



# **EXCESS, ABJECTION, & HYPERSEXUALIZATION: *WOMEN IN HORROR***

**HONORS IN THE MAJOR  
UNDERGRADUATE RESEARCH**

*exhibition proposal*



RESEARCH



PROJECT SCOPE



TECHNIQUE



INFLUENCES



COMPOSITION



CONCEPTUAL

INITIAL PLANNING

MATERIAL

INSPIRATIONS

PRESENTATION



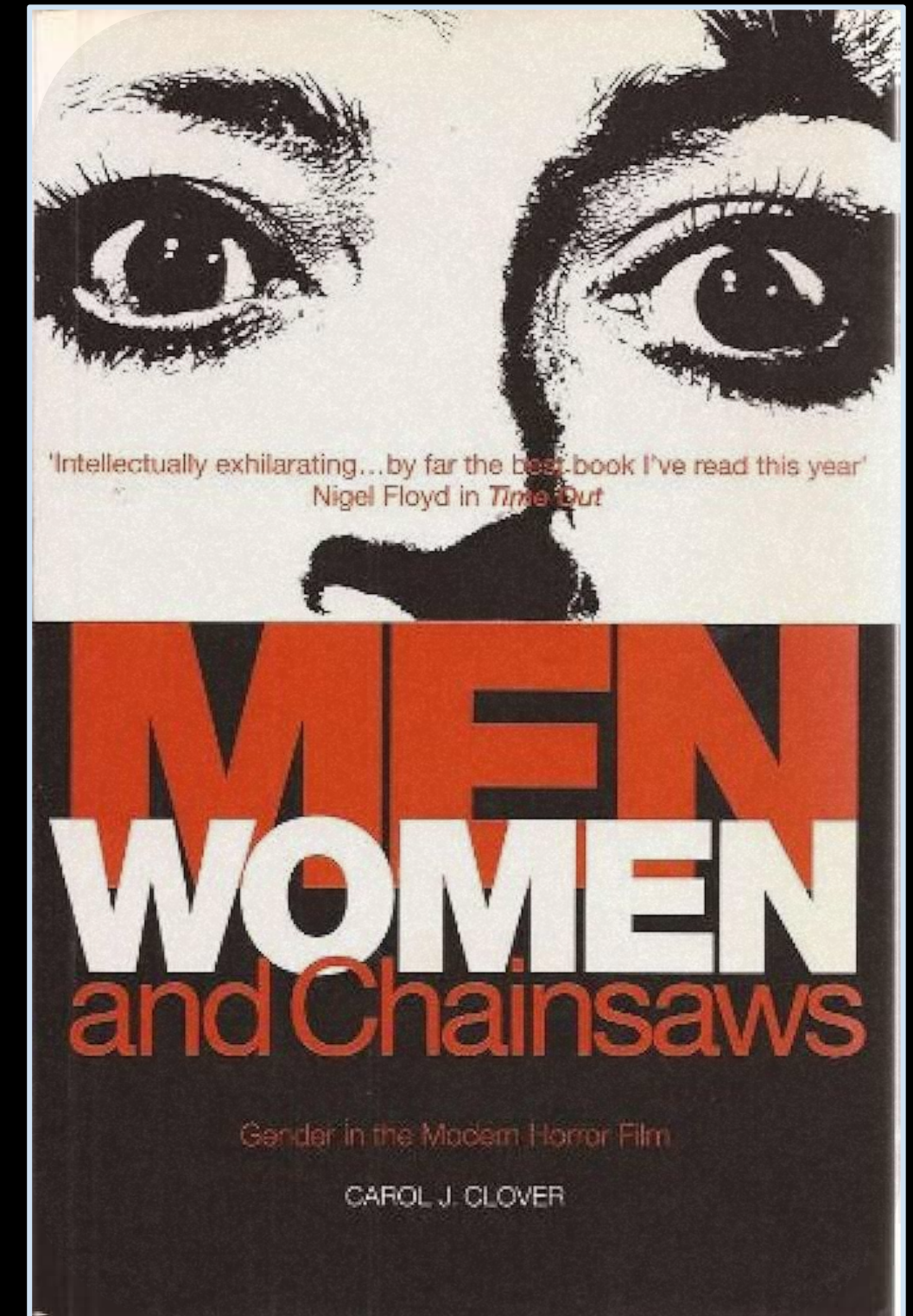
# RESEARCH

## OVERVIEW

My research seeks to explore and reflect the pervasive themes of excess, abjection, and the hypersexualization of the female form within the horror genre. Through painting and sculpture, this project examines the intentional use of excess violence, in particular with the portrayal of female figures as victims, to evoke emotional reactions from viewers.

## STRUCTURE

- ❖ contemporary context and related references.
- ❖ literature and film
- ❖ detailed data
- ❖ conceptual
- ❖ materials & aesthetic choices



# LITERATURE

## FILM BODIES: GENDER, GENRE, & EXCESS

### "Body" Genres:

- ❖ Trigger physical reactions in the audience, evoking intense emotions
- ❖ Categorized into three types: Pornography, Horror, and Melodrama.
- ❖ Body on screen serves as the spectacle, showcasing intense bodily responses like convulsions, screams, or sobs.

### Structure of Perversion:

- ❖ Female bodily excesses cater to the viewer's 'abnormal' perversions.
- ❖ Recent feminist studies suggest male viewers oscillate between identifying with passive victimhood and later empowerment in horror.
- ❖ The male viewer identifies with both sadistic and masochistic roles

## STEREOTYPICAL PORTRAYAL OF WOMEN IN SLASHER FILMS: THEN V.S. NOW

- ❖ Critiques horror's tendency to glorify men's sexuality while punishing women.
- ❖ Argues that the genre dehumanizes characters, unleashing primal impulses like murder, violence, and sex.
- ❖ Notes how horror often justifies excessive gore and assault, disproportionately targeting female victims.
- ❖ Media's impact on societal behaviors, regarding violence against women, is significant. Abundant Viewership desensitizes empathetic reactions.
- ❖ The study suggests a transition from the regulation stage to the respect stage of representations of women in slasher films.



# DATA

**Table I. Slasher Films Analyzed**

Alice Sweet Alice	I Spit on Your Grave
American Gothic	Killer Workout
Anguish	Last House on the Left
April Fool's Day	New Year's Evil
Bloody Birthday	Nightmare on Elm Street I
Chainsaw Massacre II	Nightmare on Elm Street II
Cheerleader Camp	Nightmare on Elm Street III
Chopping Mall	Nightmare on Elm Street IV
Class Reunion Massacre	Prom Night
Color Me Blood Red	Psycho II
Death House	Psycho III
Dream No Evil	Rock and Roll Nightmare
Drive in Massacre	Silent Night, Deadly Night
Fatal Pulse	Silent Night, Deadly Night II
Friday the 13th I	Silent Screem
Friday 13th III	Slaughter High
Friday the 13th IV	Sleepaway Camp
Friday the 13th V	Sleepaway Camp II
Friday the 13th VI	Slumber Party Massacre
Frightmare	Slumber Party Massacre II
Girl's Nite	The Black Room
Halloween	The Burning
Halloween II	The Deadly Intruder
Happy Birthday to Me	To All a Good Night
Hell Night	Toolbox Murders
Hello Mary Lou	Unsane
I Dismember Mama	Friday 13th VII

**Table II. Percent Presence of Sexuality Indicators Among Female and Male Nonsurvivors and Survivors in Slasher Films<sup>a</sup>**

Category	% Nonsurvivors <sup>b</sup>		% Survivors <sup>c</sup>	
	Female	Male	Female	Male
Revealing clothing	46	8 <sub>a</sub>	23	4 <sub>a</sub>
Provocative clothing	46	6 <sub>a</sub>	20	0 <sub>a</sub>
Nude	19	6 <sub>a</sub>	7 <sub>b</sub>	4 <sub>ab</sub>
Undressing	35	10 <sub>ab</sub>	16 <sub>bc</sub>	16 <sub>ac</sub>
Promiscuous	21	4 <sub>a</sub>	0 <sub>b</sub>	4 <sub>ab</sub>
Sexual language	32 <sub>a</sub>	33 <sub>a</sub>	11 <sub>b</sub>	4 <sub>b</sub>
Initiated sex	21 <sub>ab</sub>	32	14 <sub>ac</sub>	28 <sub>bc</sub>
Sex prior	33 <sub>ab</sub>	26 <sub>a</sub>	9 <sub>b</sub>	28
Sex at slashing	35	21 <sub>a</sub>	9	32 <sub>a</sub>

<sup>a</sup>Percents having the same subscripts are not significantly different at  $p < .05$ .

<sup>b</sup> $n = 188$  females, 217 males.

<sup>c</sup> $n = 44$  females, 25 males.

**Table III. Percent Rated Traits and Behaviors of Female and Male Nonsurvivors in Slasher Films<sup>a</sup>**

Trait category	% Nonsurvivors <sup>b</sup>		% Survivors <sup>c</sup>	
	Female	Male	Female	Male
Attractive	92	67	75 <sub>a</sub>	88 <sub>a</sub>
Intelligent	14 <sub>a</sub>	15 <sub>a</sub>	59 <sub>b</sub>	52 <sub>b</sub>
Heroic	4	10	54 <sub>a</sub>	48 <sub>a</sub>
Resourceful	10 <sub>a</sub>	13 <sub>a</sub>	70 <sub>b</sub>	48 <sub>b</sub>
Levelheaded	9 <sub>a</sub>	11 <sub>a</sub>	59 <sub>b</sub>	36 <sub>b</sub>
Independent	13	26 <sub>a</sub>	59 <sub>b</sub>	40 <sub>ab</sub>
Assertive	28 <sub>a</sub>	36 <sub>ab</sub>	57 <sub>c</sub>	44 <sub>bc</sub>
Empathic	16 <sub>a</sub>	12 <sub>a</sub>	57 <sub>b</sub>	40 <sub>b</sub>
Expressive	17 <sub>a</sub>	12 <sub>a</sub>	48 <sub>b</sub>	28 <sub>b</sub>
Egotistical	10 <sub>a</sub>	24 <sub>b</sub>	9 <sub>ac</sub>	12 <sub>bc</sub>
Dictatorial	10 <sub>a</sub>	19 <sub>b</sub>	11 <sub>ac</sub>	8 <sub>bc</sub>
Cynical	13 <sub>a</sub>	26	7 <sub>ab</sub>	4 <sub>b</sub>
Passive	15 <sub>a</sub>	9	9 <sub>ab</sub>	24 <sub>b</sub>
Inane	30	8 <sub>a</sub>	0 <sub>b</sub>	0 <sub>ab</sub>
Provoked attack	4	14 <sub>a</sub>	14 <sub>b</sub>	4 <sub>ab</sub>
Obscene language	18 <sub>ab</sub>	30	16 <sub>ac</sub>	16 <sub>bc</sub>
Nonnormative behavior	27	46 <sub>a</sub>	11 <sub>b</sub>	28 <sub>ab</sub>

<sup>a</sup>Percents having the same subscripts are not significantly different at  $p < .05$ .

<sup>b</sup> $n = 188$  females, 217 males.

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Source: *Gender and Survival vs. Death in Slasher Films* (Gloria Cowan and Margaret O'Brien)



# CONCEPTUAL

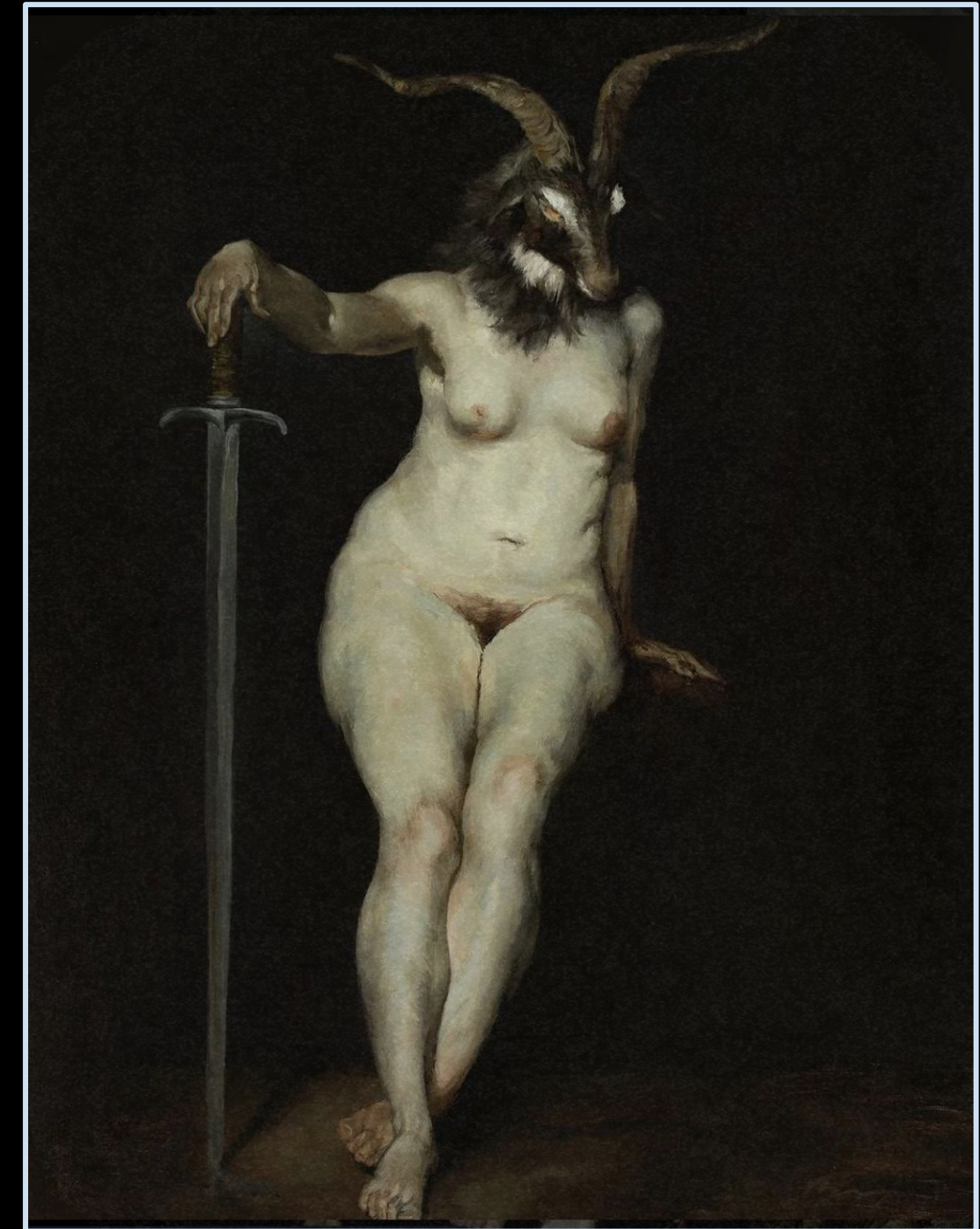
My artwork is a visual translation of the research into the horror genre through the lens of a macabre aesthetic. Each piece tells a story about a female fatale. Subject matter will remain constant throughout the series, with repeating motifs and symbolisms that define the narrative.

## THEMES

- gore
- fertility
- sacrifice
- excess
- eroticism
- innocence
- autonomy

## MOTIFS

- female figure
- sheep/lamb
- pomegranate
- lavender
- forest
- blood



Burney. *Madame Rose*, 2023.  
oil on canvas. 18x24

# PROJECT SCOPE & PLANNING

- ❖ 5 multimedia oil paintings
  - approx. 9000 sq in total
    - #1 - 36 x 48 in - 1728 sq in
    - #2 - 36 x 48 in - 1728 sq in
    - #3 - 24 x 48 in - 1152 sq in
    - #4 - 30 x 40 in - 1200 sq in
    - #5 - 30 x 40 in - 1200 sq in
- ❖ 1 clay sculpture
  - hand molded & painted
    - #1 - Hare Mask
    - #2 - Ram Mask



Arts Teaching Lab, Painting Studio



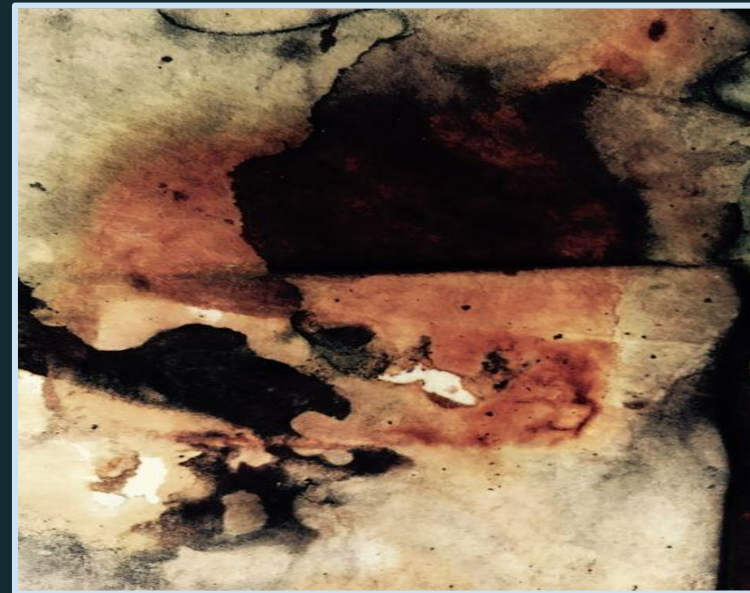
# COMPOSITION AND MATERIAL

## TECHNIQUE

- GLAZING - applying thin, translucent layers of paint
- IMPASTO - paint thickly laid on a surface, so brushstrokes are visible.
- SGRAFFITO - layering up and scratching down
- BURNING - adds texture and aesthetic appeal
- CHIAROSCURO - dramatic contrasting lighting

## MATERIAL

- canvas
- cardboard
- oil paint
- wax
- clay
- plaster?
- fire





# PLANNING

## FIGURE POSES





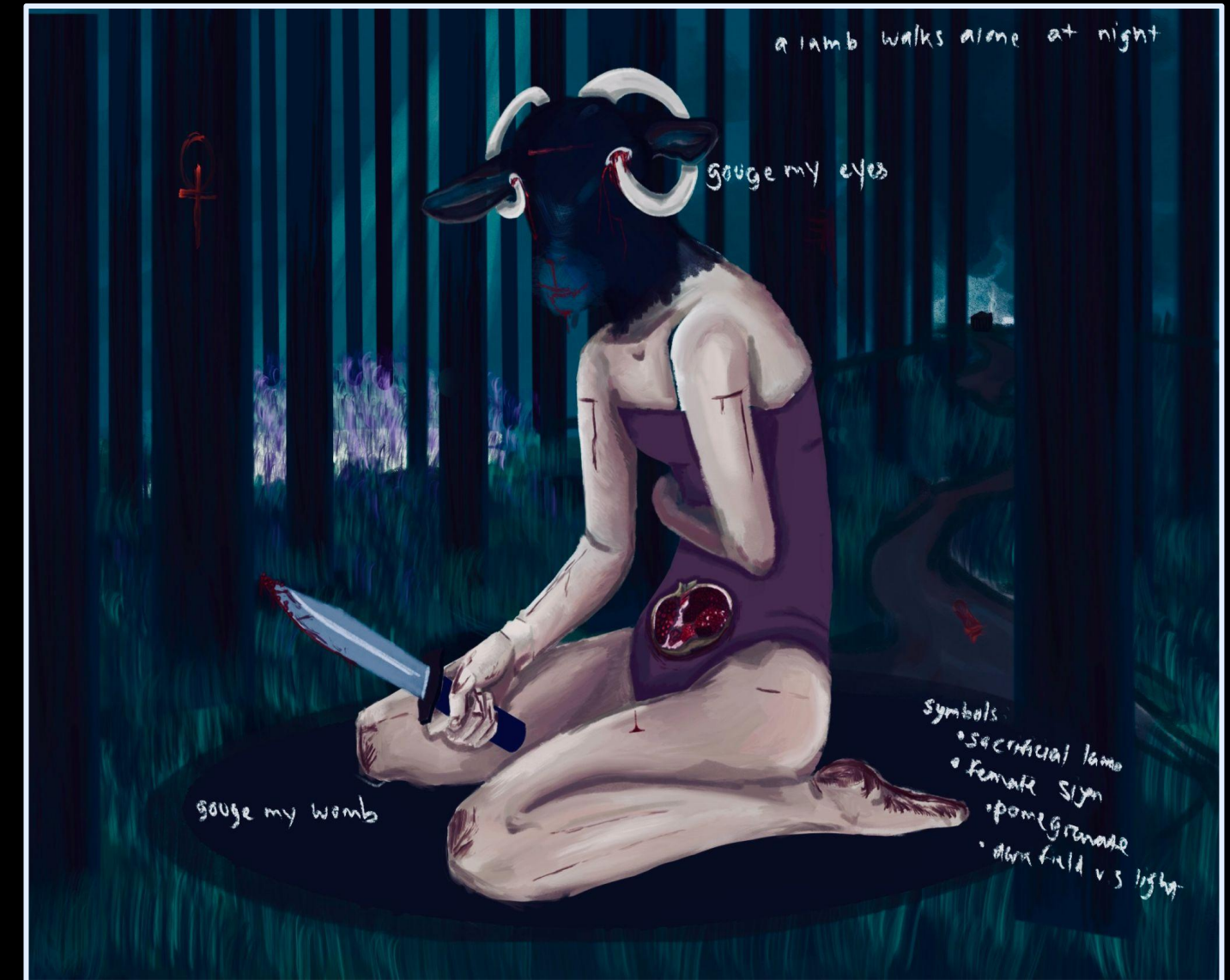
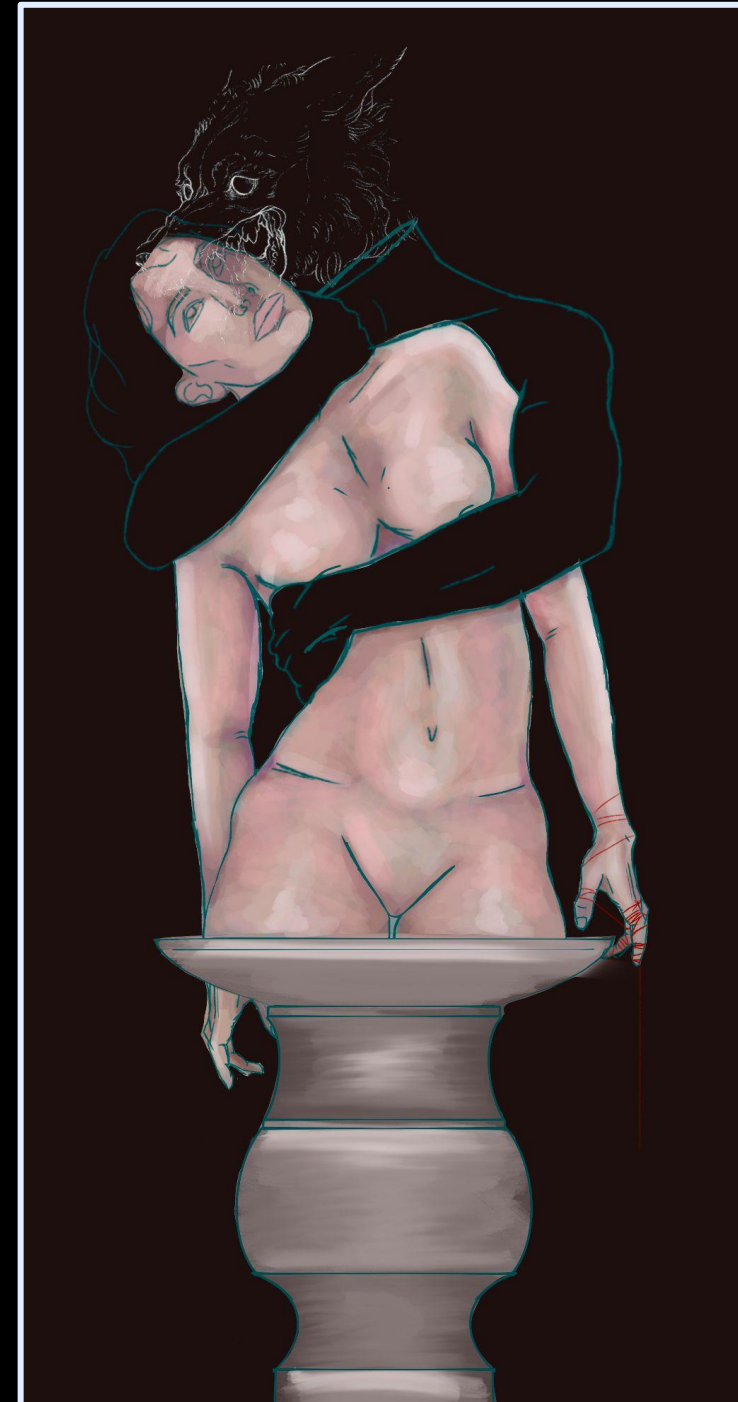
# PLANNING

## FIGURE POSES





# PRELIMINARY SKETCHES





# ARTISTIC INFLUENCES

GAIL POTOCKI



ARTEMISIA GENTILESCHI



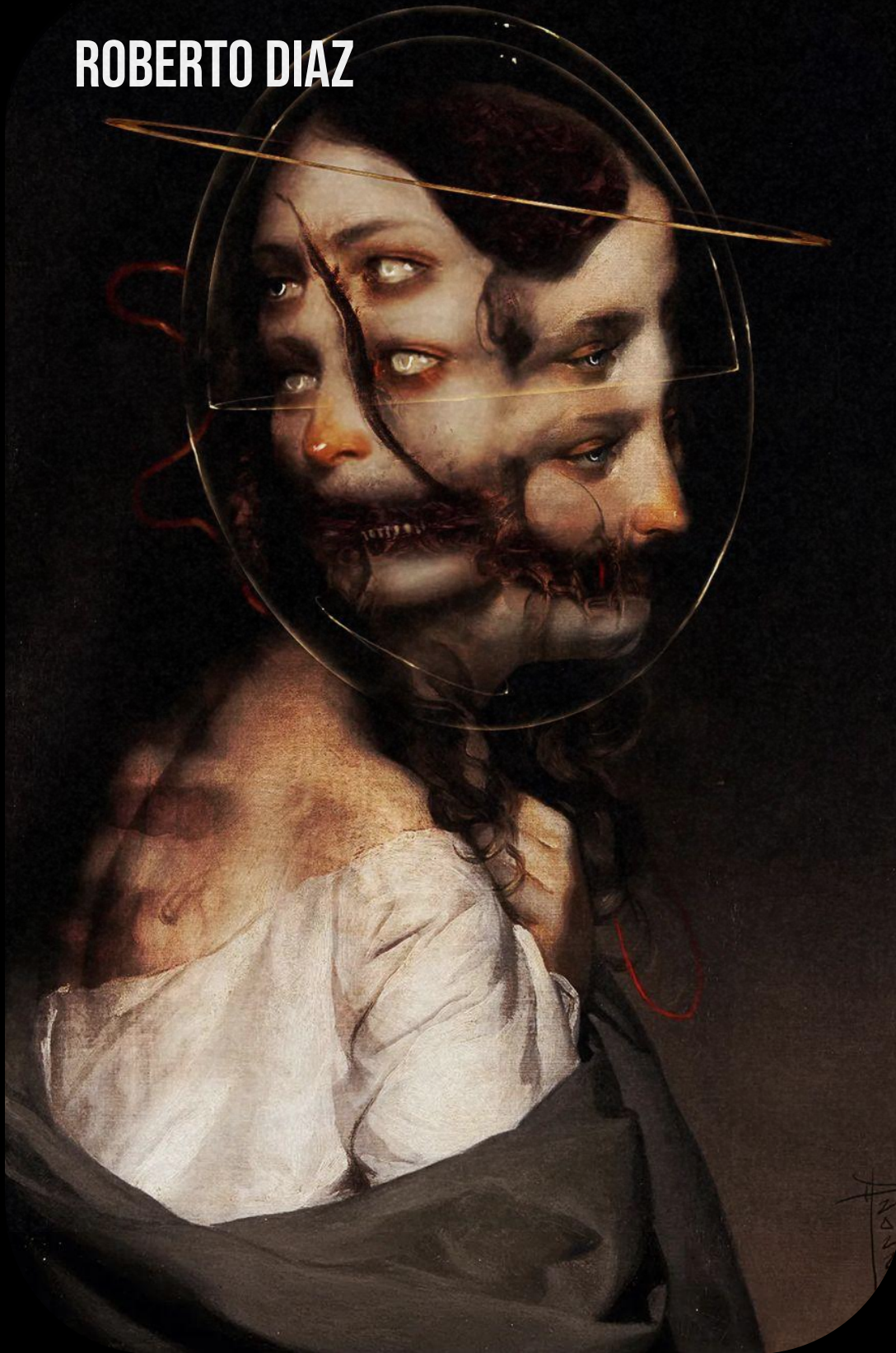
FRANCISCO GOYA





# ARTISTIC INFLUENCES

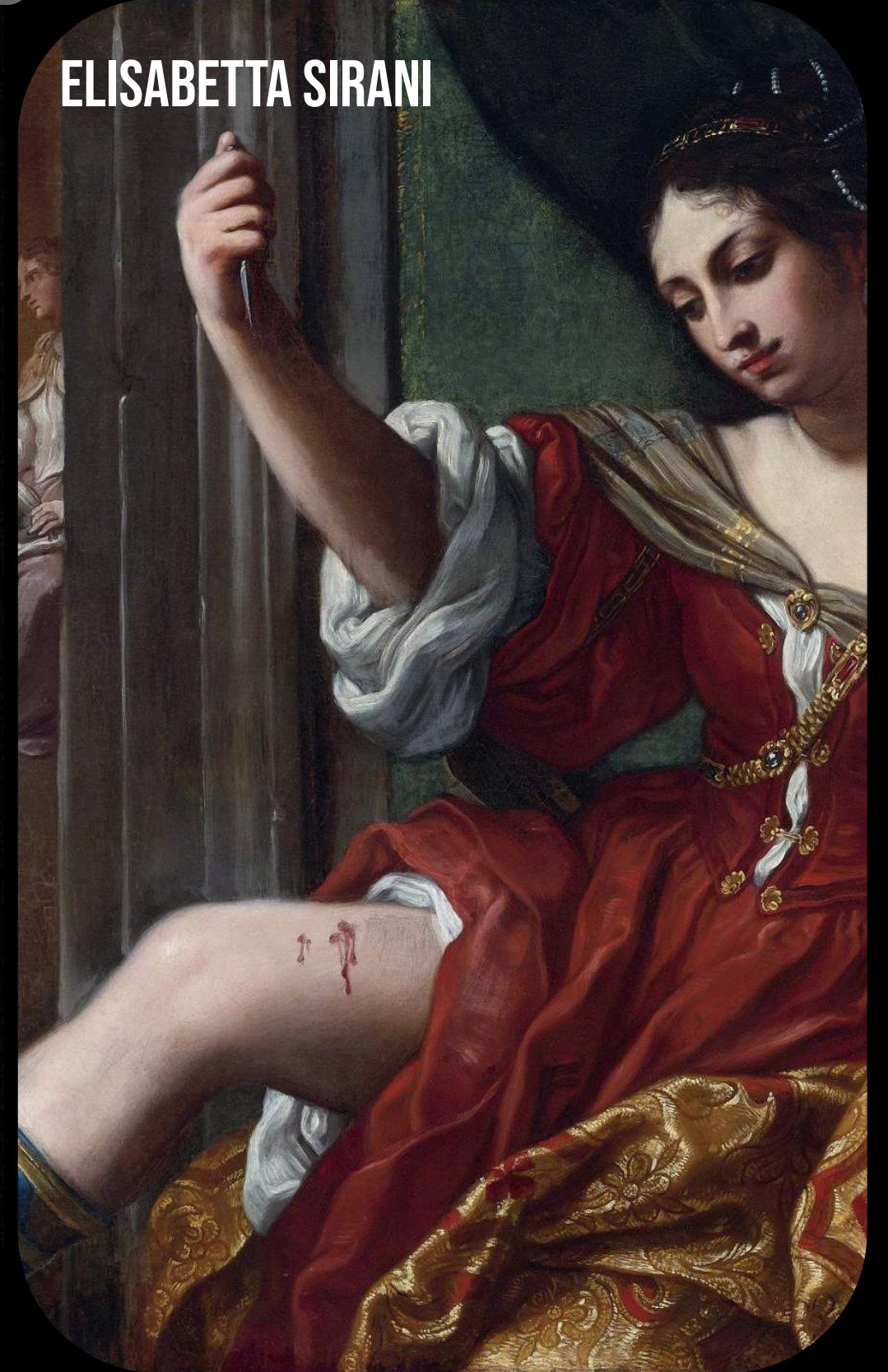
ROBERTO DIAZ



WELDER WINGS



ELISABETTA SIRANI





# COMPOSITION



*sacrifice of the lamb,*  
2024  
oil on canvas, thread  
36 x 48 in



*consumption of the hare,*  
2024  
oil on canvas, thread  
24 x 48 in



*rebirth of the ram,*  
2024  
oil on canvas, thread  
36 x 48 in



# COMPOSITION

\*TITLES SUBJECT TO CHANGE\*



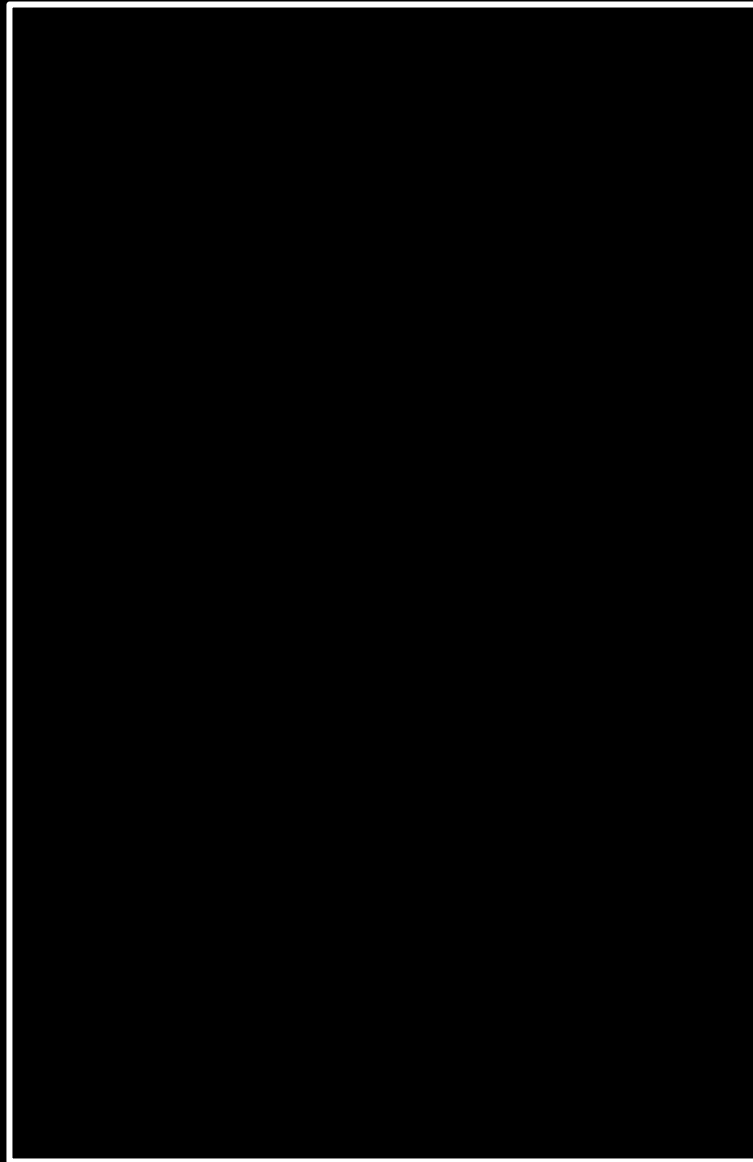
*confrontation for the deer,*  
2024  
oil on canvas, thread



*unraveling of the fox,*  
2024  
oil on canvas, thread



# COMPOSITION



*Mask #1, Ram*  
2025  
ceramic



*Mask #2, Hare*  
2024  
ceramic



**THANK YOU!**

**CONTACT ME:**





# BIBLIOGRAPHY

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