NOTICE US FOR OUR MINDS: CRITICAL FEMINIST PEDAGOGY AND THE GUERRILLA GIRLS IN MUSEUM EDUCATION

By

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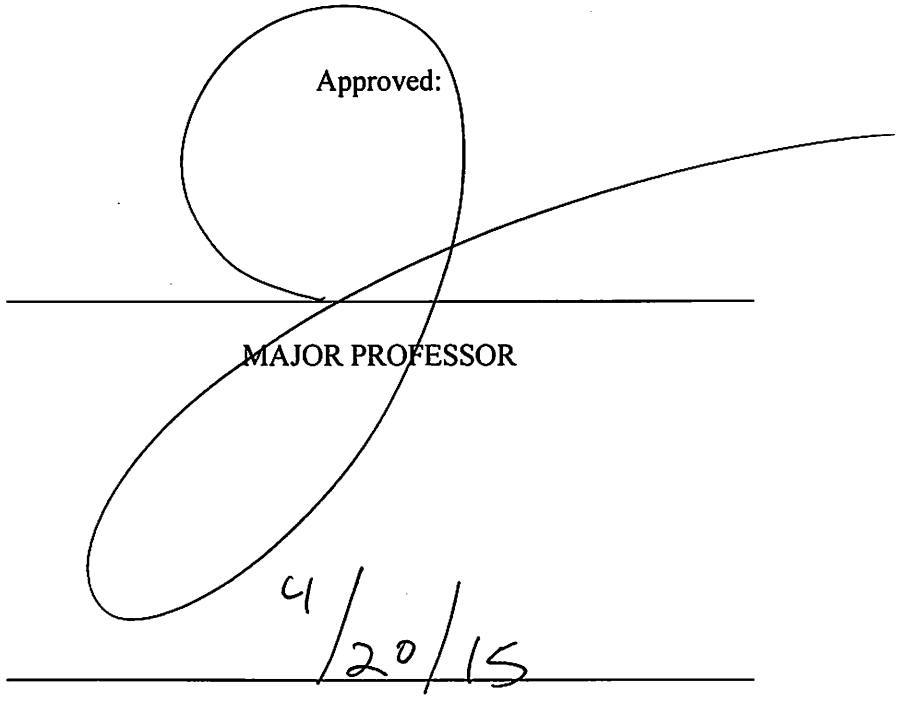

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Chapter 1: Introduction

Two years ago I packed my bags and moved to the Midwest after being selected to serve as a leadership consultant for a sorority's national organization. I spent several months learning all things "Greek," from risk-management procedures, to public speaking practices, to working with chapter leaders. My assigned role was to start a collegiate chapter with a minimum of 225 members at a large university. My training prepared me to recruit, maintain records, manage finances, and facilitate educational programming. What I was unprepared for, however, were the wide range of issues surrounding gender, gender roles, and gender-based expectations I would find myself dealing with. Quickly, I began to navigate my new role as a mentor, a role model, and confidant.

Upon forming the chapter, I expected to have weekly meetings with student leaders to discuss event planning, academic goal setting, philanthropic efforts, and Greek Life policies. As my relationships with the women developed, the weekly meetings turned into a space for more meaningful and candid conversations. Through these conversations, I began to look at gender through a different lens. Prior to this, I was aware of challenges women faced, but I wasn't aware of how widespread and diverse these challenges were. I wasn't aware of how many women struggled with eating disorders, sexual assault, harassment, uncertainty in their ability to enter male-dominated fields, and, at the heart of it all, feeling voiceless.

Throughout the course of my graduate studies, the experiences shared by these young women, as well as many other women in my life, have informed my interests and research. I can't help but think about a friend who claims she wants to be so thin that people wonder if there is something wrong with her. I'm reminded of the student who came to meetings looking exhausted and miserable. "I'm so hungry," she would tell me, "but I can't eat because I'm on a

diet." She was concerned about gaining the "Freshman Fifteen" in college, though she was a normal and healthy weight. I've walked into a public restroom at a hamburger restaurant to find a co-worker throwing up her food. Eating there made her feel badly about herself. An intelligent eighteen-year-old female wanted nothing more than to become a doctor. Her family pressured her into perusing a career in education because that's what women in her family had always done. A fellow student sexually assaulted a friend of mine but she decided not to do anything about it because she was afraid of how it would reflect upon her.

Though these instances elicit an emotional response when I consider them, they shouldn't come as a surprise. According to the National Association of Anorexia Nervosa and Associated Disorders (2015), women are more likely than men to develop an eating disorder and one fourth of college women purge food to maintain a certain weight. Ninety-one percent of women surveyed on a college campus used some form of dieting, even though over 40 percent of these women were a normal weight. One in five women are raped or sexually assaulted during college and most of these crimes go unreported (White House Task Force to Protect Students from Sexual Assault, 2014). According to a study by the U.S. Department of Commerce, women comprise 48 percent of the workforce but only 24 percent of jobs in science, technology, engineering, and mathematics fields (Beede et al., 2009).

I have always been an advocate for women and girls, but I have found my professional and graduate school experiences to be particularly "consciousness-raising" in regards to gender issues, as second-wave feminists might say. As a graduate student, I have worked to integrate my interest in gender with art education. Researching feminist artists such as Judy Chicago, Barbara Kruger, The Guerrilla Girls, and Hannah Wilke helped me to think through the role of women in the arts. Great strides have been made towards critical art practices that expose and create

opportunities for dialogue surrounding gender inequality. There are many researchers and educators in the field of art education who are also working to this end and who believe, as I do, that feminist pedagogy is essential to teaching towards an understanding of difference and mutual respect.

I first came across the work of the Guerrilla Girls during my undergraduate studies. I distinctly remember checking out their book *The Guerrilla Girls' Bedside Companion to the History of Western Art* (1998) from the campus library. The book addresses the lack of representation of women in the arts but also highlights women who were able to overcome societal obstacles in their pursuits to become artists. That same semester I took an introductory art history course. Everyday after class, I ate lunch at a campus dining hall with a group of other first year female students who were also taking the course. One day we passed the Guerrilla Girls book around wondering why our art history class was so different than this book. Where were the women?

The Guerrilla Girls' straightforward, informative, and humorous approach appealed to us. Feminism was a topic we feared and were uncomfortable with. The Guerrilla Girls made it accessible and, in our eyes, cool. Reflecting upon that experience and my subsequent interest in their work, I have come to realize the impact it has had on me as a student, future educator, and woman. The Guerrilla Girls widened my understanding of how women are perceived in various cultures through their book *Bitches, Bimbos, and Ballbreakers: The Guerrilla Girls' Illustrated Guide to Female Stereotypes* (2003). I became a more critical and aware museum visitor after seeing their posters point out the lack of representation of women and minorities in the arts. More than anything, they helped me realize that women, women's experiences, and women's contributions to society matter and that there is work to do in order to achieve gender equality.

This applied project documents the development and implementation of an educational program for the exhibition titled *Not Ready to Make Nice: Guerrilla Girls in the Artworld and Beyond* at the Georgia Museum of Art. This temporary exhibition highlighted the more recent work by the Guerrilla Girls and included several interactive elements to engage museum visitors. What follows is documentation of a program designed to expose University of Georgia students to the museum exhibition and to investigate the potential for the Georgia Museum of Art to operate as an agent of social change. As an introduction to current literature, I examine some of the types of learning in museums and various pedagogical lenses through which one can approach the Guerrilla Girls' work. The subsequent chapter details the development of the project and highlights of the exhibition itself. I then document the general progress of the educational program I designed and implemented and some of the outcomes I observed.

Chapter 2: Literature Review

Learning in Museums

Museums as we know them today have evolved from various private collections and cultural spaces of the past such as classical Greek mouseions buildings devoted to learning in the arts, European cabinets of curiosities displaying individual collections, and even world fairs. The common theme among these early assemblages is that knowledge was considered to be independent of the learner. In recent decades, however, museums have begun to shift from a collection-driven approach to being more visitor-centered. As a result of this trend, there has been an increase in research focusing on the types of experiences visitors have in museums and the type of learning that occurs (Falk & Dierking, 2013).

With this shift, it is important to discuss how our understanding of learning has changed and evolved over time. The Behaviorist framework of learning prevalent during the time of early collections suggests that we come to learning as blank slates. Pre-selected curriculum is absorbed independently of the learner's prior knowledge and experiences and is taught primarily through lecture (Adams, Dierking, & Falk, 2003). It has become more recognized that learning is different for every individual. In contrast to this ideation of the mind, Hein (1999) suggests that knowledge and learning that takes place depends on the learner. This is a Constructivist approach to education. This approach is based on the idea that learners are constantly reorganizing information and building upon prior knowledge. Viewed through this framework, learning is a constant and personal process. Learning is just as much about what the museum or museum educator hopes a visitor will gain from an experience as what the visitors themselves choose to explore and engage with (Adams, Dierking, & Falk, 2003; Hein, 1999).

According to Csikszentmihalyi and Hermanson (1999), the process of learning "develops and expands the self, allowing one to discover aspects of oneself that were previously unknown" (p.147). They found that learning is not only an intellectual process but requires sensory and emotional engagement as well. Individuals are more likely to learn when they are intrinsically motivated, or motivated by curiosity and personal interests. Alternatively, extrinsic motivation applies to requirements, avoiding punishment, or external rewards. Intrinsically motivated learning promotes higher creativity and has high personal meaning (Csikszentmihalyi & Hermanson, 1999). Museum experiences that are solely extrinsically rewarding are often "disappointing and frustrating to the viewer" (Henry, 2010, p. 88). It is important that museum educators connect works of art to visitor's personal interests and encourage a multitude of perspectives. The museum experience should connect to visitor's lives (Czikszentmihalyi and Hermanson, 1999).

Falk and Dierking (2013) also recognize that various factors contribute to learning in museums and have developed a contextual model of learning consisting of three contexts. The first is the personal context. Closely associated with a constructivist model of learning, the personal context takes into consideration individual interests, attitudes, motivations, and developmental levels. Curiosity, social goals, content, perceptions of museums, and the desire to be contemplative motivate visitors. The second is the sociocultural context encompassing the visitor's own cultural background and the social interactions that occur during the visit. Cultural backgrounds, as well as individual experiences, influence how visitors perceive museums. Additionally, attending a museum for a school field trip will have a different impact on the experience than coming with a grandparent, group of friends, child, or another companion. The final context they discuss is the physical context. This includes the exhibition design,

architecture, and events in the life of a visitor. For this reason, the contextual model must be considered over a period of time (Falk & Dierking, 2013).

Museums and Social Justice

According to Richard Sandell (2007), museums are in a position to be a force for positive social change. Perhaps due to increased acknowledgment of this potential, there is a growing expectation for museums to focus on the needs of their visitors and the communities they are a part of. The globalization of interest in human rights, diverse populations, and an interest in multiculturalism has encouraged museums to be conscious of what they display and how they do so. Marginalized communities, such as women and minorities, are questioning their lack of representation and museums subsequently have become more inclusive (Sandell, 2007).

Sandell considers what the museum's role might be in attacking prejudice. He states, "Museums are inevitably implicated in the construction of the cultural narratives which shape conceptions of differences" (Sandell, 2007, p. 195). He explains that regardless of attempts to promote free choice or constructivist learning within exhibitions, audiences view and construct meanings that are influenced by intended or unintended social effects. While not all museums primary focus should be social justice through displaying exhibitions aligned with civil rights movements, he suggests that it is important for all museums to be reflective about the different ways of seeing that take place their galleries. Sandell (2007) states, "There are ways of constructing exhibitions which avoid moralizing didacticism, which open up rather than close off possibilities for debate but which nevertheless offer ethical parameters within which conversations about difference can take place" (p. 196).

Formation of the "Conscience of the Art World"

Historically, leaders in the arts have caused women to be excluded from and marginalized in the field. In 1971, Nochlin sarcastically raised the question, "Why have there been no great women artists?" (p. 1). Her feminist critique of art history suggests that artistic success is determined not necessarily by artistic talent, but rather by institutional practices of the time. She recommends that women should utilize their "situation as underdogs and outsiders as a vantage point" (Nochlin, 1971, p. 37) to draw attention to the intellectual, hierarchical, and historically accepted inequities that have defined the canon of art as well as the face of contemporary art. The Guerrilla Girls have done just that for over 30 years.

In 1984, an exhibition titled *An International Survey of Painting and Sculpture* opened at The Museum of Modern Art in New York City. The purpose of the exhibition was to highlight works that were then considered to be amongst the most significant contemporary art in the world. The curator, Kynaston McShine, made a statement declaring that any artist who wasn't in the show should "rethink *his* career" (as cited in Guerrilla Girls, 1995, p. 13). Out of the 169 artists with work on display, only 13 were women (Guerrilla Girls, 1995). Members of the Women's Caucus for Art gathered in front of the museum to protest the lack of female representation but became frustrated when no one recognized their objections. After walking around in a picket line with no results, they finally turned to one another, recognizing that, there had to be a better way (Richards, 2008).

The second-wave feminists have paved the way for women to continue to question patriarchy, visual culture representations of women, and other sites of oppression, but, as Chave (2011) explains, the feminist movement of the 1970s was seen as "unduly strident, humorless, puritanical, and antimaternal, not to mention man-hating" (p. 104). The radical approaches that

worked in the 1970s weren't working in the 1980s, and the progress that women had made came to a halt. This was particularly frustrating in regards to the art, as feminists began to realize the art world had fallen behind other areas of society because the general attitude was that the art world was "above it all" (Richards, 2008, para. 25). Discouraged by the perceived ineffectiveness of older methods of dissent, a number of likeminded women decided to take a new approach (Guerrilla Girls, 1995). Thus, driven by the insult of women's exclusion from the MOMA survey, the Guerrilla Girls were born.

Following the 1984 protest at the Museum of Modern Art, a group of women met in a New York City loft with a new idea. This group, which was to become the Guerrilla Girls, decided to start pointing fingers at those who enabled and orchestrated the exclusion of women in the art world. In the book *Confessions of the Guerrilla Girls,* founder who goes by the pseudonym Frida Kahlo states, "Everyone in a position of power- curators, critics, collectors, the artists themselves- passed the buck. The artists blamed the dealers, the dealers blamed the collectors, the collectors blamed the critics and so on" (Guerrilla Girls, 1995, p.14). Nobody was taking responsibility for his or her contribution to the problem. The Guerrilla Girls decided to embarrass each group. In the middle of the night, the women hit the streets of SoHo to cover the walls with two posters. The first said, "What do these artists have in common? They allow their work to be shown in galleries that show no more than 10% women or none at all" and listed the names of 42 male artists. On the other, the text simply stated, "These galleries show no more than 10% women artists or none at all." Beneath the text, twenty galleries names were listed (Guerrilla Girls, 1995).

Prior to plastering these contentious signs throughout the city, the women decided it was important that they maintain their anonymity. The purpose was to allow members individual

protection from criticism and alienation in the art world and to keep the focus on the issues at hand rather than on their identities. Each member took on the name of a deceased women artist, such as Frida Kahlo and Gertrude Stein, as a tribute to their work but also as an intentional strategy to expose the significant role women have played in art history. During an early meeting, a member accidentally wrote "gorilla" instead of "guerrilla" in her notes. Since then members have maintained their anonymity by wearing gorilla masks during public appearances. The masks, aggressive in nature, have also served as a way to confound gendered stereotypes of femininity (Chave, 2005).

On these posters hung around the city, the Guerrilla Girls boldly began to call themselves the "Conscience of the Art World" (Guerrilla Girls, 1995). The name Guerrilla Girls was decided upon for two reasons. The first is that there was a need for guerrillas, or freedom fighters, in the arts. However, the second word, girls, is more controversial. Most feminists reject the word itself because "girl" opposed to "woman" implies a lack of maturity or intelligence. This was an intentional and purposeful choice. The goal was to upset and shock people as a means of grabbing their attention. Additionally, the Guerrilla Girls wanted to reclaim the word. They chose to take ownership of it before anyone could attempt to use it against them (Guerrilla Girls, 1995).

Guerrilla Girls and Art Education

While the Guerrilla Girls claim to be fighting discrimination through facts, humor, and fake fur, other scholars have attributed their success in changing the art world to their use of mimicry, a re-vision of history, and strategic juxtaposition (Demo, 2000). Their work provides avenues through which culture-jamming (Bracken, 2008; Brickner & Dalton, 2011), social

activism, street art (Pinder, 2012), and feminist teaching (Buffington & Lai, 2011) can be explored. These various interpretations provide a framework for approaches to integrating the Guerrilla Girls work into an art or museum education curriculum. I will investigate literature supporting these themes in the sections that follow.

Feminist Confrontations

The word feminist is burdened with negative and controversial stereotypes. Studies (Angelone & Swirsky, 2014; Buffington & Lai, 2011) show that young women are hesitant to identify as feminists or with the feminist movement due to the stigmas associated with both. Angelone and Swirsky (2014) explain that "labels such as 'femi-nazis,' 'man-haters,' and 'bra-burning crazies'" deter women from calling themselves feminists even if they agree with the tenets of the feminist movement (p. 231). Researchers have found college-aged women to be strongly opposed to feminism or not understand the relevance of feminist theories or research to their own lives (Buffington & Lai, 2011).

Recently, women have taken to social media outlets such as the blog *Women Against Feminism* to express their distaste for, and often misunderstanding of, the feminist movement. The blog displays images of women holding signs with statements such as "I don't need feminism because it's hurting men and it's not helping women" or "I don't need feminism because I love men and a women-only world would be a nightmare" (Women Against Feminism, 2014). Blogs like this exemplify how the media has vilified feminism. Though there are a variety of ideologies and goals encompassed within the movement, the overarching belief is that a gender imbalance exists due to systems of social structures. Contrary to popular belief, feminists

do not seek dominance over men. A primary tenet of feminism is the pursuit of equality among all people (Angelone & Swirsky, 2014).

As stated at the top of their webpage, one of the Guerrilla Girls primary goals is to reinvent "the 'f'word: feminism" (Guerrilla Girls, 2015). The group considers feminism to be a way of looking at the world and recognizing that people are equal, regardless of their gender. They recognize that there is still aggression, hatred, and hostility towards women and believe that feminism is essential to changing historically rooted misogynistic practices. The Guerrilla Girls' work reflects their commitment to feminism through various posters, actions, and public appearances (Guerrilla Girls, n.d.- b).

In 1989, the Public Art Fund in New York City asked the Guerrilla Girls to design a billboard. The design they came up with (Figure 1) highlights the staggeringly low representation of female artists in the Modern Art section of the Metropolitan Museum of Art by stating, "Do women have to be naked to get into the Met. Museum? Less than 5% of the artists in the Modern Art sections are women, but 85% of the nudes are female." This poster appropriates an image of Ingres' *Grande Odalisque* (Figure 2) placing a gorilla mask where the head of the nude woman would typically be. The Public Art Fund eventually rejected the design for the poster because they felt the message wasn't clear enough. In response, the Guerrilla Girls rented ad space on New York City buses (Demo, 2000). The group returned to the museum in 2012 to find that the statistics had not improved as they had hoped. An updated version of the poster reveals that only 4% of the artists in the Modern Art section were women, but that 76% of the nudes were male.

Figure 1. *Do women have to be naked to get into the Met. Museum?* (Guerrilla Girls, 1989a)

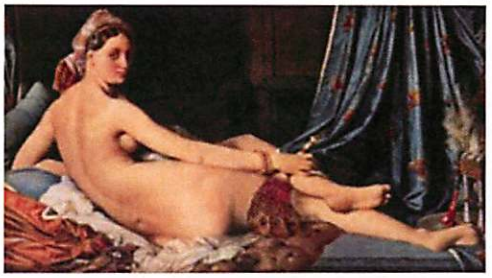

Figure 2. *Grande Odalisque* by Ingres (Ingres, 1814)

Further exploration of this image provides insight into the Guerrilla Girls' informed understanding of issues surrounding femininity and gender. In his book *Ways of Seeing,* John Berger (1972) explores how the presence of women differs from that of men. Historically in art and society, men "act" and women "appear" (Berger, 1972, p. 47). Typically, artists portray women as passive objects opposed to active subjects.

Ingres' original *Grande Odalisque* depicts a woman with a deadened stare, partially visible breast, extra vertebrae to accentuate feminine curves, and back to the viewer. She is submissive and indifferent. The Guerrilla Girls appropriated this image confounding the traditional stereotypes of femininity by placing an aggressive gorilla mask on the figure. The banana-yellow background makes their image hard to ignore. The text and imagery force the viewer to consider the historical roles women have been limited to in art: muse, model, or object. The poster points out patriarchal practices not only in art history, but also in contemporary museums. No longer a passive image of a woman laid out for sexual and submissive viewing, the Guerrilla Girls' growling odalisque calls into question hegemonic practices (Demo, 2000). The group's posters support their stance on feminism through what Buffington and Lai (2011) call "purposeful confrontations" (p. 9). They use a direct approach that brings attention to issues of inequality.

Dialogue on Controversial Topics

The Guerrilla Girls' direct approach has forced the art community to "confront and become accountable for questions too easily dismissed in private" (Gardner-Huggett, 2012, p. 26). Buffington and Lai (2011) suggest that this approach can be applied to feminist teaching as confrontations of this sort can lead to dialogue and reflection. Zander's (2004) exploration of dialogue within art education classrooms reveals that this type of open-ended conversation is often under-utilized or used in a limiting way thus reducing topics or issues to overly simplified binaries. Her research shows that educators often shy away from controversial topics that are relevant to students' lives, such as feminism, because they question whether they have the knowledge or training to influence student's beliefs. Rather than trying to influence students, the role of the educator is to help students foster their own opinions and construct their own understandings of social issues. The goal isn't to impart wisdom or force ideas upon students, but to give students the opportunity to become reflective and informed thinkers through open dialogue (Zander, 2004).

Zander (2004) states, "The purpose of dialogue is not to come to conclusions but to get to know different points of view and to examine possibilities" (p.52). Buffington and Lai (2011) point out that students often expect educators to provide answers and are not used to a more dialogic structure. It is important for educators to understand that students need help negotiating this shift of power. The Guerrilla Girls' work often takes on controversial feminist topics, thus lending it to multiple interpretations. Their satiric and factual approach allows those who are against feminism to engage with the topic. Additionally, by utilizing a recognizable media-based aesthetic, they have made their posters visually familiar and accessible to viewers. Though the

Guerrilla Girls' posters have an intended message, they create spaces for dialogue that doesn't need an end goal of a singular understanding but encourages multiple and varied understandings.

Barrett (2003) has found that allowing individuals to speak honestly and listen attentively to one another when discussing controversial images allows them to develop well-rounded understandings not only of the artwork itself, but also of each other. He explains, "Interpretive discussions of controversial works of art can result in a new respect for one another, new knowledge of our diverse beliefs, and hopefully an increased tolerance for our differences" (p. 207). When students listen to and attempt to understand varied perspectives, fear of unknown or other points of view can be diminished (Barrett, 2003).

Humor and Mimicry

The Guerrilla Girls made it a goal to take different approaches than the feminists of the 1970s, primarily by utilizing humor. In the 1980s, the group created a poster titled *The Advantages of Being a Woman Artist* (Figure 3), which has become one of the group's most iconic pieces. The poster lists "advantages" such as "working without the pressure of success" and "having an escape from the art world in your 4 free-lance jobs." Intended to be sarcastic and humorous, the poster allows the viewer to be in on the joke. According to Gardner-Huggett (2012), their use of humor and laughter creates a bond with the viewer as well as a moment where "ideological transformation" can occur (p. 27).

Figure 3. *The Advantages of Being a Woman Artist* (Guerrilla Girls, 1989b)

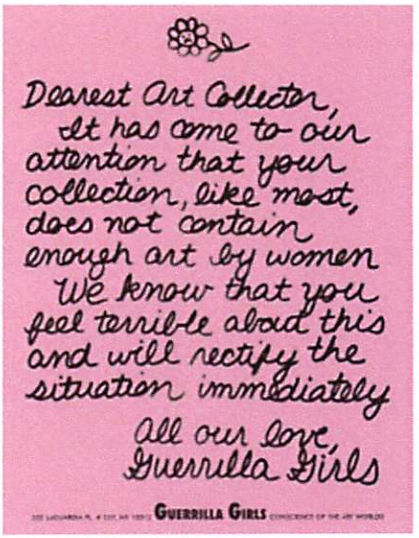

Figure 4. *Dearest Art Collector* (Guerrilla Girls, 1986)

One facet of humor the Guerrilla Girls employ is mimicry through their exaggeration of femininity. Demo (2000) looks to their 1986 poster, *Dear Art Collector* (Figure 4), as an exemplar of mimicry. The poster is intentionally printed on a light pink background. In our society, the color pink is a gendered marker that delineates female from male. The poster text is written in a hyper-feminine curlicue font and is intentionally passive. The poster's textual content calls out art collectors not only for their lack of diverse collections, but also mockingly portrays women as passive surveyors instead of active and aggressive art world participants by using language such as "we know that you feel terrible about this" and signing with "all our love" (Demo, 2000, p. 143).

Research shows that laughter and humor affect the brain in a different way than other emotions. Typically, an emotional response is confined to a certain area of the brain. With humor and laughter, the response runs through several different parts of the brain therefore making it easier to think broadly and connect ideas. Incongruity humor, the kind that arises by combining

two things that don't normally go together, is considered to be the best type of humor for encouraging ideation. This type of juxtaposition towards humor is frequently used by the Guerrilla Girls, and when practiced or studied, could encourage student innovation and creativity (Ma, 2014).

According to Klein (2013), humor has the ability to test limits and produce social change. It is a form of disruptive pedagogy that can break down accepted patterns of thinking. Klein suggests utilizing question-based inquiry to promote dialogue within the art classroom about comic devices, assumptions that are being disrupted, activism, and the creation of dissonance. By studying art that utilizes humor, such as that of the Guerrilla Girls, students will gain skills to "reveal, unravel, and breakdown" societal injustices through their own art production. This practice encourages creative and social agency among students (p. 38).

Culture Jamming

The Guerilla Girls are considered to be successful culture jammers within the art world, politics, film, and popular culture (Bracken, Sandlin, & Wright, 2008). Culture jamming is a way to deconstruct culture by looking critically at images, ideologies, and accepted societal norms. Culture jamming has a strong correlation with Visual Culture Art Education. Visual culture is an interdisciplinary approach to art education that engages students with art history, cultural studies, feminism, media studies, sociology, and variety of other disciplines (Chang, Lim, & Kim, 2012). According to Anderson and Milbrant (2005), we live our lives in constructed environments where we are regularly exposed to television, new media, art, advertisements, and other visual forms that uphold systems of beliefs, ideologies, and values. Visual culture studies seek to reveal the underlying implications of our visual world and to "make what is hidden and invisible in a

work visible" (p. 53). Visual culture educators encourage students to construct individual meanings for visual artifacts opposed to passively accepting interpretations produced by others. Art education extends beyond aesthetics into social issues resulting in social deconstruction and reconstruction, which can be achieved through culture jamming (Anderson & Milbrandt, 2005).

According to Sandlin and Milam, culture jamming is the "act of resisting and re-creating commercial culture in order to transform society" (2008, p. 1). The goal of culture jamming is to deconstruct and reconstruct how culture is consumed and produced in our day-to-day lives. The act of culture jamming originated with the Situationists, a 1950s European group dedicated to resisting the spectacle and commodity consumption that had taken over the modern world. The spectacle encompassed the working class' reliance on and influence by consumer and media culture. Considered to be the first postmodern revolutionaries, the Situationist laid the groundwork for culture jammers to be critics of contemporary culture by developing the concept of detournement. Detournement is the act of turning around an idea or image by removing it from or changing its original context and giving it a new meaning. The purpose of this is to "stop the flow of spectacle" for a long enough period of time to create a moment for reflection or re-examination (Darts, 2004, p. 321).

Culture jamming can take the form of subvertising, adjusting messages on billboards or in advertisements, public performative actions, or other forms of un-expected subversion of ideas and imagery (Bracken, Sandlin, Wright, 2008). The Guerrilla Girls use both verbal and visual forms of critique to advocate for women and to question power structures. They apply a media-based aesthetic to their posters that places their work in the public sphere. Because they use such recognizable design techniques, their work is accessible to and noticed by consumers who may not usually be receptive to feminist critiques resulting in opportunities for pedagogical hinges

and deeper inquiry about culture and consumption.

In 2007, the Guerrilla Girls utilized culture-jamming techniques to create a subvertisement that critiqued the lack of female artists represented in Washington D.C. museums (Figure 5). The chief art critic of the *Washington Post* asked the Guerrilla Girls to design a full-page spread of the newspaper that would be featured in a special feminism and art issue. They pulled statistics from museums and their websites to create a mock-tabloid exposing the "Horror on the National Mall!" and tendency to keep work by women artists in storage rather than on display. When the *Washington Post* called to confirm the statistics, several of the museums suddenly installed works of art by women and artists of color (Guerrilla Girls, n.d.- d). After this culture jam, the Guerrilla Girls begged the question and proffered the challenge, "Who knows how many works they're scrambling to install right now? Let's all keep up the pressure!" (Guerrilla Girls, n.d-d, para. 3). This example shows how resisting and recreating a form of commercial culture directly transformed society.

Figure 5. *Horror on the National Mall* (Guerrilla Girls, 2007b)

Their most recent poster demonstrates how the Guerrilla Girls have used culture jamming to address issues beyond the art world. In 2014, America singer- songwriter and record producer, Pharrell Williams, asked the Guerrilla Girls to make a poster to display in an exhibition titled G I

R L at Galerie Perrotin Paris. The Guerrilla Girls accepted the invitation with the stipulation that their posters could address women artists represented in the gallery itself and women in music. For the former, the Guerrilla Girls utilized one of their most successful techniques of exposing facts. They re-purposed one of their 1980s posters in order to show that only thirteen percent of artists given one-person exhibitions at Galerie Perrotin from 2010 to 2014 were women. The second poster (Figure 6) appropriated their iconic Odalisque billboard and combined it with imagery from the music video for the song Blurred Lines, which is co-produced by Pharrell. Here, the Guerrilla Girls question how women are represented by asking, "Do women have to be naked to get into music videos while 99% of men are dressed?" Here they call themselves the "Conscience of Culture" opposed to the "Conscience of the Art World" (Guerrilla Girls- n.d.- a). Rather than passively watching music videos or participating in an art exhibition co-organized by a prominent figure in the music industry, the Guerrilla Girls actively create culture opposed to consuming it. They change and resist meaning to imagery from popular culture (Sandlin & Milam, 2008, p. 331).

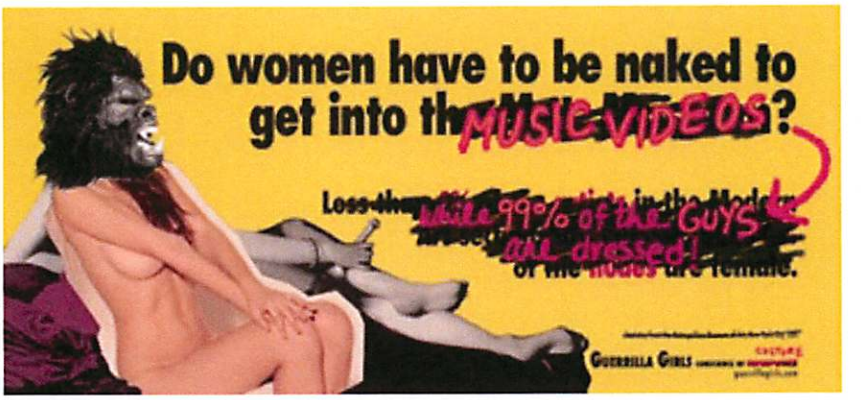

Figure 6. *Do women have to be naked to get into music videos?* (Guerrilla Girls, 2014)

The Guerrilla Girls have also participated in performative and participatory forms of culture jamming outside of their traditional poster or billboard approach. One such example is their 2012 interactive street banner in Krakow, Poland (Figure 7). Placed on a wall in a public space, the banner stated, "I'm not a feminist but if I was, this is what I would complain about." Viewers and people walking by were welcomed to participate and write their opinions on the banner. Complaints ranged from unequal pay to uncomfortable clothing for women. The Guerrilla Girls were trying to get across a point to viewers, also written on the banner, "Admit it: You ARE feminists" (Guerrilla Girls, n.d.- c).

Figure 7. Guerrilla Girls interactive street banner in Krakow (Guerrilla Girls, 2012a)

Culture jammers take the control away from corporations, advertisers, or those in political power and put control or agency in the hands of viewers or participants. Applying Wettergren's (2009) analysis of culture jamming, the Guerrilla Girls banner differs from typical advertising because, "The fun offered by consumption is mass produced, boring, and undermines action, whereas the fun of culture jamming is energized and spurs action (p.7).

According to Martinez (2012), creating and analyzing culture jams "position students to become researchers" (p.17). Students can engage with the work of the Guerrilla Girls in personal and meaningful ways through advertisements, commercials, music videos, comic books, or other forms of media that they encounter during their day-to-day lives. Darts (2004) states:

> If art education is to move students beyond modes of passive spectatorship and towards more generative and thoughtful forms of cultural production and resistance, art educators

> will need to help students make meaning of, and creatively respond to, their everyday visual experiences. (Darts, 2004, p. 325)

As new media becomes more accessible, the possibilities of culture jamming are expanding through the use of digital cameras, design software, editing program, web-based applications, and other technology. However, culture jamming also lends itself to printed media and performance based art production. The variety of approaches to culture jamming makes it a teaching technique that allows students to bring their cultural backgrounds and individual interests into inquiry.

Street Art

When the Guerrilla Girls began postering the streets of SoHo in the 1980s, not only were they engaging in conversation with the art community, they were also engaging with street artists who had long used the same walls. Beneath the posters, layers of gallery ads and graffiti tags reveal the politics of the political space. According to Chung (2009), street art "represents the desire of humans to leave traces of their existence in the public sphere" (p. 25). The Guerrilla Girls and the street artists that preceded them had a lot in common. They both sought to intervene against hegemony, the dominance of one group over another, by leaving traces throughout the streets of SoHo. Further, both groups maintain their anonymity as a part of their urban interventions. Interestingly, rather than being seen as an intrusion of these public spaces, the Guerrilla Girls posters became catapults for further conversation. As the posters remained on the walls, tags, tears, and responses gained momentum (Pinder, 2012).

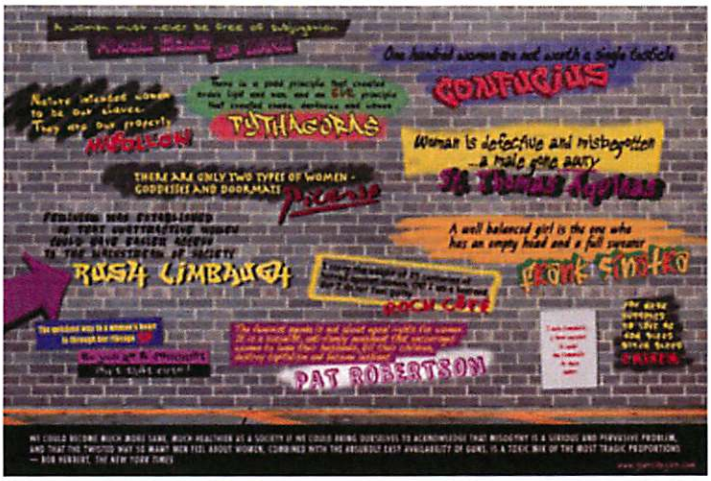

Figure 8. *Disturbing the Peace* (Guerrilla Girls, 2009)

In 2009, the Guerrilla Girls toed-the-line between street art and fine art again through their graffiti-style poster titled *Disturbing the Peace* (Figure 8). Designed to commemorate the twentieth anniversary of a violent massacre where a gunman entered an engineering school in Montreal and killed fourteen female students, the poster focuses on the history of hate speech against women and feminists. The quotes on the poster resemble graffiti representing "public and uncensored speech" (Pinder, 2012, p. 30). The poster replicates a street art aesthetic, and is thus intended to make a statement about public discourse and how people might reclaim ownership of public spaces. These billboards have also been hung in public where individuals can tag, respond to, and engage with the message the poster conveys (Pinder, 2012).

Studying street art through art education is an apt way to engage students with critical pedagogy and dialogue about art. Because it often deals with activism, resistance, and subversion, street art as a form of visual culture can reach a broader audience and can be more accessible than the fine arts. By studying street art and producing art that appropriates its aesthetic, students can become more active spectators of art in public spaces and gain a deeper understanding of how art and graffiti serve as vehicles for resistance for marginalized groups

(Chung, 2009). Spaces for physical open dialogue, as is achieved through street art, can be implemented in art and museum settings in order to create opportunities for open-ended, activist, and transformative production.

An Issue Among Many

Throughout the exploration of approaches to engage learners with the Guerrilla Girls, social activism and practice become recurrent themes. Buffington and Lai (2011) suggest feminist teaching is most successful when addressing gender as one issue among many. When applied to Guerrilla Girls-based teaching methods, this idea expands the pedagogical possibilities considerably. People identify with many different types of social power, social privilege, or lack thereof (Buffington & Lai, 2011). The Guerrilla Girls themselves have addressed issues surrounding film, race, politics, and popular culture. Using their techniques involving facts and humor, they have produced posters that draw attention to tokenism, discrimination (Figure 9), and even censorship (Figure 10).

Figure 9. *Guerrilla Girls Pop Quiz* (Guerrilla Girls, 1990)

Figure 10. *Available Immediately: Historic Brooklyn Landmark!* (Guerrilla Girls, 1999)

The Guerrilla Girls are committed to social activism and regularly conduct workshops on college campuses helping students and faculty organize campaigns focusing on their own social justice-based interests. Saks (2012) states, "The Guerrilla Girls inspire other artists to enlist an activist practice authentic to the times and collective struggles" particular to their context (p. 5). Brickner and Dalton (2012) highlight a partnership between Acadia University Women's and Gender Studies and the Acadia University Art Gallery where student participants engaged with activist themes. The students first visited the gallery during an exhibition of the Guerrilla Girls work for a dialogue-based tour of the exhibition. Using techniques and aesthetics inspired by the Guerrilla Girls, the students worked in teams to create posters on topics of their choice. Project themes ranged from gender to environmental issues, from land ownership to same-sex marriage. The students utilized statistics, parody, bold colors, and display in public spaces to re-create Guerrilla Girl motivated activism (Brickner & Dalton, 2012).

In integrating activist themes, museums and art educators work towards a multicultural and socially engaged curriculum. A quality art education helps students utilize many different art practices and develop new insights into their lives, communities, and contemporary times. Art participation teaches students to be thoughtful, critical, and analytic which are important skills to be "citizens of a participatory democracy" (Gude, 2007, p. 14). The Guerrilla Girls work lends itself to activism, participatory dialogue, culture jamming, and street art that can be interpreted based on learners lived experiences and interests. In developing my applied project, I sought to provide students an opportunity to participate in museum programming that promotes socially engaged art making, interpretation, and reflection.

Chapter 3: Development of the Project

Women Artists of the Georgia Museum of Art

The exhibition *Not Ready to Make Nice: Guerrilla Girls in the Artworld and Beyond* was on display at the Georgia Museum of Art from December 6, 2014 to March 1, 2015. As a student in a graduate-level museum education course, I began to consider what education surrounding this exhibition could look like. As a final project for the course, I designed a mock-brochure highlighting the work of female artists in the Georgia Museum of Art. Educational materials created by Metropolitan Museum of Art inspired the design. The Metropolitan Museum of Art creates pamphlets with perforated sheets that form "keepsake cards." Each card contains contextual information as well as activities to engage children, families, and other visitors with art in the museum. These interactive guides do more than just provide information by encouraging the visitor to look closely at the work and form their own connections (Metropolitan Museum of Art, 2011).

In order to gather information for the brochure, I visited the Georgia Museum of Art to explore the galleries and locate works of art created by female artists. Due to a historical lack of female representation in the arts, I chose to focus on a more contemporary section of the permanent collection, specifically the Barbara and Sanford Orkin Gallery. The content of the brochure (see Appendix A) focuses on four artists represented in the gallery, Elaine de Kooning, Alice Neel, Audrey Flack, and Joan Mitchell. A photograph of each artist is included on the cover of the brochure and keepsake cards include a picture of the work, the artist's name, the title of the painting, contextual information, and an activity. These cards were intended to be torn or cutout and kept by the viewer. The activities included in the brochure encourage the visitor to engage with the works of art through writing descriptions, drawing, reflecting on personal

experiences, and thinking about senses that are heightened while viewing the art. The goal of this brochure was to highlight and celebrate the work of female artists while allowing the visitor to make personal connections with the art.

Tokenism

As my research about the Guerrilla Girls and the feminist movement continued, I began to find this brochure to be somewhat problematic. One issue the group has addressed in a variety of different posters is tokenism. In their poster *Token Times* (Figure 11), the Guerrilla Girls created a mock-classified section of a newspaper. One job advertised on the poster calls for a candidate with 10+ years of experience and a PhD to serve in an entry-level position at a museum. This advertisement encourages women and minorities to apply. Another employer, a gallery, is looking for a "multicultural receptionist" to help their white male image. These fictional positions are not based on merit and draw attention to tokenism in the art world.

Figure 11. *The Token Times Classified* (Guerrilla Girls, 1985)

During the nineties there was an increase in the number of women with work on display in galleries and museums, but the Guerrilla Girls attributed this to tokenism rather than momentum toward equality (Reck, 2011). In an interview, the Guerrilla Girls founder who goes by the alias Frida Kahlo said, "If you show one woman or one artist of color and then think that the problem is taken care of, that's an issue" (Davies, 2014, para. 11).

While I don't think creating a brochure that highlights women would solve any problems surrounding representation of women in the arts in a far-reaching way, I became concerned with the implications of making a women-only publication. Would this type of brochure send the message that these women's work was only worth recognition because they are women? With the exhibition coming down the first day of March, would it coincide too closely with Women's History Month? Would a brochure like this trivialize the accomplishments of these women?

While I was confident that having resources available to museum visitors to educate them about women or minority artists is important, I wasn't sure that a brochure highlighting solely contemporary female artists was the right approach for my applied project. The process of creating the brochure helped me to consider museum programming in a way that would be engaging and personally relevant and which would reclaim the status of women artists as significant beyond token roles.

Creation of the Docent Guide

A few months after creating the brochure, I began interning at the Georgia Museum of Art as an intern in the Education Department. Through the internship, I had the opportunity to further investigate the Guerrilla Girls exhibition and develop an educational program. My goal as a representative of that department became to plan programming for different groups of people that would explore the Guerrilla Girls' activist work, issues surrounding gender, and visitor's personal interests. I began by researching the exhibition in depth. Using the museum's list of works that would be in the show, I created a document with images and information about each work of art. I maintained this running document of information and added to it throughout the months leading up to the Guerrilla Girls exhibition. For each exhibition that comes to the

museum, the Education Department creates educational resources for docents that provide contextual information, resources, and tour tips. I used the compiled information to create the docent guide.

That being said, creating this guide for the docents proved to be challenging. It was difficult to decide what information to include and what to leave out. I wanted to provide enough information for the docents to feel comfortable talking about the exhibition, but didn't want to dictate what they perceived as significant within the exhibition. Because this guide would be given to the museum's docents, I took into account how contextual information is used during dialogue-based tours. Hubard (2007) recommends considering how important pieces of information are to the understanding of a work. With this in mind, I focused on three categories: who the Guerilla Girls are, highlights of their activist work within the arts, and highlights of their work beyond the art world.

I ended the guide (see Appendix B) with tour activities and suggested questions that would hopefully engage visitors with the work in personally meaningful ways. The questions and suggestions are as follows:

-Prior to going into the galleries, provide visitors with a piece of paper and pencil. Ask them to write down the names of the first 5-10 artists who come to mind. Take a poll to see how many artists they named were female artists.

- How has the lack of women represented in the arts affected your understanding of the arts?

- Compare and contrast the Guerrilla Girl's Odalisque with Ingres' *Grande Odalisque*

- Show recent poster that critiques music videos and Robin Thicke's *Blurred Lines*. What other issues can be addressed using techniques the Guerrilla Girls use?

In developing these questions and tour ideas, I considered the type of thinking and the type of reflection that could take place surrounding the exhibition including real world connections and visual analysis. These tour questions would supplement the critical thinking the exhibition itself encourages.

Pedagogical Hinges of the Exhibition

The *Not Ready to Make Nice: Guerrilla Girls in the Artworld and Beyond* exhibition was curated by Neysa Page-Lieberman in 2012. The show started at Columbia College in Chicago and traveled to Monserrat College of Art, the Krannert Art Museum at the University of Urbana-Champaign, and Fairfield University, before arriving at the Georgia Museum of Art on the University of Georgia's campus. The exhibition focuses on some of the more recent work by the Guerrilla Girls, but includes early work as well (Guerrilla Girls, 2012b). The Guerrilla Girls and the exhibition's curator were intentional about student involvement as this exhibition traveled from campus to campus. With this in mind, college students at each university were asked to help design an installation highlighting early posters that would have been wheat-pasted on the walls of SoHo during the Guerrilla Girls' early years.

I was fortunate to work with a group of peers to design and create the street art installation as a component of the exhibition. The installation was divided in half to showcase early Guerrilla Girls posters focusing on the art world and issues surrounding politics and inequality. Though this experience was more prescriptive and less authentic than participation in actual street art would be, it gave me insight into the type of dialogue that might occur through public art. The processes of painting and gluing and covering and uncovering allowed me to tangibly empathize with how the Guerrilla Girls actually worked during their early years. I

wondered what it was like to anonymously hang these posters in the middle of the night and was curious about the reactions that would occur thereafter. I think there is something to be said for leaving your mark on the world and creating a space where learning, through dialogue and interacting with your surroundings, can happen.

I consider this to be an example of the materiality of learning suggested by Ellsworth (2005). She suggests that time, place, bodies, and sensations are significant components of learning. She identifies anomalous places of learning, such as memorials, projections on urban buildings, and performance art as forces of pedagogy in themselves. Creating a street art installation like the one in this exhibition or participating in street art in general is an embodied experience through which the mind and the body cannot be considered separate entities. I imagine that viewing the Guerrilla Girls posters juxtaposed against the streets of SoHo would create a transitional space within the viewer, or one that has the potential to facilitate a new or different understanding of self in relation to the world. This experience could elicit its own sensations and feelings while walking along the sidewalks of the city. Just like I found creating a representation of street art (Figure 12) to be an embodied experience, I believe that viewing or engaging with it visually has the potential to have the same full-bodied pedagogical impact (Ellsworth, 2005).

Figure 12. Guerrilla Girls installation

Ellsworth (2005) discusses various museum exhibitions that she considers to be set apart from most museum exhibitions in terms of their elements of design. She states, "Their pedagogical force is concentrated in an address to visitors as *bodies* whose *movements* and *sensations* are crucial to their understandings of the exhibition" (p. 42). These exhibitions are pedagogically significant both in terms of how the visitor experiences the art and what is being represented. I found the design of *Not Ready to Make Nice: Guerrilla Girls in the Artworld and Beyond* at the Georgia Museum of Art to fit these criteria. Rather than solely focusing on displaying the work in a way that would be easy to navigate, the exhibition encouraged movement and participation.

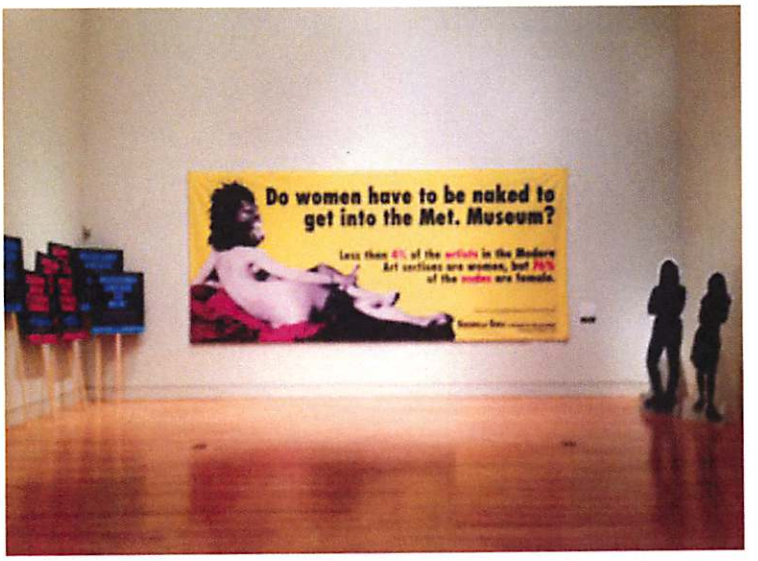

Figure 13. Guerrilla Girls exhibition

According to Czikzentmihalyi and Hermanson (1999), in order to encourage intrinsically motivated learning, museum exhibitions need to capture the visitor's curiosity. They suggest that the use of vibrant colors, big sizes, and interactive components attract attention. When visitors

first walked into the exhibition, they were confronted by a large-scale version of the bright yellow "Do women have to be naked to get into the Metropolitan Museum of Art?" poster (Figure 13). If they weren't already hooked, they would be as they turned into the next gallery. A large chalkboard wall (Figure 14), the first of two interactive components of the museum, stands between the viewer and the rest of the gallery. The wall mimics the culture jam installation the Guerrilla Girls first did in Krakow, Poland with the prompt, "I'm not a feminist, but if I was, this is what I would complain about." Museum visitors were invited to add their thoughts and through this writing engage in dialogue with past and future visitors. The final interactive component was directly to the left of the chalkboard wall. A towering wall of bright "Love Letters and Hate Mail" written to the Guerrilla Girls addresses issues ranging from body image, to women in the arts, to the feminist movement, and so on (Figure 15). The letters were both positive and negative in regards to the Guerrilla Girls' work and show a variety of perspectives. Here, visitors were invited to write on post-it notes to continue the conversation.

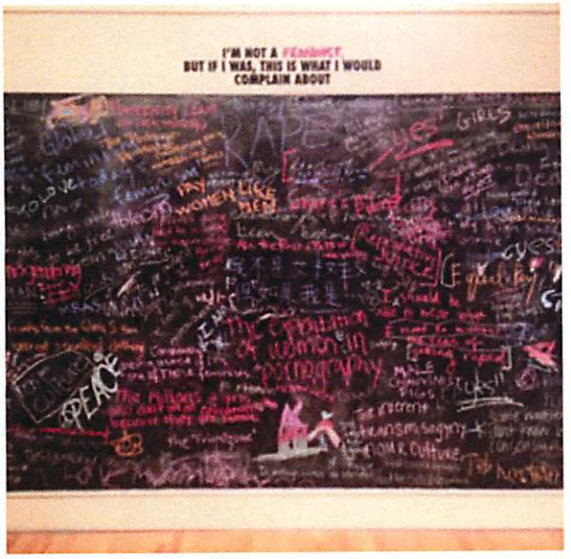

Figure 14. Chalkboard wall

Figure 15. Love Letters and Hate Mail

According to Falk and Dierking (2013), interactive and enjoyable museum experiences are a result of mental, emotional, and physical involvement. This exhibition engaged visitors through embodied and intellectual experiences creating the opportunity for transitional spaces, processes that move "inner realities into special relation to outer realities" (Ellsworth, 2005, p. 60). Sandell (2007) makes the point that many exhibitions are assembled to communicate something in particular and imagine visitors as passive recipients. He encourages museums to find ways to transform passive audiences into active audiences. Museums have the opportunity to promote dialogue and to encourage visitors to think about difficult and complicated issues (Sandell, 2007). While the Guerrilla Girls exhibition takes on a moral standpoint that advocates against sexism and for human rights, it also provides a public forum that gives value to the opinions of the visitor.

As I have explored here, the *Not Ready to Make Nice: Guerrilla Girls in the Artworld and Beyond* exhibition is pedagogical in itself. The design and interactive elements take the visitors experience into account through encouraging inquiry and active participation. My goal for this applied project was to create educational programming that would supplement what was already in place and enhance group-dialogue and individual connections with the exhibition. In the following chapters, I provide a project and descriptions of the overarching themes that arose from gallery and studio explorations.

Chapter 4: Notice Us for Our Minds: Sorority Case Study

Program Rationale- Greek Life

The first program I facilitated was for forty newly elected officers of a sorority on the University of Georgia campus. Because my passion to be an advocate for women originated with my experience working in Greek Life, I felt this was an important student group to reach out to. I have found that many women in sororities don't understand the power of being involved in a female-only and female-governed organization. Sorority women build strong relationships with one another, support their communities through philanthropic fundraising and hands-on volunteering, coordinate guest speakers and programming to promote personal growth, and hold themselves to high academic standards. With that being said, I believe that sororities across the country have a long way to go to overcome stereotypes and traditions that reinforce gender, ethnic, and economic inequality on college campuses and within Greek Life.

Looking to the history of many sororities, I feel there is untapped potential in these women's organizations, at least in terms of how they function today. In the late 19th century, federal funds were allocated to states to support what would later become Land Grant Colleges, thus opening up debate for coeducation. Tax-paying residents pushed for their daughters to have access to higher education leading many campuses to open their doors to women for the first time. According to Turk (2004), "In 1870, only 11,00 women of the roughly 3,075,650 females between the ages of eighteen and twenty-one in America attended college. Male students outnumbered women by a ratio of nearly five to one" (p. 14). These male students objected to coeducation and hoped it was an experiment that would end quickly (Turk, 2014).

The women on these campuses, often adding up to no more than four or five, banded together amidst the turmoil and open resentment of their presence. Following the model of male

fraternities, the women studied parliamentary procedure and created their own women's only organizations. The purpose of these organizations was for members to provide support to one another in the oppressive college environment. They spent much of their time critiquing each other's schoolwork, participating in debates, and building community within the group. The sororities broadened the parameters for what was expected of women during this time to include intellect in addition to "traits of morality and social grace" (Turk, 2004, p.35). With this in mind, I believe that women's organizations of all sorts have not only the potential, but also a responsibility to be advocates for girls and women around the world. Our society has come a long way, but there is still room for growth and change in many areas of our culture that perpetuate systems of oppression. The Guerrilla Girls exhibition was the perfect opportunity to shed some light on feminism and hopefully facilitate some consciousness-raising and empowering conversations.

Program Preparation

The program took place on a Sunday afternoon, one week into the students' semester of classes as well as one week into their serving in their new leadership positions. I had been in communication with a chapter officer in order to plan this event. The chapter's president made this event mandatory for all chapter officers to attend as a part of their annual leadership training. I was acutely aware of this leading up to the program, taking into consideration that many of the students were extrinsically motivated to participate. Because intrinsic motivation leads to more meaningful and engaging learning (Csikszentmihalyi & Hermanson, 1999), I considered the group make-up in order to make the program personally relevant to the women. Forty undergraduate women between the ages of eighteen and twenty-one attended the program. For

some, this was their first time serving in a leadership role while others were veterans. Not all of the members knew each other well; some of the younger members may have never formally met many other women in the room. The program was scheduled to take an hour and a half and would include time to explore the Guerrilla Girls exhibition and create a work of art.

I prepared the classroom the day before the program taking into account the art activity, program goals, and logistics. I set up chairs alongside four long tables. I placed magazines, collage paper scraps, colored paper, glue, scissors, and markers on each table. Additionally, I put a pre-made gallery guide (Appendix C) on the table in front of each seat. The gallery guide I created was designed to help smaller groups navigate the galleries and make connections between their experiences, roles as chapter leaders, and the work of the Guerrilla Girls. Four boxes on the guide contained loose instructions and questions:

1) As a group, select something in the exhibition that you find compelling. What drew you to it? Did you learn anything new?
2) The Guerrilla Girls have become an influential activist group internationally. Why do you think their work has had such a widespread impact?
3) If you were a feminist (or if you are a feminist), what would you complain about? (Feel free to write this on the chalkboard as well)
4) Find and read the "Love Letters and Hate Mail" wall. Imagine you are writing to the Guerrilla Girls about how their work relates to Greek Life, college, life as an undergraduate woman, or a personal experience. What would you write?

My hope was that the groups would take time to look around the exhibition, engage in conversation about the work, and begin to reflect upon how gender impacts them or other members in their organization. From there the women would go back to the classroom for group

dialogue about their findings within the exhibition and to create their own Guerrilla Girls inspired art.

With such a large group, I did not think a guided tour would work well in the gallery space. I was concerned about being able to facilitate meaningful dialogue, individuals being able to see any given work at one time, as well as challenges with hearing one another. In order to combat the large number of participants, I placed a sticker on the back of each gallery guide with a number on it that would assign each woman to a small group. The goal was for members to be in groups with other women they did not know as well to promote team building as a part of the program.

Program Introduction and Gallery Explorations

When the women arrived, I led them to the museum's studio classroom to start the program. I introduced myself giving a brief background of my experience with the sorority, art education, and the museum. I then gave a brief overview of what they could expect during the next hour and a half. I explained that we would explore the galleries in small groups, come back down to the classroom, discuss what they thought about the exhibition, and create a work of art using the materials on the table. I told the leaders that this was an opportunity to think about their roles in their chapter and on campus from a "big picture" perspective opposed to focusing on specific details of their positions. I then gave a brief description of who the Guerrilla Girls are, how they started, and what they do.

Leading up to the project, I researched feminist art education. Lai and Buffington (2011) found college women to be resistant to the word "feminist" due to negative stereotypes and connotations associated with the word. I thought it would be important to address this prior to

viewing the exhibition. I asked the group about some stereotypes they had heard regarding feminism. My hope was to briefly explore and deconstruct these ideas. Much to my dismay, there was silence. After re-phrasing and trying to prompt responses, one student offered that feminists were seen as "outspoken." Unfortunately, this did not lead to further dialogue within the group. I wrapped up this part of the introduction by explaining that at its core, feminism stands for equal rights for men and women and encouraged the women to be open-minded and have fun in the galleries.

I felt concerned as the women broke into groups and headed up to the exhibition. I wasn't sure if they would be willing to engage in dialogue as a large group later in the program or even with one another in smaller groups. In the galleries, they began to disperse, looking at different posters and books by the Guerrilla Girls, but they were still quiet. It seemed to me that they were unsure how to act in the museum. I took a moment to point out the interactive components of the exhibition and encouraged the members to participate if they wanted to. I also told them that it was okay to talk and make noise. From there, I circulated from group-to-group to see if they had any questions or just to see what they were interested in. If a group was engaged in conversation I made a point not to interrupt.

Several individuals contributed to the "I'm not a feminist, but if I was...." chalkboard wall and one participant added a post-it to the "Love Letters and Hate Mail" wall. Smaller groups congregated around *Disturbing the Peace,* the poster documenting the history of hate speech towards women. They also spent a considerable amount of time reading the "Love Letters and Hate Mail" wall, partially because this was encouraged on the gallery guide I created. I believe these three components of the exhibition were particularly popular because they extended

feminist ideas beyond the fields of art and film. They embody a constructivist museum education approach by allowing multiple avenues for visitors to experience the content of the exhibitions.

Back in the classroom, I had the members sit with the groups they went through the galleries with. I opened the discussion with the simple question, "What did you all think of the exhibition?" In this moment, I realized that the initial lack of dialogue or conversation in the galleries wasn't due to poor programming or a lack of interest, but that the women needed time to take it all in. They responded to my question by saying the exhibition was "shocking," "hard to look at," "eye-opening," and "intense."

Group Dialogue

I asked groups to share what they had chosen for the first question on the guide, "As a group, select something in the exhibition that you find compelling. What about it drew you to it? Did you learn anything new?" Several groups expressed interest in the *Anatomically Correct Oscar* poster. This work by the Guerrilla Girls shows a redesigned Oscar trophy that resembles the white males who typically win. The billboard points out that no woman as of 2009, when it was created, had won best director. *Disturbing the Peace,* a poster that highlights hate speech directed towards women, surprised other groups. This poster includes a quote by Frank Sinatra saying, "A well balanced girl is the one who has an empty head and a full sweater" and another by Napoleon stating, "Nature intended women to be our slaves. They are our property." These quotes, and the many other ones on the poster, were eye-opening for the students, pointing out how women have been perceived throughout history. The participants felt drawn to different posters because of their humor, shock factor, factual information and designs. They were genuinely surprised to read about the discrimination towards women that continues to take place.

The last two questions on the gallery guide led to a lively and thought-provoking dialogue about Greek Life and being a young woman on a college campus. The questions asked, "If you were a feminist (or if you are a feminist)… What would you complain about?" and "Imagine you are writing to the Guerrilla Girls about how their work relates to Greek Life, college, life as an undergraduate woman, or a personal experience. What would you write?" Additionally, I asked what some of the challenges they or members of their organization face as women at the University of Georgia. I wrote on the classroom whiteboard while facilitating the conversation. The first thing we discussed were the stereotypes associated with being in a sorority. The women felt that professors and peers saw them as being less intelligent if they wore clothing with Greek letters to class. They felt that they carried these stereotypes with them on a day-to-day basis constantly combating being seen as "party girls" opposed to intelligent, involved on campus, and philanthropic. The women shared that these stereotypes are degrading, especially when people assume they're less capable than non-Greek peers.

Beyond the Greek experience, the chapter leaders felt that young women struggle with feeling like they are "never pretty enough." Body image, in their view, is influenced by how male peers make them feel, how the media portrays women, the pressure placed on women to look a particular way, and comparing themselves to other women. One student connected this to the *Birth of Feminism*

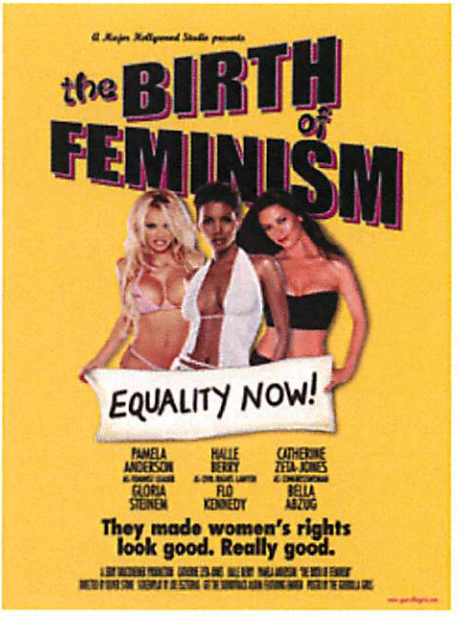

Figure 16. *The Birth of Feminism* (Guerrilla Girls, 2007a)

(Figure 16) poster the Guerrilla Girls created to show what a Hollywood movie about feminism might look like. The poster features highly sexualized images of Pamela Anderson, Halle Berry, and Catherine Zeta-Zones. The student pointed out that young women are constantly being told they should look "hot," an unrealistic and demeaning expectation.

As more students shared personal experiences, it seemed that others had "aha" moments or began to feel more comfortable contributing to the conversation. Women discussed their frustrations with gender roles. One student felt she constantly has to prove herself in her male-dominated accounting classes. Another student shared that as a female it was difficult to be taken seriously. Other women agreed, saying that if they expressed any sort of emotion, their opinions were dismissed. If they were assertive or stood up for themselves, they were immediately called "bitches" while male counterparts faced no repercussions for similar actions or were even praised for their leadership skills.

A top frustration among the women was being told they are just in college to get a "Mrs. Degree." The term implies that a woman is in college to find a husband. The women felt that this was a particularly degrading comment that male peers say in attempts to be funny. However, the women don't find it funny, as it belittled their accomplishments, intelligence, and career goals. Along these same lines, the women observed that women are well represented in leadership positions on campus but felt that this didn't carry into the professional world.

Art-making Exploration

As the conversation came to a close, and with time-constraints in mind, I presented the women with the task of creating a Guerrilla Girls-inspired poster that addressed the issues we discussed, or other issues they felt strongly about. I encouraged them to take into consideration

some of the techniques the Guerrilla Girls used, such as humor and factual information. I also framed the activity as making a poster that they could hang in their sorority house, a dorm, or on campus. What would they want to say and how would they say it?

After about twenty minutes, the women began to complete their posters and hung them on a designated wall (Figure 17). The posters addressed a wide range of gender-related topics and demonstrated a high level of thought put forth by the women. The program was coming to a close, and we were running short on time, but I thought it was important for the women to see and talk about each other's work and ideas. While cleaning up their work areas and waiting for their peers to hang their work, the women casually walked by the wall, taking the time to read and interpret the others' posters. They informally responded to one another with remarks such as, "Whose is this? It's awesome" or, "So true." I found this informal exchange to be as meaningful as the closing group discussion that followed.

Figure 17. Wall of student work

I then gave them the opportunity to share what they created and why. Drawing from a previous academic paper, one member shared her poster focusing on standards of beauty. Following in the footsteps of the Guerrilla Girls, she utilized factual information to make her case. Her poster (Figure 18) states, "Only 2% of women think they're beautiful. It's time for media to change, not women." Her inspiration came from the Dove "Real Beauty" campaign. According to the Dove website, this statistic represents how women felt about their appearance

in a 2004 study. The student went on to explain that media has a negative effect on how women feel about themselves. She cut out words and phrases from women's magazines that reinforce gender roles and unrealistic beauty standards such as, "at home," "instantly slims you," "toned," "slender," and "perfect." The poster implies that these should be words and ideas of the past and the media should "think forward" to using a new vocabulary. She suggests new words should be associated with women such as, "stronger," "working," "there's only one you," and "think outside the minivan." In a short period of time she connected the exhibition, dialogue, past experiences, as well as visual culture artifacts to create a compelling poster. This particular member had not spoken in the large group setting prior to this. Having an avenue to explore ideas through art making may have given her the time and confidence to contribute to dialogue.

Figure 18. Only 2% of women think they're beautiful

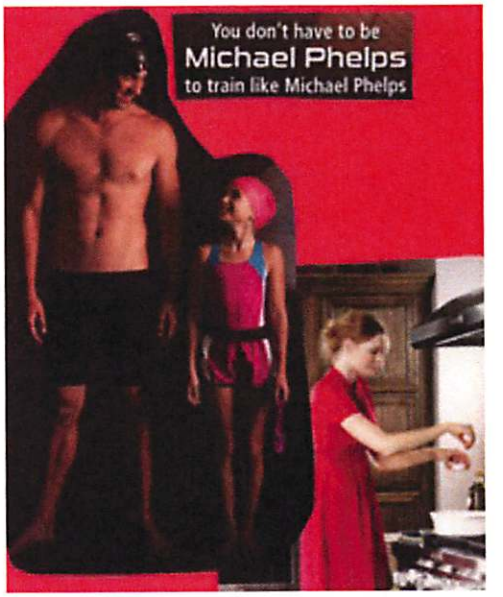

Figure 19. You don't have to be Michael Phelps

Another member shared her poster (Figure 19) that questioned gender roles and how women are represented in media. While flipping through a magazine, she came across an

advertisement that said, "You don't have to be Michael Phelps to train like Michael Phelps." The accompanying image shows a young girl looking up at this Olympic athlete. The member questioned the message this sends to girls. She was critical of the use of a male athlete when there would have been plenty of women Olympians to choose from. On the next page of the magazine, there was an image of a woman cooking in the kitchen. She felt that the two images, back-to-back, send a concerning message to young girls. They communicate that men are strong, capable, and should be looked to as role models, while a woman's place is in the kitchen. If the girl aspires to be or even does become an Olympic athlete, men are the ones whose accomplishments are recognized, while women maintain the home.

"Notice us for our minds," states one poster (Figure 20). The creator cut out words from magazines to form this statement. The constructed phrase is followed by the statement, "She is the salt of the earth." The artist pointed out that as a woman she feels judged based on her looks opposed to what she thinks or is capable of doing. Several posters created by the women addressed gender roles and how women are perceived. One example (Figure 21) combined images and text to question how women are treated in leadership roles. Three text boxes on the collage state, "In 2013, among full-time, year-round workers, women were paid only 78% of what men were paid," "Women make up 50% of the U.S. population, but only 19% of Congress," and, "She's a bitch; but he's a leader." The text is supplemented by images of men and women. This woman used her phone to look up the

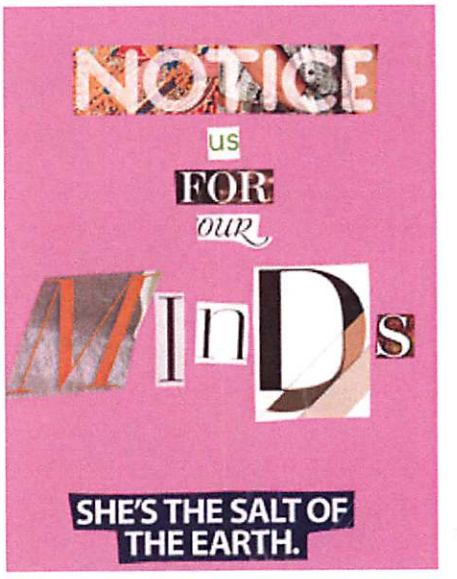

Figure 20. Notice us for our minds

statistics that force the viewer to confront these gender-based issues. Another poster (Figure 22) simply states, "I can make my own money." This simple phrase resists the idea that women need men to support them.

Figure 21. She's a bitch, but he's a leader

Figure 22. I can make my own money

The program came to a close as a group of women, who worked together on a collage, shared their work. They addressed the power of words and the way women speak about themselves and one another. The group felt that young women often engage in talk that promotes negative body image such as, "This outfit makes me look fat." Their poster suggests that there is a "solution in your words" and is filled with words such as "happy," "powerful," "healthy," "respect," and "smart." They shared that as chapter officers, it is important to find ways to empower the members of the chapter and celebrate their achievements. Other officers suggested that they all share their posters with the other chapter members the following day to begin to encourage all of the women to do the same. I told them that this was a great idea and that as chapter officers they are in a position to be aware of challenges young women face and to be advocates for positive change.

Figure 23. Solution in your words

Reflection

Leading up this program, I was concerned that the women wouldn't be interested, or would think that the afternoon was a waste of their time. I feared they would act "too cool" to participate or not find the exhibition as thought provoking as I had. From my observations, it was evident each participant had a different experience and different level of engagement with the Guerrilla Girls' exhibition and the art-making activity. Some women were enthusiastic and interested while others seemed to be waiting for the hours to pass.

There are several things I would have changed about this program. Prior to going to view the exhibition, I split the women into small pre-assigned groups. My goals were to provide an opportunity for team-building and split-up friend groups who might not take the experience seriously. I believe this logistical decision made exploring the exhibition more difficult for the women. The information surrounding gender inequality was new to the women and difficult to digest. In addition to facing difficult material and having vulnerable conversations, the women were combatting feeling uncomfortable in their groups. There was no established rapport

between the women making it more difficult to fully engage with one another and the work. Having the women pick a partner to go through the galleries with would have been more effective.

While walking around during the art-making activity, it seemed that most of the women were engaged, critiquing images with their peers as they cut them from magazines. However, others seemed not to understand the purpose of the project. Moving forward, I wanted to be sure to explain the art-making activity further. I realized that for some women, this was an entirely new topic and way of looking at media. Based on how thoughtful the group dialogue became after seeing the exhibition, I made the false assumption that all of the women were making connections between the Guerrilla Girls and their own lived experiences or prior knowledge.

Overall, I believe the program was a success. I borrowed the collages overnight to document the images and reflect on the project. I was impressed and moved by the range of topics the women explored during the short art activity. The women's words are powerful to read, and the images reflect critical thinking and media literacy. When the group first arrived that afternoon, they seemed disinterested, and it's safe to assume that many of them didn't want to be there. However, by the time they left I didn't have to restate questions or probe for participation. Most members appeared to be engaged and impassioned about gender and the Guerrilla Girls.

As the group began to leave, one woman came up to me to tell me she enjoyed the program. She said that prior to seeing the Guerrilla Girls' work, she was unaware of gender inequality aside from salary gaps. The program was really eye-opening for her, and she was glad they were able to come to the museum. Two other chapter leaders remained in the classroom to help cleanup the supplies. Both of these women shared how beneficial they felt the group

discussion was. They were excited to continue to brainstorm new ideas and programming to benefit chapter members based on what they had learned.

Chapter 5: Gallery Learning Highlights

Visitor Experiences

During the month and a half following the first program, six different groups came to the museum to participate in this program or a similar program I created. The groups were from undergraduate and graduate women's studies courses and student organizations on campus. Each program varied in structure, time constraints, group size, and level of exposure to the Guerrilla Girls and feminist theory. Additionally, each group had its own dynamic. Some groups were more outgoing and eager to participate while others were more timid and required additional encouragement.

Falk and Dierking (2013) provide recommendations for supporting museum experiences. One suggestion they make is to orient visitors as much as possible prior to their visits. I communicated with professors and student organizations to make sure they understood what the program would entail, to provide a link to the Georgia Museum of Art's website, and to tell them where in the museum I would meet them when they arrived. I also worked with the security desk staff members, notifying them of the program, the group's name, and where we would be. This helped direct latecomers to the exhibition.

One challenge that proved to be out of my control was transportation to the museum. For many students, the museum is not near their other classes, and it was difficult to get to in the middle of their academic day. I felt that many students arrived flustered, feeling rushed, or frustrated from figuring out what bus to take or how to get to the part of campus where the museum is located. According to Falk and Dierking (2013), "If visitors have an unpleasant experience before they even walk through the front door of your institution, you will be fighting an uphill battle to win their loyalty" (p. 263). For those who had difficulty getting to the

museum, it was hard to tell how much of an impact this had on their experience. While they might have missed part of the introduction, my hope is that the self-directed component of exploring the galleries allowed them the time to experience the galleries without feeling behind or confused.

Gallery Guides, Dialogue, and Inquiry

For each group with more than twenty students, I created a gallery guide similar to the one used in my first program. The feedback from the first program showed that the students found guiding questions to be helpful in terms of making connections with the art. The gallery guides also helped prepared students for the large-group dialogue portion of the program. I varied the number of question on the guides based on time constraints of the program. If students had a limited amount of time to explore the exhibition, I thought it would be more beneficial to consider fewer questions in depth than to rush through more questions.

I also experimented with adding a drawing section to the guide. The prompt stated, "In the space below, sketch your own Guerrilla Girls- inspired poster." This allowed students to begin making visual connections with the work of the Guerrilla Girls while in the galleries. Many students used these sketches to inspire their art later in the program. Others combined text and imagery to make statements about the representation of women in art and society. Several of the sketches contained drawings of gorillas in positions that communicate power and strength (Figure 24). It is interesting that these students

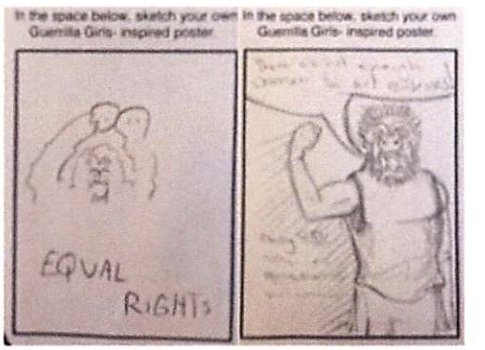

Figure 24. Worksheets with gorilla drawings

picked up on the aggressive nature of some of the Guerrilla Girls' work and utilized it in their own interpretations. Other students also picked up on the humor and use of sarcasm (Figure 25). One example portrays "A girl's dream" and shows a figure saying, "I can't wait to be called a slut, whore or bitch. The music industry is so respectful!" These quick sketches provided an avenue for engagement beyond writing in response to work, which may have been useful for students who learn better visually.

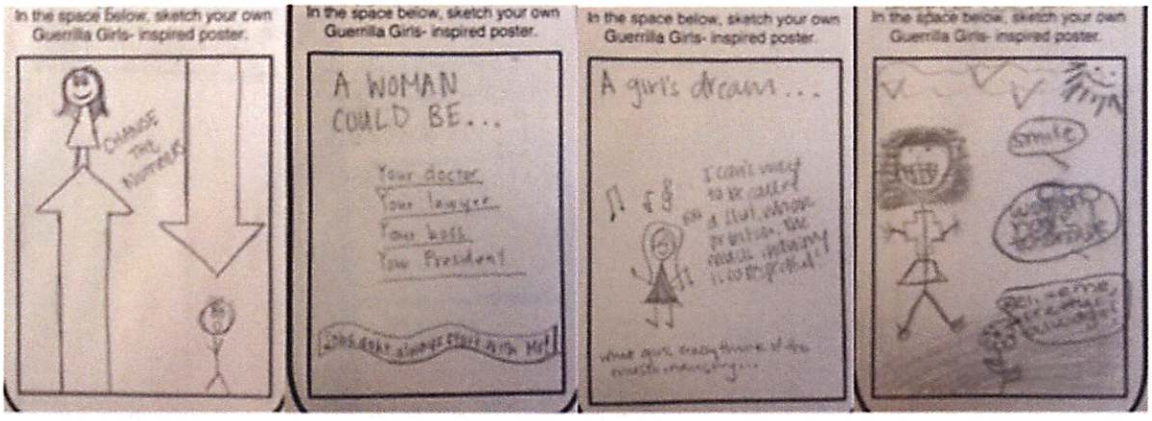

Figure 25. Student worksheet examples

For these large-group programs, I gave an introduction to the exhibition explaining who the Guerrilla Girls are and how they started. From there they had time to explore the exhibition with their printed guides. Some groups were loud, talking to one another, engaging with the interactive components of the exhibition, and constantly asking me questions. Other groups were silent, slowly moving through the exhibition. One group was very focused on filling out the gallery guide. Students from this group crowded the gallery's benches, sat on the floor in front of specific work, or went to get stools to sit on.

After 25 to 30 minutes, I asked the students to come back together to talk about the exhibition. I asked them which works stood out to them, and why they thought the Guerrilla

Girls work was effective. Unlike the first program, I chose to do this component in the galleries opposed to the classroom. I found this to be far more successful because students could see posters, books, or displays that their peers were commenting on. Students were able to point out specific details that stood out to them and compare different work in the exhibition. This allowed the opportunity for students to notice things they might not have from their own investigations and led to a well-rounded experience in the exhibition. Dialogue in art and museum education allows for the sharing of multiple perspectives and deeper analysis of art and society (Barrett, 2003).

Dialogue was a central component of programs for groups with twenty or less people. Rather than utilizing a printed guide in the galleries, I led dialogue-based tours of the exhibition. These tours allowed me to practice facilitating conversation by asking questions. The goal was to encourage group inquiry and exploration of work in the exhibition. I found this experience to be particularly beneficial to my art teaching practice. At times it was challenging not to provide contextual information for the work in the exhibition. However, I found that the groups came to either the same conclusions I would have shared or engaged in more meaningful inquiry through questioning and sharing. Overall, I found that contextual information wasn't always necessary.

The dialogue during all of the programs went beyond surface level as students shared personal experiences, interpretations, and thoughts about the exhibition. During the Guerrilla Girls programs I engaged in conversation with participants, professors, and even random visitors who happened to be in the exhibition. Reflecting on these exchanges, I'm reminding of the variety of responses to the exhibition. One student was struck by a letter on the Love Letters and Hate Mail wall that pointed to the lack of female characters on cereal boxes. Neither she nor I had ever thought about this. We joked about sending proposals to cereal companies suggesting

they change the gender of these characters and wondered if Tony the Tiger could become Tina the Tiger. Another student flipped through the *Guerrilla Girls' Bedside Companion to the History of Western Art* (1998). She excitedly told me facts about Artemisia Gentileschi she had learned in her art history class, and I shared information from a documentary about Camille Claudel. A random visitor came up to me multiple times to tell me names of feminist artists and books that the exhibition brought to her mind. Professors shared stories of students' resistance to feminist thinking, and we discussed why the Guerrilla Girls' work has been so successful. These conversations, and many others, reinforced the power of dialogue. I found that many people had a desire to discuss, inquire, or verbally process what they were seeing. Others may have done so internally through reflection with their worksheets or art making process. An important component of planning these programs was to ensure that all participants had a way to engage with the exhibition.

Teacher- Student Dynamic in the Pursuit of a Constructivist Experience

Freire (1970) has analyzed the teacher-student relationship and cautions against the narrative education where the teacher presents knowledge as a stagnant and unchanging absolute. In this type of educational model, students simply receive and regurgitate information. He states, "Knowledge emerges only through invention and re-invention, through the restless, impatient, continuing, hopeful inquiry human beings pursue in the world, with the world, and with each other" (p. 53). This consideration of education is equally as relevant in a docent-visitor relationship as it is in a teacher-student relationship. Freire suggests that we must reconcile the idea that, in this relationship, both parties are simultaneously students and teachers, or docents and visitors.

During the programs, I found myself negotiating this power structure in many ways. Visitors participating in the program often came in with their own expectations and perceptions of what would take place in the museum. I found that many assumed they would be going on an informative tour and would navigate the exhibition in silence. At times, this was the case. I provided an introduction to the exhibition and contextual information about certain work. However, the feedback to this lecture-based component was positive. One student told me she would have felt lost or wouldn't have understood what she was looking at without it. I believe that there are additional measures that can be taken to break down the teacher-student dichotomy even further. As the programs progressed, I found myself becoming more comfortable with inquiry and letting student observations guide the introduction to the exhibition and the contextual information. Rather than having a prepared monologue to paint the story of who the Guerrilla Girls are, I sought to let the context become integrated into a critical consideration of the work. I believe that valuable information shouldn't be neglected in fear of disrupting a constructivist experience, but rather should be approached and presented in a mindful and artfully crafted way.

Chapter 6: Culture Jamming and Major Themes

Culture Jamming

I designed the second half of these programs to engage students with the art-making process. After viewing the exhibition, students were invited to practice culture jamming by creating work inspired by the Guerrilla Girls. As discussed earlier, culture jamming is a process of subverting or appropriating an image or idea to create a new meaning. To help explore this concept, I pointed out three examples of work in the exhibition where the Guerrilla Girls' approaches take on the aims of culture jamming. In the first, the Guerrilla Girls placed an aggressive mask on a painting of a nude woman, subverting the idea of the passive female nude. In another they utilized the design of a tabloid magazine to expose oppression in the arts opposed to its typical role as a site for celebrity gossip. In the final example they take an image of a museum, often associated with being a space that contains treasured objects, and question the lack of women artist's names inscribed on the male- dominated façade. Detournement takes place as viewers are forced to pause and reconsider cultural paradigms.

Culture jamming became a central component of the programs as it promoted a more critically engaged practice. I showed the students culture jammed images from popular culture to help them make additional connections between the exhibition and the world at large. The culture jamming examples addressed a multitude of themes including beauty standards, racism, and consumption. For example, one took the Maybelline tagline, "Maybe she's born with it; Maybe it's Maybelline" and altered it to say, "Maybe she's born with it; Maybe it's Photoshop." The purpose of this culture jam is to draw attention to the unrealistic portrayal of the woman in the advertisement.

I found that adding this component to the program helped students understand the intended goals of the art-making activity in order to utilize the magazines, advertisements, art history images, and other media to communicate their ideas. The use of recognizable ad campaigns, consumer aesthetics, and brands allowed students to make connections between the Guerrilla Girls exhibition and other aspects of culture. It created an additional avenue for exploration of gender and oppression for students who didn't know where to start.

Students had between twenty and forty minutes to work on the art component of the program. As they began to complete their work, I asked them to either hang the finished product on the wall or place it on an empty table in the classroom. I encouraged students to look at one another's work, and, modeling the first program, asked individuals to share what they had made (Figure 26). Students and professors enjoyed walking around and looking at the various interpretations of the project, often pointing out individual pieces and commenting on them. Some students were eager to share their work with their peers, and I never had trouble with participation with the art-making portion of the program.

Figure 26. Participants looking at each other's work

My instructions for the art-making component encouraged students to create work inspired by the Guerrilla Girls. They could use the prompt from the exhibition stating, "I'm not a feminist, but if I was this is what I would complain about…" or they could engage with culture jamming. The open-ended nature of the project led to rich and varied responses. As I began to

sift through images of student work, major themes emerged. Students investigated the representation of women in the arts, violence and sexual harassment, the pay gap between men and women, racism, gender roles, body image, aging, current events, media representation of beauty, and perceptions of women.

Body Image, Female Beauty Standards, and Media

I began my analysis by printing and sorting student images by category. The largest two categories focused on beauty and body image. Women face body standards that have been constructed through social media, advertisements, toys, music, and many other influences on a day-to-day basis. According to recent studies, forty percent of girls between the ages of nine and ten years old have tried to lose weight. Fifty-three percent of American girls are unhappy with their bodies by the age of thirteen and by the age seventeen the number increases to seventy-eight percent. It is estimated that there are over ten million people, primarily female, suffering from anorexia or bulimia (Body image 3D, 2012).

Images of the female body have infiltrated media in our society and tend to depict women in an idealized and unrealistic way. According to Serdar (2005), images produced in advertisements and other forms of popular culture communicate a potentially dangerous beauty standard for women and can influence how individuals view themselves. Berberick (2010) points out that the images that we consume are often not real. The images are altered and airbrushed by graphic-artists to change stimulate desire. Almost every photograph has been retouched to correct any perceived deficiencies (Berberick, 2010). In actuality, the body type typically portrayed in advertising and popular culture is only natural to 5% of American females (National Association of Anorexia Nervosa and Associated Disorders, 2015).

Walking through the Guerrilla Girls with a small student organization, one young woman noticed a letter on the Love Letters and Hate Mail wall. The anonymous note stated:

> "Please do a poster with a picture of an anatomical skeleton trying to squeeze into a pair of jeans and the caption, 'Even Betty, the biology class skeleton, was disheartened when she learned she couldn't become a model. The size 0 samples for the runway were just too small.. Literally, we tried this in bio class and they don't fit."

This led to a lively discussion about body image and how misleading advertisings can be. One student serves as a mentor for a group of middle school girls who attend her church. She shared that several girls in the group were already dieting and struggled with how they look. She went on to make a poster with collaged images of different types of food, from cupcakes to hamburgers accompanied with the text, "Eat what you want- work it girl!"

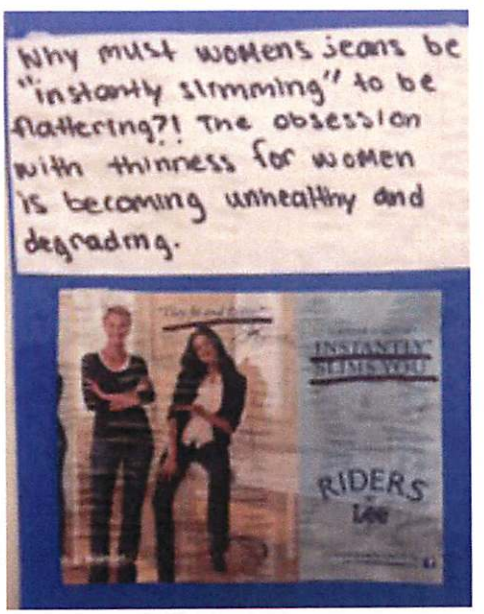

Figure 27. "Instantly Slimming"

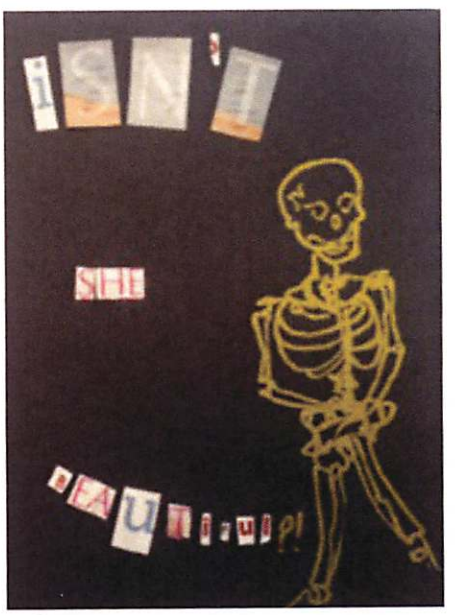

Figure 28. Isn't she beautiful?

Several students addressed beauty standards through their own practice of culture jamming and questioning of visual culture. Text and imagery support one another in these posters. One states, "Isn't she beautiful?" next to a drawing of a skeleton (Figure 28). One student questions an advertisement for blue jeans raising the question, "Why must women's jeans be 'instantly slimming' to be flattering?" She considers the obsession with thinness to be unhealthy and degrading (Figure 27). One poster is filled with collaged images from makeup and clothing advertisements (Figure 29). It states, "The natural you will always be the best you. Women are more than what we wear on our skin." Another says, "Fashion models- eat one. Please" on a page filled with images of food (Figure 30). This work was created by a male student, which confirms that these issues aren't just relevant to women. I found this image to be somewhat problematic as it directly passes judgment on lifestyle choices of models. However, I think it is significant as it communicates that this student, and potentially others, understands that beauty standards associated with models aren't the norm for most people.

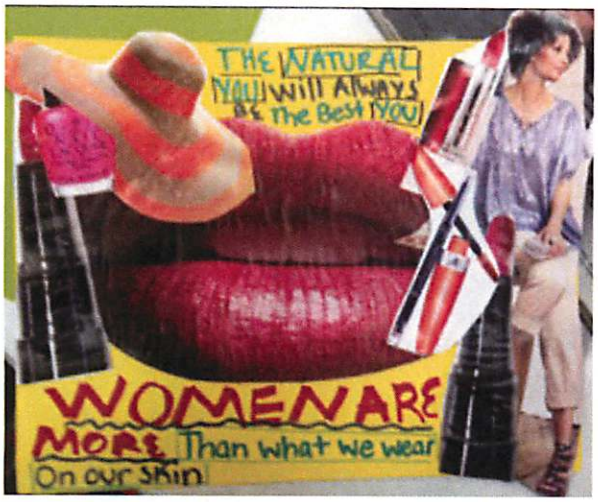

Figure 29. The natural you will always be the best you

Figure 30. Fashion models- eat one. Please.

Mixed in with concerns regarding representation of women in the media are students' observations regarding the use of the female body as a means to advertise products. Three examples explore this through text and imagery subverting the original message of the advertisement and drawing attention to the questionable representation of women. The first example takes an image from a KIA car advertisement (Figure 31). In the image, a man stands next to a car, which he presumably owns. Standing and sitting in seductive positions next to him are two women in small bikinis and sailor hats. The student utilizes humor in this culture jammed image stating, "Not only does your new KIA come with heated seats and four-wheel drive, but also two barely dressed women." One student found an image of a male and female model seductively looking out at the camera (Figure 32). She asks the question, "What do you think they're selling?" and follows with the answer, "Hint: It's watches." This student draws attention to the use of sexualized imagery in advertisement and makes the viewer aware of the lack of focus on any tangible product. The viewer is left wondering, what is actually being sold here and why are objectified images of women used to accomplish this?

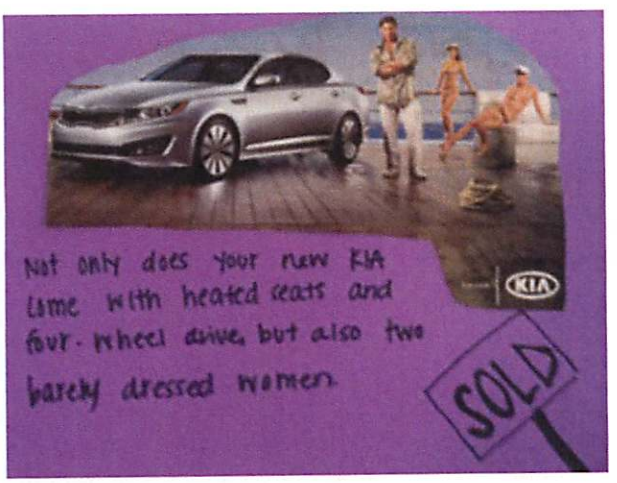

Figure 31. Your new KIA comes with two barely dressed women

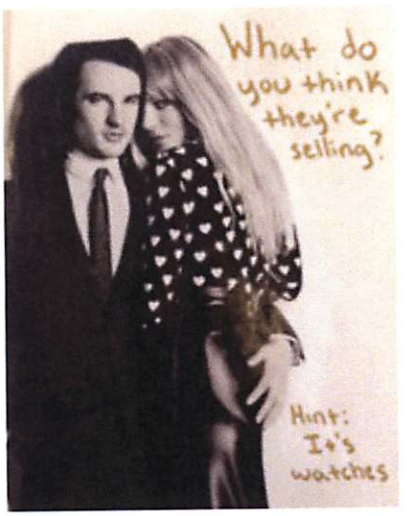

Figure 32. What do you think they're selling?

Another student took an advertisement for beer with a revealing illustration of a white female on it and created a "Marketing 101" poster (Figure 34). It says, "To successfully sell anything put a half naked woman on it and you'll make millions. A guys dream: sex and beer." It includes a "Sexy Checklist" with the criteria of, "blonde, boobs, thin, half-naked." This critique moves beyond considering the sexualization of women and brings men into the conversation. Here the student explores ways of seeing (Berger, 1972) and identifies the intended viewer as a male. In doing so she forces the viewer to consider the construction of masculinity in addition to femininity. A student questioning a hat intended for an infant with a knitted beard echoes this idea (Figure 33) by stating, "Impose the masculinity early! Waste no time!" The narrow vision of what is considered masculine or how this advertisement targets men only reinforces gender roles and hegemonic practices.

Figure 33. Impose the hegemonic masculinity early!

Figure 34. Put a half naked woman on it and you'll make millions

Figure 35. Skin color in advertising

The student also questions how the advertisement would change if the woman were of color? Again, sexualization of women is addressed, but this student takes it a step further to consider race and masculinity. Not only do advertisements suggest that women should be overly thin, but the media's ideal woman is often white or light skinned. One of the student's peers created a poster addressing this in further depth (Figure 35). She added to an advertisement about skin feeling "light" that, "The majority of women in advertising and media are white or light skinned. Unless women of color look similar to white women, they are ignored and unfairly represented in media." Digital manipulation is used in many advertisements to make women of color appear to have lighter colored skin and straighter hair, "standards based on oppressive, power-laden ideals of whiteness" (Beauty Redefined, 2011, para. 11). Several students were aware of how race plays a significant role in advertising in terms of marginalizing groups of women.

In the Art World

Several students responded directly to the exhibition through the studio activity. A student came across an advertisement for an exhibition of Picasso's work (Figure 36). In the Guerrilla Girls' *Disturbing the Peace* poster, Picasso is quoted saying, "There are two types of women, goddesses and doormats." The exhibition advertised is titled, "Picasso and Jacqueline" and highlights his devotion to Jacqueline Roque. In her culture jammed collage, the student crosses out the woman's name changing the title to, "Picasso and the Doormat." Other students expressed interest in the lack of representation of women in the arts. One states, "Many women create artwork, but men get more publicity" (Figure 37). Another (Figure 38) states, "Let's be the object responsible for the art! Not the object in the art!"

Figure 36. Picasso and the Doormat

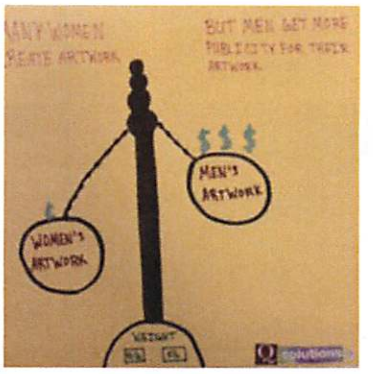

Figure 37. Men get more publicity for their artwork

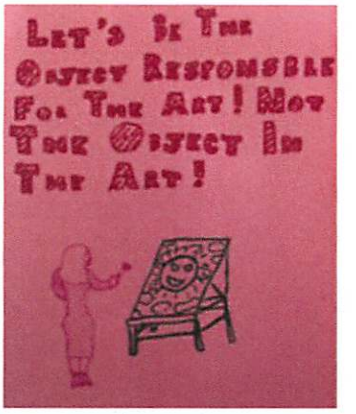

Figure 38. Let's be the object responsible for the art

During the programs I made a point to talk to participants whenever I had the chance. One of these opportunities was while leading students back to the studio classroom after viewing the Guerrilla Girls' work. Walking away from the exhibition, a student explained to me that she "felt weird" being in the museum after seeing the artwork. She had never thought about the art world or museums in terms of representation or equality. She explained that most of the artists she knows of or has learned about are white men. This student became more critical and aware by being exposed to the work of the Guerrilla Girls. This exhibition achieves one of the group's original goals of drawing attention to the lack of female and minority representation in the art world.

Sexual Violence

Another popular area of focus was violence and harassment directed towards women. In May 2014, the Department of Education released a list of higher education institutions under investigation for handling of sexual harassment and violence complaints. This has drawn

attention to sexual harassment on college campuses. In 2014, the University of Georgia received 85 reports of rape, 69 of which occurred on campus (Rowell, 2015). According to the Bureau of Justice Statistics, 80 percent of student rapes go unreported (Sinozich & Langton, 2014).

One student created a sarcastic list of rape prevention tips (Figure 39). Some of the tips include, "Don't put drugs in women's drinks," "Never creep into a woman's home or spring out at her from between parked cars, or rape her," and "Carry a rape whistle- if you find that you are about to rape someone, blow the whistle until someone comes to stop you." This poster resists the idea that victims are the ones at fault for sexual assault. Rather than advising women on precautions to take to avoid rape, it advises rapists on ways to avoid committing an act of sexual violence in the first place. Another student addressed how women are often perceived in these situations (Figure 40). The poster subverts an older portrait painting of a woman by adding the text, "I'm not surprised she got kidnapped. Look at how she was dressed!" The woman has a pamphlet in her hand that the student identifies as a "News article about kidnapping/ rape." Using humor, the student points out the tendency for men and women to place blame on victims of sexual assault.

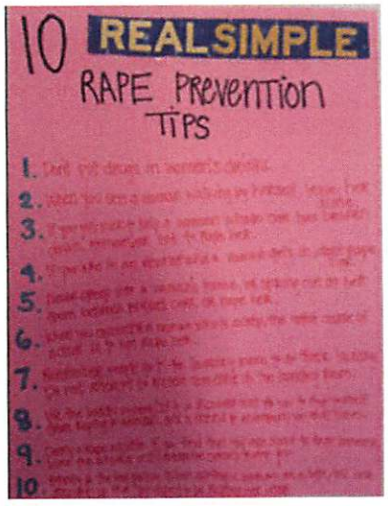

Figure 39. Ten real simple rape prevention tips

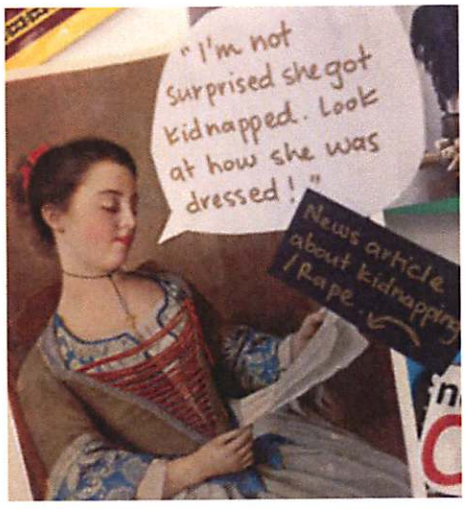

Figure 40. I'm not surprised she got kidnapped

Gender Roles

Many students addressed gender roles through their art-making practices. Students questioned the way women are portrayed in magazines. Others explored gender binaries that they had witnessed or experienced. Three students addressed the focus on women's clothing or appearance. Through their works, they asked: On campus, why are cheerleaders expected to wear revealing clothes (Figure 41)? In magazines, why are actresses featured more for their red carpet looks than their actual work (Figure 42)? One student sums it up saying that "Pretty > Smart" (Figure 43). Women are constantly being told, directly or indirectly, that looks are more important than intelligence.

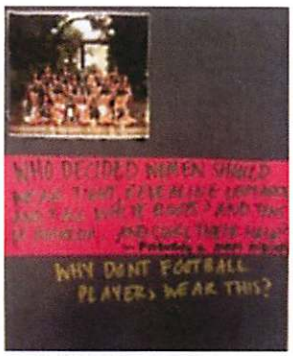

Figure 41. Why don't football players wear this?

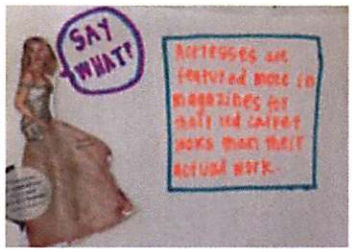

Figure 42. Actresses are featured

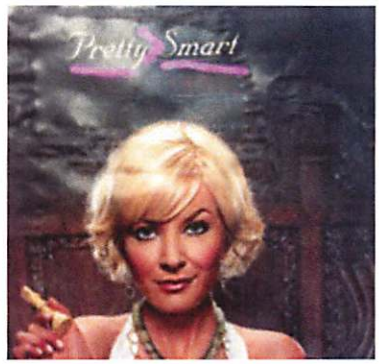

Figure 43. Pretty > Smart

Women's roles in the workplace were also brought into play. Students challenged the idea that a woman's place is in the kitchen or maintaining the home. One advertisement shows a woman shopping online for the bath of her "dreams." The student culture jammer asks, "What do women dream of?" The appropriated collage has various careers written around the images such as doctor, artist and scientist (Figure 44). A student considers, "Why are we excluding women in STEM?" (Figure 46). Another proclaims, "I'm not bossy, I'm the boss" (Figure 45). Female

students created all of these final few posters. They are resisting media and society's expectations that they have found themselves confronted with.

Figure 44. What do women dream of?

Figure 45. I am not bossy- I am the boss

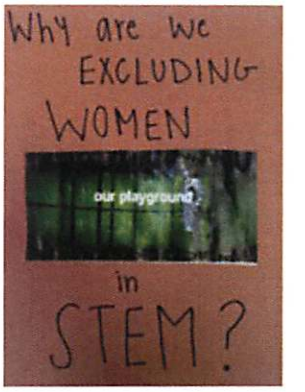

Figure 46. Why are we excluding women in STEM?

Culture Jamming Revisited

Creating these images gave students the opportunity to alter and give new, resistant meanings to images and text appropriated from popular culture. Students transformed consumer imagery to produce a moment of detournement forcing the viewer, and the creator, to reconsider recognizable themes. This critical pedagogy encourages transitional spaces where we connect our inner selves to people, objects, and places outside of ourselves (Ellsworth, 2005). The resulting counter-hegemonic images are impactful because they question power, authority, and the hidden messages that we consume on a daily basis.

Chapter 7: Mapping the Project

Pedagogy of Mapping

During my graduate studies, I was introduced to the concepts of a/r/tography and data visualization. A/r/tography is a process of inquiry that encourages "active participation of doing and meaning making" (Irwin, Kind, & Springgay, 2005, p. 899). Through a/r/tography, artists, researchers, and teachers go beyond the use of text and utilize visual methods as a component of their process of inquiry. Data visualization describes "the student and creation of the visual representation of data in order to uncover and understand trends and patterns" (Klein, 2014, p. 27). By the end of the Guerrilla Girls programs, I had collected over 150 images of student work and several pages of notes. Over 200 students had participated in this Guerrilla Girls program sharing their individual interpretations and experiences both visually and verbally. Unfortunately, due to the quick nature of most of the programs, I was unable to document all of the student work and, due to the size of the groups, I was not able to engage in conversations with as many students as I would have liked. Even so, the amount of information I accumulated was difficult to organize and analyze. I decided to engage with a/r/tography and data visualization in order to come to further conclusions regarding the student work produced during the programs.

Mapping is a type of data visualization that is being used in the field of art education to track experiences and explore concepts in depth (Klein, 2012). Typical cartographic maps communicate where things are located and how the world looks. These types of maps often document landmarks and can be used to provide direction. Artist maps portray individual visions of the world that reach beyond the physical landscape to consider cultures, communities, and power structures (Harmon, 2009). Artist Joyce Kozloff uses map-making and alters maps to

reflect people affected by historical events associated with war. According to Harmon (2009), through her images, "We wonder what really happened there and who the actual inhabitants were" (p.39). Her practice of map-making seeks a better understanding of the connection between people and place. Klein (2012) uses mapping to help visualize struggles and class difference. Keifer-Boyd (2012) uses the term feminist mapping to describe a process that makes hidden hegemonic practices visible by showing relationships between people and places. It connects politics to the spaces and places we live in.

An Experiment in Mapping

A component of the Guerrilla Girls programs I found compelling was that all of the participants were students at the University of Georgia. Going through and analyzing the images these students generated was a powerful experience for me. Students who study within a mile and a half radius of the museum created visual representations of challenges women face as well as representations of other systems of oppression in our society. The imagery and words used draw attention to the fact that these issues are not isolated to textbooks and the outside world. The issues addressed in the art the students made are intertwined throughout the campus, the Athens community, and the lives of students who walk their streets. I decided to utilize mapping as a way to further investigate the student work.

I began by printing a large-scale map of the University of Georgia campus. The map I chose is typically given to visitors who come to see the campus itself. These visitors are often potential students and their parents. Tour guides point out historic buildings, campus points of pride, and share opportunities offered for students. My map destabilizes the glorified nature of a campus map and draws attention to the lived experiences of students on the campus.

Figure 47. Map

Buildings and spaces on the university's campus have specific purposes and significances. I considered how certain images created by the student connect with these buildings and spaces. I cut and collaged student images onto the campus map in a process of construction and deconstruction, not only of the materials but also of meaning (Figure 47).

As a starting point I considered dormitories on campus. In 2014, at least 17 of the 85 sexual assaults reported to University of Georgia police took place in dormitories. Student images addressing rape and sexual harassment overlay the spaces where dormitories exist on the university's campus. A poster proclaiming, "Not just a pretty face" showing an active and athletic woman sits where the university's recreation center is mapped. Where you would typically find the renowned football stadium, you now find student work questioning the attire that University of Georgia cheerleaders wear. The location of the Georgia Museum of Art and the School of Art are covered

with an image encouraging women to be the people responsible for creating art, rather than the ones featured in the art.

The purpose of this map is not to focus on negative aspects of the university, but is a consideration of the people and situations that occupy its grounds. I believe that some of the gender-based issues addressed are often overlooked, or, at the very least, are difficult to talk about. In 2014, the university's president announced the launch of a Women's Resource Initiative that promotes education and awareness surrounding contemporary women's issues. Currently this exists primarily through a website with links to different resources on campus and in the community. Though a step in the right direction, I believe it is important to build upon what has been started in order to create a campus community where women feel safe and empowered.

Piecing together student's ideas and individual works of art, I was able to create a cohesive image that draws attention to gender inequality and women's issues. During several short programs lasting no longer than an hour and a half, connections were made and dialogue was sparked. A space formed where students could be critical and personally engage with feminism. I believe this demonstrates the power that museums have to make an impact on community. This exhibition and program promoted themes that align with social justice by allowing visitor participation and encouraging multiple perspectives. The map serves to depict this by visually representing the depth and range of reflection that ensued as a result of the exhibition.

Chapter 8: Conclusion:

Towards the end of my applied project I volunteered during a program called Teen Studio Night at the Georgia Museum of Art. The program is led by a local artist and encourages high school students to come to the museum to explore an exhibition and make art. This particular Teen Studio night focused on the Guerrilla Girls exhibition. As the students began to arrive, I stood near the entrance of a classroom to help with sign-in. One student arrived with her mother and younger brother. The younger brother looked around the classroom, taking note of the attendees and the art project. He turned to his mother and asked, "Why are there so many girls here making art?" The mother responded explaining, "Well, art is a passive activity, and girls do passive things. Boys like to do active things like sports." I was completely dumbfounded as I overheard this conversation. The juxtaposition of the mother's comment and the Guerrilla Girls exhibition the daughter was about to be exposed to further highlights the potential museums have to expose visitors to new or diverse viewpoints.

Guerrilla Girls' Panel and Dinner

A few weeks before the exhibition closed, the founder of the Guerrilla Girls who goes by the pseudonym Frida Kahlo and the curator of the exhibition, Neysa Page-Lieberman, came to the Georgia Museum of Art for a panel discussion and reception. After spending so much time with this exhibition I was excited to hear from the women behind the work itself. I was pleased to see many students from the programs I facilitated return to the museum for this presentation.

During the panel discussion various topics such as tokenism, street art, and the impact the Guerrilla Girls have had on the art world were addressed. They discussed how history can't be written without representation of all of culture. When cultures are neglected, history becomes a

history of power. They explained humor as a way to connect with people who disagree with you. If you can make them laugh, you can hook into their brains. By mocking various systems of power, the Guerrilla Girls hope to encourage people to think about things the might not have before. In terms of the power structure that continues to influence the art world, Frida pointed out that some women artists want to be a part of it. Others, such as the Guerrilla Girls, just want to blow the system up.

I enjoyed hearing from the two women and learning more about their experiences associated with feminism and the Guerrilla Girls. Later in the evening I had the opportunity to go to dinner with the curator, the Guerrilla Girls founder (who then introduced herself as "Frida without a mask on") and staff members from the Georgia Museum of Art. The Guerrilla Girls' work and efforts towards encouraging critical dialogue and equality have made a huge impact on my pedagogical practice and worldview. Needless to say, I felt intimidated as I sat down at the dinner table next to one of the women who started it all.

When I initially told Frida about the programming I developed for the exhibition, she was defensive. Her immediate response was that the Guerrilla Girls facilitate workshops with students on college campuses and at museums. I think she was caught off-guard that this resource wasn't utilized. However, she eventually warmed up to hearing about the project and was particularly interested in groups that participated and some of the outcomes. She was curious about the demographics of the University of Georgia and what actions the university is taking to admit minority students. This line of questioning was sparked after she noticed a lack of diversity in the audience during the panel discussion. She also asked questions about Greek organizations in terms of sexuality and ethnicity of the members. I found these questions to be particularly challenging. I was only able to speak from my personal experiences. However, these questions

pertaining to human rights, equality, and the campus culture are important ones that need to be asked and critically considered.

Both Frida and Neysa were extremely knowledgeable about the art world and the representation of women and minorities in art museums and galleries. They knew which museums have a track record for not showing work created by artists with a variety of different backgrounds. It was interesting to hear how many museums fall within this category. Both women were impressed by the number of women artists on display in the most contemporary gallery, the Barbara and Sanford Orkin Gallery, at the Georgia Museum of Art. At that time, 55% of the artists were women. Throughout the consideration of this project, spanning over a year, I found this to be fairly consistent. Additionally, the Jane and Harry Sculpture Garden at the museum is devoted to work by women artists.

Frida and Neysa shared how successful *Not Ready to Make Nice: Guerrilla Girls in the Artworld and Beyond* has been. They continue to receive exhibition requests primarily from museums on university campuses. As the show continues, it will need to be updated to include recent work by the group in order to keep with the goal of focusing on work from recent decades. I am encouraged to hear that so many museums are interested in bringing this work into their galleries and communities.

As the dinner came to a close, Frida expressed interest in seeing more materials from my applied project. She was interested in my program and curriculum materials I used saying that they often don't know where to start when it comes to developing workshops. She was also interested in seeing the student's visual responses to the exhibition that were made during the culture jamming activity. She asked that I mail her these materials and images at the end of my project to be added to the group's archives. I have a lot of respect for the group's interest in

student participation and audience responses. I am honored for curricular materials to even be looked at by women who have been so influential in my life.

What I Learned

I began this project with an interest in how gender can be explored through museum education. I feel fortunate to have had the opportunity to engage with the artfully designed *Not Ready to Make Nice: Guerrilla Girls in the Artworld and Beyond* exhibition. Within a month and a half, seven groups, containing over two hundred University of Georgia students came to the Georgia Museum of Art to participate in the educational program I developed. Students had the opportunity to explore the exhibition, participate in dialogue with one another, and create their own works of art. My hope is that exposure to and engagement with this exhibition provoked reflection about gender assumptions and stereotypes as well as the type of learning that can take place in museums.

Reflecting on my project, there are many things I would have changed and times I would have done things differently. I wish I had considered potential for programming or developing materials for student groups to utilize before or after the visit. I'm interested in ways I could have measured how students' understanding of feminism, perception of museums, or knowledge about the Guerrilla Girls changed after the visit or even in the weeks or months following the program. I also think it is important to consider how technology can play a role in museum programming. In terms of technology, I believe collaborative mapping has potential to expand ways in which viewers respond to work and interact with other visitor's interpretations. With that being said, I made a conscious effort to be reflective and seek to improve the program each time I facilitated

it. I adapted educational materials, the time frames of different components of the program, and how I presented instructions and various concepts.

I learned a tremendous amount about museum programming and educational strategies through this project that I will carry into my future pedagogical practice. Observing others and reflecting upon my own experiences with the Guerrilla Girls' exhibition, I have gained an understanding of how significant and irreplaceable museums are in our communities. Museums provide spaces for deep thought, critical inquiry, and transformative thinking. They are places where people can come to socialize, to be inspired, or to find moments of peace. Museums serve our communities through programming and a commitment to preserving objects that tell the stories of various cultures.

For me, the most significant and memorable component of this applied project was interacting with visitors and hearing their responses to the exhibition. The thoughtfulness, inquiry, and even debate that I observed reinforced the importance of dialogue in education and museum experiences. Dialogue about and exposure to art have the potential to encourage more sensitive and empathetic communities by valuing multiple perspectives, backgrounds, and processes of knowing. As an educator, I hope to continue to create lessons and experiences that encourage students to be critical of their own worldviews. I believe that it is through this kind of exploration students, museums visitors, and art-viewers of all kinds can discover new ways of relating to others and the world around them.

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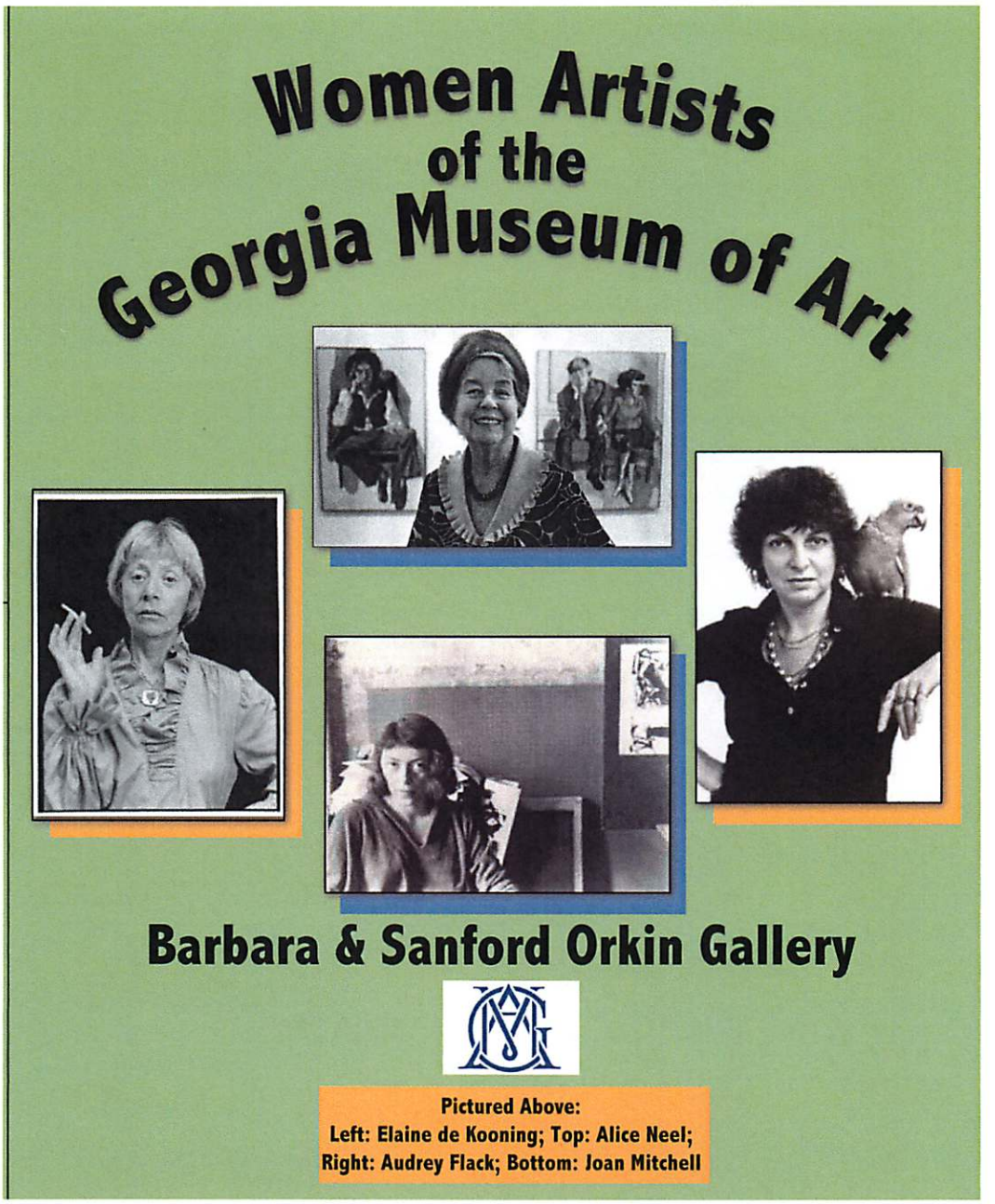
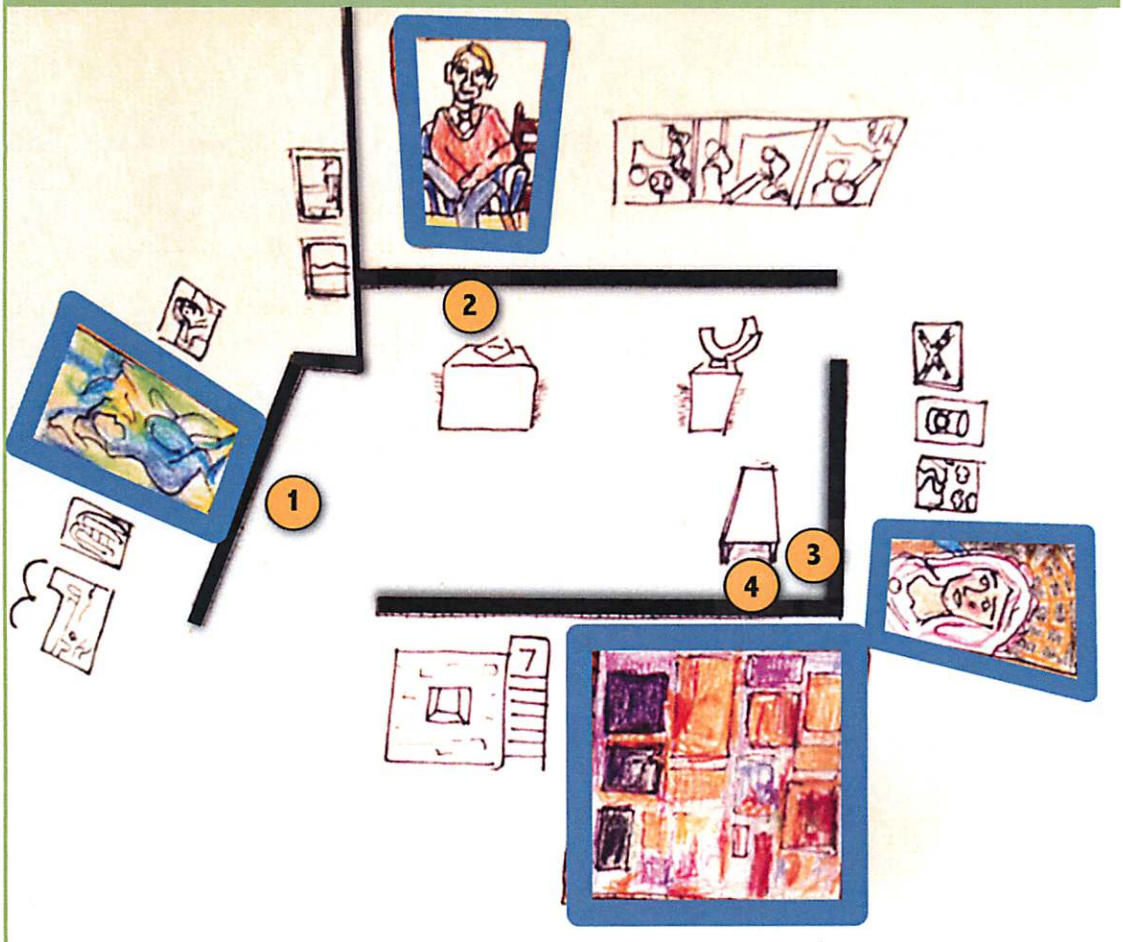
Appendix A: Women Artists of the Georgia Museum of Art



Historically, museums have represented far fewer female artists than male artists. Let's take a closer look at four paintings in the Barbara and Sanford Orkin Gallery to learn more about some of the women who have art on display in the Georgia Museum of Art.



Gallery is located in the South Wing of the 2nd Floor in the Permanent Collection

Elaine de Kooning 1

"Bacchus #81"

Alice Neel 2

"Portrait of William D. Paul Jr."

Audrey Flack 3

"Macarena Esperanze"

Joan Mitchell 4

"Close"

Alice Neel is known for her realist portrait paintings. She painted famous artists such as Andy Warhol and Robert Smithson, art historians such as Linda Nochlin (left), and other public figures.

Neel painted many of her subjects sitting on various couches or chairs.

In the space to the right, draw the chair you would sit in if you were posing for a portrait.

Elaine de Kooning served as the first Lamar Dodd Visiting Professor at the University of Georgia. The Bacchus series is based on a scultpure she saw in the Luxembourg Garden in Paris titled "Silenus" (right).

Some art historians believe that these Bacchus paintings depict her struggle with being one of the few female artists in a male-dominated art scene.

What words would you use to describe "Bacchus #81"?

_____ _____

_____ _____

_____ _____

Joan Mitchell used large blocks of color and dripping paint to create rhythm in her work. Her paintings represent her experiences with nature.

Imagine you are standing in front of the landscape that inspired this painting. Describe what you hear, smell, and feel.

Hear: _____

Smell: _____

Feel: _____

Mitchell saw her paintings as being closely connected to poetry. Using the words above, write a short poem about "Close":

_____

_____

_____

Audrey Flack is an artist known for her photorealistic paintings, This paintings is of a sculpture of the Virgin Mary (left). Flack has been criticized for conveying emotion in her paintings, which was not normal for this style of painting.

Think of a time when you felt sad. What in this painting reminds you of that time?

_____

_____

_____

_____

Draw how you felt:

Appendix B: Docent Guide

Not Ready to Make Nice:
Guerrilla Girls in the Artworld and Beyond

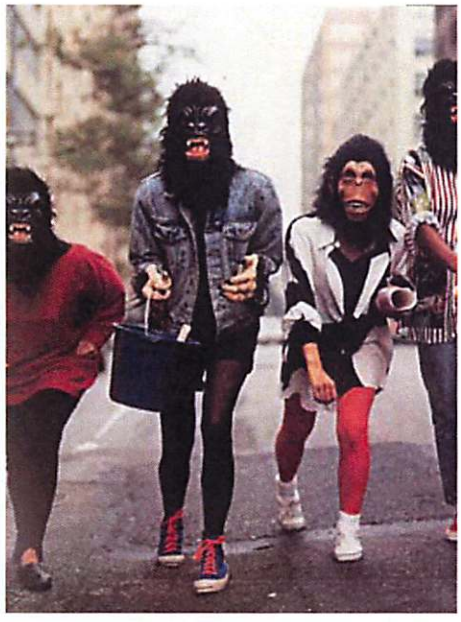
Docent Guide

Curated by: Neysa Page Lieberman
Organized and circulated by Columbia College Chicago
Presented by Georgia Museum of Art

Who are the Guerrilla Girls?

In 1984, an exhibition titled *An International Survey of Painting and Sculpture* opened at The Museum of Modern Art in New York City. The purpose of the exhibition was to highlight the most significant contemporary art in the world. The curator made a statement declaring that any artist who wasn't in the show should rethink *his* career. Out of the 169 artists on display, 13 were women. Women gathered in front of the museum to protest the lack of female representation but became frustrated when no one seemed to notice or care about their objections. After walking and walking around in a picket line with no results, they finally turned to one another, knowing "there had got to be another way." Thus, the Guerrilla Girls were born.

The **Guerrilla Girls** are a group of anonymous women who refer to themselves as the "conscience of the art world" while working to draw attention to the under-representation of women and minorities in museums and galleries. In addition to this, their work has expanded to address gender-based issues in Hollywood film, politics and pop culture.

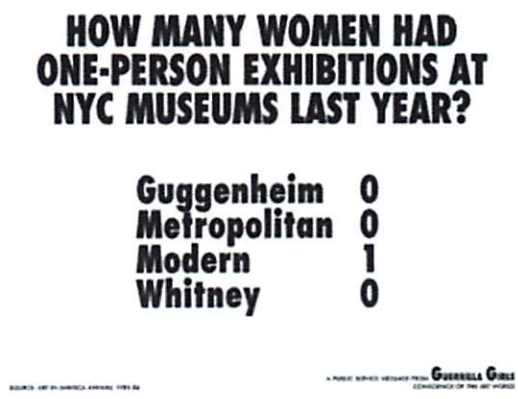


During an early meeting, a member accidentally wrote "gorilla" instead of "guerrilla" in her notes. From then on the members have maintained their anonymity by wearing gorilla masks during public appearances. Additionally, they have taken on names of deceased women artists, such as Frida Kahlo and Kathe Kollowitz, as a tribute to the work of the artists but also as an intentional strategy to expose the significant role women have played in art history. The group has chosen to remain anonymous for their individual protection from criticism and alienation in the art world and to keep the focus on the issues at hand rather than their identities.

Early Years:

The first actions taken by the Guerrilla Girls were to cover the walls of SoHo with posters that pointed fingers at galleries, artists, and museums contributing to the lack of representation of women in museums. This trend of calling out people in positions of power has continued to be prevalent. They use mass-media techniques to expose issues to the public.

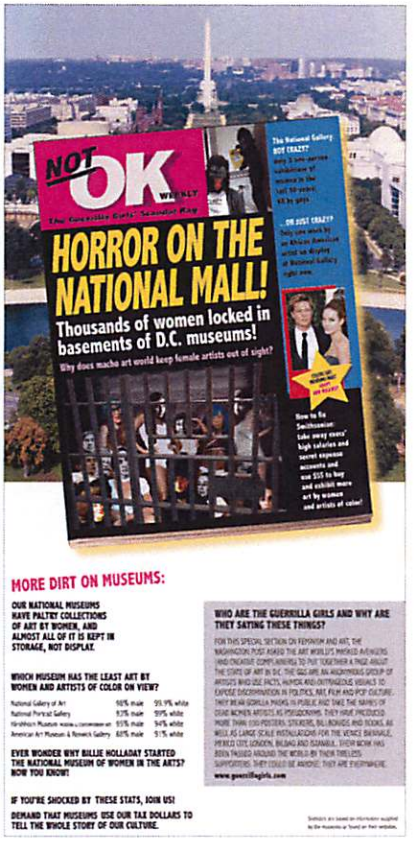
In the book *Confessions of the Guerrilla Girls,* founder Frida Kahlo sates, "Everyone in a position of power – curators, critics, collectors, the artists themselves – passed the buck. The artists blamed the dealers, the dealers blamed the collectors, the collectors blamed the critics and so on." The Guerrilla Girls decided to embarrass each group.



Do women have to get naked?

In 1989, the Public Art Fund asked the Guerrilla Girls to design a billboard. What they developed is what has become one of their most iconic works. The proposed billboard appropriated Auguste Ingres' *Grande Odalisque,* emphasizing the long-held tradition of the objectified female nude form in Western art. Rather than depicting a passive nude form, however, the Guerrilla Girls covered the face of the woman with an aggressive gorilla mask. The text highlights the staggeringly low representation of female artists in the Modern Art section of the Metropolitan Museum of Art, asking, "Do women have to be naked to get into the Met. Museum? Less than 5% of the artists in the Modern Art sections are women, but 85% of the nudes are female." The group returned to the museum in 2012 to find that the statistics had not

improved as they had hoped. An updated version of the poster reveals that only 4% of the artists in the Modern Art section were women, but that 76% of the nudes were female. The Public Art Fund rejected the design for the poster because they felt the message wasn't clear enough. In response, the Guerrilla Girls rented ad space in New York City buses. The bus company soon ended their lease because they felt the fan in the woman's hand was perhaps suggestive of something else.



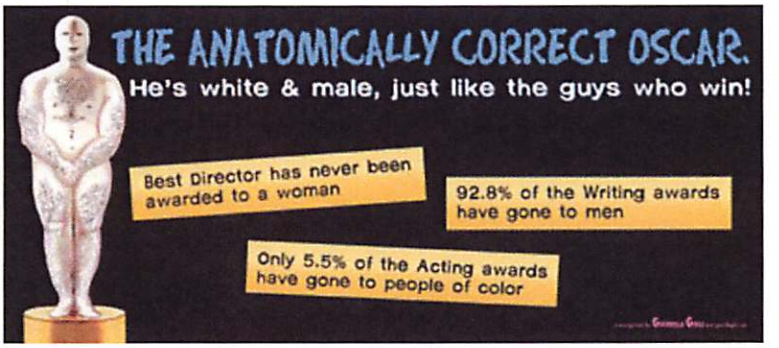
Horror on the National Mall:

In 2007, the chief art critic of the *Washington Post* asked the Guerrilla Girls to design a full-page spread of the newspaper that would be featured in a special feminism and art issue. They pulled statistics from museums and their websites to create a mock-tabloid exposing the "Horror on the National Mall!" and tendencies to keep work by women artists in storage rather than on display.

The text asks, "Which museum has the lead art by women and artists of color on view?"
National Gallery of Art: 98% male, 99.9% white;
National Portrait Gallery: 93% male; 99% white;
Hirshhorn Museum (Modern and Contemporary Art): 95% male, 94% white;
American Art Museum and Renwick Gallery: 88% male, 91% white"

When the Washington Post called to confirm the statistics, several of the museums suddenly installed works of art by women and artists or color. After this the Guerrilla Girls begged the question and challenge, "Who knows how many works they're scrambling to install right now? Let's all keep up the pressure!"

Beyond the Artworld:



The Guerrilla Girls have also addressed issues outside of fine arts. One such example is "The Anatomically Correct Oscar." For this poster the group redesigned the Oscar trophy to make it resemble "the white guys who usually win." Female filmmakers helped raise money for the billboard to be displayed a few blocks away from the Academy Award ceremony in 2002. The billboard drew attention to the lack of women and minorities recognized in the film industry. Since the poster was made in 2002, Kathryn Bigelow won the award for Best Director for *The Hurt Locker.* She is one of only 4 women to ever be nominated.

Guerrilla Girls in context:

The Guerrilla Girls use of "facts, humor, and fake fur" has helped draw awareness to discrimination and inequality in art, politics, film, and popular culture. The second-wave feminist movement of the 60s and 70s was perceived as being too serious and having a lack of humor. The Guerrilla Girls wanted to do something different by using ridicule and sarcasm. Feminists typically reject the word "girls" because it implies a lack of maturity. The Guerrilla Girls chose their name to reclaim the word but also to shock people. The shock value of their work continues to keep the group relevant and the media-aesthetic makes it accessible to viewers with many backgrounds. Their efforts have made the art world hold themselves accountable for representing women and artists of color. The Guerrilla Girls produce posters, books, posters, billboards, and actions are relevant to current issues and, of course, facts.

Tour Activity and Question Ideas:

-Prior to going into the galleries, provide visitors with a piece of paper and pencil. Ask them to write down the names of the first 5-10 artists who come to mind. Take a poll to see how many artists they named were female artists.
- How has the lack of women represented in the arts affected your understanding of the arts?
- Compare and contrast the Guerrilla Girl's Odalisque with Ingres' *Grande Odalisque*
- Show recent poster that critiques music videos and Robin Thicke's *Blurred Lines*:

- What other issues can be addressed using techniques the Guerrilla Girls use?

Resources

www.guerrillagirls.com;
The Guerrilla Girls Bedside Companion to the History of Western Art;
Bitches, Bimbos and Ballbreakers: The Guerrilla Girls' Illustrated Guide to Female Stereotypes

Appendix C: Sorority Program Worksheet

Guerrilla Girls

Not Ready to Make Nice: Guerrilla Girls in the Artworld and Beyond

As a group, select something in the exhibition that you find compelling. What about it drew you to it? Did you learn anything new?

The Guerrilla Girls have become an influential activist group internationally. Why do you think their work has had such a widespread impact?

If you were a feminist (or if you are a feminist).. What would you complain about?

(Feel free to write this on the chalkboard wall as well)

Find and read the "Love Letters and Hate Mail" wall. Imagine you are writing to the Guerrilla Girls about how their work relates to Greek Life, college, life as an undergraduate woman, or a personal experience. What would you write?

Appendix D: Student Program Worksheets

Guerrilla Girls

Not Ready to Make Nice: Guerrilla Girls in the Artworld and Beyond

Select something in the exhibition that you find compelling. What drew you to it? Did you learn anything new?

If you were a feminist (or if you are a feminist).. What would you complain about?

(Feel free to write this on the chalkboard wall as well)

The Guerrilla Girls are an influential activist group internationally. Why do you think their work is so successful?

In the space below, sketch your own Guerrilla Girls- inspired poster.

Guerrilla Girls

Not Ready to Make Nice: Guerrilla Girls in the Artworld and Beyond

Select something in the exhibition that you find compelling. What drew you to it? Did you learn anything new?

How do the Guerrilla Girls address gender stereotypes and ways women are represented?

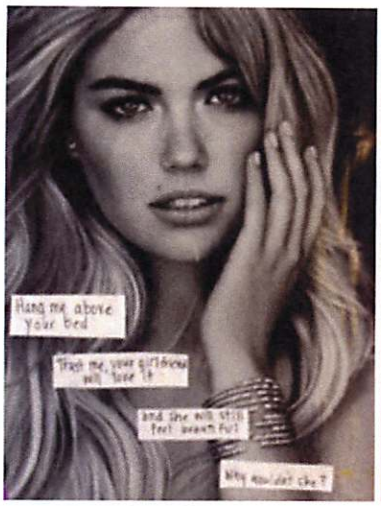
If you were a feminist (or if you are a feminist).. What would you complain about?

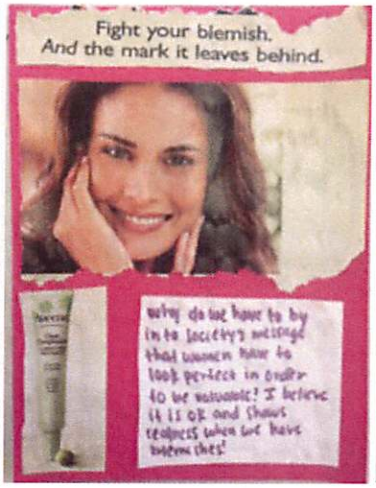
(Feel free to write this on the chalkboard wall as well)

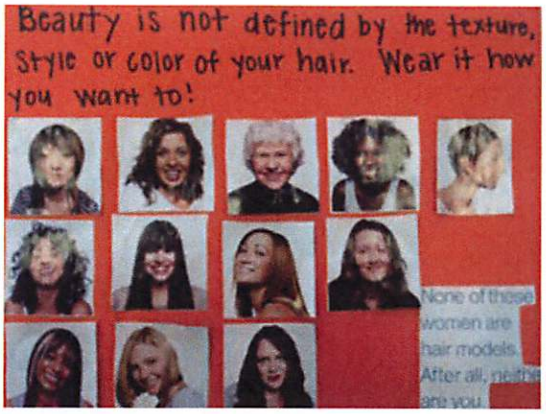
The Guerrilla Girls have become an influential activist group internationally. Why do you think their work has been so successful?

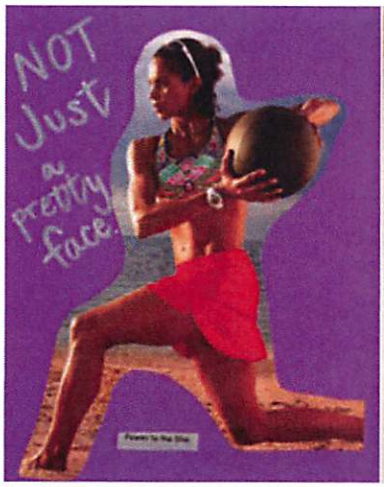
In the space below, sketch your own Guerrilla Girls- inspired poster.

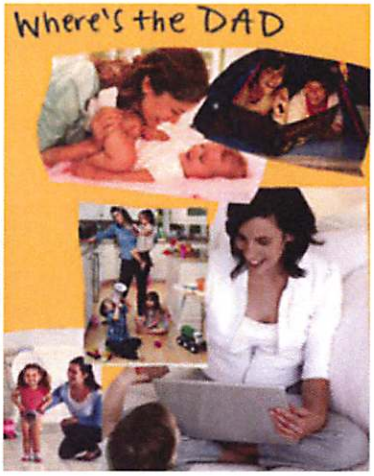
Appendix E: Additional Samples of Student Work

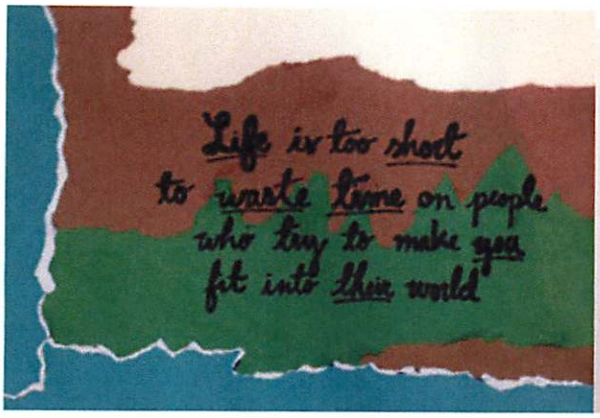


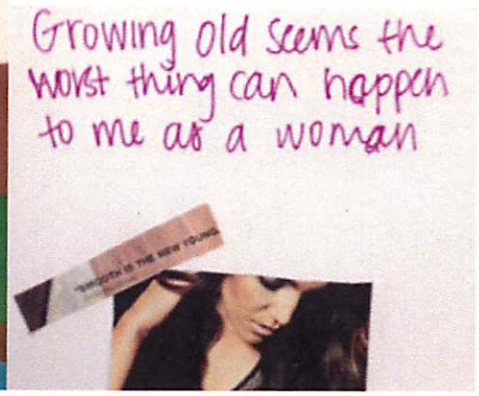




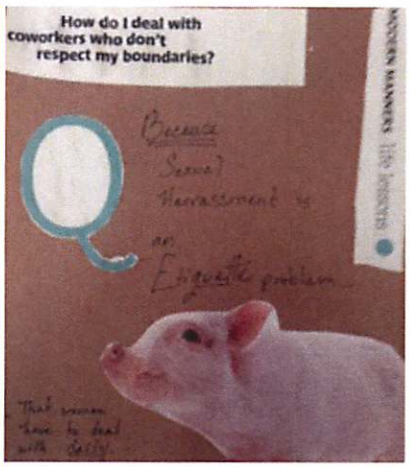




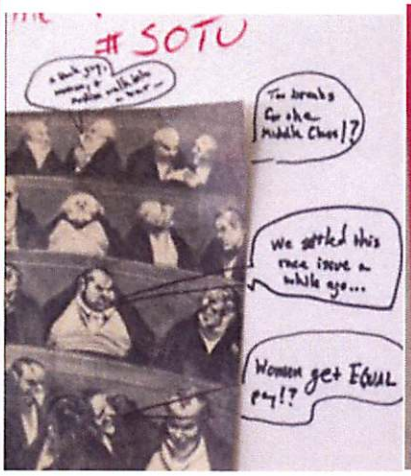

Life is too short
to waste time on people
who try to make you
fit into their world

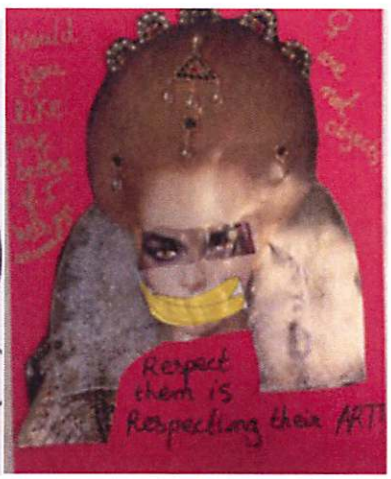

Growing old seems the
worst thing can happen
to me as a woman


The correct classroom
setting.
male
professor
women sitting in
closer


How do I deal with
coworkers who don't
respect my boundaries?
Because
Sexual
Harassment is
an
Etiquette problem


i am a princess
and I'm going in.


#SOTU
The bombs
for the
Middle East!?
We settled this
race issue a
while ago...
Women get EQUAL
pay!?


Respect
them is
Respecting their ART