

Shine Brighter Première

ShortFile 10 Now you see us?

Document 1, Audio p.96 – Extrait de *Associated Press*, May 2024.

Tabitha Barber, curator: This exhibition charts the road that women artists over 400 years have been on, acting as professionals in a society that didn't expect that of them. They were constantly told that they couldn't and shouldn't. And I think in every single room of this exhibition you have women who are proving the precise opposite. They dared and they were determined and they were brilliant at that and forged successful careers. Women never had access to training and throughout the exhibition you see them beginning to fight for access to life-drawing classes. They had campaigns at the Royal Academy, stretching decades and they didn't actually gain access to life drawing classes at the Royal Academy schools until 1893. Women were expected to be private, to be silent, to be domestic, to be wives and mothers, and I think that this exhibition proves that those who had to earn a living had to break barriers and navigate obstacles in order to do that. When you get to the 19th century, you start having commentators talking about them as women artists and judging them against other women artists rather than their male peers. When you get to the 20th century, I think that's where the problem starts. It's almost as if the very time when art history itself becomes an academic discipline, this inherited notion that women were genteel amateurs and their work was therefore less good and therefore they were not a subject for proper study. I think that that really is a very difficult concept that we possibly inherited and still maintain today. We have 110 women

artists in this show spanning 400 years, 238 works. And we still don't cover all the women who were working as professionals in that time span. I think the big takeaway is just how many women artists there were. I think that even specialists coming to this exhibition will walk away having discovered a new name that they'd never heard of before.

400 years of trailblazing British women artists, *Associated Press*, May 2024.

Document 3, Vidéo p. 97 – Extrait de Tate, 2022.

Bree Runway: I'm Bree Runway, I'm performing here at the Tate today and I'm so excited. If you don't know who I am, I'm a singer, writer, rapper, fashion extraordinaire with some insane hair and I'm here, baby. The piece 'Untitled' by Linder is collages of women and men magazines that she's put together and she's kind of put like an interesting humorous spin on stereotypes. It looks like a big throwback but so current at the same time. Her message is very based around female empowerment. And like the spirit of her work is very DIY and punky and that is everything Bree Runway is. Cutting and pasting and putting things together, just as she has in her art and making it the best thing you can and making a statement. The camera is there observing someone in lingerie but with a hoover on her head. I don't need to be sexy for you. I can actually be anything: half sexy, half hoover, whatever, honey. We've got the 1950s set-up we've got the pin-up curls with the pink matching the pink carpet and I really love the camera element especially in her artwork, that's something that really stood out to me. And the cameras surrounding me and me being on a podium means more than a thousand things like, for example, how women are constantly observed, or the obsession with fame and paparazzi and like so many cameras flashing and things like that, and how you're just at the centre of that and how does one navigate through that?

Bree Runway on Linder, empowerment and creating your own identity, *Tate*, 2022.

Document 1, Vidéo p. 98 – Extrait de *ITV News*, 2018.

Journalist: There you are, seeing yourself. What's it like?

Shaney Blackman: It's amazing, it's overwhelming. Yeah.

Journalist: This is Shaney Blackman and this is the first time she's seen this mural of herself in Shoreditch. In an area known for its visible and vibrant street art, Shaney is one of the new faces here being used by the artist Dreph to provoke and make a statement. There are ten murals like this across the city, each one of a black woman from London, each of them one of his friends. They form part of his *You are enough* series.

Dreph: It's just to inspire people and make people maybe look at people in their own circle a little bit differently, and just celebrate, you know, celebrate and appreciate those around us, while they're alive. You know, something really important to me that, you know, when people come up to my work but kind of like, usually they'll ask, you know, is this person famous, or, you know, maybe are they dead? And, you know, I'm really about celebrating those people who are around me now, while they're doing the work that they're doing.

Journalist: Until last year Dreph was an art teacher at a secondary school. He gave it up to follow his passion. Already he has had work showcased around the world in Accra, Mumbai and Casablanca. But it's his family at home that remains his inspiration.

Dreph: This is a project about empowerment, particularly female empowerment, and it's about ordinary people, doing extraordinary things.

Journalist: And this painting here is your mum, isn't it?

Child: Yeah.

Journalist: Those painted include activists, philanthropists, youth workers and homemakers. And those involved say the work has already caused people to think.

Holly Diana May Oluwo: The impact that he has had on individual women, and also on women in general, seeing women this size in a diverse kind of forum... you don't see it every day.

Journalist: Today Dreph was putting the finishing touches to the last painting in the series.

A former schoolteacher is using street art to help empower and celebrate black women, *ITV News*, 2018

Vidéo p. 102 – Extrait de *The National Gallery*, 2019.

Caroline Campbell, former curator at the National

Gallery: There are very few paintings by women in the National Gallery because there are very few women represented, period, in the story of creative arts. And that's because for centuries women were basically excluded from history, they were excluded from positions of power and they were excluded from doing anything that enabled them to show an independent and creative voice. Female creatives in any sense were considered oddities through most of the period of history that the National Gallery's collection looks at. I think art historians and curators are now very aware of the gender gap but that probably wasn't the case forty or fifty years ago. What I'm really proud about here is that in this institution we're really trying to redress this balance by telling positive stories about the women who are represented in our collection and about the other women who were involved in the production of artworks.

In terms of tackling the gender-gap issue at the National Gallery, we can't change the past but we can change how we deal with the art that we have in our collection.

It's really important for me personally to spread awareness about the gender gap in art history, partly because I look back to my childhood, and I loved looking at art and there were so few examples of women I could look at too. It's also really powerful for me now, as a mother, particularly of my daughter. She asks me these questions.

Why aren't there more women in art galleries? Why aren't there more women dramatists? And so, I think it's really important for all of us to be able to answer these questions for the next generation.

Why are there so few female artists in the National Gallery?, *The National Gallery*,
2019.

Évaluation de la compréhension de l'oral – Guide pédagogique

Philip Mould: 35 years an art dealer and you get to know some artists and to become really attached to them more than others. And one painter who I'm particularly connected to is the painter of this unknown portrait of a young man. The artist is Mary Beale and Mary Beale was an astonishing figure. In a man's world, she managed to carve out for herself in the latter years of the 17th century a portrait practice. And one of the reasons I think that she was so successful was her characterisation. And you can almost reflect back on the character of the artist through some faces. If you compare this man's physiognomy and, what is he? He's probably in his 30s. And you compare it to a Lilly, you see there's a sort of softness, a sort of empathy with the subject which I can't help feeling derives from many, many paintings she did of her own family and her children. And there is a sort of intimacy, an almost instant intimacy, that you get with the subjects. Also when you compare it to a Lilly as well you see the full lips. That's one of her characteristics, and that lovely sort of slightly terracotta tone in the cheeks. And I've got to know her so well that sometimes when I walk into a room and one is 30-40 metres away at the end of an auction house or a stately home, it instantly beckons me. Over the years, we have handled, and it's been a privilege to do so, many of Mary Beale's paintings. So much so that as a gallery, we felt that we ought to give something back. And a decade or two ago now we restored and replaced the plaque, her memorial plaque, in St James's church, Piccadilly just around the corner that was destroyed during bombing, a bombing raid during the Second World War. Given that we're putting together an exhibit of works by female artists, British female artists, there is no better place to start than with a typical and beautifully burnished face by Mary Beale.

Pioneers: Women in British Art - Mary Beale "Portrait of a Gentleman", *Philip Mould & Co*, 2020.