

FRESH PERSPECTIVES

on the Permanent Collection from

DARTMOUTH'S STUDENTS

A SPACE *for* DIALOGUE

Riot Grrrl Music Checklist

"BECAUSE us girls crave records and books and fanzines that speak to US that WE feel included in and can understand in our own ways" -Excerpt from the Riot Grrrl Manifesto



Bikini Kill

The CD Version of the First Two Records, 1992

Double Dare Ya

Rebel Girl

Thurston Heats The Who

White Boy

Bratmobile

Girls Get Busy, 2002

Are You A Lady?

What's Wrong With You?

Heavens to Betsy

Calculated, 1994

Decide

Nothing Can Stop Me

White Girl

Le Tigre

Feminist Sweepstakes, 2004

Riot Grrrl

Bang! Bang!



Julie Ruin

Julie Ruin, 1998

I Wanna Know What Love Is

Tania

U.G.I.

Guerrilla Girls Checklist

Dearest Art Collector. 1986
Bus Companies. 1986
The Advantages of Being a Woman Artist. 1988
Do Women Have to be Naked? 1989
Missing in Action. 1991
Return to Traditional Values on Abortion. 1992
10 Trashy Ideas about the Environment. 1995
Sundance Stickers. 2001
Birth of Feminism movie poster. 2001
Anatomically Correct Oscar billboard. 2002
Trent L'Ottscar billboard. 2003
Women's Terror Alert. 2003
Benvenuti alla Biennale Femminista. 2005
Where are the Women Artists of Venice? 2005
Unchain the Women Directors billboard. 2006

All works from the portfolio *Guerrilla Girls' Most Wanted: 1985-2006*.
Purchased through the Anonymous Fund #144; 2006.83.1-2006.83.30

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HOOD
MUSEUM OF ART
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Do women have to be naked to get into U.S. museums?



Less than **3%** of the **artists** in the Met. Museum are women, but **83%** of the **nudes** are female.

Statistics from modern and contemporary galleries, Metropolitan Museum of Art, New York, 2004

GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD
www.guerrillagirls.com

Guerrilla Girls, *Do Women Have to Be Naked?* 1989.

Top: Front cover of Bikini Kill's *The CD Version of the First Two Records* album

Center: Front cover of Heavens to Betsy's *Calculated* album

Bottom: Front cover of Julie Ruin's *Julie Ruin* album

Images courtesy of KILL ROCK STARS

RIOT

Batman and Zorro. They also take up the names of dead women artists, such as Kathe Kollwitz and Frida Kahlo, as their pseudonyms, reinforcing these artists' presence in history.

United under the mission of exposing discrimination in all sectors of the art world, the Guerrilla Girls are not afraid of directly targeting curators, museums, galleries, and art critics. In one of their most famous posters they pose the question: "Do women have to be naked to get into U.S. Museums?" The question is followed by the declaration that "less than 3% of the artists in the Met. Museum are women, but 83% of the nudes are female." The poster portrays the figure of the famous Ingres nude painting *Grande Odalisque* wearing a gorilla mask, transforming a passive female nude from the nineteenth century into an aggressive feminist activist.

During the early 1990s, many women and girls began to notice disparities in the punk movement that were similar to those that the Guerrilla Girls had exposed in the art world. Soon after the founding of the Guerrilla Girls, a new feminist youth movement was sweeping America: riot grrrl.

Punk emerged in the 1970s out of an ideology of anti-authoritarianism and individual freedom. However, most women and girls remained on the sidelines as girlfriends, zine writers, and photographers (Downes 16). The riot grrrl movement was born out of a need to create a space for women to make their own art within a masculine medium. It was a movement without official leaders or a centralized ideology, that instead made leaders out of anyone who chose to carve a cultural space for themselves (Monem 7).

One of the main goals of riot grrrls was to make feminist ideologies accessible to girls and teenagers through simple song lyrics. In the song titled "Double Dare Ya" by the quintessential riot grrrl band Bikini Kill, the lead singer and feminist icon Kathleen Hanna begins the song by screaming "We're Bikini Kill and we want revolution Girl-style now!" She then sings, "Dare ya to do what you want, Dare ya to be who you will, Dare ya to cry right outloud." The song concludes by encouraging girls to stand up for their rights.

Both the Guerrilla Girls and the riot grrrls not only encouraged women to make art but sought to create venues for them to exhibit their art. Soon after protesting the opening at the Museum of Modern Art, the Guerrilla Girls decided to curate their own review of contemporary women artists. The show was titled "The Night the Palladium Apologized" and was held at the Palladium nightclub. It included artworks from over one hundred women artists and created a subversive space for women artists to socialize and feel a sense of community: "It was a great

night, because instead of seeing all this young male energy, there were all these great paintings by women, and everybody was dancing, and it was that heaviness of the club scene and it was like women's art, instead of art by the bad boys . . . It was a thrill" (Richards, Guerrilla Girl Rosalba Carriera 154).

Similarly, one of the first manifestations of the riot grrrl movement happened at K Records' International Pop Underground (IPU) convention in 1991. The IPU opened with a "girl's night," where many first-generation riot grrrl bands played together for the first time. The concert was an extremely memorable experience for riot grrrls who had never attended all-girl concerts: "It was the first time I saw women stand on a stage as though they truly belonged there. The first time I had ever heard the voice of a sister proudly singing the rage so shamefully locked in my own heart. Until girls' night, I never knew that punk rock was anything but a phallic extension of the white middle class male's frustrations" (Downes 29).

The Guerrilla Girls and the riot grrrls created an alternative feminist dialogue through their art. They inspired women and girls across the world to become artists and musicians and fought tirelessly to transform previously male-dominated spaces into welcoming spaces for everyone. They created a cultural movement that rebelled against elitist traditions in the art and music world and made feminism available to a wide and diverse audience: "Riot grrrl was by far one of the most undeniable effective feminist movements, turning academia into an accessible down-to-earth language, making feminism a trend for the first time in history" (Beth Ditto from Gossip). The movements not only inspired women and girls to rebel against discrimination within the art worlds but allowed them to take that positive feminist energy to every aspect of their lives: "I have heard people say that I am a force to be reckoned with. I know that happened by being a Guerrilla Girl. It really, really empowered me" (Richards, Guerrilla Girl Rosalba Carriera 155).

Julissa Llosa '10
Homma Family Curatorial Intern



Guerrilla Girls, *The Birth of Feminism* movie poster, 2001.


Guerrillas don't always need guns to start a revolution. The Guerrilla Girls and the riot grrrls used art and music to combat sexism, racism, and homophobia within the art and music worlds. Both movements began small, in cramped rooms after gallery openings and girls' bedrooms after concerts, but soon spread like wildfire. Through these movements women and girls built an alternative feminist culture that simultaneously exposed historical discrimination and created feminist-oriented protest art.

In June 1985 the Museum of Modern Art in New York City opened an exhibition titled *An International Survey of Painting and Sculpture*. Out of 169 artists,

it showcased the work of only thirteen female artists. Furthermore, all of the artists were white and either from Europe or the United States. Irritated by this disparity, a group of women picketed outside the venue the day of the opening, their signs reading "Museum of Modern Art opens, but not for women." After the protest, dissatisfied by the lack of support from the public, a group of artists and activists founded the Guerrilla Girls.

A self-proclaimed "terrorist, subversive organization," the Guerrilla Girls have since then become a leading voice in protesting male supremacy in the art world (Corrigan 161). The members choose to remain anonymous by wearing gorilla masks, joining a long tradition of masked avengers like

A SPACE FOR DIALOGUE 54


Dearest Art Collector,
It has come to our
attention that your
collection, like most,
does not contain
enough art by women.
We know that you
feel terrible about this
and will rectify the
situation immediately.
All our love,
Guerrilla Girls

BOX 1056 COOPER STA., NY NY 10276

Guerrilla Girls,
Dearest Art Collector, 1986.