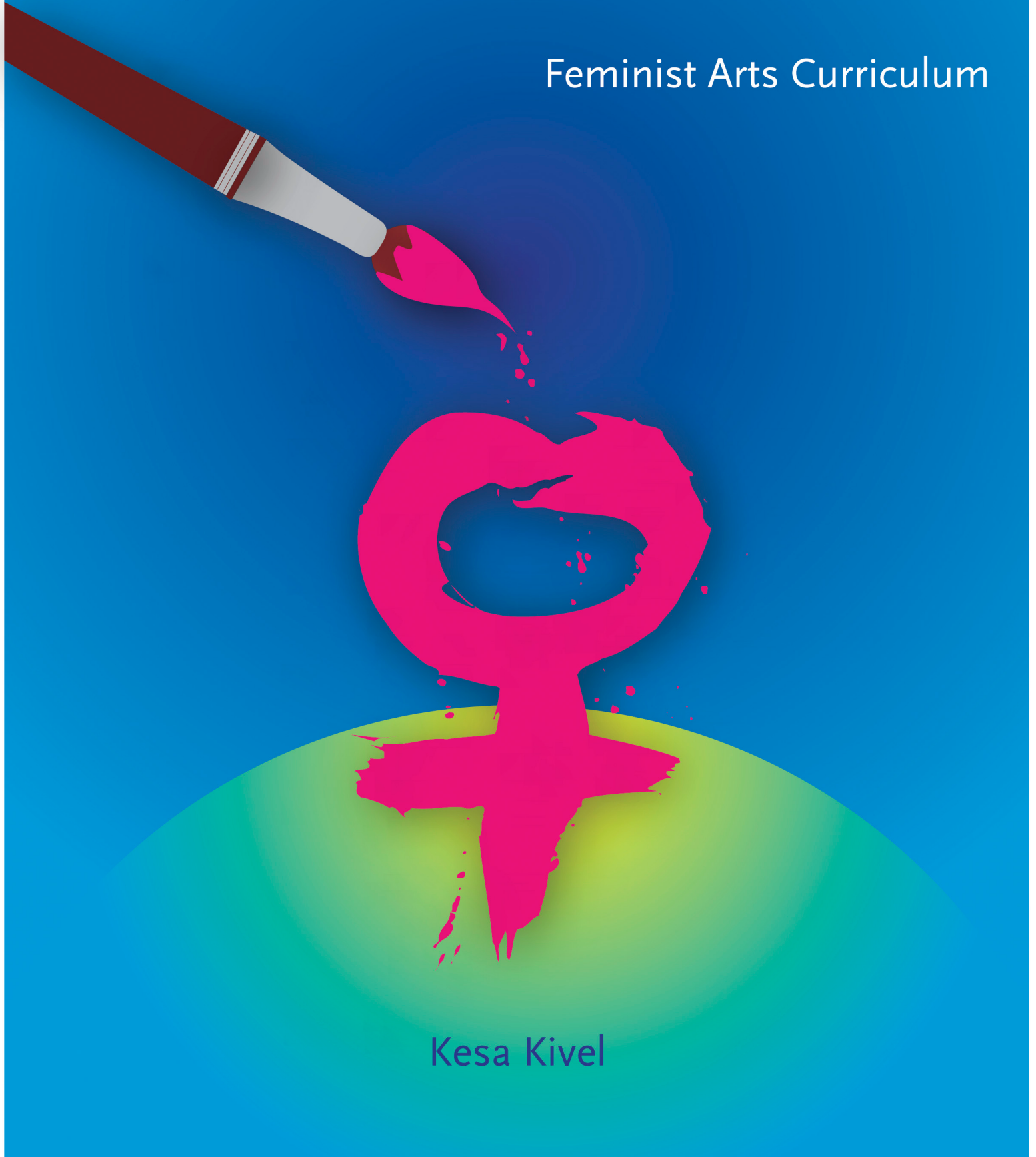


# *Taking Our Place in the Art World*

Feminist Arts Curriculum



Kesa Kivel

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## Feminist Arts Curriculum



Developed and Written by Kesa Kivel

Cover Illustration by Lynn Eames

### Version 1.2

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\*Page heading inspired by “Why Have There Been No Great Women Artists?” by Linda Nochlin, in *Women, Art, and Power and Other Essays*.

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Visual artist and community arts facilitator **Sandra Mueller**, my dear friend and Art Buddy,\* invited me to create a curriculum for the youth outreach component of the exhibition "Multiple Vantage Points: Southern California Women Artists, 1980-2006." Sandra critiqued the first draft of what became *Taking Our Place in the Art World: Feminist Arts Curriculum* and provided me with useful contacts of other women art professionals in the Los Angeles area and elsewhere. Sandra extends herself for others in order that connections get made, projects are completed, and the world becomes less violent and more humane. With a "heartsobig," she has made a difference in my life and in the lives of many others. Angels do walk on earth.

*Sandra Mueller's website: <http://www.beartrageous.com>.*

My good friend **Ann Isolde**, visual artist, generously lent me her books on women artists in the Middle Ages for use in writing the "Discrimination and Obstacles Faced by Women in the Art World" handout for the *Taking Our Place in the Art World* curriculum. Through the art programs Ann organizes for the Southern California Women's Caucus for Art (SCWCA) and through our personal conversations, I have become better informed about the contributions of and challenges faced by women artists both past and present. I am inspired by both Ann's lifelong arts activism and her zest for life. *Ann Isolde's web page: <http://www.scwca.org> (click on Artists' Registry).*

My brother, **Paul Kivel**, social justice educator, activist, and writer, reviewed and improved the "Discrimination and Obstacles Faced by Women in the Art World" handout. Through my brother's love -- and our weekly phone calls! -- I feel nourished and supported no matter what project I am working on. *Paul Kivel's website: [www.paulkivel.com](http://www.paulkivel.com).*

**Mary Nadler**, copy editor of all of my curricula, also provided important editorial feedback and perspective. Mary's compelling cartoon illustrations grace my first curriculum, *Girl House and Beyond: A Facilitator's Guide for Empowering Young Women*.

I'm grateful to **Connie Tell**, project manager of The Feminist Art Project (TFAP), both for sharing with me her appreciation of the *Girl House Art Project* film and curriculum and for posting the curriculum on the TFAP website so that more people will have access to it. Other educational feminist art resources are also available at the TFAP website.

*The Feminist Art Project website: <http://feministartproject.rutgers.edu>.*

The idea for the timeline art activity was generated with the help of director **Sara L. Cannon** and education coordinator **Marta Feinstein** of the Los Angeles Municipal Art Gallery, Barnsdall Park, where the "Multiple Vantage Points" exhibition took place.

*Los Angeles Municipal Art Gallery website: <http://barnsdall.org/municipal-art-gallery>.*

The **Southern California Women's Caucus for Art (SCWCA)** provided me with professional support and connections as well as with wonderful friendships. The SCWCA is one of thirty-three chapters of the Women's Caucus for Art, a national nonprofit organization dedicated to the cultural, aesthetic, and economic value of all women's art. The SCWCA is a support network for women art professionals in Southern California, providing an art registry, studio visits, exhibition opportunities, and discussion groups, as well as workshops, lectures, and tours.

*Southern California Women's Caucus for Art website: <http://www.scwca.org>.*

To the **Divine One, Uni-Verse, and Ultimate Artist**--I marvel at the patterns, colors, music, emotions, challenges, people, animals, and engineering feats that create and are YOU. I am grateful and in awe.

**Note:** Despite the abundant assistance on this project, I claim all of the blind spots, minefields, and typos. I am solely responsible for the contents herein.

\*Art Buddies is a program of the Southern California Women's Caucus for Art (SCWCA) through which pairs of women art professionals agree to support and encourage each other's artmaking, either for a set period of time or on an ongoing basis. The Art Buddy Guidelines are free.

*Art Buddies web page: [www.scwca.org](http://www.scwca.org) (click on Programs, then Art Buddies, then Guidelines).*

## Introduction for Facilitators

*Taking Our Place in the Art World: Feminist Arts Curriculum* was created to help students explore gender stereotypes and gender discrimination in their own lives and in the lives of others, especially women artists from the Middle Ages to the present. In addition, the curriculum highlights the contributions women artists have made to the world of art despite this discrimination. My goal in creating this curriculum has been to present a balanced learning experience. It is essential to introduce positive female role models and success stories in addition to noting some of the hardships women artists have faced. Hope, celebration, and inspiration are important teaching tools.

The curriculum, with art-based activities and discussion topics, was designed for students from the 6<sup>th</sup> grade to college levels and can be incorporated into art classes, women's studies classes, and after-school programs for adolescent girls and boys. The curriculum includes the following: an exercise to help students consider why there are relatively few well-known women artists; an exercise to help students explore the topic of gender stereotypes; a handout describing discrimination and obstacles faced by women in the art world; a research and art timeline activity that celebrates women's accomplishments; and a resource list. Pick and choose the exercises that work best for your group, and modify them to meet the needs of your particular students. No special art skills are needed for any of the exercises. Art is for everybody!

I would appreciate any feedback you may have about your experiences in using *Taking Our Place in the Art World: Feminist Arts Curriculum*. Please contact me at [www.kesakivelstudios.org](http://www.kesakivelstudios.org). Future editions will be enhanced by your responses. I look forward to hearing from you!

## Project Background

*Taking Our Place in the Art World: Feminist Arts Curriculum* was developed in conjunction with the exhibition "Multiple Vantage Points: Southern California Women Artists, 1980-2006," which was on view at the Los Angeles Municipal Art Gallery in Barnsdall Park from February 25 through April 15, 2007. Curated by Dextra Frankel, the exhibition was presented and sponsored by the Southern California Women's Caucus for Art, the Southern California Council of the National Museum of Women in the Arts, and the City of Los Angeles Department of Cultural Affairs. The exhibit featured the work of fifty women artists who were active in the decades following the rise of the feminist art movement. The exhibit, which drew more than 3,500 visitors, included performance art as well as works in both traditional and new media. Organized as a complement to "WACK! Art and the Feminist Revolution, 1965-1980," "Multiple Vantage Points" explored the connections between women artists working in Southern California today and the early global history of feminist art.

An illustrated exhibition catalog of "Multiple Vantage Points" is available, along with a DVD documentary (for ages 17 and up). Information can be found online at the Southern California Women's Caucus for Art website: [www.scwca.org](http://www.scwca.org).

Both *Taking Our Place in the Art World: Feminist Arts Curriculum* and the "Multiple Vantage Points: Southern California Women Artists, 1980-2006" exhibition are part of The Feminist Art Project, a collaborative national initiative celebrating the Feminist Art Movement and the aesthetic, intellectual, and political impact of women on the visual arts, art history, and art practice, past and present. The project is a strategic intervention against the ongoing erasure of women from the cultural record. It promotes diverse feminist art events, education, and publications through its website and online calendar and facilitates networking and regional program development throughout the U.S. More information can be found online at <http://feministartproject.rutgers.edu>.

# Creating a Safe Space

## FOR FACILITATORS -- PROMOTING A SAFE SPACE

**Supplies Needed:** Suggestion box, pad of paper, pens

- Place a suggestion box somewhere easily accessible to students and invite the students to submit suggestions and/or comments about the workshop anonymously whenever they wish. Review the contents periodically.
- Tell students at the beginning of each session that you're going to wait three to five seconds before calling on or responding to students who raise their hands so that everybody, even shy students, gets a chance to think and respond. (This technique, which is from David Sadker's film *Gender Equity in the Classroom*, promotes an atmosphere of inclusion, safety, and equality.)
- At some point during each session, it's useful to ask: "Is there someone who has not shared very much who would like to share now?" This promotes a sense that everybody has value.

## FOR STUDENTS -- CREATING A SAFE SPACE

**Supplies Needed:** Butcher paper and marker. Write "**I AGREE**" in big, bold letters at the top of the paper.

**Say to Students:** *Let's create a Safe Space Contract. What ground rules can we all agree to so that we will have a safe space for everybody in the workshop? I'll write your responses on the paper.*

**Responses may include:**

- *I agree to confidentiality. The information that someone shares during the workshop stays in the room, unless I get permission from the person to share it.*
- *I agree to listen respectfully without interrupting, rolling my eyes, or doing anything else that shows disrespect.*
- *I agree to allow every opinion to be expressed.*
- *I agree to speak respectfully, with no put-downs of others.*
- *I agree to speak from my own experience (I think, I feel, I believe) rather than talking about someone else's experience.*
- *I have the right to pass if I don't want to talk.*

✓ **Note to Facilitator:** Talk to the students about anything on the list above that they have not mentioned. Everything on this list is extremely important, especially the issue of confidentiality. Then, have the students signify their agreement with the Safe Space Contract by signing the butcher paper contract. You can sign it, too!

**Explain to Students:** The only exceptions to the confidentiality agreement would be if a student in the workshop said that she/he might do harm to herself/himself or to another person or if she/he is being abused. You, as the facilitator, might want to -- and may be legally required to -- report this. Also, if you sometimes talk with staff about things that come up in workshops, say so to the students. If other exceptions apply for your particular teaching situation, inform the students of these exceptions.

# Introduction for Students

**Description:** Explanation of the purpose of the workshop and some of the terms used in it.

## INTRODUCTION FOR STUDENTS

### Explain to Students:

The purpose of the Taking Our Place workshop is for students to consider gender stereotypes and gender discrimination in their own lives and in the lives of others, especially women artists.

They will be considering these issues in their own lives in order for them to understand how widespread the problems are. Gender stereotypes and gender discrimination affect the lives of many different kinds of people in many different ways. As students will see, these issues are not just about things that have taken place in the past or that happen only to other people.

Students will be given examples of discrimination that some women artists have faced, and they will hear about some of the women artists who have succeeded despite the discrimination. Learning about women's success stories may inspire students to succeed in their own lives despite difficult challenges. Also, they may notice how one woman's success has sometimes led to another woman's success, and so on. We build on one another's victories.

During the course of the workshop there will be discussions, writing exercises, and art making. The students will also become teachers for others; the timeline they create will be placed in a public place for others to view.

At the conclusion of the workshop, students will be given feedback forms to evaluate both the workshop and their participation in it. Providing this feedback will help students to reflect on their own involvement and will give the facilitator a valuable resource to use in improving future workshops.

## DEFINITIONS OF TERMS USED IN THE WORKSHOP

**Explain to Students** (*after* giving them an opportunity to offer their definitions of these words):

**Gender:** In the workshop, *gender* will refer to the state of being either female or male. However, it is important to remember that there are many people who do not identify as either "just" female or "just" male, such as those who are transgender, transsexual, or intersexual. There is, in fact, a wonderful diversity in how people both experience and express their sexuality.

**Discrimination** is the unfair treatment of a person or a group of people.

**Sexism** is discrimination against someone because of her/his gender. Usually, *sexism* refers to a system of laws, traditions, policies, and practices that discriminate against girls and women.

A **stereotype** is an oversimplified and usually negative generalization about a particular group, race, or gender.

# Gender Stereotypes Exercise

**Description:** Students will define *stereotypes* and discuss *gender stereotyping*. They will consider gender discrimination in their own lives and in the lives of others.

**Supplies Needed:** Writing paper, pens, butcher paper, marker

**In Advance:** Write "Girls are..." and "Boys are..." at the tops of two columns on the butcher paper.

## II Part One - Brainstorming Segment

**Ask Students** (after providing students with the description of the exercise):

- What are some common beliefs about girls and expectations for their behavior in our society? Write down the students' responses in the "Girls are..." column.

Possible answers include: *Girls should be sweet and polite, submissive to boys and men, not aggressive. Girls like the color pink, are mean to each other, are not good at math.*

- What are some common beliefs about boys and expectations for their behavior in our society? Write down the students' responses in the "Boys are..." column.

Possible answers include: *Boys should be physically strong, athletic, adventurous, in charge; they are not supposed to cry or show vulnerability. Boys are always domineering; boys are better than girls at math and science.*

- Which responses on their lists are stereotypes?
- Who are some people they either know or have heard about who do not fit these stereotypes, and why?

**Explain to Students:** Using certain words can help people to avoid stereotyping other people. Ask students to listen to these two sentences: *Girls like pink. Some girls like pink.* They might have noticed that the second sentence contains the word *some*, which is called a qualifying word. Explain that it is this word that keeps the second sentence from being a stereotyped generalization about all girls. Ask students:

Can they think of other examples of qualifying words? (*Most, many, and a few.*)

Can they use some of these qualifying words in the lists on the butcher paper?

✓ **Note to Facilitator:** Make sure that qualifying words are not used to rationalize racist or sexist remarks. For instance, if someone said, "Most girls are stupid and can't understand math," the remark would be sexist, mean, and unacceptable, and a qualifying word such as "most" would not change that.

## II Part Two - Discussion Questions Segment

**Ask Students:**

- Are stereotypes restricting? Why or why not?
- What are the possible effects of stereotyping girls just because they are female?
- What are the possible effects of stereotyping boys just because they are male?
- Have you ever stereotyped someone or been stereotyped? Please explain.

## II Part Three - Writing Assignment Segment, with Optional Sharing

Ask students to write about a time when they were either discriminated against (such as a teacher's having discouraged a female student from taking an auto shop class) or discriminated against someone else (such as a student's having refused to sit next to or date someone because that person was of a different race or religion). Note: Students can also write about discrimination they have witnessed or read about.



## Where Are the Famous Women Artists? Exercise

**Description:** Students will consider the reasons for women-only art exhibitions and the relationship of these exhibitions to gender stereotypes and discrimination.

**Supplies Needed:** Butcher paper, marker. A timer is optional.

**In Advance:** Write "Male Artists" and "Female Artists" at the tops of two columns on the butcher paper.

### II Part One - Discussion Segment

**Explain to Students:** They will consider the reasons for and the value of women-only art exhibitions. To begin, ask students:

- Why do they think there are women-only art exhibitions?
- Do they think women-only art exhibitions are a good idea? Why or why not?
- Is it fair for any exhibition to include only women artists?

### II Part Two - Brainstorming Segment

✓ **Note to Facilitator:** For the next segment of the exercise, make sure to allot the same amount of time (say, 3-4 minutes) for each list when students are thinking of artists' names. (If you use a timer, you can have fun "counting down" the time that students have left to finish each list.)

**Explain to Students:** They will brainstorm two lists of artists – first, a list of famous male artists, and then a list of famous female artists. After a student has offered a name, she/he will wait until several other people have offered names before she/he adds another one for you, the facilitator, to write down. This will give everyone a chance to participate.

**Say to Students:**

- **First, think of the names of male artists that you have heard of.** (Write down names of male artists as students mention them.)
- **Now think of the female artists you have heard of.** (Write down names of female artists as students mention them.)

If there are more male names than female names (a likely result), ask the students: **Why do you think the list of male artists has more names on it than the list of female artists?**

Possible students answers include: *We weren't taught about women artists in school* or *Women aren't as good at art as men are.*

✓ **Note to Facilitator:** Students will most likely come up with more male than female names. However, if there are almost equal numbers of female and male artists listed or perhaps even more female names, this presents an opportunity for you as facilitator to congratulate the students for being well-informed, explaining that students most often come up with more male than female artists' names.

### II Part Three - Explanation Segment

**Explain to Students** (whether or not many women artists' names have been listed):

- They will be learning about historical situations in which women were denied opportunities to learn about art and to create and show their artwork just because they were female. As a result, there was very little opportunity for women artists to become successful and famous.
- Even today, women artists experience a great deal of unfair treatment in the art world. Female artists have fewer opportunities than male artists to become successful (that is, well paid, secure, influential, etc.) and well known.
- Whether or not students believe that women-only exhibitions are a good idea or fair, explain that such exhibitions give female artists the opportunity to show their artwork -- which is the main path to becoming well known -- without having to compete with male artists, whose work is usually more sought after and more highly valued just because the artists are male. Ask students to keep an open mind about the value of women-only exhibitions!

## Discrimination and Obstacles Faced by Women in the Art World: *Introduction*

**Description:** Students will consider other areas besides art in which one group of people had/has power over another group of people, and the possible or actual consequences of this. They will then explore specific examples of discrimination against women in the art world.

**Supplies Needed:** Copy the "Discrimination and Obstacles Faced by Women in the Art World" handout (pages 11-13) for each student.

**Explain to Students:** In this multi-part exercise, students will brainstorm together to come up with some general situations in which one group of people had/has more power than another group. They will then read about situations in the art world specifically in which men have had more power than women, and they will learn how women artists have been affected by this situation. The exercise concludes with creative activities.

### ***II Part One – Examples of Power Inequity***

**Explain to Students:** People with economic, social, and political power over other people often want to keep that power at any cost, and they may treat others unfairly and even violently in order to do so. Some people with power label those without power as inferior in order to justify keeping powerless people "in their place."

**Say to Students:** *Can you give some examples where one group of people has (or does) "put down" another group as inferior, treating them unfairly and perhaps even violently?*

Possible responses (or facilitator suggestions): *Boys' sexual harassment of girls because they think of girls as sexual objects rather than respecting them as full human beings. Heterosexual people taunting or physically hurting people they suspect or know are gay because they think gay people are immoral. Employers' not respecting their illegal immigrant workers because they think the immigrants don't belong in this country, and taking advantage of these workers by paying them low wages. White people's enslavement of African Americans and exploitation of Native Americans. The Nazi extermination of Jews, gypsies, homosexuals, and others.*

*In the past, women in the U.S. were not allowed to vote, practice medicine, or attend most colleges. Today, women in the workforce often receive less money than men for the same jobs; most textbooks focus more on men's than women's accomplishments; and, except for a few rarely circulated coins, U.S. currency does not have images of females because our patriarchal society favors men over women.*

### ***II Part Two – Discrimination Against Women in the Art World***

**Explain to Students:** They have just heard about the possible consequences of situations in which a person or group has power over another person or group and -- whether consciously or unconsciously -- treats those with less power as inferior. One of the consequences students have heard about is discrimination. As they hear examples of discrimination against women artists by men and male-controlled institutions in the next part of the exercise, it will be important for students to remember that discrimination does not just happen by itself but is instead a result of unequal power relationships.

✓ **Note to Facilitator:** Fashion the information in the "Discrimination and Obstacles Faced by Women in the Art World" handout into a presentation, or else pass out the handout for the students to do a read-around.

*If you do a presentation:*

- Give students the handout *after* your presentation so they will be focused on you when you speak.

*If you do the read-around:*

- Give each student a copy of the handout.
- Tell the students that they will be taking turns reading aloud the numbered sets of sentences in the handout. They can always opt out of reading if they want to.

## **Discrimination and Obstacles Faced by Women in the Art World: *Handout for Read-Around***

1) As in other locations and other historical periods, during the Middle Ages (c. 500–1400) and Renaissance (c. 1400–1600) in Europe, men held most of the economic, political, and social power. With few exceptions, men created and upheld discriminatory laws, practices, and traditions in order to keep that power over women. Many men actually believed they were superior to women. Women, with few exceptions, were stereotyped as being physically, mentally, and spiritually inferior.

2) Discriminatory practices against women artists varied depending upon the country and time period in which a woman artist lived, on her social class, and on her personal circumstances. At different times and in different parts of Europe, the male-controlled Church, art guilds, and art academies prevented women from getting an art education and training, obtaining art commissions, receiving equal (or any) pay for their artwork, creating certain kinds of art, or even from getting credit for their artistic creations. The aristocracy (the upper class) overwhelmingly favored male artists when commissioning artwork for themselves.

3a) Some conditions for women artists actually worsened as the Middle Ages gave way to the Renaissance. For instance, during the Middle Ages, convents had been lively artistic and cultural centers that widowed or unmarried women could enter in order to receive an education and pursue artistic passions. (Because entering a convent usually required the payment of a dowry of property or money, most of these women were wealthy.)

3b) However, during the Renaissance, as monasteries (which were run by men) increasingly took control of convents, women were given fewer opportunities to receive any education there except for training in Christian virtues and domestic skills. In addition, nuns had fewer opportunities to do artwork and were often cloistered -- that is, for the most part unable to leave the convent.

4) Depending on the time and place in which a woman artist lived, she might have been refused entry to art guilds. Art guilds were organizations of artists that educated students and were available for art commissions. For instance, there were guilds for such arts as embroidery, tapestry, and needlework. By the end of the Middle Ages in most parts of Europe, women who were able to join guilds were relegated to less important and less well-paid tasks.

5) Except for a few token admissions, the early art academies in Europe refused entry to women, thus depriving them of an art education. This discrimination continued for many years. For instance, the British National Academy of Art was founded in 1768, but women students were not admitted until 1861 -- almost 100 years later. And the prestigious French art school l'Ecole des Beaux-Arts, founded in 1648, did not admit women students until 1897, nearly 250 years later.

6) With few exceptions, when women did have the opportunity to create art, they usually received neither credit nor payment for their work. Although some women in Europe were allowed to work in painting or sculpture workshops headed by men (most often, the woman's father), the man heading the studio directed the work and received credit for any work done there.

7) Those women who did manage to create art on their own without benefit of education, patronage, or family/professional associations usually lacked access to technical knowledge and to the best materials. As a result, their work often perished -- for example, colors faded or darkened, and canvases rotted or sagged. And then there were artists such as the 17<sup>th</sup> century Dutch painter Judith Leyster, whose work did survive, but whose paintings included several that were later credited to a male contemporary of Leyster's, the painter Frans Hals.

*Women artists slowly achieved more rights, opportunities, and recognition in the art world in part because of changing cultural and economic conditions, but most especially because of the vigorous efforts of individual women artists, women's arts organizations, and some men. (See "Timeline Research and Art Activity, Option Two Handout," pp. 18-19, for examples of women artists and women's arts organizations that were, and are, engaged in these efforts.)*

**Below are some historical examples, mostly from Europe, of women artists (and writers) who achieved some success for their artwork or writing despite gender discrimination and other obstacles.**

8) Margaret Porete (French writer, 13<sup>th</sup> century). Margaret Porete was a religious mystic and writer who believed that an individual should communicate with God directly rather than through the Church and its priests. She wrote an important work called *The Mirror of Simple Souls*, which was widely circulated throughout France during a time when many people were being brought to trial for religious heresy (that is, speaking against the Church). Margaret Porete was found guilty of heresy and burned at the stake for her writing.<sup>1</sup>

9) Christine de Pisan (born in Italy but mostly lived and wrote in France, 14<sup>th</sup> century). Although most women were denied entrance to the newly formed universities, de Pisan's father, a doctor, believed in education for women and allowed Christine to sit in on his classes. Educated about the world and popular opinions about women, de Pisan wrote *The Book of the City of Ladies*, which defended women as equals of men. She wrote many other books and was also a famous poet.

10) Lavinia Fontana (Italian painter, 16<sup>th</sup> century). Lavinia Fontana began painting in the style of her father and teacher, Prospero Fontana. She was prevented from entering the art academy of the Carracci family to further her art education because students there drew from male models, and it was considered improper for women to draw from male models (but men could draw from female models!).<sup>2</sup> Despite this obstacle, Fontana became famous for her portrait paintings. She received considerable help from her husband, himself an artist, who gave up his career in order to care for their children. He also painted the frames of her artwork.<sup>3</sup>

11) Sofonisba Anguissola (Italian painter, 16<sup>th</sup> century). Sofonisba Anguissola's social status as the daughter of an upper-class nobleman prevented her from selling her artwork. It was considered socially unacceptable for a nobleman's daughter to be in control of her life as an artist, to receive money for artwork (as men could do), and to be seen as independent. Like most other women of her time, Anguissola was expected to be passive, docile, and dependent on men. When she lived in Spain, she was paid a salary solely as a lady-in-waiting to the queen, even though she was also a court painter. Later, she received a lifelong pension, although it was payable not to her but to her father. After she returned to Italy, Anguissola gave away her paintings as gifts, since she was not allowed to receive money for them.<sup>4</sup>

12) Maria Sibylla Merian (German botanical illustrator, scientist, and businesswoman, 17<sup>th</sup> century). Most of the small numbers of women who succeeded in the art world were daughters of artist fathers or had some close relationship with an artist, allowing them to learn about art materials and techniques without attending art school. Maria Sibylla Merian was a botanical illustrator who first learned about making art from her stepfather. She painted watercolors of the natural world, with such subjects as insects, flowers, and birds, and she made important scientific discoveries through her observations. While her husband was still alive, Merian declared herself a widow in order to free herself from wifely duties and pursue her work.<sup>5</sup>

13) Edmonia Lewis (American sculptor, 19<sup>th</sup> century). Edmonia Lewis was the daughter of a Native American mother and an African American father. She was an internationally renowned sculptor who worked in Boston and later in Rome in the neoclassical (idealized) style, creating sculptures of abolitionist leaders and Native American figures. Lewis shocked many of her contemporaries, who often believed that Black people lacked the intelligence and skill to be fine artists. More attention was paid to the fact that a woman of color could sculpt rather than to the quality and sensitivity of the sculptures themselves. In 1863 Lewis requested that her work not be praised just "because I am a colored girl,"<sup>6</sup> as what she wanted was to be respected simply as an artist.

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<sup>1</sup> *Uppity Women of Medieval Times*, by Vicki Leon.

<sup>2</sup> *Women, Art, and Society* (3<sup>rd</sup> ed.), by Whitney Chadwick.

<sup>3</sup> *A History of Women Artists*, by Hugo Munsterberg.

<sup>4</sup> *Women, Art, and Society* (3<sup>rd</sup> ed.), by Whitney Chadwick.

<sup>5</sup> *Women Artists: Recognition and Reappraisal from the Early Middle Ages to the Twentieth Century*, by Karen Petersen and J. J. Wilson.

<sup>6</sup> *Women, Art, and Society* (3<sup>rd</sup> ed.), by Whitney Chadwick.

**Below are some examples of gender discrimination and other obstacles that women artists have faced in more recent times in the United States.**

14) Despite an abundance of talented women artists, in 2006 women were selected for only 23% of the solo exhibitions held at the top 125 New York galleries.<sup>7</sup> A similar unfair ratio of men's solo shows to women's solo shows is repeated in galleries across the nation.

15) Male artists generally receive more money for their artwork than female artists do.<sup>8</sup>

16) Gender bias still exists among art collectors, as painter Rogue Simpson learned. The director of a gallery where her work was shown told her that a male art collector had come in and expressed great interest in one of Simpson's paintings, saying "Tell me about this guy!" When the director told him, "This artist is one of our best -- but he's a she," the man immediately lost interest and left the gallery.<sup>9</sup>

17) The most widely used art textbook in the world is H.W. Janson's *History of Art: The Western Tradition*. No female artists were selected for inclusion in the first edition, in 1962. In the 1986 edition, because of feminist protests, 19 female artists were included, along with 2,300 male artists.<sup>10</sup> In the 2004 edition, 38 female artists were included, with 3,900 male artists.<sup>11</sup>

18) In blind-juried shows, where the gender of entrants is **unknown**, women's works are selected for exhibition **54%** of the time (compared to men's 46%); however, in invitational shows, where the gender of the artist is **known**, women's works are chosen to be shown **16.7%** of the time (compared to men's 83.3%).<sup>12</sup>

**Gender and Racism**

19) Women of color generally have far fewer educational and economic opportunities for pursuing art than white women do. Women artists of color are selected less often than white women artists to show artwork, and their artwork is often valued less than that of white women.

20) Women artists of color are written about less often than are white women artists. For example, the prestigious magazine *Artforum* has an annual December "best of" issue (best artists of 2000, etc.); between 2000 and 2004, 580 artists were mentioned in these issues. Of these, only 74 were white women, and within that figure just 9 were women of color.<sup>13</sup>

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<sup>7</sup> "Where the Girls Aren't," by Jerry Saltz. *Village Voice*, 21 September 2006.

<sup>8</sup> "The X Factor: Is the Art Market Rational or Biased?" by Greg Allen. *New York Times*, 1 May 2005.

<sup>9</sup> "Gender in the Visual Arts: Bias or Baloney?" by Paul Soderberg. *ArtTalk*, August/September 2005.

<sup>10</sup> *Global Feminisms: New Directions in Contemporary Art*, catalog for the Global Feminisms exhibition at the Brooklyn Museum, New York, 2006.

<sup>11</sup> Soderberg, "Gender in the Visual Arts."

<sup>12</sup> Ibid.

<sup>13</sup> *Global Feminisms: New Directions in Contemporary Art*.

**Other Resources**

"Why Have There Been No Great Women Artists of the West?" by Sarah E. Boehme. *Points West Online*, Summer 2003.

"Why Have There Been No Great Women Artists?" by Linda Nochlin, in *Women, Art, and Power and Other Essays*.

*The Dinner Party: From Creation to Preservation*, by Judy Chicago.

*The Obstacle Race: The Fortunes of Women Painters and Their Work*, by Germaine Greer.

## Discrimination and Obstacles Faced by Women in the Art World: *Writing Exercise*

**Say to Students:** *You can see from the handout that many women artists in the past were told that they could not create art because they were female.*

- *Females were stereotyped as being incapable of being serious artists.*
- *They were discriminated against when they were denied entrance to art schools and guilds.*

Have students choose one of the following topics/questions and write about it:

### **FOR ALL STUDENTS**

- 1) [Choose *a* or *b*] (a) What, if any, feelings arose for you after reading the "Discrimination and Obstacles Faced by Women in the Art World" handout? Which particular women and/or situations brought these feelings up? Why? (b) Does artwork -- whether yours or someone else's -- ever help you to deal with your feelings? Please explain.
- 2) Pick a woman artist to research for an imaginary newspaper article. Then, write a headline and article about this artist's accomplishments. Or, choose an art situation related to gender discrimination to research and write about, such as gender discrimination in the art market.
- 3) Pick one detail from the life of one of the artists in the handout and write a "breaking news" TV announcement, using exaggeration to embellish the story. For instance, "In today's breaking news headlines, Italian painter Lavinia Fontana, before a huge crowd of adoring art lovers, accepted the princely sum of eight crowns (Italian currency at the time -- equivalent to about five U.S. dollars today) from a local fish merchant who has purchased her latest painting. After the commercial break, we'll learn more about the many obstacles Fontana has faced simply because she is female. Stay tuned."
- 4) The women who continued/continue to create, despite a lack of recognition for their talent or equal money for their work, had/have considerable strength in order to keep doing their artwork despite the obstacles. Where does the strength to "keep at it" come from? Do you think you have this kind of strength? Write about a challenging situation you have faced in which you surprised yourself by having more strength and endurance than you thought you had.

### **FOR OLDER STUDENTS**

- 5) Is exceptional talent alone sufficient for someone to become a well-paid, well-known artist? Consider whether personal/social/cultural factors might contribute to or interfere with an artist's career, and write about your conclusions.
- 6) In a one- or two-page essay, defend or disagree with the following statement: *There should be women-only art exhibitions.*
- 7) Research and write an essay or article on how specific individuals or groups (for example, Judy Chicago, Linda Nochlin, or the Guerrilla Girls) brought public attention to the lack of recognition of women artists.
- 8) What do you think should be done to ensure gender fairness in the art world? Consider the areas of art education, exhibitions, and competitions.

### **After the Writing Exercise:**

For those students who have been able to complete their writing exercise during the workshop, invite them to share their writing if they wish. For those who have not yet finished the writing, designate a time in the future for sharing and discussion. (Students needing more time to finish will be completing the activity outside the workshop, on their own, then bringing it in to share.)

# **Discrimination and Obstacles Faced by Women in the Art World: *Skits or Stories***

## **CREATING SKITS AND STORIES**

Have the students break into small groups, with each group creating a skit or writing a story that illustrates an imaginary woman's decision-making process about whether or not to enter a convent and become a nun in order to pursue her artistic passions.

Ask the students to consider these questions in creating their skit or written story:

How old is this imaginary woman who would like to pursue her artistic passions? What is her name? What time period does she live in? Is this a time when nuns were able to correspond and engage with people outside the convents, or is this a time when they were cloistered (unable to leave the convent, for the most part)? What country does this imaginary woman live in? What kind of art would she like to pursue? Is she married? Widowed? Does she have children? If she does, what ages are they, and who will take care of the children if their mother joins the convent?

Is this imaginary woman or her family able to provide a dowry (a payment of money or property) to the convent in order for her to be admitted? Besides the things already mentioned, what else must the woman consider in terms of leaving her known life? Does she make comments to others about how men can pursue their artistic passions more freely than women can, or does she accept the status quo (the way things are) without comment? What advice might her father give her? Does he support his daughter's desire to fulfill her artistic dreams at a convent, or does he demand that she remain at home to perform domestic duties, and eventually, marry and provide him (hopefully) with male heirs? What advice might her mother give her, as someone who might be either happy or jealous that her daughter is breaking free of social restraints in a way that she could not? Who else might the imaginary woman talk to about this important decision?

Does this imaginary woman artist have any mixed feelings about leaving her marriage and/or children or losing the chance to have a husband and children in order to enter a convent? If she decides not to join a convent, how will she express herself artistically within her life as a wife and mother or, if she's unmarried, within her father's household? Will she still feel fulfilled?

What does this imaginary woman decide to do? Does she later regret her decision, or is she glad to have made the decision she did? Why?

## **II II II**

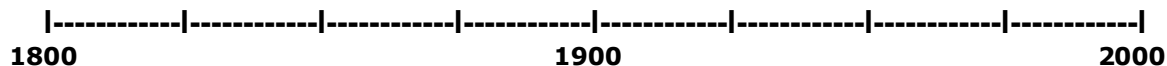
### **After the Skits and Stories Are Finished:**

Each small group shares its skit or story with the larger group.

Within the larger group, ask students:

- Would you like to have lived during the time period that your group has chosen? Why or why not?
- What decision do you think you would have made if you had been in the same circumstances as the imaginary woman created in your small group? Why?

## Timeline Research and Art Activity – *Project Description*



**Description:** Students will do research and create a timeline to celebrate women's accomplishments and educate others.\* The art/design choices made will help to highlight the subject matter. *Timeline duration: up to several weeks.*

**Supplies Needed:** Butcher paper, masking tape or pushpins, rulers and/or yardsticks, colorful markers, and other materials (depending upon the art style chosen); also, pens and index cards.

## FACILITATOR GUIDELINES

## Options

The timeline can cover any time period and focus on any category of women and their artistic/other achievements. Below are two suggested timeline options. Choose the one that you feel is most appropriate and/or useful for your particular group of students.

- **Option One:** Students will create a timeline celebrating women artists within a certain time period. For example, an Option One timeline might include women artists of color from 1950 to 2009.
- **Option Two:** Students will create a timeline celebrating women's achievements across many disciplines -- art, science, music, sports, etc. -- within a certain time period.

## ***Inclusiveness***

- Explain to students that by including women's organizations as well as individual women, the timeline will honor some of the "ordinary" women who have made valuable contributions to society by working together to create a better world.
- A woman doesn't have to be famous to be included in the timeline. If they wish, students can choose to note the achievements of girls and women whom they know, as well as to include themselves and their own achievements. Each entry should be appropriate to the type of timeline created. Adding their own names will help the girls to identify with the timeline activity and to see that they, too, have a role to play in making history.

## Decision Making

Decision making is a very important and worthwhile aspect of the timeline activity. Consensus (see p. 20) may be an appropriate process to use for some of the decisions to be made (e.g., deciding on content, art style, who will do what, etc.). Although sometimes time consuming, the process of consensus can help students to bond as a group and can be a means of creating greater mutual respect. Other decision-making processes, such as "majority rules" (in which an idea must have more than half the votes in order to be selected), can also work well.

### Potential Backlash

Talk to the girls about the potential backlash they may experience from others when the timeline is publicly displayed. For instance, the timeline may be written over with sexist statements. Are the risks worth the gains? Ask students: Can you think of times in history when people striving for inclusion, recognition, and fairness experienced a backlash? (Possible answers include: during the movements for civil rights, gay rights, and women's rights.)

### Resource Material

If the time period used covers any years between the 1800s and 1900s in the U.S., the “Timeline Research and Art Activity – *Option Two Handout*” (pp. 18-19) can serve as a stepping-off point for further student investigation.

## INTRODUCING THE ACTIVITY TO STUDENTS

**Explain to Students:** As the students have seen earlier in the workshop, many women have made important contributions to society despite gender discrimination. Most of these women have also been denied their rightful places in the historical record. Students will be creating a timeline for two purposes: (1) to learn about some of these noteworthy, courageous women and about women's organizations, and (2) to educate others about these women and organizations by displaying the timeline in a public place.



## **TIMELINE ACTIVITY: SUGGESTIONS**

- The facilitator chooses an option (see p. 16) and time period.
- With a large group, you can form teams, assigning three to six students per team to do both the research and art segments (see below). If you are forming teams, you (and, ideally, a co-facilitator or assistant) will likely need to circulate among the groups to help students with the decision-making process. If there are not enough students to form teams, the research and art segments can be completed by individual students working independently.

### **Research Segment**

Assign each team a particular timeline period to research so there will be no overlap. For instance, Team 1 can research women artists and women's art organizations for the period 1950-1970, Team 2 can do so for 1971-1990, etc. For fun, you can write the different time periods on pieces of paper, place these in a hat, and have each team take one.

Have each team member write a paragraph on an index card for each person and organization she/he has researched for the timeline. These cards can be placed near the timeline once it is completed so that viewers can learn more about each entry. Students can also refer to these cards if they make presentations to the larger group later on.

### **Art Segment** (after completion of the research segment)

- Team 1 decides on a **border design** for the outer edges of the butcher paper on which the timeline will be drawn. For instance, students can create a collage of women's images cut from magazines (provide magazines, scissors, and glue), or they can choose to create a pattern of some kind. If they do the collage, tell the students to be sure to include as many different kinds of women as possible -- e.g., different ethnicities, ages, abilities and disabilities, etc. As an alternative, Team 1 can design and decorate just the four corners of the timeline.
- Team 2 decides on the type of **horizontal line** to be used on the timeline, then creates it. Team members may choose to use a simple straight line, or they may want to come up with something different -- for example, a tree limb, an arrow, footprints, or some other type of symbol. Once they have chosen and created the horizontal line, team members draw the vertical lines on the timeline to note the different time periods, labeling each with the year or years the vertical line represents. (*Teams 1 and 2 must communicate with each other so that Team 2 allows sufficient space for the artwork Team 1 has decided on.*)
- Team 3 decides on a **graphic symbol** to represent each of the entries and creates as many as team members think will be needed (provide paper, markers, scissors, and glue). For example, the graphic image used could be the symbol for female (a circle on top of a cross) or a flag. The symbol should be large enough that students can write in the name and achievement of each person or organization researched. (Additional information goes on the index cards.)
- Additional team art assignments could include creating a **poster** to advertise the project; creating a **sign** to hang above the timeline, telling what the timeline is about (for example, "Women in Art, 1950-2009"); or creating an **invitation** to a public exhibition of the timeline.

### **Final Step**

Once the research and art segments have been completed, each team member or student working independently will write on the graphic symbols the names and achievements of each person or organization she/he has researched. The students will then glue the symbols onto the timeline at the appropriate spots.

### **When the Timeline Is Finished:**

- Each team (either a team representative or several/all members in turn) or student working independently can take turns educating the whole group about the particular women and women's organizations each student has researched. The index cards may be used for reference.
- Each team (either a team representative or several/all members in turn) or student working independently talks about the art contributions each student has made to the timeline. Teams explain their decision-making processes. If a team used consensus, what did the students like or not like about this process?
- Students decide where to place the timeline. They may want to provide markers and a strip of paper the length of the timeline just below it, so that viewers can add names to the timeline.

## **Timeline Research and Art Activity – Option Two Handout**

### **Celebrating Individual Women and Women’s Organizations in the U.S.**

#### **1800s**

1832 -- A group of free African American women form the Female Anti-Slavery Society in Salem, Massachusetts. This is one of the first women’s anti-slavery organizations in the U.S.

1836 -- The Factory Girls’ Association organizes a strike in Lowell, Massachusetts, in which 1500 female textile workers protest their poor working conditions (including 12-hour workdays) and a proposed reduction in their wages.

1841 -- After volunteering to teach Sunday school in a prison in 1841, Dorothea Dix finds that mentally ill convicts are being mistreated. Her efforts over the next several decades contribute to the establishment of 32 hospitals for people with mental illness.

1848 -- The first national women’s rights convention is held in Seneca Falls, New York. Participants write a Declaration of Sentiments to state their claims for women’s rights.

1851 -- At a women’s rights convention in Akron, Ohio, former slave Sojourner Truth speaks about slavery and women’s suffrage in her most famous speech, “Ain’t I a Woman?” An eloquent and passionate speaker, Truth lectures on many social justice issues to often spellbound audiences.

1872 -- María Amparo Ruiz de Burton, the first Mexican American to write books in English, publishes her novel *Who Would Have Thought It?* The book boldly challenges traditional ideas and values, addressing racism, gender issues, land rights, and other matters.

1872 -- Victoria Woodhull becomes the first woman to campaign for the U.S. presidency.

Late 1800s -- The women’s auxiliaries of the Mutual Aid Societies are formed to assist the Mexican American community.

1883 -- Sarah Winnemucca, a Native American activist, writes the very successful book *Life Among the Piutes*. On lecture tours over several years, she tells the public about the suffering of her people, and she also petitions the U.S. government to give her tribe its land back.

1889 -- Jane Addams co-founds Hull House, the first community center in the U.S., inspiring other women to start similar projects. Addams also works for labor reform, immigrants’ and women’s rights, and world peace. In 1931, she becomes the first woman to receive the Nobel Peace Prize.

1889 -- The National Association of Women Artists is founded to provide professional women artists with opportunities to share ideas with one another and to exhibit their work.

1892 -- Charlotte Perkins Gilman’s classic short story “The Yellow Wallpaper” is published. Telling the story of a woman who is experiencing a mental breakdown as a result of her limiting wifely role and domestic duties, “The Yellow Wallpaper” shows the negative effects of society’s views of both women and mental illness in the 19<sup>th</sup> century.

1892 -- African American journalist and activist Ida B. Wells writes the editorials that begin her anti-lynching campaign. A courageous woman, Wells speaks her mind no matter the costs as she works for civil rights, women’s suffrage (that is, the right to vote), and an end to lynching.

1893 -- The World Columbian Exposition (World’s Fair) in Chicago features the Women’s Building, designed by architect Sophia G. Hayden. The building houses displays of women’s fine arts and crafts as well as inventions, and it also has booths representing women’s labor unions and other organizations. The purpose of the building and exhibitions is to demonstrate that women’s achievements are equal to men’s.

1896 -- The National Association of Colored Women’s Clubs, Inc. (NACWC), is formed in Washington, D.C., to promote interracial understanding, establish programs to help African American families, and obtain civil and political rights for African Americans. The NACWC continues its work to this day.

## 1900s

1903 -- The Women's Trade Union League is formed to improve working conditions for women, such as establishing an eight-hour workday and setting minimum pay, as well as to abolish child labor. The organization also campaigns for women's suffrage.

1920 -- Because of the suffrage movement and activists such as Susan B. Anthony and Alice Paul, the 19<sup>th</sup> Amendment is ratified to give women the right to vote. However, women (and men) of color are not able to vote until passage of the Voting Rights Act in 1965.

1947 -- Maria Tallchief, whose mother was Scots-Irish and whose father was a chief in the Osage Nation, becomes the first prima ballerina of the New York City Ballet (from 1947 to 1960). Her performance in *The Firebird* in 1949 gained her worldwide attention.

1962 -- The Latina activist Dolores Huerta co-founds the United Farm Workers labor organization.

1962 -- Rachel Carson's groundbreaking book *Silent Spring* sparks the environmental movement.

1965 -- Because of the Civil Rights Movement and leaders such as Fannie Lou Hamer, people of color are granted the right to vote with passage of the Voting Rights Act.

1967 -- The organization New York Radical Women begins holding informal "rap" sessions, which become the first consciousness-raising groups. Groups form nationwide, empowering women through self-knowledge and often leading to political action.

1970 -- The organization Women, Students and Artists for Black Art Liberation is founded by Faith Ringgold and her daughter, Michele Wallace, to protest the exclusion of women artists, particularly African American women artists, from art exhibitions.

1972 -- The Women's Caucus for Art is founded with the mission of expanding opportunities and recognition for women in the arts.

1973 -- Attorney and civil rights activist Vilma S. Martinez is elected president and general counsel of the Mexican American Legal Defense and Educational Fund (MALDEF).

1976 -- Chinese-born American physicist Chien-Shiung Wu receives the National Medal of Science for her research into subatomic particles.

1977 -- New Yorker Rosalyn Sussman Yalow, the daughter of Jewish immigrants, shares the Nobel Prize in Physiology or Medicine for her work in the use of radioisotopes to measure small amounts of peptide hormones in the body.

1979 -- Artist Judy Chicago's installation *The Dinner Party*, a group effort highlighting historical and mythological women, opens in San Francisco. Its purpose is to stop the erasure of women from the historical record and to celebrate their accomplishments.

1981 -- Maya Lin, a 21-year-old Chinese American architectural design student, wins the competition to design the Vietnam Veterans Memorial in Washington, D.C.

1985 -- The Guerrilla Girls, a group of feminist artists, is formed. The group becomes known for using creative posters to protest the scarcity of women and people of color in the arts. Members also offer presentations and workshops to educate the public about discrimination in the arts.

1987 -- Wilma Mankiller becomes the first woman to be elected Principal Chief of the Cherokee Nation of Oklahoma.

1993 -- NASA astronaut Ellen Ochoa becomes the first Latina to go into space, as a member of the space shuttle *Discovery* crew.

1997 -- Singer/songwriter Sarah McLachlan launches the first Lilith Fair, a transnational women's music festival.

## 2000s

What women and women's organizations could you list here and elsewhere in the timeline?

## Consensus Guidelines: Handout

For some of the decisions to be made, you may wish to vote so that it can be determined quickly what the majority of you want (a *majority* is more than half). For other decisions, you might try using the *consensus* method of reaching a decision. Consensus is reached after everyone has shared her/his thoughts and there is widespread agreement on the issue being discussed. The discussion needs to be continued until everyone can support the decision being made. A number of very different groups of people -- for example, Native Americans, the Quakers, and certain political organizations -- have used this method successfully.

People who use consensus usually value the process (that is, the actions taken to get to a particular result) as much as actually arriving at the solution. For instance, many people enjoy the steps taken in cooking (shopping, measuring, mixing, baking, etc.) as much as they enjoy eating what they have made. Ideally, at the end of the consensus process a strong, overriding point of view -- one that represents the group's best interests -- has come to light.

### II II II

Begin the process by doing a read-around, taking turns reading one of the following sets of sentences aloud.

**Be Partners:** Start by assuming that everyone on your team is a partner, and that you are all here as much for the purpose of building strong relationships as for getting a task done.

**Voice Your Opinion:**

- Take a risk and voice your opinion. Encourage anyone who hasn't shared to let the group know what her/his opinion is. Every voice counts.
- If an idea that is shared is something you don't think will help move the project forward -- or is even something that you believe violates a moral standard or that seems potentially harmful in some way -- it's important that you say so.

**Listen Well:** Can you repeat back what everyone's idea was? Everyone will want to feel seen and heard, as well as understood, by the other team members.

**Make Your Decision Carefully:**

- What idea seems to work best? It may be your idea, or it may be an idea offered by your best friend, by someone you don't know well, or by someone you don't like very much. It's important that you do not let your feelings be the basis of your decision making.
- Decide carefully; each of you must be willing to carry out the action decided upon to the best of your abilities.
- After everyone has expressed her/his opinion and there has been some discussion, see if any agreement has been reached. Any member of the team can ask: *Can everyone support the decision being proposed, even if some people like it more than others?*
- If one or more team members answer *No* to this question, any member of the team can then ask: *Is a compromise possible? Is there a middle ground where some of us can give up something so we can reach a solution that everybody can support?*
- If the majority of people like the idea to at least some degree and any necessary compromise has been made, use the proposed idea.
- If you are having difficulty reaching consensus, ask the facilitator to assist you in the process.

**After Consensus:** Whether or not your idea has been chosen, each of you has contributed to the final result. One idea often bounces off another; the idea chosen or the decision made has likely been inspired at least partly by the earlier suggestions and ideas of others in the group.

If you want, you can write your own ideas in a journal or in an idea notebook that you create, perhaps using these ideas later for personal projects.

\*For some of the ideas presented in the timeline activity, I have been influenced by the writings of authors Howard Zinn and Judy Logan, and by my conversations with theater educator/activist Norma Bowles.

## Feedback Form for Students

Name (optional)\_\_\_\_\_ Date\_\_\_\_\_ Age\_\_\_\_\_

What did you like about the workshop? Why?

What didn't you like? Why?

What, if anything, would you change about the workshop to make it better?

What, if anything, stood out to you or surprised you about the workshop?

Were you satisfied with your own contribution(s) during the workshop? What, if anything, might you have done differently (for example, do you wish you had talked more, less, etc.)?

## About the Author

Kesa Kivel is a Los Angeles–based educator, game-maker, and activist living on unceded Tongva land.



## KESA KIVEL'S FREE CURRICULA

[www.kesakivelstudios.org](http://www.kesakivelstudios.org)

### **Epecially for Girls**

***Girl House and Beyond: A Facilitator's Guide for Empowering Young Women.*** The purpose of the *Girl House and Beyond* curriculum is to help facilitators create a safe environment in which girls can explore the topic of sexual harassment through engaging activities, many of which include artwork. Although the film mentioned in it is no longer available, girls can still do all of the activities except Activity #3. The intention is for students who have been sexually harassed to begin the healing process, and for all students to learn some critical thinking skills and gain an understanding of the social/cultural factors that affect girls' and women's lives.

***Girl House Art Project Film (16 minutes; directed by Brooke Randolph).*** This 2006 film documents the last month of the ten-month Girl House Art Project, inspired by Judy Chicago and Miriam Schapiro's 1972 "Womanhouse" art installation. Participating girls transformed a small on-site house into the bedroom of a girl who is being sexually harassed, artistically rendering this girl's worries as well as the potential consequences to her of the harassment. The film was screened at the 2007 National Women's Studies Association Conference in Chicago and at the 2008 Davis Feminist Film Festival. *Only the film curriculum is available.*

***Moon Magic Workshop on Puberty: A Facilitator's Guide for Helping Girls Come of Age.*** The curriculum addresses the emotional, practical, and cultural aspects of menstruation and growing up female. It includes: lesson plans; a butterfly art activity to help girls develop their intuition; discussion questions and a handout to help girls deal with leaks; a read-around activity on puberty rites from around the world; an exercise in which girls learn some critical thinking skills and critique menstrual product advertisements; a red jellybean celebration; and a take-home letter for parents (in English and in Spanish), offering them talking points and suggestions for ways to celebrate a girl's first period.

### **For Everyone**

***Anti-Racist Art Activity*** The downloadable activity for ages 7-14 is available for use during Black History Month and throughout the year. The featured Black historical figures include: Malcolm X, Ella Baker, Bayard Rustin, Fannie Lou Hamer, and Harriet Tubman. Two activity pages are provided for each individual featured: The first page is for research and writing, and the second is for coloring/art.

***Never Give Up! Ama's Journey to Freedom on the Underground Railroad (online film)*** A coming-of-age historical fiction set in the 1850s, this free 28-minute educational film provides excellent, well-researched content on slavery in the United States, as well as on everyday acts of resistance by enslaved people.

***Road to Racial Justice Board Game*** Players will become more aware that racism exists in many everyday situations (interpersonal and institutional), learn why the situations are racist (stereotyping, tokenism, cultural appropriation, etc.), and acquire tools to interrupt these kinds of situations. Free curriculum. Ages 12+

***Taking Our Place in the Art World: Feminist Arts*** The curriculum was developed in conjunction with the 2007 exhibition "Multiple Vantage Points: Southern California Women Artists, 1980-2006," which was on view at the Los Angeles Municipal Art Gallery. Includes: an exercise to help students consider why there are relatively few well-known women artists; an exercise to help students explore the topic of gender stereotypes; a handout describing discrimination and obstacles faced by women in the art world; a research and art timeline activity that celebrates women's accomplishments; and a resource list.

### **Epecially for Kids and the Young at Heart**

#### ***The Blobber Game***

In this fun, cooperative game, players respond to requests on "Blobber" cards either by performing simple physical movements (improv-like), or by answering lighthearted questions in order to advance on the game board from "start" to the end of the road. Age 6

## Other Resources

### FILMS

*Multiple Vantage Points: Southern California Women Artists, 1980-2006* DVD. This documentary film (for ages 17 and up) is about the "Multiple Vantage Points" exhibition. Information on how to purchase the DVD can be found online at the Southern California Women's Caucus for Art website: [www.scwca.org](http://www.scwca.org).

*Womanhouse*, directed by Johanna Demetrakas. This documentary film about Judy Chicago and Miriam Schapiro's inspiring 1972 art installation can be purchased at [www.wmm.com](http://www.wmm.com).

*Women Artists: The Other Side of the Picture*. This film addresses the lack of women artists in major galleries from various points of view. Purchase at [www.films.com](http://www.films.com).

### ART BOOKS

*Art on My Mind: Visual Politics*, by Bell Hooks. The author talks about producing, exhibiting, and critiquing art, with special focus on the African American struggle in the art world.

*Exhibiting Student Art: The Essential Guide for Teachers*, by David Burton. This is an excellent and practical guide for exhibiting art that emphasizes an active role for students through an empowering, collaborative process.

*The Power of Feminist Art: The American Movement of the 1970s, History and Impact*, edited by Norma Broude and Mary D. Garrard. Through photos, essays, and interviews, this book documents the feminist art movement, including feminist art education programs, publications, and women artists.

### BOOKS ON EDUCATION

*Gender in the Classroom: Foundations, Skills, Methods, and Strategies Across the Curriculum*, edited by David Sadker and Ellen S. Silber.

*Rethinking Our Classroom: Teaching for Equity and Justice*, edited by Bill Bigelow and others.

*Teaching Community: A Pedagogy of Hope*, by Bell Hooks.

*Teaching Stories*, by Judy Logan.

*Tomorrow's Children: A Blueprint for Partnership Education in the 21<sup>st</sup> Century*, by Riane Eisler.

### BOOKS ON FEMINISM

*Feminism Is for Everybody: Passionate Politics*, by Bell Hooks.

*Hijas Americanas: Beauty, Body Image, and Growing Up Latina*, by Rosie Molinary.

*Listen Up: Voices from the Next Feminist Generation*, edited by Barbara Findlen.

*Why History Matters: Life and Thought*, by Gerda Lerner.

### BOOKS FOR YOUNG PEOPLE

*Frida Kahlo*, by Jill A. Laidlaw. "Artists in Their Time" series by Scholastic Books.

*Georgia O'Keeffe*, by Ruth Thomson. "Artists in Their Time" series by Scholastic Books.

(Books in the "Artists in Their Time" series are suitable for middle school girls.)

*Girl Stories*, by Lauren R. Weinstein. A comic book suitable for some high school girls.

*Girl Talk: Staying Strong, Feeling Good, Sticking Together*, by Judith Harlan. A wonderful, feminist book for middle-school girls, with amusing illustrations.

*Respect: A Girl's Guide to Getting Respect & Dealing When Your Line Is Crossed*, by Courtney Macavinta and Andrea Vander Pluym.

*Runaway Girl: The Artist Louise Bourgeois*, by Jan Greenberg and Sandra Jordan. Young Adult.

*Speak*, by Laurie Halse Anderson. 1999 National Book Award Finalist. Beautifully written novel about a high school girl speaking up for herself. Highly recommended.

*33 Things Every Girl Should Know About Women's History: From Suffragettes to Skirt Lengths to the E.R.A.*, edited by Tonya Bolden.