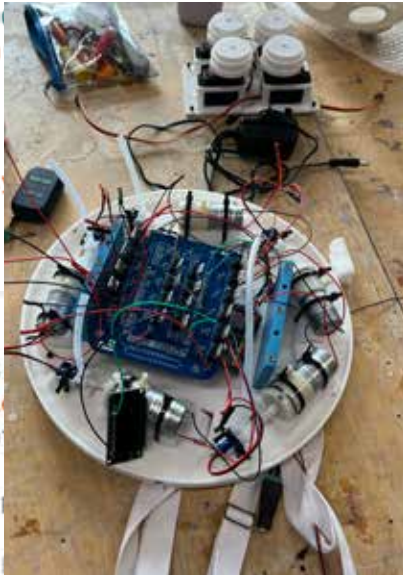
I designed multiple **iterations** of the **servo tentacles**. I adapted the design to increase the **range of movement** and to attach securely into the body.



```

242 interval = 25000; // 25 seconds for full deflation
243 setAllPumpsValves(STOP, LOW);
244 Serial.println("Step 7: Deflating for 25s.");
245 break;
246
247 case 8: // Final pause before reset
248 interval = 1000;
249 Serial.println("Step 8: Pausing for 1s.");
250 break;
251
252 default:
253 stopAllActivities();
254 break;
255
256 }
257
258 // --- CYCLE 2: SERVOS
259 void runServosOnlyCycle2(unsigned long currentMillis) {
260
261   if (currentMillis - previousMillis > interval) {
262     // Timer reset is reached
263     currentStep++;
264
265     switch (currentStep) {
266
267       case 1:
268         interval = 500;
269         Serial.println("Step 1: Re-inflating.");
270
271         setAllPumpsValves(STOP, LOW);
272
273         // Run the servo wave pattern
274         runServoWavePattern();
275
276         // Update the previousMillis variable
277         previousMillis = currentMillis;
278
279         if (currentStep == 1) {
280           Serial.println("Servo wave complete. pausing...");
281           break;
282         }
283
284       case 2:
285         // Loop back to Step 1 immediately
286         currentStep = 0;
287         interval = 0;
288
289     }
290

```



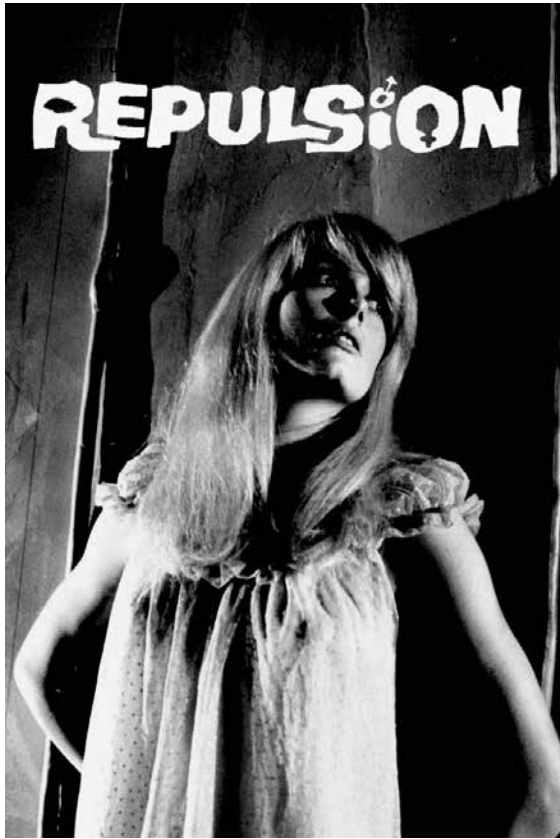
Designing the **inner workings** and the body shell was a **continual process** that I started early on in the process. This allowed me to **adapt** it to what I was learning from my experiments, while also **providing constraints** which shaped how I was experimenting,



“The notion of the monstrous-feminine challenges the view that femininity by definition constitutes passivity”

Creed (1993)

Polanski (1965)



Fisher (1960)



Hough (1971)



“As with all other stereotypes of the feminine, from virgin to whore, she is defined in terms of her sexuality.”

Creed (1993)



Garone (1976)

Goodall (1979)



Fisher (1958)



Raimi (1981)

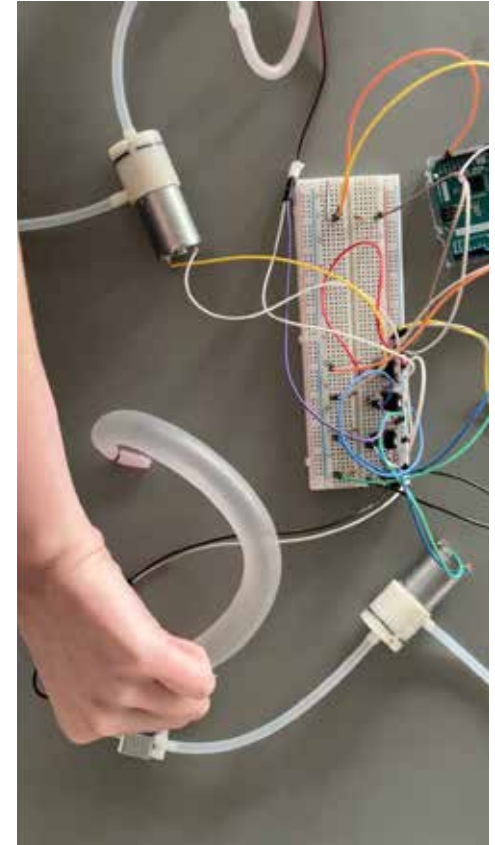
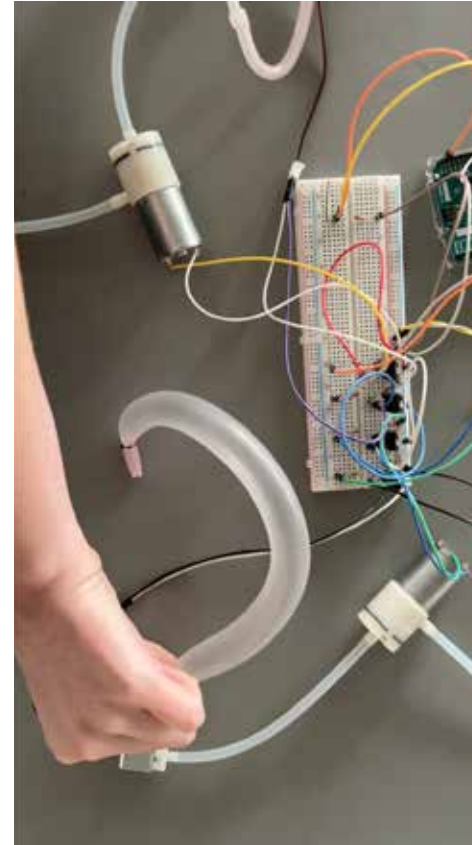
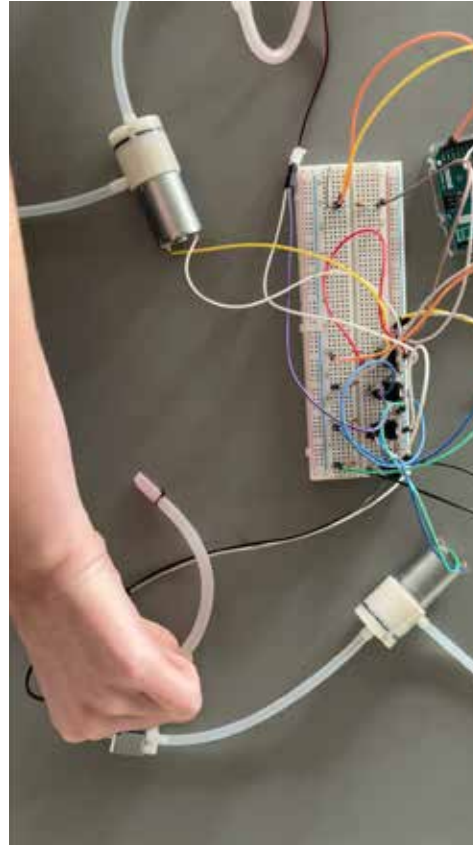
I wanted this garment to evoke the feelings of **protection and defense**. I was interested in creating a garment that played on the **sensation of intuition** and how this can be both protective and a **disconcerting feeling**.

I experimented with inflating different shapes. I made tubes of silicone and I really liked how the shapes **inflated and moved**; they reminded me of **worms or maggots**. I thought that the tubes of silicone could be a way to manifest this physical someone **making your skin crawl**.

Lorenzo Nanni (2013)



Unknown

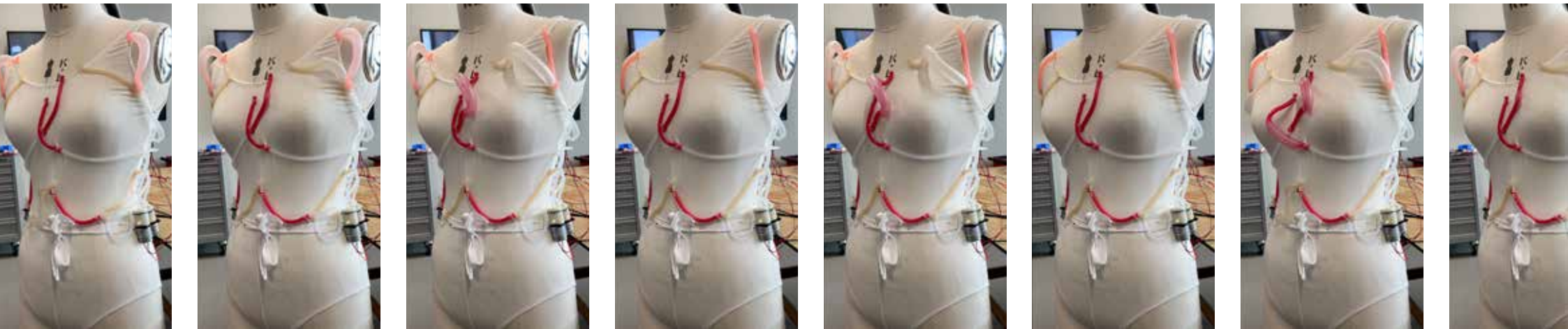
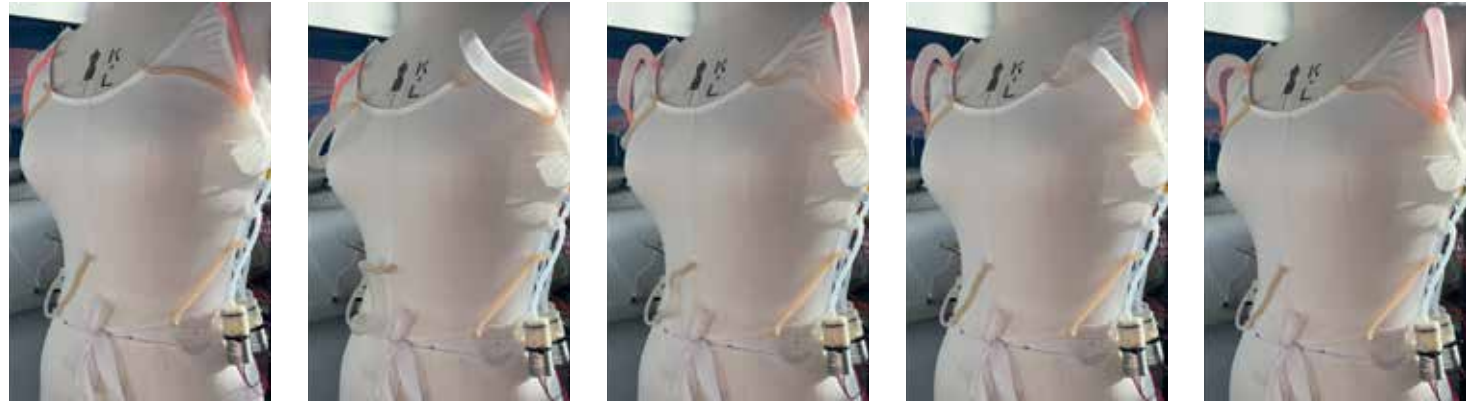
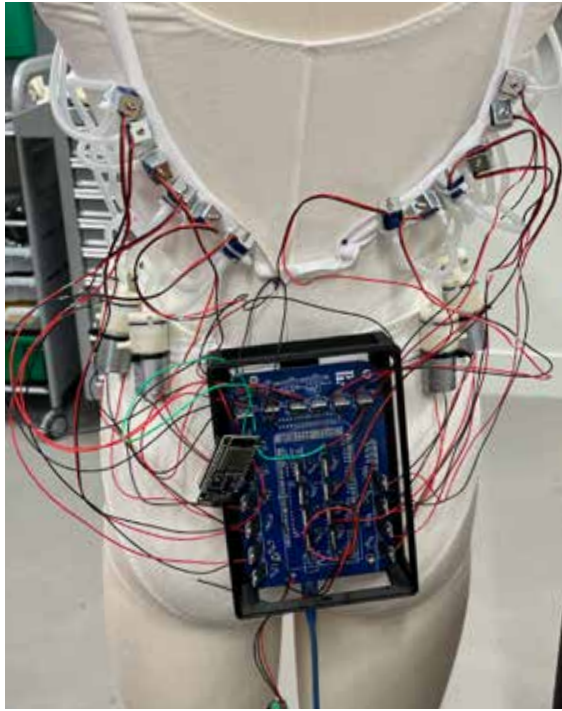




Using the pens worked well but I was restricted to **one length and shape**, so I wanted to experiment with a few different shapes. I modeled 4 moulds that I could use for the worms. I tested **ribbed** versions and **straight** versions, and fully **round** and **flat based** versions.

A **simple tube shape** ended up being the best shape to achieve the movement I wanted.

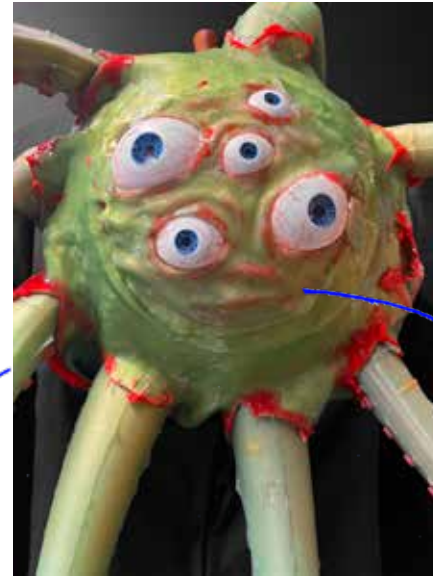






The three garments sit within the **same speculative future**. The eyes activate in response to someone staring at them, and if that person is wearing a monster, the **two systems connect** and trigger the monster as well. The worm garment can **sense** when a 'pervert' wearing a monster is **nearby** and will activate as both a warning and a form of defense.

Thinking about how these garments interact in this world, they all function as **forms of deterrent or protection** against harassment. Garments like this, for example subway shirts, are **often controversial** because they place **responsibility on women** to protect themselves rather than on men to stop committing assaults. Even though each piece engages with the wearer and the observer in its own way, they raise important **questions about responsibility and blame**.



Deterrents.

*senses motion
then by
this data met.*

*eyes are
activated by
user thru
motion data*



*lets proof
data -> activate
subtle.*



*creates
database of
patterns. -> possible.*