

Annotated Bibliography

Ahmed, S. (2017) 'Introduction' *Living a Feminist Life*. Durham: Duke University Press

This reference stood out to me as one that informs and influences my line of inquiry because of the way Ahmed frames women as agents to act, rather than objects to be acted upon. There was a moment in the last week where, rather than focusing on a question as my inquiry, I thought about pursuing an affirmative defense of women as agents primarily because of this text. However, I feel that it is more productive to continue to explore other lines of questioning.

"I think of feminist action as like ripples in water, a small wave, possibly created by agitation from weather; here, there, each movement making another possible, another ripple, outward, reaching. Feminism: the dynamism of making connections."

Chung, W. H. K. (2018) 'On Patterns and Proxies', *e-flux architecture*.

This article is one that completely rerouted my inquiry towards the end of the last week as I thought about the different directions to take the project in. As I was searching for references, I remembered enjoying this article and decided to give it a reread, though I thought it may be too unrelated to make the cut for my bibliography. However, it reintroduced me to the idea of proxies, and reminded me of my 100 iterations I did of 'proxies of god' for the first week. As I thought more in-depth about the concept, I started to inquire more about the idea of man/the patriarchy standing in as a proxy for god, and how that affects women and their choices.

"Proxies both reduce and introduce uncertainty. By bridging the unknown or absent, they introduce the specter of the unknowable."

Haraway, D. (1988) 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective' *Feminist Studies*.

The thing that struck me the most about this reference can be found in the quote below. Haraway speaks about how a subjugated position is often the one that can lend itself to more objectivity because of the subject's knowledge of their own position; how there is power in recognizing that as only one piece in a broader puzzle you have inherent limitations, but that this is a strength as an agent to act

rather than an object to be acted upon. This article brought back a much needed strength to my characterization of Mary as I recontextualize her as an agent in these modern reframings; without it, I would be painting the same picture as the great painters before me in their depictions of *The Annunciation*.

“The positionings of the subjugated are not exempt from critical reexamination, decoding, deconstruction, and interpretation; that is, from both semiological and hermeneutic modes of critical inquiry. The standpoints of the subjugated are not “innocent” positions. On the contrary, they are preferred because in principle they are least likely to allow denial of the critical and interpretive core of all knowledge. They are knowledgeable of modes of denial through repression, forgetting, and disappearing acts --- ways of being nowhere while claiming to see comprehensively. The subjugated have a decent chance to be on to the god trick and all its dazzling --- and therefore, blinding --- illuminations.”

Hatch, C. L. V. (2004) *Discourse on the Immutable Decrees of God and the Free Agency of Man*. Modern American Spiritualism.

Because my line of inquiry originated from and revolves heavily around christian religion, I wanted to read more about what current (or past) christian theologians believe(d) about the topic of god and man's agency. While this excerpt was published very recently, Cora L. V. Hatch was born in the 1800's and was an incredibly influential person in American Spiritualism, and this text reflects that. It was an interesting look into how past peoples acted as agents under a christian belief system hundreds of years ago, and makes a compelling comparison to today's christianity.

“He is here to judge which he will take, right or wrong, but at the same time he is not free to make the wrong permanently triumphant, for it can never be so. The right is the infinite, and consequently it always predominates over ignorance, error, and darkness.”

Hoch, Hannah (1920) *Das schöne Mädchen* or *The Beautiful Girl* [Photo Montage].
<https://www.artsy.net/artwork/hannah-hoch-das-schone-madchen-the-beautiful-girl> (accessed: May 15, 2025)

Like Martha Rosler, Hannah Hoch is a name that cannot be overlooked in my research about collage as a medium. Living during a time of continued industrialization (particularly in mass media), Hoch created this most famous piece as a critique of the expectations of women in a modernized Germany. This is a reference I will look to more for inspiration as I move forward with my line of inquiry.

So far, my explorations with collage and the themes of the subjugation of women and the domination of men have been quite literal. As I continue to explore collage as a medium I want to take inspiration from the metaphorical and symbolic nature of Hoch's *The Beautiful Girl*.



Miller, J. A. (1994) 'Pictures for rent' *Eye Magazine*, pp. 68–77.

The discovery of this reference and the applied use of its key themes happened almost simultaneously. As I began creating my collages, I searched for stock images to provide a basic foundation for a concept I had hoped would play out in a more concrete way later on in my project; at the same time, reading this article about the history of the stock image and its importance to graphic design served as an interesting means of informing the appreciation I had for the stock images I was using. As such, I moved away from the idea of creating my own picture

backgrounds for these collages and fully embraced the use of entirely free stock images from platforms such as Unsplash and Pexels.

Millican, P. & Wooldridge, M. (2014) 'Them and Us: Autonomous Agents In Vivo and In Silico.' In: Baltag, A., Smets, S. (eds) *Johan van Benthem on Logic and Information Dynamics*. Outstanding Contributions to Logic, vol 5. Springer, Cham. pp 547–567

To balance out the religious aspect of this project, I also was interested in taking a look at what science believes about the concept of free will. This article was incredibly interesting in its comparisons to humans and machines, both as 'free' agents to act. This informed a long line of inquiry in the opposite direction of where I was previously; the idea that whether we believe in a god or not may be irrelevant because our bodily systems may be acting of their own accord to due internal and external factors.

"Experiments carried out at the Max Planck Institute for Human Cognitive and Brain Sciences in Germany suggested that it was possible to detect that a person had already made a choice, and what that choice was, up to ten seconds before the person in question was consciously aware of it [34]."

Murphy, A. E. (1959) 'Jonathan Edwards on Free Will and Moral Agency' *The Philosophical Review* Vol. 68, No. 2 (Apr., 1959), pp. 181-202 (22 pages)

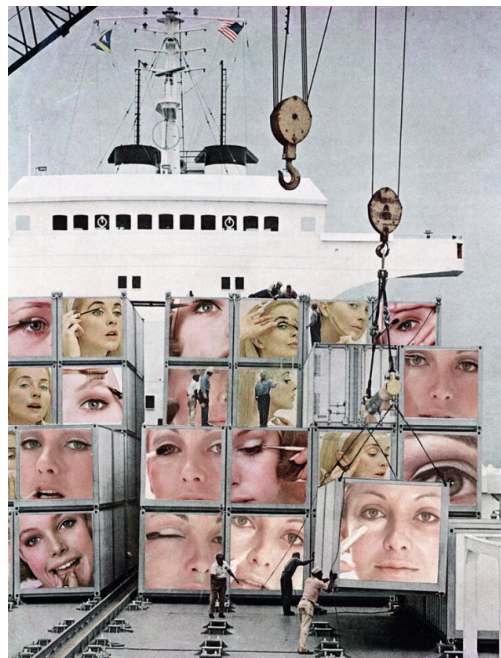
This article was also in an effort to inform me more deeply on the history of modern christianity and how that has shaped beliefs around choice and agency, as well as modern feminism (as a response to the rise of conservative christianity). Jonathan Edwards was also a major player as a theologian in the United States who argued, as a Calvinist, that a sovereign god could coexist with the concept of "free will". This was an interesting analysis of some of his writing, and provided a good "middle-ground" argument for my line of inquiry.

"For the main objection against [Calvinistic doctrine] is, that it is inconsistent with the freedom of man's will, consisting in indifference and self-determining power; because it supposes man to be under a necessity of sinning, and that God requires things of him, in order to his avoiding eternal damnation, which he is unable to do;"

Rosler, Martha (1966–72) *Body Beautiful, or Beauty Knows No Pain* [Photo Montage].

<https://www.martharosler.net/body-beautiful-or-beauty-knows-no-pain-carousel> (accessed: May 15, 2025)

Martha Rosler's work is one that must be looked at when exploring collage as a medium. Rosler's collages deal extensively with feminist themes like the commodification of the female body, industry and beauty, and women as objects of male fantasy, and as such inspired me as I began to play with collage as my medium for reinterpreting the story of the 'Annunciation'. Rosler famously removes women from popular advertisements or other pop-culture mediums (like Playboy) and recontextualizes them to emphasize the role women are expected to play in our societies, which is in part what I aimed to do by removing Mary and the angel Gabriel from their paintings and placing them in different contexts to explore what other stories may be told with their imagery.



Stopler, G. (2008) 'A Rank Usurpation of Power' - The Role of Patriarchal Religion and Culture in the Subordination of Women' *Duke Journal of Gender Law & Policy*, Vol. 15, 2008

Stopler's article has been one of the more important ones for laying the foundation of my newer inquiries. As I zoom in on more specific questions—primarily the question of whether or not women's actions are predetermined under a patriarchal system—this article provided very compelling

evidence to argue that too many of our choices as women are influenced by the patriarchy, and therefore could be viewed as predetermined. Where there is a lack of freedoms, or a restriction of freedoms, there is also a lack of true choice.

“Although freedoms of religion and association and the right to culture are equally important to women and men, how these rights are understood and applied perpetuates gender hierarchy and deprives women of equality and freedom rather than ensuring their freedom of religion and culture or guaranteeing them equal respect.”

Thomas, H. W. (2007) *Unbranded: Reflections in Black by Corporate America* [Digital art].

Hank Willis Thomas's *Unbranded* series is one I go back to time and time again as a reference in my work. This exhibition, a series of advertisements where the branding was removed by Thomas to reveal the story of how black bodies are commodified in the U.S., was what first inspired me to remove Mary from the context of her paintings to see what story was being told by the girl herself. It is a powerful reminder that, whether intentionally or not, context can be a powerful tool to encourage positive messages or hide insidious ones and that reexamining how our biases influence our art is vital in creating intentional work.



Wex, M. (1977) *Let's Take Back Our Space: 'Female' and 'Male' Body Language as a Result of Patriarchal Structures* [Photographs].

Marianne Wex's is another project that I have thought about often as I contemplate themes of gender dynamics and the role of the patriarchy in defining

how a woman lives her life, especially as I explore the way the patriarchy has conditioned men to feel entitled to spaces where they are not invited. A specific section of this photographic series, which shows how men physically impose themselves and take up large amounts of space in public (compared directly to images of women in the same or similar spaces), encouraged me to consider the different public spaces where I personally have felt a man invade without invitation. In turn, I was inspired to create some of the scenes that have played out in my most recent exploration of this brief.

