

COME OUT
INTO
THE GARDEN



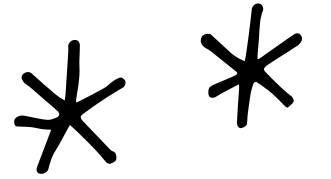
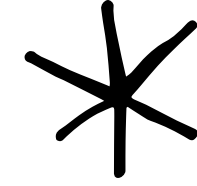
emma bickers





Figure 1

CONTENT

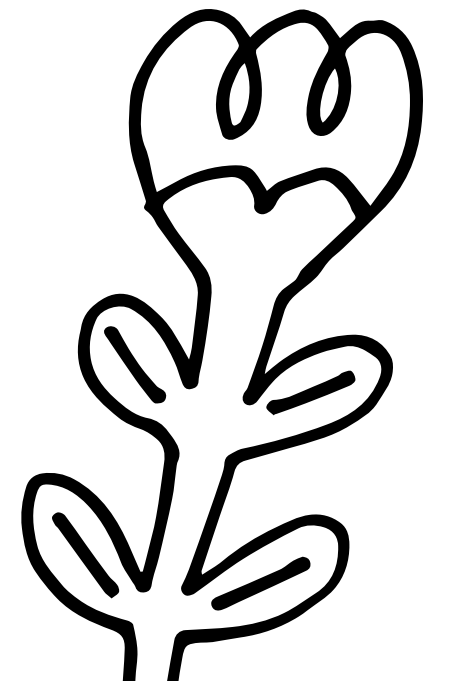
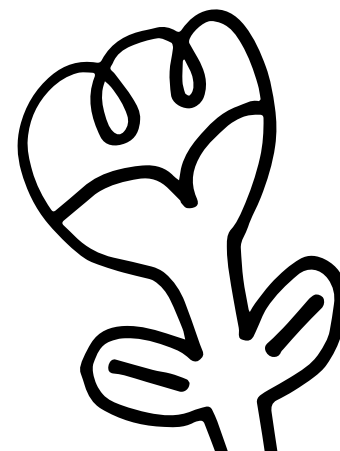


Vulnerability

Identity

Storytelling

Illustration



Vulnerability



Figure 2

Being raised in a catholic household, I wanted to create a piece that helped to alleviate the otherness I felt from childhood.



In the biblical tale of Adam and Eve, there is speculation that the fruit was not from the tree of an apple but of a fig.



With the fig often symbolising the vulva, some like to speculate that Eve eating the fig had a sapphic context.



Figure 3



Figure 4

Identity



Figure 5



Figure 6

The story of Carmilla follows the main character Laura and her decline in health after her family allows another girl to stay with them.



With the arrival of the new guest Laura becomes weak and cannot seem to stop obsessing over her.



The love displayed by the two is actually due to the other girl, Carmilla, being a vampire. Her use of hypnosis was to ensure Laura would end up as her next meal.



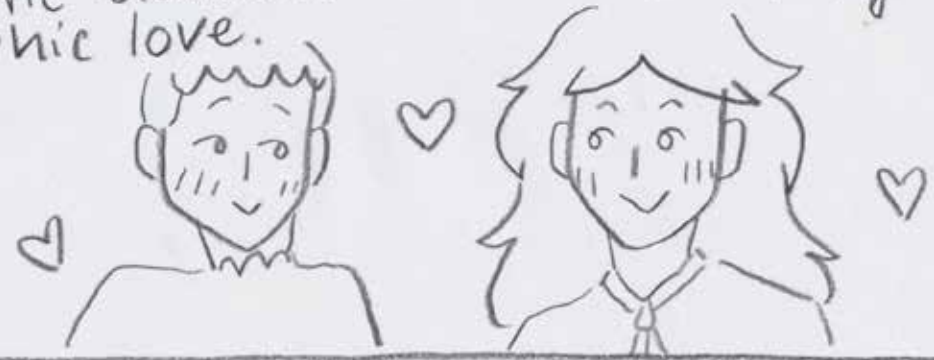
For centuries, media that featured lesbians always depicted them as monsters or they would have a tragic ending.



As a queer woman, I am changing this narrative by making vessels that celebrate sapphic identities.



Using the story of Carmilla by Sheridan Le Fanu, I am highlighting the romance between the two girls and removing the vampiric elements to share a story of sapphic love.



Their first meeting is where Carmilla gifts Laura a rose. It marks the beginning of their friendship and a bit more as well...



The garden that Laura would visit filled with daffodils, baby's breath and tulips seemed to be overwhelmed with Carmilla's roses, slowly creeping further into her thoughts.



Both are becoming more intertwined and are happy to be so.

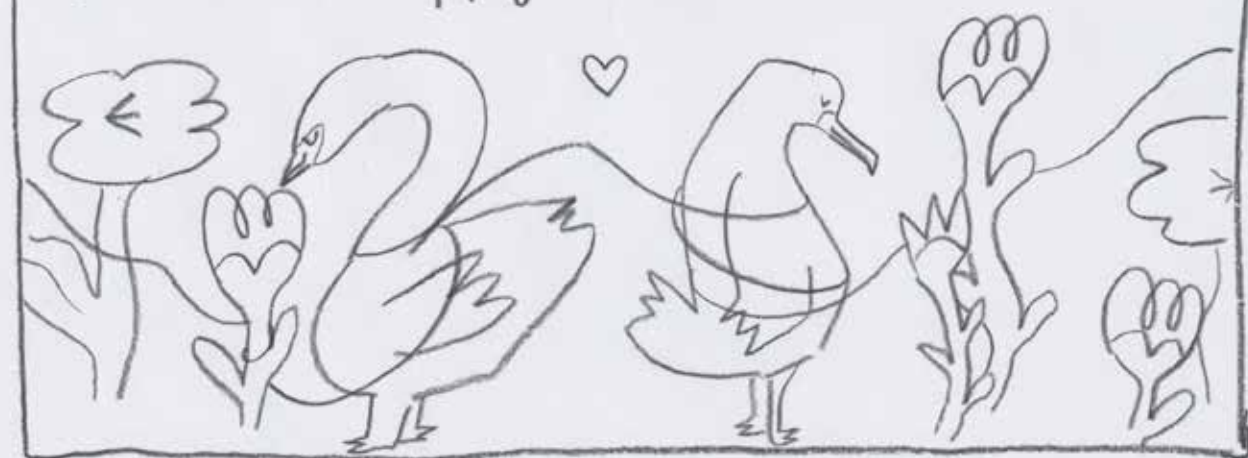


Figure 7

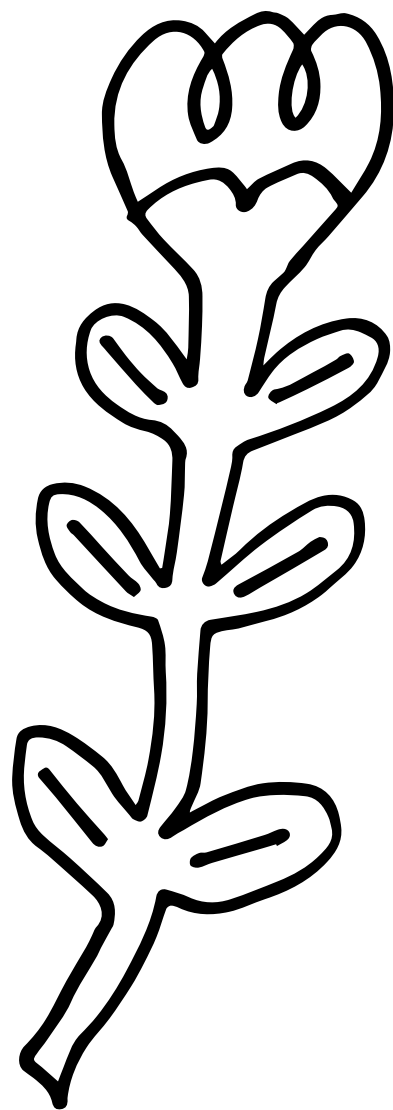


Figure 7



Figure 8

Storytelling



The story of Pandora is often remembered to be a cautionary tale about the risks of letting your curiosity win.



However that is not Pandora's true origin. Her story began in the Theogony, an origin myth of the Greek Gods.



She was created as the first woman, the ultimate evil for all mankind after Prometheus angered Zeus for stealing fire back for men.



She was sent down to earth as punishment for all mankind. With her was a sealed jar filled with all evil, disease and hardship, and knowing this, she released it to end the 'golden age' of men.



This tale was written by the famous Greek poet Hesiod, who is known for hating his wife. Having the 'origin of women' created by a misogynist did not sit well with me so, I made my own jar as a response.

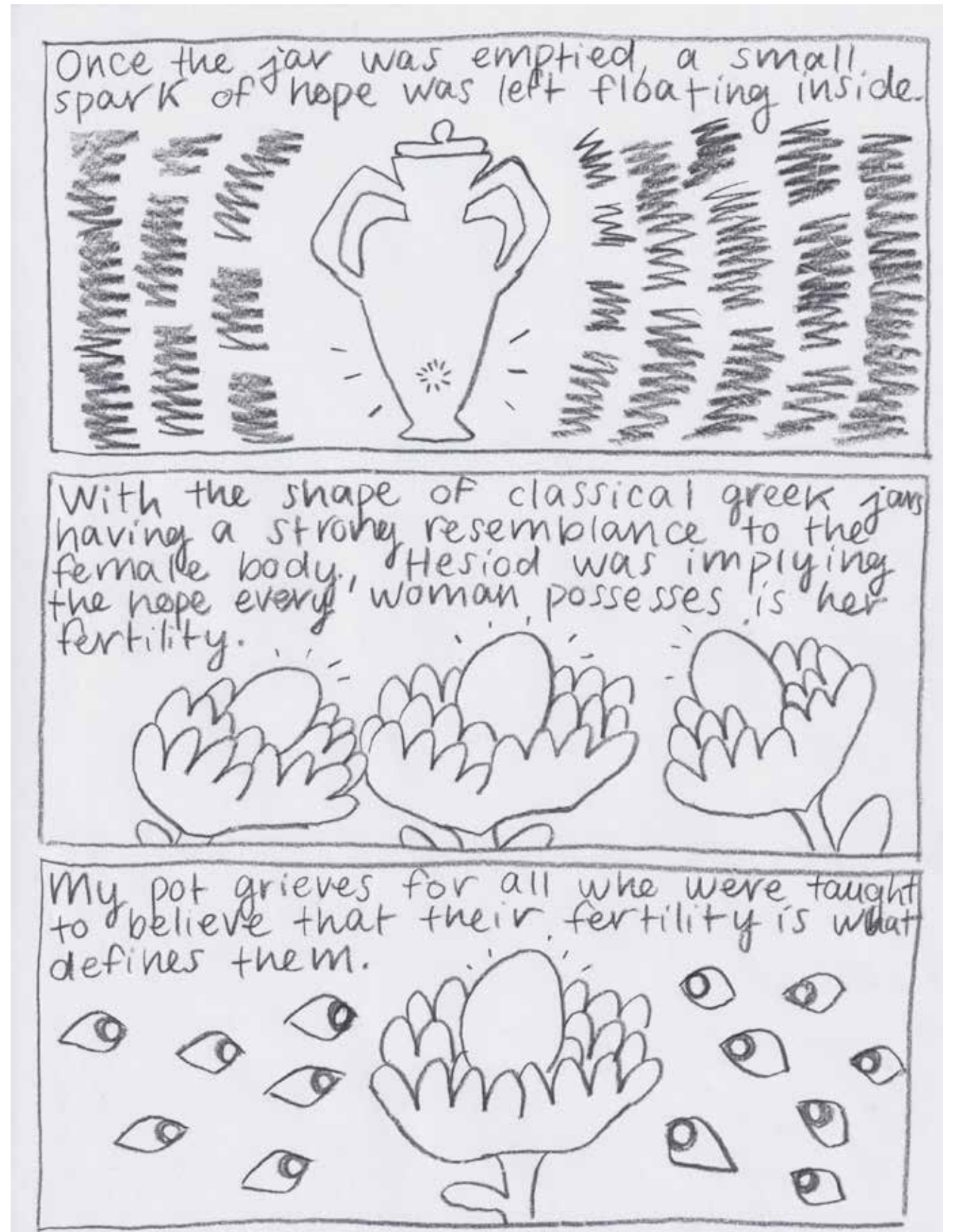


My jar follows the aftermath of all evil being released and the grief that Pandora expresses for the new race of women.





Figure 9



Pandora was given the mind of a dog during her creation. For the greeks, dogs were disgusting scavengers that only had a drive to consume.



The dog is featured on my jar to transform Hesiod's hateful narrative into one of resilience and strength.



The dog represents the mind and soul of a woman taking priority over the belief that her fertility is more important.



Figure 10

Illustration

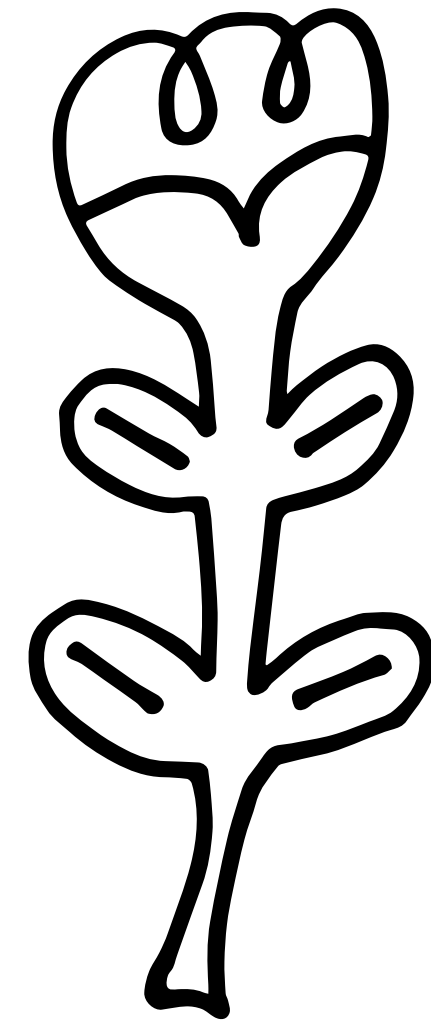




Figure 11

The garden is a wondrous space that feels equally safe and nostalgic. It is where I feel most feminine.



When nurturing plants and flowers, that is when I feel most beautiful. It is where I get lost in a world of silence and brightly coloured joy.



For years, I had forgotten how special the garden was. I am glad I found my way back.



Figure 12

BIBLIOGRAPHY

Hesiod. *Works and Days*. c. 700 BCE. Trans. Richard Caldwell and Stephanie Nelson. Indianapolis: Hackett Publishing Company Inc., 2015.

Le Fanu, Sheridan. *Carmilla*. Wildside Press, 2000.

"*Naive Painters: Essay by Claire Milbrath.*" Editorial, 11 Dec. 2016.

Women painting women, exhibition catalogue. DelMonico Books/Modern Art Museum of Fort Worth, 2022.

INDEX

Figure 1 The Cormorant/L, 2022. Part of the Carmilla installation. Earthenware, Terra sigillata. 68 cm x 42cm x 51cm

Figure 2 Part of the Garden of Eden installation, 2021. Earthenware, Terra sigillata. 89 cm x 39cm x 35cm

Figure 3 Garden of Eden installation, 2021. Earthenware, Terra sigillata. 88cm x 30cm x 28cm, 92cm x 36cm x 32cm, 89 cm x 39cm x 35cm

Figure 4 Garden of Eden installation, 2021. Earthenware, Terra sigillata. 88cm x 30cm x 28cm, 92cm x 36cm x 32cm, 89 cm x 39cm x 35cm

Figure 5 The Cormorant/L, 2022. Part of the Carmilla installation. Earthenware, Terra sigillata. 68 cm x 42cm x 51cm

Figure 6 The Carmilla installation. Earthenware, Terra sigillata. 47 cm x 26cm x 23cm, 70cm X 46cm x 52cm, 68 cm x 42cm x 51cm

Figure 7 The Carmilla installation. Earthenware, Terra sigillata. 47 cm x 26cm x 23cm, 70cm X 46cm x 52cm, 68 cm x 42cm x 51cm

Figure 8 The Carmilla installation. Earthenware, Terra sigillata. 47 cm x 26cm x 23cm, 70cm X 46cm x 52cm, 68 cm x 42cm x 51cm

Figure 9 A Note/ A Meeting, 2022. Part of the Carmilla installation. Earthenware, Terra sigillata. 47 cm x 26cm x 23cm

Figure 10 Pandora, 2023. Earthenware, Terra sigillata. 29" x 17' x 12"

Figure 11 Pandora, 2023. Earthenware, Terra sigillata. 29" x 17' x 12"

Figure 12 The Garden Teapot set, 2021. Earthenware, Terra sigillata

Figure 13 The Garden Teapot, 2021. Earthenware, Terra sigillata

