

Shine Brighter Première

ShortFile 10 Now you see us?

Document 2, Extrait p.95 – Poème d'Ali SMITH, *Autumn*, 2016

Pauline who?

That was the Monday she unearthed¹ an old red hardback catalogue in an art shop on Charing Cross Road. It was cheap, £3. It was in the reduced books bin.

It was of an exhibition a few years ago. Pauline Boty, 1960s Pop Art painter.

Pauline who?

A female British Pop Art painter?

Really?

This was interesting to Elisabeth, who'd been studying art history as one of her subjects at college and had been having an argument² with her tutor, who'd told her that categorically there had never been such a thing as a female British Pop artist, not one of any worth³, which is why there were none recorded as more than footnotes in British Pop Art history.

¹ found

² debate

³ value, merit

The artist had made collages, paintings, stained glass work⁴, and stage sets. She had had quite a life story. She'd not just been a painter, she'd also done theatre and TV work as an actress, had chaperoned Bob Dylan round London before anyone'd heard of Bob Dylan, had been on the radio telling listeners what it was like to be a young woman in the world right then and had nearly been cast in a film in a role that Julie Christie got instead. [...]

Elisabeth held the catalogue open at a page with a particular painting on it. It was called Untitled (Sunflower Woman) c. 1963. It was of a woman on a bright blue background. Her body was a collage of painted images. A man with a machine gun pointing at the person looking at the picture formed her chest. A factory formed her arm and shoulder.

A sunflower filled her torso.

An exploding airship made her crotch⁵.

An owl.

Mountains.

Coloured zigzags.

Ali SMITH, *Autumn*, 2016

⁴ vitrail

⁵ *entrejambe*

Document 1, Extrait p.96 – Article de Na'ama KLORMAN-ERAQI, *The Hackney Flashers: Photography as a Socialist Feminist Endeavour*, 2020

Hackney Flashers: Exposing Hidden Truths

The Hackney Flashers was a photography collective that, among several groups, made feminist contributions to publications, film, and visual art. The Hackney Flashers in many ways challenged the marginalization of women and professionalism in the field of photography. Murray¹ recalled that when she started out as a photojournalist, she was rarely sent on interesting assignments as her employers thought that she was not capable of carrying heavy equipment. She mentioned being patronised² by male photographers who assumed³ that she did not know how to use a camera; this sexist attitude led her to deliberately carry a large camera with impressive gadgets. Thus, forming an all-women photography group made a feminist statement⁴. Additionally, the Hackney Flashers' promoted an egalitarian climate for women interested in photography.

Na'ama KLORMAN-ERAQI, *The Hackney Flashers: Photography as a Socialist Feminist Endeavour*, 2020

¹ Maggie Murray was a photojournalist belonging to the Hackney Flashers

² *prendre qqn de haut*

³ supposed

⁴ prise de position

The Hackney Flashers and Socially Engaged Art

The Hackney Flashers [...] were formed in 1974 as an exclusively female collective focused on the situation of women from the London Hackney district, to whom they devoted all of their fully realized projects: *Women and Work* (1975) takes on the working conditions of women in Hackney and the problem of the sexual division of labour¹; *Who's Holding the Baby?* (1978) brings to light the lack² of childcare³ and the impact this fact had on women's lives; *Domestic Labour and Visual Representation* (1980) was an educational package aimed for use in communities and schools. In each of these projects, the artists used photography as a medium, which they felt was a perfect means of illustrating social problems of the district, and also an easy medium to work with for any woman who wanted to be part of the collective.

awarewomenartists.com, 2019

¹ work

² *manque*

³ *crèche, garderie*

Document 2, Extrait p.99 – Article de Nadia Khomami, *The Guardian*,
2024

“We’re artists, not boxes to be ticked”

Long, vibrant fabrics¹ weave across the front of Bath’s Holburne Museum,
looping around its pillars like ribbons. [...]

“The cloth is occupying the space,” explains Lubaina Himid. “It’s weaving itself
into the history of this museum. It’s coming out from the fabric of the building.” There
are 400 metres of Dutch fabric in *Lost Threads*, one of the artist’s most expansive
and dramatic works to date. Each cloth is intended to reflect the movement of the
oceans and rivers that were used to transport cotton, yarn² and enslaved people – all
of which enabled parts of Britain, including Bath, to become increasingly affluent in
the 18th century.

It’s been seven years since Himid became the first Black woman to win the
Turner Prize³ and, at the time, the oldest-ever winner at 63 – seven years in which
she’s cemented her position as one of Britain’s most prominent⁴ artists. Although she
wishes she had received the accolade⁵ when she was young, with an entire career
ahead of her, life has undoubtedly changed since that winter night in Hull.

¹ cloth

² *fil*

³ the most prestigious British contemporary art prize

⁴ well-known

⁵ award, recognition

Success, Himid knows only too well, did not come overnight. In the early 80s, she was one of the pioneers of the British Black Arts Movement, alongside the likes of Sonia Boyce, Ingrid Pollard, Veronica Ryan and Claudette Johnson. But for decades, the women failed to receive serious critical attention. It has only been in recent years, late in their careers, that they've received prestigious prizes and shows.

In 1985, she was given a mere 20 by 2-metre corridor to fill. So she decided to display the work of 11 Black and Asian women artists, including herself, to illustrate that there wasn't enough room for the amount of visual endeavour⁶ being produced – both literally and figuratively. Trying to break down the barriers in those days was a constant “slog”, she recalls.

Nadia Khomami, *The Guardian*, 2024

⁶ effort

Évaluation de la compréhension de l'écrit – Guide pédagogique

“Still lots to talk about”: UK galleries team up to shine light on female artists

Like many regional galleries, the collection at Penlee House in Cornwall tends to be dominated by male artists, a legacy of the inequality faced by female creators over centuries.

But from Thursday, thanks to a collaboration between galleries, visitors to the site in Penzance will be able to view work by some of Britain's great female artists.

In prime position above a marble fireplace there is a challenging Tracey Emin. In a room across the hallway, a vibrant Barbara Hepworth is hanging. The exhibition also includes work by the likes of Laura Knight, Elizabeth Forbes and Gillian Ayres.

“It's a wonderful opportunity for visitors to come and see amazing work by some of our best women artists,” said Katie Herbert, the curator at Penlee House. “We may never see a Tracey Emin here again.”

The show, called Making Her Mark, is a collaboration between Penlee, Worcester City Art Gallery and Museum and Kirkcaldy Galleries in Fife, Scotland, with each providing more than 20 works.

Making Her Mark will remain in Penzance until autumn and move on to Worcestershire and Fife next year. [...]

A key thread is the lack of access women have traditionally had to art schools, and the barriers they have faced.

One of the paintings on show reflecting this is Dod Procter's *Portrait of Eileen Mayo*. Procter and Mayo studied art, but women were restricted from access to life classes and they ended up painting each other in private. "They used each other as models," said Herbert.

Though Barbara Hepworth had a studio in Cornwall, Penlee House has nothing by her, and Herbert said they were thrilled at being able to show one of her pieces, held in Worcester's collection. [...]

Artist Kate Turner said female artists continued to face challenges, making the themes in the exhibition as relevant as ever. "There's still a gender pay gap for women in the arts. Misogyny can still be very present in wider society. Representation of women artists has definitely improved, but I think there's still lots to talk about."

Steven Morris, *The Guardian*, 2026