

Zoi Traiforos

Professor Bidwell

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Introduction

Try to name a famous artist. Most likely, the artist was male and from Roman or Greek decent. Within modern 21st century education, there are many male artists, usually European, that are implied to be some of the greatest artists of all time. In the ancient world, artists were never named. Their work was for the gods' pleasure and for passing along stories of the gods, usually told in hieroglyphs or cuneiform. Cuneiform is a writing system based on symbols that express a concept or meaning, not a syllable. The artist was not mentioned as there were not writing systems till the Phoenicians, as they created syllabic symbols rather than iconographic symbols. This means that symbols were for sounds rather than objects. These were people that lived on the coast of the Mediterranean Sea, so their economy was centered around trading. Their need for trade records made the first written language, or iconography. The Greeks changed the Phoenician language up a bit allowing more versatility, adding different letters and sound combinations (Meggs pp.9-27). In Greece, Men were originally the only ones that were allowed to be taught, as it was considered a job. Women were not allowed to be in artist guilds, or studios, as they would be exposed to nudity. Female artists were not seen for a long time. It was not until the Renaissance, the 15th century, that some women became painters. Commonly, these women were taught if their father figure was a part of a guild, as they still could not practice with other males in the field. The father would decide if they would allow the daughter to copy the

works he had previously done. If they did make paintings, they were not valued as highly as the male artists. Even in the historical textbook, *A History of Western Art*, no women artist from the renaissance are mentioned (Adams). Even notable names such as Sofonisba Anguissola, and Catherina van Hemessen are absent. Both were profound painters, Anguissola even had recognition from Michelangelo (Hassel). Anguissola painted juxtaposition of social roles within her portraits, as she completed one that featured her instructor determining how she should be presented to the world. Van Hemessen was the first women to paint a true self portrait at the age of twenty (Hassel). It is again worth noting that these women were those of high status, as other peasant women would never be able to explore the creative world due to their financial status.

Until recently, women in western society have been viewed as lessor than of a man. They had certain places they could go and had limited freedoms. Women were to take care of the household and not worry about financial or leisure activities, as those were for men only. Women were to be accompanied by a man if she wanted to do something as simple as cross the street to speak with a neighbor. There were certain ways one must look, as beauty standards were strict. One's appearance needed to match that of the existing social expectations, or one could risk being publicly or socially shamed. These ideals seem to sound as if they are from such a long time ago, but many of our great-grandmothers were expected to follow such social guidelines throughout their life.

From the 15th century women creating art, branched ambitious and rebellious women over the next centuries. 19th century women took up different mediums as men, if they wanted to maintain their social class, introducing them into the creative world. Their works were featured not in museums, but that of their homes. As seen from Anguissola, it did not take long for women to express their dislike of their social status through the mediums allotted to them. As

women gathered, ideals and frustrations were shared. Feminism is the result of women understanding their mistreatment in society, as they aimed to gain their equality and independence.

In history one sees that women are not treated as equal to men, but their subpart. This is a fundamental problem that leads to women not being valued in many aspects of society. Feminism is believing that women are equal to men, and that they should be socially and legally treated the same. The feminist movement is broken up into waves. There is the First wave, the second wave, and the third wave. The first wave is the women's suffrage movement, or the right for women to vote. The second wave is from the 1960s to the 1980s. This part of feminism had the important task of making women relevant in culture and society. The third wave is different from that of the second wave feminist due to technology and mass media (Snyder 178).

In our society women artists tends to be regarded as less important than men artist. The second wave of feminism ramped up the feminist ideal that women were equal within the same spaces as men, as the need for this was the result of middle-class white women joining the workforce. Women of color had more social pressures to fight against, as the civil right movement intertwines the feminist movement. There have been women that have fought this corrupt societal ideal through their artistic gifts, and their hard work has benefited women of the next generation.

The purpose of this thesis is to investigate important women artists from the second wave to the third wave of the feminist movement. Researching their role in the movement, and impact in the larger feminist movement will help one understand the importance that the art world has on the society as a whole. Their artwork is not the only important aspect of their lives, but how they pushed the art world more female positive allows future women to mirror and expand upon

their feminist ideals. Although most of the artist from the 1960s through the 1980s are still working, art lives beyond the artist thus looking at the impact of their contributions to the movement to see if there is a long-lasting impact from their work is imperative. A great way to show how an artist work has impacted the art world is to look at other artists that may have been influenced by their pieces. The artists under investigation are Judy Chicago, Barbara Kruger, and the Guerrilla Girls. Judy Chicago begins her work before Barbara Kruger. Barbara Kruger begins her work before the formation of the Guerrilla Girls. These artists are all seen as feminist artists with the mission of showcasing women's point of view, but how has Chicago and Kruger influenced the Guerrilla Girls, and how do they fit into societies idea of female artist? Chicago influenced the Guerrilla Girls to educate society on women's issues through unapologetic art, Kruger influenced the Guerilla Girls with her agitprop art style, and their work features women's issues thus marking the pieces as originating from a female artist.

Literature Review

Judy Chicago and Barbara Kruger were known feminist artists who created works that made the public question social norms. The Guerrilla Girls followed this same idea with their protesting graphic posters. How have Chicago's and Kruger's careers influenced the path on which the Guerrilla Girls have founded their work? Chicago influenced the Guerrilla Girls to educate society on women's issues through unapologetic art, Kruger influenced the Guerilla Girls with her agitprop art style, and their work features women's issues thus marking the pieces as originating from a female artist. The Guerrilla Girls are a group of feisty anonymous women that call out the injustices with controversial graphic posters.

There have been publications that assess the three main areas contributing to the notion of female artist making societal differences through their work. The first area is that of Judy

Chicago's art programs. The second area is of Barbara Kruger's work and a victimizing woman. Lastly, the third area provides background to the Guerrilla Girls and their contributions. Their publications are used to make the claims that are formed within this thesis.

In the article, "Judy Chicago and the Practice of 1970s Feminism", Jane Gerhard breaks down what is meant for a woman to be a part of her Womanhouse project. Her article shows the level of intensity that participating woman endured to make a name for the project. Gerhard begins by giving examples of Chicago teach style and personal beliefs. Gerhard moves on to her female only art program that was conducted in the 1970s at Fresno State College. Then she breaks down the way the art program lead to Womanhouse. Gerhard's work is valuable due to the concise chronological depiction of Judy Chicago's career, as many references were used to piece together the timeline.

Jill Fields' chapter, Reflections on the First FAP, was given from the point of view of Nancy Youdelman, one of Chicago's fifteen students in her first art program. This participant was a part of Chicago's students before the idea Womanhouse was conceived. Nancy's partner in the creation of lea's room in Womanhouse, Karen LeCocq also gave testimony to her experience working with Judy Chicago within the art programs. Fields goes into the second art program through testimony and public knowledge of participants. Field publication on Judy Chicago should be highly esteemed due to the careful research and firsthand testimonies of the women that worked with Judy Chicago.

The art history archive is a resource that outlines Barbara Kruger's career. This resource highlights the important transitions in her work, as well as giving visual examples frequently to illustrate their points. They show a timeline of her pieces so that the audience can quickly see the

progressions from one style to the next. This archive is valuable as it showcases her work with a explanation to her design tactics used in her pieces.

Suzanne Isken recounts how Barbara Kruger makes her famous agitprop style pieces. She notes similar ideas as the art history archive, and it further the credibility of both resources due to cross referencing. Isken's publication is an important asset as it states why Barbara Kruger chose the phrases that she does. Isken breaks down the popular topics and ideas behind the physical pieces Kruger creates. Her work is used to defend the internal reasoning that lead to the creation of Kruger's most well-known pieces.

Gablik interviews the Guerrilla Girls giving a true description of the group's ideals and insight to their work. She is credible as her publication directly quotes The Guerrilla girls about their mission in the art world, as well as a global mission. The Guerrilla Girls are masked and hidden from society, so documenting their conversation open the world to a discussion about their successes in relation to their goals. This interview shows the protest that women artists are participating in during the 1980s. There work continues the fight of the second wave and brings feminism to the third wave, as seen through their responses to Gablik's questions.

Gamman records her interview with the Guerrilla Girls in, *Are you being served with a mask? Lorraine Gamman ten years later on the guerrilla girls*. She begins by addressing some of the speculation that could have led to their renowned popularity and accomplishments. Also, Gamman asks questions about the Guerilla Girls art style inspirations from their work in the 1980s. Her work is credible in the same way Gablik's publication is, as it is a documentation of a conversation where the artists themselves give insight to their work and its intent.

Keifer-boyd's journal, A Pedagogy to Expose and Critique Gendered Cultural Stereotypes Embedded in Art Interpretations, features an assessment of the human perception in relation to gender in art. Keifer-Boyd used a well-known qualitative analysis system, NU.DIST, to identify patterns from the student's responses (322). Her work does not include every human's perspective as there was only seventy-seven participants, with one-thousand eight-hundred and forty-eight responses to the slides. Her study was not too small to be ruled as insignificant, as the number of participants and responses can give a good idea as to a general thought process on gender bias in the art world (Keifer-Boyd 321).

Pamala Haag delves into the idea that women are perceived as victims rather than being independent beings. Her work goes into many aspects of culture and spans through many criminology cases of abuses towards women, as well as political figures. Her work is extensive and features many studies that she uses to make her claims. Hagg's work is peer-reviewed and published after careful consideration to making claims based on other reviewed publications. Her work is valuable for this thesis as the fight against making females a victim can be a topic that the artists base their creations on.

The History of Feminism

Women were not allowed to go to school or own land until about two centuries after the Renaissance. In history one sees that women are not treated as equal to men, but their subpart. This is a fundamental problem that leads to women not being valued in many aspects of society. Disregarding women from contributing to society has led women standing up and fighting for their voices to be heard. Women want to be valued in workplaces, in public spaces, as well as their own homes. Women are still not yet perfectly equal, so the fight continues.

An important question to answer is *What is the feminist movement? Or what is feminism?* Feminism is believing that women are equal to men, and that they should be socially and legally treated the same. It is beneficial to note that in the current American social climate the word feminism is being misrepresented. Some people believe that this word means that women should be above men, or that patriarchy should be replaced with matriarchy. That ideal is called misandry, or the hatred of men. This is not the goal of the feminist movement. Feminists seek equality not dominance. The feminist movement is broken up into waves. There is the First wave, the second wave, and the third wave. These are the waves that have been studied through Female Studies. There is speculation that the current American society is in the fourth wave of feminism, but for our purposes there are three evident waves that have been agreed upon.

The first wave is one most people have learned about in elementary school. This is the women's suffrage movement, or the right for women to vote. Note this did not call for women of all races to vote, but those of white nationality. Britannica states the following about the first wave of feminism:

White feminists defined gender as the principal source of their exclusion from full participation in American life; black women were forced to confront the interplay between racism and sexism and to figure out how to make black men think about gender issues while making white women think about racial issues.

This shows the first wave of feminism did not call for women of all races to vote, but those of white nationality. Civil rights against racism will intertwine the feminist movement, as segregation and the Civil Rights Act was put into place in 1964 (Britannica).

The second wave is from the 1960s to the 1980s. This wave expressed the definition of feminism, women are equal, more so than the first wave as those ideals would not have been accepted like they were able to during the 1960s through 1980. The goal of second-wave feminism was to make women relevant in culture and society. They chose to area of study related to women's issues in Liberal Arts colleges as well as social groups, like women's unions, for women entering the workforce (Nochlin 3). The reason, according to Linda Nochlin, that feminism was stronger in the second wave was due to the relatable struggles all women were fighting against (Nochlin 4). Nochlin states, "...the 1960s, 1970s, and 1980s achieved and continues to achieve what it has to the extent its message has resonated with the felt needs of many" (5). Nochlin believes that the second wave is technically not over because there are institutions that exists and continue to thrive in our current society, for example women's studies can be a college major now.

Pamala Haag brings in a new idea of that history has written women off as being victims rather than free beings. She claims that much of the second-wave feminism was to battle against being a victim of societal injustice instead of fighting to be free. Haag notes that people are fearful in the 1960s of becoming a victim quoting an opinion from that time, "We can no longer dodge the fact that anonymous violence is becoming a central factor in the American social process" (Haag). Haag suggests that society and leaders would coin the term "blind violence" as a way of not addressing the problem, as after Martin Luther King Jr.'s assassination that was the term used by Johnson (Haag). Clearly that was not an act of blind violence. She uses quotes that encourage women to fight for rape to be eliminated from our culture. In the meantime, her works shows that the focus is on self-defense stating, "Struggling will only get the woman injured. Fighting may work"(Haag). She recounts stories of women stand up against toxic speech that

some men participate in as the women provided her statement, “don't let men make snide remarks about women. It's insulting your people” (Haag). Her publication states that the second wave was not fighting but showing the injustices that prove women are the victims.

Although Nochlin does not agree that there are three waves, or that waves is an appropriate analogy for the movement, it is accepted by the general population of those that teach women's studies. Snyder gives an outline as to what makes the third wave different from the second. The third wave are made up of the children of second wave feminist, so they have grown up with feminist ideals. These women feel less like they must rise to a certain level as rights is seen as an inherit value that should be given to all, women included (Snyder 177). The challenges are different from that of the second wave feminist due to technology and mass media (Snyder 178). Social media is the main battle ground for many third-generation feminists, as people use the internet as a mask and speak their true thought no matter how damaging to another it can be. According to Hagg, fighting for independence should be the role of the feminist movement, as society has already been informed of the injustices against women.

What Makes a Piece Feminine?

Keifer-Boyd begins her journal by using Judy Chicago's feminist art program as an example of going against the grain being met with others hoping to destroy it. Keifer-Boyd states that Judy Chicago was a part of expressing the ideals of the women's movement, that “questions believes about women's roles, potential, and abilities...” (315). She breaks down how the experience of women differs and how that is being addressed in women's studies courses. She focuses on trying to show how women's artwork tends to be undervalued by society. She created a study where she analyzed students' opinions on different works. She notes the different opinions about the work speculated to be created by a man and work created by a woman, as

well as she includes the gender of the student viewing the work. The participants would not know the creator of the pieces but analyze to work to guess the gender of the artist. The purpose of her study is identity if gender bias affects the analysis of a piece of artwork (Keifer-Boyd 317).

Keifer-Boyd's study included four groups of students that were assigned the task of ranking the value of a twenty-four pieces of art, as well as identify if the artist was male or female (319). She was more interested in the students reasoning behind why the artist was perceived to be the chosen gender rather than the student being correct (320). An example of a piece used for data was Segal's *the Dry-Cleaning Store*. Out of seventy-seven responses, fifteen stated that the artist was male due to it being a large-scale sculptural installation that dealt with electronics as the subject matter. Out of the fifteen the viewers were 7 males and 8 females. Fifty of the seventy-seven stated that a woman created it, as it features women's work and contained a detailed dress. Out of the fifty 21 were male viewer and 29 were female viewers (Keifer-Boyd 323).

Keifer-Boyd states that there is a visual aspect and a thematic rational to identifying the gender of an artist. She breaks down how the viewers identify a male artist. Her conclusion is that male viewers saw a work as male if it included violence, or if the item or use of color portrayed weight. Female views assumed that it was a male artist's work if it was dark, explicit, and massive in size. Both male and female viewer believed that a male artist work was strong and bold in nature (Keifer-Boyd 327). The themes associated with male artists were female or sensual nudes, violence or exploitation, and the outdoors (Keifer-Boyd 328). The viewpoint of identifying females is as such; Male students believed that women artists used more legato lines and more detailed patterns, including many not appealing patterns. Females believe the artist was

a woman if the presents of light or bright colors were included, as well as more fluid strokes or objects. Both male and female viewer perceived a women artist's work was delicate and simple in nature (Keifer-Boyd 327). The speculated womanly themes in the eyes of men were the inclusion of women's rights, dresses, and body parts. From a women point of view the inclusion of sentimental, joyous, and compassionate ideas, along with women's issues, deemed a work had to have been created by a woman.

Judy Chicago's Art Programs

Judy Chicago is seen as a prominent figure for igniting the artistic battle against patriarchal norms. She has completed works that are renowned for their feminist meanings. Her importance was made into a book about how women artists have gain prominence in their field, as well as many articles acknowledging her contributions. The publications about Chicago and her participants give a clear picture about the personality Chicago had and how she pushed women to create more freely from the male gaze.

As a professor in the Fresno State College, Chicago would enact personal policies that some deemed controversial. Gerhard states, "[Chicago] announced in one of her classes that "none of the men talk; only the women talk" (Gerhard). She enacted rules that placed less constraint on the female students, as she hoped to give women attending her class a way to speak up for themselves. Judy did not like the societal norms of patriarchy that had been handed down to her, which is why she changed her surname from Gerowitz to Chicago (Gerhard).

The goal of the women's only art program was to lift the weight women felt when creating in competition of male students for their male professors. Chicago demanded so much of the students in this art program that many felt exhausted and pushed past what they thought

they could do. Student recounted that Chicago was so demanding, but she would be able to get them to create female empowering works with subject matters that would have been considered trivial to male professors at that time (Gerhard). She made the girls read many feminist theory books and gave them the difficult task of completing hours of studio time each day.

A participant in both art programs, Nancy Youdelman, stated that Chicago taught the girls in the program how to complete a piece the way an artist does, with prototypes, revisions, critiques, and lastly the finished product (Fields 67). Karen LeCocq gave testimony to her experience working with Judy Chicago as well. LeCocq started by explaining she wanted to be seen as an artist not a female artist, before she joined Chicago's course, as she believed she would not make it into the art worlds as a female artist (Fields 71). She expresses that she understood the course as a means to show the world what it is like to be a woman, of that time and of past times. LeCocq's viewpoint was that the art program was having them break all the rules culture has set upon them, and she recounts feeling evil for expressing some feminine ideas as this mind set had been developed in her up until the program (Fields 73). The conditions of the art program don't seem to be ideal, as both women recalled the horrible fights and outbursts. LeCocq stated that she never wants to re-experience the art program but saw the worth of it after she left (Fields 74).

This group led to the creation of Womanhouse, a broken-down house repaired by the students and made into an art showcase of women's relationship to the house. This project mirrors the mentality Chicago held in her arts program, as many would spend nearly the whole day repairing and preparing for the opening. The



house opened in January 1972. Gerhard states that this house gave way for the most famous installation from Judy Chicago, *The Dinner Party*. Gerhard notes the set-up of the pieces:

Each wing of the table underscored Chicago's view of the rise and fall, and rise again, of female power in Western civilization: the first table, the celebration of goddess worship; the second, the beginning of Christianity and the rise of patriarchy; and the third, the modern institutionalization of male power and rise of feminist movements.

This piece took four hundred volunteers, and four years to complete. Gerhard states that the piece was clearly read as a feminist statement by the audience, as the plates were shaped like vaginas and the runners gave context to their contribution (Gerhard).

The personal account of the second art program is from Karen LeCocq, as she mentions her work with Youdelman (Fields 74). Their work resembled that of a modern-

day house flipping episode on HDTV, as they demolished wall and had to renovate the mansion to portray different female attributes or characters. LeCocq took on the role of Lea during the showing of WomanHouse, as she felt the room was incomplete without the character, they based the room on. She would be Lea approximately every night for a month (Fields 76).

Judy Chicago's Artwork

Judy Chicago has clearly made waves for her fellow feminist arts with her female art programs. Her artwork is also blatantly feminist in nature. Her artwork can be seen as graphic, most likely due to the fact that female genitalia is not feature as much as male genitalia within the art field. Artnet states, "Chicago consistently challenges the male-dominated art world and sought to draw attention to traditionally dismissed craft, such as needlework and ceramics" (artnet.com). Within her passion for using materials that were deemed womanly, she adds the anatomy of females. Her work is composed of an array of colors that resemble the hypnotic era of the seventies and eighties. She uses form to add volume to the subjects of her work. This makes the image appear to be in relation to space, rather than flat designs.



The female body is the main topic Chicago expresses through her work. The idea about the female body changes through her work. She may express the beauty of the female body, as



well as the pain that is goes through. Chicago seems to have a mission of normalizing the female body and its capabilities by representing the less romanticized reality of what women go through. She has a piece that shows the tearing of the female

genitalia when giving birth to a child. She expresses the immensely gruesome reality that many women face when giving birth without making it look

beautiful. She depicts the pain through the composition as well as through the color choice of red. Red is an intense

color that evokes anger and feelings of violence, which

relates to this work as the topic of childbirth is violent to the female's body. She works with ideas of new, old, and even

ancient. She has completed works that resemble ancient

fertility icons, as they hoped the image of a pregnant women

would give power to real women to become fertile. These Venus icons, from the Roman

Goddess of beauty, were powerful and held a lot of meaning to ancient tribes, as their society

rested on women giving birth to continue their societies (Adams 36). She worked with showing

the power of the female form through her various media, in a way that the general public and

artistic scholars would recognize. In relation to Haag's idea of women of the second-wave,

Chicago's pieces tend not to show the victimization of women by society, but she gives the

audience a sense of natural self-inflicted harm to the female body.



Her attitude is clearly seen within the recounting of her art courses. It would be out of character for Chicago to not be as self-motivated and daring as she expected others to be. She pushed her students to work on topics that maybe seen by the public as disgusting, in relation to the female identity. She also took upon this ideal that one should not back down from expressing the controversial ideas about the female form. Her student expressed that she felt evil for creating some of the feminist works initially as the ideas countered the ones set by society for women to obey (Fields 73). Chicago's attitude was intense, demanding, and unyielding. These traits allowed her to push through and create the pieces with a freedom from complying to the 80's standard of womanly expression.

Chicago's work would clearly be deemed a female artist by the student if they were analyzing her work anonymously. She works with themes of the female body, especially not in a sensual way a man might depict her. Her stokes within her paintings showcase fluid lines and rounded forms, which fits into their identification of a female like stroke. Her work may feature some of the identifications, but the word delicate and simple is not the most accurate description of her work. Chicago depicts the gruesome and unflattering aspects of female anatomy with her work, *Birth Tear/Tear*. Overall, the woman's issue is seen throughout her pieces which would tip the students off into thinking Chicago's piece was created by a woman.

Barbara Kruger

Barbara Kruger has a distinctive art style. Barbara began her work in the 1970s, with varying media. Like Judy Chicago, Kruger began by working with materials that work considered craft like, but then she moved on to creating pieces with a more photographic and typographical layout. She settles on using media, usually photography or advertisements, that is

already produced and well known by the public. Her work features truisms, statements that appear to sound true at first but are not quite so, with black and white photos (Isken). The typeface that she uses is Futura, a sans serif type that is easily read in small quantities. Most commonly, she places a red rectangle behind the text to draw the viewers eye to the meaning of the piece. There is an important red outline around her



pieces, which continues to draw the eye to the piece. She uses images that are known by the public, so that they have a connection to the images. She further includes the audience as she uses personal pronouns as “The inclusion of personal pronouns in works like...Untitled (I Shop Therefore I Am) (1987) implicates viewers by confounding any clear notion of who is speaking” (www.arthistoryarchive.com). This forces the audience to include themselves in the truism.

Kruger’s topic ranges within the spectrum of social injustices. She works with the American culture that is seen within the 1980’s. She frequently created work that dealt with the rights of women, as fighting for birth control and abortion rights were being discussed. She tackles the notion of the Cinderella complex with her work, *We Don’t Need Another Hero*. She



challenges notions that are demeaning to women, as the Cinderella complex is a great example of this. The idea states that women innately want a hero to save them from their troubles rather than being the hero

themselves. Artnet states, “[Kruger’s] works examine stereotypes and behaviors of the

consumerism with text layered over mass-media images” (Artnet.com). She points out in many of her works that the media is controlling the public’s opinion, and consumerism is a problem that was produced by the greed of capitalism. Her range of topics has also touched upon hazing rituals seen within Greek life on campuses. Kruger’s topic selection tends to fit into Haag’s speculation that women are victims. Her work shows how society mistreats women and underestimates them. Kruger does call for action from women within some of her pieces, as “*Your Body is a Battleground*” implicitly calls women to fight for their own reproductive rights.

Kruger’s temperament is seen in the work that she created, as the truisms she created speak clearly. There is a sense of skepticism within her idea of the installations that run out society. She uses political figures in her work as they are the most well-known and can be highly controversial. She placed her work within public spaces, which forced people to look at the truisms in their daily life rather than having to travel to a museum to invoke thought. Her work was featured on everyday items like tote bags and shirts to further the mission of forcing people to take notice of her issues with the society they were living in (www.arthistoryarchive.com).



Kruger’s pieces may be less clear for the students to identify. She does work with women’s issues, but she covers many topics. Her themes range greatly but remain within protesting social injustice. Her themes tend to stay away from sentimental themes, as her attitude does not romanticize female oppression. She uses many images with the female figure represented in a multitude of ways. She works with photography, so strokes are not as relevant. One should look at the layout and colors that she uses. The students stated that bright and light colors can be a factor in determine the creator’s gender. Kruger uses bright red with black and

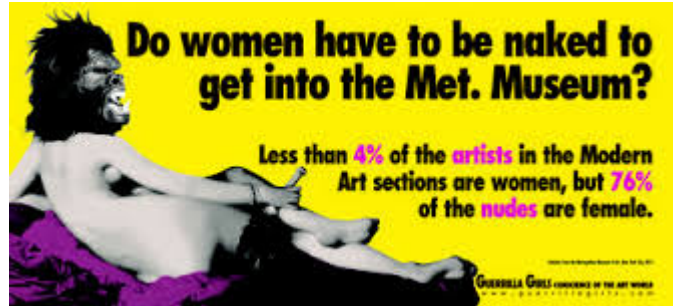
white. Although the red is intense, the combination leads to an aggressive feel. The colors red and black used together have been formed to be representing evil, which may not be perceived as a feminine color scheme. They may use the women's issues to identify Kruger as a female, but her intense color scheme may have others believing it is created by a man.

The goals of the Guerrilla Girls

In the 1980s, the Guerrilla Girls began to start their secret society for female artists and the feminist movement. The Guerrilla girls are masked women that make art in protest of the lack of women representation in the art world, as they noticed that women were less than ten percent of the artist featured in most exhibitions. A Guerrilla Girl stated, "There were 166 people in that show, and only about 16 were women--so that was 10 per cent or less...So we started the Guerrilla Girls... to target those who were responsible for a lot of the problem and make them accountable for the solution" (Gablík). Gamman addresses some of the speculation that curators may have felt pressure due to "the fact that so many famous or powerful women were rumored to be among the masked membership caused much paranoid speculation in New York" leading to the success of their campaign (Gamman). They install their works in the night with a similar tactic of guerrilla warfare, as the dates of the art attacks are not known to the public. They not only make art, but they go to events across the world in their masks to join the global conversation of female artist representation (Gablík). The Guerrilla Girls continue to express their anger at the corrupt art market, as money is the leading cause of most of the problems they are noticing. The Girls continue due to the lack of change or reversal of progress they saw in the 90s (Gamman).


Guerrilla Girls

The Guerilla Girls state that they took inspiration from advertisements and the design era of marketing. They use an image in relation to a caption to provoke thought with the viewer. Their pieces tend



to feature a large title with secondary statistics that back up their claim. Within the piece *Do Women Have to be Naked to get into the Met Museum*, one can identify the similarities to the famous pieces seen popularized in the renaissance. This depiction of women from male artists stayed consistent as they are painted sensually rather than in ways showing women intellectual equals. They are arguing that women are not featured as artists in museums rather as muses for male artists. They could have taken a famous piece and added their signature gorilla face on to the piece to identify their presence, but their process in making this piece was not given to the public by them. The color yellow appears frequently within their pieces. They tend to use colors that vibrate when they are next to each other, as a yellow of this intensity is one that usually has this effect on the eye.

Q. What's the difference between a prisoner of war and a homeless person?



A. Under the Geneva Convention, a prisoner of war is entitled to food, shelter and medical care

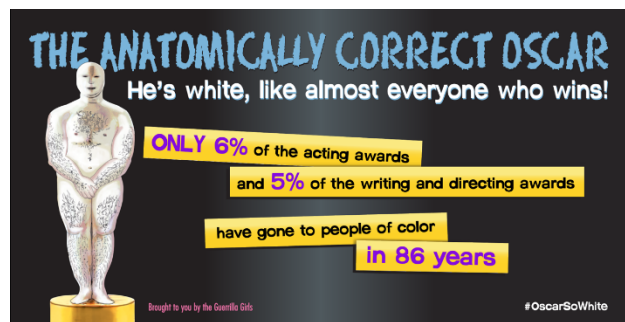
A PUBLIC SERVICE MESSAGE FROM THE GUERRILLA GIRLS 532 LAGUARDIA PL. #237, NY 10012

The topics of their pieces are about the inequalities of female artist representation within museums and art shows. Gablik states, “Guerrilla Girls love to name names and point fingers...[about] members of the art world...in relation to the under-representation of women” (Gabilk).

These names are featured within their pieces, as they want to let the person or organization take responsibility rather than assuming they are speaking about another curator. They use

information and statistics to come up with their topics, as they only target the shows that do not feature an adequate number of women and people of color. Their topic also breaks through the art world to other aspects of societal culture. Usually the culture they are critiquing is the American society as this is where they are based. The poster critiquing the treatment of homeless people on an international level. The Geneva Convention made countries accountable to treating their prisoners with basic human rights (Shaw). They like to show the hypocrisy of society, as they note that people in power can be corrupted by greed. In relation to Haag's publication, the Guerrilla Girls do show the victimization of women and people of color. They use their position that women and people of color are victims of inequality as a way of fighting for equality, due to the pressure society puts on the groups after they have been identified.

Based on their hidden identities and their targeted posters, one can deduce that they are a group that will not back down due to other's opinions. Due to their identities being anonymous, one can only view their attitude



by the groups work and interviews. Their posters are confrontational, and they are quick to point out flaws in society, as are their answers to those who speculate their intentions. Gablik gave an example about how the Guerilla Girls perceive their works success;

“... a number of years ago...where we gave all these statistics, revealing how sexist and racist all the Whitney Biennials have been. Well, the most recent Whitney Biennial (Spring 1993) is 40 per cent women, and it's probably 35 per cent artists of colour, and I'd say we really take full credit for this” (Gablik).

They frequently post their opinions in the public setting, usually near the culprit organization. This lets the public know the flaws of the organization, so that people will be knowledgeable before they support the curators. They also are booked in museums where they post the stats of the host organizations injustices on their own walls. Their whole identity is to resist racist patriarchy within the global society, as they have traveled to countries all over the world protesting (Gablik).

The Guerilla Girls work can be easily identified as female, as they sign their group name on the bottom of every piece. Without this signature the student would most likely pick up on their female gaze. Their themes are based on female and racial representation within the global society, but most commonly within the art world. This would fit into women's issues and women's right. Their style of creation features bright colors, as yellow is often seen within the majority of their earlier works. They use bright colors that vibrate when next to one another which creates intensity. Their style is relatively simple, as it is usually an image with typography. They will play with the layout, but the main elements remain consistent.

Chicago and The Guerilla Girls

The Guerilla Girls use a poster style that works within the fast-paced New York advertisement world. The advertisements are flat, with the exception of the photos used within the piece. The space around the topic figures do not follow the plane of the figure as it tends to be a solid color. Judy Chicago creates installments, three dimensional pieces, as well as paintings. Chicago sculpts space by molding the lights and darks to create three-dimensional space within her two-dimensional paintings. Chicago aims to take back the sophistication of the mediums used by women, as she believes they are not trivial mediums. Although not in every piece, both tend to use colors that have high contrast.

The topic that they choose to work with goes hand in hand. Judy Chicago depicts the grotesque side of being a woman, as the Guerilla Girls show the unsettling social standing women have within the art world. Both use their work to protest the sheltering of female ideas. Judy Chicago encouraged women to express every female idea they had, without fear of judgement from male authority figures. She is a creator of feminist works that counter the patriarchal ideas the general population follows. The Guerilla Girls create works that are feminist as well. The feminist topic is different, as Judy Chicago shows the female viewpoint and the Guerilla Girls show the lack of female art being shown to the public. Both artists work to decrease the suppression of female ideas with art.

Judy Chicago and the Guerilla Girls aim to educate the public on female issues with a fiery passion. Judy Chicago and the Guerilla Girls are no-nonsense with their artistic expressions. As seen with Chicago's art programs, she pushed every woman to the maximum effort that they could give. These programs were recounted as very difficult and mentally draining. Chicago herself demanded so much of the participants and of herself, as the projects seemed to be a twenty-four seven ordeal. Chicago does not back down from expressing the ugly and unromanticized aspects of womanhood. The Guerilla Girls have a similar attitude when fighting social injustice. They reflect their findings without second guessing the status of those working in the organizations. The Girls have the same demanding spirit, as they push the art world into creating an equal space for women and people of color to showcase their ideas. The Guerilla Girls are ruthless in their posters, as they break down the representation history of the organizations for the public to see. This protest not only affects the profitability of the show but breaks down the reputation of the art gallery. Both, Judy Chicago and the Guerilla Girls, publicly challenge the authority with a feisty spirit to evoke feminist change.

Kruger and The Guerilla Girls

Kruger and the Guerilla girls share a similar artist style. They both are based in New York with the goal of influencing the public, so they bring their pieces to the public in a way they are already familiar with. In an interview the Guerilla Girls were asked if they were influenced by Barbara Kruger's agitprop style The Guerilla Girls replied, "Well, I think there's always a flow of ideas back and forth between the art world and the advertising world" (Gamman). The style contains bright colors that uses photography with an overlay of words that changes the meaning or adds detail in relation to the pieces. The photos are black and white so that the words are quickly read by the audience. Making the photo black and white, also allows the artist to use their own color scheme rather than the one within a color photo. Both take well known images, or ones that they want to be well known to create a protesting piece.

Kruger and the Guerilla girls focus on social in justice about and beyond female issues. They both look at societies issue and bring them to the public's attention. Kruger's work focuses on the feminist injustices in the north American society, whereas the Guerilla Girls mainly focus on the Feminist injustices in the global art world. Both aim to change the viewpoint by creating works that pushes the problem into the audience's face, so that it cannot be ignored. The Guerilla Girls attitude is more of a public shaming to make a change. They hope that the organizations are shamed from the audience that was going to support them, which would lead to further representation. The purpose of Kruger's work is not to shame, but to have people question. Through questioning, one being a conversation about the problems at hand. Kruger aims to spark the conversation about women's rights to their bodies, so that the global dynamic can change from suppressing women with false ideals.

Conclusion

Judy Chicago, Barbara Kruger, and The Guerrilla Girls have fought in their own way to make women's rights more inclusive in the art world. Judy Chicago worked to give students the ability to create pieces that may have seem trivial to male professors due to their feminine subject matter. She made two renown art programs in California that pushed its participants past what they believed they could accomplish, as well as pushed past the narrative of how a girl should be through her programs. Barbara Kruger used her simple, advertisement-like, works to convey a message throughout New York. Her work forced people to think critically about the social norms they are living in, as well as to spark a flame within women that agree with her posters. Her work relates to the injustices of the female body, which goes together with the feminist battle against rape. The Guerrilla Girls work to equalize the representation of women, not as subject but as creators, within galleries and Exhibitions. They use a similar way of creating their protesting pieces as Kruger does, because people need to be able to understand it quickly. These women have shaped the way feminist fight for equality as these techniques are being repeated around us even till this day. The work from the fiery Judy Chicago was due to the conditions at the time, as feminism was to be outrageous to make a point, where as the Guerrilla Girls use humor to make their protests memorable to the audience and their anonymity their strength.

How has Chicago and Kruger influenced the Guerilla Girls, and how do they fit into societies idea of female artist? Chicago influenced the Guerrilla Girls to educate society on women's issues through unapologetic art, Kruger influenced the Guerilla Girls with her agitprop art style, and their work features women's issues thus marking the pieces as originating from a female artist. Chicago, Kruger and the Guerilla Girls all fit into the category of female artists, due to their topics and styles of creation. The general public may see female artist's work as

simple, colorful and about the social issues women face. Each of these artists work on topics of female issues, and women's rights. They all use bright colors in their work, as to draw attention to their claims and expressions. Kruger and the Guerilla Girls work can be categorized as simple as they follow simple structures of design to get their message across. Chicago has more detail within her work than Kruger and the Guerilla Girls, but the layout of her work tends to have a simple composition, so that the focus is on the concept rather than the details. The styles of the Guerilla Girls and Kruger are very similar, but Chicago is more of a fine artist, who creates installations in various locations. The feminist fire is seen within each of these artists, although strongest in Judy Chicago. Each of these artists use their influence to show the world what women are thinking. Chicago shows the female body in ways that men don't frequently view it. Kruger shows the struggle of women fighting for their rights to exist in an equal society. The Guerilla Girls voice the discrimination of women as artist. As seen within Chicago's women art programs, she paved the way for many female artists to stand up for themselves and express the woes of womanhood without shame. Chicago, Kruger, and The Guerilla Girls demanded respect from their male counterparts and proved the strength female artists have is worthy of the public's recognition. All these women have shown their work publicly without hesitation, due to their steadfast moral beliefs that women should have control over how they are viewed in society.

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