

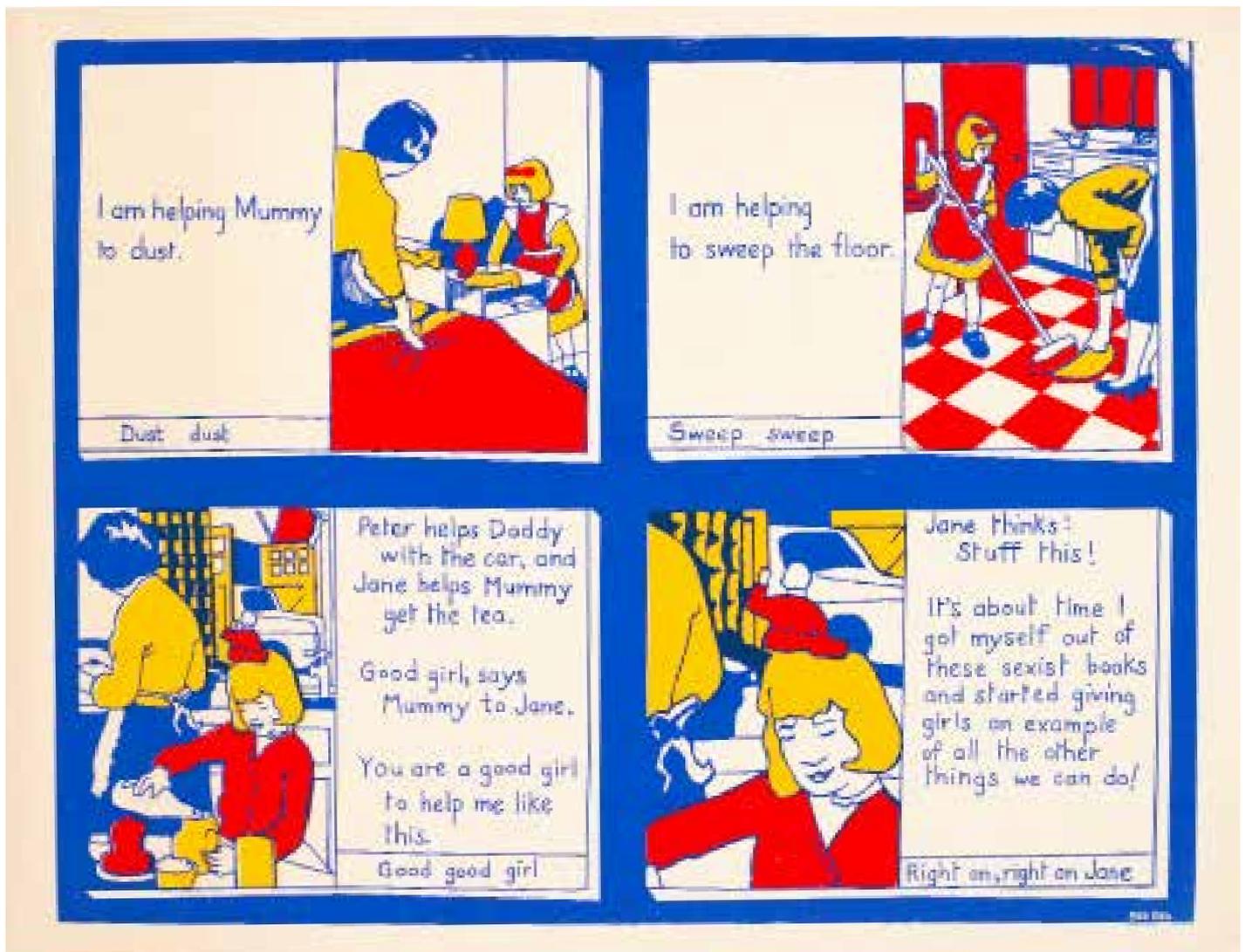
6 June – 19
September 2015

Huddersfield
Art Gallery

ICA

See Red Women's Workshop:
1974-1983

Educator's
Resource Pack



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About this Pack

This resource pack has been developed to support teaching and learning both at the ICA and as part of the Reading Room Tour. It offers starting points and ideas for visiting educators to use with students. It was developed with GCSE and A-Level students in mind but is well suited for work with other age groups.

Activities and discussion points are suggested and one of the key learning objectives is for students to develop their skills in aesthetic understanding and critical judgement. Students will be guided towards an analysis and exploration of how the artworks in See Red Women's Workshop: 1974-1983 reflect the social and cultural contexts in which they were made. Suggested activities are offered for use in the gallery and offsite.

Please note

We will tailor programmes to respond to curriculum needs whenever possible. Please contact us to make arrangements and check the website for upcoming Learning Events.

Contact learning@ica.org.uk for more information or to add your contact to our learning mailing list.

Huddersfield Art Gallery Exhibitions

Townscapes with the Kirklees Collection
11 September – 25 October 2015

Yorkshire Landscapes
17 May – 27 September 2015

Perspectives: Aspects of the Kirklees Collection
Permanent

Gallery 6: Yorkshire Makers
Permanent

About the Huddersfield Art Gallery

Located in Huddersfield's town centre, the art gallery houses an extensive collection of paintings, drawings and sculptures by internationally renowned artists such as Francis Bacon, LS Lowry and Henry Moore alongside work by significant local artists.

Throughout the year it presents a programme of exhibitions, giving visitors the opportunity to view work by a range of young and established artists.

A wide variety of events and activities for all ages are organised to encourage visitors to be inspired and creative.

About the ICA

The ICA supports radical art and culture. Through a vibrant programme of exhibitions, films, events and talks, the ICA challenges perceived notions and stimulates debate, experimentation, creativity and exchange with visitors.

Founded in 1946 by a group of artists including Roland Penrose, Peter Watson and Herbert Read, the ICA continues to support living artists in showing and exploring their work, often as it emerges and before others. The ICA has been at the forefront of cultural experimentation since its formation and has presented important debut solo shows by artists including Damien Hirst, Steve McQueen, Richard Prince and Luc Tuymans. More recently Pablo Bronstein, Lis Rhodes, Bjarne Melgaard and Juergen Teller have all staged key solo exhibitions, whilst a new generation of artists, including Luke Fowler, Lucky PDF, Hannah Sawtell and Factory Floor have taken part in exhibitions and residencies.

The ICA was one of the first venues to present The Clash and The Smiths, as well as bands such as Throbbing Gristle. The inaugural ICA / LUX Biennial of Moving Images was launched in 2012, and the ICA Cinema continues to screen rare artists' film, support independent releases and partner with leading film festivals.

SO LONG AS WOMEN
ARE NOT FREE THE
PEOPLE ARE
NOT FREE



So Long As... (1977)
See Women Workshop

An Introduction to *See Red Women's Workshop: 1974-1983*

See Red Women's Workshop was a silkscreen printing collective that produced posters, illustrations, and conducted service printing for the women's liberation movement. Founded by three former art students in 1974 who met through an advertisement placed in a women's movement publication, the workshop grew out of a shared desire to combat the negative images of women in the media.

Working collectively was central to the ethos of See Red, as were sharing skills and knowledge. The posters produced explored the personal experiences of women; from housework, childcare and sexuality, to sexism and racism, as well as women's role in wider struggles for change. They aimed to promote women's empowerment and challenge how negative stereotypes of women impacted on us all.

The workshop was based in squats before eventually settling in derelict premises in South London, with renovations carried out by the collective and women in the building trades. Premises however were attacked frequently by the National Front.

The collective averaged 6 women at any one time, but in total over 35 women worked with See Red. The posters were sold worldwide through mail order, bookshops and conferences; equipment and inks were often acquired through firms that were closing down, or through donations. After 1983, the workshop focused on service printing and designing posters for women's and community groups. Although no new See Red designs were created, the original posters continued to be printed and sold.

The display at Huddersfield Art Gallery will include a selection of posters and archival material produced by the collective between 1974-1990 exploring both the history of the workshop and its legacy today.

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ENGLAND**



Discussion Points

1



An advertisement in a women's movement publication in 1974 (Fig. 1) led to the establishment of the See Red Women's Workshop. Explain how this group of women artists operated the print collective from 1974-80. What were their aims? How did they produce, sell and promote their work? What challenges did they face in running the collective? Use the information on the following blog to help you respond:
<https://seeredwomensworkshop.wordpress.com/about-see-red/>

2



Describe the works that you see in the exhibition – focus on analysing the composition, colour and use of text. What ideas do these formal elements help to convey about attitudes towards women at the time? Discuss the ways in which these designs would have been viewed by audiences during the 1970s and how they might be seen today. What messages and images in the exhibition do you think resonate with present-day viewers?

3



Look at the prints, *Woman's Work* (Fig. 2) and *Take a Pill* (Fig. 3) and explore the questions that the images raise about women's role in society during the 1970s. Compare this to *Tough*, a screen printed which includes and image of Margaret Thatcher (Fig. 4). What messages do you think the collective were trying to promote by using Thatcher? Discuss the extent to which politics has changed from the 1970s to the present day with regard to the effect of different political policies on women, as well as women's involvement in politics.



Fig. 1
Red Rag, magazine cover design - 1970s

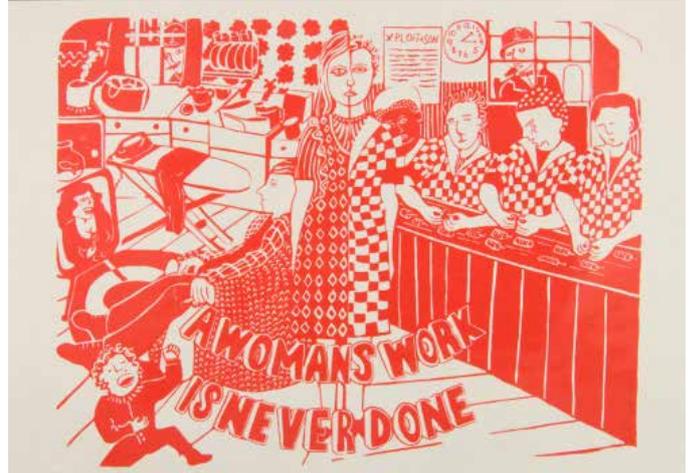


Fig. 2
See Red Women's Workshop - Womans Work

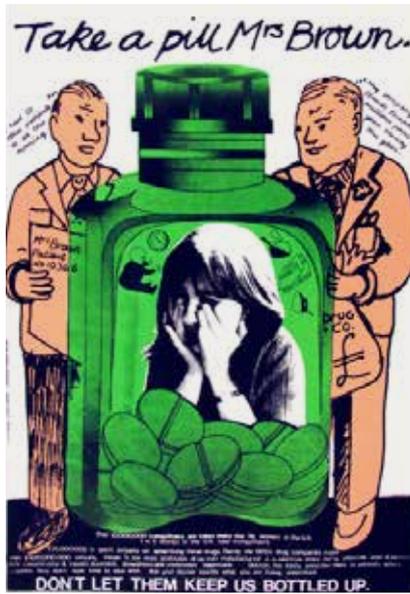


Fig. 3
See Red Women's Workshop -Take a Pill

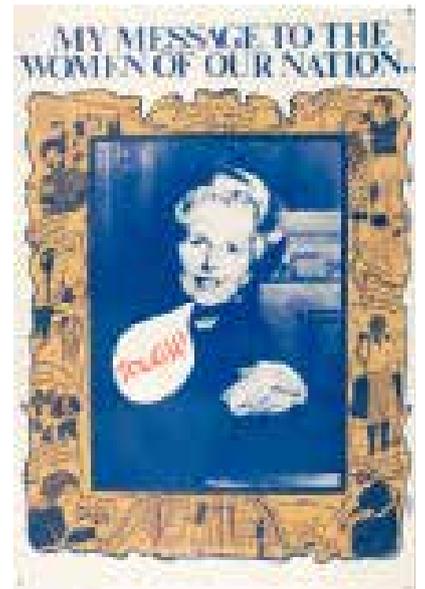


Fig. 4
See Red Women's Workshop - Tough

Discussion Points

4 → The National Front attacked the See Red Women's Workshop premises several times during the 1970s in response to the Workshop's activist agenda. They felt threatened by the work of the collective and tried to destroy and suppress it. Think of male and female figures in the media today who campaign and lobby for issues such as sexism and gender inequality. Can you think of recent images in the press and advertising that have caused controversy and debate about the role and status of women? (Fig. 5) You may find it useful to refer to the timeline you create in ACTIVITIES to help you respond.

5 → Social Services often referred women to the See Red Women's Workshop during the 1970s. The group also had an apprentice scheme and in total around 45 women passed through the workshop (Fig. 6). What in your opinion is the value of art collectives to a community? Can you think of any community arts groups today that work in a similar way to the See Red Women's Workshop? Do you think the roles of artist and social worker should be blurred?

5 → Can posters be a political tool? How might the printed poster designs about protest produced by the See Red Women's Workshop fit into a wider discussion about the history of posters and their use in propaganda and politics? You may find it useful to investigate Soviet poster design, for example Nina Vatolina's 1941 poster 'Keep Your Mouth Shut' (Fig. 7). Consider also the 1914 political poster 'Lord Kitchener Wants you!' by Alfred Lette which was used as an army recruitment campaign during the First World War (Fig. 8) and 'Boycott Nestle' (1970, Fig. 9) a poster design by Rachel Romero which was created to protest against Infant Formula.



Fig. 5
Protein World Advertisement - 2015



Fig. 6
Women working at the See Red Women's Workshop



Fig. 7
Nina Vatolina, Keep Your Mouth Shut - 1914



Fig. 8
Alfred Leete, Lord Kirchener Wants You - 1914

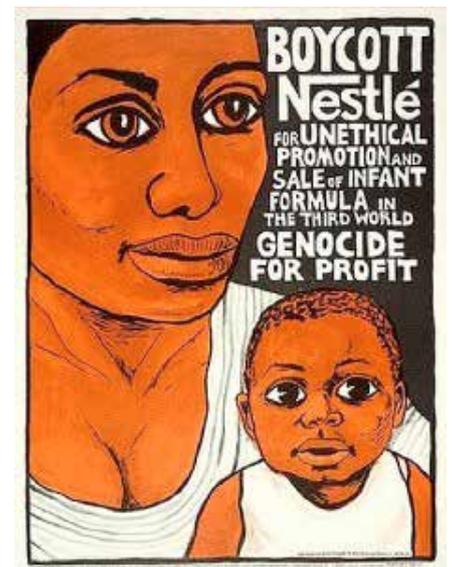


Fig. 9
Rachel Romero, Boycott Nestle - c1970

Activities

Read

Explore the Women's Liberation Movement, second and third wave feminism and the role of women in art by reading some of the following key texts:

- Betty Friedan, *The Feminine Mystique* (1963)
- Kate Millet, *Sexual Politics* (1970)
- Margaret Llewelyn Davies, *Life As We Have Known It: The Voices of Working-Class Women* (1977)
- Audre Lorde, *Sister Outsider* (1984)
- Linda Nochlin, *Women, Art, and Power and Other Essays* (1989)
- Naomi Wolf, *The Beauty Myth* (1991)
- Griselda Pollock and Rozsika Parker, *Old Mistresses: Women, Art and Ideology* (1995)
- Bell Hooks, *Feminism is for Everybody: Passionate Politics* (2000)
- Germaine Greer, *The Female Eunuch* (2006)
- Naomi Wolf, *Vagina: A New Biography* (2012)
- Laura Bates, *Everyday Sexism* (2014)
- Chimamanda Ngozi Adichie, *We Should All Be Feminists* (2014)

Timeline

Work in groups to create a timeline tracing the history of the Women's Liberation movement and significant events in women's history from 1960 until the present day. Include the following:

- | | |
|------|--|
| 1961 | Introduction of the Contraceptive Pill |
| 1967 | Abortion Act |
| 1970 | Miss World Beauty pageant protests (Fig. 10) |
| 1972 | Feminist magazines Red Rag and Spare Rib started |
| 1973 | Virago Press established |
| 1975 | Sex Discrimination Act passed |
| 1979 | Margaret Thatcher becomes Prime Minister |



Fig. 10
Protests at the Miss World Beauty Pageant -1973



Fig 11
Eduardo Paolozzi - 42.
What a Treat for a Nickel - 1972



Fig 12
See Red Womens Workshop - Jane



Fig. 13
Guerrilla Girls - no title - 1985-90

Screenprint

The 1960s saw a boom in poster design, encouraged somewhat by the revival of the technique during the Pop art movement of the 1950s and by artists of the Independent Group who were linked to the ICA, for example Eduardo Paolozzi's screenprint, 42. *What a Treat for a Nickel!* (1972) (Fig. 11). Experiment with screen printing to create a work that is a protest against an issue you feel strongly about, for example the representation of women in the media or domestic violence. Include a quote or statement, using the works created by the See Red Women's Workshop as inspiration.

Radio

Imagine you are producing a radio programme about the See Red Women's Workshop. Consider some of the issues conveyed by the workshop's designs during the 1970s – domestic violence, sexual equality, the treatment of women in the media, politics and motherhood. Devise your programme content around some of these issues and write a short report detailing the features and debates you will include, for example a feature about equality of pay in the workplace today. In addition list who you will interview and who will present the programme. Work in a small group to write and record one of your ideas for an interview or a feature.

See interviews with Suzy Mackie and Pru Stenvenson on the ICA blog:

www.ica.org.uk/blog/see-red-womens-workshop-politics-and-practice-collective-organisation

www.ica.org.uk/blog/see-red-womens-workshop-interview-suzy-mackie-and-pru-stevenson

www.ica.org.uk/blog/alone-we-are-powerless-together-we-are-strong

www.ica.org.uk/blog/jane-scarth-interviews-catherine-flood

Analyse

Images of women surround us in the media. Select a range of different publications such as newspapers, magazines and online and print advertisements. Cut/print out images from these that link to the 'roles', 'expectations', 'body image', 'status' and 'labour' of women to create a visual map which explores how the idea of 'woman' is constructed and promoted by the media. How does this differ to the idea of 'man' in the media? Explore the notion of gender and how this determines specific behaviours. Is the image in the exhibition, 'I am helping Mummy to Dust... Peter is helping Daddy with the car' still relevant today in your opinion (See Fig. 12)? Find images in the media that support the emergence of genders other than male and female. How might the inclusion of Mx to current gender labels challenge traditional concepts of gender?

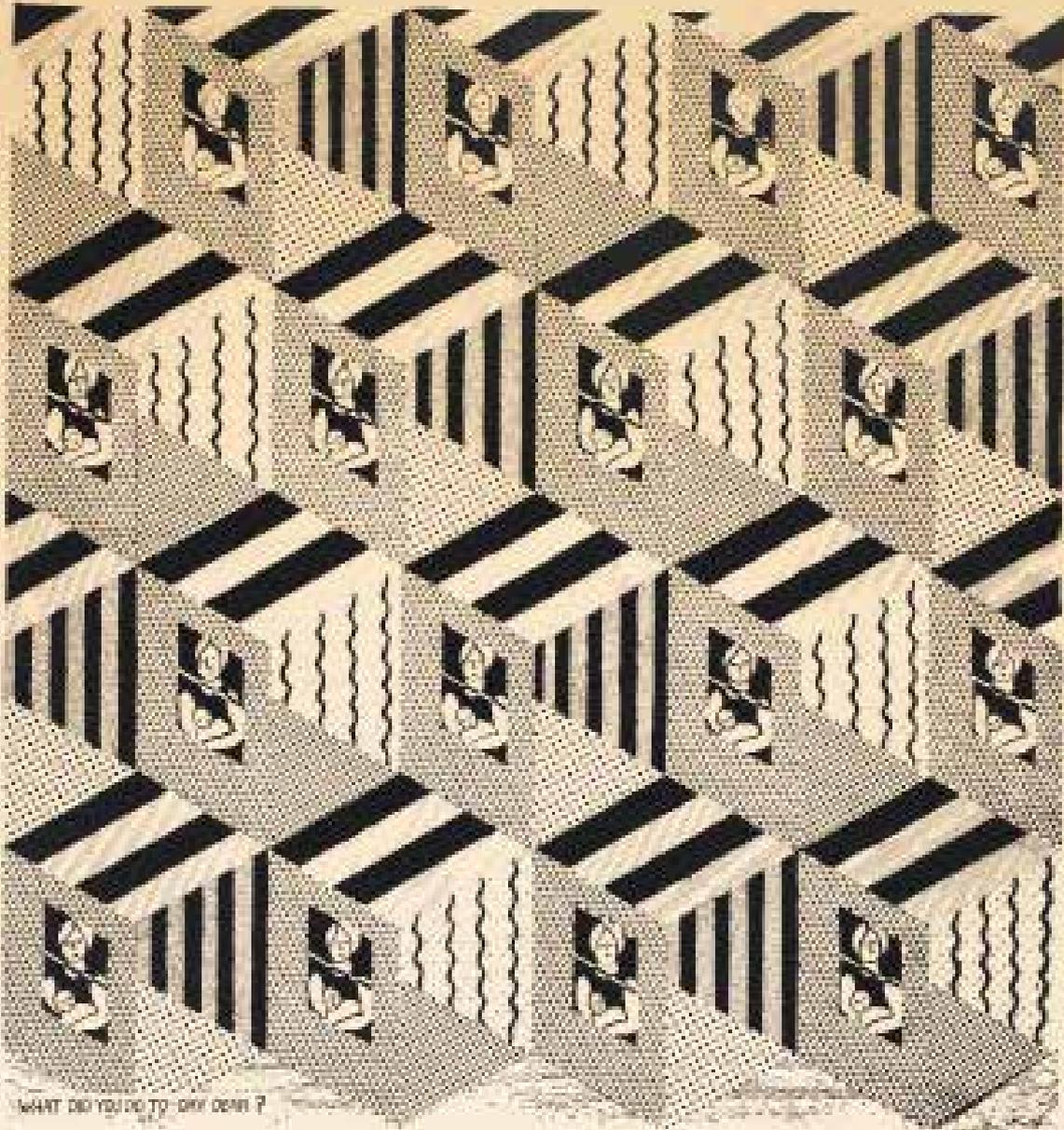
Zine

Create a Zine (a short publication which includes images and text reproduced by a photocopier) exploring the history of female art collectives. You may wish to include the following: See Red Women's Workshop, Guerrilla Girls (See Fig. 13), Balti Gurls, The Ardorous

You may wish to create a second zine which looks at non-gender-exclusive art collectives in the past and present such as: CoBrA, The Independent Group, Bernadette Corporation, Lucky PDF

Explore

The British Museum recently completed an ambitious project to digitise the 239 editions of Spare Rib, the iconic feminist magazine set up in the 1970s by Marsha Bowe and Rosie Boycott. Access the free editions online and explore the content which ranges from articles about domestic violence, family life and sexuality.
<http://www.bl.uk/spare-rib>



**ALONE WE ARE POWERLESS...
TOGETHER WE ARE STRONG.**

Alone We Are Powerless (1976)

See Woman Workshop

Huddersfield Art Gallery Learning

The Huddersfield Art Gallery runs inspiring and encouraging workshops for students at key stages 1 and 2, including “Exploring Art in the Gallery” and “Art and Identity”, as well as Artist – led workshops which are adapted to any key stage. The Gallery works closely with professional artists specialising in a diverse range of art forms. Sessions encourage debate and discussion about art, teach artistic techniques, and offer young people the opportunity to explore new creative processes.

Self-guided visits and short talks area also available to schools. Talks can be a general introduction to the gallery or they can focus on a specific theme or exhibition.

For further information please email info.galleries@kirklees.gov.uk

Touring Programme Learning Events

Film Screening

18 June 2015

A curated film screening documenting the history of women’s activism through social and political protest, with commentary by Bev Zalcock.

Posters of Protest and Revolution

Led by artist Polly Brannon

21 July 2015

Participants from Huddersfield Women’s Centre will make a political statement in the form of a poster that responds to a social incident that resonates with them. To be displayed at the Library.

Visit the WSPU Archives

Led by artist Paula Chambers

5 August 2015

Participants will visit Huddersfield Library to learn about the Huddersfield branch of Women’s Social and Political Union and rummage through rare memorabilia from the union and the suffragette movement.

Talk about the See Red Women’s Workshop

Suzy Mackie and Pru Stevenson

11 June 2015

Founding members of the collective will talk about some of the most significant posters produced by the workshop.

Educator Tours
With Mark Milnes
11 June 2015

At this free event designed especially for teachers, lecturers and educators, participants explore the exhibitions on a walking tour, receive free resources and get the opportunity to discuss the exhibitions.

Huddersfield Art Gallery Information

Huddersfield Art Gallery Opening Hours
Monday-Friday, 10am–5pm
Saturday: 10am-4pm
Sunday: Closed.

Admission
Free

Shop
Monday-Friday, 10am–5pm
Saturday: 10am-4pm
Sunday: Closed.

Day Membership £1
Wednesday–Sunday, 11am-6pm
Until 9pm on Thursdays

Sign up to our Newsletter
<http://tinyurl.com/n985ckp>

Follow us





Sisters! Question Every Aspect of Our Lives (1977)
 See Women Workshop

ICA Learning

ica.org.uk/learning
learning@ica.org.uk

Educators' Previews

Join our teacher's previews for all of our exhibitions

Educator Resource Packs

Educator resource packs are available at the ICA Box Office, or by emailing learning@ica.org.uk

MA in the Contemporary

Find out more about our unique, interdisciplinary MA programme, in partnership with University of Kent.
ica.org.uk/ma-contemporary

Cinema Matinee Screenings

Cinema group matinees are available for schools, colleges and universities.

ica.org.uk/learning/school-and-groupscreenings

ICA Student Forum

Join the ICA Student Forum to shape and develop a public programme of events in response to the ICA programme.

ica.org.uk/student-forum

University Partnerships

Through our University partnerships we engage and promote greater collaborative opportunities between university students, teaching staff and the ICA's public programme.

ica.org.uk/university-partnerships

ICA Opening Hours

Tuesday—Sunday, 11am—11pm

Day Membership £1

Wednesday—Sunday, 11am-6pm
 Until 9pm on Thursdays

Exhibitions

Tuesday—Sunday, 11am—6pm
 Open late every Thursday until 9pm

ICA Box Office & Bookshop

Tuesday—Sunday, 11am—9pm

ICA Café Bar

Food served from 11.30—3.30pm / 5.30—9pm

Tuesday Cinema

All films, all day: £3 for ICA Members / £6 non-Members

Sign Up to our Newsletters

ica.org.uk/signup

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Resource pack developed by Alice Halliday and Rita Cottone