

**Bad Feminist (for Roxane Gay)****Tiffany Lange**

Mentor: Daniel Atyim

*"I embrace the label of bad feminist because I am human. I am messy. I'm not trying to be an example. I am not trying to be perfect. I am not trying to say I have all the answers. I am not trying to say I'm right. I am just trying—trying to support what I believe in, trying to do some good in this world, trying to make some noise with my writing while also being myself." -Roxane Gay*

My work explores topics of feminism and how growing up in the Midwest has influenced it. In *The Role of Feminist Aesthetics in Feminist Theory*, Hilde Hein explains feminism as, "The perspective that women bring to experience as subjects, a perspective whose existence has heretofore been ignored." This idea is extremely important to my work because I question what a traditional painting is and how it can change to fit my own experiences of being a female in contemporary society.

As I grew up, my grandmother made quilts and decorated cakes in her spare time. I was always intrigued by what she was doing and the amount of work and time that was dedicated to it. She taught me these skills and the importance of learning how to be able to do things on my own, which is a very Midwestern sensibility. I recently began using sewing material to explore how craft has influenced my work. This exploration includes the idea of "women's work" through the build up of lines of thread created by sewing. When these ideas of craft are brought into the twenty-first century art-world, much of them can be dismissed and overlooked because women's work has been devalued and viewed more as kitsch. By bringing craft and women's work into a contemporary framework, I encourage the audience to have a conversation and question the definition of painting in fine art.

I draw inspiration from the contemporary artist, Diana Molzan, for her use of traditional painting materials, particularly her unconventional use of the canvas. She has been deconstructing painting and turning canvas into sculpture. Another artist I am interested in is Angela De La Cruz because she has transformed the idea of painting. In most of her pieces she manipulates the stretcher bars to rearticulate the idea of painting and allow it to exist in a three dimensional space.

In the Bad Feminist series, I have created pieces that elicit emotional and physical weight by letting the canvas fall in a natural state. As seen in my piece, *Pink Noise*, I utilize the folds to reference the body and the weight that is on women's shoulders. The line work directly relates to Roxane Gay's term of "bad feminist" by being human and not being perfect. I want my work to

be truthful to who I am as a person. It allows the viewer to reflect on what a traditional painting should be and how being female can affect the work that is being produced.



*Exhale*, Canvas and Thread, 12x12x5 ½inches, 2015



*Pink Noise*, Canvas and Thread, 12x12x6inches, 2015



*Pink Noise Detail*, Canvas and Thread, 12x12x6inches, 2015



*The Double Burden*, Canvas, Oil, Cold Wax, and Patterned Fabric, 12x22x5.5inches, 2015