

Flowers' Symbolism in Women's Portraits and its Impact on the Feminism in Art: A Practical Study in Design and Printmaking

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Abstract This study presents multiple dimensions of feminist art and symbolism related to it through portraits of female figures throughout history, impacting art history. The researcher conducted an experiment with female students specializing in art education at the College of Basic Education in Kuwait, in which the researcher relied on studying the students' tendencies toward the artistic image affecting their memory in terms of the appearance of female celebrities who have a significant impact on the lives of the new generation of female students, as well as the effects of that stereotyped image of these celebrities, attempting to merge that image with the symbolism of flowers and how the shape of flowers represents an important symbol for women, whether in their image or the effect of those flowers on women's composition, presenting that artistic experience in the form of a painting with a unique design by each student individually in the course of "Design 4" (Design and Paint Group) Group A. On the other hand, other students present a similar idea with the exact dimensions, yet in another course, the experiment is produced by printing (Printmaking Group) Group B. The researcher requires each student from the first group to use patterns in the face and body area to give a sense distinguished from the realistic portrait of women. On the artistic aspect, the researcher focuses on the auxiliary factors for highlighting the aesthetics of the relationship between women as a personality and flowers and patterns as symbolism that impacts the stereotyped image of women's portraits in art.

Keywords: Symbolism, Woman's Art, Flowers, Feminism, Printmaking, Design, Art Education.

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I. Introduction

Over the elapsed years, during the period of the researcher's teaching in the Department of Art Education at the College of Basic Education, he went through several stages of thinking about the nature of the relationship between the aesthetics and the art production for the female students whom he is teaching over the previous nine years, where he noticed that female student always prefer to include aspects related to their gender in any work of art asked from that place. The researcher started reading about feminism and how art history seemed to be devoid of highlighting the contributions of female artists over several years. Names of female artists were not very common in art history, and so were the accusations that art history was written with a masculine aspect. At the same time, women represented only the subjects drawn in men's artworks but not in their works. In this study, the researcher presents a mixture of aesthetics, feminism, and symbolism and their impact on the art of portraiture of the image of women in the field of paintings and printmaking as practical experiences implemented by female students majoring in art education at the college level.

Aesthetics is sometimes considered synonymous with the philosophy of art. However, aesthetics is a field in philosophy, generally viewed as a modern field of study that emerged in the eighteenth century, incorporating theories of perception focused on an apprehension of beauty and other intrinsic value-related qualities. The objects of this study may or may not be artworks! On the contrary, the philosophy of art goes back to Plato's theories concerned with the nature of creativity and beauty, their value and social role, and their ability to form personality and transfer knowledge, as well as the concerns and discussions of the twentieth century about artistic expression, which nature is constantly changing in the interpretation of the intentions of artists. Several overlaps have recently taken place between aesthetics and feminism as a philosophy, in addition to overlapping with new fields as well, such as critical studies and cultural studies that expand in scope so that it

became a familiar scope from artifacts to the broader attribution of meaning to all kinds of cultural products, whether or not they are considered art.

In symbolism the researcher believes that symbolism has multiple meanings. The purpose is always interpreted by the viewer in a sense more significant than what the artist intended when he used symbolism in their artworks. In terms of flowers, they may be of several meanings; happiness, sadness, love, and even hatred, as the case may be. When the bride is holding the flowers bouquet on her wedding day and laughing, that explains to us the meaning of her happiness on that day. However, she is having those flowers while crying, and the flowers are falling from her hands; it is a different matter. Here comes the symbolism of flowers in expressing sadness, hatred, and maybe loss for something related to women. Hence, the symbolism of the flowers remains connected to the shape, position, and extent to which the holder of these flowers interacts.

1. Purpose of the research:

1.1 Shedding light on the artistic symbolism surrounding the aesthetic meaning of portraits of women in general.

1.2 Highlighting the art values that affect the meaning of the portraits

1.3 Investigates the purposes of the stereotyped image of women's portraits among female students of the younger generation.

1.4 Examining the students' ability to create a new approach to the changing image of the symbolism of flowers as an aesthetic element that expresses women.

1.5 Examining the students' ability to create a new approach to the changing image of the symbolism of flowers as an aesthetic element that expresses women.

1.6 Clarifying the real meaning of feminism is specific in art, avoiding the vague definitions, some of which represent the conflicting personal side in life.

1.7 The researcher's goal is to highlight the importance of women's art in society, both technically and morally.

2. Research question:

What is the art impact of the symbolism of flowers on the image of women as a portrait? Is there an impact on the aesthetic meaning of that stereotyped image of portraiture?

3. Research method:

Analytical descriptive approach as practice-based research applied by undergraduate art education students (experimental process) at the College of Basic Education in Kuwait.

4. Research limitations:

4.1 This study focuses only on the relationship and impact of flowers as symbolism in portraits of women.

4.2 This research deals with the artistic aspect of feminism and not the other elements.

4.3 The study applications by female students only.

4.4 The research is only for female art education students in the College of Basic Education in Kuwait.

4.5 The practical research experiment focuses only on the productions in painting, thus painted, in gouache colors, and printmaking as relief printing.

5. Theoretical phase: Students' understanding and comprehending

5.1 Explaining the status of women in the history of art in the past and the now.

5.2 The meaning of symbolism in art and its impact on the image in art.

5.3 Review some images as an example and explain the details of one of them, which illustrates the power of a woman's portrait in art.

6. Practical phase: Create - Design - Painting - Printing: Design & Paint Group (Group A)

6.1 Each student selects an image of any female celebrity that she thinks fits the experiment (with the help of the researcher).

6.2 Analyzing the design, hence choosing the shapes of flowers and selecting them as a symbol that matches the chosen image.

6.3 Studying and choosing the appropriate patterns for the face and body areas.

6.4 It was choosing appropriate colors to represent the portrait's female character to be implemented.

7. Printmaking Group (Group B):

7.1 Each student chooses an image of any female celebrity that she thinks fits with the experiment (with the help of the researcher).

7.2 They choose all printing elements that fit the subject to be included in the artwork, e.g., stencils and stamp printing elements, besides using collage in some works.

7.3 Establish some areas in acrylic color and then use black printing ink to print.

II. Previous studies and research discussion: Woman and her share of art

Women's share in art was not significant; instead, they were not mentioned in the history of art until after a while. Art critic, Hussain Bekar, says that history included a few of the names of women who became famous in various fields of life, including rulers who were recognized for their intelligence and who fought battles and wars, and scientists who contributed to scientific and social research, including Hatshepsut for the

Pharaohs, Queen Zenobia in the ancient empires and Marie Curie in the field of science, among others. However, it is not possible to spot a single female name in the field of art during the Renaissance period, where the role of women at that time was only to motivate the imagination of men to produce art by being inspired by the features of their beauty and delicacy, while in the field of creativity and artistic production, women are considered only spectators.[1]

Hence, the researcher begins by asking: Does this mean that nature has restricted artistic genius to men rather than women? Or have circumstances imposed on women's imagination, despite its fertility, restrictions, and limits that she was forbidden to cross? Otherwise, where is her place among those giants who enriched human heritage with their masterpieces, such as Leonardo da Vinci and Michelangelo?

Perhaps it was the nature of fine art, in its early stages, that forced women to abandon this field, for painting and sculpture, in their long journey with man, were inherent in architecture and construction; thus, specialization remained restricted to males until paintings and murals separated from the wall and became something that could be practiced indoors as in studios.

However, signs of women's liberation from this restriction began to appear with the intellectual and social transformation. In the eighteenth and nineteenth centuries, in France and England, a faint glimmer appeared on the horizon. It crept timidly after the French Revolution and the expansion of the British Empire, with the emergence of artists such as Élisabeth Vigée Le Brun, or Madame Le Brun as she is known, in France. [1]

For the first time, a woman's name appeared in the register of immortal artists, and her paintings began to occupy their place on the walls of museums and palaces, followed by a flood of female artists at the beginning of the twentieth century, threatening the monopoly of men in this art that lasted for ages. As soon as the first half of this century opened a new page for women's ambitions and aspirations, giving them some rights that were denied them in the past, feminist names began to appear in the art field. Women set out with all their energy to make up for what they had missed and express themselves independently, without the need for male guardianship.

The art world has changed after that with the emergence of brilliant artists in art movements, so for the first time, we hear of Berthe Morisot, María Blanchard, Suzanne Valadon, Mary Cassatt and many other artists whose names shined alongside the makers of the modern art movement. [1]

III. Intellectual and Feminist Ideologies in Art History

Griselda Pollock, a researcher and writer is one of the most famous writers in the field of "feminism" and "art history," which has explored the relationship between both concepts mainly in the context of painting in the nineteenth and twentieth centuries. She argues that creativity exists in an aesthetic world separate from any other social context, where art is to be seen in the context of society. Therefore, as art is not limited to a specific gender, aesthetics is not limited to a particular gender or subject. [2]

The goal of Pollock's feminist movement is a revolution in areas of theory and practice, which are indispensable to each other. The researcher believes that war exists in the ideologies of each gender, as the accusation is always directed at the former art community. In this masculine society, women are oppressed, which is true, as the researcher has previously stated. However, there is also a war in the aesthetic meanings of art, which continues in our time; after the artistic revolution that began with the Impressionist artist Édouard Manet in the first half of the nineteenth century, we see that the aesthetic meanings are still changing.

This ideology is disputed by the argument that we need to study the totality of social relations that constitute the conditions for producing and assimilating objects identified in that process as art. In writing on the shift in the discipline associated with literary criticism, Raymond Williams noted that what seems most striking to me is that almost all forms of contemporary critical theory are consumption theories. This means they are interested in understanding a topic so that it can be profitably and correctly consumed. The alternative approach is not to treat artwork as an object but to view art as a practice. [2]

The researcher thinks that, at present, it makes no difference to any viewer of a work of art if he knows that the producer of that artwork is a man or a woman because the process is limited to the cultural practice itself and dealing with production as a cultural, artistic product stemming from the thought and imagination of the person himself/herself, his/her social environment and his/her human heritage regardless of his/her gender. Here comes respect for reason and intellect.

At a particular conference, artist Mary Kelly was asked to speak on the question "What is feminist art?" She rephrased the question to be "What is the problem with female art practice?" where the problem refers to the theoretical and methodological field through which data and knowledge are produced. The problem of feminist analysis of visual culture as part of a broader feminist project can be defined by the terms previously presented earlier and the social construction of gender difference. Yet, it needs to be supplemented by an analysis of the psychological structure of sexual difference, which is the writing site in individuals, through family social relations, of the socially determined distinction that renders gender a criterion of power. [2]

Talking about ideologies and the philosophy of beauty and feminism together can go much longer. Still, the researcher summarizes that by saying other links make it appropriate to conclude this part of the research if the history of modern art provides the model that the history of feminist art must compete within the modern era; modern criticism and modern practice are the goals of contemporary practice, where modernist thought has been defined as operating on three basic principles: the specificity of aesthetic experience, the self-sufficiency of the visual, the teleological evolution of art autonomous from any other social causation or pressure. Modernist protocols describe what has been validated as "modern art," which is convenient, advanced, and at the forefront. [2] The researcher believes that feminism, as a movement, aims to revolutionize social reality. As a theory, feminism aims at a revolution in knowledge, art, and all people's cultures; change that takes place is considered a knowledge revolution, and the goal is to develop and elevate conscious human thought that is constantly renewed.

IV. Symbolism and Flowers in Art and Literature

The symbolism of flowers is constantly changing if it is judged as an image. However, poet Charles Baudelaire had altered the meaning. He gave it a different symbolism in *Les Fleurs du mal* (Flowers of Evil), which is considered one of the most important volumes of French poetry by Baudelaire since when it was published in 1857, it changed many of the meanings attributed to flowers and their association with the types of women. The words flower and evil seem contradictory with the transformation of flowers from good to evil and vice versa. For example, evil is ugly and dark, but the flower is beautiful. Baudelaire appears to suggest that there is beauty in evil. Moreover, they can be understood as "flowers of evil" since evil is the origin of flowers. They may also be understood as follows: Poetry can transform evil and ugliness into beauty. Baudelaire does not speak of just one kind of evil, but rather all kinds of evil, whether emotional, physical, or moral suffering. [3]

Why does a person find flowers pleasing to the eye? Some scholars argue that people develop a love for flowers because they indicate their proximity to fruit. In contrast, others, such as physicist David Deutsch, suggest that flowers contain a kind of objective beauty, attracting humans with their harmonious colors, soft curves, and symmetrical shapes. Whether driven by nutrition, aesthetics, or something else, people have always planted flowers of personal, cultural, and religious significance. Designs have also been drawn to them because of their evocative qualities. Over the centuries, artists have captured the rich symbolism of flowers, tracing the changing meanings of roses, irises, tulips, carnations, etc. Depending on the context, a single flower can represent reproduction or decay, purity or promiscuity, love or hardship, or nothing more than a pile of petals; from the white lilies representing Virgin Mary to Jeff Koons's "flower puppy." [4]

Still-life painting flourished in the Netherlands in the seventeenth century, when global trade fostered the desire for exotic personal possessions, such as glasses and tulip bulbs. Amid these riches, Dutch artists created moralizing still-life that still reminds the viewers of the transient nature of material wealth. These works of art, which are often called as *memento mori* ("mementos of mortality") or *vanitas* ("emptiness"), feature skulls to signify death and hourglasses to indicate the passage of time and wilted flowers to symbolize transience. [4]

Meanwhile, the Dutch have also painted bouquets of fresh flowers to highlight the strength of the Netherlands and the glory of nature. Although rendered realistically, these arrangements were almost always artistic fantasies, showing together flowers that would have never bloomed during the same season. While *vanitas* scenes referred to the transient nature of all living things, these flowing bouquets demonstrated the power of art to freeze time and give flowers eternal life.

Under Queen Victoria, new etiquette standards limited communication across the upper class in England, so many began sending secret messages through flowers. In contrast, books on the science of flowers - or the language of flowers - have become popular, identifying types of flowers that signify courtship, friendship, embarrassment, or contempt. For example, you might find that red roses symbolize love, dark roses represent shame, and pink roses send the message that your love should be kept a secret.

V. Flowers in Impressionism and Beyond

Until the 19th century, flowers were located at the bottom of the painting hierarchy. With the great history paintings considered the most famous of all artistic genres, landscapes and still-life paintings were seen as subjects of less beauty. These distinctions dissipated with the French Realists and Impressionists, who embraced scenes and everyday objects as worthy subjects of art. French painter Édouard Manet was a pioneer in this aspect and dedicated a fifth of his masterpiece to still-life, boldly claiming that still-life is "the touchstone of painting." In 1880, towards the end of his life, Manet focused mainly on flowers. He created a series of 16 mini canvases that chronicled the bouquets his friends gave him on his sickbed and even decorated his letters with watercolors of roses and irises. Like Manet, several Impressionists and Post-Impressionists have painted flowers of personal significance to them, rather than choosing subjects for their cultural or religious symbols. Vincent

van Gogh first began painting sunflowers in the summer of 1886 but returned to the subject two years later after inviting French artist Paul Gauguin to stay with him in his yellow house in Arles. Van Gogh created a series of bright yellow sunflowers to decorate Gauguin's bedroom, which may have been a welcome gesture or a competitive ploy to show off his artistic talents. Though initially made for Gauguin, van Gogh later took the sunflower as his artistic signature, telling his brother Theo in a letter in 1889 that “the sunflower is mine.” [4]

VI. Flowers' Symbolism at Georgia O'Keeffe

“When you take a flower in your hand and really look at it, it's your world for the moment,” Georgia O'Keeffe once said. “I want to give that world to someone else.” Often considered the mother of Modernism and has turned the still-life painting into a radical event, were watching the flowers closely is bordered by abstraction, challenging the viewers to slow down and enjoy the careful observation process. [4]

Known for her paintings of flowers and desert landscapes, O'Keeffe played an essential role in the development of Art Nouveau in America, thus becoming the first respected painter in the New York art world in the 1920s. In addition to her sense of line, color, and composition to produce simple works, most of the titles of these paintings revolve around flowers, where her confidence in dealing with these elements makes her painting style seem effortless. Georgia O'Keeffe has accomplished many things, including being elected to the American Academy of Arts and Letters, the first retrospective show of a woman's art at the Museum of Modern Art, and awarded the Gold Medal of Painting by the National Institute of Arts and Letters, awarded the Medal of Freedom, the nation's highest civilian honor. Also, President Ronald Reagan presented the National Medal of Arts in 1985.

VII. Development of the concept of flowers in the art of Frida Kahlo

Frida Kahlo wore and painted flowers frequently, symbolizing fertility as a celebration of her Mexican heritage, which was also related to her own experiences of being unable to bear children after an accident as a teenager. The most famous flowers in Kahlo's life were the marigolds, originally from Mexico, as a frequent feature of Mexican gardens. Kahlo has often arranged bouquets of plants in her Casa Azul home, but the flowers were even more attention-attracting than she wore on her head and shoulders. She used to wrap Rebozo around her shoulders or have them inserted in her braids with flowers hanging in her hair. Frida Kahlo used various, but few, flowers, such as Gardenia, Dahlia, Bougainvillea, and flamboyant Tehuana, to complement her hairstyle and dress. Kahlo's relationship with flowers has a peculiarity, as she uses flowers to adorn them and also draws them in her paintings, saying, “I paint flowers so they will not die” [5]

The researcher found that through this quotation, Frida indicated that she tried to keep something that she found beauty in her life and endeavored to keep alive to this day. As we see flowers on her head with beautiful portraits, it is proven that such symbolism may be potent as we see those portraits in all means of communication and media. Frida Kahlo's beauty is so unique because of the experiences and tribulations she has been through. You can feel it in her dark eyes, full of sadness and exude pain and emotion; it's a dark beauty. Frida Kahlo is now a symbol of feminism that represents women with their strength and endurance of life's difficulties, in addition to the clarity of her feminist identity and Mexican identity. See Figure (01)



Figure 01 Self Portrait II (1940) by Frida Kahlo

Kahlo said, "Fruits are like flowers: they speak to us in provocative language and teach us things that are hidden." In the still life *Magnolias* (1945) Figure (02), Frida proves that a picture doesn't need to be a self-portrait to be intensely personal. The magnolia blossoms she painted are only buds, not yet bloomed, and in the center of the arrangement is a pear cactus flower. The pear cactus flower is delicate and only lives a few hours once it has bloomed. It looks like the magnolias are protecting the pear cactus flower, yet the pear cactus flower will still die long before the magnolias, another instance of extended life and death. Mixed in with the magnolias is a single calla lily, likely placed in the arrangement to symbolize Diego, who used the flower in many of his works. [5]



Figure 02 In the still life Magnolias (1945) by Frida Kahlo

Her face and artwork are reprinted on everything from coffee mugs to clocks, and in 1984 Mexico declared her works national cultural heritage. In an interview for *The Life and Times of Frida Kahlo*, scholar Victor Zamudio Taylor stated, "Frida Kahlo has become a cultural icon. A figure is a sponge that absorbs different desires, different ideas, different impulses, and impulses of the time. Now she is an icon that has crossed the borders of Mexico." [5]

VIII. Practical Aspect: Steps and Analysis of Results

The researcher has indicated in the plan of this study that it has two tracks, one that focuses on design and coloring and another way that focuses on the experience of printing, where both tracks take the exact formulation of the subject, focusing on highlighting the aesthetic values of women's portraits and the symbolism of flowers as a visual relationship to it.

VIII.1 Group A: Design and Coloring

This group consists of 20 students assigned the task of choosing a celebrity they admire, whether an actress or a singer and selecting the appropriate quality of flowers to be placed on the head of that celebrity as a portrait, in addition to choosing types of decorations to be another color tone for the face and body. The researcher shall explain this through the steps of one student's work and present some of the other results to show the diversity in the results for each student. The tools used consist of Canson cardboard and pencils to make the initial layout of the work, in addition to gouache paint.

Figure (03) indicates the student's use of a computer, via photoshop, to design the work and to clarify the idea before actually starting it with the steps of coloring, which reveals the importance of technology and its contribution to saving time and effort in making a sketch that illustrates the student's view, in terms of choosing the appropriate portrait form, in addition to the type of flowers and the type of ornaments used on the face and body.



Figure 03 one of the students pre-design the portrait of Amy Winehouse using the Photoshop

Upon the researcher's approval of the sketch, the student shall draw the agreed-upon sketch with a pencil, defining the areas of coloring, as in Figure (04), and then coloring the areas as in Figure (05). Of course, the researcher shall follow every step to avoid any errors that could affect the course of the research on the practical side until the student finishes the work, as in Figure (06). This work illustrates the student's personality and her inclination for music by choosing singer Amy Winehouse and some simple flowers because she tends to minimalism and green nature, which she expressed with green plant leaves as an enrichment of natural life. This is in addition to choosing floral ornaments for the face and body in harmony with the flowers at work. Figure (07) shows some other various results, where the researcher believes that each student puts her personality into the work; by choosing the figure in the portrait, as well as the quality of flowers, ornaments, and colors in their artwork.



Figure 04 Sketch of the portrait.



Figure 05 Coloring the portrait.



Figure 06 the portrait result



Figure 07 some of the other results in Group A

VIII.2 Group B: Printmaking

This group is somewhat different, as the experience of producing artwork is poured into printmaking. The number of students in this group is 25, where all students apply relief printing, specifically linoleum cut. There are also two tracks in this group, the first is applied using linoleum cut only, and the second is a combination of linoleum cut, collage, and stencil. However, the Printmaking Group agrees with the Design and Coloring Group in the context of the theme, which focuses on the portrait of women and the symbolism of flowers, highlighting the aesthetic side of the work.

Figure (08) indicates the result of one of the works from the printmaking group, Group B, using linoleum cut in a portrait work of a celebrity selected by the student. She used the method that Pablo Picasso was famous for in the middle of the twentieth century, related to the use of a single linoleum block and relying on the construction of several layers on top of each other in order, where each layer represents a part of the workspace associated with one color. So, we see that the yellow color is printed, after which printing the space related to yellow is etched, and then the process is repeated with every other layer such as red and blue and finally the black color. All those layers are printed on a white sheet, so we see that there is a white color at work.



Figure 08 One of the results of the Group B, Printmaking with linoleum cut layers of colors

The other track within that group is related to the mixed printing method, which is preparing Canson cardboard by pasting some scraps, such as newspapers and magazines, in a collage style, and then using some printing elements to represent a stencil until we reach the base layer, which is the basic shape related to the woman's portrait with flowers on her head using linoleum cut work block on the prepared work surface, as in Figure (09). It shows us that most of the students tended to focus on the character of Frida Kahlo as the main subject in the work of print, using acrylic paint for the stencil layer and block ink to print a layer of linoleum cut on the surface as the last step.

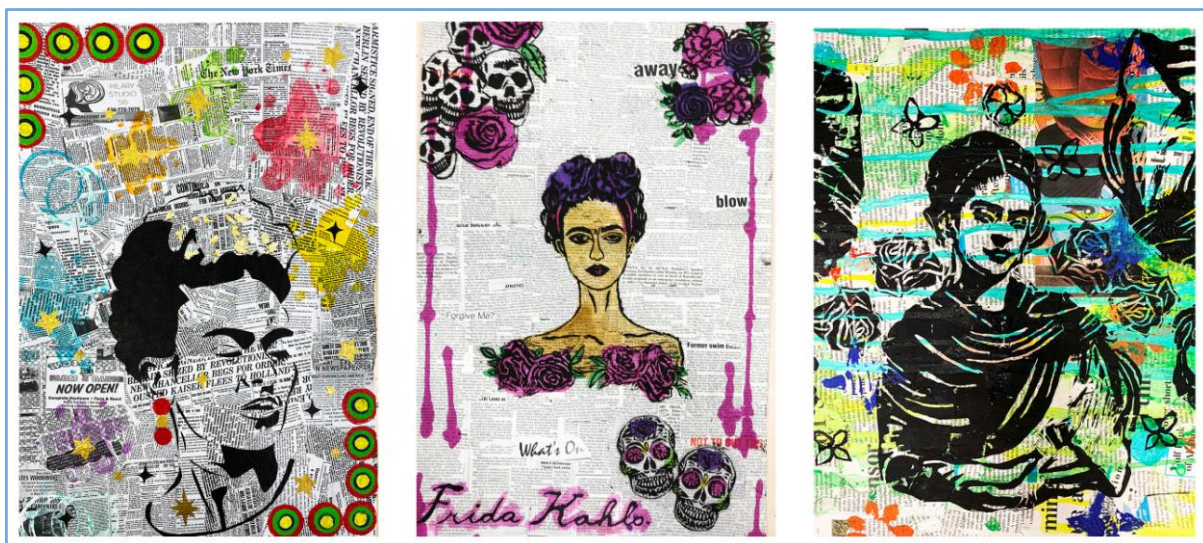


Figure 09 Other results of the Printmaking portraits of Group B

IX. Conclusion

The researcher believes that the result of the research is to reach what young generation female students tend to have in understanding the position of women in the history of art; how they began and how they became, and the importance of symbolism in the picture presented in the portrait of women and the multiple meanings that can be understood through the practical experience of the subject of the research, discussing the ideology related to the society's view of women in previous societies in the history of art, and the female students' view of art and how these data are dealt with in the "studied" artwork directed to be an expression of the form of symbolism and its relationship to the personality of women, whether drawn in work or that which produced the work itself in this practice-based research.

The researcher has concluded with several aspects. However, in the end, he noticed that one of the students in the first group in the research experiment has insisted in the research experiment part to select Frida Kahlo and draw her from the face side and the back, as in Figure (10). This result is very distinct and appropriate to the symbolism of artist Frida Kahlo, which was previously discussed by the researcher in this study, as these individual differences between the students give this research strength in terms of the idea and the notion that highlighting feminism as a theory and movement in this research is clear through that the fact that those undertaking the practical experimenters are females and that the subject is related to symbolism and feminism in the history of the art.



Figure 10 one of the research results, a portrait of Frida Kahlo in front and back

X. Recommendations

During this research, the researcher discussed several significant matters, whether in the concept of feminism and its relationship to art or symbolism for women, which is considered one of the fast-developing matters, where many generations pass through the images of women, art and history that has been addressed in more than one angle in many previous studies. However, since the concept of feminism is variable and linked to

different times and geographical places in the world, its interpretation is considered continuous, and there is no specific explanation for it. Hence, the researcher touched on different angles of that concept and in presenting it in this research, linking the position of women in the history of ancient art and the idea of feminism and symbolism of flowers in portraits of women with art, finding that many aspects can be addressed in other studies.

In addressing the form of society in the past and the current community in terms of art, we see that art has begun to take on a holistic meaning and that it is not easy to continue with the masculine, artistic society since art is for all. Media and social media open a vast horizon for the entry of all groups into art since art is for art's sake, and symbolism may relate to color, clothing, or even a movement in a portrait painting, expressing the psychology of the person in the painting.

The researcher has strongly recommended the study of the field of art and women, as several matters were not mentioned in the history of art, in addition to respecting the minds of the younger generations and the achievements made at the level of art, changing the meaning of art and reducing the limits that art was suffering from in the past. The researcher believes it is time to address more subtle things in art and to drift from what was previously produced! The development currently taking place in the integration between art and society, art and education, art and education, art and technology, and other influential relationships in art, which have rendered it constantly changing during the last 30 years, must be documented.

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