Unit 4 Project Proposal

UAL Awarding Body / CSM Foundation

Candidate Name:	**Katie Cross**	Candidate ID Number:	**19013900**
Curriculum Area:	**GCD**		
Pathway:	**I&P**		
UALAB Unit:	**Unit 4 - Consolidating Practice.**		

Project Title: **WITCH, PLEASE.**

Sophy Hollington
*Drive Your Plough Over the Bones
Of the Dead*
2019

Gertrude Abercrombie
The Stroll
1943

Henry Fuseli
The Three Witches
c. 1783

Project Review

Part 1 and 2 of the course have provided me with an invaluable experimentation period, increasing my skills in order to progress further in the practices of Graphic Design and Illustration. I had never worked in printmaking before, but it has quickly become one of my favourite design mediums after learning the processes of relief and screen printing. My illustrative style works well in print as it is already quite simple and blocky, redolent of linocut. While Part 2 has helped me to develop this style, it has also pushed me to work outside of my comfort zone, leading me to consider interactive installations, large-scale drawing, animation and publication as ways of communication. The way I have approached research has also changed, with many projects needing a broader but often more in-depth look at material and further analysis than I was previously used to. The project briefs have covered a wide range of topics, allowing me to explore areas I wouldn't have ordinarily – this has led me to look at the concepts of feminism and the female form, in relation to the subject of witchcraft, for this project.

Project Concept & Description

I have chosen to extend one of my Part 2 projects, 'Kamishibai', which focused on the subject of folktales; more specifically the tale of Mother Shipton, a famous soothsayer and prophetess. Mother Shipton was depicted as an old crone, with many saying she was a

witch. I aim to take a more comprehensive look at witches and how the term has been used to demonise women over the years, both in terms of physical appearance and intelligence. By linking feminism and witchcraft, I hope to discover what people perceive to be a witch and whether the perception of the word is changing – can women reclaim the term 'witch' as a form of female empowerment, instead of a way to demean and criticise? I hope this project will communicate some of the issues faced by women in overly patriarchal societies and change the way females are viewed.

As an illustration and printmaking student, I think there will be many interesting visual routes this project could take, from looking at historical tales and the female grotesque to how witches are depicted in current pop culture. There are also some more political angles to look at, such as how women in power are portrayed and judged more harshly than men in similar positions, as well as women having to stand up against domineering male figures. I will most likely explore these areas through illustration or printmaking, perhaps creating a mural-like piece, or even a book. There will be opportunity for interaction as well as I am interested in how individuals view witches – are there commonalities between people's perceptions? I understand that my ideas will evolve throughout the project and I hope to present an accurate realisation through drawing, type and even perhaps photography.

Project Evaluation

Throughout the project, I will keep a daily written record of what I have done and evaluate how effective any activities are in terms of developing or visualising my ideas. My sketchbook will also serve as a way of documenting progression and exploring new routes. I will look to my peers to see what they think of my work and whether there are areas for improvement. Tutor feedback will also play an important role, letting me know how well I am doing – it would be helpful to know if there is anything I could be doing differently, in order to enhance specific points or plan my learning further. When the project comes to an end, I intend to look back at my initial aims to see whether I have fulfilled the brief, communicating a clear message and delivering a visually intriguing outcome to the audience.

Proposed Research Resources and Bibliography

Artists/Practitioners:

Sophy Hollington, Gertrude Abercrombie, Henry Fuseli, Francisco Goya, John Runciman, John Downman, William Blake, George Romney, John British Dixon, James Gillray, Martin Le Franc, Albrecht Dürer, Frans Francken the Younger, Giovanni Benedetto Castiglione, John William Waterhouse, Hilma af Klint, Remedios Varo, Frances F. Denny, L, Pam Grossman, WITCH, Georgia Horgan, Issy Wood, Linda Stupart, Athena Papadopoulos, Sophie Jung, Rachel Rose, Guerilla Girls, Benjamin West, John Pettie, Wright Barker, Salvator Rosa, Jan van de Velde II, The Cosmic Feminist, War and Peas, Andy Warhol, Princess Nokia, Daniel Gardner, Xenobia Bailey, Jala Wahid, Tin Can Forest, Claire Prouvost, Marylou Faure, Lauren Smyth, She Is Angry, Flo Illustrations, Wankers of the World, Studio Bon, Spooky Girl Art, Taynee Tinsley, Kathleen Neeley, Alice Chevalier, Vanessa Morais, Kindred & Hellbound

Books/Publications:

Hodges, K. (2020). *Warriors, Witches, Women: Mythology's Fiercest Females*. London: White Lion Publishing.

Johnson, P. (2008). *The Little People: Fairies, Elves, Nixies, Pixies, Knockers, Dryads & Dwarves*. Somerset: Wooden Books Ltd.

Orbach, S. (1978 and 1982). *Fat Is A Feminist Issue*. London: Arrow Books.

Russo, M. (1994). *The Female Grotesque: Risk, Excess and Modernity*. New York and London: Routledge.

Scott, S. (2019) *Witchbody*. Newburyport: Weiser Books.

Sollée, K. (2017). *Witches, Sluts, Feminists: Conjuring The Sex Positive*. Berkeley: ThreeL Media.

Websites:

Cohen, A. (2019). *Why Artists Have Been Enchanted by Witchcraft for Centuries*. [online] Artsy. Available at: **https://www.artsy.net/article/alina-cohen-artists-enchanted-witchcraft-centuries** [Accessed 12th Feb. 2020].

Doyle, S. (2019) *Monsters, Men and Magic: Why Feminists Turned to Witchcraft to Oppose Trump*. [online] The Guardian. Available at: **https://www.theguardian.com/lifeandstyle/2019/aug/07/monsters-men-magic-trump-awoke-angry-feminist-witches** [Accessed 5th Feb. 2020].

Elephant, (2018). *Witch, Please! The Art of the Occult*. [online] Available at: **https://elephant.art/witch-please/** [Accessed 23rd Feb. 2020].

France 24, (2019). *Witches Were the First Feminists*. [online] Available at: **https://www.france24.com/en/20190702-witches-were-first-feminists-says-paris-haute-couture-star** [Accessed 20th Feb. 2020].

Gipson, F. (2019). *Art Matters Podcast: The Art History of Witches*. [online] Art UK. Available at: **https://artuk.org/discover/stories/art-matters-podcast-the-art-history-of-witches** [Accessed 20th Feb. 2020].

Grossman, P. (2019). *The 13 Fiercest Feminist Witches in Modern Literature*. [online] Electric Lit. Available at: **https://electricliterature.com/13-fiercest-feminist-witches-in-modern-literature/** [Accessed 12th Feb. 2020].

Guadagnino, K. (2018). *The Witch Continues to Enchant as a Feminist Symbol*. [online] The New York Times Style Magazine. Available at: **https://www.nytimes.com/2018/10/31/t-magazine/witch-feminist-symbol.html** [Accessed 20th Feb. 2020].

Holson, L. (2019) *Witches Are Having Their Hour*. [online] The New York Times. Available at **https://www.nytimes.com/2019/10/11/style/pam-grossman-witch-feminism.html** [Accessed 12th Feb. 2020].

Jeffreys, T. (2018). *The Return of the Witch in Contemporary Culture.* [online] Frieze. Available at: **https://frieze.com/article/return-witch-contemporary-culture** [Accessed 24th Feb. 2020].

Jones, J. (2012). *Witches Have Always Cast a Wicked Spell Over Art.* [online] The Guardian. Available   at: **https://www.theguardian.com/artanddesign/jonathanjonesblog/2012/dec/17/witches-wicked-bodies-exhibition** [Accessed 23rd Feb. 2020].

Kelly, K. (2017). *Are Witches the Ultimate Feminists?* [online] The Guardian. Available at: **https://www.theguardian.com/books/2017/jul/05/witches-feminism-books-kristin-j-sollee** [Accessed 5th Feb. 2020].

Quaglia, S. (2019). *Women Are Invoking the Witch to Find Their Power in a Patriarchal Society.* [online] Quartz. Available at: **https://qz.com/1739043/the-resurgence-of-the-witch-as-a-symbol-of-feminist-empowerment/** [Accessed 12th Feb. 2020].

Scott, I. (2016). *Why Witchcraft Is Making a Comeback in Art.* [online] Artsy. Available at: **https://www.artsy.net/article/artsy-editorial-why-witchcraft-is-making-a-comeback-in-art** [Accessed 12th Feb. 2020].

Visits/Exhibitions:

Vagina Museum **"Muff Busters: Vagina Myths And How To Fight Them"** Unit 17 & 18 Stables Market, Chalk Farm Rd, London NW1 8AH	16 Nov 2019 — 29 Mar 2020 Mon – Sat: 10am – 6pm Sun: 11am – 6pm Free Admission **https://www.vaginamuseum.co.uk/**
Tate Britain **"Gothic Nightmares: Fuseli, Blake and the Romantic Imagination: Room 5 (Witches and Apparitions)"** Millbank, London SW1P 4RG	Mon – Sun: 10am – 6pm Free Admission **https://www.tate.org.uk/whats-on/tate-britain/exhibition/gothic-nightmares-fuseli-blake-and-romantic-imagination/gothic-3**
Tate Modern **"Media Networks: Feminism and Media: Room 4"** Bankside, London SE1 9TG	Sun – Thurs: 10am – 6pm Fri – Sat: 10am – 10pm Free Admission **https://www.tate.org.uk/visit/tate-modern/display/media-networks/feminism-and-media**
Watkins Books 19-21 Cecil Court, London WC2N 4EZ	Mon, Tues, Wed & Fri: 10:30am – 6:30pm Thu & Sat: 11am – 7:30pm Sundays: 12pm – 7pm **https://watkinsbooks.com/**
Treadwell's Books 33 Store Street, London WC1E 7BS	Mon – Fri: 11am – 7pm Sat: 12pm – 7pm Sun: 12pm – 7pm **https://www.treadwells-london.com/**

Project Action Plan and Timetable: