

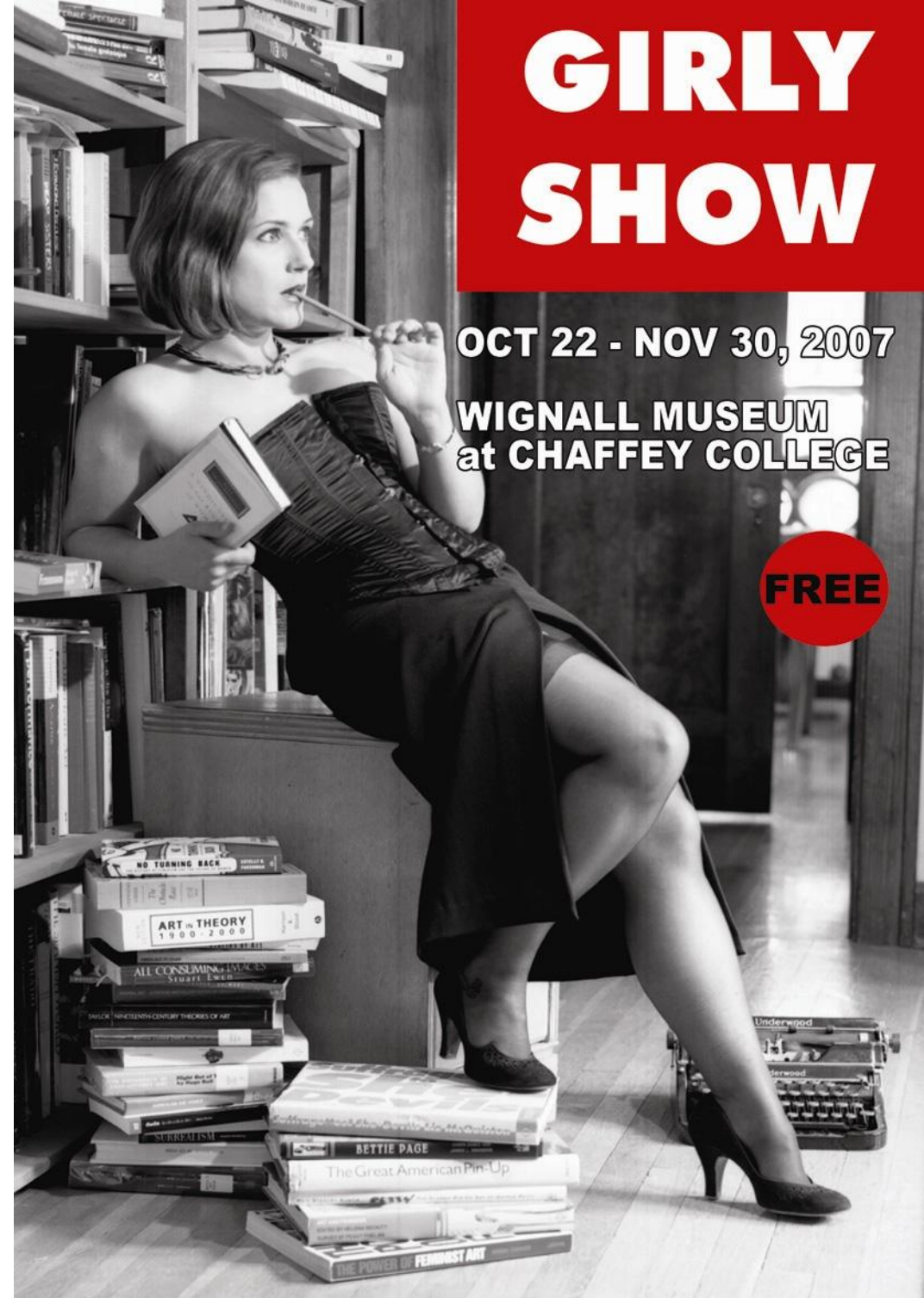
Arriving on the heels of major museum surveys of feminist art, *Girly Show: Pin-Ups, Zines and the So-Called Third Wave* extends the discourse through an investigation of recent works that linger in a reconsideration of one of feminism's most hotly debated issues, that of the sexualized and insistently empowered body, a.k.a. the pin-up. Featuring works in an array of media by emerging, mid-career and established artists who utilize personalized strategies of appropriation that are evocative of zine tactics, *Girly Show* reveals contemporary feminism to be an ever evolving, critically complex, and incredibly spirited artistic movement that refuses a tidy definition.

GIRLY SHOW

OCT 22 - NOV 30, 2007

WIGNALL MUSEUM
at CHAFFEY COLLEGE

FREE



Pin-Ups, Zines & the So-Called Third Wave

W i g n a l l M u s e u m

-AT-

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OPEN DAILY 10 A.M. TO 4 P.M. SATURDAYS 12 P.M. TO 4 P.M., SUNDAYS EXCEPTED.

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-OF-

GIRLY SHOW: PIN-UPS, ZINES & THE SO-CALLED THIRD WAVE

OCTOBER 23RD, SEVEN O'CLOCK.

M i s s e s E l a n a M a n n -AND- **A n n a M a y e r**

-PRESENT-

a multivalent theater of persuasion and hostessing:

H I G H N O O N E R C O M E - O N

The performance will attempt to draw connections between different kinds of seduction, including the titillation of conflict and the passivity of vision. *High Noonner Come-On* will deploy bodies intent on exposing their hybridity through costume and dialogue, culminating in an anti-climactic burlesque show. The work will make visible the give or take, feast and famine, here but only there aspects of the Iraq war. By employing multiple performers and strategies, *High Noonner Come-On* will speak to stateside confusion and propose, at least, an embodied

ambivalence in the face of **bankruptcy** and exhaustion.

PLAYERS, CIGARETTE GIRLS, DANCERS.....VIVIAN BABUTS

.....CHRIS DIAZ

.....ELANA MANN

.....ANNA MAYER

.....ROGER TILTON

w i t h a s p e c i a l a p p e a r a n c e

-BY-

CHARLOTTE LA BELLE ARAIGNÉE

.....a d m i s s i o n i s f r e e.....

Thursday, November 15

Girly Discourse

Tour of the exhibition with Art
faculty Cynde Miller and Misty
Burrueal
Wignall Museum
3-4 pm

Saturday, November 17 **Girly Protest**

Girly Show artist Kathleen Rogan
will discuss her work in relation
to the theme of protest
Wignall Patio
4 - 5 pm

Art 21: Protest Preview

Wignall Patio
5:30 - 6:30 pm

Chaffey Art Organization Q&A

Wignall Patio
6:30 - 7 pm

published in conjunction with

**Girly Show
Pin Ups, Zines & the So-Called Third Wave**

on display at the Wignall Museum
October 22 - November 30, 2007

curated by Denise Johnson

All events are FREE and open to the public

For more information, go to
www.girlyshowexhibition.com
or contact the Wignall Museum at 909-652-6493



Chaffey College Lithography Department
Rancho Cucamonga, CA

Girly Events

Saturday, November 3 **Girly Zine Festival (boys can come too!)**

Chaffey College Governing Board

Paul J. Gomez, President

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County Committee on School Organization

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Dean of Visual, Performing and Communication Arts

Vera Dunwoody

Wignall Museum

Rebecca Trawick, Assistant Curator

Roman Stollenwerk, Gallery Assistant

Designed and written by Denise Johnson © 2007

Cover image: Nicole Cawlfeld,
Maria Buszek Blue Stocking, 2002

There Is No 'I' in Grrrrl: The Bustin' and Bitchin' Rhetoric of Third-Wave Zines

Assistant Professor and director of the Writing Program at Cal Poly San Luis Obispo, Dr. Brenda Helmbrecht will discuss the world of feminist zines and the irreverence, anger, wit and sarcasm that saturates them. Helmbrecht will look at how third-wave feminists are using zines to transform the debates surrounding feminism and gender-sexuality issues.

Chaffey College Theater

12:30-1:30 pm

Grrrl Zines A-Go-Go Zine Workshop

Grrrl Zines A-Go-Go is an all-women group that has been facilitating workshops in Southern California since 2002. GZAGG will conduct an empowering workshop whereby participants will create a zine.

Wignall Patio

2-3 pm

Girly Discourse

Tour of the exhibition with Art & Art History faculty, Jan Raithel and John Machado

Wignall Museum

3-4 pm

Monday, November 5 **Out of Control!**

Girly Lecture: Out of Control! - The Representation of Women in Advertising

Girly Show artist Dee Williams will explore the conception of women by mass media as volatile bodies that are in constant and desperate need for some sort of product to control them. Specific advertisements will be analyzed and used to reveal the methods by which female consumers are convinced that their bodies and minds must be contained.

Wargin Hall 142

6 - 7 pm

Girly Discourse

Tour of the exhibition with School of Visual, Performing, and Communication Arts Interim Dean, Vera Dunwoody & Writing Center Instructional Specialist, Robert Rundquist

Wignall Museum

7:30 - 8:30 pm

Woolf, Virginia. **A Room of One's Own**. 1929. New York: Harcourt
 Brace Jovanovich, 1991.
 Chaffey Library Catalogue # 824 W91a

Wollstonecraft, Mary. 1792. **Vindication of the Rights of Woman**.
 London; New York: Penguin Books, 2004.
 Chaffey Library Catalogue # 301.412 W86

Wolverton, See Terry. "Thoroughly Postmodern Millie," **Advocate**, no.
 564 (November 20, 1990).

Wurtzel, Elizabeth. **Prozac Nation: Young and Depressed in America**.
 Boston: Houghton Mifflin, 1994.
 Chaffey Library Catalogue # 616.8W97

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Acknowledgements

This exhibition would not have been possible without the enthusiasm, guidance and support of many individuals and organizations. Peter Norton and Eileen Harris Norton, Lauren Miller, Doug Drake and Elizabeth Kirsch, generously donated artworks from their private collections to this exhibition. Cliff Benjamin at Western Project; Chris Acuna-Hansen and Blair Sands Hansen at Acuna-Hansen Gallery provided immense support of generosity coordinating the loan of artworks for the show.

I give much love and appreciation to my feminist boys, my husband Chad and my sons Lucas and Jake whose unflinching belief in me has continually reminded me of the importance and substance of this project; and to Daniel Cunningham at In Motion Hosting for his friendship, technical wizardry and humor.

At Chaffey College, I would like to extend the deepest gratitude to Rebecca Trawick, Assistant Curator of the Wignall Museum, for her exhaustive knowledge, critical feedback and genuine interest in the ideas and issues explored throughout this exhibition. I would also like to thank Pamela Bailey Lewis, former Director of the Wignall Museum, for her support and interest in the show during its earliest stages; Chaffey faculty members, John Machado, Jan Raithel, Cynde Miller, Misty Burrueel and Instructional Specialist, Robert Rundquist for their smart debate, informed advice and shared excitement for the topic of this survey; Vera Dunwoody, Interim Dean of the School of Visual, Performing & Communication Arts, for her "can do" attitude and leadership; Larry Buckley, former Dean of the School of Visual, Performing & Communication Arts, for his early support of my research; Roman Stollenwerk for his careful attention to detail, patience and dedication; Frank Pinkerton, Associate Dean of the Library, and Collection Development Librarian Shelley Marcus, for making the college's archive available to Dee Williams and for facilitating the acquisition of

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Chaffey Library Catalogue # 301.431 P66
- Reilly, Maura and Linda Nochlin. **Global Feminisms**. London, Merrell, 2007.
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Chaffey Library Catalogue # 301.412 R81
- Solanas, Valerie. **Scum Manifesto**. New York: Verso, 2004
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Chaffey Library Catalogue # 301.43 S52
- Slatkin, Wendy. **Women Artists in History from Antiquity to the 20th Century**. Englewood Cliffs, New Jersey: Prentice Hall, 1990.
Chaffey Library Catalogue # 709.2 S63
- Stanton, Elizabeth Cady. **The Woman's Bible**. 1895. Boston: Northeastern University Press, 1993.
- Steinem, Gloria. **Outrageous Acts and Everyday Rebellions**. New York: Henry, Rinehart, Winston, 1983.
Chaffey Library Catalogue # 301.412 S822
- Stokstad, Marilyn. **Art History**. New York: Prentice Hall, Inc., 2002
Chaffey Library Catalogue # RES 709 CLA3 v.1
- Tanenbaum, Leora. **Slut! Growing Up Female with a Bad Reputation**. New York: Seven Stories Press, 1999.
- Thomas, Marlo. **Free to Be ... You and Me**. Philadelphia: Running Press, 1974.
- Our Bodies, Our Selves**. New York : Simon and Schuster, 1991.
Chaffey Library Catalogue # O301.412 N53
- Vale, V. ed. **Zines! Vol. 1**. San Francisco: Re/Search, 1996.
- Walker, Rebecca. "Becoming the Third Wave." Ms. January/February 1992: 41.
- Wharton, Edith. **The Age of Innocence**. New York: Grosset and Dunlap, 1920.
Chaffey Library Catalogue # F W553a
- _____. **The House of Mirth**. New York: Scribner, 1951.
Chaffey Library Catalogue #F W553h
- Wolf, Naomi. **The Beauty Myth: How Images of Beauty Are Used Against Women**. New York: William Morrow, 1991.
Chaffey Library Catalogue # 301.412 W854

Gilman, Sander L. **Difference and Pathology: Stereotypes of Sexuality, Race, and Madness.** Ithaca, N.Y.: Cornell University Press, 1985.

Girls, Guerrilla. **The Guerilla Girls' Bedside Companion to the History of Western Art.** New York: Penguin Books, 1998.
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Greer, Germaine. **The Obstacle Race: The Fortunes of Women Painters and Their Work.** New York: Farrar, Straus & Giroux, 1979.
_____. **The Female Eunuch.** New York: McGraw-Hill, 1971.
Chaffey Library Catalogue # 301.412 G81

Harris, Ann Sutherland and Linda Nochlin. **Women Artists: 1550 - 1950.** Los Angeles: LA County Museum of Art, 1976.
Chaffey Library Catalogue # 709.2 H313

Heywood, Leslie and Jennifer Drake, eds. **Third Wave Agenda: Being Feminist, Doing Feminism.** Minneapolis: University of Minnesota Press, 1997.

hooks, bell. **Ain't I a Woman: Black Women and Feminism.** Boston: South End Press, 1981.
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_____. **Art on My Mind: Visual Politics.** New York: Norton, 1995.
Jones, Amelia, ed. **The Feminism and Visual Culture Reader.** New York: Routledge, 2003.
Chaffey Library Catalogue # RES 700 RAI2

Koedt, Anne, Ellen Levine, and Anita Rapone, eds. **Radical Feminism.** New York: Quadrangle Books, 1973.

Millett, Kate. **Flying.** 1979. New York: Simon & Schuster, 1990.

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Chaffey Library Catalogue #301.412 M65

Modleski, Tania. **Feminism Without Women: Culture and Criticism in a "Postfeminist" Age.** New York: Routledge, 1991.
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Mulvey, Laura. "Visual Pleasure and Narrative Cinema." **Visual and Other Pleasures.** Australia: Palgrave Macmillan, 1989.

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_____. **Women, Art, and Power, and Other Essays.** New York: Icon, 1988.

relevant materials for the Girly Zine Reading Room and the library's collections.

I extend heartfelt appreciation for the hard work, technical support and enthusiastic commitment to this project given by Peggy Cartwright, Marketing Director; Max Prieto, Lithography Supervisor; Alisha Gutierrez, Professional Development Administrator; Ben Bull, Coordinator, Electronic Media; John Guinn, Digital Media Specialist; ASCC, the Chaffey Art Organization, the students of Chaffey College and the incredible staff at the Wignall.

I would also like to give copious accolades to Theodisa Aquino for her extraordinary vision and skill as expressed in the design and construction of the exhibition website.

This project is entirely indebted to Maria Elena Buszek's consideration of the history of feminism as it relates to the pin-up in, **Pin-Up Grrrls: Feminism, Sexuality, Popular Culture** and to the empowering analysis of contemporary feminism written by Jennifer Baumgardner and Amy Richards in, **Manifesta: young women, feminism and the future.**

Finally, it is with the utmost praise that I would like to thank the artists in the exhibition and zine makers in the Girly Zine Reading Room whose palpable strength, incredible talent, and absolute brilliance (as masterfully expressed in this exhibition) have bravely complicated and extended feminist discourse in the 21st century.

- Denise Johnson
2007

Pin Ups, Zines & the So-Called Third Wave

This exhibition opens amidst a recent surge in interest for feminist art largely generated by the breakthrough museum surveys, **WACK! Art and the Feminist Revolution** at MOCA LA¹ and **Global Feminisms** at the Brooklyn Museum of Art.² Among the numerous accomplishments of these exhibitions is the confirmation that feminist strategies, approaches and methods of critique have played an integral role in the development of postmodern artistic practices and theory. **WACK!** provided long overdue critical attention to numerous well-known, as well as plenty of rarely seen, works by women from the mid 1960s to the 80s, while **Global Feminisms** connected those revolutionary expressions to recent works that argue for a multifaceted, diverse sense of feminism. Together, these major exhibitions have done much to encourage critical appreciations for works and artists that have been habitually ignored and disregarded by art institutions, critics and curators. Just as important, **WACK!**, **Global Feminisms** and the numerous exhibitions they've inspired, have sown imperative seeds for future considerations of feminist art.

Girly Show: Pin-Ups, Zines & the So-Called Third Wave fertilizes those planted seeds (pun intended) and dutifully extends the discourse where the MOCA and Brooklyn Museum surveys left off. However, in doing so, it is important to understand that **Girly Show** does not set out to define today's feminisms. Indeed, a guiding principle of this project has been that such a campaign is nearly impossible, and frankly undesirable. Instead, this exhibition asserts that feminism is an ever evolving and critically complex movement that has always refused a tidy definition. Indeed, it is precisely that feminist resolve to remain broadminded and therefore indefinite (evident in the artworks and zines brought together in **Girly Show**) that make them such compelling expressions of the contemporary call for equity.

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- Chauncey, George Jr. "From Sexual Inversion to Homosexuality: Medicine and the Changing Conceptualization of Female Deviance," **Salmagundi**, nos. 58-59 (Fall 1982-Winter 1983).
- Chopin, Kate. **The Awakening**. 1972. New York: Avon Books, 1982.
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- Friedan, Betty. **The Feminine Mystique**. New York: Norton, 1963.
Chaffey Library Catalogue #301.412 F89
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Chaffey Library Catalogue # 301.412 B34
- Bellafante, Ginia. "Is Feminism Dead: It's All About Me!" **Time** June 29, 1998.
- Berger, Melody, ed. **We Don't Need Another Wave: Dispatches from the next generation of feminists.** Emeryville, CA: Seal Press, 2006.
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- Brown, Helen Gurley. **Sex and the Single Girl.** New York: Avon Books, 1983.
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The Third Wave

This project also aims to complicate current historical (perhaps even hysterical) models that declare a generational divide between feminists and feminisms. For the sake of convenience, and to the chagrin of many active in the movement, a wave model is used to provide a tidy metaphor for understanding the layered history of feminism in the United States. The model proposes three separate periods of feminist activity beginning in the mid 19th century and waxing and waning to present time. Unfortunately, this model implies that women only recently began to argue their value as humans and suggests that they have often lost interest in that fight for equality. (For a more detailed examination of feminist history, please see the related article in this zine.)

One of the most frustrating aspects of the wave paradigm is that it constructs a titillating and everlasting feminist cat fight between the two living (and not necessarily different) generations of feminists - those born between 1930 and 1960 against those born after 1970 - that serves to further instill already misleading stereotypes of each group.

The second wave is popularly perceived as an aging group of humorless white women who are revolted by sexual display and are united in an essentialist approach to gender that reduces women's plight to their biology. This generation is often associated with the "bra burning" demonstration led by feminists protesting the 1968 Miss America pageant (which actually did not incorporate fire at all, but rather the trashing of feminine accoutrements).³ While the all-too-familiar characterizations of feminists as being hairy, unpleasant, man-hating, militants began well before the second wave, such associations (and the coinciding fear of having them applied to one's identity) have resulted in the trivialization of the concerns of women for decades.

Mass media reduce the third wave down just as effectively by portraying them as naïve young girls who blindly defend their own use of makeup and high heels because they simply don't understand the history of the women's movement that preceded them and can't be distracted from their own vanity long

enough to appreciate the hard-won gains of their mothers. For example, Ginia Bellafante's 1998 cover story for **Time** magazine, "Is Feminism Dead?" accuses young women of being "flighty," "silly," "self-absorbed," out of control, and letting the feminist movement down with their reluctance to participate in "real" activism.⁴

With such blanket, antagonistic characterizations continually used against feminists of all ages, it's no surprise that labels like "second wave" and "third wave" are immediately met with suspicion and refusal by people who are well versed in the ways in which such tags are used to cause dismissal and strife. As contemporary feminist writer Lisa Jervis so eloquently clarifies the problem involved in this construct, popular media have lead the public to believe that

Older women drained their movement of sexuality; younger women are uncritically sexualized. Older women won't recognize the importance of pop culture; younger women are obsessed with media representation. Older women have too narrow a definition of what makes a feminist issue; younger women are scattered and don't know what's important. Stodgy vs. frivolous. Won't share power vs. spoiled and ignorant.⁵

The stereotypes and proposed oppositions are so far off that if they weren't so darned successful, they'd be comical!

Girly Show provides strong counter evidence to these outlandish claims. But while this exhibition can be seen as illuminating the so-called third wave's particular methodologies and points of view (if such distinguishing characteristics actually exist), it does so quite conscious of and with great reverence for, preceding feminist artistic explorations and achievements. Furthermore, it acknowledges that trite declarations of difference and ingenuity are counter-productive and unnecessary. This project is also quite resistant to proclaiming a young vs. old

Pluralism - the holding of two or more offices or positions at the same time; a theory that there are several kinds of ultimate reality

Pornography - the depiction of erotic behavior intended to cause sexual excitement

Postmodernism - name for many stylistic reactions to, and developments from, modernism. Postmodern style is often characterized by eclecticism, digression, collage, pastiche, and irony. Postmodern art is seen as a reversal of well-established modernist systems, such as the roles of artist vs. audience, seriousness vs. play, or high culture vs. kitsch.

Riot Grrrl - a short-lived all-female punk band, *riot grrrl* refers to the style and attitude of the radical, activist-oriented female punk bands that emerged in Olympia, Washington in the early 1990s

Second wave - originating in the 1960s and significantly inspired by Betty Friedan's **The Feminine Mystique**, the second wave is commonly believed to have focused on the passing of the Equal Rights Amendment, despite the fact that the period is marked with a wide range of activist efforts aimed generally at the liberation of women. The second wave is often criticized for essentialist approaches and an underlying privileging of the white upper class woman's point of view.

Suffragette - a woman who advocates the right to vote for her gender

Third wave - feminist thought influenced by postmodern social theory in a way which embraces contradictory and multi-perspectival feminisms, finds joy and power in hybrid theoretical struggles, and makes use of the existing culture to the greatest benefit

Women's liberation/ Women's movement - the feminist movement for equal rights

Zine - a low-circulation, non-commercial publication of original or appropriated texts and images

Feminism - the theory of the political, economic, and social equality of the sexes; organized activity on behalf of women's rights and interests

First Wave - originating in the mid-1800s the first wave is widely associated with the Woman's Suffrage movement that worked to gain women the legal rights to vote, own property and to sue. The movement is popularly believed to have ended in 1920 with the Nineteenth Amendment, which guaranteed women the right to vote.

Gentrification - the process of renewal and rebuilding accompanying the influx of middle class or affluent people into deteriorating areas that often displaces earlier usually poorer residents

Glass ceiling - an unwritten, uncodified barrier to further promotion or progression for a member of a specific demographic group

Grass roots activism - local activism or protest that occurs especially outside of distinguished centers of political leadership

Hegemony - preponderant influence or authority especially of one nation over others

Kitsch - an object from consumer culture that is mass produced, low in quality or done in what is considered to be poor taste

Pin-up - popularly understood to be either a glamorous, sexually unencumbered girl whose image has wide appeal and is consequently collected and displayed, or that very image of said girl, informally pinned onto a wall.

Parity - the quality or state of being equal or equivalent

Pastiche - an artistic technique whereby a generally light-hearted tongue-in-cheek imitation of another's style is employed. Although jocular it is usually respectful (as opposed to parody, which is not)

didactic, believing instead that what distinguishes (as opposed to divides) the so-called second and third waves are philosophical approaches. As succinctly argued by Rory Dicker and Alison Piepmeier in their introduction to **Catching a Wave: Reclaiming Feminism for the 21st Century**,

We argue that the third wave has less to do with a neat generational divide than with a cultural context: the Third Wave consists of those of us who have developed our sense of identity in a world shaped by technology, global capitalism, multiple models of sexuality, changing national demographics, and declining economic vitality.⁶

Thus, it is with a bit of discretion, that **Girly Show** celebrates two subjects often associated with the third wave - the zine and the pin-up. While the two genres may seem initially distant, their extensive but until recently unacknowledged histories actually share incredible points of intersection and interplay. In the context of this exhibition, that fine-looking, flirty and confident pin-up girl spends her time away from the camera writing fiery, thought-provoking feminist zines. (Not only does she know her history, but she enthusiastically wears those high heels with reason and principle!) But before those connections can be briefly articulated here, it may be helpful to discuss how pin-ups and zines relate to feminism independently.

Pin-ups

A pin-up is popularly understood to be either a glamorous, sexually unencumbered girl whose image has wide appeal and is consequently collected and displayed, or the very image of said girl, informally pinned to a wall.⁷ While such images may appear counter to perceived feminist principles, careful analysis of the historic record makes clear that the pin-up has been used since its inception by women with liberation on their minds.⁸ Pin-up-like images are about as old as printed matter itself, but the emergence of the genre as we know it today (with its

conscious suggestion of sexuality) nearly coincides with the founding of the first wave.⁹ As feminist scholar Maria Elena Buszek reveals in her book considering the very topic of this exhibition, **Pin-Up Grrrls: Feminism, Sexuality, Popular Culture**, the pin-up by its very nature reflects the woman's position in her society and (to the keen observer) also reveals the cultural tensions surrounding her possible expression of self.¹⁰ Consequently, pin-up imagery provides a reliable gauge

For Western cultural responses to women's sexuality . . . as well as feminist responses to the same . . . Indeed, the pin-up seems an excellent place to track the history of both heated disagreements and remarkable similarities within and between feminist generations precisely because of its longevity, prominence, and mixed meanings in pop culture since the rise of the feminist movement.¹¹

But in spite of Buszek's brilliantly recognized linkage between feminism and the pin-up, the two categories may still seem obviously at odds. After all, it is "naturally" (to use Linda Nochlin's key phrase)¹² assumed that the pin-up (the girl and the image) were created solely for the pleasure of a white heterosexual male viewer and that in the role of sexual object, she never has the possibility of functioning as an empowered or empowering body. As well, it is commonly understood that feminists are absolutely against any kind of imagery that presents the woman as a sexual being. It's precisely in those assumptions that a break between the second and third waves can be incisively argued. Again, as noted by Buszek, such "unabashedly sexualized work that embraces popular culture - is precisely the type that most polarizes feminists who came of age in the second and third waves."¹³

With some irony, the divergent opinions of feminists regarding pin-up imagery was incredibly demonstrated on the online discussion board for **WACK!**, in a thread considering Martha Rosler's artwork used for

Girly Glossary

Appropriation - the use of found or borrowed elements in the creation of a new artwork

Avant-garde - artists or works that are novel or experimental

Equal Rights Amendment (ERA) - The Equal Rights Amendment affirms that both women and men hold equally all of the rights guaranteed by the U. S. Constitution. It would provide a remedy for sex discrimination for both women and men, and give equal legal status to women for the first time in our country's history. The ERA was introduced into every session of Congress between 1923 and 1972, when it was passed and sent to the states for ratification. The seven-year time limit in the ERA's proposing clause was extended by Congress to June 30, 1982, but at the deadline, the ERA had been ratified by 35 states, leaving it three states short of the 38 required for ratification. It has been reintroduced into every Congress since that time.

Equity - justice according to natural law or right; freedom from bias or favoritism

Erotic - of, devoted to, or tending to arouse sexual love or desire

Essentialism - the view that males and females have innate or universal traits that distinguish them, as opposed to having characteristics that are social, ideological or intellectual constructs

Feminazi - (US, pejorative, derogatory) a radical or militant feminist, perceived to be intolerant of opposing views. Specifically, a feminist who opposes any restriction to abortion.

- 11 Roberta W. Francis, "The History Behind the Equal Rights Amendment," **The Equal Rights Amendment**. August 2007, 10 October, 2007 <<http://www.equalrightsamendment.org/era.htm>>
- 12 Rory Dicker and Alison Piepmeier ed., introduction, **Catching a Wave: Reclaiming Feminism for the 21st Century** (Boston: Northeastern University Press, 2003) 9.
- 13 Baumgardner and Richards, 71.
- 14 Rosie the Riveter was a fictional character devised by the War Advertising Council's Women in War Jobs campaign who was based upon several real women working in munitions manufacturing. Rosie was seen on magazine covers (quite reminiscent of the pin-up), stamps and posters and encouraged U.S. women to work outside of the home, often for the first time. The campaign was quite effective, bringing 15 to 17 million women to work by the end of the war. For more on the topic see <<http://www.adcouncil.org/default.aspx?id=128>>
- 15 Betty Friedan, 1963 **The Feminine Mystique** (New York: Norton). 2007.
- 16 Roberta W. Francis
- 17 U.S. House of Representatives, "Constitutional Amendments Not Ratified" **United States House of Representatives**. 30 September 2007. <<http://www.house.gov/house/Amendnotrat.shtml>>
- 18 Roberta W. Francis
- 19 Jill Smolowe, "She Said, He Said" **Time** 21 October 1991, 16 October 2007 <<http://www.time.com/time/magazine/article/0,9171,974096-1,00.html>>
- 20 Ibid.
- 21 Ginia Bellafante, "Is Feminism Dead: It's All About Me!" **Time** June 29, 1998.
- 22 Baumgardner and Richards, 77.
- 23 Maria Elena Buszek, **Pin-Up Grrrls: Feminism, Sexuality, Popular Culture** (Durham: Duke University Press, 2006) 316.
- 24 Maria Elena Buszek in "Feminist History & ambivalence in the Work of Nicole Cawlfeld," **Photography Quarterly**, Winter 2006, 16.
- 25 George Ritzer, **Postmodern Social Theory** (New York: McGraw-Hill, 1997) 8 - 9 quoted in Lettie Conrad, **Third wave Feminism: A Case Study of BUST Magazine** (California State University, Northridge, 2001) 9 <http://www.grrrlzines.net/writing/Conrad_thesis.pdf>
- 26 Nico Ordway, "History of Zines" in **Zines! Vol. 1** ed. V. Vale (San Francisco: Re/Search, 1996).

the cover of the exhibition catalog.¹⁴ Viewers and buyers of the book engaged in a healthy, passionate debate over the values and failures of the sexy collaged female forms seen writhing across the dust jacket.¹⁵ Instead of an eventual consensus of opinion being met, two distinct approaches emerged that could be described (and I cringe a little as I write this) as second and third wave opinions. The element that distinguished them - the third wave, in its determined pluralism, assumes the pleasure of male and female, heterosexual and homosexual, many races and many classes. Critically, third wavers recognized *her* pleasure in the piece and seemed to relate what Jennifer Baumgardner and Amy Richards explain as "the false impression that since women don't want to be sexually exploited, they don't want to be sexual."¹⁶

Zines

Zines, perhaps even more than the pin-up, are widely considered to be a quintessential marker of the third wave.

A zine is a self-published, usually low-budget manuscript that freely blends original and found material in a compelling and provoking manner. Zines are often free of copyright, exchanged freely for other zines, or sold at cost by the zine maker (or a "distro"). Their content tends to embrace topics that corporate publishing houses and other mainstream media would not consider profitable or prudent to publish. They cover a wide range of topics - everything from personal survival stories, diaristic narratives, found lists, alternative views of history, unconventional recipes, artist portfolios and practical how-to advice. Importantly, zines have been embraced by the marginalized as personalized vehicles of resistance and an effective means of grass roots activism.

While recognized as fairly new outlets of dissent and self-avowal, similarly to the pin-up, precursors to zines can be traced back to the very inventions of the printing press in the West and wood block printing in Asia.¹⁷ Political brochures that were independently published and distributed by French and

American Revolutionaries during the Enlightenment provide excellent examples of early zine-like materials as do broadside posters that were pasted on city streets up to the late 19th century as political attacks on the hegemony. Underground "gentlemen's magazines" of the 30s, 40s and 50s like John Willie's now celebrated **Bizarre** (which was irregularly distributed via subscription through the postal system instead of in stores) incorporate many of the same "do-it-yourself" and "cut-and-paste" strategies consistently employed by contemporary zine makers. But, current understanding of the term "zine" appears to have evolved from small-circulation movie fanzine publications of the early 20th century. Therefore, the term is aptly considered to be a shortened (and subversive) form of "magazine."¹⁸

In general, this assortment of productions are tied together by an assertions on the maker's part that what they have to say is interesting and important, and by their determined commitment to having their voices heard by taking matters into their own hands. With a very postmodern confidence, zine makers freely borrow from popular culture and insist upon owning and reshaping media in ways that meet their independent aims. Through unabashed appropriation, zine makers actively challenge the very idea of ownership by claiming all media their own, and then subvert mainstream ideas and messages through the reconfiguration of that found cultural property.

The intersection of culture and feminism

The poetic and confrontational appropriation techniques commonly found in zines also readily surface in visual works considering the pin-up. The self-empowered zine writer navigates a similar path as the artist working with pin-up imagery - they refute the status quo and communicate a shared refusal of rigid distinctions in favor of ambiguity and pluralism.

Girly Show gathers varied interpretations of the pin-up and an assortment of zines dealing with feminist issues as reflections of contemporary views and approaches to gender, sexuality and equality. What evolves as a matter of dialogue between the featured

Indeed, third wave feminism does not betray its postmodernism (yet another term that denies us the satisfaction of a clear definition). Like postmodernism, third wave feminism builds a critique that embraces diversity, refutes essentialist approaches, intentionally aims to blur the distinct boundaries of convention and whole-heartedly rejects the idea of a "single, grand perspective or answer."²⁵ In the words of Riot Grrrl Kathleen Hannah, contemporary feminism demands that "every girl has his choices,"²⁶ but does not insist that any given option/ construct/ approach/ point of view is superior. Such is the foundation of the works included in **Girly Show**.

And, in that quagmire of rich ambiguity and beautiful, cognizant exploration, **Girly Show** looks forward to decreasing your misery and increasing your pleasure in a manner befitting the so-called third wave!

Notes

- 1 Jennifer Baumgardner and Amy Richards, **Manifesta: young women, feminism, and the future** (New York: Farrar, Straus and Giroux, 2000) 151.
- 2 Pozner, Jennifer L. "The 'Big Lie': False Feminist Death Syndrome, Profit, and Media." **Catching a Wave: Reclaiming Feminism for the 21st Century**. Ed. Rory Dicker and Alison Piepmeier, (Boston: University Press of New England, 2003).
- 3 Smithsonian Institution National Portrait Gallery, **The Seneca Falls Convention: July 19 - 20, 1848**, Spring 1998, 19 August 2007 <<http://www.npg.si.edu/col/seneca/senfalls1.htm>>
- 4 Baumgardner and Richards, 323.
- 5 Mary Wollstonecraft, 1792, **Vindication of the Rights of Woman** (London; New York: Penguin Books, 2004).
- 6 Baumgardner and Richards, 69.
- 7 Smithsonian Institution National Portrait Gallery
- 8 Paul Halsall ed., "The Declaration of Sentiments, Seneca Falls Conference, 1848" **Modern History Sourcebook**. November 1998, 19 August 2007 <<http://www.fordham.edu/halsall/mod/Senecafalls.html>>
- 9 Baumgardner and Richards, 51.
- 10 Ibid.

Hill debate. While the controversy was boiling in the Nation's Capitol, young women in Olympia, Washington, outraged by media declarations of the death of feminism, took a do-it-yourself approach to feminist activism by producing their own brand of loud, unapologetic punk music that blasted sexism and misogyny. To get their word out and share their point of view, bands like **Bikini Kill** and **Bratmobile** began self-publishing zines that served to promote their independently produced music. Importantly, these zines provided an amazingly effective outlet of social critique, while also helping to connect young women, artists, writers, and activists to a refreshing and supportive grass roots network.

Riot Grrrls often cite Ginia Bellafante's June 29, 1998 **Time** cover story "Is Feminism Dead?" as an incredibly rousing misunderstanding of contemporary feminism that inspired them to claim movement as their own and to reshape it to reflect their own desires. In the article, Bellafante accused young women of being more interested in celebrity than the wage gap and seeing vibrators as more important than protests.²¹ Riot Grrrls met such blatant and ill-researched attacks with defiance, and declared instead that not only was feminism alive and kicking, but it was in your face and not taking any more crap!

Again, the term used to describe this so-called new era doesn't quite match up with its place in the wave model. Although the first use of the term "third wave" is widely credited to activist writer Rebecca Walker, when she declared in "Becoming the Third Wave" for Ms. Magazine in 1992 that she is "not a post-feminism feminist. . . [she is] the third wave,"²² Maria Elena Buszek's research reveals that the term was used as early as the 1970s by black feminists who were critiquing the second wave's racism and calling for a more inclusive, and varied approach to feminist discourse.²³ This is quite interesting given that one of the most distinguishing characteristics of the third wave is its pluralist approach and "its typically postmodern refusal to accept either/ or, and reservation of the right to claim both/ and."²⁴

visual and written works is a spirited declaration that heartily supports the validity, poignancy and relevancy of such material. This quality has been brilliantly identified by Jennifer Baumgardner and Amy Richards in their recent articulation of the third wave, **Manifesta: young women, feminism, and the future** as "girlie" (or in this case "girly") culture. They explain,

We, and others, call this intersection of culture and feminism "Girlie." Girlie says we're not broken, and our desires aren't simply booby traps set by the patriarchy. Girlie encompasses the tabooed symbols of women's feminine enculturation - Barbie dolls, makeup, fashion magazines, high heels [and pin-up imagery] - and says using them isn't shorthand for 'we've been duped.'¹⁹

In a quite mindful and informed manner, the visual artists and zine makers in this exhibition reclaim contested categories, subjects, histories, and materials and then interject their own narratives, questions and critiques. They see popular culture as an overflowing vessel (again, pun intended) of ripe and ready material for attack and reflection. They navigate the rocky pairings of kitsch and fine art, feminine and masculine, past and present in a firm demand to participate fully in both. In doing so, they effectively demolish confine and rigor and reiterate the postmodern assessment of gender as a slippery construct that is unfixed, fluid, and ever malleable.

With the momentum of pastiche, **Girly Show** artists demand to be a part of once restricted discourses, and then playfully reconfigure history and material to meet their own desires. These statements are less a remark on the wrongs of culture and more an insistence to have pleasures denied. As Carole Vance has articulated, these feminists

Insist that women are sexual subjects, sexual actors, sexual agents . . . [and

believe that] it is not enough to move women from danger and oppression . . . Feminism must increase women's pleasure and joy, not just decrease our misery.²⁰

And it is with that appeal - to decrease misery and increase women's pleasure - that I hope you enjoy the **Girly Show!**

Notes

- ¹ Curated by Cornelia Butler, **WACK! Art and the Feminist Revolution** debuted at the Museum of Contemporary Art, Los Angeles (March 4 - July 16, 2007) and will travel to the National Museum of Women in the Arts, Washington D. C. (September 21 - December 16, 2007), P.S. 1 Contemporary Art Center, Long Island City, New York (February - June 2008), and Vancouver Art Gallery, British Columbia (October 4, 2008 - January 18, 2009).
- ² Curated by Maura Reilly PhD. and Linda Nochlin PhD., **Global Feminisms** was originally presented by the Brooklyn Museum of Art (March 23 - July 1, 2007) and will travel to the Davis Museum and Cultural Center at Wellesley College in Massachusetts (September 12 - December 9, 2007).
- ³ Jennifer Baumgardner and Amy Richards, **Manifesta: young women, feminism, and the future** (New York: Farrar, Straus and Giroux, 2000) 328.
- ⁴ Ginia Bellafante, "Is Feminism Dead: It's All About Me!" **Time** June 29, 1998.
- ⁵ Lisa Jervis, "Goodbye to Feminism's Generational Divide," in **We Don't Need Another Wave: Dispatches from the next generation of feminists** ed. Melody Berger (Emeryville, CA: Seal Press, 2006) 14 - 15.
- ⁶ Rory Dicker and Alison Piepmeier, ed., **Catching a Wave: Reclaiming Feminism for the 21st Century** (Boston: Northeastern University Press, 2003) 14.

Reagan's presidency demarcates a strong surge in political conservatism that sparked incessant attacks against the feminist movement (once again, women were called back home in support of "family values," with the implication that the working woman was unnaturally against family), somewhat effective campaigns to retract Roe v. Wade, unyielding strikes against artworks and artists that challenged the hegemony, and the popularization of the term "feminazi" by talk show host Rush Limbaugh.

This period of backlash is strikingly articulated in the controversy surrounding the 1991 Senate confirmation hearings for Supreme Court Justice Clarence Thomas. Former Thomas colleague, Anita Hill was subpoenaed to testify to the Senate regarding an earlier accusation she had made against Thomas for using sexually suggestive language while she served as his assistant in the U.S. Department of Education. Thomas steadfastly denied all charges levied and characterized the proceedings as "a high-tech lynching for uppity blacks."¹⁹ Over and over again, Anita Hill was publicly ridiculed in the popular press and scorned by the Senate judiciary committee as she steadfastly outlined several instances of sexual harassment carried out by Thomas to her discomfort. Nonetheless, Clarence Thomas was appointed Supreme Court Justice in 1991 (albeit by a narrow margin of 52 - 48)²⁰

The Thomas-Hill hearings, and the hostile sexism they revealed, served to re-galvanize feminists into what is now considered the movement's third wave. Insulted by the vilification of Hill on the Senate floor and in mass media, feminists gathered in protest and worked to re-build momentum in favor of gender equality. The controversy surrounding Thomas's appointment to the Supreme Court led directly to a heightened awareness of sexual harassment in the workplace, and an increased involvement of women in politics that continues to re-shape American culture.

As an extension of that premise, the subversive, counter-culture Riot Grrrl movement can be seen as developing directly out of the re-emerging awareness of women's marginalization prompted by the Thomas-

emerged as an area of study in colleges, feminist writers published a wealth of influential texts, female curators infiltrated the museums, and artists built a visual language that attempted to articulate women's experience. Furthermore, second wave feminists formed the National Organization of Women, protested the Miss America Pageant, worked to legalize abortion, eradicate violence against women and to make child care available to all mothers.

But the so-called defining issue of the second wave is considered to be the passage of the Equal Rights Amendment. The ERA, which aims to constitutionally guarantee women equality, was first proposed in 1923 by first-waver Alice Paul on the 75th anniversary of the Woman's Rights Convention.¹⁶ The ERA was introduced to every session of Congress from 1923 to 1970, but did not make its way to the floor for vote until 1972. That same year, the bill was presented to state legislatures for ratification. Paul's original ERA proposal was eventually reworded to state:

Section 1. Equality of rights under the law shall not be denied or abridged by the United States or by any state on account of sex.

Section 2. The Congress shall have the power to enforce, by appropriate legislation, the provisions of this article.

Section 3. This amendment shall take effect two years after the date of ratification.¹⁷

By 1982, the deadline for ratification, the bill had been passed by 35 of the necessary 38 states. Since that year, the ERA has been re-introduced to Congress every session, but still remains three states short of going into law.¹⁸

Third Wave

Perhaps foretelling of tides to come, the failure to pass the ERA began a huge conservative backlash against feminism in the 1980s and 1990s. Ronald

- 7 "Pin-up," **Webster's New Collegiate Dictionary** (1975).
- 8 Maria Elena Buszek, **Pin-Up Grrrls: Feminism, Sexuality, Popular Culture** (Durham: Duke University Press, 2006).
- 9 Mark Gabor, **The Pin-Up: A Modest History** (Köln: Taschen, 1996) 32 - 35.
- 10 Buszek, **Pin-Up Grrrls**, 5.
- 11 Ibid.
- 12 Linda Nochlin, "Why Have There Been No Great Women Artists?" first published in **ArtNews**, Vol. 69, No. 9. Reprinted in Linda Nochlin, **Women, Art and Power: and other essays** (New York: Harper & Row, 1989).
- 13 Maria Elena Buszek, "Feminist History & Ambivalence in the Work of Nicole Cawlfield," **Photography Quarterly**, Winter 2006: 16.
- 14 See the debate over Martha Rosler's cover image on **WACK!'s** discussion board: <<http://www.moca.org/wack/?p=43#comments>>
- 15 The **WACK!** catalog featured a detail of Martha Rosler's **Body Beautiful, or Beauty Knows no Pain: Hot House, or Harem**, 1966 - 72.
- 16 Baumgardner and Richards, 137.
- 17 Nico Ordway, "History of Zines" in **Zines! Vol. 1** ed. V. Vale (San Francisco: Re/Search, 1996) 155 & 159.
- 18 Ibid. 158.
- 19 Baumgardner and Richards, 136.
- 20 Carole S. Vance, **Pleasure and Danger: Exploring Female Sexuality**, (New York: Routledge, 1984) 24. Quoted in Buszek's **Pin-Up Grrrls**, 309.

Feminist History 101

Throughout its history, feminism has proven difficult to define, and resistant to easy summation. It is complex movement and philosophic framework that has evolved and shifted over time, along with the people and cultures it represents. But because the historical contributions of women have rarely been a part of basic curriculums and are often layered with misunderstandings when they are considered, each feminist generation has been held with the task of rediscovering and redefining this history - its achievements, motivations, disappointments and points of contention. Indeed, "As historian Gerda Lerner has said, the only constant thread in women's history is that it is lost and rediscovered, lost and rediscovered."¹

Adding to this problem, feminism has been routinely declared dead by popular media despite vehement remonstrations and vigorous activity to the contrary. This problem, identified by Jennifer L. Pozner as "False Feminist Death Syndrome (FFDS)" is perpetuated by chronic media laments for the lack of activist energy in the younger generation, an overemphasized refusal by women to identify as feminists despite often liberated viewpoints on gender, and the frustrating declaration that the previous generation of feminists were so successful in achieving parity, no significant work remains to be done.² Each of these disingenuous expressions of grief aim to subvert any real gains within the movement by declaring feminist concerns as completely non-existent. While it may certainly be argued that the feminist movement has changed over time, its central insistence that men and women are equal (and therefore should enjoy the same rights and privileges) has wavered very little over time and is as important a demand today as it was a hundred years ago.

a job away from a veteran who deserved the income more. As America experienced an economic boom and new-found national authority, a strong cultural backlash worked feverishly to convince women that their true and proper realm was the domestic and the familial.

Second Wave

But it shouldn't be assumed that women completely bought into that backlash. Instead, after WWII women again directed their attentions to civil rights and anti war campaigns. And through that social reform activity, women were again met head long with sexism and gendered oppression within the assorted organizations with which they were aligned. This period of dramatic social change beginning in the early 1960s and going through the 1970s is identified as feminism's Second Wave and is also popularly known as the Women's Liberation Movement.

Significantly spurred on by Betty Friedan's 1963 bestseller, **The Feminine Mystique**, feminist activism once again gained momentum and visibility within popular culture.¹⁵ Friedan's landmark book attacked the pervasive notion that child rearing and domesticity offered women the only route to true happiness, and then encouraged suburban housewives to throw out their vacuums in favor of college degrees, insisting on the fulfillment that professional work could offer. Albeit problematic in terms of its gross generalization of the woman's experience (subsequently, the book has been criticized for assuming that women were universally white, middle-class and heterosexual) Friedan's credo galvanized women in the United States, to demand liberation in the private and public domain.

In the 1970s women entered the professional sphere in unprecedented numbers and conscientiously made issue of gendered discrepancies that had long gone uncontested. Those real-life Rosies not only insisted on the right to work, but demanded equal pay, equal opportunity and the abolition of gender discrimination in the work place.

As well, women became ever prominent intellectuals, historians and cultural critics. Gender studies

Because of this focus on the right to vote, the First Wave is also known as the Woman's Suffrage Movement. But, it's important to understand, that the right to vote was not the only topic of interest to women during this vast period. Women also worked to earn the rights to sue, own property, keep their maiden name after marriage, earn a college degree and to use birth control during this time.¹²

Once U.S. women obtained the vote (and were actually allowed to fulfill that right - black women and men were prevented from exercising their right to vote until the passing of the Civil Rights Act of 1964¹³), the wave model suggests that women's interests in equity waned until the turbulent period of the 1960s. Indeed, it may seem reasonable that catastrophic events like the Great Depression and the World Wars would bring a lull in activity towards the fight for women's equality. But perhaps a more accurate estimation is that women who were actively engaged in challenging gender restrictions, were drawn to causes and efforts not typically associated with feminism (but not absolutely distinctive from it either).

For example, during WWII women were called upon by their governments and circumstance to take up jobs outside of the home. Women demonstrated their loyalty to country by learning and doing work that they were traditionally barred from and conventionally believed incapable of doing. Because so many men were called into active military duty, women found their labor socially valued and enjoyed many freedoms that a public identity afforded them. Women took their jobs quite seriously and exhibited great pride in supporting the war effort through their own physical labor (those powerful images of Rosie the Riveter should certainly come to mind).

But when the World Wars were over, and the soldiers came home, women were expected to return to the domestic sphere without question. Instead of encouraging women to think beyond conventional gender barriers with images like Rosie the Riveter, the U.S. government actively discouraged women's professionalism.¹⁴ A woman who refused to leave a career was openly chastised and ridiculed for taking

With that in mind, it seems important to include a short history of the feminist movement (in America) to accompany the contemporary consideration of feminism found in the **Girly Show: Pin-Ups, Zines & the So-Called Third wave.**

The Wave Model

For the sake of convenience, and to the chagrin of many, a wave model has been used to provide an orderly metaphor for understanding the complex history of feminism in the United States. The model is widely criticized because it tends to reduce periods of activity to a few key issues that serve to simplify very large social problems and then trivialize those activist efforts. Wave theory has also been disparaged for establishing simplistic generational divides that invariably suggest conflict and discord.

However, in its defense, the wave model provides an eloquent analogy for (what may be considered) an indistinct stream of feminist theory that has evolved over time and through context. In that interpretation, the model speaks to the apparent ebb and flow of feminist activism - suggesting not so much stops and starts within the discourse, but a free and constant drive towards egalitarianism that exhibits swells and lolls. In that regard, each wave can be considered less a marker of time (generation) and more an open consideration of cultural context.

First Wave

Although women have boldly remarked upon and convened against their own oppression and lack of rights throughout history, the wave model suggests that women's consciousness of their oppression and interest in attaining gender parity is relatively new. Incredible heroines of dissent such as the Greek poet Sappho, Egyptian Queen Hapshetsut, the Biblical heroines Susanna and Judith, medieval author Christine de Pizan, legendary soldier Joan of Arc, Renaissance political figure Isabella d'Este, English Queen Elizabeth I, Dutch intellectual Anna van Schurman, Puritan leader Anne Hutchinson, and Native American scout Sacajawea (to name a sparse few) represent the remarkable strength of women in spite

of fierce subjugation who continue to be figures that inspire forward thinking scholars, leaders and activists. But the wave model largely disregards the significant arguments against the status quo these women made by relegating them to a profound prehistoric pool. Instead, the wave model places the beginning of the feminist movement during the Industrial Revolution and in the modern era, with the meeting of the Seneca Falls Women's Rights Convention in 1848.

In the mid 19th century, as a reaction to the dramatic social changes brought about by industrialization, women became increasingly involved in popular reform movements that were concerned with a number of "social ills" and that were involved in a array of reforms - ranging from the reorganization of education to make it more accessible to more people, the elimination of child labor, the prohibition of alcohol, to the ending of warfare. Women abolitionists (aiming to end the practice of slavery) became inadvertently concerned with the restrictions placed upon their sex when they were prevented from speaking publicly during the World Anti-Slavery Convention held in London in 1840. Offended at the relegation of their activism to the physical labor of demonstration instead of the intellectual labor of rhetoric, Elizabeth Cady Stanton and Lucretia Mott called a public assembly to discuss the rights of women that was held in Seneca Falls, New York in 1848. About 300 people (including 40 men) participated in a two-day-long dialogue considering the woman's position in politics, religion and society.³ (It is worth noting that Native American women also convened in Seneca Falls in 1600 to "try to figure out what to do about [the] crazy white folks who [had] imported patriarchy."⁴)

During the convention, Elizabeth Cady Stanton led the writing of the **Declaration of Sentiments**, a document that declared that men and women were equals, and therefore should be afforded the same civil, legal and social rights. Modeled after the American **Declaration of Independence**, the document was also deeply inspired by Mary Wollstonecraft's 1792 treatise, **A Vindication of the Rights of Woman** which advocated equal opportunities (continued on p. 23)

in education, employment and politics for women and men.⁵ It must be noted that such assertions were quite bold (even unthinkable) in the mid 1800s - a time when a man considered legally insane had more rights than a woman.⁶

But the most controversial element of the Declaration proved to be its ninth resolution, which declared that women held the duty and responsibility to secure their own right to vote. After significant debate over the topic (tellingly, Lucretia Mott feared that the resolution was so ridiculous, it might significantly set women back in their fight towards liberation by proving them to be completely without reason.⁷) including a passionate argument in favor of the resolution from abolitionist statesman Frederick Douglass, the **Declaration of Sentiments** was eventually signed by a third of the convention's participants (68 females and 32 males).⁸

Interestingly "feminism" - the term most widely associated with activism related to women's liberation - first appeared in French literature in the late 1800s, well after the proposed beginning of the women's movement made by the wave model. In its original usage, the term "denoted youth, psychology, sexiness, financial independence, and self."⁹ But by 1906, when it was first used in the United States (in a discussion of French physician, psychiatrist and activist Madeleine Pelletier who was known for dressing like a man and advocating legal abortion) many of the negative connotations that the term elicits today were already embedded.¹⁰

Catchy/ derogatory name or not, the Seneca Falls convention began a 72 year long activist effort committed to securing the right to vote for women - a right that was finally achieved in 1920 with the passing of the Nineteenth Amendment. Interestingly, the Nineteenth Amendment was

"decided by a single vote, that of 24-year-old legislator Harry Burn, who switched from 'no' to 'yes' in response to a letter from his mother saying, 'Hurrah, and vote for suffrage!'"¹¹)



October						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Calendar Image: Kathleen Rogan Poetics of the Mood Gelatin silver print 2003	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17 Wignall staff & CAO preview 12:30 pm	18 Faculty, staff & Admin preview 11:30 pm	19	20
21	22 Girly Show opens	23 Artist talk & High Noon performance 6 to 9 pm	24	25	26	27
28	29	30	31			



November

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<p>Calendar Image: Dee Williams Untitled video composed of still photos the artist made in the Chaffey archive 2007</p>				1	2	3 Girly Zine Festival (boys can come too!) 12 to 4 pm
4	5 Out of Control Dee Williams lecture & Girly Discourse tour 6 to 9 pm	6	7	8	9	10
11	12	13	14	15 Girly Discourse faculty tour 3 pm	16	17 Girly Protest Art21 preview & Kathleen Rogan talk 4 to 7 pm
18	19	20	21	22 Gallery closed	23 Gallery closed	24
25	26	27	28	29	30 Girly Show closes	