The Personal Remains Political: a practice-based inquiry into the use of feminist consciousness-raising and printmaking as participatory methods for working with women

Thesis

Helen de Main
School of Fine Art
The Glasgow School of Art

Supervisors:

Professor Susannah Thompson, The Glasgow School of Art
Dr Adele Patrick, Glasgow Women's Library
Dr Nicky Bird, The Glasgow School of Art

Word Count 43, 630

A thesis submitted in partial fulfilment of the requirements for the degree of Doctor of Philosophy

January 2024

PRESENTATION OF SUBMISSION

This submission consists of a written thesis and two portfolios of practice illustrating the practice component of this PhD project. The thesis and the Portfolio of Practice are presented separately but should be considered together, as indicated in the text. A physical distinction has been made between the thesis and portfolio to give equal attention and weight to this study's theoretical and practical components.

The Portfolio of Practice consists of two parts. Part One is an archive box containing Risograph prints produced by the *Consciously Rising* group. A digital portfolio of these works has also been produced as a requirement for submission; however, readers are encouraged to view the physical copies of these works where possible. Part Two is a digital portfolio which contains process images from the *Consciously Rising* project. This includes images from group sessions, works in progress, documentation of public events and material deposited in Glasgow Women's Library's archive that comprise part of the project. The thesis directs readers when to view each of the Portfolios of Practice.

DECLARATION

I, Helen de Main declare that the enclosed submission for the degree of Doctor of Philosophy and consisting of the thesis entitled 'The Personal Remains Political: a practice-based inquiry into the use of feminist consciousness-raising and printmaking as participatory methods for working with women' meets the regulations stated in the handbook for the mode of submission selected and approved by the Research Degrees Sub-Committee. I declare that this submission is my own work and has not been submitted for any other academic award.

Helen de Main
30/01/24

ACKNOWLEDGEMENTS

Dedicated to Pat McLardy (1944 – 2024) who inspired this research project with her tales of consciousness-raising in the 1970s.

I would like to acknowledge the generous support of the EF PhD Scholarship, which provided essential support for this project for three years, without which it would not have been possible. I would like to thank my supervisory team, Professor Susannah Thompson, Dr Adele Patrick, and Dr Nicky Bird, whose insight and expertise have been invaluable along the way.

I would also like to give sincere thanks to all the members of *Consciously Rising* who contributed towards this research project, Dorothy, Em, F, Fatima, Joanne, Joy, Lesley, Pauline, and Sarah and to those who wished to remain anonymous, it simply would not have been possible without you.

I would like to thank all the staff at Glasgow Women's Library for their hospitality and warmth towards the group and the project, with specific thanks to Laura Dolan, Caroline Gausden, Nicola Maksymuik, Donna Moore, Mae Moss, Jenny Noble and Katie Reid for bringing their expert knowledge to the project. I would like to thank the Riso print studios, which printed material for the project, Tender Hands Press, The Caseroom and Lou Rowland at Wild Press. I would like to thank the many PhD colleagues along the journey, with whom I have attended workshops and writing retreats, who have all helped me along the way, with a special thanks to Yeonjoo Cho and Helen Angell Preece.

I would like to thank many friends who have given advice, offered childcare and kept my spirits going, and a huge thanks to Lisa Bradley, Joy Charnley and Tara McGregor, who each selflessly offered me just what I needed, just at the right moment.

Finally, I would like to thank my family who each have been supportive of me and the subject matter of this research project: my parents, Caroline de Main and John de Main, for their unwavering love and support, Angus McLardy for vital childcare inspiring his two grand-daughters, and to James McLardy, Sadie de Main and Myrtle de Main who have believed in the importance of my research and in making change for the generations to come and given me day-in-day-out love and support that inspired me to get to the end. Thank you.

ABSTRACT

This practice-led research project combines feminist consciousness-raising (c-r) with printmaking to work in a participatory way with a group of women to produce, exhibit and archive a body of prints.

Contextualised within the broader history of the Women's Liberation Movement (WLM), consciousness-raising has been used to support women to reflect on the social and political conditions that contributed to their gendered oppression. This thesis surveys critical primary sources from that era, including works by Hanisch (1970), New York Radical Feminists (1975), Sarachild (1975), and Bruley (1976), producing an in-depth understanding of the methods and intentions behind c-r as an activist and liberating practice for women. These insights influenced the methodology of this practice-based research by applying consciousness-raising principles and drawing on methods from feminist art practice and participatory research. Whilst there is a precedent of artists employing c-r alongside their creative practice (see Feminist Art Program, 1970, Postal Art Event, 1975-7 and See Red Women's Workshop, 1974 - 90), this project is innovative in its use of c-r to work with women in a participatory way.

For the project, a group of women met regularly, online and in person, over one year. The project facilitated discussions and creative making activities which revolved around topics concerned with women's everyday lives, encompassing childhood, school, education, adolescence, health, bodies, freedom, and expectations. By sharing their stories and listening to one another, the women came to acknowledge their collective oppression as women and the individual and shared dimensions of intersectional oppression that influenced their lives.

As the project evolved, it became evident that the creative process played a crucial role in women's expression, self-reflection, and mutual understanding. This thesis shows that as participants moved from the discursive phase of consciousness-raising to an active, creative phase involving printmaking, it allowed them to absorb, reflect on, and creatively interpret the content of the discussions connecting the personal and political dimensions of their lives. Working with Glasgow Women's Library, the project was supported through this participatory phase to host public exhibitions, events and the preservation of the project's output within their archives. The body of work produced by the group took the form of Risograph prints. These prints embodied the experiences of c-r and enabled them to be shared with broader audiences through public exhibitions and events. This project contributes new insights into the accessibility of this printmaking method in a participatory setting.

TABLE OF CONTENTS

List of Figures

LIST OF TABLES

INTRODUCTION

The primary methods of this practice-based PhD are feminist consciousness-raising (c-r) and participatory printmaking. The project is located within the field of contemporary art, with a focus on feminist, participatory, and printmaking practices guided by feminist theory and aims to assess the contemporary relevance of c-r, a discursive and activist practice developed by the Women's Liberation Movement during the 1970s. The central research question involves investigating the suitability of c-r as a research method when combined with printmaking in a participatory setting with the aim of determining whether the convergence of these two processes can translate the transformative potential of c-r into the realm of printmaking.

CONSCIOUSLY RISING

The practice-based component of this PhD research project took the form of a participatory feminist printmaking project called *Consciously Rising*, which involved working with a group of women over 18 months. The definition of 'women' for this PhD research project includes trans, intersex women, non-binary and gender-fluid people. *Consciously Rising* was formed of four core parts: online discussion sessions, in-person making sessions, public events showcasing the outcomes, and depositing the outcomes in the archive at Glasgow Women's Library. *Consciously Rising* took place within the broader timeline of my PhD, which I pursued from September 2019 to January 2024. For more details, refer to the research trajectory (Figure 1).

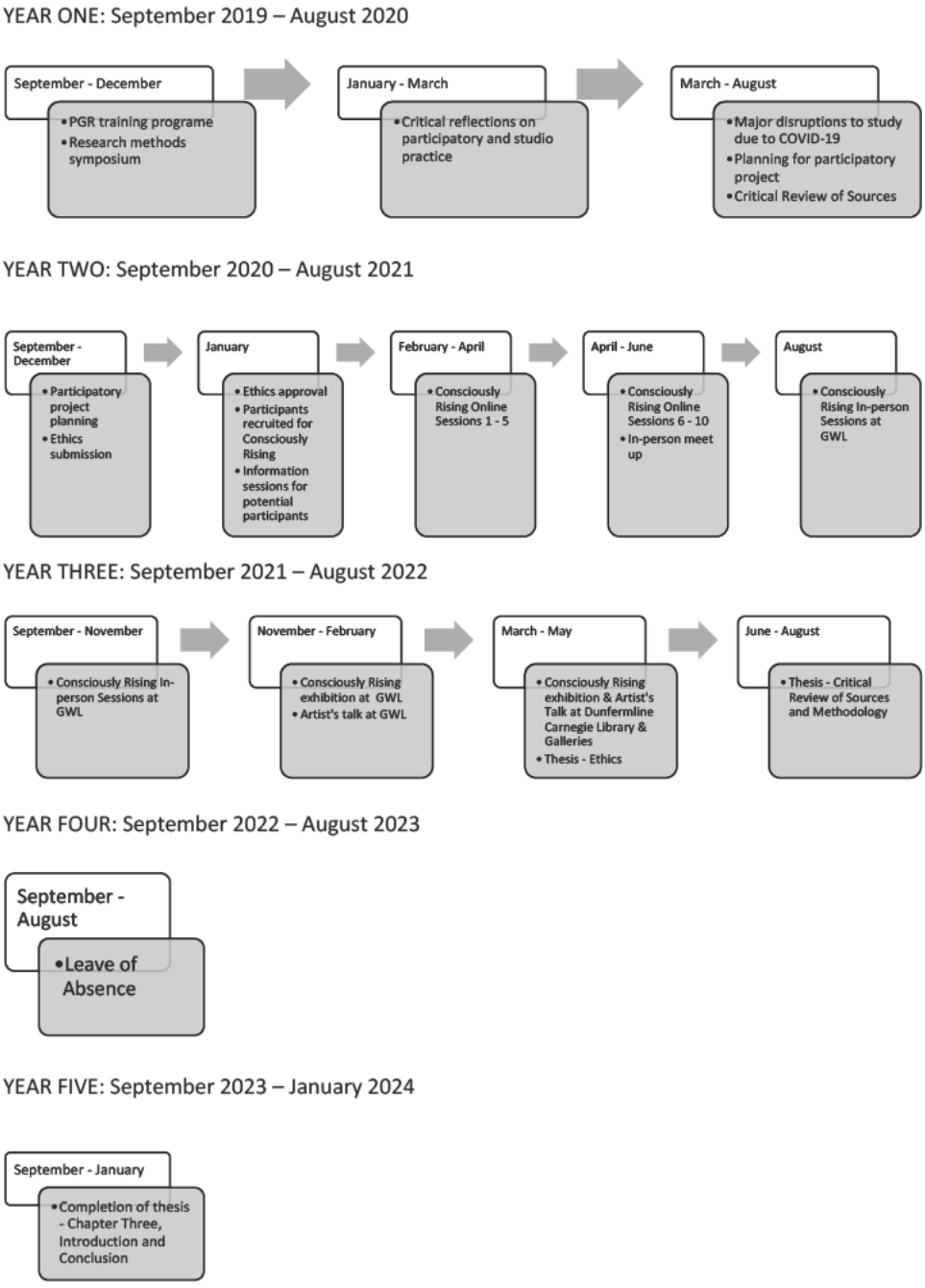


FIGURE 1: RESEARCH TRAJECTORY, (2019 – 2024).

For the first part of Consciously Rising the group met online between February and June 2021 and used the practice of feminist consciousness-raising as a structure for facilitating discussions relating to their lives. These discussions occurred alongside creative activities such as collage, drawing, mark-making, and writing, allowing participants to explore within the online sessions their creative responses to the discussions.

When the group began meeting in-person (August to November 2021), creative making became the main activity, and work began on a series of prints for an exhibition at Glasgow Women's Library. Elements of the different creative processes explored in the online sessions were employed in making Riso prints.

The initial public outcome of *Consciously Rising* was an exhibition of prints at Glasgow Women's Library, which ran from 20 November 2021 to 5 February 2022, concluding with an artists' talk and the launch of a zine. Following on from this, the exhibition travelled to the Community Gallery at Dunfermline Carnegie Library and Galleries where it was displayed from 5 March until 1 May 2022 and the group also delivered a public talk as part of this. In *Consciously Rising's* concluding phase, the group archived and deposited the project at Glasgow Women's Library, making it accessible for viewing and a resource for future research.

GLASGOW WOMEN'S LIBRARY

Glasgow Women's Library (GWL) is the sole Accredited Museum in the UK focusing on women's lives, histories, and accomplishments. It encompasses a lending library, archival collections, and a programme of public events and educational opportunities. Throughout its 30-year history, GWL has fostered ground-breaking projects incorporating contemporary art, activism, and women's history and experience, consistently supporting the creative practice of women artists through exhibitions, commissions and residencies, and working with artists that include Nicky Bird, Kate Davis, Mandy McIntosh and Olivia Plender. GWL's archive contains material relating to women's history and campaigning collected by the organisation itself and donated either by individuals or by other organisations, and includes pamphlets, zines, posters and much print ephemera. Its unique collections draw researchers from all over the world to Glasgow, embedding a culture of feminist research in the city. Before I undertook this PhD project, GWL played a pivotal role in nurturing my artistic growth, interconnecting feminism, creative practice, activism, and community engagement and this research project has significantly benefited from an ongoing relationship with GWL, which hosted sessions, provided access to material in its archive and collections, and provided input from specialist staff. Furthermore, situating the project within an organisation grounded in feminist principles has allowed it to benefit from feminist foundations, providing fertile conditions for this PhD research.

Background

I am a white middle-class female visual artist and researcher in my early forties, in a heterosexual relationship with two primary school-aged children. I identify as an intersectional feminist and integrate feminist thinking into my everyday life and am optimistic about its transformational potential (hooks, 1994; Ahmed, 2017).

Since completing my Master's at the Glasgow School of Art in 2008 my art practice has been concerned with social and political themes. At that time I was working in sculpture, installation and assemblage, switching between materials in my artwork. In 2011 I learned to screen print at an introductory workshop at Glasgow Print Studio, and that signalled a substantial shift in my artistic approach, with screen printing becoming its focus. However, it also signalled a shift in the content of the work as the influence of print media, culture, and ephemera became more apparent. Around that time I also began working with archival material in my art practice, specifically grassroots and activist archives in institutions like Glasgow Women's Library and Govanhill Baths. Drawing on Kate Eichhorn's (2013) writing on feminist archives, where she outlines the need for archival material to continue to be activated in the present, my interest lies in looking at archival material in the present, and using 'the political efficacy of being in time differently' (p. x) to draw comparisons and analyse societal changes over time. I was also beginning to work with participatory methods and community engagement, and in 2015, I received a commission from Platform, Easterhouse, Glasgow, an organisation known for collaborating with artists, creatives, and communities, to work on a project to make new work for them. The work that developed out of this commission, *You Know, Things Like That* (2015-17), is discussed in Chapter Two (p. 78), and marked the beginning of a participatory component to my practice and introducing working with c-r as a method. It also marked the beginning of embryonic ideas for this PhD research project.

Rationale and Research Questions

Having begun to look at c-r as a method within my practice, this PhD research project emerged as a way of continuing this personal exploration, going deeper into the subject area to enhance my understanding of historical context, feminist theory and research methods, and ethics for future application in my art practice. However, as the PhD unfolded, I identified additional beneficiaries of the research, including arts practitioners, academics, education professionals in cultural institutions, and the general public attending project-related exhibitions and events. The relevance of the research extends to fellow arts practitioners, offering valuable insights into embedding feminist and anti-hierarchical research methods within art practices, particularly participatory approaches. This contribution spans methodology and ethics, which are discussed in detail in later chapters. Education professionals in cultural institutions, which include museums, galleries, archives and print studios, can

also find value in the project's methodology and ethics, as well as gaining insights into collaboration with creative practitioners. The academic community benefits from the research's contribution to feminist knowledge and the analysis of consciousness-raising in relation to creative practice, as well as insights into contemporary print practice. Finally, the general public gains from engaging with the project's artworks, with the enrichment of contextual knowledge about consciousness-raising and participatory practices.

This PhD research project combines feminist and creative methods with the aim of creating a non-hierarchical, inclusive space in which women can explore personal and political aspects to their lives through discursive consciousness-raising and translate them into prints through creative making. This leads to the central research question:

- How does the dual-use of consciousness-raising and printmaking give women agency in their lives?

Alongside this sit the further key research questions:

- What is the contemporary relevance of consciousness-raising as a feminist participatory method?
- What makes printmaking an effective tool for the production of artworks in a participatory process?
- What are the benefits and unique qualities of using c-r and printmaking together in a participatory process?
- How do the artworks produced and associated public events respond to the concept of the personal and the political?

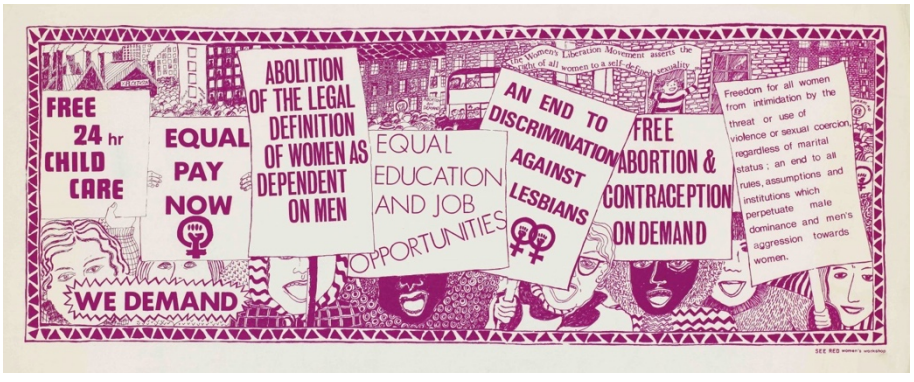


FIGURE 2: SEE RED WOMEN'S WORKSHOP, 7 DEMANDS (1974), SCREEN PRINT.

In revisiting the second-wave practice of c-r, the research also revisits the context of the WLM, specifically in the UK. Looking back at the seven demands of the WLM, it is possible to see that equality

for women is yet to be achieved. In the UK, structural inequalities have disproportionately affected women due to austerity (Reis, 2018), the impact of COVID-19 (Engender, 2021), and the ongoing challenges of the current cost-of-living crisis (Sangster, Stephenson and Reis, 2022). Consciousness-raising (c-r) seeks to reveal and address structural inequalities inherent in society by encouraging women to analyse their situation and experiences and then move towards 'action' to implement change. The coupling of analysis with action inherent in c-r makes it a powerful tool for feminist activism, as women actively engage with issues affecting them. In *Consciously Rising*, women were supported in creating artworks which served as the form of 'action' within the c-r process, empowering them to engage with their own narratives and convey their stories through making artworks, thus providing a sense of agency in their lives.

As the WLM lost momentum from the 1990s onwards in the atmosphere of cultural conservatism in the UK and US that came as a backlash against the freedoms won by women in the 1970s and 1980s (Butler, 2007), so did the critical mass of the feminist art movement. As the collective solidarity of the movement diminished, it has been observed that fewer artists are explicitly labelling themselves feminist artists (Patrick, 1997; Phelan, 2001; Reckitt, 2001; Butler, 2007; Perry and Dimitrakaki, 2017). Various reasons have been cited, such as black artists avoiding association with a predominantly white movement (Reckitt, 2001), artists distancing themselves from crude feminist dialogues (Perry and Dimitrakaki, 2017), the perceived daunting or dangerous nature of identifying as feminist (Patrick, 1997) and the notion that some artists, while not explicitly identifying as feminist, still engage with and contribute to feminist discourse (Reckitt, 2001; Butler, 2007). But if, as widely agreed, feminism is plural, then why not identify as such? This PhD research project seeks to demonstrate what feminist methods, approaches, principles and framing have to offer a participatory printmaking project such as this. Explicitly locating it in feminism and defining it as such, rather than diminishing the project, provides a support structure that enables it to flourish.

Structural Outline

The thesis consists of three chapters. Chapter One offers a critical review establishing a context, divided into two sections. The first section discusses the historical and contextual aspects of consciousness-raising within the Women's Liberation Movement, examining its evolution and radical role in organising women. It also explores contemporary applications and revivals, highlighting the relevance of c-r today. The second section contextualises *Consciously Rising* within contemporary art, tracing back to the feminist art movement and early uses of consciousness-raising by artists. It explores feminist print collectives, community art, and participatory practices, particularly in Glasgow, focusing on Women in Profile, Glasgow Women's Library, and the city's support for feminist participatory projects and printmaking.

Chapter Two outlines the project's methodology and ethics in two sub-sections. The methodology is rooted in feminist participatory practices and emphasises intersectionality and non-hierarchical approaches. It delves into consciousness-raising, examining its rules, principles, and processes and assessing their suitability for contemporary projects. Printmaking is discussed as a participatory method, and its appropriateness is also considered. The second section addresses ethical considerations, detailing the measures and processes put in place to establish a robust ethical framework while Chapter Three provides a detailed account of the participatory aspect, *Consciously Rising*, tracing the group's development, online and in-person sessions integrating consciousness-raising and printmaking, leading to the creation of Riso prints. The chapter covers the public exhibitions and events that took place, concluding with a discussion tying *Consciously Rising* to the research questions.

Chapter One: Establishing a Context

Part One: Consciousness-Raising

Introduction

Consciousness-raising (c-r), a discursive practice developed in the late 1960s by the Women's Liberation Movement (WLM) in the US, is central to my PhD research project as both a feminist practice and a methodological framework. In surveying literature that explicitly discusses c-r, I have focused on sources from North America and the UK and have found a significant body of primary historical sources written by feminists in the period defined as second-wave feminism, which began in 1968 and continued until the early 1980s (Baxandall and Gordon, 2010). Feminists were engaged in an intense analysis of the practice of c-r, with critical texts by Sue Bruley (1976, 2013), Carol Hanisch (1970) and Kathie Sarachild (1970). Additionally, at the time c-r groups such as Sappho Collective (1971) and New York Radical Feminists (1975) wrote and distributed organising packets as tools for introducing other women to the practice.

In order to understand how c-r operated, it is necessary to map out the broader context of the WLM and c-r's relationship to other elements of the movement, such as women's workshops and national conferences. In gaining an in-depth understanding of its context in the second wave, it becomes possible to analyse its successes at the time and think about how current conditions might affect the use and understanding of the practice.

More recently, feminists involved in the WLM have been actively historicising c-r (Breitenbach, 1990; Hanisch, 2006; Baxandall and Gordon, 2010; Bruley, 2013; Evans, 2015; Nava, 2020; Rowbotham, 2021), giving their first-hand accounts and reflecting on the critical role that it played. I also consider more recent texts, such as Robinson and Firth (2016) and hooks (2000), that discuss the relevance of c-r and related practices and methods in a contemporary context, in order to provide context for my own decision to employ c-r as a key method. These texts represent a resurgence of interest in the practice and make a strong case for the importance of revisiting c-r in the present.

Context

The 1960s was a period of radical social change in the US and UK, which saw the rise of grassroots social and political movements. In the US during the 1950s, a significant counterculture developed in opposition to the mainstream commercial culture that emerged after the Second World War. By the 1960s, there was an increased belief among the general population in the need for social and political change. There was an optimism that change was palpable, with many believing a revolution that would transform society was imminent (Evans, 2015). These ideas developed through popular support for the Civil Rights Movement and the opposition to the war in Vietnam (Baxandall and Gordon, 2010).

Certain political and ideological currents from the US and UK movements conjoined to become the New Left (Baxandall and Gordon, 2010) and many politically active women aligned themselves with this. However, many became disillusioned with male-dominated forms of political organising when they repeatedly found that issues relating specifically to women were not being taken seriously or prioritised (McQuiston, 1997; Bruley, 2013; Rowbotham, 2021). The WLM developed out of this disillusion, attracting women who wanted to prioritise women's issues (Sarachild, 1975; Binard, 2017). Looking back on the WLM, historian Sarah Browne comments:

> It is striking how many of the women who were involved in the WLM recall an absolute delight and joy at finding their true political home. No political group or campaign before the WLM had resonated as much with them and it was this fact that made them such enthusiastic converts and campaigners (Browne, 2014, p. 20).

It was hoped that this enthusiasm would translate into the WLM becoming a mass movement for social change, and whilst many women were invigorated by the possibilities for change that the WLM offered, not all women shared that view. Black feminists have argued that social movements often attend to only one category of people in their analysis (Bilge and Collins, 2020) and many women of colour did not feel represented by the WLM. North American feminist and legal scholar Kimberlé Crenshaw, who coined the term intersectionality, argues:

> The failure of feminism to interrogate race means that the resistance strategies of feminism will often replicate and reinforce the subordination of people of color, and the failure of antiracism to interrogate patriarchy means that antiracism will frequently reproduce the subordination of women (Crenshaw, 1991, p. 1252).

In Chapter Two (p. 76) I discuss intersectionality as a crucial framework for this PhD research project and examine how it can work alongside a contemporary c-r practice to promote a method that is inclusive of women from different backgrounds and multiple categories.

THE PRACTICE

In 1969 Carol Hanisch, feminist activist, writer and member of WLM groups Redstockings and New York Radical Women, wrote an essay discussing the practice of c-r. When the essay was published the following year, editors Shulamith Firestone and Anne Koedt gave it its iconic title, *The Personal is Political*. This phrase became foundational to the women's movement. It described the importance of linking the conditions women were experiencing in their personal lives with the socio-political conditions they experienced within society, and c-r was the practice used to explore this. For some c-r was the 'corner-stone of the Movement' (Sappho Collective, 1971, p. 49).

The introduction of the idea that the personal was political was polemical, as it challenged the patriarchal divide between public and private space that sought to keep women in the private space of their homes and out of public debate (Lee, 2007). Today the term 'the personal is political' continues to be widely used in relation to feminist ideas, even though the practice of c-r from which it developed has receded from public consciousness. This study aims to explore whether the practice holds contemporary relevance for women today.

Consciousness-raising groups were women-only and met on a regular basis in each other's homes to discuss issues relating to their lives, such as education, work, housework and childcare. Going around in a circle, each woman was given the opportunity to speak without being interrupted or challenged. Women used personal experiences as a way of reflecting on issues within wider society that were contributing to their gendered oppression and those areas of oppression stretched across all aspects of their lives. At home many were expected to do more or all of the childcare, even if both parents were working, with little or no access to affordable childcare (Hochschild, 1989). In the workplace they were likely to receive lower pay than their male counterparts and experience unequal access to certain jobs (Fairbairns, 2002). C-r sought to establish that these were not personal problems, but the result of structural inequalities and that women needed to come together to solve them. Hanisch (1970, p. 76) comments that '[o]ne of the first things we discover in these groups is that personal problems are political problems. There are no personal solutions at this time. There is only collective action for a collective solution'.

Personal testimonies from individuals were analysed collectively in the groups and the process of having their story heard by others broke down barriers for women and helped them to realise that their problems were not unique to them, but part of 'a *collective* oppression of the whole sex' (Bruley, 1976, p. 22). Feminist historian Sheila Rowbotham (2021, p. 16) observed that '[n]o longer isolated, private hurts found collective expression in the small women's liberation groups'. The collectivity of the women's movement 'made it possible to test and develop ideas through sharing experiences' (Rowbotham, 2021, p. 243). Through c-r, emotions could become depersonalised and be productively transformed into a shared sense of injustice, which could be channelled outward in working for change (Firth and Robinson, 2016). C-r groups developed 'actions' undertaken by the group, which are discussed later in this chapter (pp. 26 – 27).

A critical resource in the UK scene was *Women Awake* written by author and feminist historian, Sue Bruley (1976) who came from a political organising background and had been heavily involved with the International Socialists (IS). She defected to the WLM when it became clear to her that IS was centrally concerned with the struggle of straight men, and, as a lesbian, she felt her concerns about oppression were not being addressed (Bruley, 1976). *Women Awake* combines a primary account of

Bruley's c-r group in London with an organising packet for other women to start their own groups. Her analysis is sharp and the pamphlet is compelling in outlining the benefits of c-r, stating that '[a]fter years of activity in the movement I realised that it was not until I did CR that I began to understand what sisterhood is all about. By this I mean *putting women first'* (1976, p. 20). Bruley outlines how putting women first, removing jealousy and competition and relating to other women without the mediation of men can have transformative effects on the way they view their lives, commenting that for her 'the gains of CR had been incalculable' (1976, p. 20). She reflects that being in a group with women of different political viewpoints, including women who viewed themselves as non-political, was a new and challenging experience and observed splits in how women wanted their c-r groups to operate as either political or therapeutic.

At the outset the practice of c-r was envisioned as an educational and organising tool, intended to mobilise a mass movement of women. The uptake was unprecedented, and the practice became widespread during the 1970s, with around 100,000 women in the United States belonging to c-r groups in 1973 (Shreve, 1990). It had been designed by a core group of women who were deeply involved in the WLM, and for many c-r was just one component within other forms of activism they were engaged in, such as direct action, organising and writing. These women identified themselves as radicals with radical intentions (Sarachild, 1975).[1] However, amongst the women who took up the practice, many did not consider themselves radical, and most likely did not want to be. This perceived mismatch between the strategic intention of the practice and how it unfolded in reality provided a point that its detractors could criticise, for if non-political women were undertaking the practice, how could it claim to be a political tool? But such criticisms in fact serve to highlight the innate misogyny in society, as topics discussed such as housework and childcare 'were dismissed as "petty" or "not political"' (Sarachild, 1975), rather than representing some of the cornerstones of women's oppression. Other writing at the time, including Pat Mainardi's *The Politics of Housework* (1970) echoes this.

Critics of c-r derided the practice, branding meetings "bitch sessions" and forms of "navel gazing" (Sarachild, 1975). Bruley (1976) dispels such claims, outlining her own scepticism prior to joining a group, which came directly from what she had heard through her involvement with the International Socialists, where she had been told that c-r was a bourgeois practice and that 'it wasn't real political activity' (Bruley, 1976). However, when she engaged with the practice, she saw that it had changed her and others' lives, stating that '[t]hrough a greater understanding of the personal we come to realise our *political* potential' (Bruley, 1976, p. 21). Sarachild too did not see a problem with non-radical

[1] Sarachild defines radicals as those who wanted to get to the root causes of women's oppression.

women taking up the practice, as she believed that c-r contained radicalising potential. From the outset key activists understood that in order to reach the broadest possible audience it needed to appeal to a wide range of women, with Hanisch (1970) commenting that 'Movement women'[2] and 'apolitical' women both needed to listen to each other in order for it to become a mass movement.

Theory and Action

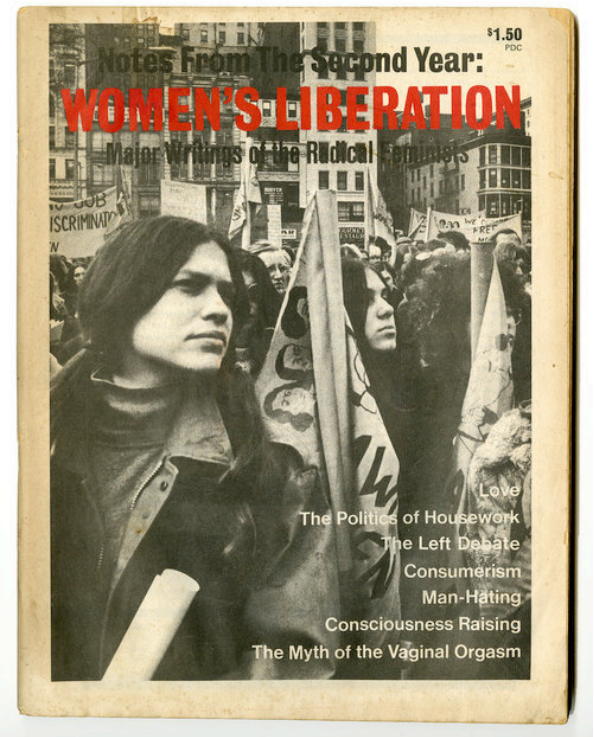


FIGURE 3: SHULAMITH FIRESTONE AND ANNE KOEDT (EDS), *NOTES FROM THE SECOND YEAR*, (1970).

Another significant component of the Movement was the generation of new writing and theory, to which the practice of c-r brought ideas. Activists set up small-scale self-publishing initiatives as a means to distribute the mass of newsletters, pamphlets, magazines and journals being generated. Two early key publications from the US were *Notes from the First Year* (New York Radical Women, 1968) followed by the more extensive *Notes from the Second Year* (Firestone and Koedt, 1970). These collections of writing included Hanisch's *The Personal is Political*, Anne Koedt's *The Myth of the Vaginal Orgasm* and Kate Millet's *Sexual Politics: A Manifesto for Revolution* which continue to be influential to the present day. By the mid-1970s there were over 500 feminist magazines and newspapers in the US (Baxandall and Gordon, 2010) and popular and influential magazines in the US and UK included *Off Our Backs*,

[2] Hanisch describes 'movement women' as radical women like herself engaged full time in the movement.

Oz, *Red Rag*, *Shrew* and *Spare Rib*. There was also a vast array of newsletters and pamphlets produced by local groups, many of which are now held in archives and personal collections.[3]

Critical writing produced in the US at the time undoubtedly influenced women in the UK and the flow of information between the two countries was dynamic, facilitated by networks of activist organisations that included the underground press (McQuiston, 1997) and community publishing. Dedicated activists set up the AgitProp Information Service, London to bring together, distribute and communicate material from political and cultural spheres (Itzin, 2021) and community publishers such as The Centerprise Trust, London and the Gatehouse Project, Manchester empowered communities to publish their own voices from within (Whitman, 1982). In her memoir *Daring to Hope: My Life in the 1970s* Sheila Rowbotham (2021) describes a fellow activist arriving in London from New York with a carrier bag full of copies of *Notes from the Second Year* to distribute. Women actively sought each other out when travelling, visiting women's centres, workshops and events and numerous international feminist friendships developed through which women exchanged ideas and material about the movement (Rowbotham, 2021).

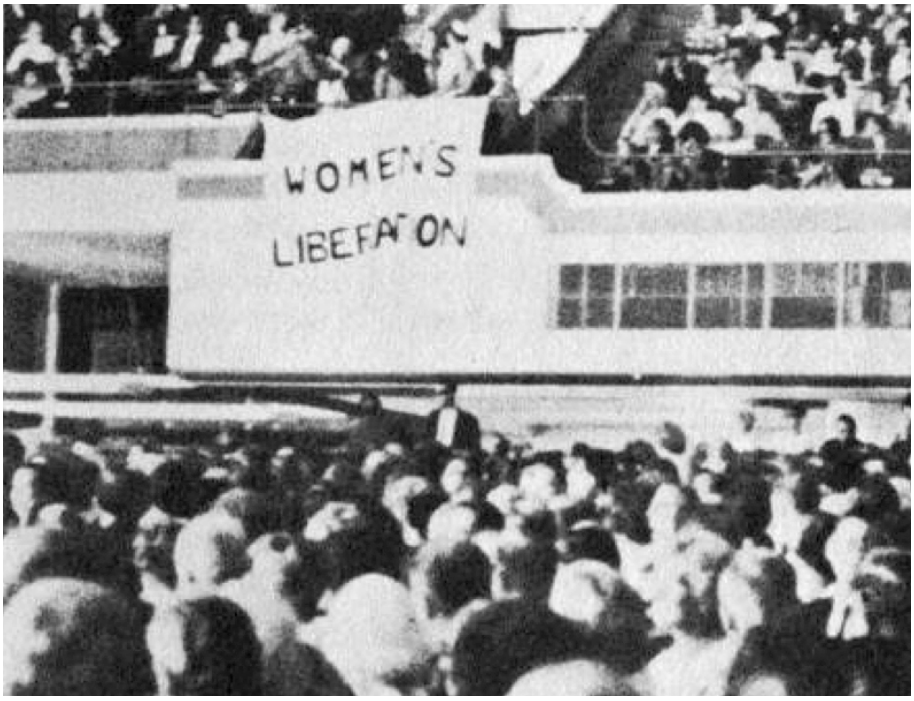


FIGURE 4: RED STOCKINGS ARCHIVE, *MISS AMERICA PROTEST*, (1968).

As with publishing, ideas could be disseminated through 'actions' devised by c-r groups. The types of 'actions' that groups undertook varied from group to group, ranging from personal gestures to direct

[3] Glasgow Women's Library holds an extensive collection of magazine, journals, newsletters and pamphlets which are accessible to researchers including MsPrint, Harpies and Quines, Off Our Backs, Oz, Red Rag, Scottish Women's Liberation Journal, Shrew and Spare Rib.

political actions. Hanisch (1970) saw the c-r sessions themselves as action but other accounts of 'actions' included setting up nurseries, film-making, staging protests, joining pickets, starting newspapers, abortion counselling and campaigning for childcare (Chicago Women's Liberation Union, 1971; Bruley, 2013). An early high-profile 'action' undertaken by the New York Radical Women's c-r group at the Miss America contest in 1968 saw members of the group set up a 'freedom trash can' for women to throw in 'high heels, girdles and other objects of female torture' (Sarachild, 1975) and unfurl a banner reading 'Women's Liberation' that made it on to the live television broadcast. This form of direct action aimed to attract media coverage and public attention for the WLM, and presented a visible, provocative political stance. Women were also involved in structural work, advocating for feminist issues and legislative changes, setting up refuges and campaigning in the UK for the Equal Pay Act (1970) and the Employment Protection Act (1975). Other women organised music and arts festivals and events, which contributed to fostering community and supporting women's culture but were less easily defined as explicitly political (Binard, 2017).

Sarachild notes the interdependency between theory and action in finding solutions to the issues that c-r was raising, commenting that '[e]ach leads to the other but both are necessary or the problem is never really solved' (Sarachild, 1970, p. 148). The flow between knowledge production and action is central to this research project, which employs printmaking as a creative 'action' connecting the personal and the political. In later chapters, I explore what, if any, are the transformational outcomes of these actions for the women taking part and the audiences engaging with *Consciously Rising*.

LONGEVITY

The longevity of groups varied widely, with some disbanding quickly, whilst others lasted several years and, in some cases, even decades. Some groups ran out of steam after members had shared their life stories and found they had no new material to share (Bruley, 1976; Browne, 2014, p. 56). However long the group lasted, it was recognised that they needed time to develop trust and an internal group dynamic; in their organising packet Sappho Collective (1971) estimated a group needed eight months to a year to establish itself. Group dynamic is discussed in Chapter Two in relation to the design of this PhD research project.

Bruley (1976) found that after her group had covered a range of topics together, the prominence of the c-r element receded, and other activities took over, with the group becoming more of a 'support structure' than a political tool for her. Crucially, she recognised that the process had helped her identify specific areas of the movement where she wanted to focus her energy, taking into these areas what she had learned from c-r. This emphasises the importance of c-r within the broader structure of the

movement and within women's lives, an aspect which is discussed later in this chapter (pp. 28 – 29) and in Chapter Three (pp. 133 - 4).

ORGANISING PACKETS

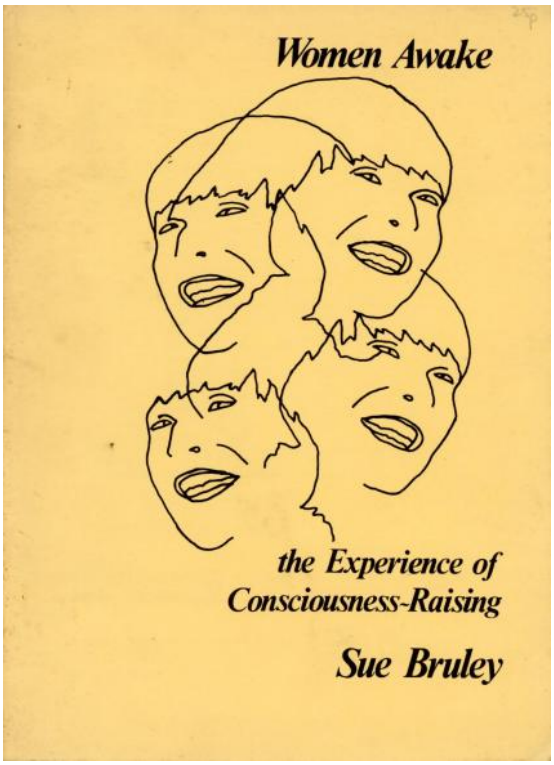


FIGURE 5: SUE BRULEY, *WOMEN AWAKE: THE EXPERIENCE OF CONSCIOUSNESS-RAISING*, (1976).

C-r groups were prolific in producing pamphlets and organising packets, which laid out the principles, with the intention that women could use them as manuals to introduce themselves to the practice and start a group of their own. In Chapter Two (pp. 81 – 85), I survey several of these to find the most suitable one for this PhD research project.

The dissemination of these pamphlets allowed c-r to spread quickly, as it was not reliant on individual women introducing the practice to others. As different groups adopted the practice, they inevitably interpreted the materials in different ways. Sarachild (1975) opposed sticking rigidly to the rules if they were impeding conversation and affecting the energy of a group, stating that 'new knowledge is the source of consciousness-raising. Methods are simply to serve this purpose, to be changed if they aren't working' (Sarachild, 1970, p. 148). However, she did acknowledge that some rules helped groups to stay focused and bring any tangential discussions back to the central point being discussed. Having a simple set of rules to follow established by someone outside of the group was a valuable tool for keeping the structure and focus of the group and also decreased the chance of individual members taking over and this is discussed in Chapter Three (p. 139).

In thinking about the structural formation and internal dynamics of c-r groups and the WLM more broadly, Jo Freeman's 1970 essay *The Tyranny Structurelessness* continues to be a touchstone. In this, she argues that informal group structures, rather than promoting equality and collectivity amongst their members, as many feminists might have perceived, did, in fact, mask power structures which benefited the more privileged in the group. She argues that groups need clearly defined formal processes in place to enable all voices to be heard and to avoid the formation of cliques, which inevitably shift the balance of power. Her argument supports the use of organising packets within c-r groups. Similarly, Baxandall and Gordon (2010) argue that unstructured or leaderless groups made themselves vulnerable to internal takeover by anti-feminist groups or individuals. These ideas have informed my research design and are discussed in Chapter Two (pp. 75 - 77).

WOMEN'S LIBERATION MOVEMENT

STRUCTURE

> Every week new groups start all over the country. Before you know it, you will have several groups in your area, and you will begin to feel that you really belong to a movement (Chicago Women's Liberation Union, 1971, p. 2).

This section maps out an overarching organisational structure for the WLM, specifically in Scotland and the UK. Reference to the structure of the movement gives some insight into the way that c-r intersected with different organising methods. Several sources locate consciousness-raising in a Scottish context, notably the historians Esther Breitenbach (1990) and Sarah Browne (2014), who provide specific details about the formation of the movement in Scotland and the issues Scottish women focused on during this period. There were local and regional variations which were dependent on the women involved, the resources available, and as Browne notes, geography, which had a direct effect on the way women organised and the types of 'action' they felt able to engage in, since direct actions were often easier to undertake in larger cities than in smaller towns 'where individual activists were more visible and open to scrutiny' (Browne, 2014, p. 73).

Broadly, within the Scottish scene there were three organised and recurring opportunities for women to come together: c-r groups, WLM workshops and national annual conferences. C-r groups operated locally, where women in the same community met regularly, often weekly; WLM workshops worked in larger urban areas where women from a wider area came together, often with representatives from local c-r groups and these meetings were less frequent, focusing on analysing commonalities generated through c-r. The final level of structure was the WLM national annual conference, which began in Oxford in 1970 and played a crucial role in connecting women across the UK and maintaining the movement's visibility in the public eye (Binard, 2017). In 1972, Scottish women also organised a

conference in Glasgow, catering more specifically for the interests of Scottish women. It was noted that Scottish concerns about the movement varied in some respects from those of the wider UK. These encompassed variations resulting from distinctions in the legal system in Scotland, impacting specific Scottish laws and institutions, particularly those related to issues of abortion and divorce, as well as those that specifically affecting rural communities, such as lack of access to healthcare (Browne, 2012, 2014; Scottish Magazines Network, 2022).

The structure of the WLM and the interdependency of different components was of key importance in supporting c-r groups to be outward-looking when connecting personal issues with political conditions (Bruley, 2013). Browne (2014) argues that small-scale local groups allowed the emergence of ideas which were specific to the needs and interests of that community, and this in turn allowed for a more complex feminism to develop in the 1970s. Through the structure of the movement these local concerns could be fed through, fuelling discussions at a national level, further demonstrating the effects of c-r beyond the groups themselves

The movement's structure allowed women to engage at various levels over time, benefiting those less involved in politics or new to the movement. Starting with participation in c-r groups, women could transition to more active roles as they became more politically engaged. Bruley (1976) underscores the need for a network of WLM organisations to integrate the outcomes of consciousness-raising.

As the 1970s progressed, the structures of the WLM slowly began to disintegrate, perhaps crucially beginning with the last national conference in 1978 in Birmingham (The British Library, 2013). Whilst this structure was necessary at the time for the efficacy of c-r, through this research project I explore how c-r can operate in a contemporary context, and how other aspects of the WLM have been replaced by contemporary aspects of women's organisations.

Seven Demands

The seven demands of the women's liberation movement in Britain developed out of the national conferences in the 1970s. These were:

- Equal pay
- Equal education and opportunity
- Free contraception and abortion on demand
- Twenty-four-hour nurseries
- Financial and legal independence
- An end to all discrimination against lesbians

- Freedom for all women from intimidation by the threat or use of male violence. An end to the laws, assumptions and institutions which perpetuate male dominance and men's aggression towards women.[4]

The WLM developed the demands as a means to clearly articulate the key issues they were working on collectively within the movement. Once these were established, the movement was able to communicate them externally to the press and other institutions (Fairbairns, 2002).

In her 2002 pamphlet *Saying What We Want: Women's Demands in the Feminist Seventies and Now*, Zoë Fairbairns, a lifelong feminist activist, assesses the changes since the declaration of the demands. Notable progress has been made in women achieving financial and legal independence; many of the other demands, however, remain unmet. In 1970, the mean pay gap was 34%, decreasing to 17% in 2002 and persisting at 10% in Scotland in 2022 (Close the Gap, 2022). Despite legal advancements like the Sex Discrimination Act in 1975, which prohibited gender-segregated job advertising, the situation remains complex and comparing women's part-time hourly rates to men's full-time rates reveals a significant pay differential of 26.9%. Women's employment opportunities are still affected by caregiving responsibilities, impacting the hours and types of work available to them (Engender, 2020). Employment statistics are intertwined with various aspects of women's lives, highlighting ongoing challenges to achieving equality.

Unfortunately, there are many areas of women's lives that are not getting better. In the UK women have been disproportionally affected by austerity (Reis, 2018), COVID-19 (Engender, 2021),[5] and the current cost-of-living crisis (Sangster, Stephenson and Reis, 2022). Revisiting the seven demands as benchmarks demonstrates how far women's equality still has to go. Additionally, the shocking reversal in 2022 of the landmark Roe v. Wade[6] case in the US shows that women's rights are not safeguarded and can be dangerously eroded in the current climate. This literature review demonstrates that c-r uncovered inequalities in women's everyday lives and brought women together to fight for change. Revisiting c-r at a time when women's rights are in jeopardy makes a timely contribution to analysing how this powerful tool can be used in a contemporary context.

4 The seven demands were agreed at successive Women's Liberation Conferences. Demands 1 to 4 were agreed in Oxford, in 1970; demands 5 and 6 were agreed in Manchester in 1975; demand 7 was agreed in Birmingham, in 1978.

5 UN Women estimates that the pandemic has rolled back 25 years of progress on women's rights (Engender, 2021).

6 In 1973, the landmark US Supreme Court ruling in Roe v. Wade recognised women's right to abortion. In 2022, this ruling was reversed.

Contemporary References

The WLM, as an organised movement, went into decline as its infrastructure broke down. However, writers and researchers have continued to analyse and reflect on c-r since then and consider its development. Anita Shreve's 1990 book *Women Together, Women Alone: The Legacy of Consciousness-Raising* features direct accounts from approximately 45 women in c-r groups in the US, providing reflective oral histories about the impact of the experience on their lives. These narratives, collected 15 years after many groups disbanded, offer a valuable first-hand perspective on the lasting effects of c-r groups. Shreve positions the accounts within specific political aspirations for the practice, writing that '[I]t was hoped that the collective experience of c-r would radicalize many of the women and encourage them to be agents for change' (Shreve, 1990, p. 12). One woman she interviewed reflects on how she applied the skills and self-awareness learned through c-r to achieve a successful career whilst acknowledging that she did not use these lessons to support other women in her life or contribute to the broader women's movement. Another woman commented:

> Well, it depends on how you define political. I think it allowed women to change their personal lives, but it didn't really harness all that tremendous revolutionary energy it was supposed to. It certainly didn't in our group (Shreve, 1990, p. 216).

These perspectives resonant across many of the examples in the book, recording that for a large proportion of women, c-r allowed them to shift their own personal circumstances but not to make changes within the structures of society.

Anna Rogers' PhD thesis *Feminist consciousness-raising in the 1970s and 1980s: West Yorkshire women's groups and their impact on women's lives* (Rogers, 2010) gives a contemporary reassessment of the practice within a UK context. She also looks specifically at the issue of how the intentions of the practice as outlined by its proponents differed from the actualities of the practice. She interviews 20 women who were in c-r groups in the 1970s and 1980s in West Yorkshire. Like Shreve, she finds that many women did not engage in traditionally political actions following their involvement with c-r. However, she frames the women's actions in their own lives, which were influenced and informed by the experience of being in a group, as a form of political action in their own right. She argues that 'academic theorisations of feminist consciousness-raising neglect to theorise the political significance of women changing their own lives' (p. 29). Rogers' interviews reveal that active participation in c-r allowed many women to see themselves independently of their roles in relationships with men and children, which led to a transformation in their self-perception and approach to their lives. The ripple effect of these outcomes that affect women's everyday lives is difficult to measure.

Stacey K. Sowards and Valerie R. Renegart, in their essay *Rhetorical Functions of Consciousness Raising* (2004) discuss the evolution of c-r and how it has 'changed, expanded, and adapted to new social contexts' (p. 547). They document how in their view third-wave feminists from the 1990s broadened the scope and reach of c-r. This definition maintains the centrality of sharing individual stories while taking the practice from the small group process and expanding the definition to include sharing stories in anthologies, magazines, college classrooms, on TV and in popular culture. This, they argue, allows feminists to access stories from outside their immediate circle, addressing issues of diversity, reach and longevity, thus broadening the forms activism can take to include more individualised practices that respond to contemporary cultural conditions. In contrast, hooks (2000) in *Feminism is for Everybody* presents a counter argument for this redefining of c-r, stating that whilst the college classroom did replace the c-r circle for many women, it was precisely within the institution that it lost its mass movement and radical potential.

Individualised ways of sharing stories as a political practice link with autoethnography, where personal narrative is theorised and placed within a cultural context (Ettorre, 2016). Feminist sociology scholar Elizabeth Ettorre in *Autoethnography as Feminist Method: Sensitising the Feminist 'I'* argues that in analysing personal testimony to create social change autoethnography 'is an active demonstration of the "personal is political"' (Ettorre, 2016, p. 6). These ideas are emphasised in Sara Ahmed's seminal *Living a Feminist Life* (2017) where autoethnography is used to make explicit the importance, in her view, of connecting feminist theory and lived experience in a contemporary context. Ahmed, a theorist and activist, suggests that theory is not the reserve of the academy, but crucially it is what feminists do at home. She also acknowledges how, early in her academic career, theorists' work that embodied experience, animated by the everyday, impacted her thinking deeply and made theory accessible. C-r links theory and practice, abstract and tangible, personal and political and Ahmed affirms the continuing relevance of this.

In her 2007 essay *Rethinking the Personal and the Political: Feminist Activism and Civic Engagement*, political theorist Theresa Man Ling Lee analyses how the concept of 'the personal is political' operates under different political ideologies, pointing towards a way in which c-r could be successfully used in a contemporary context. In the 1980s, the UK and the US experienced a political shift towards conservatism, marked by the election of Margaret Thatcher in the UK, in 1979 and Ronald Reagan in the US the following year (McQuiston, 1997). The political landscape was transformed as the Left declined, and both countries had a growing right-wing backlash (Baxandall and Gordon, 2010, p. 718). Lee argues that with this political shift came a change in the perception of public and private space, creating a more apparent division between the two with support for individual freedoms within the private sphere. This necessarily changes how collective practices such as c-r are viewed and challenges

how they can operate. Lee's essay concludes with the assertion that feminists can use the practice of c-r to form a bridge between the personal and the political, that will allow them to analyse their situation in an empowering way, giving them agency over the aspects of their lives they choose to scrutinise and the areas where they want to move towards action.

Firth and Robinson (2016) make the contemporary case for reviving the practice of c-r, arguing that feminist knowledge production has moved away from the grassroots formation of the second wave towards a contemporary intellectual vanguard approach where specialists 'define what counts as feminist knowledge' (p. 347). Their paper also analyses contemporary feminist activism, asking what adaptions need to be made 'to break with the dominant assumptions of neoliberalism'. They suggest that 'neoliberal truisms' such as 'spatial regulation, personal responsibility, conventional "success"' (p. 344) are now mistaken for feminism. They argue that c-r produced feminist theory that 'could speak of the experience of women as a group' (p. 347) and that it should be revived to put knowledge production back into the hands of activists.

There is a growing body of contemporary research which explores feminist activism online and its relationship to c-r. Scholar Gabriela Loureiro in her research into hashtag feminism[7] in Brazil (2022) makes the case for digital feminism supporting solidarity building and political formation online. In contrast, in her study entitled *The Limitations of Social Media Feminism: No Space of Our Own*, political scientist Jessica Megarry (2020) concludes that, while online spaces are effective for certain aspects of organising such as mobilising groups, they lack the depth of engagement required for the effective development of feminist theory.

In 2012 feminist activist Laura Bates launched the *Everyday Sexism Project*, a website where women can anonymously post their stories of the sexism they have experienced in their everyday lives, leading to 200,000 women from around the world sharing their stories. Bates argues that '(t)here is massive, world-shaking power in sharing our stories' (Bates, 2022, p. 173). Whilst this project has not been specifically referred to as consciousness-raising, it shares the definition developed by third-wave feminists (Sowards and Renegar, 2004). The critical mass of women sharing stories led to some structural changes in the UK, including adding the issue of sexual consent to the school curriculum, the British Transport Police receiving accreditation for improved handling of sexual violence, and Facebook implementing stricter policies on misogynistic content. Bates followed this project in 2022 with *Fix the System, Not the Women,* which more urgently takes up the call for systemic change, arguing that 'if the problem is systemic, the solution must be systemic' (Bates, 2022, p. 166). She suggests many

[7] Hashtag feminism, or hashtag activism, occurs on social media platforms using hashtags to promote feminist causes. It raises awareness, shares information, and advocates for gender equality, women's rights, and social justice. This form of activism connects people and amplifies their voices, leveraging social media's viral nature in pursuit of social and political change.

solutions exist in the documents and reports feminists have meticulously prepared in the past years and decades. However, according to Bates, the key challenge lies in the political will to adopt and implement those recommendations.

In concluding this section, I return to hooks (2000), who continued to believe in the radical potential of c-r as a mass movement practice, asserting that it provides a space for women to confront internalised sexism. She contends that addressing this internalised sexism is essential for rebuilding the feminist movement, with c-r playing a crucial role in this process:

> When [the] feminist movement renews itself, reinforcing again and again the strategies that will enable a mass movement to end sexism and sexist exploitation and oppression for everyone, consciousness-raising will once again attain its original importance (p. 11).

Part Two: Feminist Art and Print Practice

Introduction

This section of the critical review chapter examines contemporary art practice, focusing on feminist, participatory and printmaking practices. It situates the project within the printmaking field, specifically screen printing, exploring discourses of radical printmaking and contemporary fine art printmaking. The chapter provides historical context for the development of feminist practice, tracing its origins to the Feminist Art Program in the US and early feminist artists such as Barbara T. Smith and Sheila de Bretteville. Radical print collectives from the 1970s to the 1990s, including See Red Women's Workshop and Mary Corita Kent's screen printing practice, are examined. It then explores community art before analysing participatory practice and its connection to feminist practice. It discusses collaboration, authorship and the role of the master printer or print facilitator.

A significant section focuses on the specific context of Glasgow, examining the intersections of feminist, participatory, and print practices in this setting, discussing the establishment of Glasgow Women's Library and its predecessor, Women in Profile. The chapter then returns to a discussion of printmaking in Glasgow, the facilities available and contemporary visual artists working in the city and concludes with some background about Risograph printing, the chosen medium for this project.

Print Practice

Whilst fine art printmaking has a long history dating back to the 15th Century in Europe (Rebel, 2003), this project is concerned explicitly with screen printing and Risograph printing, both of which have much more recent histories. Screen printing dates back to China in the Song Dynasty (960 – 1279 AD) (Lengwiler, 2013), but it was not widely used or accepted in Europe and North America until the early 20th century, when industry adopted it. Artists began using screen printing widely from the 1960s onwards, with a strong influence from Pop artists such as Warhol, Rauschenberg, Marisol, and Mary Corita Kent whose work was controversial for blending high and low art and initially offended critics and art historians. Screen printing's relative newness and ties to industry and commerce (Rebel, 2003; Roberts, 2021) allowed it to exist outside the traditional hierarchies of class, race, and gender inherent in fine art and the absence of contextual elitism is important to this project, whose central aims relate to accessibility and inclusion of participants and audiences.

Historically, there is a lack of theoretical framework around printmaking (Weisberg, 1986), with much writing focuses on technical aspects. Printmaking has been viewed as one of the minor arts due to its reproducibility and connection to craft and labour and on similar grounds it has also been argued that it is 'gendered-coded "feminine"' (Reeves, 1999, p. 75), which adds to its marginalisation. Recent scholarship in printmaking has however started to fill the gap in discourse. Notable contributions

include Ruth Pelzer-Montada's anthology *Perspectives on Contemporary Printmaking: Critical Writing Since 1986* (2018), which addresses key areas like multiplicity, seriality, and dissemination, and Jennifer L. Roberts' lecture series *Contact: Art and the Pull of Print* (2021) and her upcoming book *Contact* (2024) which discuss concepts such as pressure, separation, and interference, all of which are pertinent to this project.

Collaboration has always been a facet of printmaking (Weisberg, 1986) with a large proportion of prints being made in shared workshop environments and in many instances, artists working with others to provide technical support, a role traditionally referred to as the 'master printer'. In *Syntax of Print* (1986), artist and academic Ruth Weisberg discusses different approaches to working with a master printer, looking at the merits and pitfalls of interventionalist and non-interventionalist approaches, something I will return to in Chapter Three (pp. 127 – 8) specifically in relation to the work produced in *Consciously Rising*.

In *The Re-vision of Printmaking*, artist and academic Kathryn Reeves (1999) calls out the 'exclusionary, colonialist language' (p. 77) inherent in the term 'master printer'. Feminist art historians Rozsika Parker and Griselda Pollock (1986) critically examine the term 'Old Master' in their influential book *Old Mistresses: Women, Art, and Ideology*. They question art history hierarchies that favour specific art forms shaped by masculine ideologies pervasive in society. Rather than focussing on women's absence, Parker and Pollock suggest a revisioning of women's relation to art history outside of these ideologies. In this inclusive feminist PhD project, the use of a term that reinforces hierarchies of race, gender, and class is inappropriate, and I consider alternatives that better align with the project's values. Later in this chapter (p. 89 – 90) I consider my own role as print facilitator and consider what a re-visioning of this role might entail in a specifically feminist project.

FIGURE 6: PHOTOGRAPHER UNKNOWN, SUFFRAGETTES MAKING BANNERS FOR A PROCESSION, (1910).

This research project aligns with the radical printmaking that emerged in the UK and North America from the late 1960s onwards, at a similar period to the Women's Liberation Movement, as discussed in the first section of this chapter. Artists and designers have long been involved with activist groups shaping the visual language of many campaigns, producing posters, flyers, badges and banners. An early example concerning the Women's Movement can be seen during the first wave of feminism in the early twentieth century, when suffragettes and suffragists successfully used banners and placards to increase their campaign's visibility and promote public messages (McQuiston, 1997; Russell and Jolly, 2020). These campaigners understood the power of combining text with visual imagery, using calls to action and direct addresses to viewers to engage audiences personally. This visual device continues to be used by artists and activists. Graphic designer and independent scholar Liz McQuiston's *Suffragettes to She Devils* (1997) surveys feminist activist print culture from the first wave until 1997 and provides a valuable source for this project.

The 1960s saw significant developments in reprographic and print technology, with the development of Gestetner and Xerox machines, alongside developments in screen printing. Printing technology became smaller and cheaper and no longer required a factory setting. This in turn led to an explosion of printed material produced by activist groups such as the Black Panthers and the Diggers in the 1960s (McKenna and Hollander, 2012; Douglas, 2013) and facilitated the formation from the 1970s to the 1990s of many community screen printing workshops, which are discussed later in this chapter (pp. 47 – 52).

DIGGERS

San Francisco was home to the Diggers, named after the seventeenth-century utopian collective devoted to creating a society free of ownership (McKenna and Hollander, 2012). The Diggers created performances, artworks and actions using creative and participatory methods that challenged societal conventions. They became renowned for providing *Free Food* daily in a San Francisco park, a *Free Store*, medical care, and a place to stay for anyone in need. These free collective actions directly opposed the values of the capitalist society in which they were taking place.

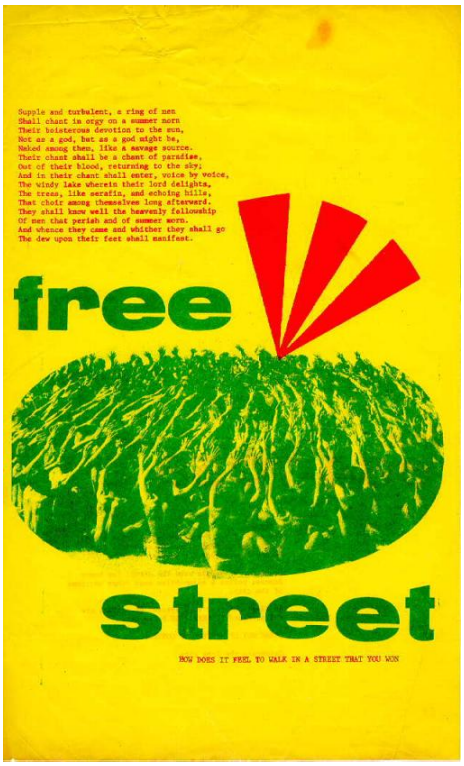


FIGURE 7: THE DIGGERS, *FREE STREET*, (1967), BROADSIDE, 27.94 X 21.59CM.

The content of the mainstream media disillusioned the Diggers, so they set up their own media outlet in 1967, The Communication Company (Com/Co). The Com/Co produced and distributed print material for free within their local community, amplifying social justice issues that were core to the Diggers ethos. They printed texts for other organisations and activist groups to sustain themselves, notably the first three issues of the Black Panther Party's newspaper (Coyote, 2012).[8] Taking the means of production into their own hands has continually played a role in the autonomy of artists' and activists' output (Duncan, 2017), as was discussed concerning the Women's Liberation Movement earlier in this chapter (pp. 28 – 30).

[8] Artist and Minister for Culture Emory Douglas was responsible for the Black Panthers' distinctive visual style. A selection of Douglas' work from this period was presented in the solo exhibition *Seize the Time* at Kendall Koppe as part of Glasgow International in 2012.

The Diggers were technically skilled printmakers, making good use of the two Gestetner duplicator machines they acquired. The creative way they worked with the technology enabled them to develop new techniques, working with photographic images and text, creating posters and broadsides that were influential at the time. The Diggers are included here as an example of collective counter-cultural print output preceding the development of feminist art practice and exemplifying the innovative ways in which artists and creatives have used printmaking equipment, from duplicating machines to screen printing to Risography, a key method used in this project.

BARBARA T. SMITH

Whilst duplication technology was used widely in business and commerce and by activist groups, individual artists also adopted this equipment as a new means of production for their artworks. A notable example of this is Barbara T. Smith, who in 1963 leased a Xerox photocopying machine and began using it to make DIY prints in her home in California.

Women benefited from an enormous expansion in higher education after the Second World War, with their college attendance rates increasing from 26% in 1940 to 55% by 1970 (Baxandall and Gordon, 2010) and Smith was part of that first generation of college-educated women in the US. On graduating, most of these women were expected to reject the working world which they had just been trained to enter, to become wives and mothers instead. Smith, a mother of three, like many other women, found the experience of being a housewife isolating and oppressive and she began to see a therapist who introduced her to the writing of Simone de Beauvoir and Betty Friedan. Friedan's 1963 book *The Feminine Mystique* analysed 'the problem with no name', which she defined as the dissatisfaction many women in the US were feeling but unable to articulate. Access to feminist texts radicalised Smith, leading her to divorce her husband and join the avant-garde performance art movement in Los Angeles. While Smith is best known for her performance practice, this project is interested in her earlier Xeroxed works, which were used as source material with the group in this project and are discussed in Chapter Three (pp. 131 - 132).

FIGURE 8: BARBARA T. SMITH, *JUST PLAIN FACTS*, (1965-6), XEROX, 35.6 X 21.6 CM.

Smith had the machine in her dining room, which she turned into her studio, and used domestic objects surrounding her, her body and those of her children as her art materials. In her work *Just Plain Facts* (1965-6), Smith's face is encircled by a tableau of small domestic objects – a watch, a miniature model of a house, a cartoon illustration of a cat holding a mirror - using the glass of the Xerox machine as a print bed onto which she layered and composed her imagery, capturing a fleeting moment in time. At first glance, the work looks like a cosmetics advert, with Smith's long, thick hair, freckles, and broad smile dominating the image. Nevertheless, on taking a closer look, the image becomes more unsettling as her face and hands are pressed against the glass of the Xerox machine recording her image, she appears trapped, and her expression oscillates between a joyful smile and a pained grimace, the objects surrounding her symbolising her entrapment. While the image draws on advertising aesthetics, the DIY production method using a photocopier amplifies its impact, showing that Smith controls the reproduction of her self-image and is aware of the external forces that seek to control her.

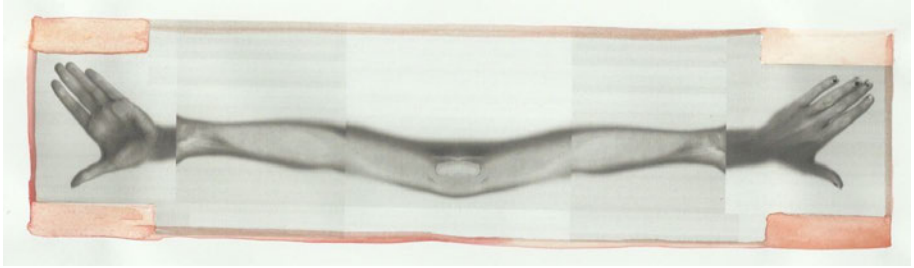


FIGURE 9: RUTH BARKER, *A SCARF FOR GLASGOW WOMEN'S LIBRARY*, (2012), DIGITAL PRINT ON CHIFFON, 135 X 30CM.

The photocopier, known for its accessibility and affordability, has been a consistent print technology embraced by artists and creatives. In the 1970s, the punk movement and its DIY aesthetics and subversive messages utilised the photocopier, giving rise to fanzine or zine culture (McQuiston, 1997). This trend persisted through the 1990s with Riot Grrl and into the present day. The DIY aesthetic of the photocopier continues to influence later feminist artworks, for example, Ruth Barker's *A Scarf for Glasgow Women's Library* (2012) (see Figure 9), where Barker photocopied her arms and hands in a gesture of embrace. GWL's archive collection includes numerous such photocopied zines, some accessed for this project and shared with the group and discussed in Chapter Three (pp. 120 -121).

Feminist Art

Feminist Art Program

Feminist art practice evolved alongside the broader feminist movement, with artists like Smith incorporating feminist ideas into their work conceptually and aesthetically. A pivotal moment came in 1970 when artist Judy Chicago established the renowned Feminist Art Program (FAP) in Fresno. Although the programme only ran for five years, it was foundational in shaping subsequent feminist art practice. The programme moved to CalArts at the invitation of artist Miriam Schapiro. Chicago and Schapiro co-led the programme at CalArts for its first year, along with ten of the original fifteen Fresno students, bringing with them some of the initial working methods (Meyer and Wilding, 2010, p. 41).

The programme had a dedicated physical space separate from the 'patriarchal paradigm' (Brodsky, Broude and Garrard, 1996) of the university, allowing students to cultivate their voices as both artists and feminists within a supportive and collective environment. This influenced the design of this PhD project and the importance of siting it within the feminist space of GWL is discussed in Chapter Three (pp. 136 – 137).

The other factor that set FAP apart and also makes it a highly relevant example to this PhD project, was its teaching methods and relationship to c-r. Chicago acknowledges the similarities between c-r and her teaching methods, but in her essay *Feminist Art Education: Made in California* (2012), she clearly distinguishes between them, staking claim to the uniqueness of her own methods (Chicago, 2012, p. 104). She describes her method as '"empowerment education" because it begins with the process of helping students to become empowered to do what is important to them in their art' (Chicago, 2012, p. 103). She explains how this process is implemented in class:

> I accomplish this by "going around the circle", a basic structure and technique of the class. Each person speaks, beginning by telling the class about themselves, then moving on to discuss interests and goals. Everyone speaks and everyone listens (Chicago, 2012, pp. 103–104).

Despite it being well documented that c-r was being used from 1969 onwards (Firestone and Koedt, 1970) Chicago claims that this teaching method at FAP took place 'well before the days of consciousness raising' (Chicago, 2012, p. 104). Suzanne Lacy and Faith Wilding, for example, who were already students at Fresno before joining the first cohort of the FAP, had set up a c-r group the year before and brought that experience with them to the programme (Meyer and Wilding, 2010, p. 42). Wilding, speaking in 1996, indicates that despite Chicago's protests that the students recognised that the practice they were involved in was c-r and that this was a deeply significant method in their development of art practice:

> Never in our previous art education had we been asked to make work out of a real life experience, much less one so emotionally loaded…By fortuitous accident, it seemed, we had stumbled on a way of working: using consciousness-raising to elicit content…to reveal our hidden histories (Brodsky, Broude and Garrard, 1996, p. 34).

Chicago made her own adaptations to the process of c-r, and would for example 'interject comments in order to make appropriate observations and suggestions' (Chicago, 2012, p. 104). This modification could be reflective of the learning context in which the process was used where students' critical skills were being honed. However, other accounts describe her teaching style as 'confrontational' (Meyer and Wilding, 2010, p. 49) and some comment that she 'demanded recognition of her ultimate authority' (Meyer and Wilding, 2010, p. 41). Chicago's style thus broke with the non-hierarchical approach designed into the process and discussed in Part One of this chapter (p. 22).

Within their studio space, a specific 'rap room'[9] was created for these discussions, which was comfortable, with carpet samples and oversized pillows. The 'rap sessions' formed a significant part of the programme, and long regular sessions took place. In 2010 students from the programme reflected in a variety of ways on these sessions with Karen LeCocq commenting:

> I was always a little afraid as I entered this room. It meant that I was about to be confronted on something that was too uncomfortable to talk about or I would have to witness someone else's discomfort . . . We experienced . . . soul searching, gut wrenching, tumultuous, cleansing, exhausting, exhilarating, and enlightening times in that one small room. It was a tiny, intimate space that was suffocating and uncomfortable one moment and nurturing and comforting just a short time later (Meyer and Wilding, 2010, p. 41).

Doris Atlantis recalls that '[t]he rap sessions were painful but perhaps I grew into a more thoughtful person through them. We were forced to question some deep-seated beliefs' (Meyer and Wilding,

[9] C-r groups in the US were often referred to as rap groups.

2010, p. 50). These testimonies make it clear that the practice of consciousness-raising was integral to the programme and used as a method to generate content for artwork.

In 1972 the staff and students of FAP mounted the exhibition and series of events *Womanhouse*, installed throughout an empty house in Hollywood. During the month that it was open, it received around 10,000 visitors.

Chicago's ideology had a significant influence on the programme, even if she was not always able to embody her ideas in the delivery of her teaching, but she left it after a year. She felt that the values of equality and cooperation that they were promoting in FAP were not shared across the broader institution and that when students left the 'space to take other classes, they had to navigate in an art school with quite different values' (Chicago, 2012, p. 107). She goes further, stating that 'CalArts was geared towards preparing students to "make it" in the art world, but without acknowledging that the art world was (and is) racist, sexist, homophobic and classist.' (Chicago, 2012, p. 107).

Chicago left CalArts to collaborate with artist and designers Sheila de Bretteville and Arlene Raven in the formation of the Feminist Studio Workshop at The Women's Building in LA. The establishment of this space continued the work she had been doing at the Feminist Art Program, but outside an academic setting. De Bretteville was also a founder in 1973 of The Women's Graphic Center, which trained and supported women in the use of graphic equipment and design principles, skills and concepts that have been important to many subsequent feminist projects and which are relevant to this PhD project.

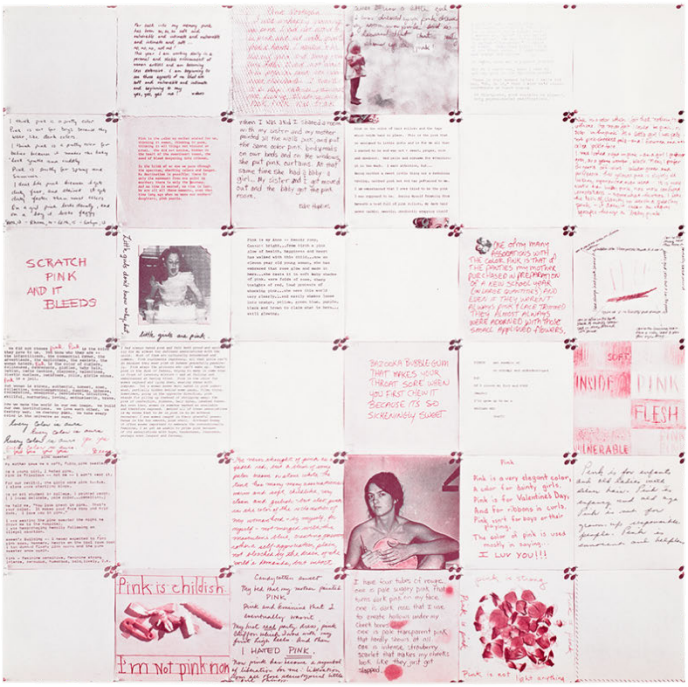


FIGURE 10: SHEILA DE BRETTEVILLE, *PINK*, (1973), POSTER.

De Bretteville, alongside her practice as a public artist, has been a lifelong educator.[10] One of her most recognised works, *Pink* (1973) (Figures 10 and 11), was commissioned by The American Institute of Graphic Arts. For the project, a hundred designers were invited to make a 30-inch square poster about a colour. De Bretteville chose pink as the 'signifier of gender' (de Bretteville, 2023). She divided the poster up into smaller squares and distributed each of the squares to different women to gather their opinions and reactions to the colour. In speaking about the work de Bretteville said '[I]t stood for the notion of participatory democracy of women's voices being heard' (Lopez and Roth, 1994, p. 151).

FIGURE 11: SHEILA DE BRETTEVILLE, *PINK*, (1973), POSTER.

Upon receiving the squares from participants, she arranged them back in poster scale, intentionally leaving some spaces blank for viewers to insert their opinions. After the exhibition, only a photograph of the work was returned and this was used to reproduce the piece as a poster, which was pasted around Los Angeles as a public artwork (Allyn, 2010). I include de Bretteville's work as an illustration of feminist art practice that utilises a collaborative methodology in production. Within this PhD project, we looked at de Bretteville's work and discussed whether implementing a similar method could be used for producing artwork. I discuss this in more detail in Chapter Three (p. 130).

[10] Sheila de Bretteville has held a position at Yale School of Art since 1990, where in her eighties she continues as Director of Graduate Studies in Graphic Design.

SISTER CORITA

Predating the Feminist Art Program, Mary Corita Kent, widely known as Sister Corita, ran an educational programme in Los Angeles exclusively for women with printmaking at its heart. She was head of the arts programme at Immaculate Heart College between 1964 and 1968 and cultivated collaborative ways of working that provided a supportive but challenging environment for her students. Whilst she was not explicitly engaged in feminist ideas, and the programme predated c-r, Kent's way of working and teaching brought together visual practice with political and social issues and has influenced the methodology of this PhD project.

FIGURE 12: MARY CORITA KENT, *EMERGENCY USE SOFT SHOULDER*, (1966), SCREEN PRINT, 76.2 X 91.4CM.

Kent was working in the early 1960s during the Pop Art era, and her work shared some of the visual influences of advertising and commercial culture. Pop Art reflected the rise of popular culture in the post-war period, alongside that of consumer culture. Its language drew from mass media culture, appropriating imagery and using similar techniques of seduction and desire, where the emphasis was placed on 'the exterior life of things' (Madoff, 1997) rather 'than the interior energy' (Madoff, 1997). In contrast to this, art historian and curator Angela Stief posits in *Power Up: Female Pop Art*, that Pop Art's women artists, instead of celebrating consumer culture, used the language of commerce to explore issues about society and humanity (Stief, 2010). This links to the feminist idea that 'the personal is political' (Hanisch, 1970) which was explored from the late 1960s onwards. Much of the material Kent appropriated from the world around her had explicit political content and messages of

social justice. She reworked advertising slogans and song lyrics into graphic screen prints full of bold colour and energy, often mixing typographic and hand-written texts which switch between registers on which the prints are communicating with the viewer, moving from a formal (typographic) to a more personal or informal (hand-written) style.

Kent created her art during a period of significant changes in fine art and print culture production. Despite producing prints for fine art exhibitions and engaging in commercial design projects, neither discipline fully embraced her work during that time. There has been a renewed interest in her practice in recent years, recognising her as a significant fine artist with ongoing international exhibitions and numerous publications dedicated to examining her practice.

POSTAL ART EVENT

FIGURE 13: SU RICHARDSON, *POSTAL ART - DOMESTIC COLOUR CHARTS*, (1975-6), MIXED MEDIA, 29 X 32CM X 2.

Another significant waymarker for this project is the *Postal Art Event* (1975-77)[11], (Figure 13). Artists Sally Gollop and Kate Walker began exchanging artworks in the post, connecting them creatively in their homes as artists, women and mothers. This connection helped lessen the isolation of being a

[11] The project has been variously referred to as the Women's Postal Art Event, Feministo, Feministo: Portrait of the Artist as a Housewife, Portrait of the Artist as a Young Woman, and Portrait of the Artist as a Young Housewife. Amy Tobin, who has written significantly about the project, adopts the title Postal Art Event because this was the preferred title of Su Richardson, the only surviving member of the project that she spoke to and because this title focuses on the postal exchange rather than the exhibitions.

solitary artist working from home and a new parent, giving them an outlet for their creative practice. By siting the artworks in the postal exchange, they provided a 'feminist critique of conventional definitions of art and artist' (Parker and Pollock, 1987, p. 23). Each artist became the audience for the other's work and their domestic spaces became the gallery. This bore similarities with other feminist artists at the time such as Jo Spence and Hackney Flashers who were committed to exhibiting outside of traditional art institutions, as well as community art projects, that are discussed later in this chapter. As the project developed, the artist's began exhibiting the works. This then expanded to include more women and exhibitions around the country, including at the ICA in London, in 1977. The *Postal Art Event's* approach, involving exchanging and sharing works through the post to unite women and foster creative confidence has significantly influenced this PhD project.

Postal Art Event is also relevant because of its connection to c-r, as articulated by feminist art historian Amy Tobin (2016a, 2016b). Tobin proposes that by offering women a space to investigate their subjectivity, the *Postal Art Event* mirrored the process of c-r (Tobin, 2016). She argues that the project gave women agency by enabling them to create artwork alongside their domestic responsibilities, eliminating the need for a dedicated artist's studio. Furthermore, the intimate collaborative process occurring in each artist's home transformed personal experiences into legible public expressions, akin to c-r circles that aimed to make experiences visible through discursive methods followed by action. Collaboration played a crucial role in the project, and artist Monica Ross describes the visual conversation this facilitated among artists (Tobin, 2016a). Similarly, participants in this PhD project also engaged in a visual conversation together, and Chapter Three (p. 125) discusses this observation.

Screen Printing Collectives

In the 1970s there were a number of print collectives in the UK and the US, whose methods and outputs are relevant to this project, notably Chicago Women's Graphics Collective, Lenthall Road Workshop and See Red Women's Workshop. Jess Baines,[12] writing about See Red Women's Workshop and Lenthall Road Workshop in her essay *Experiments in Democratic Participation* (Baines, 2012), argues that groups infused their methods of production as well as content with their political position. She continues to discuss the importance of skillsharing within the collectives, which served to increase accessibility to printmaking through 'de-mystifying' the process and breaking down the conventional hierarchies of power. This has informed the design for this project and is discussed in Chapter Two (pp. 90).

[12] Jess Baines was involved in community-run print workshops in London between 1983 and 1994, notably as a member of See Red for a short period. Now an academic, she has written widely on the history of radical print workshops.

FIGURE 14: SEE RED WOMEN'S WORKSHOP, *BITE THE HAND*, (1978), SCREEN PRINT, 64 X 45CM.

London-based See Red Women's Workshop operated from 1974 to 1990, collectively producing posters to voice the issues of the WLM's struggle. *7 Demands* (1974) (Figure 2) is a visual representation of those demands as discussed in Part One of this chapter. The women of See Red were active in political and feminist groups, including c-r groups (Stevenson *et al.*, 2016) and their role as campaigners translates directly into the energy, passion and visual fluency in expressing complex political issues in their prints. Artist Seth Pimlott (2013) comments that the enduring themes in their works came out of consciousness-raising groups, citing women's dual role in work and home and the nature of domestic labour. The group were dedicated to working collectively on all the posters and it has been noted that getting the wording right was a 'strenuous' process that led to 'heated debates' (Rowbotham, 2016, p. ix). However, their commitment remained, as they wanted to make sure 'the images were speaking to as many women as possible' (Pimlott, 2013) and the posters were distributed to women's centres and organisations where they were often displayed.

Bite the Hand (1978) (Figure 14) depicts how governmental policy and budget cuts disproportionately affected women. The pared-back use of colour in much of See Red's work, partly due to the layering process of screen printing, amplifies the images' graphic quality, giving them a clarity of voice. The works were angry about the conditions women in the UK found themselves in and they have an enduring potency, since many of these conditions persist today. However, crucially the works are packed with humour and optimism for change and a belief in the collective power to bring this about.

FIGURE 15: CHIA MOAN, *THE NEW MISANDRY*, (1980), SCREEN PRINT.

Lenthall Road Workshop, set up in 1975 by Chia Moan, Viv Mullett and Jenny Smith, three women of colour, was a London-based collective producing feminist posters and providing screen printing and photography facilities for the community.

FIGURE 16: SOME GIRLS, (1981), POSTER.

Some Girls was a short-lived group that produced a series of posters (Figures 16 and 48) published by the National Association of Youth Clubs in 1981 (McQuiston, 1997). Artists Carola Adams and Leah Thorn worked with young girls from Madeley Young Women's Club using discussion to produce posters on stereotyping, trust and relationships with adults. Text in the posters comes directly from the young women, and the use of vernacular language makes the young people's statements urgent and

engaging. The prints incorporate visual tropes seen in other works discussed, such as hand-written text and a pared-back use of colour.

In 1970 the Chicago Women's Graphics Collective was established and ran for just over a decade until 1983. It grew out of the Chicago Women's Liberation Union, which had been active in the women's movement since the late 1960s and produced an organising packet that is discussed in Chapter Two (pp. 81 – 85). The women involved in the graphics collective established a screen printing workshop, where they produced posters, all collectively made, representing the values of the movement and other social justice issues. Their bold graphic style is evident in works like *Don't Call Me Girl!* (1976) (Figure 17), featuring cut-out figures and hand-drawn typography. The collective was industrious, producing posters in huge quantities (sometimes as many as 20,000) and distributing them worldwide. Founding member Estelle Carol, comments on the process:

> If you look at our posters you'll rarely see a person's name on it because we decided that modern art had been done all wrong by men. It was based on egotism and the cult of the individual - the "great men of art" syndrome. So we decided to throw all that out, and art now had to be a collective experience. So every poster that we created had to be done by committee. Every one (Carol, 2018).

FIGURE 17: CHICAGO WOMEN'S GRAPHICS COLLECTIVE, *DON'T CALL ME GIRL!*, (1975), SCREEN PRINT, 48.26 CM X 73.66 CM.

The relevance of the work of these collectives has not diminished over time and they provide a visual legacy for the Women's Movement and for audiences as well as inspiration for other artists.

In 2012 artist Ciara Phillips cited the work as an inspiration for her work *Advice Giver* (Figure 22) commissioned by GWL for their *21 Revolutions* project. Glasgow Women's Library archive and collection holds an extensive selection of posters and as part of the participatory sessions with the

group for this project, we looked at a selection of posters by all the collectives discussed here. This process is discussed again in Chapter Three (p. 121). The influence of these works is also evident in my own practice, where I incorporate similar visual strategies, such as pared-down colour palettes, bold graphic symbols, and cut-out techniques (Figures 18, 28, 30 and 31).

FIGURE 18: HELEN DE MAIN, *THRIVE, NOT JUST SURVIVE*, (2015), BILLBOARD, 240 CM X 600 CM.

Radical print and contemporary fine art print have historically operated in distinct realms; however, in recent years, radical print has been increasingly included in fine art exhibitions. Ingrid Pollard[13] presented several works by Lenthall Road Workshop and Some Girls posters as part of her exhibition *No Cover Up* (Glasgow Women's Library, 2021); See Red's work has been regularly included in prestigious exhibitions, such as *Women In Revolt* (Tate Britain, 2023), *Dreams and Dangerous Ideas: Two Decades of the Women's Liberation Movement in Aberdeen* (the worm, 2023), *Unfinished Business* (British Library, 2020), *Still I Rise* (Nottingham Contemporary, 2018) and *See Red Women's Workshop* (ICA, 2012).

Decades of feminist scholarship within the arts have brought feminist artworks into the mainstream art world, from which they had previously been excluded. This move into the mainstream can be specifically observed over the course of the timeline of this PhD project, as an increasing number of major institutions presented feminist group shows[14], including those mentioned above, or major solo shows by feminist artists in public and commercial galleries.

[13] Pollard was also nominated for the Turner Prize in 2022.

[14] See *Women In Revolt* (Tate Britain, 8 November 2023 – 7 April 2024, National Galleries Scotland: Modern, Edinburgh (25 May 2024 – 26 January 2025) and to the Whitworth Gallery, The University of Manchester (7 March – 1 June 2025), Acts of Creation: On Art and Motherhood (Arnolifini, Bristol, 9 March - 26 May 2024, Midlands Arts Centre (MAC), Birmingham: 22 June to 29 September 2024, Millennium Gallery, Sheffield: 24 October 2024 to 21 January 2025 and Dundee Contemporary Arts: Spring 2025).

Writing in 2018 about *Still I Rise*, Tobin notes a focus on activist practices in the exhibition, signalling a shift in curatorial focus from previous feminist exhibitions where subjects of the body, visual representation and domestic politics had been central (Tobin, 2018). The currency of activism reflects the current political mood in the UK, where the Conservatives have been in power since 2010 and the population has been subjected to austerity cuts to public services. Activism is on the rise (Carnegie, 2022), and the messages of the work of collectives like See Red and Lenthall Road Workshops have returned to sharp focus.

FIGURE 19: POSTER CLUB, *EASTSIDE PROJECTS*, (2011), INSTALLATION VIEW.

In this environment and inspired by their predecessors, Glasgow-based Poster Club were active between 2011 and 2017 (Figure 19). A collective of artists[15] who met weekly at Glasgow Print Studio, their two stated aims were

> Make posters
>
> Collaborate
>
> (Poster Club, 2017)

Having encountered them in the workshop on a number of occasions, I felt the group's collective energy was palpable, exuding a spirit of collaborative skill-sharing and production, coupled with a

[15] Poster Club members have included Laura Aldridge, Anne-Marie Copestake, Charlie Hammond, Kendal Koppe, Tom O'Sullivan, Nicolas Party, Ciara Phillips and Michael Stumpf.

contagious passion for print. The collaborative space allows individual artists to step away from their solo practices for joint experimentation and creativity and the resulting 'posters' embrace broader print culture, as well as serving as works of art.[16]

These different areas of printmaking are not always in dialogue with one another, and recent writing from MayDay Rooms[17] exemplifies some of these tensions, as it states that there have been 'recent attempts to aestheticise the print culture of the 1970s and to commodify its products into artworks ready for the jaws of the market' (Grennan and Bard-Rosenberg, 2022, p. 8) in opposition to the original radical intention of the prints and their makers. While few works are safe from the jaws of the art market, many artists working outside of its trappings continue to embrace a collective ethos in their practice. Weisberg discusses how 'prints evolved into precious works of art, their rarity assured by the new convention of the signed and numbered limited edition' (1986, p. 61). In this study, whilst prints were produced as works of art, through being co-authored and produced in open editions this elitist approach was opposed.[18]

Participatory Practice

In this section I discuss participatory art practice, giving a brief historical overview of the development of this term, from a predominantly UK perspective and also discuss how it intersects with feminist participatory methods, which are discussed in more detail in Chapter Two (p. 75). Participatory art is in itself a wide-ranging field, so I will focus on discussions about the Community Art Movement (1960s to the mid-1980s) in the UK and how this intersects with the radical print workshops that developed at a similar time. I will also briefly discuss the writing of Claire Bishop, Nicolas Bourriaud and Grant Kester, whose work dominates discussions about socially engaged practice within contemporary art. I will look specifically at the writing of artist Suzi Gablik on *Connective Aesthetics*, where she situates participatory practice within a set of feminist concerns. This links more closely with the feminist participatory research methods which are drawn from sociology, discussed in more depth in Chapter Two (pp. 75 – 77).

Community Art Movement

The 1960s to the mid-1980s saw the Community Art Movement develop and flourish in the UK. In its radical ideology and grounding in grassroots community and political campaigns (Crummy, 2017;

[16] There have been Poster Club exhibitions at Cooper Gallery, Dundee (2016); Eastside Projects, Birmingham (2011); Glasgow Print Studios (2011); Edinburgh Printmakers (2017); Shanghai Himalayas Museum (2015).

[17] MayDay Rooms is a London archive and resource space that collects and preserves material around radical social movements.

[18] Open editions do not have a limit on the number of copies that can be produced of a singular print.

Jeffers, 2017a) it shared much in common with the counter-cultural movement of the 1960s, as well as the feminist art movement. Community art was committed to bringing about change in both the arts and society more broadly, as well as challenging 'the in-built elitism of the arts' in the UK (Jeffers, 2017a, p. 152). Much of the work being done by community artists and art organisations was taking place in working class communities, those deemed 'disadvantaged and deprived' (Lloyd and Jantjes, 1983, p. 16) and projects were committed to working with communities over the long-term. Similar to feminist art, community art projects used non-traditional venues which opened them up to larger audiences, aiming for a broader impact and challenging embedded hierarchies in the arts (Crummy, 2017).

The movement developed a national infrastructure which supported the sharing of ideas and practice across the UK. The Association of Community Artists (ACA), a national membership organisation was set up in the early 1970s 'to create and sustain a movement, which would provide a national platform for community artists' (Jeffers, 2017b, p. 37). Recognising a need for a national voice, when the ACA shifted to being more regionally focused, the Sheldon Trust was set up. This ran regular national conferences and produced a quarterly magazine, *Another Standard,* which appeared from 1981 to 1986. Looking back at the movement in *Culture, Democracy and the Right to Make Art* (Jeffers and Moriarty, 2017) academic Alison Jeffers acknowledges that community art did not prioritise generating written theory on the work that was being produced (Jeffers, 2017c, p. 139), unlike the WLM, and as a result has suffered in the way it has been historicised.

Another Standard tried to address this, warning that 'lack of a theoretical perspective within our movement is a vacuum waiting to be filled' (Another Standard 1983: 3). It periodically brought out articles with a theoretical base (Another Standard, 1986; Bradbury and Killip, 1986) and in 1986 produced *Culture and Democracy: The Manifesto* (Another Standard, 1986). This is deeply rooted in socialist politics and calls for dismantling funding structures that support hierarchical culture and the adoption of a more democratic model that recognises all arts, not just 'high art' or fine art, sentiments that align with the aims of radical print workshops. The manifesto introduces the term 'cultural democracy' which sees culture coming out of exchange and collaboration, where people make their own culture rather than having it imposed upon them. This ties in with what Jeffers describes as a community-led approach 'concerned with giving people access to the production of all forms of creative expression' (Jeffers, 2017a, p. 1). Cultural democracy continues to be used within arts policy as a positive model for participatory arts (Cultural Policy Collective, 2004; 64 Million Artists, 2018) and bears many similarities with feminist participatory research, an aspect discussed in the Chapter Two (pp. 75 – 77). Unlike early feminist writing included in anthologies and critical readers with broader distribution, community art writing remains less visible and warrants increased critical attention. A

considerable amount of the source material on community art was accessed at the Glasgow School of Art's Special Collections, specifically the David Harding Archive. David Harding led the Environmental Art course at the Glasgow School of Art which ran from 1985 to 2001 (Harding, 2002). The course was significant in the ecology of the Glasgow art scene as students were encouraged to make work for non-gallery settings where 'the context was half the work' (Harding, 2002), an idea drawn from the Artist Placement Group, with numerous similarities to community art.

In Scotland, there was a strong culture of community art projects that included the Craigmillar Festival, Easterhouse Festival and Cranhill Arts and it has been argued that some of the most radical community art was happening on Scottish estates (Ross, 1983). Community artist Andrew Crummy grew up in the working-class community of Craigmillar and as the son of Helen Crummy, founder of the Craigmillar Festival Society, was embedded in the Community Art Movement from a young age.[19] Crummy identifies how much of community art was led by women seeking a better life for their children and family, sharing many concerns with the WLM. He observes how communities who were 'campaigning for a better quality of life' used protest alongside community art 'to tell their story and communicate their vision' (Crummy, 2017, p. 84), demonstrating an understanding of the power of combining art and political struggle, as used by feminists, activists and radical print workshops.

As discussed previously, in the 1990s there was an ideological shift in the UK, with a move away from the ideas of the 1960s and 1970s towards a more individualised neo-liberal society. Rowbotham attributes the splintering of many radical groups in the UK in the early 1980s, including many within the women's movement, to 'the pressure of surviving within capitalism' (2016, p. ix). Community arts became less ideological and less political (Jeffers, 2017a) and funding for the arts and the development of arts policy in the UK impacted the shape and viability of many community art initiatives and the work they supported (Jeffers and Moriarty, 2017). Many organisations became charities in order to survive and continue their work, but some perceived that charity guidelines were 'neutralising [...] community activism' (Jeffers, 2017a, p. 40). The national movement broke down, losing visibility, cohesion and a 'more politicised national voice' as a result (Jeffers, 2017a, p. 37).

The decline of the Community Arts Movement coincided with the rise of socially engaged or participatory art (Kester, 2011; Bishop, 2012). Where community arts had been embedded in communities, socially engaged arts brought art to a community. This shift in focus was a blow for communities who had benefited from long-term work with artists and the methods of cultural

[19] Craigmillar Festival was established in 1962 by a group of mothers dissatisfied with the local arts provision for their children who decided to organise a People's Festival of music, drama, and the arts. These grassroots beginnings grew into a large community arts festival of international repute that continues to programme an annual festival (Craigmillar & Niddrie Community Festival, 2021).

democracy. The move also created resentment amongst artists, for many of whom the term ‘participatory arts’ signified work that was ‘less politically driven’ or that did not centre ideas of change (Jeffers, 2017a, p. 135).

In 1998, curator Nicolas Bourriaud coined the term ‘relational aesthetics’ in his much-cited book of the same name, a collection of essays discussing relational artworks, where social interactions are the artworks situated within an art historical trajectory. Helena Reckitt critiques Bourriaud's work for overlooking contributions by feminist artists, who had already been exploring similar concepts. She argues that feminist artists, like Mierle Laderman Ukeles, had been using social interactions as art long before Bourriaud, particularly through 'affective and immaterial work' (Reckitt, 2013, p. 139)—areas historically associated with female and feminist practice.

Art historian and academic Claire Bishop, who has written extensively on participatory art, believes the publication of *Relational Aesthetics* (1998) was the catalyst for 'a more critically informed discussion around participatory art' (Bishop, 2012, p. 2), claiming that 'until the early 1990s, community-based art was confined to the periphery of the art world' (Bishop, 2012, p. 2).

Whilst much of participatory art is indebted to the work of community art, this has often been dismissed as ‘politically and socially inconsequential’ and of ‘limited artistic merit' (Jeffers, 2017a, p. 4). It is possible to trace this to the lack of robust theoretical framework around it, as *Another Standard* warned. This positioning can also be viewed within the class struggle, as community arts were working predominantly in working-class communities and the embedded class structure in UK aligns fine art with the establishment at the top, serving the upper classes, and community art at the bottom serving the working classes (Dickson, 1995). The dismissal of community art, just like feminist art, by those in positions of power serves to maintain this hierarchy.

Participatory Art

The field of participatory art is referred to by various terms, such as socially engaged art, social practice, relational art, or dialogical art, depending on the context. Throughout this study, the predominant term used is participatory art because this term most adequately bridges discourses of contemporary art and feminist participatory practice originating within the social sciences.

In her comprehensive 2012 study, *Artificial Hells: Participatory Art and the Politics of Spectatorship*, Claire Bishop emphasises her central goal of examining the meaning generated by participatory art, and not just its process. She believes participatory art should be critiqued ‘as art’ in terms of aesthetics and its relation to the avant garde, arguing that artistic intention should be confrontational and disruptive, where disagreement and friction create spaces for new meanings to develop. She suggests that when social intention, ethics and collaboration are privileged over aesthetics, or participatory

projects are concerned with consensual dialogue and sensitivity to differences, they become repressive to artistic concerns and 'indistinguishable from government arts policy' (Bishop, 2012, p. 17). She argues that participatory art served the New Labour (1997 – 2010) agenda of 'social inclusion', which was based on 'increasing employability, minimising crime, fostering aspiration' (Bishop, 2012, p. 13) and critiques François Matarasso's report, *Use of Ornament* (1997), which details 50 benefits of socially engaged practice that New Labour used as a cornerstone for developing its cultural policy. While many of these 'benefits' are genuinely positive for society, Bishop highlights those she describes as 'insidious', citing cultural theorist Paola Merli's critique of these 'benefits' as not serving to change the structural conditions of society but only enabling people to accept diminished public services. While I agree that artists must navigate a fine line to avoid the trap of servicing government policy, there are many examples of artists for whom this is not the case and who produce work that challenges the system whilst upholding a sound ethical position. The work of Mandy McIntosh (pp. 64 – 65) and Ailie Rutherford (pp. 67 – 68), discussed later in this chapter, is a good example of this.

Bishop critiques the genre of socially engaged art, arguing that if its sole aim is 'repairing the social bond' (Bishop, 2012, p. 13), then all work that gains participation should be judged as equally successful and compared against social projects, specifically in terms of effectiveness and social impact. Her arguments are often pitched against those of the art historian and academic Grant Kester, who has also dedicated much of his career to writing about socially engaged art practice. Kester favours works developed out of a dialogical process and his book, *The One and the Many* (Kester, 2011) focuses on 'collaborative projects that unfold through extended interaction and shared labor, and in which the process of participatory interaction itself is treated as a form of creative praxis' (Kester, 2011, p. 9). Kester proposes that if a significant part of the artwork is the dialogical process, then the methodology for interpreting and analysing the work needs to be different than for object-based works. He suggests using tools drawn from the social sciences, such as participant observation and interviews (Kester, 2011, p. 10). This project more closely aligns with Kester's approach, as is discussed in Chapter Two (p.75).

Participatory projects bring up the question of where authorship lies when working with others. Kester acknowledges that collaborative practices 'complicate conventional notions of aesthetic autonomy' (Kester, 2011, pp. 9-10) and argues that artists surrender some autonomy in support of dialogue and political resistance. Bishop on the other hand questions the binary of '"bad" singular authorship and "good" collective authorship' (Bishop, 2012, p. 8), stating that it is a 'facile argument' that 'singular authorship serves primarily to glorify the artist's career and fame' (Bishop, 2012, p. 8). Yet it is telling that many of the artists that she champions, such as Pawel Althamer, Thomas Hirschhorn and Alfredo Jaar have significant commercial aspects to their careers with much to gain financially from

maintaining artistic autonomy within their artworks. Whilst I agree that the argument contains more nuance, artists whose practices are not beholden to the commercial market seem better equipped to interrogate this territory. Artist Nicky Bird's practice, which has been influential to this project, oscillates between single and co-authored work as she sometimes collaborates and sometimes works alone, and involves her collaborators in the naming of the work, recognising the intrinsic role that they played in its generation (Figure 53 and p. 136 for a discussion of Nicky Bird with Alice Andrews, Raging Dyke Network, (2012) and pp. 61 – 62 for *Unsorted Donations* (2010)).

In the final part of this section, I discuss Suzi Gablik's 1995 essay *Connective* Aesthetics*: Art after Individualism,*[20] in which she proposes an approach to art making and interpretation that rejects 'autonomous individualism' (Gablik, 1995, p. 77) and calls instead for an approach rooted in connectivity and community. She suggests that the art world's structures and desires echo a patriarchal society and calls for a model and methodology aligned with feminist 'values of care and compassion, of seeing and responding to need' (Gablik, 1995, p. 79). Her concept of connective aesthetics proposes that through listening to others, empowering relationships can be created that break down the hierarchy between artist and audience. This idea is discussed in Chapter Three (p.75).

Feminist Practice in Glasgow

I now move to discuss the specific context of Glasgow, where this PhD project was conducted, and the contemporary practitioners who are either based in Glasgow or have presented significant projects here and that share the concerns of feminist practice and printmaking. I discuss the formation of Glasgow Women's Library (GWL), outlining some of the specific cultural conditions in Glasgow through which it came about and situate the project within this feminist space.[21] Harding (2001) and Lowndes (2010) emphasise the role of community in establishing and maintaining Glasgow's contemporary art scene, a perspective echoed by then journalist Moira Jeffrey (2014), who highlights how artists in the city 'built their own institutions, rather than relying on established ones'. This proactive approach has been crucial in creating unique organisations in the city, and fostering a resilient visual art scene.

Women in Profile

Coming out of the contemporary art scene, but at a slight sidestep, was Women in Profile (WIP), which was set up to ensure that women's culture was represented during Glasgow's time as the European

[20] *Connective* Aesthetics was published in *Mapping the Terrain* (Lacy, 1995), which set out a critical framework for New Genre Public Art. This term refers to public art, often activist and created outside institutional structures to engage directly with an audience. https://www.tate.org.uk/art/art-terms/n/new-genre-public-art

[21] Given the scope of this project, it is not feasible to provide an in-depth cultural overview of the city. For an overview of visual arts in Glasgow see *Friendship, Socialisation and Networking Among a Group of Glasgow Artists 1985 - 2001: The Scotia Nostra - Myth and Truth* (Harding, 2001) and *Social sculpture : the rise of the Glasgow art scene* (Lowndes, 2010).

City of Culture in 1990 (Women in Profile, 1989a, 1989b, 1990; Glasgow Women's Library, 2018b).[22] Established by art school graduates and academics from Glasgow University, WIP existed from 1987 to 1991 (Glasgow Women's Library, 2018b), before evolving into Glasgow Women's Library (GWL) and it supported contemporary art, community art, creative writing and women's history and activism, all underpinned by a feminist ethos. In her 1997 essay *Boy Trouble* Adele Patrick, founder of both WIP and GWL, calls out the masculine identity that Glasgow's culture represented around this time and that cultural institutions promoted [23]. She argues that this masculine image negatively affected women studying and making art in the city, noting, '[m]any women undergraduates and artists have, understandably, felt that the competition for recognition is too fierce, daunting or dangerous to identify themselves as a "woman artist" or with "feminist aims"' (Patrick, 1997, p. 55).

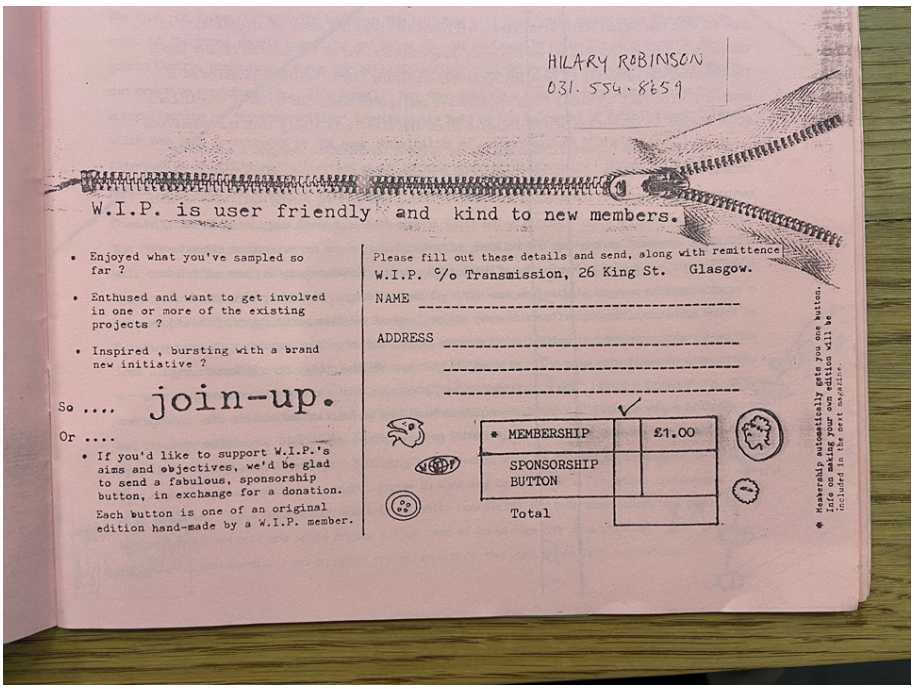


FIGURE 20: WOMEN IN PROFILE, *JOIN-UP FORM*, (1989).

Patrick taught in the Department of Historical and Critical Studies at the Glasgow School of Art from 1991 to 2003 and has championed women artists since the late 1980s, in both an academic and community setting. In 2017, at her honorary Doctor of Letters ceremony at the Glasgow School of Art, it was remarked that '[t]he workshops and courses on gender led by Adele were hugely influential for many students at GSA and served to inspire a new generation of artists to think carefully and intelligently about issues of gender in art and issues of gender in society at large' (Neil, 2017). Patrick's

[22] Glasgow was selected as the first European City of Culture in 1990 (Haugh, 2020).

[23] Glasgow's art scene is often represented by strong male narratives celebrating two groups of painters known as the Glasgow Boys and, subsequently, the New Glasgow Boys. The Glasgow Boys became prominent in contemporary British art in the 1880s (the group included James Gutherie, John Lavery and William York Macgregor). The New Glasgow Boys became well-known in the 1980s, including Steven Campbell, Ken Currie, Peter Howson and Adrian Wisniewski.

work echoes the core concerns of 'the personal is political' (Hanisch, 1970) and she has worked tirelessly to transform the city's culture, aiming to make it welcoming for women artists and fostering an environment that encourages their creativity to flourish. Writing in 2011, she observes the landscape becoming more hospitable, commenting that 'I believe that Glasgow has an opportunity to recast itself as a city that is known for its celebration of women's culture, creativity, achievements and pioneers' (Patrick, 2011).

WIP sat alongside other artist-run and collective arts organisations in the city such as Transmission, but with a clear non-hierarchical and feminist ethos. From the outset, it positioned itself in opposition to an elite and exclusive (masculine) identity, operating an inclusive model that openly invited other women to join events and organising efforts (Women in Profile, 1989a, 1989b, 1990). This approach is not rooted in free labour and exploitation, but in feminist principles of agency through inclusion, which I discuss in more detail in Chapter Two (p. 95 – 96).

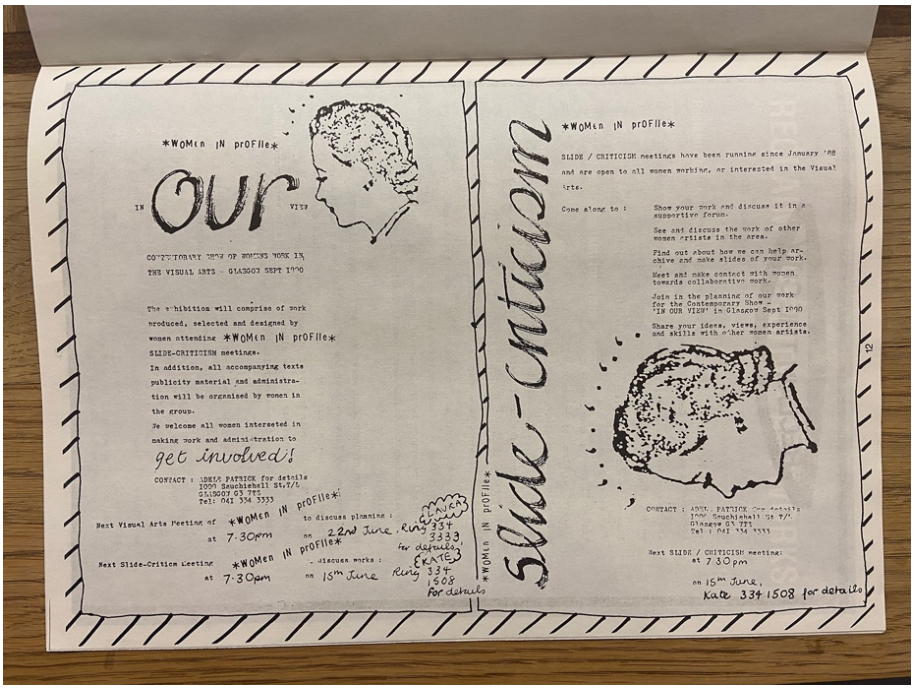


FIGURE 21: WOMEN IN PROFILE, *SLIDE CRITICISM NIGHTS*, (1989).

WIP published a regular newsletter sharing the details of its work, organised slide evenings, set up a Community Project and a Women's Unit and created groups working on Women in Writing, Photography, and Edible Art, each with a call for other women to get involved. These newsletters were essential communication tools to speak to audiences, 'to facilitate our own work reaching a wider public', but equally importantly 'to offer space to other women and women's groups to publicise their work' (Women in Profile, 1989a, p. 1) and provide ways for audiences to speak to them.

Castlemilk Womanhouse was a significant project for WIP at the time and for its historicisation.[24] This was an art project conceived by recent Glasgow School of Art graduates Rachael Harris, Julie Roberts and Cathy Wilkes in the mould of its predecessor, *Womanhouse* in California (Castlemilk Womanhouse, 1990). It would be an exhibition space for site-specific artworks intended to 'continually grow' (Harris, Roberts and Wilkes, 1990, p. 33) and a venue for artist residencies, workshops and community engagement. It launched in the summer of 1990 in a series of tenement flats loaned to the project by Glasgow City Council.

The name *Womanhouse* was used in order to increase the project's visibility and reclaim and reassess some of the ideas dealt with by the original *Womanhouse* (Harris, Roberts and Wilkes, 1990). Harris, Roberts and Wilkes contacted Judy Chicago about using the name (Lowndes, 2010; Hamblin, 2017) but were met with hostility, and it was later claimed that Chicago threatened to sue them (Lowndes, 2010, p. 103). Art historian Hannah Hamblin (2017) describes *Castlemilk Womanhouse* as an evocation of the Fresno original and a form of feminist history production. She locates both within a feminist trajectory, whilst highlighting the different methodologies used. She draws particular attention to the inclusive recruitment model used in Castlemilk, where artists were selected through open calls and women in the community were involved, in contrast with Chicago and Schapiro's more formal academic recruitment process which 'drew on their status as teachers to claim authority over the art and activities of Womanhouse' (Hamblin, 2017, p. 175).

Castlemilk Womanhouse's approach aligns with the intentions of the Community Art Movement, which was recognised both at the time and more recently (Taylor, 1990, p. 19; Andrews, 2015). Harris, Roberts and Wilkes intended to capitalise on the profile and funding available for Glasgow's year as European City of Culture to initiate the project, but also establish 'some form of ongoing provision' (Harris, Roberts and Wilkes, 1990, p. 32). They reflect that whilst the project did not attract the large audiences that they had initially hoped, being situated in Castlemilk allowed for relationships with a smaller group of women regularly attending to develop 'on a deeper level than might otherwise have been possible' (Harris, Roberts and Wilkes, 1990, p. 34). Contrary to the notion of 'the bigger, the better', WIP embraced a commitment to working with communities at a more profound and engaged level, an approach that has influenced the ethos of this PhD project.

[24] Castlemilk is a large housing estate, or scheme, on the outskirts of Glasgow built during the 1950s. In 1990, it was designated an 'Area for Priority Treatment' with the drafting of the '10-Year Regeneration Plan' (Harris, Roberts and Wilkes, 1990).

In 2015 artist Kate Davis was commissioned as part of Generation[25] to revisit *Castlemilk Womanhouse* through a contemporary lens. This project was most significant in the archival work it enabled, including thoroughly cataloguing and digitising the archive collections at Glasgow Women's Library and adding new oral history recordings from different women involved in the project. Researcher and project curator Alice Andrews outlines how revisiting the project enabled GWL to exemplify it as a significant waymarker in supporting women's art practice in Scotland (Andrews, 2015).

Glasgow Women's Library

In 1991, Women in Profile transformed into Glasgow Women's Library (GWL), evolving to enhance its feminist art and community education initiatives, as outlined in the introduction (p. 15). GWL adopts a holistic approach to its diverse work, guided by core values readily accessible on its website: empowerment, addressing inequalities, valuing all women, learning and development, diversity and inclusivity, and openness and respect (Glasgow Women's Library, 2023b, 2023a). This section details a small selection of projects from GWL's extensive 30-year history, offering contextual background for this project and highlighting instances of artists collaborating with GWL on participatory projects in an integrated manner, learning from and contributing to the GWL's feminist methodologies.

Making Space

In 2010, GWL launched the *Making Space* project, a six-month residency with artists Nicky Bird and Shauna McMullan, leading to the presentation of new works. For half of the residency, the artists immersed themselves in conversations to understand the Library and its community, fostering a reciprocal spirit of generosity and hospitality. This collaborative approach was evident in the artists' final works, where the GWL community played a central role in both the creation and reflection of the artworks.

Nicky Bird, benefiting from in-depth discussions with the GWL's archivist, explored the ethics of archiving and the role of care in the process. Her resulting work, *Unsorted Donations* (2010), incorporated participants' stories about archive objects they might envision donating, installed amongst the hundreds of boxes of unsorted donations at the time at GWL. Emphasising the significance of listening in her practice, Bird describes the artist as a 'listening post' (2010). The video documentation reveals a mutual methodology, illustrating how generosity on the part of both artist and institution enabled them to nourish each other throughout the creation process and ongoing learning.

[25] Generation was a series of exhibitions across Scotland in 2014 celebrating 25 years of contemporary art.

21 REVOLUTIONS

FIGURE 22: CIARA PHILLIPS, *ADVICE GIVER*, (2012), SCREEN PRINT, 56 X 76CM.

In 2012, I worked with GWL on their 21st-anniversary project, *21 Revolutions.* This saw the Library commission new works from 21 artists and 21 writers, including a roster of printmakers in the city, such as Claire Barclay, Kate Davis, Ciara Phillips and Corin Sworn, as well as women from an older generation, many of whom had been seminal figures in the printmaking department at the Glasgow School of Art, such as Sam Ainsley, Ashley Cook, Elspeth Lamb and Jacki Parry. The works were to be inspired by GWL's collection and archive. Each artist created a print edition, representing a more conventional output in contemporary art than many of GWL's previous projects. However, this way of working allowed GWL to exhibit the works in external venues, including the Centre for Contemporary Art, Glasgow, and The Royal Scottish Academy, Edinburgh, extending the project's reach and introducing new audiences to GWL and its work.

FIGURE 23: MANDY MCINTOSH, *SPEAKING BACK*, (2015), PUBLIC ARTWORK.

Mandy McIntosh was Artist in Residence for the Women of Glasgow from 2014 to 2015, a role established to honour the legacy of artist Franki Raffles, particularly her iconic *Zero Tolerance* (1992) campaign to address violence against women. In her practice, McIntosh intertwines political and activist causes, working with working-class communities over the long term, an approach which is reminiscent of community art practices. Although McIntosh is a highly skilled maker and craftsperson, her visual style is informal and intuitive, blending drawing with digital collage. This approach lends her work a sense of accessibility and universality, giving it broad appeal. The outcomes and legacies of this year-long residency were diverse and wide-reaching. Located between GWL and Castlemilk, McIntosh initiated The Women's Unit during the residency. This provided 'a free feminist art space which supports women who have faced male violence and abuse' (Glasgow Women's Library, 2015) who could work together creatively in a safe but politicised space. McIntosh encouraged women to make non-determined creative statements around male violence and abuse, giving them the creative means and agency to explore their experiences. In a practice that echoes consciousness-raising, women were exploring the personal within a political framing, 'examining where they are, what they feel and what they have to say right now' (Glasgow Women's Library, 2015).

McIntosh produced the public work *Speaking Back* (see Figure 23), where, during the International 16 Days of Action, she transformed two Glasgow bridges into *The Women's Bridges,* displaying a sign advocating for justice. Additionally, McIntosh created *Abuse is Ancient,* (Figure 24) a public work outside GWL that reinterprets an ancient Inuit myth addressing the abuse of women.

FIGURE 24: MANDY MCINTOSH, *ABUSE IS ANCIENT*, (2015), PUBLIC ARTWORK.

A Feminist Chorus

I also discuss Lucy Reynolds' *A Feminist Chorus* (2014), a collaborative project with MAP Magazine and GWL. The piece comprised three parts: one at GWL, one at the Glasgow School of Art, and one outside the location of the Glasgow Society of Lady Artists (1895 – 1968). Here, I will specifically address the part at GWL, where a chorus of women, including myself, read excerpts from individually selected feminist texts in unison.

FIGURE 25: LUCY REYNOLDS, *FEMINIST CHORUS*, (2014), RISO PRINTED PUBLICATION.

The idea for the chorus was an iteration of a previous work but with the potential for increased scale and ambition. When scoping for locations in the city, Reynolds was immediately keen to work with GWL as a feminist space that connected audiences with contemporary and historical feminist texts and she was also aware of the community surrounding GWL and the opportunity to get them involved in the chorus.

As a performer, I anticipated we would undergo rigorous choreography before our performance but was surprised to find that we undertook just a couple of low-pressure rehearsals. However, this approach was key to Reynolds' feminist methodology. Her role was not to direct us, but to assemble us and allow our collective rhythm to emerge (Reynolds, 2014). A publication was produced (Figure 25) following the events and exhibition, which collated all the texts alongside some contextual writing. This publication was Riso printed and distributed to all the participants.

LIFE SUPPORT: FORMS OF CARE IN ART AND ACTIVISM

FIGURE 26: OLIVIA PLENDER, *OUR BODIES ARE NOT THE PROBLEM, THE PROBLEM IS POWER*, (2021), INSTALLATION VIEW.

Life Support: Forms of Care in Art and Activism in 2021 was a major exhibition at GWL, presenting work by international artists alongside archival material and weaving together shared ideas of community, activism and art. Curated by GWL's Caroline Gausden, alongside academics Kirsten Lloyd and Nat Raha from the University of Edinburgh and Catherine Spencer from the University of St Andrews, the exhibition guide emphasises a collaborative curatorial process, reflecting feminist methodologies relevant to the methods employed in this PhD project.

Olivia Plender's contribution to the exhibition *Our Bodies Are Not the Problem, the Problem is Power* (2021) (Figure 26) focused on redesigning elements of GWL's Community Room for enhanced care and comfort and seeking to accommodate different types of bodies, specifically non-able ones. The

changes included repainting the walls, adding beanbags and rugs, introducing new tables, and incorporating large curtains that divided the space from floor to ceiling. The curtains feature line drawings by Plender inspired by the monumental feminist project *Our Bodies, Ourselves* (Boston Women's Health Book Collective, 1973). Beyond the exhibition, the project extended to a year-long series of workshops addressing ableist care systems, specifically providing a platform for women with chronic health conditions to discuss and collectively envision alternatives. The workshop series will culminate in the production of a new publication.

POURING OUT, POURING IN

FIGURE 27: AILIE RUTHERFORD, *POURING OUT, POURING IN*, (2023), INSTALLATION VIEW.

In 2023, the University of Glasgow, in collaboration with GWL, commissioned artist Ailie Rutherford to produce a creative response to the Mapping Women's Work project (Figure 27), which conducts research into women in multiple low-paid employment. Rutherford made a series of block-printed works with women to visualise the complex nature of work and care, using a set of stamps previously co-designed with a group of women in Govanhill, Glasgow to map their experiences of paid and unpaid roles. Rutherford's work reflects visual styles seen in earlier feminist screenprinting collectives through its pared-down colour palette and bold graphic elements. The works developed through a series of workshops with women as they imagined a more equitable economic system. Reflecting on the process, Rutherford comments how the workshops gave the women 'a sense of solidarity by recognising the value in each other's work' (Rutherford, Gausden and Lawson, 2023, p. 41). This collective solidarity is reminiscent of experiences of c-r, where, vocalising experience turns it into shared experience and enters a space for potential analysis.

I have also taken note of the 2004 partnership project with the Gallery of Modern Art, Glasgow *Rule of Thumb: Contemporary Art and Human Right*; Faith Wilding and Kate Davis's 2010 *Feminist Lines of Flight* project; Paria Goodarzi's projects with GWL which include working with the Sakina Group in 2019 around textiles and activism and the *Gathering Stich* project (2021-22), working with the Survivor Arts Community and survivors of sexual violence and domestic abuse.[26]

Contemporary Printmaking

Glasgow Print Studio

In the context of this project, it is important to acknowledge the strong culture of printmaking in Glasgow and across Scotland, supported by various printmaking facilities, which include Dundee Contemporary Arts Print Studio, Edinburgh Printmakers, Glasgow Print Studio (GPS), Highland Print Studio in Inverness, and Peacock Visual Arts in Aberdeen, all part of the *Scotland's Workshops*[27] network. These facilities have impacted on my own practice and that of many others in Scotland.

GPS, where I learned to print, was founded in 1972 by a collective of artists[28] and is Glasgow's most extensive printing facility offering open-access membership. In 2018, GPS initiated *Graphic Impact*, an education project aimed at broadening access by women to its archive and collection and filling knowledge gaps related to women's contributions during the studio's early years (1972–1989). This project, which I participated in, invited artist members to select an artwork from the archive and create a new work for an exhibition (Figure 28).

Access to GPS's archive material provided valuable insights into the studio's history. In oral history recordings, founding member Sheena McGregor highlighted efforts to embed a collective and open ethos in GPS that enabled it to be open to both professionals and non-professionals (McGregor and Patterson, 2013, 2018, p. 3), mirroring approaches seen in feminist workshops like See Red Women's Workshop and Lenthall Road Workshop, which were established at a similar time in London.

Fisher and McGregor managed the studio's day-to-day affairs while navigating the challenges of new motherhood but faced criticism from some male members (McGregor and Patterson, 2013). After Fisher's departure in 1975, Calum Mackenzie took on the general manager role, shifting the focus toward a more professional and commercial model, in line with broader trends among grassroots organisations in the 1970s. This change marked a departure from the original community art and

[26] Whilst this is not an exhaustive list of projects from GWL's history relevant to this PhD project, it gives some contextual framework.

[27] Scotland's Workshops is a network of 11 visual arts production facilities nationwide. The spaces give artists access to technical equipment, studio spaces and expertise for the production of artworks. https://scotlandsworkshops.com/

[28] GPS founding members were Bill Blacker, James Cosgrove, John Faulds, Beth Fisher, Sheena McGregor, Eileen Ormiston, Jacki Parry and Phillip Reeves.

feminist ethos, leading to the disappearance of women from key roles. From 1975 to 2023, GPS was led by men, with reports of a macho environment (McGregor and Patterson, 2013), in line with Patrick's (1997) analysis of cultural production in the city. During this period, there were significant efforts to publish and attend art fairs to support the studio financially, moving away from the poster printing it had gained recognition for in its early history (Mackechnie, 2022). GPS continues to be a significant organisation in the city, and was a potential site for this project; however, the feminist environment of GWL was deemed more favourable.

FIGURE 28: HELEN DE MAIN, *RAGBOXES AND BABYBOUNCERS*, (2020), SCREEN PRINT, 42 X 29.7CM.

In addition to GPS, smaller print workshops like Printclan, Wild Press, and Sunday's Print Service contribute to Glasgow's print provision, offering specialised facilities that mean that artists who might elsewhere opt for a different medium can choose printmaking. These shared making spaces foster social interaction, participation, and education (Herrman, 2007), providing a conducive environment for artists to explore printmaking and break down hierarchies. The city thus has a strong representation of contemporary female printmakers, which include Claire Barclay, Tessa Lynch, Mandy McIntosh, Ros Lawless, and Ciara Phillips, all of whom are relevant to this project.

CIARA PHILLIPS

Ciara Phillips' practice encompasses the three main components of this project: printmaking, participation, and feminism, and it is therefore necessary to examine her practice in more detail. Phillips, an accomplished and prolific printmaker, is known predominantly for screen printing, but she

has also turned her hand to etching, woodcut, and other print forms. She locates her practice within a feminist trajectory, citing the practices of Mary Corita Kent, See Red and Chicago Women's Graphics Collective as touchstones, drawing on their prints' aesthetic and working methods. Whilst based for a significant amount of time in Glasgow, Phillips is currently a Professor at the University of Bergen, Faculty of Fine Art, Music and Design.

FIGURE 29: CIARA PHILLIPS, *WORKSHOP*, (2018), 21ST BIENNALE OF SYDNEY.

She has produced iterations of her *Workshop* series since 2010 (see Figure 29), a temporary print workshop set up in different exhibition contexts where she invites people to collaborate with her. In doing this, she brings together spaces for looking and spaces for making, which leads to questions about how these two activities differ (Kerr, 2022) and how they can enrich each other, which is relevant to this project. Phillips' practice is responsive, the 'product of improvisation - a back and forth live discussion [...] as it happens' (Windingstad, 2019), reinforcing the importance of looking and making. Kerr (2022) argues that Phillips takes 'collaborative making into the fine art context', creating scenarios in her practice where people can come together in discussion through making. These invitations are not to drop in and make a quick print, but to work with her over a sustained period, developing 'relationships through creativity over time' (McKee, 2022), echoing feminist approaches, as demonstrated by WIP. Phillips' *Workshop*[s] are open, generous and experimental sites for creating new knowledge collectively, 'outcomes are unknown, and the process is a form of artistic and political interaction' (McKee, 2022), two areas Phillips is keen to bring together.

RISOGRAPH PRINTING

In this final part of the chapter, I discuss Risograph printing, some of its history, and its connection to radical print. I also outline some of the decisions for selecting it as the medium for use in this project.

Advances in print technology have led to the widespread use of offset lithography and digital printing processes, which have lowered the cost of print facilities and made them more accessible to the general public. This, coupled with developments in home computer technology and desktop publishing, where you can design your print material at home and send it to be printed elsewhere (Robertson, 2012), has occurred in parallel with the decline of radical and community printshops. However, in this thesis, I argue that the network of Risograph printers across the UK and the globe fills some of these gaps.

Risography, or Riso printing, began in 1946 when Noboru Hayama started developing stencil-duplicating machines in Japan (Komurki, 2017), naming them 'Riso', meaning 'ideal' in Japanese (Dastgir, 2021; Tillack, 2021). Hayama formed RISO Kagaku Corporation, which continues to produce the machines today. In 1984 RISO launched the fully automatic machines typically found in contemporary studios (Komurki, 2017; Webster, 2018; RISO Kagaku Corporation, 2024a).

Riso printing bears similarities to photocopying and screen printing. As with photocopying it is possible to print either from an original placed on its glass copying plate or digitally by connecting to a computer, thus allowing it to create a bridge between analogue and digital production (Webster, 2018). As with screen printing, it is necessary to separate images into layers for each colour. However, in contrast to screen printing it is a more cost-effective and quicker process, cutting out much of the preparation and clean-up stages (Komurki, 2017). The accessibility and democracy of the medium means that many '[p]rint studios across the UK have invested in the technology as an introductory way to encourage non-printmakers into printmaking' (Powell-Jones, 2018) and machines are widely used in art schools. All of these factors align with the principles of this project, making it the chosen method for producing artwork.

Riso printing is environmentally sustainable, using soy ink with lower volatile organic compounds (VOCS) than other methods and requiring 95% less power to run (Komurki, 2017; Curcio, 2017), making it ethically appealing to creative users. The liquid soy ink, applied to uncoated paper, gives Riso prints a distinctive tactile appearance, with each print being slightly different due to the rapid and imprecise nature of the process, contributing to a handmade aesthetic. Artists are embracing the 'quirks' of the printing process (Lee, 2019) and turning to the medium for its aesthetic qualities rather than its efficiency as a means of reproduction.

There is a limited body of critical writing about Riso printing, with only a handful of books, articles, and podcasts that predominantly focus on the history and technical aspects. Riso's relative newness as a creative form and its cross-disciplinary use by designers, illustrators, artists and activists could explain

this small field of critical writing.[29] Its production qualities[30] resist easy commodification by the commercial fine art market, with artists predominantly utilising it to create artists' books and posters. Given its interdisciplinary nature, Riso printing does not neatly fit into a single discipline, placing it outside the canon and resulting in minimal criticism.

There is, however, a large and vibrant community of designers, illustrators, artists and activists working with the process, a community based on collaboration and friendship rather than competition, where creatives buy equipment together to create 'collaborative commons' that circumvent capitalist needs for ownership (Ladylibertypress and Prader, 2018; Prader, 2022). In the early 2000s, a stencil wiki[31] mapped Riso studios globally, and a Slack channel[32] later transitioned to a WhatsApp group, facilitating communication among studios (Ladylibertypress and Prader, 2018).

While some studios function solely as commercial printers, others provide open-access opportunities for individuals to learn to print and produce materials, as well as providing free or discounted printing services to activist campaigns, resembling the community print workshops of the 1970s and 1980s, as discussed earlier (pp. 47 - 52). Early pioneers of collaboration and open access to Risography were Knust in the Netherlands, a studio that was established in 1984, and emerged from the squatters' movement in Nijmegen (Smudja, 2019). They used discarded duplicator machines for art and zine production, acquiring their first Riso machine in 1992 when few other studios had one, and becoming a destination for artists and creatives wanting to work in Riso (Smudja, 2019). The Jan van Eyck Academie's Printing and Publishing Lab, a significant proponent of Riso and its community, also hosted the *Magical Riso* biennial between 2014 and 2020. In the UK, Hato Press was an early studio to adopt Riso, and Risotto was one of the first studios in Glasgow.

There is an active community of Riso studios and workshops across the UK, which includes Rabbits Road Press, London. Established in 2016 and led by Sofia Niazi, Heiba Lamara, and Rose Nordin, they operate a press and conduct various workshops and alternative art school programmes like the Winter Art School.[33] In Scotland the network of presses includes Gaada, Shetland, Peacock Visual Arts,

[29] The creative community started using Riso in the early 2000s (Powell-Jones, 2018; Smudja, 2019).

[30] Riso's mechanised production process lends itself to large production quantities. Riso is most cost-effective on print runs of between 50 and 10,000 (Ladylibertypress and Prader, 2018). Artists and designers typically produce Risos as 'open editions', where the run of the edition is not limited, as it is with other printmaking processes as a means to increase value. This ease of reproducibility standardises its price at $20 (Ladylibertypress and Prader, 2018) or equivalent, making it undesirable to a commercial market wishing to add monetary value to it.

[31] https://www.stencil.wiki/atlas

[32] Slack is an instant messaging service originally using non-proprietary software favoured by the free and open-source community (Wikipedia, 2024).

[33] Winter Art School is a week-long workshop that offers members of the public the simple goal of completing an unfinished piece of artwork that they have been putting off. Within the online course material, there is much reference to Corita Kent's teaching.

Aberdeen and Risotto, Sunday's Print Service, Tender Hands Press, Wild Press all Glasgow. Tender Hands Press was initiated in 2019 by Saffa Khan and ran until 2022. It was located in community spaces, first at the Glasgow Zine Library[34] then Rumpus Room[35] and offered open-access printing and free monthly making workshops. In both instances, these community partner organisations were able to make good use of access to the Riso machine. These workshops share in the ethos of See Red and Lenthall Road and 'explor[e] a contemporary model of skill-sharing, open to all who seek comfort through making' (Tender Hands Press, 2021). Wild Press was launched in 2019 by designer and musician Lou Rowland, providing a Riso printing workshop for those who participated in this project. For a short time in 2023, it offered open-access printing before closing. The approaches to making, education, and open-access production in these Riso studios share similarities with feminist and community art and just like Lenthall Road Workshop, Rabbits Road Press and Tender Hands Press they are led by women of colour dedicated to amplifying marginalised voices. Many Riso presses print, and in some instances produce, artists' publications and zines, such as *Sharing Caring* (Rossi, 2021), *We Axe for What We Want* (Gaada, 2021) and *Go Woman Go*! (Aldridge, 2016) which are all relevant to this project.

In 2021, *Another World is Possible: Aberdeen People's Press and Radical Media in the 1970s* was presented by the worm, Aberdeen, documenting the history of Aberdeen People's Press (APP),[36] a prominent radical printing press operating from 1973 to 1983. The exhibition showcased archival material and, alongside it, hosted a printing workshop, inviting activists to use Risograph and letterpress processes, illustrating Riso's role in a space at the intersection of fine art, activism, and DIY printing, albeit temporarily. As part of this PhD project, group members designed a poster which was printed in this workshop and is discussed in Chapter Three (p. 143).

In concluding this chapter, I return to the idea of the personal and the political. Artist and writer Martha Rosler's short provocation *Well, is the Personal Political?*, delivered at a conference in 1980, asked pertinent questions about how the 'personal and political' were defined, and whether they were central tenets of feminist art practice. She argues that just because artists make work about their personal experience it does not automatically mean it is political. In an earlier article, she commented that '[q]uite a few artists have adopted a feminism purged of any activist intent' (Rosler, 1977, p. 69) and that for an artist's work to be political, they need to be aware of broader societal structures and

[34] Glasgow Zine Library is a self-publishing library, archive and community space in Govanhill, Glasgow. https://www.glasgowzinelibrary.com/

[35] Rumpus Room is an artist-led initiative working in collaboration with children and young people on art and social action projects. The studio is co-run by artists and young studio members, hosting a programme of art and social action projects developed with and for children and young people in Govanhill and across Scotland (Rumpus Room, 2023).

[36] APP published a fortnightly alternative local newspaper, pamphlets and books, and offered printing services for radical groups, community newspapers, trade unions and campaigning organisations and was viewed as Scotland's foremost radical printing press (the worm, 2021). It printed the feminist journals *Scottish Women's Liberation Journal* and *MsPrint*.

want to contribute to the struggle to change them (Rosler, 1977, 1980). As discussed in Part One of this chapter, viewing the personal as political is embedded within the aims of c-r and therefore, by implementing a methodology combining c-r with making artwork, this project aims to explore this feminist concept in a contemporary context.

CHAPTER TWO: METHODOLOGY AND ETHICS

METHODOLOGY

INTRODUCTION

As defined in the Introduction this mixed-methods research project uses qualitative visual methods and feminist approaches from social sciences and activist practices in a participatory process with a group of women. The primary methodology employed is consciousness-raising, as described in Chapter One and as discussed here. The research can be situated within a critical and transformative research paradigm (Bruley, 1976; Maguire, 1987), drawing on various feminist theories such as feminist standpoint theory, intersectionality, feminist pedagogy, and feminist participatory action research. This chapter begins by exploring these theories before situating the project within the framework of c-r from a historical and personal perspective. Following this, I discuss the significance of siting the project in the feminist space of GWL. In the final part of the chapter, I discuss the approach to designing the methodology for this project, emphasising the importance of printmaking in that design.

FEMINIST THEORETICAL FRAMEWORK

The project design was informed by feminist participatory research. Participatory research is defined as a social investigation that includes participation, education and action (Martin, 1994) and that provides participants with an active role in shaping the process and the research outcome. It aims to shift power, transforming society into a more equal one through its execution ‘with' 'people rather than ‘on’ or ‘for’ them (Martin, 1994). Social scientist Pat Maguire lays out a framework for feminist participatory research in her seminal book *Doing Participatory Research: A Feminist Approach* (1987), proposing five phases: organisation and knowledge building; defining generative problems; objectivisation and problematisation; joint design and implementation of the process; and data analysis and conclusion building (Maguire, 1987), which were considered in relation to this PhD research project.

As with many feminist research methods, participatory research aims to offer a partnership between the researched and the researcher (Maguire, 1987; Roberts, 1990; Hesse-Biber and Yaiser, 2004), recognising the knowledge both parties bring to the project. In participatory art it is possible to see the influence of this approach in Gablik’s (1995) connective aesthetics, Kester’s (2011) dialogical thinking and the idea of cultural democracy in community art. It understands that ‘ordinary people, provided with tools and opportunities, are capable of critical reflection and analysis’ (Maguire, 1987, p. 40), leading to the creation of new knowledge (Bhuyan *et al.*, 2014). Maguire criticises earlier participatory research for not explicitly including women as a specific group, arguing that if data about

women as a separate category are not analysed, their data are subsumed by the dominant group, i.e., men and women's perspective is eliminated.

Whilst a feminist participatory approach aims to engage women more extensively in the research process, I also approached the project design with an understanding of the limited time women had available, drawing insights from feminist researchers who included women in their projects:

> They after all were 'just ordinary women' with their time and energy already at full stretch with family responsibilities, part-time and in many cases extremely low-paid jobs (Martin, 1994).

Within the context of the COVID-19 pandemic, the media widely reported that women were disproportionately affected by increased caring responsibilities and domestic chores (Close the Gap, 2020; Engender, 2020), which I was personally experiencing at the time in my home environment. I thus approached the research design with an awareness of needing to avoid placing excessive demands on the women participating whilst giving specific attention to how members could benefit and shape the research project (Maguire, 1987; Butler and Wintram, 1991).

The interplay of power is central to much of feminist theory as it underpins discussions on oppression, emancipation and empowerment. Philosophy and feminist academic Amy Allen discusses widely used definitions of power, outlining two interpretations of the term as an exercise of power over others and the power to act (Allen, 2021); both are relevant to this research project and are discussed in Chapter Three (pp. 110, 125 and 138). Understanding processes of decentring power was necessary for this project to create a non-hierarchical structure for group work. Feminist pedagogical strategies aim to dismantle power dynamics in educational settings, fostering empowerment for all rather than restricting the power of some, and deconstructing the concept of a 'privileged voice of authority' (Shrewsbury, 1987; hooks, 1994). Arguing that experiential knowledge, central to c-r, enriches the learning experience, hooks discusses strategies that affirm individuals' 'right to speak in multiple ways on diverse topics' (p. 84), fostering a communal awareness of difference and valuing each voice's uniqueness without favouring specific backgrounds. Freeman's (1970) writing also helps us understand how power hierarchies can develop between group members and form strategies to mitigate this.

Intersectional theory, along with feminist standpoint theory and epistemology, are pivotal concepts shaping this project and they influenced the methodology, practice, and analysis. Feminist standpoint theorists argue that gender, race, class, and sexuality stratify society and influence our knowledge (Harding, 1992) and that by examining the position of marginalised groups, researchers can gain deeper insights into societal issues which are less partial or distorted than those derived from studying dominant groups (Bowell, 2011). Harding contends that many research projects which claim neutrality

or objectivity while neglecting to recognise contextual and social disparities often unintentionally perpetuate viewpoints aligned with dominant groups. Instead, feminist standpoint theorists advocate for the use of strong objectivity (Harding, 1992), where knowledge is contextually situated, arguing that embodied knowledge is accountable (Haraway, 1988). Researchers cultivate the skill of attentive listening (Harding, 1992), characterised by a personal, disciplined, and open approach whilst avoiding reproducing their own perspective in analysis (Devault, 2004).

Kimberlé Crenshaw (1989) coined the term intersectionality to describe the way that she saw aspects of a person's identity contributing to how they were being discriminated against or oppressed, for example, through gender, race or class. The theory recognises that these different types of discrimination intersect and affect one another and ultimately build up to form multiple levels of discrimination, the intersection of race and gender leading to women of colour being subjected to more significant discrimination than white women.

Intersectionality has now become a term that is widely used by organisations and community activists both inside academia and outside (Bilge and Collins, 2020) and as the use of the term has increased, criticisms have arisen about how it has been interpreted and applied (Davis, 2020), specifically outside of its origins in Black feminist thought. It is therefore important to acknowledge these roots. Whilst Crenshaw came up with the word intersectionality, the ideas it encompasses have been discussed and used by many before her. Earlier uses include US activist and abolitionist Sojourner Truth (1851) and the Combahee River Collective (1974). Truth expresses intersectional ideas in her 1851 speech *Ain't I a Woman?* outlining how her position as a black woman and enslaved person contributes to multiple oppressions through intersections of gender, race and class and calling into question how the category of women, as defined by white men, does not fit her. The Combahee River Collective represents an early documented example of women of colour utilising c-r to discuss their lives, using it as an analytical tool to shape their individual and collective political standpoint, demonstrating how race, class, and sex oppression are often experienced simultaneously.

This research project draws inspiration from black feminist epistemologies, acknowledging everyday conversations and personal experiences as crucial sites for knowledge production (Collins, 2000). This perspective stems from the historical denial of access for black women to certain societal realms such as academic institutions.

Consciousness-raising as a Participatory Method

Since consciousness-raising is the central methodological framework for this project, in the following sections I outline my own personal relationship with it and how I have deployed it as a research method.

A Personal Introduction to Consciousness-raising

I was introduced to the practice of consciousness-raising via my partner's mother, Pat, who, now in her late seventies, was in a c-r group in the 1970s when her two children were young. When she spoke to me about this group, I could see that it had had a significant and meaningful impact on her life, at a time that she had found personally challenging. Pat and her partner, Angus, had conceived an unconventional life for themselves. In their early twenties they lived for several years in Turkey where they taught English for a year and during that time, they saved up enough money to live there for another year without working while both pursuing creative practices, Pat painting and Angus writing. They returned to the UK for what was intended to be a brief stop before their next journey, but family members fell ill, and they found themselves needing to stay. By necessity they got regular jobs, which meant a change of lifestyle and when they had children a few years later Pat left her job to become a full-time carer. They envisioned that they would be able to share parenting roles, but they quickly realised that society at that time (1970s England) was not set up to support this. For example, it was not possible for both of them to work part-time in a further education college. Pat's studio practice had also receded, as she had become disillusioned with the commercial art scene.

It appeared to me that the c-r group Pat was part of for around a decade offered her access to social and political discourse in her life when other areas of society had pushed her out of them and the group helped her navigate her way through a period of change in her life, keeping her connected to the components of society that she felt passionate about. When she re-joined the workforce at a later date, rather than allowing herself to be convinced that her skills had eroded during this time, she felt positive about what she had learned through the c-r group during her 'career break'.[37] C-r makes it clear that knowledge about personal life is knowledge about public life and allows women to feel that skills, competencies and insights that they are gaining in their personal lives have a direct relevance to public life and thereby the workplace.

Starting a Group of My Own

Inspired by these insights, in 2014, I attempted to initiate a c-r group with peers to explore the potential of organising and connecting the personal with the political. Despite a few initial meetings over several months, we struggled to fully establish the group due to members' busy lives and parenting responsibilities. The challenge of finding a suitable regular meeting time, a common issue highlighted by Bruley (1976), contributed to the group's instability.

37 'Women returning from career breaks face the additional difficulty of the negative bias against the "CV gap" among recruiters and potential employers, who assume that the lack of recent experience is automatically associated with an erosion of skills' (Women Returners, 2016).

In my effort to promote a non-hierarchical structure, I refrained from taking on a coordinator role as the group formed, overlooking Freeman's insights in *The Tyranny of Structurelessness* (1970), which outlines that structure does not automatically equate with hierarchy. Looking back, I acknowledge the necessity of having essential roles alongside shared responsibilities, especially in a contemporary context without the support structures of the Women's Liberation Movement, where c-r groups, women's workshops, and national conferences were interlinked (Chapter One, pp. 28 – 29), guiding the focus of c-r groups and sustaining their efforts.

Using Consciousness-raising Within My Creative Practice

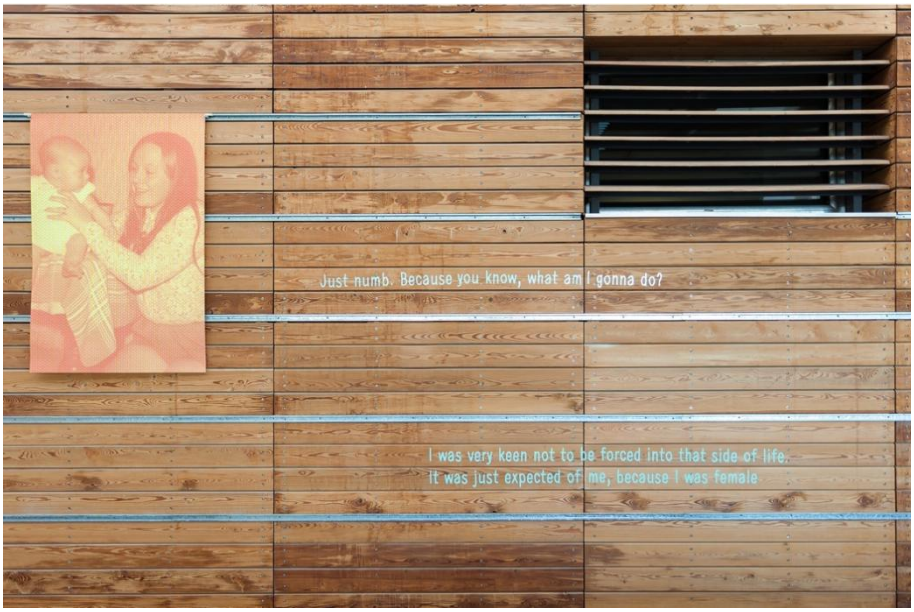


FIGURE 30: HELEN DE MAIN, YOU KNOW, THINGS LIKE THAT, (2017), INSTALLATION.

In 2015, I developed a project using c-r as a method for engaging with a group of women. Platform, in Easterhouse,[38] Glasgow, invited me to undertake a research period leading to a public presentation of artwork. Community engagement is core to developing Platform's visual arts projects, and the organisation has ongoing relationships with several groups. They connected me with a group of knitters who met every Monday for two hours to knit, crochet, talk, and eat together and might be interested in taking part in a c-r group. I introduced the group to the principles of c-r and invited them to collaborate with me, which resulted in the formation of a group that met once a month during their regular sessions. The c-r sessions, which occurred between 2015 and 2017 with a pause during my maternity leave, provided an extended period for the group to process discussions before moving on to the next topic.

[38] Platform is a multidisciplinary arts venue in Easterhouse in Glasgow. Opened in 2006, it brings together music, theatre and visual arts programming in a community venue that hosts a public library, swimming pool, café and a further education college, Glasgow Kelvin College.

During the sessions, we moved to an adjacent private meeting room to create a comfortable space for open discussions. This physical shift was significant, prompting the group to engage with their experiences more analytically, following the c-r guidelines. Although they all knew each other, and some were close friends, creating a designated space for discussing diverse experiences encouraged them to share new things and reflect on their life experiences and the group responded enthusiastically and openly to the process.

Sociologist Shulamit Reinharz (1983), in her method of 'experiential analysis', outlines the importance of researchers spending time with participants outside of structured group activities to establish trust.

> Since the trustworthiness of the researcher must be established in the eyes of the subject […] the experiential researcher can facilitate this process by providing clear opportunities to be interviewed, scrutinised and questioned by the subjects even after they have agreed to collaborate. One's trustworthiness is not confined to what one says, of course, but also to how one acts and who one is (Reinharz, 1983, pp. 176–177).

At the project's outset, I spent time with the group, attempting to learn to knit before introducing new group activities and the group appreciated my efforts to learn with them, which helped foster trust and rapport. I also briefly introduced my practice and made myself available for questions over time. This approach aligns with community arts principles, emphasising the importance of building relationships before a project in order for it to be successful (Kelly, 2017).

FIGURE 31: HELEN DE MAIN, *YOU KNOW, THINGS LIKE THAT*, (2017) INSTALLATION.

Through this project, I discovered that the structured engagement provided by c-r allowed me to navigate the creative process before determining the project's artistic outcome and despite initial apprehension, the well-defined c-r process assured the group that the creative outcome would

naturally evolve. Platform's encouragement of open-ended approaches and their confidence in the process proved crucial to the project's success, instilling me with the confidence to use this method again. In the final exhibition, entitled *You Know, Things Like That* (2017), I created large-scale digital prints — a reinterpretation of photographs sourced from each woman's personal archives — accompanied by vinyl lettering featuring texts derived from the group's conversations (Figures 30 and 31).

Taking Part in Consciousness-raising as a Participant

In 2015, GWL initiated the project *Sex in the Women's Library*, drawing on consciousness-raising methodologies to explore diverse women's experiences of sex. As a participant, I engaged in facilitated discussions on the topic, where pseudonyms were offered for anonymity, a design choice echoed in my current project (pp. 95 - 96). The skilled facilitator actively participated in discussions, sharing her experiences to encourage everyone to participate. This approach, avoiding a judgmental listener role, aligns with feminist pedagogy (hooks, 1994) and influenced my participation strategy in this research project. The facilitator structured the sessions around predefined topics, creating an effective format across multiple sessions. As a participant, I felt comfortable attending some sessions even if I could not attend all of them, and enjoyed the discussions without feeling pressured to contribute. However, for a more extended project, I envisioned participants actively shaping the session design and content.

Organising Packets

As discussed in the Chapter One, numerous second-wave feminist groups produced informative materials such as fact sheets, newsletters, and organising packets to describe the c-r process and offer guidance on establishing similar groups. I critically reassessed a selection of these primary sources from the US and UK for their relevance to this project (Chicago Women's Liberation Union, 1971; Sappho Collective, 1971; WEB (West-East Coast Bag), 1972; New York Radical Feminists, 1975; Bruley, 1976).

The North American pamphlets share common elements, such as introducing c-r goals, guiding principles for initiating a group, and suggested discussion topics. Whilst the Chicago Women's Liberation Union's pamphlet (1971) is concise, its heavy emphasis on discussing husbands or male partners may alienate unmarried and LGBTQ+ women. The WEB pamphlet (1972) raises key points, emphasising confidentiality and drawing political conclusions, but is too specific, targeting a network of women artists.

Sue Bruley's *Women Awake* (1976) analyses group experiences rather than offering a step-by-step guide. It introduces organising principles like committing to regular attendance, closing the group to new members after several sessions, deciding on topics by consensus and rotating meeting locations

to share the burden of hosting and understand participants' circumstances better, all of which informed practices in this research project. However, New York Radical Feminists' *Introduction to Consciousness Raising* (1975) (Figure 32 and Appendix 1) emerged as the most suitable pamphlet for use with the group. It provides contextual background, clear guidelines, and an extensive list of topics accompanied by prompts that group members can use when thinking about them. The detail and clarity with which this is expressed make it the most appropriate in a contemporary setting where participants are outside the WLM and lack the infrastructure this could have provided them with.

The pamphlet supplies seven guidelines that can be followed to try and establish a successful group.

These are:

1. Select a topic
2. Go around in a circle
3. Always speak personally specifically and from your own experience
4. Don't interrupt
5. Never challenge anyone else's experience
6. Try not to give out advice
7. Sum up

I have broken down the guidelines into two broad definitions: 'structural guidelines' and 'content guidelines'. The 'structural guidelines' (points 1, 2, 4, and 7) demonstrate how the group is organised and runs, each playing an important role in shaping how the group functions. The 'content guidelines' give more nuanced advice for group members in terms of giving their testimonies and responding to others.

As the pamphlet emphasises, choosing a topic before the session is important, allowing women time to consider their contributions in advance. Chapter Three (pp. 110 – 112) discusses the development of topics and explores the role of agency in women shaping the content of the sessions.

SELECT A TOPIC. A topic is usually selected at the previous meeting so that those who wish to may have time to consider it. The suggested list of topics that follows is meant as a guideline and not as a questionnaire. Refer to the list when you need to and include what you like. Sometimes you may even wish to spend an entire meeting on a single aspect of a topic. It is a good idea to discuss BACKGROUND EXPERIENCES before moving on to ADULT EXPERIENCES, etc. This is invaluable for developing trust and intimacy within the group. If you plunge into a "heavy" topic such as marriage or lesbianism at your third session, there may be women who will feel threatened or defensive, as you will still be relative strangers to one another.

GO AROUND IN A CIRCLE. This creates a kind of "free space" where women can talk about themselves in a way they may never have before. Going around in a circle enables women who are more reticent to have the same opportunity to talk as more aggressive women. It also helps us to listen to each other and breaks down feelings of competitiveness among us.

ALWAYS SPEAK PERSONALLY, SPECIFICALLY AND FROM YOUR OWN EXPERIENCE. Try not to generalize, theorize or talk in abstractions.

DON'T INTERRUPT, except to ask a specific informational question or to clarify a point. If someone else's experience reminds you of one of yours, you might take notes so that you remember what it is you wish to say when it is your turn. Everyone will get a chance to speak.

NEVER CHALLENGE ANYONE ELSE'S EXPERIENCE. Try to accept that what another woman says is true for her, although it may seem all wrong to you. Keep in mind that she may never before have had a chance to talk about herself without being interrupted or challenged.

TRY NOT TO GIVE ADVICE. The purpose of consciousness raising is not to help you solve your day-to-day problems (e.g. "How can I become less dependent on my boyfriend?") but to help you gain strength through the knowledge that other women share many of your feelings and experiences.

SUM UP. After each woman has related her personal experience with the topic, the group should try to find the common element and see what conclusions can be drawn. This is one of the most important parts of consciousness raising because it is here that we can begin to discover the nature of our oppression.

FIGURE 32: NEW YORK RADICAL FEMINISTS, *INTRODUCTION TO CONSCIOUSNESS RAISING*, (1975).

Going around in a circle creates an order for women to speak and gives equality of space to each group member. It was crucial to establish that each woman's voice was equally valid within the group setting and flatten any social hierarchies that might exist or be perceived to exist (Freeman, 1970). The simple process of going round in circle also makes it easier to adhere to the fourth guideline of not interrupting each other since, when women have a designated space to speak, interrupting each other seems unnecessary. Despite the group's digital format in this research project, the introduction of the circle concept aimed to maintain inclusivity through its continuous nature, allowing the discussion to persist if desired.

The summing-up of the discussion presents one of the most complex parts of the group process as it aims to bring together the different strands of the discussion into a succinct summation. In Chapter Three (pp. 112 – 115), I discuss the techniques used in this project, how they interacted with the overall group dynamic, and their successes and limitations. Summing-up is also a catalyst for moving from

discussion to ‘action’ and was always a crucial element of c-r for those who designed it (Hanisch, 1970; Sarachild, 1975). Whilst the move to action does not form one of the seven guidelines, the New York Radical Feminists refer to it in their organising packet whilst leaving open specifically what this action might look like.

> Some women use the awareness gained from consciousness raising solely in their personal lives without becoming active in the women’s movement. This is a valid purpose of consciousness raising. It is hoped, however, that consciousness raising will help to radicalize us, as women, to participate in whatever action is necessary to change our society (New York Radical Feminists, 1975, p. 1).

The move to ‘action’ was always discussed with the group in this research project and highlighted as an integral part of the c-r process. Drawing inspiration from feminist participatory action research, the specific nature of the action was not predetermined, allowing group members to shape its direction and in the end, the artworks produced by the group served as the ‘actions’.

I introduced the ‘content guidelines’ to the group in the introductory and first session, reading them aloud and discussing their importance in the process. They established intentions for the practice, emphasising that these were not to be ‘bitch sessions’ (Sarachild, 1975) where women attempt to solve each other’s problems, but rather a respectful and discursive space. The sharing that takes place through the c-r group experience creates a positive group dynamic where women share commonalities across experiences; this creates a group solidarity that enables women not to feel alone or isolated in their experiences, particularly where they relate to oppression (Redstockings, 1969; Bruley, 1976; Rowbotham, 2021). However, due to intersectional oppression women are not all experiencing conditions in the same way, so how can differences of experience be used positively in a group process? In a space where internal hierarchies are dismantled and differences are acknowledged, women can authentically share their experiences, empowering them with agency over their own narratives. In writing about age, race, sex and class, Audre Lorde (1980) argues that ‘difference’ is a site that sparks creativity and suggests learning to ‘devise ways to use each other’s difference to enrich our visions and our joint struggles’ (Lorde, 1980, p. 104). The rules of c-r have the capacity to embed intersectional practices into them and when these are combined with inclusivity around recruitment of participants and accessibility in terms of space and access needs, a contemporary c-r practice can operate more intersectionally than groups of the past. I return to the rules and guidelines of the pamphlet in Chapter Three (p. 110 – 115), examining how they relate specifically to the group in this project.

Finally, using an organising packet meant that I, as researcher and coordinator, did not devise the guidelines and the group was following a historically created path that many feminists had been down before. This historical lineage gave the advice in the guide legitimacy as a trusted model used by many feminists previously. The group had the opportunity, however, to critique the pamphlet and its content, and we acknowledged that the guide, being fifty years old, might contain dated ideas or forms of expression.

Glasgow Women's Library, A Feminist Space

Whilst the structure of the WLM that is discussed throughout this thesis no longer exists, siting the project in GWL meant that the project was able to benefit from some of GWL's wider structures, such as networking with other groups and events, a physical space to meet in, support from GWL staff, access to the collection and archive, as well as benefiting from access to an established audience for feminist events. GWL has worked hard to create a space that is different from the 'patriarchal paradigm' (Brodsky, Broude and Garrard, 1996), and this research project felt the benefit of that.

GWL has a clear position, that can be read on its website,[39] justifying the women-only nature of some events and groups. Significantly, this inclusivity extends to trans and intersex women, as well as non-binary and gender-fluid individuals. The organisation has put extensive effort over many years into advocating for the necessity of this women-only space despite potential opposition, work which enabled this women-only project to unfold at GWL without facing any backlash.

GWL is an explicitly feminist organisation whose working practices and policies are all informed by feminist methodologies. I specifically mention this here, as working with GWL has influenced my own understanding and use of those methodologies. My initial encounters with intersectionality came through my engagement with GWL, participating in events and collaborating on projects, and although I heard people use the term, I did not fully grasp its meaning. Over time, I understood that many of the GWL's working methods were rooted in this framework and that intersectionality can be used as an analytical tool to solve problems and achieve equality (Bilge and Collins, 2020).

When thought is put into how to include all types of people in an organisation, marginalised groups are not 'singled out in terms of particular needs' (Porteous *et al.*, 2022), and inclusivity becomes 'transformative'.[40] The values of equality, diversity and inclusion (EDI) inform GWL's working practices, and the organisation understands the multiple barriers individuals face in accessing their culture and

[39] https://womenslibrary.org.uk/about-us/frequently-asked-questions/

[40] In 2021/22, 32% of GWL volunteers recruited came from BAME backgrounds (Glasgow Women's Library, 2022, p. 45), and 12% of volunteers came from the G40 postcode where the Library is located (Glasgow Women's Library, 2022, p. 40).

education programme. Indeed, their innovation and commitment in this area have made them a sector leader in Scotland (Glasgow Women's Library, 2022). GWL's programme and initiatives demonstrate the specific provisions made for marginalised groups,[41] helping women become familiar with the organisation and increasing the likelihood of attendance at other events, as evidenced by some GWL statistics.[42] Through my ongoing collaboration with the organisation since 2012, I have internalised a practical understanding of how to address intersectional barriers to access which involves practices of care, kindness, reciprocal learning, cooperative work, equal voice, and engagement with collections that foreground marginalised voices, and I brought all this to this research project.

Designing My Methodology

COVID-19

Contextualising this project within the COVID-19 pandemic is crucial, as the conditions during that period had a significant impact. In March 2020, the UK government imposed strict restrictions to control the spread of COVID-19, affecting the participatory aspect of this research project and leading to changes in the project design, access to archives, and production facilities for creating artwork. The original project design anticipated working with two in-person participatory groups targeting specific demographics. However, due to the evolving pandemic conditions, the project had to be redesigned and begin online. Participants were recruited in November and December 2020, when face-to-face meetings were impossible in Scotland. There were also prolonged periods when studio and workshop access was severely limited or impossible in the first two years of the PhD (academic years 2019–2020 and 2020–2021). Additionally, the closures of my children's school and nursery necessitated providing care and home-schooling during these times, significantly impacting the evolution of both my studio practice and the participatory project. This chapter discusses all these changes to the project's design.

Group Demographic

Second-wave feminists declared that it was vital for c-r groups to be women-only (Hanisch, 1970; New York Radical Feminists, 1975; Sarachild, 1975; Bruley, 1976) so that women were not marginalised and could develop their distinct political consciousness free from the influence of a male-centric culture

[41] GWL programmes specific provisions for women of colour through their Readers of Colour, Responders of Colour and BME Women's Project. They are addressing class barriers through their one-to-one ALN programme and engaging in specific programmes with women in their local area. GWL is situated in the neighbourhood of Calton and Bridgeton, which displays several deprivation indicators, including higher-than-average levels of child poverty, lower-than-average levels of employment, and lower life expectancy (The Glasgow Indicators Project, 2012). They have also made material changes to their building to increase disability access, including the installation of automated doors in 2021 (Glasgow Women's Library, 2022, p. 49), audio and BSL introductions on their website and a visual and sensory guide for visitors (Glasgow Women's Library, 2023a).

[42] In 2020, the University of Strathclyde conducted an in-depth research project to understand specific parts of GWL's provision that contributed to its being a transformative space for women. The researchers use the word 'transformative' 'to refer to moments and/or processes of positive change that people feel they have experienced as a result of their interaction with a service and/or service space' (Porteous *et al.*, 2022, p. 3).

(Bruley, 2013). Political scientist Jenny Chapman (1987) tested this hypothesis in her research into political socialisation which explored how individuals shape their political identities and values throughout their lives and how that is influenced by family, social relations, education and the dominant culture (Neundorf and Smets, 2017). Chapman argues that women can achieve political consciousness only by separate interaction amongst themselves. Her study involving 40 female politicians in Scotland demonstrated that maintaining contact with their 'out-group' identity through distinct interactions was crucial for many women. This contact helped the women build and sustain a political consciousness that recognised the unique needs of 'women as a political category with interests distinct from those of men' (p. 315) and provided them with the 'courage to confront their marginality' (p. 318). Chapman's research gives a clear rationale for this PhD research project, exploring the personal and political, for only recruiting women.

C-r groups and second-wave feminism more broadly were criticised for representing a narrow group of women, predominantly white, middle-class women (Crenshaw, 1989) and ignoring the realities of the lives of women from marginalised communities. My prior attempt to establish a c-r group had already shown me that recruiting primarily through my networks resulted in a homogenous composition of participants of a similar age, ethnicity, and educational attainment. To avoid perpetuating my privileges of race, sexuality and class, the recruitment process for this project was adapted and informed by intersectionality and feminist standpoint theory (pp. 76 – 77). I aimed to attract participants from diverse communities regarding gender, age, ethnicity, sexuality, religion, class, health, and disability to reflect diverse experiences and increase understanding of the marginalities that exist in society.

Recruitment of Participants

After completing my ethics submission, detailed in the next section of this chapter (pp. 92 – 101), I wrote a call for participants (Appendix 2), outlining the project and inviting women to attend an introductory session to learn more about the group and its activities. This call for participants underwent a collective editing process by the GWL staff team, who provided comments and suggestions to ensure the language used was accessible to a diverse audience. This collaborative editing is standard practice at GWL for written materials, ensuring a clear and coherent organisational voice.

Staff members at GWL, particularly those working with literacy learners, reviewed the text, and it was then circulated to various women's groups and organisations, targeting those with prior connections to GWL. GWL's extensive EDI work, along with their relationships with BAME, working-class, and LGBTQ+ women, contributed to a diverse outreach. I also shared the call with other Glasgow-based

organisations I had previously collaborated with, who are known for their work connecting creativity with activism or social justice.[43] The call gained momentum through word of mouth as recipients shared it with others they believed would be interested.

I provided the GWL team with background information about the project and about my PhD research in order to assist with any enquiries they might receive. I have worked with GWL for over ten years, during which time a relationship of trust has developed and consequently staff members were familiar with my participatory approach, which aligns with GWL's feminist practices. Further details about the specific demographics of the recruited participants are discussed in Chapter Three (pp. 103 – 105).

Creative Activities

Creative activities were integral to the project design. The inclusion of creative activities was made explicit in the call for participants without prescribing precisely the form that these would take. This approach followed a feminist participatory framework, allowing the group agency to develop certain aspects, including the creative activities.

In the introductory sessions, I presented images of my artwork, discussing ideas in the works and the methods I used. I talked in detail about the project at Platform (pp. 79 – 81), where I had previously used c-r techniques with a group and produced artwork following the process. This introduction to my practice situated the project for the participants in the field of contemporary art rather than in craft-based making. Engagement with contemporary art practice continued throughout the project, as we looked at artworks in the online sessions and visited exhibitions such as *No Cover Up* by Ingrid Pollard (2021) and the group exhibition *Life Support: Forms of Care in Art and Activism* (2021), both at GWL. The group engaged in activities of looking at and making works, a process that Kerr (2022) argued was beneficial in Phillips' *Workshop* series.

In the early online sessions with the group, using the whiteboard function in Zoom I asked them about types of creative making activities, which gave me a sense of where the group's interests lay and any skills they had for specific activities. Activities were selected so that anyone could join in, and there was no requirement for existing skills or knowledge and during the online sessions, the group participated in mark-making, collaging and journaling. These creative activities are discussed in more detail in Chapter Three (pp. 115 – 120).

[43] These were:; Platform, https://www.platform-online.co.uk/our-story; Govanhill Baths Community Trust, https://www.govanhillbaths.com/; Unity Sisters, https://unitysisters.uk/#about-nav; Fablevision, https://fablevision.uk/about-us/; Rumpus Room, http://rumpus-room.org/about/; Women's Network at Glasgow Caledonian University's Student Association, https://www.gcustudents.co.uk/groups/women-s-network-8a1c

My Role in the Group

Throughout the project, I inhabited several different roles within the group and in relation to its members, some of which were apparent from the outset and others that developed as a result of the research project. These included researcher, co-ordinator, group participant, artist and print facilitator.

The role of researcher, in which I was initially introduced to the group, set the context of the project within the realm of academic research. The research project was defined as feminist from the outset and therefore, was focused on collective investigation and production of new knowledge.

The role of the co-ordinator was necessary to maintain the structure of the group, particularly in the context of COVID-19, to uphold ethical standards for the research (pp. 93 -100), and to navigate the relationship with GWL, which was of central importance to the project. The decision to be a participant in the c-r sessions was informed by feminist pedagogy (p. 76) and my experience of taking part in *Sex in the Women's Library* (2015), (p. 80).

My role as an artist legitimised the use of creative methods and placed the project within a contemporary art context. This evolved throughout the process, ultimately moving to the print facilitator role. The project's adoption of a feminist methodology meant that outcomes were not prescribed from the beginning, so my role developed along with the needs and desires of the group.

In Chapter One, I discussed the term 'master printer' and the inappropriateness of this term in an explicitly feminist project given its negative connotations to race, class and gender. Audre Lorde wrote widely on the exclusionary practices embedded within societal structures. In her 1979 essay *The Master's Tools Will Never Dismantle the Master's House* she calls on us to look outside dominant patriarchal models to find ways to dismantle hierarchies of oppression. In this research project, which is mindful to not perpetuate intersectional hierarchies, it was crucial to avoid exclusionary language and explore alternative terms that were more inclusive. Just as Parker and Pollock (1986) suggest re-visioning women's relation to art history, I suggest that by replacing the term of 'master printer' embedded within printmaking, we have the opportunity to flatten hierarchies and give this role a more inclusive and expansive nature. I use the term print facilitator, and within this research project, the role involved looking at works together, working on the development of ideas in the collective space of c-r, introducing new techniques, as well as providing space for other group members to do this, followed by more direct technical assistance in the print process.

Within print theory, Weisberg (1986) discusses interventionalist and non-interventionalist approaches when working as a print facilitator supporting artists to make prints. The interventionalist approach

sees the print facilitator making decisions or suggestions concerning the works on behalf of the artist. In contrast, the non-interventionalist approach sees the print produced precisely to the artist's specifications. When working with members of *Consciously Rising*, I oscillated between these two approaches, in several instances working quite closely with group members developing works and, in other cases, sending works directly to print with none of my input. In Chapter Three (pp. 127 – 128), I discuss specific prints produced in the light of this relationship.

Printmaking as a Participatory Method

As discussed in Chapter One, the contextual history of printmaking positions it primarily within the realm of fine art. The history of printmaking, coupled with its association with radical and activist print, informed the choice to adopt it as the preferred medium for this research project and in this thesis I argue that printmaking and specifically Risograph printing are well suited for delivering a feminist participatory project, which in addition seeks to challenge or break down hierarchies to increase the accessibility of artwork. The ubiquity of print in daily life, encountered through handling newspapers, magazines, posters, and advertisements, emphasises its accessibility, whilst digital printing has further democratised the medium, with individuals printing from home or workplaces, further enhancing people's familiarity with the medium (Roca, 2011). This familiarity becomes a significant advantage when working with participants in a participatory manner.

Printmaking thus offers an accessible creative medium that allows for skill sharing and collaboration, something that was recognised by feminist print collectives who realised the democratic nature of the medium. In this project, selecting a medium that promotes skill sharing enabled participants to learn or teach each other new skills with me as a facilitator and that skill sharing, as discussed in Chapter One (p. 36), demystifies the printmaking process and breaks down conventional hierarchies of power (Baines, 2012).

There are certain aspects of print production and more specifically Riso production that also mean it lends well to participatory work. As Jennifer L. Roberts (2021) identifies in her lecture series, print has the capacity to bring together images that would seem incompatible in other media, for example photographs, washes etc. This facet of printmaking is particularly valuable when working with a group of participants with different interests, visual styles and making experience, as it allows different routes into making prints. Participants can produce material that will then be used for making prints in drawing, painting, photographs, collage or writing for example. It also offers a great deal of potential for collaborative working. The Riso process is particularly adaptable to this process, as it allows materials to be combined digitally or physically before printing on the machine, bridging the analogue and digital. Digitising material means that scale, colour, opacity, and composition can be changed

quickly and easily, making aspects of the work more or less dominant. Within the group, it also meant that works in progress could be easily shared digitally with group members.

Print's multiplicity enables a group project to have multiple outputs; in this case works produced by members of *Consciously Rising* were included in two exhibitions and deposited in the GWL archive, as well as copies of individual pieces being given to each of the participants for them to keep, potentially display them at home and show them or give them to others in their community. As Weisberg has argued, '[t]he multiplicity of prints gives them a role as communicators' (Weisberg, 1986, p. 59).

A benefit of Riso is that preparing artwork to be printed does not require any specialist equipment and it can be done in most spaces where a community workshop might happen, such as the Community Room at GWL which was used by *Consciously Rising*. The only specialist equipment that is needed is access to a Riso machine once the artwork has been prepared, and as outlined in Chapter One, there are a number of Riso machines accessible in Glasgow.

FIGURE 33: RISO COLOUR SWATCHES

As mentioned, the Riso process bears similarities to screen printing (p. 71) in how it prints each colour individually, with images being separated into different layers for printing. Further to this the Riso process uses spot colours, which gives the media a distinctive look, as is there is a fixed palette of colours available for printing. This often limits the number of colours used in each print, resulting in a graphic quality that echoes the pared-down colour palette of the feminist artworks, such as those by See Red Women's Workshop and Some Girls, discussed earlier.

RISO Corporation produces 21 standard colours and 50 custom colours (RISO Kagaku Corporation, 2024b). However, each Riso printing studio selects how many colours to stock for their machine and have available for use. In relation to this project, the three Riso printers that were used, The Caseroom, Tender Hands Press and Wild Press, each had between six and ten colours.[44] When working with a group of participants, each with their own individual visual style, it was useful for the application of colour to provide a way to visually unify works made into a body of prints with a shared visual appearance.

While most printmaking involves some level of mechanisation through the use of presses (Roberts, 2021), specific methods delegate a more substantial part of the process to machines or automated processes. In the Riso process, for instance, the machine produces stencils for each separation and applies the pressure and pull for each print, and those two processes set Riso apart from screen printing. The more democratic approach of Riso printing, where the machine manages the printing labour, fostering shared ownership in the creative process, aligns with the values at the heart of this project. In addition, speed and affordability were factors since the speed of the printing process enabled the creation of a larger number of prints and its low cost meant that printing expenses did not overly influence decisions. Furthermore, affordability meant that prints that did not a meet group member's expectations could easily be edited and reprinted. These facets align with feminist values and make printmaking well suited to being successfully used within a broader feminist methodology.

[44] At the time of using these studios the colours available were as follows: black, red, medium blue, green, yellow, brown, purple, teal, fluorescent orange and fluorescent pink at Wild Press; black, red, blue, yellow, green and fluorescent pink at The Caseroom; medium blue, fluorescent orange, fluorescent pink, aqua, melon, yellow, green and black at Tender Hands Press.

Ethics

Introduction

In this section, I outline this research project's ethical considerations, both practical and theoretical, map out some of the decision-making processes and show how the study evolved from an ethical point of view. This section details the preparations preceding the study as well as the institutional ethical review process at the Glasgow School of Art. This section then describe potential ethical issues, including discussing sensitive topics, anonymity considerations, and accommodation of participants with impairments. Subsequently, it discusses the distribution of information sheets and consent forms to all participants, along with the information sessions held before the study commenced. Finally, this section covers the group agreement that was developed collectively and the issue of confidentiality. Throughout this process, I sought guidance from the Glasgow Women's Library staff, drawing on their ethical framework and feminist methods of working.

Ethical Framework

I developed a comprehensive ethical framework to ensure participants' protection in this participatory project involving discussions of personal and sensitive material. I shaped this framework by referring to the Glasgow School of Art's *Research and Knowledge Exchange Ethics Policy* (The Glasgow School of Art, 2016a) and *Research Ethics Code of Practice* (The Glasgow School of Art, 2016b). I also sought additional guidance from the Association of Social Anthropologists (Association of Social Anthropologists of the UK and the Commonwealth, 1999) and policy documents from Glasgow Women's Library (Glasgow Women's Library, 2018a, 2019) and consulted GWL staff, who provided insights based on their experience with women in these areas.

In completing the Glasgow School of Art Preliminary Research Ethics and Risk Form, I addressed specific ethical considerations, such as discussing sensitive topics, ensuring participant anonymity, handling personal information, online interactions, and accommodating participants with impairments. The Glasgow School of Art Research and Enterprise Office provided recommendations in December 2020, which I implemented, leading to the granting of ethical clearance for the project in January 2021.

Past Working Experience

In my prior visual art projects working within the field of contemporary art, ethical decisions were guided by my values and those of the collaborating institutions and there was no requirement for a formal ethical clearance process. This approach allowed for flexibility and responsiveness but lacked a standardised ethical framework. While it avoided the additional time constraints of formal ethics procedures, it risked ethical exploitation due to the absence of clear accountability. Formal ethical

approval ensures standards are met, enhancing project accessibility for all participants and Chapter One discusses the idea that transparent structures and procedures are vital for equitable group work (Freeman, 1970).

Discussing Sensitive Topics

In order to address the possibility that participants might become upset or anxious due to the personal nature of discussions, I consulted GWL's Adult Literacy & Numeracy Development Worker (Donna Moore, personal communication by conversation, 30 October 2020), who is experienced in working with diverse groups of women. We discussed strategies for dealing with potential disclosures of traumatic events, and she suggested that the group collectively develop a 'group agreement', a topic explored further in this chapter.

We also examined techniques for managing emotional distress, adapting in-person strategies for online sessions. In some cases, this involved more formal and direct approaches, including discussions with the group about emotional distress and agreements about how to handle it. Less direct approaches included allowing participants to leave the virtual room, turn off their cameras, or take a break.

The risk of emotional distress was mitigated in the sessions by collaboratively setting session topics ahead of each session, ensuring participants' comfort and consent. Group members could mention topics they preferred not to discuss, thus avoiding potential distress. Furthermore, by announcing session topics in advance, individuals could choose whether to attend, depending on their emotional readiness.

I also consulted GWL's Production Co-ordinator (Katie Reid, personal communication by conversation, 11 November 2020), who shared GWL's best practices for online group sessions via Zoom (Glasgow Women's Library, 2020), which they had adopted since the start of the pandemic, when all their public activity moved online. She recommended password-protected meeting links and locking digital spaces when all participants had arrived, enhancing online safety.

Consent

I developed two consent forms for the project: one for overall consent and one for recording of participants (Appendices 4 and 5). I adapted these forms from templates obtained from the Glasgow School of Art and GWL, incorporating guidance from the Glasgow School of Art Research Ethics Code of Practice (The Glasgow School of Art, 2016b) and guidance in Social Research Methods (Bryman, 2004).

The research consent form ensured that participants had received information about the project, understood it and had the opportunity to ask questions. It explicitly stated their right to access information held about them, in alignment with Freeman's (1970) emphasis on transparent, clear structures and procedures that increase accessibility. This formal consent process also met ethical standards.

The photo consent form provided participants with options regarding photography, videography, and audio recording, allowing them to choose their comfort level and specify data usage in various contexts. It also addressed anonymity, as discussed earlier. To make the consent forms more accessible and less formal, I reviewed them with participants in information sessions and provided hard copies to accommodate potential reading difficulties. I assured participants that the forms provided choices and protection in the study. Data handling details were also outlined on the participants' information sheet (Appendix 3).

Following the online sessions and as the project moved towards being deposited in the GWL archive, I developed a further interview recording agreement that covered copyright clearance and deposit instructions in consultation with GWL's archivist and museum curator. The form was an adaptation of the one used by GWL (Appendix 7). Once sessions had taken place, participants had a further opportunity to review how they would like their contribution to be kept, both within the context of the research project and in the deposit at GWL. The form was sent to participants along with transcripts of the sessions. Several participants requested changes and redactions to the transcripts to protect their anonymity, and several did not return the forms.

Addressing Anonymity

Many c-r groups operated on a first name-only basis to protect women's anonymity and respect the group's confidentiality (Shreve, 1990) and in this research project too, participants' preferences for data anonymisation were gathered through consent forms, offering options such as full name, first name only, nickname, or pseudonym. The use of pseudonyms was informed by GWL's *Sex in the Women's Library* project (2015), (p. 81). Anonymity was addressed directly with participants in the introductory sessions, offering choices such as pseudonyms or abbreviated names and I talked women through changing their Zoom profile name to correspond with this. Several women decided to use a pseudonym, an abbreviation of their name, their first name only or an initial.

This approach is drawn from feminist ethics of care (Moore, 2012) that recognise that past examples of anonymising data have sometimes served to exclude or make invisible the contribution of marginalised groups. Moore discusses 'situated ethics' and the importance of drawing on the research context rather than anonymising participants as standard. She draws on the work of pioneering oral

historian Paul Thompson, who advocates for simply asking participants how they would like to appear (Thompson, 2004). This gives an informed choice from participants about how they would like their details included and their contribution acknowledged. Moore contends that failing to engage participants in this decision-making risks a paternalistic approach by the researcher. While my initial intention was to use the names women chose for themselves throughout the thesis, one key group member preferred to remain anonymous after the second consent process. To uphold her privacy and contribution to the project, I opted to refer to group members collectively within the text, avoiding individual names. However, individual names have been retained in the Appendices. I also addressed the issue of anonymity when the project became public during exhibitions and talks, as detailed in Chapter Three (p. 134).

Considerations of Participants' Impairments

During the introductory sessions, individual needs were discussed one-to-one with group members. At this stage, several women disclosed that they were neurodivergent; one woman was autistic, and another had ADHD.

Certain neurodiverse conditions can affect concentration and attention, and the digital Zoom environment can exacerbate these challenges, as a higher level of sensory processing is required, leading to 'Zoom fatigue' (Kukoyi, 2020). Guidelines from GWL (Glasgow Women's Library, 2020) suggested participants be allowed to choose whether their cameras were on or off and could look away from the screen from time to time to rest their eyes. I shared these recommendations with the group and adapted the sessions to include regular breaks. Each session began with the sharing of a session plan with approximate timings (Appendix 8, pp. 21, 24, 28, 31, 36, 37, 38, 40, 43, 45,46). Sensory disturbance discussions were also integrated into the group agreement, which is outlined later in this chapter (pp. 97 – 101). Transparent discussions with participants fostered inclusivity within the group dynamic and as the sessions progressed, both neurodivergent women benefited from these simple adjustments, which they mentioned in later sessions as enhancing accessibility.

Information Sheet

Following the information session I distributed the information sheet (Appendix 3) and the consent forms to all participants. I drew on information from the Glasgow School of Art ethics policy (The Glasgow School of Art, 2016a) and a template provided by University College London (University College London, 2020). Various topics were covered, including project background, consent, data storage, risks and benefits, participation information, and background and context to the project regarding both the feminist idea of the personal and the political (Hanisch, 1970; Sarachild, 1970) and COVID-19.

The information sheet emphasised the voluntary nature of participation and the right to withdraw from the group at any time. It also mentioned that the group would have 10 to 12 participants, which helped to clarify group size and expected engagement levels. It explicitly stated that the group was for all women, including trans, intersex, non-binary, and gender-fluid individuals. The phrasing aligned both with GWL's terminology for women-only events and my own position on gender inclusivity as outlined in the Introduction.

Complaint procedures were outlined, with contact details for myself as the researcher, Dr Adele Patrick (representing Glasgow Women's Library), and Professor Susannah Thompson (representing the Glasgow School of Art). The information sheet mentioned the potential archival deposit of recordings but emphasised that additional consent would be sought, and participants were not obliged to consent. I included a stamped addressed envelope for returning the consent forms.

Information Sessions

After recruiting participants, I conducted multiple information sessions for potential group members. These sessions aimed to provide insights into the group's nature, offer opportunities for questions and help establish trust and a group dynamic. While I planned two group sessions, I eventually delivered one and held individual conversations with other women via phone or Zoom.

The content of these sessions varied slightly based on the format. Generally, it included an introduction to the project, background on consciousness-raising (c-r), details about my practice, specifics about the group (including consent), and an opportunity for people to ask questions. I also discussed participants' creative interests and experiences or learning desires, which influenced the project's design. One participant shared her experience with group agreements, which also informed the project design.

Group Agreement and Confidentiality

In the first session, I introduced the idea of creating a 'group agreement'. Developed collaboratively by the group, this outlined the group's terms of engagement and established boundaries for acceptable conduct and expectations from each member. It shared similarities with the rules and guidelines found in second-wave feminist c-r organising materials (Chicago Women's Liberation Union, 1971; Sappho Collective, 1971; WEB (West-East Coast Bag), 1972; New York Radical Feminists, 1975; Bruley, 1976) and served as a crucial foundation for building mutual trust.

Second-wave feminist groups produced guidelines that were developed collaboratively through c-r sessions and self-published to share with other women establishing groups of their own. They included points such as:

> NEVER CHALLENGE ANYONE ELSE'S EXPERIENCE. Try to accept that what another woman says is true for her, although it may seem all wrong to you. Keep in mind that she may never before have had chance to talk about herself without being interrupted or challenged (New York Radical Feminists, 1975, p. 2).

Before the first group session, I compiled a document addressing privacy, communication, and confidentiality, which I believed would be important topics. We discussed these issues during the initial session, and I transcribed our session notes into a document that was collectively approved during the second session. Group members also had the opportunity to suggest additional points for inclusion in the agreement. I read the agreement during the session and posted it on the Padlet[45] page for easy access. A link to the document was shared in the Zoom chat at the start of each session with no further amendments made after the second session.

This comprehensive process ensured that the content of the agreement was relevant to all members and that everyone felt engaged and included in its creation, thereby increasing the likelihood of adherence and respect. It set the tone for meetings as a safe space where individual voices were valued and aimed to encourage women's active participation.

See Figure 34 and Appendix 6 for the group agreement. Here I address each of these points individually.

- We want to ensure these sessions are inclusive and enjoyable for everyone.

The group decided on the first point as a way of setting the tone for the sessions as welcoming and inclusive.

- We agree to be kind and respectful to each other by listening to each other's contributions and accepting where others are at.

[45] Padlet is an online noticeboard used with the group and is discussed in Chapter Four.

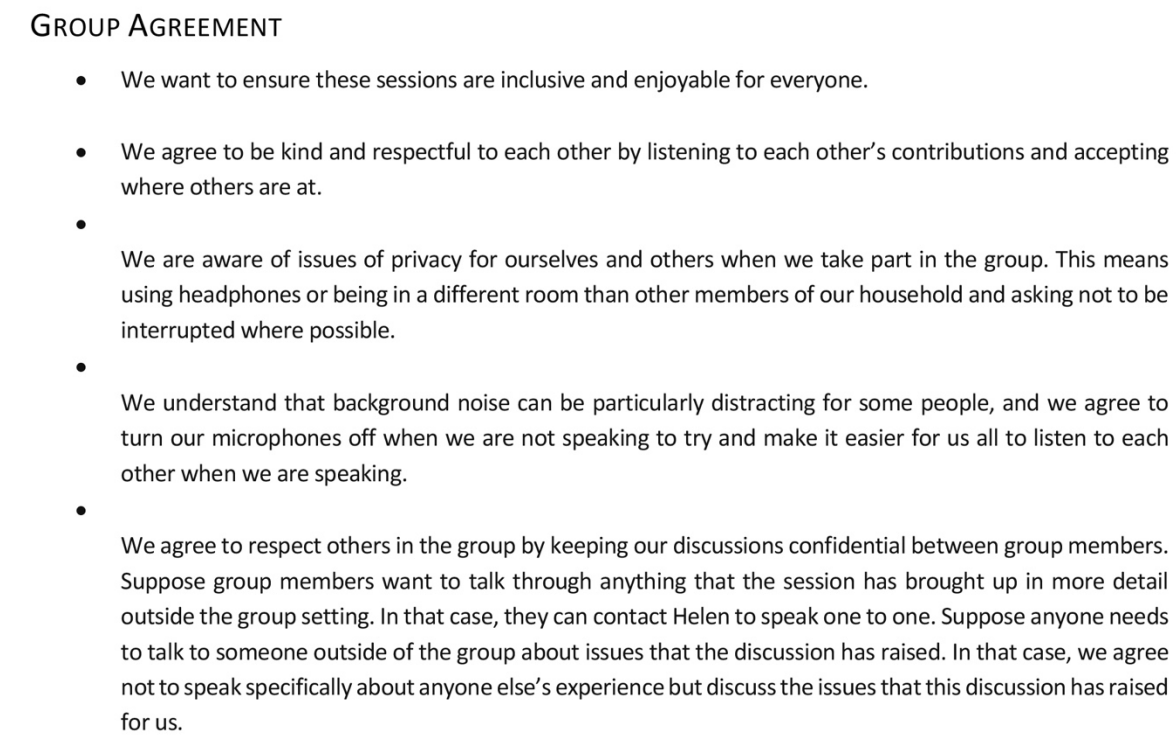


FIGURE 34: CONSCIOUSLY RISING, GROUP AGREEMENT, (2021).

The second point emphasised ideas similar to those in *Introduction to Consciousness-Raising* (New York Radical Feminists, 1975), which encouraged listening without challenging others' experiences and avoiding giving advice. These guidelines subtly directed the discussions in a c-r setting, even if they felt counter-intuitive to typical interpersonal dialogues. The rules identified that providing advice and comparing experiences often offered short-term solutions, which contrasted with c-r's goal of sharing and understanding women's feelings and experiences. Our group adhered to these guidelines and those in the group agreement.

- We are aware of issues of privacy for ourselves and others when we take part in the group. This means using headphones or being in a different room than other members of our household and asking not to be interrupted where possible.

We developed the third point of the group agreement through discussions about privacy and confidentiality. In the 1970s, women in c-r groups were also concerned about confidentiality, and Shreve (1990) emphasised its importance in allowing women to speak without fear of repercussions from friends or partners. In this study, we addressed the potential for group members to be overheard during the sessions and focused on using inclusive language.

There were privacy discussions given that participants were joining sessions from their homes via Zoom. I emphasised the importance of creating private spaces at home to avoid being overheard by household members, which might inhibit open contributions to the group. To address this, I suggested using Zoom's chat function if participants were uncomfortable speaking aloud. In the first session, I offered to read chat messages on others' behalf. Using headphones was also discussed to protect voices from being overheard by others in the household. All participants acknowledged the need to create suitable conditions in their homes while recognising that each woman's situation and needs might vary.

- We understand that background noise can be particularly distracting for some people, and we agree to turn our microphones off when we are not speaking to try and make it easier for us all to listen to each other when we are speaking.

This fourth point outlined a collective respect for other members of the group. It helped create a mutually beneficial environment across the multiple screens and devices that women were joining from and allowed participants to concentrate and focus fully on what was being said .

- We agree to respect others in the group by keeping our discussions confidential between group members. Suppose group members want to talk through anything that the session has brought up in more detail outside the group setting. In that case, they can contact Helen to speak one-to-one. Suppose anyone needs to talk to someone outside of the group about issues that the discussion has raised. In that case, we agree not to speak specifically about anyone else's experience but discuss the issues that this discussion has raised for us.

Confidentiality was a significant aspect of the group agreement, informed by sociologist Claude Olivier's techniques for promoting confidentiality in group settings (Olivier, 2009). The points this this paper with relevance to this research project include discussing confidentiality with prospective group members, discussing confidentiality within group sessions, requiring group members to commit to maintaining confidentiality through a verbal agreement, informing group members of the consequences of breaking confidentiality, the group facilitator 'modelling' the maintenance of confidentiality, and delivering groups through technologies that do not require members to meet face-to-face (Olivier, 2009). Confidentiality discussions occurred both before joining the group, during introductory sessions and within the first group session. The consensus was that confidentiality was necessary, and the group defined how to it could be adhered to.

On the basis of my previous group work experience, I identified a potential need for space to process some of the material discussed within the group but outside the sessions. Participants would discuss issues within their personal lives that may cover sensitive issues or trigger sensitive issues that other

participants had encountered. As a group, we explored ways to provide an outlet for this while maintaining confidentiality. One of the ways in which confidentiality can operate in a group setting is for confidential information not to be treated as a 'secret', but to allow group members to find ways to talk about the issues being discussed whilst protecting the anonymity of the group members (Tomasulo, 2011). Within our discussion, the definition of confidentiality evolved from an initial 'what's said in the group, stays in the group' definition, i.e. keeping things 'secret', to one that was more nuanced and allowed group members safe outlets for their emotions if they found any discussions challenging. We agreed that individual group members could contact me as the group coordinator (by email or phone), to discuss one-to-one any of the issues raised in sessions, should they want to. Providing both phone and email options facilitated access and accommodated different communication preferences. Additionally, we collectively decided that where group discussions had raised challenging emotions for participants, they could talk about this outside of the group, specifically relating to their own experience and not disclosing details about another person's experience. This also addressed ethical concerns about causing harm to participants, which was highlighted in the information sheet. No one contacted me directly to discuss issues raised by the discussions, but having this in place helped to build trust and create an open attitude towards the discussions.

CHAPTER THREE: CONSCIOUSLY RISING

INTRODUCTION

This chapter discusses and analyses the participatory project, *Consciously Rising*, undertaken with a group of women, as outlined in the Introduction (pp. 13 – 15). *Consciously Rising* comprised four core parts: online sessions, in-person sessions, public events, concluding in archiving the project outcomes at Glasgow Women's Library. The first part of the project involved discursive sessions directly using the practice of c-r to facilitate discussions based on women's experiences in their lives. These sessions were online and were audio recorded. The second part took place in-person at Glasgow Women's Library and saw the production of artworks, predominantly Risograph prints, made individually and collaboratively by the group members. The third part was a series of exhibitions of the prints produced accompanied by public talks with group members. The final part was the donation of the artworks and additional associated material to the Glasgow Women's Library (GWL) archive and collection. This chapter is structured to include details of these four components, preceded by a section discussing the group itself.

This written thesis is accompanied by a Portfolio of Practice consisting of two parts. Portfolio of Practice: Part One is an archive box containing Risograph prints produced by the *Consciously Rising* group and exhibited in both of the exhibitions. A digital portfolio of these works has also been produced as a requirement for submission; however, readers are encouraged to view the physical copies of these works where possible.

Portfolio of Practice: Part Two contains images of the participatory sessions, preliminary work, works in progress, documentation of the public events and screenshots of the group's Padlet pages. This portfolio is referred to throughout this chapter, with reference to specific figures.

I conducted evaluations at various stages of the participatory process, gathering feedback from group members on the process and artwork, and collecting audience feedback through comment books, verbal input, and online comments (Appendices 9, 11, 12 and 13). Insights from these evaluations are integrated throughout this chapter.

Please now look through the original Risograph prints in Portfolio of Practice: Part One.

THE GROUP

GROUP PARTICIPANTS

Thirteen women took part in *Consciously Rising*. Some joined briefly, while others took part from the beginning until the end. However long they participated, each woman brought her experience to the

project and shared it with the group, contributing to the diversity of experiences represented. I am very grateful to each one of them.

Recruiting participants for a long-term project, as I had initially planned, became impractical due to the pandemic's uncertain impact on participants' lives. So instead, I organised the sessions into shorter blocks for women to participate in and after each block, they were invited to join the next.

In Chapter Two, I addressed the consent and permissions that were sought at different points in the project (pp. 94 - 95). I transcribed each of the online sessions (Appendix 10) and include excerpts from the transcript throughout this chapter. As discussed in Chapter Two I refer to group members collectively within the text.

During the recruitment phase of the project, a total of 23 women contacted me by email enquiring about joining the group, and of those, 13 women finally joined. Eighteen women attended introductory sessions, either on the telephone or via Zoom; nine people attended one-to-one sessions and nine attended group meetings; eight of the nine women who attended the introductory sessions one-to-one joined the group; five of the nine women who attended the introductory sessions in a group setting joined the group.

Although this is a small amount of data, it is possible to observe two trends. One is that women who attended the introductory sessions were more likely to join the group. These sessions offered women the opportunity to learn more about what was involved, ask any questions they had, and become more engaged with me and the project. This access to knowledge would appear to have increased the likelihood of becoming more involved with the group. The other trend observed is that there was a higher instance of women joining the group where they attended the introductory sessions one-to-one, which could be because women were able to establish a more direct relationship with me as the coordinator and ask any individual questions they had. The group setting may have felt less personal, and they could thus have been less invested in it. The introductory sessions provided a clear point for women to access information about the group, and these findings support the work of Freeman (1970) who argues that providing a clear structure enables non-hierarchical access to groups.

Diversity of Group

Given that this was an intersectional project it was important to gather a diverse group of women, so that contributions to the discussions were not coming from only one category, for example only white women, as feminist projects have been criticised for previously (Crenshaw, 1989). Attention was paid to the recruitment of participants, as discussed in Chapter Two (p. 87 – 88), taking steps to remove intersectional barriers to participation.

How would you describe your gender? (eg. woman, non-binary, prefer not to say)

Woman	8
Female	1

How would you describe your sexuality? (eg. lesbian, heterosexual/straight, not sure, prefer not to say)

Straight/not sure	1
Straight	4
Prefer Not to Say	1
Heterosexual	3

How would you describe your religion? (eg. Muslim, no religion, prefer not to say)

Roman Catholic	1
No religion	3
Bit of Catholic, bit of Buddhist	1
Spiritual not religious	1
Christian	1
Church of Scotland	1
Sikh	1

Do you have a health condition or disability?

Cognitive or learning disability or difference	2
Hearing impairment or Deaf	0
Mental Health condition	4
Other long-term or chronic condition	4
Visual impairment	0
Other	0
Prefer not to say	0
No	3

How old are you? (enter age or prefer not to say)

18 – 29	1
30 – 39	2
40 – 49	2
50 – 59	0
60 – 69	3
Prefer not to say	1

How would you describe your ethnicity? (eg. Pakistani Scottish, White Scottish, prefer not to say)

White Scottish	2
Scottish	2
White English	1
White British / Scottish	1
Scottish Pakistani	1
Indian Scottish	1
White	1

TABLE 1: CONSCIOUSLY RISING, DATA FROM ONLINE EVALUATION, (2021).

Diversity data were captured through evaluation feedback provided anonymously by group members (Table 1 and Appendix 9) and the group was made up of women from different backgrounds in terms of age, ethnicity, religion, sexuality, health and disability. The diverse backgrounds of the group members brought a range of experiences to the discussions, and women within the group noted that hearing these varied experiences enhanced and enriched their understanding of specific issues (Appendix 10.5, p. 185, Appendix 11, p. 347 and Appendix 12.2, p. 371).

The evaluation form used to capture data about the diversity of the group, adapted from GWL's template, lacked information about participants' socio-economic background or class. While discussions and participant observation revealed diverse class backgrounds among group members, explicit data on this aspect were not collected. The addition of this information would have been beneficial, given that class is recognised within intersectionality as contributing to women's oppression, and this appeared to be relevant in the group. One member, who had participated in a c-r group in the 1980s, observed a noticeable difference in the diversity of that group compared with the current group, a trend observed by many c-r groups in the past. She noted that the group's dynamics enhanced the process, which aligns with Lorde's idea that differences 'enrich our visions and joint struggles' (Lorde, 1980, p. 104). However, she went on to acknowledge that diversity in membership also introduced diverse expectations and needs, necessitating additional work in holding the group together, which made a further case for the need for a group coordinator. Participating in a diverse group can pose challenges (Bruley, 1976), yet exposure to diverse perspectives can be more politically enlightening than being in a group where political views are shared.

Why Women Joined the Group

Understanding why group members joined the project was crucial for building connections and identifying their priorities. In the initial group session, I asked members to share their reasons for joining, which lead to diverse responses. To start the conversation, I talked about my childhood and how I was told not to talk about certain things, making me feel limited when expressing personal feelings in a group. I discussed how this had led me to an interest in the practice of c-r, and that resonated with several women. One participant commented that societal norms discourage women from getting involved in certain discussions, and highlighted the positive impact of sharing feelings and experiences in order to understand them better. Another participant, reflecting on her childhood, expressed the importance for effective communication of being able to ask questions and hear about others' experiences. Additional members saw the group as a space for reflective sharing, influenced by COVID-19. Several women commented on the positive nature of inter-generational discussion, with women interested in analysing societal changes in the conditions of women's lives over the decades

(Appendix 10.1, p. 57, 10.3, p.122). The women's reflections underscored the continuing relevance of c-r practices, aligning with the intended purpose of such groups.

Two group members had previously participated in c-r groups and found the experience positive. Several group participants expressed being drawn to the creative aspect of the group, with some identifying themselves as artists. One member expressed an interest in the interplay between the c-r group and creativity; however, she commented that she did not define herself as a creative person.

Two of the group members had been invited to the group by someone else attending. In both cases, the women 'passed' when asked why they had come to the group, indicating a potential lack of understanding about what the group could offer them. While this may not provide conclusive insight, it suggests that participants entering the group through invitations may require additional support to integrate. Later in this chapter, I explore through participant observation and evaluative feedback the advantages women gained from participating in the group. Information from this discussion informed the group's evolution, ensuring their interests were central.

MODES OF COMMUNICATION

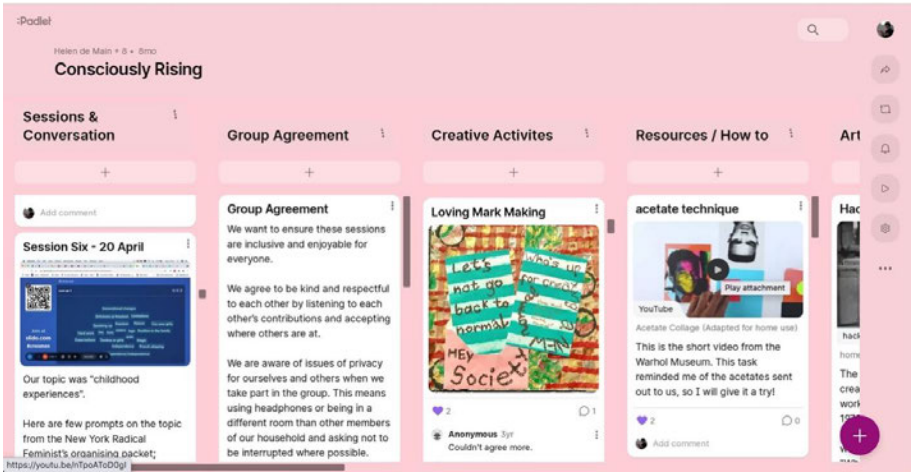


FIGURE 35: CONSCIOUSLY RISING, PADLET PAGE, (2021), SCREENSHOT.

The primary communication for workshop sessions was through email. Additionally, I established several online noticeboards using Padlet[46] to enhance group engagement (Figure 35 and Figures 266 – 275, Portfolio of Practice: Part Two). This platform allowed me to share various materials, including details about the group, resources, video links, artwork, and events. These Padlet pages were private interactive spaces, enabling group organisation, schedule sharing, collaborative content creation, and member discussions. It proved to be a beneficial digital hub, keeping members connected with the

[46] https://padlet.com/

group's activities, even when they were unable to attend sessions. In the evaluation process, members mentioned how beneficial they had found it (Appendix 9, Appendix 10.3, p. 109, Appendix 12.1, p. 365 and Appendix 12.2, p. 374).

Online Sessions

Ten online sessions took place on Zoom between February and June 2021. The online sessions were broken into two blocks of five, with each session lasting two hours, from 3 pm until 5 pm. I audio-recorded the sessions, producing transcriptions of them. These initial sessions had to be conducted online due to COVID-19 restrictions as discussed in Chapter Two (p. 86). I planned each online session in detail before it took place (Appendix 8). The plans included timings for each session aspect and a scheduled break in the middle. Whilst I did not strictly adhere to the timing, it allowed me to understand how each session was progressing and where changes might be needed. I also shared the timings with the group at the start of the session so they could see the plan. The design of the sessions was responsive to the group, and I reflected critically on each one when planning the next, so using this process it was possible to identify and mitigate some barriers to participation and empowerment that group members might face (Martin, 1994).

SESSION ONE

3.00 – 5.00pm	
3.00 – 3.10pm	Welcome, chat, zoom rules etc
3.10 – 3.20pm	Name game
3.20 – 3.25pm	Consent forms
3.25 – 3.45pm	CR principles and quick circle, as to why people came / interested in joining?
3.45 – 4.25pm	Group agreement
4.25 – 4.30pm	Comfort break
4.30 – 4.40pm	Waiting video. Topic for next time
4.40 – 4.50pm	Things to be thankful for
4.50 – 5.00pm	Goodbyes and questions

FIGURE 36: CONSCIOUSLY RISING, SAMPLE OF SESSION PLAN, (2021).

Despite having attended various Zoom events and given talks, facilitating interactive group sessions in this format was a new experience. To adapt, I quickly learned the necessary skills for upholding feminist methodologies and ensuring a safe and democratic space for participants. Colleagues at GWL shared valuable resources and guides they had developed, offering insights into aspects like setting up a non-distracting Zoom background and printing out session notes and attendee lists (Glasgow Women's Library, 2020; Poulton, 2020; Women's Environment & Development Organization, 2020). I also invested time in exploring Zoom settings and watching tutorials on recording, polls, and breakout

rooms (Zoom Support, 2021b, 2021a, 2021c) and before the sessions, I self-tested the software to familiarise myself with the platform's different functions. A GWL staff member was present at the start of the initial information session, but after that I conducted all subsequent sessions independently.

PACKS IN THE POST

FIGURE 37: CONSCIOUSLY RISING, PACK IN THE POST, (2021).

Whilst the sessions were happening online due to the restrictions of COVID-19, I wanted to have a tangible material connection with the group members and to provide them with materials. Throughout the sessions, I sent them a series of packages in the post containing art materials, notebooks, tea and artworks they had created (see Figures 37, 43 and 44, and Figures 1, 2 and 33 in Portfolio of Practice: Part Two). In return, many of them also posted back some of their creative works. A postal communication was established between us, paying homage to the *Postal Art Event* (1974), as discussed in Chapter One (pp. 46 – 47). Whilst this exchange was established out of necessity, as we could not meet to exchange items in person, it also demonstrated care for the participants and a personal connection. Where possible, I hand-wrote short notes in the packs, and many members commented throughout the sessions on how much they enjoyed receiving these.

CHECKING-IN

Each online session began with an informal check-in with everyone in attendance. This provided a way to understand how people were feeling that week and if they were dealing with anything difficult at present, and it also provided an opportunity for group members to get to know each other, by

understanding what they got up to week-to-week. We used the c-r circle format where members took turns to speak, thereby both practising the c-r technique and also giving everyone an opportunity to speak before the 'official' c-r circle. It was noticeable from session to session how different people were feeling. The group frequently experienced collective shifts between stress and calm from session to session, often influenced by the evolving pandemic conditions and external events such as the murder of Sarah Everard[47] and the conflict in Israel and Palestine. These check-ins became a crucial part of the online sessions.

Order of Names

Attention was paid to the order in which group members participated in the c-r circle. Opening and closing remarks in group sessions are often the most memorable, with participants paying more attention at these times. This attention pattern can result in some contributions receiving more consistent attention than others if there is an established order for speaking and this pattern could also impact what people say and how they engage. In in-person settings seating arrangements can lead to the development of friendships and inadvertent hierarchies, as described by Freeman (1970), potentially affecting group egalitarianism.

In the first session, I organised the group members' names alphabetically and used this as the order for speaking. I switched from starting at the beginning of the alphabet to starting at the end, part way through the session. When I switched the alphabetical order around, the person who was now to go first commented that she needed 'a bit of time to think about that' (Appendix 10.1, p. 69). Alphabetising the group members' names for the order of participation gave a specific shape to how the discussion unfolded, as everyone retained the same position in the running order.

In a digital space, such hierarchies can be avoided by using a random name generator. This helped eliminate bias and unconscious bias and maintain a fair group dynamic. It also avoided the need for volunteers, which might favour more confident members and disrupt the flow of the discussion. Additionally, it provided a clear structure for the session, and members with neurodiversity fed back at the evaluation sessions that they found it valuable and reassuring (Appendix 12.3.0, pp. 379 - 380). Names were posted in the Zoom chat, and after each member spoke, they consulted the list to pass to the next person. This allowed members to know when it was their turn and actively contribute to collective session management, fostering a sense of group ownership rather than relying on me as the coordinator.

[47] Sarah Everard was kidnapped and murdered in South London on 3 March 2021 by off-duty police officer Wayne Couzens.

CONSCIOUSNESS-RAISING ORGANISING PACKET

The initial sessions incorporated warm-up activities such as a name game and sharing reasons for joining the group. Through these exercises, participants familiarised themselves with the c-r method, allowing them to focus more on the content of their contributions rather than worrying about adhering strictly to the rules. I consistently emphasised that the group aimed to facilitate the sharing of experiences without judgement, stressing that there were no right or wrong answers. The two members with prior c-r experience provided valuable validation for the process, particularly in the initial stages when participants were uncertain about the group's dynamics (Appendix 10.1, p. 55 and p. 56).

Throughout this section I refer to 'the organising packet' by which I mean *Introduction to Consciousness Raising* (New York Radical Feminists, 1975). This was used as a key tool for establishing the group. I read out excerpts and posted the document on the Padlet page, so that women could familiarise themselves with the guidelines that we would be following.

The selection of topics throughout the sessions played a pivotal role in the development of the group. The topics and the order in which they were discussed was as follows:

- Coping strategies for the pandemic
- Expectations
- School and education
- Childhood experiences
- Adolescent social life
- Freedom
- Bodies and health

The group selected each topic ahead of the session, allowing people time to prepare if they wished. While I sometimes proposed topics based on the organising packet or discussions with the group, the decision was always made as a group, in an effort to break down hierarchies and distribute power between members, and give them a sense of ownership and agency. Participants regularly commented that they had thought about the topic before the session, which included making notes, journaling, creative writing and writing out what they wanted to say.

We used the organising packet as a reference point and drew several topics from there, finding the prompts in the packet that expanded the topic useful. Before each session, I posted these on the Padlet and circulated them by email and the group regularly referred to these in the circle. When our topic

came from outside the organising packet, I created prompts. For the topic freedom for example, I extracted prompts from the recording of the group discussion from the previous session:

- What does freedom mean to you?
- What does freedom mean to you, specifically as a woman?
- Do men in your life have more freedom than you?
- Do you see different levels of freedom, either more or less, for different generations of women and girls in your life?
- Have there been specific moments in your life where freedom has been a particular issue for you?
- Are there moments in your life where you have felt your freedom has changed?
- What are the obstacles in your life to freedom?
- Has lack of freedom held you back at any time in your life?
- Have you felt it is possible to change the amount of freedom in your life?

What became apparent through the group process was the benefit of working through women's life experiences chronologically, to gain a picture of other women's lives from an early age. As we covered the topics of childhood experience, school and education and adolescent social life, we were able to develop a picture of each other and ourselves, and while we did not strictly adhere to this approach, the group gained a satisfactory understanding of the early conditions influencing their experiences and those of others which contributed to a better comprehension of group members' current positions.

In my previous experiences with c-r, I did not use this strategy, opting to focus on contemporary experiences or specific aspects of women's lives, such as motherhood. In these instances, I recognised that my contributions had sometimes veered into venting about my life without productive analysis. I was mindful of historical criticisms that characterised c-r as self-indulgent and lacking in broader analysis, and did not want to perpetuate this. In those earlier experiences discussing topics related to our younger selves might have provided a more grounded and collective approach.

In the organising packet the suggested topics start with less personal ones in order to gradually introduce members to each other and, as the guide points out, to build 'trust and intimacy' (p. 1). It acknowledges that '[I]f you plunge into a heavy topic, such as marriage or lesbianism at your third session, there may be women who feel threatened or defensive as you will still be relative strangers to one another' (p. 1). Group members did express concern about some topics and we avoided all topics relating to sex, of which there are many in this specific organising packet. In writing about the *Postal*

Art Event, Tobin (2016) emphasises that where discussions are intimate, there is risk for the participants, and as coordinator I felt a duty of care to avoid risky topics. However, by collectively selecting each topic, the group navigated difficult topics, and in most instances chose to avoid these. The group fostered solidarity through this process, understanding the harm it might cause other members. When one woman voiced anxiety about discussing sexual experiences, another promptly vetoed the topic, stating, '[b]ut I'm just saying it out loud. In case anyone else is thinking it and doesn't want to say it' [Appendix 10.9, p311]. Whilst members came from different backgrounds and had strikingly different personalities, much compassion, tolerance and respect were displayed for each other.

The organising packet could have been improved by revising and updating the included topics, addressing outdated content and excessive sex-related topics. In a subsequent group stage, we used Zoom's whiteboard function to gather input on preferred creative activities. Employing a similar process to compile a list of potential discussion topics might have been advantageous, mitigating potential anxiety for group members who wished to avoid certain subjects.

Developing topics was sometimes challenging due to the complexities of the sessions taking place on Zoom, which lacks the visual cues present in in-person interactions. The restrictions of the digital space where all participants were viewed on a small laptop screen, with some cameras switched off made subtle communication difficult. Nevertheless, the group navigated and guided discussions towards relevant subjects by developing trust and openness between them and group members noted in the evaluation that selecting topics gave them a sense of control in the group (Appendix 12.2, pp. 369 - 370).

Selecting a topic and discussing sensitive material were procedures recognised as necessary to minimise potential harm to participants. I communicated that the sessions were not intended to upset anyone, affirming that it was acceptable to respond emotionally, particularly considering the heightened emotional vulnerability during the COVID-19 pandemic and significant changes to people's daily lives. The group acknowledged that individuals may not always be aware of their emotional responses to specific issues until they expressed them. Throughout each session, I reiterated that individuals were not obliged to discuss anything that made them uncomfortable, emphasising that the group was their space to decide what they wanted to discuss, empowering them with agency over their own experience.

Within the organising packet, the importance of the summing-up stage is emphasised;

> SUM UP. After each woman has related her personal experience with the topic, the group should try to find the common element and what conclusions can be drawn. This

> is one of the most important parts of consciousness raising because it is here that we can begin to discover the nature of our oppression (New York Radical Feminists, 1975, p. 2).

After the c-r circles, we allocated time to summing-up and experimented with various approaches in order to identify an effective method. In our first summing-up, the group shared different reflections on the discussion, aiming to identify common threads among the testimonies.

One member observed that some of the comments had shifted into offering advice or giving judgement, which was discouraged in the organising packet. Some group members posted positive comments in the Zoom 'chat' while others spoke during the c-r circle and in the 'summing up.' While some found this encouraging, questions arose about whether it contravened the c-r rules. This prompted a brief discussion on why this occurred. One member mentioned the societal expectation for people to respond in this way in everyday social interactions, acknowledging the challenge of resisting such learned behaviours and the sense of something missing when refraining from giving advice. Following this suggestion, in the next session, we stuck more rigidly to the rules of going around in a circle and not interrupting each other (which included not using the Zoom chat). This attempted to break out of socially engrained ways of responding and become more analytical, allowing each woman to hold the space autonomously while speaking. One woman commented on the Padlet, 'I liked the structured summing- up rather than a free for all'.

Another participant proposed on the Padlet that we shift the summing-up to later in the session, allowing for a break and creative activities and giving people time to process what they had heard in the circle. She commented 'I think my brain might benefit from the extra time to think about the info whilst my hands are being creative or even creative writing could help clarify and solidify our ideas for summing-up'. The group implemented this idea and in the next three sessions we also used the online software Slido [48](Figures 38 and 39), recommended by a member of my supervisory team, which allows multiple users to type words into a shared screen and display them. The scale and prominence of specific words change the more people type them in. The software worked well and several women posted on the Padlet that they had found it enjoyable and useful. One woman used words compiled in Slido in one of her artworks.

[48] https://www.slido.com/

FIGURE 38: CONSCIOUSLY RISING, SLIDO - TOPIC SCHOOL AND EDUCATION, (2021), SCREENSHOT.

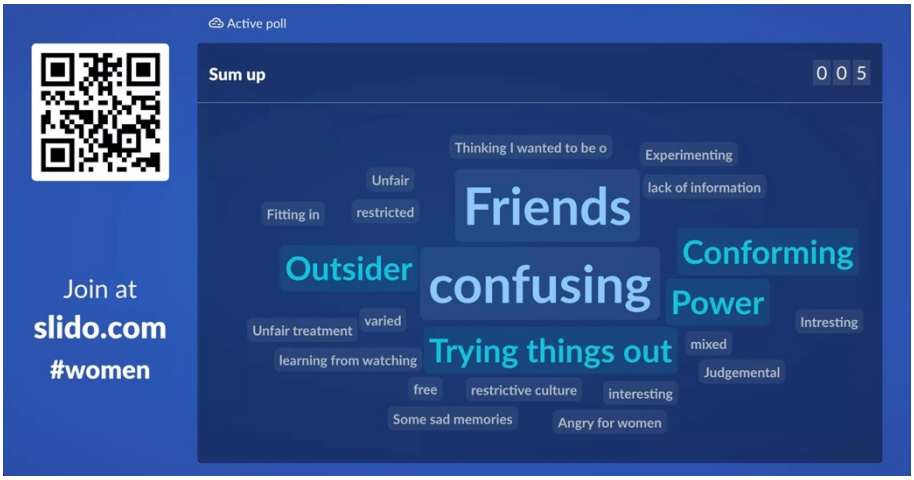


FIGURE 39: CONSCIOUSLY RISING, SLIDO – TOPIC ADOLESCENT SOCIAL LIFE, (2021), SCREENSHOT.

We made additional adjustments, with one member proposing we use Slido and then collectively discuss the results, recognising that relying solely on the software might make the discussion feel disembodied and impersonal when women were not verbally sharing their input.

The summing-up was challenging, in part because the experiences of the group were so diverse, and perhaps more focus was given to the method used than the content of what was being said. However, it was useful in attempting to link experiences together, emphasising that we were a group. The primary intention of summing-up, 'to discover the nature of our oppression' (New York Radical Feminists, 1975, p. 2), was achieved more successfully from the practice of c-r, as we built up pictures of each other's lives across time and appreciated the diverse experiences that had shaped different members. For example, having an understanding of her earlier experiences, it was possible in one of the later sessions on bodies and health to observe how one woman's multiple identities of gender, race, class and disability, had built up multiple layers of intersectional oppression and appeared to be having adverse effects on her health and the treatment she was receiving in the health service. She commented '[t]hey very much wouldn't even let me finish a sentence when I was trying to explain

what the problem was' (Appendix 10.10, p. 323). Later in the project the participant translated discussions from this session into a series of prints (*Prints 12a, 12b* and *12b* and Figures 23, 24 and 25, Portfolio of Practice: Part One), using direct quotations from the bodies and health c-r circle and this is discussed later in this chapter.

Small adjustments were made to the c-r process to update it for contemporary use: the recommended three-hour weekly meetings (New York Radical Feminists, 1975) were adapted to two-hour bi-weekly sessions to prevent Zoom fatigue, accommodate time commitments, provide members with more reflection and preparation time, and enable better session preparation based on outcomes. The organising packet advises against admitting new members after the group has established itself to avoid destabilising the dynamic, but in consultation with the group a new person did join in session seven.

Creative Activities

FIGURE 40: CONSCIOUSLY RISING, ZOOM WHITEBOARD, (2021).

The creative activities that we undertook together in the online sessions covered a range of different approaches that included collage, mark making, journaling and looking at works by other artists and objects from the GWL archive. The nature of these activities evolved as the sessions progressed, in response to the group. In the third session we used the whiteboard in Zoom (Figure 40) to capture the different creative activities that group members were interested in engaging with.

FIGURE 41: FAITH WILDING, *WAITING*, (1972), PERFORMANCE.

In the first session we watched a video of Faith Wilding's 1972 performance *Waiting* (Figure 41). Wilding was a student of the Feminist Art Program and this performance was part of *Womanhouse* (1972). This seminal work from the early feminist art movement was produced when c-r was being developed and used by feminist groups and as discussed in Chapter One, Wilding was in a c-r group. Showing this artwork to the group provided context around issues women talked about in their c-r groups and the artwork being produced.

In the work Wilding reads her poem of the same title.

> Waiting . . . waiting . . . waiting . . .
>
> Waiting for someone to come in
>
> Waiting for someone to hold me
>
> Waiting for someone to feed me
>
> Waiting for someone to change my diaper Waiting . . . (Wilding, 1970)**.**

Waiting was accessible to the group, whether or not they were familiar with looking at artworks, as it spoke straightforwardly about the experiences of being a woman. As the artwork charted a woman's life from birth to death, it enabled group members to engage with different parts of Wilding's life, perhaps in comparison with where they were in their own lives or encouraging them to look backwards or forwards. When I asked people to comment on the work, there was a range of responses, some

finding the piece powerful, whilst others were frustrated by the poem's narrative and the seeming apathy of the artist waiting for life to happen to her.

In the following session the group listened to an audio piece called *Clouded* by Margaret Salmon (2020), made during the first COVID-19 lockdown. The work uses field recordings, spoken word and musical sounds, taking the listener on a watery journey along the River Kelvin in Glasgow and out to the Clyde Estuary. The work is meditative and was selected for the session to accompany a mark-making activity. Participants could either listen carefully to the piece or allow the sounds of the field recordings to accompany them as they made marks, responding either to the sounds or their current environment.

The packs distributed in the post provided participants with materials for mark making, and I showed them some examples (Figures 3 - 5, Portfolio of Practice: Part Two) that I had done whilst listening to the piece, inviting them to 'take [their] mind off into another space and just do some marks in [their] notebook' (Appendix 10. 2, p. 86). This was designed to encourage people to respond visually, but also instinctively, not getting too caught up with what they were producing, which ensured that the activity was accessible to all, no matter what their level of creative confidence.

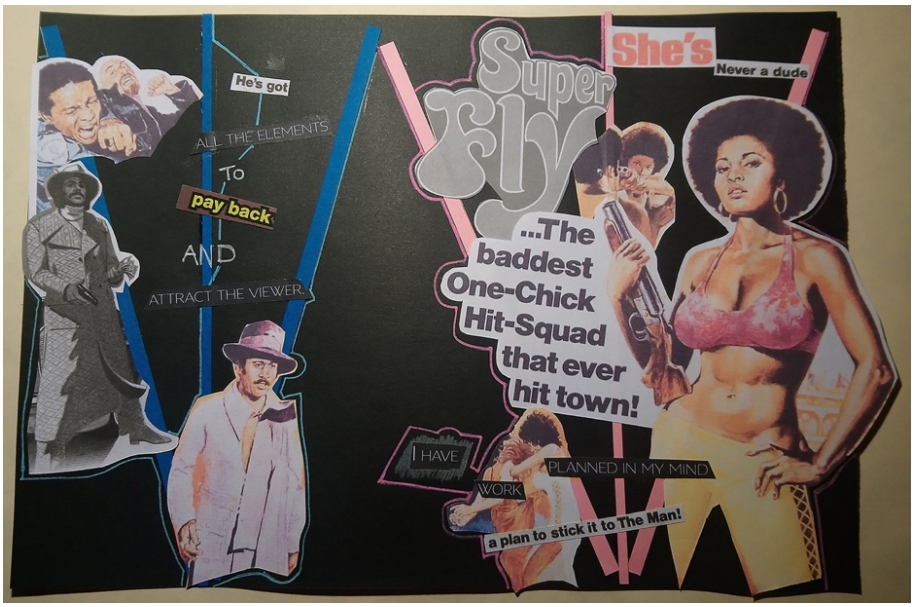


FIGURE 42: CONSCIOUSLY RISING, COLLAGE EXAMPLE (2021).

In session three one group member prepared and led a collaging activity. She had made several examples that she posted on the Padlet (Figure 42 and Figures 6 and 7, Portfolio of Practice: Part Two) demonstrating the basic techniques of collaging. These collages respond to the 'expectations' topic

from the same session and she talked about reversing some of the expectations imposed on men and women in society. Other group members commented that they found the process relaxing.

FIGURE 43: CONSCIOUSLY RISING, PACK IN THE POST (2021).

In session four, I introduced the idea that we would make an A3 zine, to which all the group members could contribute content. If they sent me content, I would Riso print it before we met at the next session in two weeks. I posted out more materials, as well as a Riso printed artist's book, *Go Around in a Circle* that I had produced in 2019. One group member commented that some colours used for the text in the book '[make] my head sore' (Appendix 10.4, p. 154), prompting a discussion of legibility, accessibility and which colours we would print the zine in. We used a Zoom poll to select the colours, deciding eventually upon black, blue and green.

I demonstrated examples of mark-making, drawing, and painting techniques for working with the materials and we revisited creative methods we had previously worked with, such as writing and collage. I emphasised that representational approaches were unnecessary and suggested focusing on shapes or textures, to encourage those who were less creatively confident.

FIGURE 44: CONSCIOUSLY RISING, ZINES 1, 2 AND 3, (2021), RISO PRINT AND SCREEN PRINT.

This was the most complex creative task we had undertaken to date. However, almost all of the group responded, and by the following Monday I had received in the post contributions for the zine from seven participants (Figures 8 – 20, Portfolio of Practice: Part Two). Two zines were made from these, one was Riso printed and the other screen printed and sent by post to participants (Figure 44 and Figures 21 - 26, 29, 32 and 33, Portfolio of Practice: Part Two).

The group members' contributions varied in approach and content. Some participants had made visual studies of things in their environment, such as flowers and keyboard keys. Many of the works responded to the latest topic we had been discussing, school and education. One member visualised three phases of her education, reflecting on how she behaved differently in each (Figure 17, Portfolio of Practice: Part Two) while another illustrated the phrase 'different intelligence', reflecting on how she did not fit within the conventions of mainstream education (Figure 12, Portfolio of Practice: Part Two). Another member made a simple design using repeating forms and words drawn from the summing-up, and another made a repeating design combined with the statement 'I felt like I was drowning, but it was still safer than home', which referred to her own school experience (Figure 11, Portfolio of Practice: Part Two).

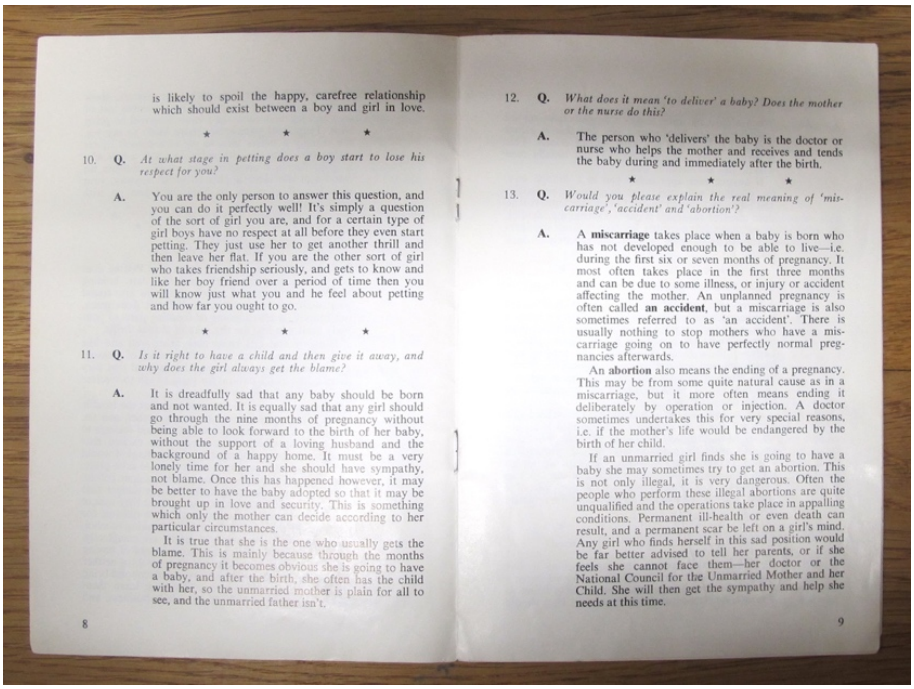
The zine symbolised the collective effort and many women expressed the benefit of receiving it in the post, allowing them to see their works side by side and experience the satisfaction of contributing to a cohesive whole. Additionally, members appreciated receiving a tangible outcome of the group's discussions.

I introduced the group to journaling as another creative method for processing issues discussed and for expanding on ideas. Each member received notebooks in the mail, which they could use throughout

the project (Figures 37 and 43). In the evaluation sessions one member commented that there were experiences that she did not bring to the group discussions, but that she felt able to write about in her personal journal (Appendix 12.3.0, p. 394).

ARCHIVE MATERIAL

We looked at archival material from GWL's collection both in the online and in-person sessions. COVID-19 restrictions were in place during the online sessions, and GWL was closed to the public, but as an individual working with GWL I was allowed access. I chose archival material related to the session's theme—adolescent social life and the forms of material we had been working with, such as zines.[49] I shared images of material on the Padlet page for the group to view before the session.



is likely to spoil the happy, carefree relationship which should exist between a boy and girl in love.

* * *

10. **Q.** *At what stage in petting does a boy start to lose his respect for you?*

A. You are the only person to answer this question, and you can do it perfectly well! It's simply a question of the sort of girl you are, and for a certain type of girl boys have no respect at all before they even start petting. They just use her to get another thrill and then leave her flat. If you are the other sort of girl who takes friendship seriously, and gets to know and like her boy friend over a period of time then you will know just what you and he feel about petting and how far you ought to go.

* * *

11. **Q.** *Is it right to have a child and then give it away, and why does the girl always get the blame?*

A. It is dreadfully sad that any baby should be born and not wanted. It is equally sad that any girl should go through the nine months of pregnancy without being able to look forward to the birth of her baby, without the support of a loving husband and the background of a happy home. It must be a very lonely time for her and she should have sympathy, not blame. Once this has happened however, it may be better to have the baby adopted so that it may be brought up in love and security. This is something which only the mother can decide according to her particular circumstances.

It is true that she is the one who usually gets the blame. This is mainly because through the months of pregnancy it becomes obvious she is going to have a baby, and after the birth, she often has the child with her, so the unmarried mother is plain for all to see, and the unmarried father isn't.

8

12. **Q.** *What does it mean 'to deliver' a baby? Does the mother or the nurse do this?*

A. The person who 'delivers' the baby is the doctor or nurse who helps the mother and receives and tends the baby during and immediately after the birth.

* * *

13. **Q.** *Would you please explain the real meaning of 'miscarriage', 'accident' and 'abortion'?*

A. A **miscarriage** takes place when a baby is born who has not developed enough to be able to live—i.e. during the first six or seven months of pregnancy. It most often takes place in the first three months and can be due to some illness, or injury or accident affecting the mother. An unplanned pregnancy is often called **an accident**, but a miscarriage is also sometimes referred to as 'an accident'. There is usually nothing to stop mothers who have a miscarriage going on to have perfectly normal pregnancies afterwards.

An **abortion** also means the ending of a pregnancy. This may be from some quite natural cause as in a miscarriage, but it more often means ending it deliberately by operation or injection. A doctor sometimes undertakes this for very special reasons, i.e. if the mother's life would be endangered by the birth of her child.

If an unmarried girl finds she is going to have a baby she may sometimes try to get an abortion. This is not only illegal, it is very dangerous. Often the people who perform these illegal abortions are quite unqualified and the operations take place in appalling conditions. Permanent ill-health or even death can result, and a permanent scar be left on a girl's mind. Any girl who finds herself in this sad position would be far better advised to tell her parents, or if she feels she cannot face them—her doctor or the National Council for the Unmarried Mother and her Child. She will then get the sympathy and help she needs at this time.

9

FIGURE 45: *GIRLS' QUESTIONS ANSWERED* (1971).

Reviewing material related to our topic evoked various responses from the group. Looking at the pamphlet *Girls' Questions Answered* (1971) (Figure 45), one participant expressed nostalgia as it represented an informative publication from her adolescent years. Another member found the tone judgemental, triggering discomfort, while another woman noted the shifts in attitudes since this time. Viewing archive material together was a significant feature of the project, as it connected our contemporary discussions on women's lives with feminist issues of the past, aligning with Eichhorn's

[49] The archive material that we viewed included *Girls' Questions Answered* (1971), *Admission – Issue 5* (1996), *Billy's Mitten* (1996), *Chica* (circa 2000), *Friends* (circa 2000), *Get Girly* (circa 2019).

(2013) writing, where through the process of looking feminist material is 'activated in the present' (p. 160).

FIGURE 46: *BILLY'S MITTEN*, (1996).

Although the digital viewing experience created some barriers to interacting with the material, later in the project we had the opportunity to examine additional archive material, specifically posters, at GWL during in-person sessions. These posters included works by Ruth Barker, Castlemilk Womanhouse, Guerrilla Girls, Barbara Kruger, See Red Women's Workshop, and Some Girls (Figures 55 - 59, Portfolio of Practice: Part Two). One member described the importance for her of physically handling archive material and another commented that looking at the archival material was the starting point for her making new work (Appendix 11, p. 354).

FEMINIST ARTWORKS

Throughout the online and in-person sessions, we dedicated time to looking at feminist artworks together, grounding the project and our outputs in this field. Group members deemed this exposure to new artists beneficial, underscoring the parallel processes of looking and making (Kerr, 2022). By examining artworks together and discussing their likes and dislikes, the group developed a shared visual understanding of each other and built a set of visual references to draw on when making their artworks. We looked at artworks by Sister Corita and See Red Women's Workshop, both known for their collaborative approach and engagement with social and political issues. This exposure expanded group members' perspectives regarding the possibilities for creating artwork, particularly for those less

FIGURE 47: SEE RED WOMEN'S WORKSHOP, CAPITALISM ALSO DEPENDS ON DOMESTIC LABOUR, (1975), SCREEN PRINT, 53.5 X 69CM.

familiar with contemporary art. After looking at works by See Red Women's Workshop, one member noted that creating her own works seemed more 'manageable' than she had initially imagined (Appendix 10. 8, p. 281). In order for participants to feel they can contribute to the ongoing conversation in this field, it is crucial that artwork is seen as an achievable result for the project. Exploring collaborative artworks prompted a discussion about whether the group could create artwork in a similar collaborative manner. This was greeted with a mixed response, with one member commenting, '[a]rtwork by committee. Oh, no, please' (Appendix 10.8, p. 282) whilst one another responded more positively, suggesting that we could think of it as co-creation. In the last online session, we considered the possibility of a public presentation of our artworks, discussing options such as a publication launch or an exhibition. The group expressed interest, and we collectively decided that GWL would be our preferred venue. I said that I would prepare a proposal for GWL on behalf of the group.

Creative activities sat alongside the discussions during the online sessions, offering a non-verbal means of digesting and responding to the spoken topics. As the online sessions concluded, the group had gained a grounding in various techniques and approaches, providing them with tools to apply to creating artworks and translating discussions into creative outputs.

BENEFITS OF ONLINE

Whilst relocating the project online was initially daunting because of the many unknown aspects, many benefits were also discovered. The challenges of Zoom, including group dynamics, interruptions, and speaking overlap due to digital delays, were mitigated by the c-r rules of taking turns and going around

in a circle. The digital space enabled remote participation, with one member noting that she could not have travelled the distance required for in-person meetings. The format also accommodated women with physical disabilities or other challenges such as childcare.

Within the group, we discussed barriers to participation. Screen interaction delivers more sensory input than an in-person setting, encompassing a broader range of sounds when background noises in multiple locations are audible and seeing multiple different environments that people are located in provides more visual stimulation. The proximity of eye contact can be much closer than in real life (L, 2021), while interpreting visual cues, such as facial expressions and body language, is more challenging. Issues like poor internet connection disrupt sound and vision, leading to echoes or delays and breaking concentration. Despite these challenges, our group found it relatively easy to adjust the digital environment to mitigate these issues. Early in the sessions, we established guidelines, such as muting microphones when not speaking to minimise background noise and allowing members to choose whether to have their cameras on or off.

Whilst most group members had their cameras on during the sessions, the two members with neurodiverse conditions (autism and ADHD) had their cameras off for some or all of the session. One member turned hers on when she spoke, commenting, 'thank you F for the idea of keeping the camera off, because I actually listen better when I'm doing something with my hands. So, I put my camera off, so you can't see me drawing or colouring or whatever. But I am still listening' (Appendix 10.8, p. 186). The other member only turned her camera on once during all the sessions to show a piece of work that she had made, commenting, 'it's difficult for me to look at myself on the screen when I'm talking. It's very confusing' (Appendix 10.1, p. 86). Both members emphasised the importance of having control over their cameras, saying that without this permission, they would not have joined the group due to the perceived intensity of the digital space. Additionally, they both expressed uncertainty about participating in an in-person group. They highlighted the importance of being in control of their digital space, where they felt they could quickly leave if needed. While they did not exercise this option, knowing it was possible made the sessions more manageable for them. Participants could also protect their racial identity by using pseudonyms and not having their cameras on should they wish to do so.

The original c-r groups took place in women's homes to provide context to their lives. While this project did not plan for sessions to take place in women's homes, the online transition unintentionally created a similar setting. Participants could catch glimpses of each other's home environments if they had their cameras on, and participants found comfort and security in discussing challenging topics from the familiar environment of their homes.

IN-PERSON SESSIONS

After a break for the summer, the group began meeting in-person at GWL between August and November 2021. Six in-person sessions took place, lasting slightly longer than the online sessions, from 2.30 pm until 5 pm. Ahead of these sessions, and to transition from online to in-person, I organised an informal get-together at GWL to visit Ingrid Pollard's exhibition *No Cover Up* (2021) and the Guerrilla Girls billboard *The Male Graze* (2021). This offered group members the opportunity to meet up less formally, see works of contemporary art together, ground the project in this context, build on the group dynamic and, in keeping with ideas of experiential analysis (Reinharz, 1983), meet myself as the researcher. Ingrid Pollard's exhibition included works from GWL's archive relevant to the project, such as screen printed posters by See Red Women's Workshop, Lenthall Road Workshop and Some Girls.

FIGURE 48: SOME GIRLS, (1981), POSTER.

The group met in GWL's recently renovated Community Room and I reimbursed group members' travel costs to ensure that this did not prevent them from participating. The room was equipped with rugs and large bean bags, reminiscent of the descriptions of the 'rap room' at the Feminist Art Program and surrounded by the artworks of Olivia Plender (Figure 26) on the walls and curtains, creating a comfortable and inspiring atmosphere. These multiple interactions with feminist artworks in the GWL environment enriched the visual stimuli the group received. The group now consisted of three women. Participant dropout is discussed later in this chapter.

FIGURE 49: CONSCIOUSLY RISING, IN-PERSON SESSION AT GWL, (2021).

During the break the group had been offered an exhibition in GWL's upstairs gallery in November 2021, and so the main focus of the sessions became producing artworks for the exhibition. After successfully producing Riso prints during the online sessions, as a group we chose to continue using this print process within the making sessions. As detailed in Chapter Two (pp. 90 – 92), the choice of printmaking and specifically Riso printing was motivated by its ability to unite diverse works with a common visual language, its cost-effectiveness, speed, democratic nature, and adaptability to various working methods. The group worked in the Community Room, which operated as an open studio or workshop environment where they were able to observe and comment on the development of each other's work. Figures 42 to 80 in Portfolio of Practice: Part Two show images from these in-person sessions. I supported the group in my role as print facilitator, as outlined in Chapter Two (pp. 89 – 90). Members commented on how supportive this environment was, and how they developed a close working relationship, asking each other's advice and providing validation for each other's work (Appendix 12.2, p. 371) both during in-person sessions and via the Padlet page between sessions. Group members responded visually back and forth to what they were seeing in each other's works, reminiscent of Monica Ross' description of the 'visual conversation' that took place between artists in the *Postal Art Event* (Tobin, 2016a). One member commented that whilst many works were individual, all input was collaborative (Appendix 12.2, p. 373). The works were developed in the Community Room and sent to print elsewhere.

Within the group, skill-sharing occurred in both formal, structured workshops and informal settings, where participants observed and absorbed each other's practices while working collaboratively in a studio or workshop environment. These reciprocal activities disrupted hierarchies of power within the

group and fostered a positive group dynamic, emphasising the social nature of this collaborative approach. Whilst this shared working environment was viewed positively for the most part, one member commented that sometimes she found it problematic when people began working on things she had thought of (Appendix 12.3.0, p. 387 - 8).

Making Sessions / Making Prints

As the project developed, group members reported that they felt unhampered by the technicalities of the process. They benefited from the earlier experiments with Riso in the online sessions and from attending a workshop at Wild Press, which is discussed later in this chapter, where they got to see the process of the works being printed. One member commented that once she had an understanding of the layering process, then it was possible to concentrate on the content of the work without getting caught up in the technicalities. Group members employed multiple ways of working, individually and collaboratively, and in this section, I discuss some of the making processes for specific prints. Figures 88 to 194 in Portfolio of Practice: Part Two show images of works in progress.

The transition into print was not wholly smooth in all cases. One member had an incredibly prolific output and was using creative making throughout her everyday life, drawing, knitting, crocheting and writing, as a creative release for her. Early in the in-person sessions, she began talking about trees (Figure 47, Portfolio of Practice: Part Two) and the strength and power contained within them. She began making a life-sized sculpture that she referred to as a tree woman. Rather than deterring her from making this, it was thought about how it might be possible to represent this in print. It became apparent that the sculpture was an exploration of personal identity, a complex aspect of her life that the c-r sessions had revealed she struggled with. The group member brought a photographic portrait of herself wearing a handmade outfit to one of the sessions (Figure 145, Portfolio of Part: Part One). We documented the evolution of the tree woman sculpture over the following sessions (Figure 146 - 148, Portfolio of Part: Part One), inspired by the photograph she had brought in of herself. After she completed the sculpture, it was documented in a portrait style and reproduced as *Prints 16* and *17* (Figures 31 and 32, Portfolio of Practice: Part One).

In discussing print's capacity to bring together disparate media Roberts (2021) adds that new meaning can occur by placing multiple images or overlapping images on the same image plane within a print. In *Print 16* (Figure 31, Portfolio of Practice: Part One), the image of the tree woman was combined with a painterly background image and printed text. The print process allowed for the ink's opacity to be adjusted, reducing it to 30% and creating a subtle wash of brush marks, which enabled the photograph and text to sit in the foreground. This adjustment allowed the three separate layers of the work to be printed in one colour without visually competing. The words in the print continued the

exploration of identity as the group member reflected on the negative and derogatory names that she had been called (Figure 150, Portfolio of Practice: Part Two). She invited the other group members to add words to this list. The final print incorporated visual techniques observed in the feminist works the group had studied together, such as cut-out images, tinted colours, and text integration.

In some instances my role in print production was more overt than in others, as I switched between what could be described as interventionalist and non-interventionalist processes (Weisberg, 1986). In the case of *Print 9* (Figure 18, Portfolio of Practice: Part One) I worked closely with the group member, digitising content, suggesting layouts and additional content and making adjustments according to her directions (Figures 99 – 110, Portfolio of Practice: Part Two). The print combines photographs, handwritten text, typed text, digital geometric shapes and a scan of a piece of hand embroidery, demonstrating again print's capacity to bring together diverse material (Roberts, 2021). The dominant photographs are from her personal collection and there is also a subtle background photograph made specifically for the print of some pieces of paper. Digitising all the material meant that scale, colour, opacity, and composition could be changed quickly and easily, making some aspects of the work more or less dominant.

The work developed through a series of proofs, both digital and print, enabling the group member to feed back on the process and make changes to colour, scale and composition. During an in-person session, we worked on the final layout, viewing the work on screen and making digital changes based on her guidance and feedback. She actively sought input from other group members, involving them in her creative process and valuing their opinions.

Weisberg notes that '[t]he artist's efforts can be compromised because he or she does not have total control' (Weisberg, 1986, p. 64) and 'while individual prints may benefit from the intercession of a printer or publisher, I feel the artist is impoverished in the long run' (Weisberg, 1986, p. 65). In the context of this project, my interventionalist role at this point assisted the group member in learning new skills. I used my knowledge and experience of the print process to make alterations which I felt would benefit the work and might not be apparent to someone new to the process. Given that the work existed within a larger body of prints by the group member, this allowed her to take what she had learned and observed to later prints that she produced, providing benefits to her practice, rather than impoverishing it.

Other works were developed more independently by group members, more in keeping with a non-interventionalist approach. Typically, these were works that came later in the process, where group members benefited from the skills that they had learned and were more confident and experienced using the Riso process. The group member who produced *Print 18* (Figure 33, Portfolio of Practice: Part

One) for example gave me copies of the three separations that she had produced (Figures 166, 167 and 168, Portfolio of Practice: Part Two) which I simply scanned in for her and sent to print. The work continued the themes she had been exploring in other works relating to self-identity, and this work represents a tuber with deep roots underground. She combined various DIY techniques in her image-making, working intuitively with photocopied images, cut-outs, and collage—methods explored in the workshops and inspired by other feminist artworks.

Within printmaking, colour is disjointed from the process of image production (Roberts, 2021) as a matrix must be created from which the impression or print is made. It is to this matrix that colour is applied, meaning that colours can be changed during the printing process. This is an extremely helpful aspect, particularly when working with group participants who may never have produced prints before. Within printmaking, images can be constructed in individual layers, or an existing image can be deconstructed and separated into individual layers. Once the separations are created, they can be printed in different colours if desired. This allows the print to be seen in different colourways, enabling changes to be made by participants at this proofing stage, which helped participants see the effect of different colour combinations, then refining their prints and learning through the process of making (Figures 128, 129, 190 and 191, Portfolio of Practice: Part Two). Further through the digitisation of much of the material, often the colour proofing could simply take place on screen, allowing participants to view changes of colour at the press of a button. One member commented on how stimulating she found this (Appendix 12.2, p. 374).

As previously mentioned, RISO produces a set number of inks and the group found several benefits from working with a defined set of spot colours rather than an endless spectrum. The process of colour selection was quicker, and where prints had more than one colour, participants could select colour more confidently, feeling that they had had a chance to consider the different combinations available, rather than feeling overwhelmed by infinite choice. In contrast to manually mixing colours in screen printing, the process is more democratic as participants select exact colours from the RISO inks and in addition there was greater visual unity of the works produced despite their being created by different group members with varying content and subject matter. The general standardisation of paper size used in Riso additionally contributed to a sense of visual unity. Riso machines generally print up to a maximum of A3 paper size[50] and prints can be trimmed to smaller sizes. Most of the works are A4- or A3- sized, this use of standard paper sizes connecting them to each other as well as providing a neat reference to posters and other print ephemera.

[50] There are a very limited number of A2 Riso duplicators available. There is one at the Jan van Eyck Academie, Printing and Publishing Lab, Maastricht (NL).

During online sessions, a group member reflected on generational changes in her family. In the talk the group gave at GWL (Appendix 11 and Figures 225 -231, Portfolio of Practice: Part Two), she compared her experience in a c-r group in the 1980s with the current group, highlighting personal growth and changing perspectives over time. Repeating the process at different life stages provided a positive experience and showed shifts in perspective on specific topics. This perspective underscored the positive impact our group experienced from the intergenerational voices of its members.

While unsure about creating visual works, this group member expressed confidence in using words as her creative medium. She sent me a photograph and a haiku in the post, seeking assistance in combining the two. Her haiku reads:

For my grandmother, marriage was an expectation

For my mother, marriage was an escape

For me, marriage was unthinkable

For my grandmother, education was unthinkable

For my mother, education would have been an escape

For me, education was an expectation

The photograph features her as a child with her siblings, her mother and grandmother (Figure 170, Portfolio of Practice: Part Two). The intergenerational changes in her family echoed my own family experiences and receiving the items in the post brought to mind an artwork my daughter had sent to my mother, accompanied by a handwritten note. In return, my mother emailed my daughter a thank-you message, along with a photo of the artwork and note on her noticeboard at home (Figure 50). The accumulation of materials on the noticeboard symbolised intergenerational dialogue, facilitating two-way inspiration and influence. Inspired by this I began to play around with the group member's material digitally, imagining that it was a noticeboard where different components were coming together and produced two prints which formed part of *Print 21* (Figures 40 & 42, Portfolio of Practice: Part One).

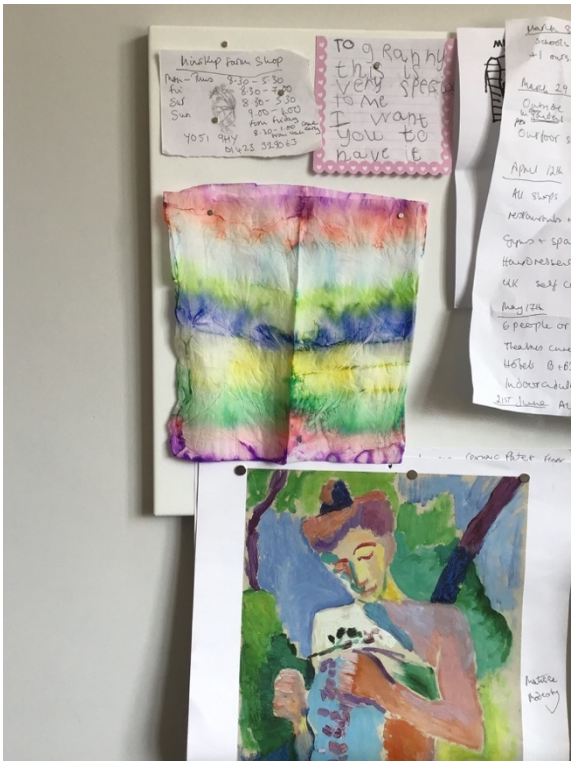


FIGURE 50: CAROLINE DE MAIN, (2021), PHOTOGRAPH.

These two prints were developed early in the process, but it was not until close to the end that their final form emerged as *Print 21* (Figures 39 to 42, Portfolio of Practice: Part One). Collaboration and how it might operate had been an ongoing discussion. We looked at Sheila de Bretteville's work *Pink* (1973) (Figures 10 and 11), considering if we could use a similar format, setting a topic and seeking responses from others and wondered if this could be a way to invite earlier group members to participate. Visually de Bretteville's work combines multiple types of imagery coherently in one printed work – photography, text, drawing and collage - as described by Roberts (2021) and the work is unified thematically and visually through the use of colour. One member felt that the work was too prescriptive, but the idea of multiple members contributing individual components to a larger work stayed with the group. Group members had brought in family photographs for other prints they were working on, many featuring multiple generations of women. We incorporated these into the work, along with new texts, building on the intergenerational theme.

In the Riso process, and printmaking more broadly, colours can be printed over the top of one another to create new colours for all or part of the image. The original print (Figure 40, Portfolio of Practice: Part One) in this work utilised this approach as different parts of the print were layered over the top of one another, like notes on a noticeboard overlaying each other and generations of women crossing over and overlapping. The artworks for the small individual parts of the work were laid out in digital separations to be printed in one colour (Figure 174, Portfolio of Practice: Part Two). A more

experimental print method was employed for printing second colours, where the prints were sent through the machine a second time, printing another image separation on top of the first colour to see what serendipitously emerged, rotating prints and flipping them around. Group members' images overlaid and co-mingled, creating new colour and images. Pink laid over blue, bringing a new purple, yellow over blue, bringing a different hue of green. Images and texts were dislocated from their original pairings, connecting various women's experiences and bringing a new perspective, repeating and remixing, emphasising the multiplicity of print.

RISO WORKSHOP AT WILD PRESS

A milestone in producing prints was a workshop at Riso print studio Wild Press[51], facilitated by workshop manager Lou Rowland (Figures 83 to 87 in Portfolio of Practice: Part Two). The workshop allowed the group to see the print process to increase their understanding of how they could work with the medium and give them hands-on experience. Lou described the process of making stencils and demonstrated the machine printing. The group used drawing, collage and mark making, with each group member able to produce several two-colour prints during the two-hour workshop (*Prints 8a, 8b, 8c, 8d, 15a, 15b, 15c, 20a, 20b, 20c, 20d* in Portfolio of Practice: Part One), with time to conceive their ideas and to print them. One member commented that she was amazed by what she could produce in these two-hour creative bursts (Appendix 11, p. 357). The production level would have been hard to achieve using other printmaking techniques, where the printing process would have consumed all of the time.

Initially, we planned to create prints in the workshop using the glass bed of the Riso machine, which appears similar to a photocopier, rather than assembling digital files as we had been doing at GWL. We explored this approach inspired by the work of Barbara T. Smith (Figure 8 and pp. 39 - 40), aiming to create immediate compositions of three-dimensional objects caught in a moment in time. Before the workshop, I conducted tests at Wild Press with a selection of objects. Despite adjustments to the machine settings, I found that the Riso machine did not capture the objects' details or depth of field as a photocopier does (Figures 81 and 82, Portfolio of Practice: Part Two) as we had envisaged, instead creating reproductions that were flat and provided little visual description of these three-dimensional objects. Undeterred by this discovery, group members adapted their process and photocopied their objects at GWL before attending the workshop.

[51] Wild Press was part of Wild & Kind, a Community Interest Company set to combat loneliness and isolation but drawing revenue through ethical garment decoration and Riso printing.

One group member photocopied a fan she had brought, several inhalers, and a pill dispenser. The photocopier captures the object's three-dimensional qualities in detail, and their images are used prominently in Print 15a, 15b, 15c (Figures 28, 29, 30, Portfolio of Practice: Part One) and Zine 4 (Figures 44 and 46, Portfolio of Practice: Part One). These images mimic the visual style of archival objects when displayed online or in print, with the photocopier capturing the objects from directly above—similar to the perspective used with a copy stand for documenting archival materials. This straight-on view isolates the image of the object, often removing it from any background, stripping away its original context and allowing the objects to become signifiers of the social history behind them.

The group were thrilled with the tangibility and tactility of seeing the works emerge from the Riso machine during the workshop, with reports of being 'high as kites' (Appendix 11, p. 357) stimulated by the process of making and seeing. In writing about Riso, Prader (2022) notes that 'the DIY ethos of [Riso] printing is what manifests its powers'. What the group had learned and experienced during the workshop was perceptible, and this had a lasting effect on the group members as their confidence and competency in the print process increased.

Public Events

The public events were a significant component of the project, offering an opportunity for group members to share their artworks with an audience and create discussion and debate about the project as a whole. These events consisted of two exhibitions, two artist's talks and contributing a work in two other group exhibitions.

The group exhibited artworks at Glasgow Women's Library from 20 November 2021 until 5 February 2022. The exhibition concluded with an artist's talk and a zine launch on 5 February 2022. After this, the artworks travelled to the Community Gallery at Dunfermline Carnegie Library and Galleries, where they were on display from 5 March until 1 May 2022. The group delivered a second artist's talk on 23 April 2022.

The mounting of the exhibitions and the presentation of the events, especially those taking place at GWL, were collectively organised by the group. As planning these began, we set up another Padlet page specifically for this smaller group of women to communicate (Figures 266 – 275, Portfolio of Practice: Part Two).

Planning for an Exhibition

In the session preceding the installation of the exhibition, the group laid out all the works produced and together made a final selection of what would be included (Figures 72 – 80, Portfolio of Practice:

Part Two). The group worked together in deciding the exhibition layout, discussing where each work should go (Figures 195 – 200, Portfolio of Practice: Part Two). I drafted an interpretation text which accompanied the exhibition at GWL and then all the group members collectively edited the final version (Appendix 14).

FIGURE 51: CORIN SWORN WITH NICOLAS PARTY AND CIARA PHILLIPS, *ATTENTION!*, (2011), SCREEN PRINTS.

The group collectively agreed that the works would all be exhibited unframed, revealing the tactility of the prints and the vibrancy of the inks. Presenting them unframed would also give them a less formal appearance and make better visual links with posters and more ephemeral material. Additionally, we looked at works by Corin Sworn with Nicolas Party and Ciara Phillips (Figure 51) and Aikaterini Gegisian (Figure 52) for inspiration as to how diverse bodies of prints could be displayed. The work of Aikaterini Gegisian was particularly influential in how *Print 21* (Figures 221 – 223, Portfolio of Practice: Part Two) was displayed. We used a system of archival and double-sided tape to adhere the works directly to the wall, and I worked cooperatively with one group member to efficiently hang all the works once the layout was confirmed.

FIGURE 52: AIKATERINI GEGISIAN, *FROM SCREEN TO WALL - SKETCHING EXERCISES IN SPEAKING OUT*, (2021), PHOTOGRAPH.

Anonymity in a Public Setting

The group collectively decided on the exhibition's attribution, maintaining the same representation used within the workshop—using only first names or pseudonyms. They used the group name *Consciously Rising* for public representation, decided not to label artworks individually, and presented all works as authored by the group, aligning with the tradition of feminist print collectives. Works by individual participants were grouped together as they were hung in the exhibition to show bodies of works that members had produced. This approach protected individual identities, provided creative freedom, and fostered a collective identity and solidarity. The decision was appreciated by participants, with one member expressing the sense that anonymity allowed for deeper exploration and protection within her artworks (Appendix 12.3.0, p. 389). This choice, in line with Moore's concept, underscores that creative works can stem from a communal imagination rather than an individual one (Moore, 2012, p. 337).

Artist's Talk at Glasgow Women's Library

The exhibition at GWL concluded with a two-hour event where each group member participated in a talk and Q&A session. Between us we provided an overview of the c-r process in the context of second-wave feminism, shared experiences of a c-r group in the 1980s and in the current group, presented poetry and discussed aspects of the project such as accessibility and creativity. One member, due to her discomfort with public speaking, made an audio recording for her contribution to the event and another, initially hesitant, joined discussions after structured event planning and encouragement to

boost her confidence. The group members sat in a semi-circle that reflected the group's dynamics and fostered an inclusive environment. During the planning stage group members felt comfortable and confident in requesting adjustments to accommodate their access needs and all participated fully in the event. The talk offered a significant opportunity for group members to reflect collectively on the project, engaging in a joint analysis of experiences (Humphries and Truman, 2017).

Exhibition at Dunfermline Carnegie Library and Galleries

One of the group members, residing in Dunfermline, organised the second exhibition, with assistance from the other group members. She efficiently coordinated the mounting and framing of artworks, secured the loan of frames to meet fire regulations, handled administrative tasks, and promoted the show in collaboration with the gallery. Her proactive role in organising the exhibition demonstrated the agency she felt within the project and was a notable project outcome.

The project's public events offered tangible benefits for both group members and audiences. During the evaluation process, group members highlighted how the exhibitions validated their artwork and the experiences they had talked about in the sessions. Seeing the works on display prompted one participant to recognise the depth of the pieces she had made, fostering a more objective view of them. Engaging with the audience in discussions about the works also allowed them to gain insights into others' perspectives. Comments from the exhibition, available in Appendix 13, include descriptions such as thought-provoking, challenging, inspiring, empowering, and touching, which illustrate the profound impact the works had on viewers. Participating actively in all stages of planning and mounting the exhibitions, beyond creating the works was reported by group members to be particularly beneficial, aligning with concepts from feminist participatory projects. Both exhibitions received press and online coverage (Dunfermline Press, 2022; Moffat, 2022; Patience, 2022; Urwin Jones, 2022) which extended the project's reach.

Archiving the Project

The final stage of the project saw material donated to GWL's archive. This donation consists of a complete set of the exhibited prints, along with additional material relating to the making of the works, which includes objects used in works, test prints and sketchbooks from group members (Figures 255 – 265 in Portfolio of Practice: Part Two). A copy of this thesis will also be donated in due course.

Members of the group took an active role in the process, attending a session with GWL's archivists, which provided them with an introduction to the archive collection and insights into how they might approach donating material, categorising and archival standard materials that are used for preserving donations. The group members then selected further materials they would like to donate, including sketchbooks and journals, providing further insight into the project for future visitors to the archive.

FIGURE 53: NICKY BIRD WITH ALICE ANDREWS, *RAGING DYKE NETWORK*, (2012), POSTCARDS.

The group looked at different ways in which certain materials were stored and presented in the archive, specifically material in GWL's poster collection and artworks including that of Nicky Bird with Alice Andrews, *Raging Dyke Network* (2012) (Figure 53). These works are shown in archival clear sleeves in a binder, providing protection for the artwork and maintaining the order in which they are viewed. I had given each member of the group copies of each of their prints after the exhibitions were complete and had compiled these in a display wallet with plastic sleeves for them. One group member commented that when she had shown these works to a friend, she had felt underwhelmed by how they were presented. This, along with advice from GWL's archivists, influenced the final presentation form of the prints in an archival box, in open card sleeves with acid-free tissue between the prints, as the works are presented in the Portfolio of Practice: Practice One (physical copy). This allowed the tactile nature of the prints to be maintained, as they are not separated from viewers by polyester sleeves. Viewing the prints this way shifts from the public experience of the exhibition back to a more intimate viewing experience where viewers navigate through the prints in their desired way. It provided a closing point for the project, as material entered GWL's archive alongside feminist material viewed throughout the project, and contributed to validating the group's works by making them part of feminist history.

Analysis and Discussion

Feminist Space

The project's physical location at GWL, coupled with its feminist design, meant that it took place in a feminist space. Being located in GWL, with its broader structure of diverse projects and initiatives provided benefits similar to those experienced within larger movements like the WLM (pp. 28 – 29), where the sharing of ideas, information, and support was fostered. Group members accessed other

GWL projects, with some joining directly due to their participation in this project. In contrast, others discovered GWL for the first time through this initiative. The project's affiliation with a larger organisation allowed access to different spaces in the building, including the events space and additional resources like the archive.

Group members appreciated the open-ended nature of the methodology, contrasting it favourably with more directive groups, and that increased their investment in the process. The group design allowed participants to question decisions and seek clarification, fostering a sense of empowerment and active engagement and participants described the group as inclusive and comfortable. They perceived it to be a safe space for open and potentially vulnerable discussions, where they would be assured of respect. One member commented that it was the safest community space she had been in, boosting her confidence to join other groups at GWL with a more overtly political emphasis, including *Gathering Stitch* (2022), focused on survivors of sexual violence and domestic abuse, and *Our Bodies are Not the Problem* (2022), exploring chronic health conditions.

PARTICIPATION

Thirteen people took part in the online sessions, and three continued with the in-person sessions. I conducted evaluation interviews with two of the three women who participated in the in-person sessions. However, I could not do so with the final member, as health conditions have prevented her from being able to. This high dropout rate could be attributed to a number of factors, the most significant of which was the effect of the pandemic on women's circumstances. Half of the participants had to leave because of changes to their work, education or caring commitments which prevented their continued attendance. However, the pandemic also presented opportunities for women who were furloughed or working from home to participate in the study who might not usually be able to. For certain members, participating in a regular group during this period helped alleviate the isolation of lockdown, and one member commented that she had tears in her eyes when the group met in-person, as she had spent so much time on her own before that (Appendix 11, p. 354). It was also noted that the small group amplified some members' creative confidence.

While many participants joined the group for its creative aspects, some expressed concerns about their creative abilities and sometimes, that lack of creative confidence impacted members' ongoing participation. Engaging in creative activities can trigger anxiety regarding skills and competence: one woman wondered if the group focused solely on drawing, as she lacked confidence in her drawing skills while another shared a distressing memory from high school when a teacher discarded her artwork, a decades-old experience still evoking strong emotions. On the other hand, one member discussed using creative activities to manage her physical and mental health conditions (Appendix

10.2, p. 99) and another member commented how being in the group expanded her understanding of what creativity could entail, commenting ‘maybe I've got more creativity than I thought’ (Appendix 12.1, p. 364). Members could have benefitted from the creative elements of the online sessions, which focused on skill sharing and learning new skills, being extended for longer to build confidence, which may have enabled them to continue participating. It could have been beneficial for more group members to lead sessions based on their skills and interests, as one member did with the collaging session. Time constraints prevented closer follow-up with participants who could no longer participate and for future studies, scheduling one-to-one meetings during the process and conducting additional online evaluations could enhance understanding of individual needs and session adjustments.

Group Dynamic

A range of techniques were employed to encourage a positive group dynamic to develop and the group agreement was foundational to this, as discussed in Chapter Two (pp. 97 – 101). Discussing and understanding issues that might affect how people participated in the group, such as the use of pseudonyms, minimising background noise and allowing people to take part with their cameras off, created an environment where participants felt listened to and valued and had agency over their participation as well as distributing power in the group. The sessions were designed to prioritise respect for participants, incorporating small measures such as sharing session plans and keeping to time. Special attention was given to the opening and closing of sessions to create a supportive environment for group members to share personal experiences while ensuring a proper closure and avoid leaving the group feeling vulnerable. As previously discussed in this chapter, the 'check-ins' emerged as a valuable tool for opening the sessions and summing-up to close them down again.

An unexpected finding of the project was how well a non-hierarchical digital space facilitated the c-r process. However, the shift to being able to meet in-person was crucial to the success of the creative activities and the overall coalescing of the group. Wilson, Hamilton and Porteous (2022) in their research into the transformative aspects of GWL, highlight the importance of face-to-face informal interactions fostering a sense of community and one member mentioned that rapport and trust can be built simply by physically inhabiting the same space.

Allowing sessions to take place over an extended period developed an important aspect of the group, enabling the gradual building of trust and the development of conversations over time, the importance of which is noted by Maguire: ‘[b]uilding trust takes time’ (1987, p. 48). In the final online sessions one member commented that ‘I think we've come quite a long way in terms of building up a dynamic with the group. I mean, there's a huge amount of trust that's been built up’ (Appendix 10.10, p. 323).

Transcribing Online Sessions

Recording the online sessions was imperative in capturing the vast volume of information shared in the group sessions. Re-listening revealed missed aspects of nuanced information and enhanced understanding due to accent, phrasing, and tone. It also enabled me to transcribe sections of the sessions during the process and represent them back to the group. For example, in session eight, I shared in the Zoom chat excerpts of the transcription for the c-r circle on freedom in the previous session. One member commented how powerful she found having her own words quoted back to her and how they made more of an impact than when she initially said them (Appendix 10.9, pp. 307 - 8). I continued to share excerpts from other sessions with the group, and several of these were incorporated into the prints produced.

Contemporary Relevance of Consciousness-raising

Group members found the c-r structure helpful in guiding discussions, appreciating clear rules and boundaries around defining topics, taking turns, and preventing dominance by privileged individuals or any one member taking over (p. 27). It was noted that there was a particular benefit to those who struggle with social cues, such as knowing when to speak or talking too much or too little (Appendix 12.3.0, p379 - 80). Once adjusted to the method, one member commented that she felt that these parameters became essential for her participating in any group setting, as they met her access needs so adequately (Appendix 12.3.0, p. 379). The prescriptive nature of the c-r rules, along with the additional terms laid out in the group agreement, meant that barriers to participation were minimised, which supports the findings of Freeman (1970) and Wilson, Hamilton and Porteous (2022).

Additionally, others appreciated the non-judgemental nature of the space, noting that they benefited from the absence of imposed opinions. Women in the group spoke about the positive experience of making space to connect with earlier experiences in their lives in this supportive setting, expressing the view that participating in the group enabled them to revisit aspects of their lives they had not considered for years. It provided an opportunity for reflection, healing, and the fostering of self-acceptance, with the added benefit of hearing others' experiences, which can contribute to a kinder self-perception (Appendix 10.5, p 186, Appendix 11, p. 362 and Appendix 12.3.0, p391).

The use of c-r rules and processes actively created a space of listening and trust within the group, and many women highlighted the value of this. By giving their uninterrupted attention to each woman's testimony in turn, the participants trained themselves in close listening. This enables women 'to listen in ways that are personal, disciplined, and sensitive to differences' (Devault, 2004, p. 238), enabling individual standpoints to be acknowledged by the group. While some were concerned that their deep listening was not conveyed across Zoom, others confirmed that it had been noticeable. The depth and

subtlety of these skills that the women engaged in highlight the importance of the small group process, where women are present and spend time in a space together.

In the context of c-r, women engaged in discussions about their lived experiences, focusing on analysing these real-life experiences rather than looking at theoretical analysis. They had the opportunity to engage in an embodied analysis of their experiences as women. Due to the intersectional framework in place as part of the project design, the group represented a diverse group of women. The c-r process of listening allowed members to recognise contextual and social disparities between them and, in doing so, reveal the disproportionate effects of intersectional oppression for some women. One member commented that when listening to other people's testimonies she realised how fortunate she had been, recognising her privilege.

There were numerous points where the contemporary relevance of the c-r process was apparent or specifically expressed. A remark in the exhibition comments book stated, 'I really like the idea of C-R group leading to these art works. Would like to be part of one!' (Appendix 13). The group member who had been in a group in the 1980s commented that she still found the process relevant and fresh and that it translated well to a contemporary context. There was a feeling from the group that the process was still needed, as not enough had changed for women, and equality was still far away. Indeed, at the talk at GWL, numerous women enquired if they could join a group or if there was any advice we could pass on to them about starting a group of their own. Two women from a Glasgow women's group came to the talk to explore the applicability of the c-r process in aiding their group's processing of the rape and murder of a woman in their community.

Relationship Between Consciousness-raising and Creative Making Activities

Bringing together the processes of c-r and printmaking presented benefits and challenges for the project, and the interplay between the two elements is discussed in this section.

The triptych of *Prints 12a ,12b* and *12c* (Figures 23, 24 and 25, Portfolio of Practice: Part One) shows where a direct link can be seen between the c-r sessions and creative making. The prints show two overlaid images, one from a series of self-portraits of the group member's shadow, and the others scans of clothes that she used to wear to go out clubbing when she was younger. The shadow portraits convey a sense of control over her image, even though the shapes appear elongated due to the manipulation of perspective. The shadows and oversized clothing she wears obscure her body. The scanned images of the clothes are visually engaging, capturing varied textures and patterns in detail. The scanner reveals a level of detail similar to that achieved when photocopying objects, a technique used by feminist artists and discussed earlier (pp. 131 – 132). The prints include direct excerpts of texts

from the c-r session discussing bodies and health and transpose them into the work in the woman's own handwriting, making it visually apparent that this is her own story.

'They're really not interested in what you're saying as a woman'

'Some of it I can work out by trial and error, or listening to my actual body'

'I kinda regret I didn't treasure it a wee bit more'

'whatever relationship I did have with my body before, is very different now'

'my gp said I was too young'

'Cos as women, I would say in our society, I don't feel we're allowed to just age gracefully'

'I've always been in awe of the things that our bodies can do'

These excerpts express a complex set of responses to her body and health, some expressing confidence in knowing her body, others portraying disappointment and frustration with the medical profession and the structural inequalities women experience around their bodies. Creating the prints allowed her to delve deeper into the topics of bodies and health, blending visual and verbal interpretations of her experiences and connecting them with the visual language found in feminist artworks.

Members reported that through the group process their confidence increased, and they developed a deeper understanding of the creative process, with one member commenting that the two activities taking place side-by-side enabled her to understand the link between creative writing and her art practice more clearly, and how her artworks had always been about communication. Other members commented that they were able to incorporate elements from the sessions into their artworks, going back over notes made in the c-r sessions and this gave her confidence to incorporate emotional responses into her works (Appendix 12.2, p. 370 - 1).

The online sessions where we did creative making activities alongside the c-r circle, allowed participants to switch between verbal and non-verbal ways of communicating. Some members commented that this helped them to regulate emotional intensity in relation to some of the discussions being had, and this regulation in turn made them feel more able to revisit difficult experiences in a safe environment. The making activities and the production of the prints appeared to create a secondary processing space for the c-r discussion, which was beneficial to group members. However, it is interesting to acknowledge a noticeable difference in the pace of the two research methods. While consciousness-raising transitioned from one topic to the next in each session, the creative making process unfolded more slowly, requiring additional time for completion. Members seemed to benefit from allowing the prints to develop gradually over time. The timing and interplay between these elements could be adjusted in future research.

During the creative making in response to c-r discussions, members felt the topics were not closed and the subjects stayed in their minds, prompting further exploration and expression through visual means. One member noted how ideas emerged between sessions, leading her to write about them and employ creative methods to delve deeper into the topics. Although certain discussions from the c-r sessions directly influenced some of the prints, one group member observed that it was revealing to see what was represented in the exhibition and what was not, noting that the topics that were more challenging to discuss had not made it into the exhibition.

Unlike therapy or support groups, consciousness-raising groups have a distinct connection to 'actions' and yet the recorded Zoom sessions contain little to no discussion about 'actions'. I deliberately chose this approach in order to avoid imposing an outcome on the group too early and instead allowed members to actively shape what the actions might be (Martin, 1994). As artworks developed, the group labelled these 'actions', using this term in the exhibition interpretive text (Appendix 14) and during the artists' talks, describing the coalescing of the two methods. The artworks produced provided a vehicle for taking private conversations into the public realm.

There were also challenges in the process though, particularly regarding whether members had joined the group with a specific interest in either the c-r or the creative making and some members inevitably preferred focusing on one aspect more than the other. Just as the diversity of the group required more work to hold the group together, so did the differences in expectations in relation to c-r and creativity.

In the final online session, the group discussed whether we could continue combining the c-r discussions with increased making activities when we transitioned to meeting in-person. We decided to leave this open to see how things developed. When we reconvened, with the date for the exhibition a short time away, the group decided collectively to focus on the making, concluding the c-r part of the sessions. This provides an opportunity for further research in which the two processes continue side-by-side over a more sustained period and this is discussed in the Conclusion.

Relationship Between the Personal and Political

During several sessions, I encouraged the women to discuss the connection between the personal and the political. In one instance, I asked the group about the political issues that personally interested them and some group members shared their thoughts on the politics of motherhood, while others addressed broader societal inequities affecting women and the resulting distortion of women's voices. One member emphasised the value of exploring women's life experiences over time through c-r, providing insights into how societal influences impact women at different life stages. Listening to other women's testimonies added a political dimension to the process. While critically examining one's own contributions was not always feasible, gaining insights from diverse experiences helped members of

the group comprehend societal oppression. However, the group did not engage significantly in any overtly political discussion, as their focus appeared to be more on the personal content of the c-r process.

Nevertheless, after completing their works for the exhibition, the group's interest shifted. They had the chance to produce an activist poster using the facilities at Peacock Visual Art in Aberdeen, as part of the exhibition *Another World is Possible* (2021).[52] The group passionately discussed women's oppression, violence, and competition, then worked collaboratively on the design for the poster (Figures 176 – 183, Portfolio of Practice: Part Two) producing *Print 22* (Figure 43, Portfolio of Practice: Part One). They posted ideas and discussed them on the Padlet. One group member used skills and confidence gained through the project to digitally mockup ideas and share these with the group. The print had a bold graphic style, and its direct language echoed the work of See Red Women's Workshop, Some Girls, and the Chicago Women's Graphic Collective. The speech bubbles in the print were left blank for impact, with one member commenting that she saw them symbolising how women are silenced or not listened to, when there is so much that they need to say (Appendix 11, p. 359). Another member proposed using the image inside the zine developed for the GWL talk, offering it for free distribution to the audience (Zine 4, Figure 45, Portfolio of Practice: Part One). Additionally, a large-scale version of the poster was produced and served as a backdrop at the event, encouraging women to contribute messages for the speech bubbles during the talk (Figures 225, 228 and 231, Portfolio of Practice: Part Two). Contrary to Bishop's (2012) claim that taking part in participatory art may lead to participants becoming de-politicised and more accepting of diminished governmental provisions, the group's radical and political views appeared to have intensified post-participation since the visual language and style of the 'activist poster' were acknowledged to be more overtly political than other works in the exhibition. The timing of its production, following the completion of personal contributions to the exhibition, contributed to the group's sense of collaboration and the radical ideas in the work.

One member, initially drawn to the group for its creative aspect, discovered that the c-r process reignited her political interests and she reflected that her political voice had been suppressed due to work and family pressures, but that her involvement in the project had empowered her to voice her political views, expressing a commitment to becoming more radical (Appendix 12.2, p. 371). Another said how she appreciated the nuanced approach to discussions about the personal and the political,

[52] The exhibition, including posters produced as part of the workshop, travelled to the Scottish Storytelling Centre, Edinburgh, 29 January – 6 March 2022.

stating how conversations growing up and elsewhere in her life on these topics were often aggressive and unproductive (Appendix 12.3.0, p. 390).

CONCLUSION

This research combined two methods, consciousness-raising (c-r) and printmaking, with the overarching aim of examining how together they enabled agency in women working in a participatory way. This study aimed to assess the suitability of each method individually, identifying suitable aspects of printmaking, evaluating the contemporary relevance of c-r, and exploring the potential benefits of combining both methods.

Chapter One provided a historical and critical overview of the field of study and was divided into two sections. Part One focused on consciousness-raising, seeking to understand its contextual development within the WLM, its intentions, and its key principles and components. The aim was to assess its suitability as a contemporary practice. It examined more recent revisions of the practice, drawing out components that retain contemporary relevance. Finally, Part One considered c-r's relationship to transformation and social change. In Part Two the project was contextualised within fine art, establishing a clear relationship between this project and contemporary print practice. It further explored print's position in the fine arts hierarchy, its ties to radical print and feminist print collectives, and more recent developments like Riso print, highlighting how these contribute to making it a suitable medium for this project.

In addition, the chapter traced the development of feminist art practice, looking at connections with c-r, as well as modes of collaboration and DIY. It discussed community art and participatory art, methods employed for working with community participants that benefit from long-term work embedded in communities. The contextual details of Glasgow were presented, illustrating the favourable conditions for the project's development. The emphasis was on the importance of printmaking provisions and the impact of feminist art and participatory projects, particularly those of Women in Profile and Glasgow Women's Library. The discussion also highlighted contemporary artists who effectively engage with people, employing print practices in transformative ways.

Chapter Two provided the theoretical underpinning for the study, specifically looking at how feminist participatory methods influenced the design of the project and the benefits of adopting an intersectional framework. It traced my own experience with c-r and how this informed the design of the project as well what I have learned through undertaking the practice myself. It also gave a methodological analysis of c-r organising packets, to find and adapt one that was fit for purpose. This chapter additionally explored print's suitability for the project in terms of theory and practice. Further Chapter Two focussed on the ethical considerations of the project and how feminist methods could be included in the design to ensure ethical accountability and accessibility. The purpose was to enable diverse participants to engage in the project. Finally, Chapter Three described the participatory project

and how each of its sections unfolded through the research, demonstrating the process in action and observing and analysing the findings in relation to the research questions.

The study revealed the enduring relevance and impact of consciousness-raising for fostering meaningful connections, reflection, and social awareness among women in contemporary society where women's equality had not been achieved, particularly emphasising the importance of small group processes for women. Participants appreciated the inclusive nature of the c-r process, which minimised barriers to engagement and created a safe, non-judgmental space.

The structured design and rules of the c-r process was particularly beneficial for individuals who faced challenges with social cues and interaction, as it provided clear guidelines and equal opportunities for participation. This structure also helped focus discussions and move beyond everyday conversations, fostering close listening and connection in a time of fragmented discourse shaped by a capitalist, neoliberal environment. Key facets gave participants agency in shaping the c-r process, such as actively deciding topics for discussion. The research revealed that working through topics chronologically helped group members build a holistic picture of each other's experiences. Women also reconnected with earlier life experiences, fostering self-acceptance and healing while deepening their listening skills.

The research project benefited greatly from an overall feminist methodology, which played a critical role in its success by fostering an inclusive, non-hierarchical environment that actively empowered participants. A significant aspect of the project was the development of an intersectional framework, which I, as the facilitator, consistently integrated into its design to foster coherence and align with GWL's values. This framework guided the recruitment and retention of a diverse group of participants. The diversity within the group allowed women to hear viewpoints different from their own, enriching discussions and fostering self-reflection. Cultivating attentive listening skills helped participants analyse experiences without projecting their own perspectives, and the inclusion of voices from marginalised communities provided more profound insights into societal inequalities, aligning with feminist standpoint theory. Through embodied, real-life analysis within an intersectional framework, members deepened their understanding of how intersecting factors shape women's lives within societal structures, recognising the differing impacts of oppression across diverse backgrounds and enhancing their awareness of privilege and social disparity.

The project also gave participants agency over how they appeared in the group and the research project more broadly by giving them opportunity to choose how they were referred to, including using pseudonyms or remaining anonymous. The collaborative creation of a group agreement further established parameters for participation, including discussions on confidentiality, which helped foster

trust and respect within the group. Through this process, power was distributed more evenly, reducing traditional hierarchies and encouraging open, authentic contributions from all members.

The research design, informed by feminist participatory design, allowed group members to actively engage in planning and organising elements of the research project, this extended to exhibitions, talks and leading parts of the workshops. Participants' active role in these meant that they were involved in the project's intellectual and creative process, generating new knowledge for the project. By engaging in activities such as participating in talks and contributing to evaluations, they played a crucial role in collectively analysing and shaping the research project's outcomes.

Overall by prioritising accessibility and inclusivity, the project created a transformative space where participants could engage without fear of hidden power dynamics. Building on feminist pedagogical strategies from scholars like bell hooks and Jo Freeman, the project dismantled conventional power structures, fostering an environment that equally valued experiential knowledge and diverse perspectives. This non-hierarchical, feminist approach enabled each participant to contribute meaningfully, enriching the collective learning experience and underscoring the importance of an inclusive, respectful environment in community-based research.

The group's enthusiastic responses to the research, along with interest from external audiences, underscore the value of consciousness-raising (c-r) as a contemporary tool for addressing gender inequality and fostering communal healing, demonstrating that this methodology remains relevant in modern contexts. Crucially, combining the c-r process with a feminist methodology explicitly informed by intersectionality enables it to move beyond the criticisms of the 1970s, when it was seen as a practice primarily for white, middle-class feminists. Looking ahead, I plan to apply insights from this research to other areas of community education and engagement work, using c-r methods to facilitate deeper, more meaningful group discussions and to create inclusive spaces where participants feel empowered to share and explore diverse experiences.

By situating the research project within the broader context of feminist art and radical print practices, these practices influenced both the theoretical framework and practical activities of the Consciously Rising group. The research project drew on these artistic traditions, which challenge traditional power structures and promote inclusive forms of expression where creativity can thrive. This influence shaped the group members' methodologies for creating artwork. Additionally, group members were exposed to the aesthetics of feminist art and radical print practices, including my own art practice, which gave them a visual language which helped shape their creative responses. During the evolution of the research project laid out in the research trajectory (2019–2024), the prominence and visibility of feminist art practices significantly increased (Figure 1., p14). This shift proved beneficial, making

feminist ideas more accessible and widely accepted. Participants could also engage with other feminist art exhibitions locally and more broadly, enriching their experience and understanding of the project's themes.

The research found that the collaborative nature of printmaking made it an ideal medium for this research project, aligning with the non-hierarchical underpinning of the project. Holding in-person sessions in the Community Room at GWL fostered a shared-studio environment, further reinforcing collaborative aspects. My role as a print facilitator, rather than a master printer, also supported a shift away from hierarchies. I could adapt my approach to suit participants' needs, moving fluidly between interventionalist and non-interventionalist methods instead of being bound by traditional conventions; this flexibility promoted a sense of community, learning, and inclusivity. The study revealed that printmaking's capacity to coherently combine artworks created in various media within a single printed work made it a suitable medium for participatory work. Additionally, the speed and affordability of the process, particularly Riso printing, and the lack of specialist equipment required to prepare works for print further added to its appropriateness.

Combining c-r and creative activities within the study provided group members with verbal and non-verbal methods for exploring personal experiences, which proved beneficial, with creative making offering additional space for processing discussions from the c-r sessions. Furthermore, the study observed that printmaking served as a suitable outlet for 'action', allowing findings from the c-r process to move from the private space of discussion into the public realm of exhibitions and events via prints produced, where wider audiences could engage with them, crucially revealing the potency of combining the two research methods.

In looking at the relationship between the personal and political, the research found that the artworks produced addressed political concerns from a personal perspective. Moreover, it showed that the group's political voice was significantly amplified and shifted to focus more on the broader struggle of structural inequalities and women's oppression when the group collectively expressed themselves, both in the artists' talks and the final collaborative print created towards the end of the project (Figure 44, Portfolio of Practice: Part One) aligning with second wave feminist's assertion '[t]here is only collective action for a collective solution' (Hanisch, 1970, p. 76). The collective process that the group adopted for the development of this print was more closely aligned to that of feminist print collectives of the 1970s and 1980s, particularly See Red Women's Workshop, and it draws more directly from this visual and directly political aesthetic than individual works.

An unexpected outcome of the project was the finding that c-r could be facilitated well in a non-hierarchical digital space, and that digital tools augmented the process, giving participants further

control over their representation or providing more accessible conditions. Other digital tools such as Padlet and Slido were also of benefit to the project.

The study was constrained by its time frame. If more time had been available, there could have been more consciousness-raising sessions, as members expressed interest in exploring topics like work, children, and childcare. While the c-r sessions provided insights into participants' early lives, extending the discussions to encompass more adult experiences would have enhanced collective personal and political analysis. Additionally, revising the topics in the organising packet and continuing the c-r process alongside sustained creative making during in-person meetings could have brought additional insights to the project.

The COVID-19 pandemic led to several limitations for the research. Face-to-face meetings were not possible in the early stages of the research, and facilities/workshops were intermittently closed during the project. The most significant impact was on the dropout rate, with participants facing changing life conditions and increased responsibilities, which led them to be unable to continue to attend the group. Given the unprecedented nature of the pandemic, mitigation was challenging. Moreover, some women dropped out due to a lack of creative confidence and in future studies, greater emphasis on individual support and increased skill-sharing opportunities would need to be considered.

The conclusion of this project presents opportunities for taking the research further and extending on some of the findings or exploring areas that fell outside of the scope of the project. Further studies could for example adjust the interplay between c-r and creative making, continuing both side-by-side for a longer period, or switching between c-r and making between sessions, and these changes could increase understanding of how the two methods connect. In addition, given that it was so useful to have the organising packet, findings from this project could be used in the creation of a new organising packet updating the c-r process and providing details of how to use it alongside creative making.

Research could also be conducted using different printmaking techniques. For example, given some of the similarities between Riso and screen printing, the latter might be an apt medium to work with. Given the reliance on specialist equipment, this would necessarily make changes to how the making unfolded and would potentially be more akin to the collaborative methods seen in the feminist print collectives of the 1970s.

The research could be further disseminated through presentation at academic conferences in the fields of feminist art, education, community engagement and printmaking, as well in peer-reviewed journals, such as Journal of Arts & Communities, Journal of Visual Art Practice, Printmaking Today and IMPACT Printmaking Journal. Resources and workshops could also be developed from the research that would be beneficial to print studios and education departments in museums, galleries and collections. These

could include a toolkit in the form of a printed pamphlet, similar to the organising packets, that layout out the method and findings from this project, as well as designing a series of workshops that educational practitioner could follow.

Such possibilities mark compelling and exciting routes through which to continue this work and further extend its reach. That said, it much also be highlighted the impact this project is already on my own work, as well as on my participants. This research project has expanded my practice as an artist in working with groups and has already begun to have an impact. I have been using findings from the project in the continuation of my own participatory practice, working on two projects, *Transformations* with GWL in 2021 and *Make it New Again* with the Gallery of Modern Art, Glasgow in 2023 and one of the group members developed the project *Bodyworks* (2023) presented at Dunfermline Carnegie Library and Galleries.

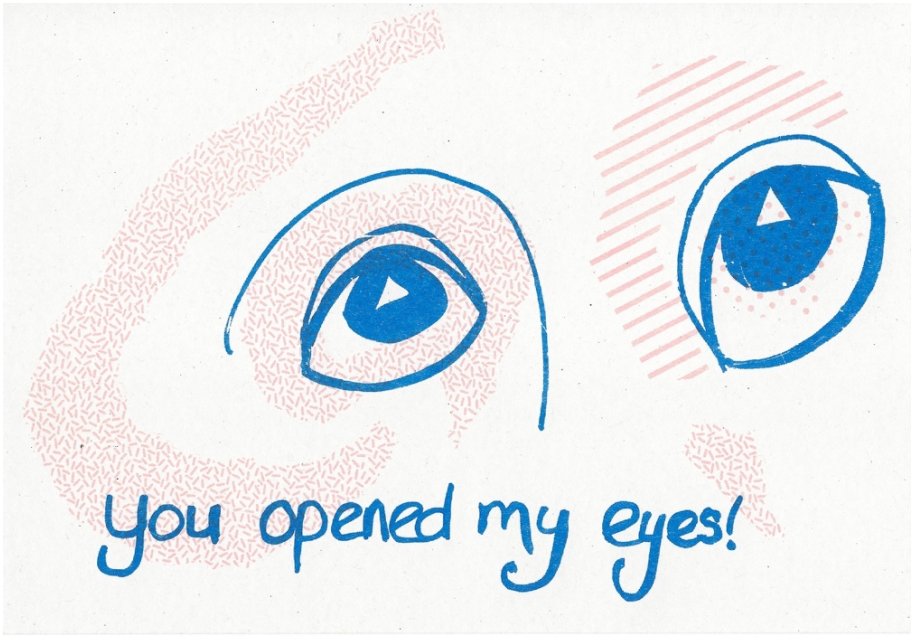


FIGURE 54: TRANSFORMATIONS, (2021), RISO PRINT, 21 X 14.8CM.

As part of the broader Transformations[53] research project at GWL, and drawing on insights from this project, I facilitated several one-off online workshops with GWL staff, volunteers, and friends, focusing on transformative experiences with the library. The participants shared their stories, employing the idea of a c-r circle, before being guided through Riso print techniques to depict their narratives visually (Figure 54). In the project *Bodyworks* (2023) one group member from this PhD research project replicated the c-r group process working with groups of women exploring relationships with their

[53] *Transformations* was a two-year research study conducted by the University of Strathclyde. The research used GWL as a case study to examine the role of physical space in contributing towards positive transformative experiences for those who use its resources.

bodies and making artwork as a result, emphasising the enduring relevance of c-r, and its applicability to be combined with creative methods.

Make it New Again was an outreach project which took place alongside an exhibition of my work, *Repeat Patterns* (2023). In this, I worked with a group of women over several months, employing a feminist methodology to facilitate both discursive and making practices, leading to an exhibition in GoMA's CommonSpace of Riso prints made by the group (Figure 55). In their evaluations, the group reported that they had benefited from the active role they played in shaping the direction of the project, as well as from the provision of structure, such as childcare, travel costs, and refreshments, demonstrating the benefit of employing a feminist methodology. The project nurtured their creativity and they commented that it had contributed towards 'feeling seen, validated and respected as themselves' and had been 'a cornerstone to post-birth recovery' (Tierney, 2023, p. 18).

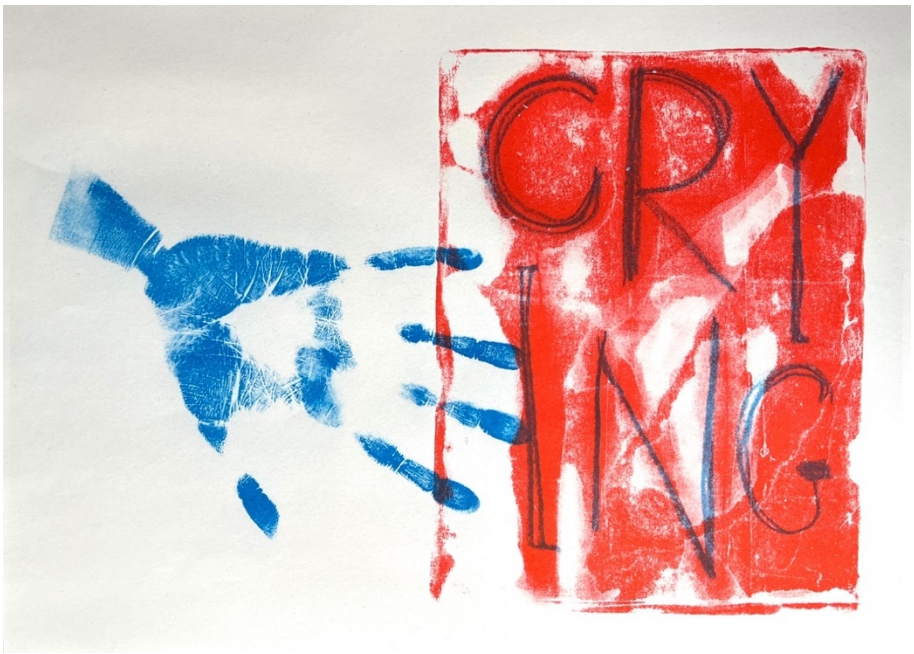


FIGURE 55: MAMMAS WRITE, *UNTITLED*, (2023), RISO PRINT, 42 X 29.7CM.

Completing this research project has greatly expanded my artistic approach. The hope is that the insights and knowledge the project has generated will be continuously shared, applied, and expanded upon through the publication of this thesis and the project's inclusion in GWL's archive and collection. This experience has deepened my understanding of feminist methods, bridging theory and practice. As the method of consciousness-raising carries personal significance inherited from older generations in my family, its ongoing activation becomes a way to pass on its empowering essence to future generations.

BIBLIOGRAPHY

64 Million Artists (2018) *Cultural Democracy in Practice*. Available at: https://www.artscouncil.org.uk/publication/cultural-democracy-practice.

Acker, J. (1990) 'Hierarchies, Jobs, Bodies: A Theory of Gendered Organizations', *Gender and Society*, 4 (June), pp. 139–158.

Adams, T. E. and Jones, Stacy Holman; Ellis, C. (2017) 'Autoethnography', *The International Encyclopedia of Communication Research Methods*, (September 2019).

Ahmed, S. (2017) *Living a Feminist Life*. Duke University Press.

Alderson, L. (2022) *How to Launch a Consciousness Raising Group in your Local Area*, *FiLiA*. Available at: https://www.filia.org.uk/latest-news/2022/1/7/how-to-launch-a-consciousness-raising-group-in-your-local-area (Accessed: 3 August 2022).

Aldridge, L. (2016) *Go Woman Go!* British Council.

Alexander, M. (2023) 'Fife Bodyworks: Does society need to be less critical about women's bodies?', *The Courier*. Available at: https://www.thecourier.co.uk/fp/entertainment/whats-on/4766657/fife-bodyworks-does-society-need-to-be-less-critical-about-womens-bodies/ (Accessed: 30 January 2024).

Alexander, R. and Lauder, C. (2022) 'Scotland's Spare Rib: the Scottish Women's Liberation Journal and Msprint', *Scottish Magazines Network*. Available at: https://campuspress.stir.ac.uk/scotmagsnet/tag/scottish-womens-liberation-journal/ (Accessed: 7 January 2024).

Allen, A. (2021) *Feminist Perspectives on Power*, *Stanford Encyclopedia of Philosophy*. Available at: https://plato.stanford.edu/entries/feminist-power/ (Accessed: 21 February 2022).

Allen, A. (2000) *The Power of Feminist Theory : Domination, Resistance, Solidarity*. Routledge.

Allen, P. (1973) 'Free Space', in Koedt, A., Levine, E., and Rapone, A. (eds) *Radical Feminism*. Times Books, pp. 271–279.

Andrews, A. (2015) *HOUSE WORK CASTLE MILK WOMAN HOUSE*, *Glasgow Women's Library*.

Another Standard (1986) *Culture and Democracy: The Manifesto*. Comedia Publishing Group & The Sheldon Trust.

APS Group Scotland (2022) *Using intersectionality to understand structural inequality in Scotland: Evidence synthesis*. The Scottish Government.

Communication Company Archives (1967) *Chester Anderson Papers*. Available at: https://www.diggers.org/chester_anderson_papers.htm (Accessed: 22 June 2022).

Arruzza, Cinzia; Bhattacharya, Tithi; Fraser, N. (2019) *A Manifesto for the 99 Percent*. Verso.

Association of Social Anthropologists of the UK and the Commonwealth (1999) *Ethical Guidelines for Good Research Practice*. Association of Social Anthropologists of the UK and the Commonwealth.

Ault, J. (2006) *Come Alive! The Spirited Art Of Sister Corita*. Four Corners Books.

Austin, W. J. (2012) 'Relational Ethics', in Given, L. (ed.) *The SAGE Encyclopedia of Qualitative Research Methods*. SAGE Publications, Inc., p. 749.

Baines, J. (2016) 'Engaging (past) participants: the case of radicalprintshops.org', in Kubitschko, Sebastian; Kaun, A. (ed.) *Innovative Methods in Media and Communication Research*. Palgrave Macmillan, pp. 17–35.

Baines, J. (2020) 'A Darn Good Idea: Feminist printers and the Women's Liberation Movement in Britain', in *Natural Enemies of Books: A Messy History of Women in Printing and Typography*. Occasional Papers, pp. 79–99.

Baines, J. (2010) 'Free Radicals', *Afterall*. Available at: https://www.afterall.org/article/radical.printmaking (Accessed: 21 October 2021).

Baines, J. (2018) *Radical and Community Printshops*, *WIKI*. Available at: https://www.radicalprintshops.org/doku.php?id=start (Accessed: 5 April 2023).

Baines, J. (2012) 'Experiments in democratic participation: feminist printshop collectives', *Cultural Policy, Criticism and Management Research*, Autumn (6), pp. 29–51.

Baines, J. (2016) *Democratising Print? The Field and Practices of Radical and Community Printshops in Britain 1968-98*. Unpublished PhD thesis, LSE.
Bala, S. (2019) *The gestures of participatory art*. online edi. Manchester University Press.
Barker, R. (2012) 'A Scarf for Glasgow Women's Library'. [Digital print on chiffon]. At: Glasgow Women's Library.
Barrett, E. (2007) 'Experiential learning in practice as research: context, method, knowledge', *Journal of Visual Art Practice*, 6(2), pp. 115–124.
Bartholomew, E. (2019) 'Hackney history: How the Lenthall Road Workshop helped spread radical political campaigns', *Hackney Gazette*. Available at: https://www.hackneygazette.co.uk/news/hackney-history-the-lenthall-road-workshop-3626862 (Accessed: 17 September 2021).
Bates, L. (2022) *Fix the System, Not the Women*. Simon & Schuster Ltd.
Bates, L. (2012) *Everyday Sexism Project*. Available at: https://everydaysexism.com/ (Accessed: 29 August 2022).
Baxandall, R. and Gordon, L. (2010) 'The Women's Liberation Movement', in Kerber, Linda; De Hart, Jane Sherron; Hughes Dayton, C. (ed.) *Women's America: Refocusing the Past*. 7th edn. Oxford University Press, pp. 705–719.
Baylor University Institute for Oral History (2018) *Style Guide: A Quick Reference for Editing Oral History Transcripts*. Baylor University Institute for Oral History.
Beech, D. (2008) 'Include me out!', *Art Monthly*, April. Available at: http://www.artmonthly.co.uk/magazine/site/article/include-me-out-by-dave-beech-april-2008 (Accessed: 7 June 2023).
Beetham, G. and Demetriades, J. (2007) 'Feminist Research Methodologies and Development: Overview and Practical Application', *Source: Gender and Development*, 15(2), pp. 199–216.
Bell, D. M. (2015) 'The Politics of Participatory Art':, *Political Studies Review*. SAGE Publications, 15(1), pp. 73–83.
Berger, J. and Dyer, G. (2013) *Understanding a photograph*. Penguin Books.
Berger, S. and Nehring, H. (2017) 'Introduction: Towards a Global History of Social Movements', in *The History of Social Movements in Global Perspective*, pp. 1–35.
Bhuyan, R. *et al.* (2014) 'Building solidarity through collective consciousness in feminist participatory action research', in *Feminisms in Social Work Research: Promise and Possibilities for Justice-Based Knowledge*, pp. 209–225.
Biglia, B. and Zavos, A. (2009) 'Embodying Feminist Research: Learning from Action Research, Political Practices, Diffractions, and Collective Knowledge', *Qualitative Research in Psychology*, 6(1–2), pp. 153–172.
Bilge, S. and Collins, P. H. (2020) *Intersectionality*. Polity Press.
Billcliffe, R. (2010) *Pioneering Painters : The Glasgow Boys.* Glasgow Museums.
Billcliffe, R. (1991) 'A Brush with Europe: visual art in Glasgow 1890-1990', RSA Journal, Royal Society for the Encouragement of Arts, Manufactures and Commerce, Vol. 139, No. 5417, pp. 330-342.
Binard, F. (2017) 'The British Women's Liberation Movement in the 1970s: Redefining the Personal and the Political', *Revue française de civilisation britannique*, 22(hors-série).
Bird, N. (2022) 'Raging: Revisiting Raging Dyke Network', in Camlot, J., Langford, M., and Morra, L. M. (eds) *Collection Thinking: Within and Without Libraries, Archives and Museums*. Routledge, pp. 300–304.
Bird, N. (2010) 'Unsorted Donations'. [Installation]. At: Glasgow Women's Library.
Bird, N. (2010) *Artist as Listening Post*. Transmission: Hospitality, Sheffield Hallam University.
Bird, N. (2013) 'Looking A Gift Horse In The Mouth: Generosity And The Digital Exchange Of Family Photographs', in Carson, J., Miller, R., and Wilkie, T. (eds) *The Photograph and the Album: Histories, Practices, Futures*. Museums Etc, pp. 372–401.
Bishop, C. (2012) *Artificial Hells; Participatory Art and the Politics of Spectatorship*. Verso.
Bishop, C. (2006) 'The Social Turn: Collaborations and its Discontents', *Artforum*, pp. 178–183.

Bishop, C. (2019) 'Rise to the Occasion', *Artforum International*. Available at: https://www.artforum.com/print/201905/claire-bishop-on-the-art-of-political-timing-79512 (Accessed 8 May 2020).
Black, H. (2018) 'Still I Rise: Feminisms, Gender, Resistance', *The White Review*. Available at: https://www.thewhitereview.org/reviews/still-rise-feminisms-gender-resistance/ (Accessed 29 June 2023).
Blakemore, E. (2021) 'Consciousness-Raising Groups and the Women's Movement -', *JSTOR Daily*, p. online. Available at: https://daily.jstor.org/consciousness-raising-groups-and-the-womens-movement/ (Accessed: 14 June 2022).
Bodman, S. (2012) 'Against the Grain', *Printmaking Today*, 21(82), p. 27.
Boston Women's Health Book Collective (1973) *Our Bodies, Ourselves: A Book by and for Women*. Touchstone.
Bourriaud, N. (1998) *Relational Aesthetics*. Les Presse Du Reel.
Bowell, T. (2011) *Feminist Standpoint Theory*, *Internet Encyclopedia of Philosophy*. Available at: https://iep.utm.edu/fem-stan/ (Accessed: 16 August 2023).
Boylorn, R. M. (2014) 'A Story & A Stereotype: An Angry and Strong Auto/Ethnography of Race, Class, and Gender', in *Critical Autoethnography: Intersecting Cultural Identities in Everyday Life*, pp. 129–143.
Brearley, J. (2021) *Pregnant then Screwed: The Truth about the Motherhood Penalty*. Simon & Schuster.
Breitenbach, E. (1990) '"Sisters are Doing it For Themselves": The Women's Movement in Scotland', *The Scottish Government Yearbook*, pp. 209–225.
Brodsky, J. K. (1976) 'Some Notes on Women Printmakers', *Art Journal*, 35(4), pp. 374–377.
Brodsky, J. K., Broude, N. and Garrard, M. D. (eds) (1996) *The power of feminist art : the American movement of the 1970s, history and impact*. Paperback. Harry N. Abrams, Inc.
Browne, S. (2012) '"A veritable hotbed of feminism": Women's liberation in St Andrews, Scotland, c.1968-c.1979', *Twentieth Century British History*, 23(1), pp. 100–123.
Browne, S. F. (2014) *The Women's Liberation Movement in Scotland*. Manchester University Press.
Bruley, S. (1976) *Women Awake, The Experience of Consciousness Raising*. Sue Bruley. Available at: https://ehive.com/collections/8664/objects/1404932/booklet-women-awake-the-experience-of-consciousness-raising (Accessed: 3 May 2022).
Bruley, S. (2013) 'Consciousness-Raising in Clapham; Women's Liberation as "Lived Experience" in South London in the 1970s', *Women's History Review*, 22(5), pp. 717–738.
Bruley, S. and Forster, L. (2016) 'Historicising the Women's Liberation Movement', Routledge, 25(5), pp. 697–700.
Bryman, A. (2004) *Social Research Methods*. Oxford University Press.
Bukuts, C. (2020) 'Corita Kent's Politics of Printmaking', *Frieze*, August, p. Online. Available at: https://www.frieze.com/article/corita-kents-politics-printmaking (Accessed: 20 July 2021).
Butler, C. (ed.) (2007) *Wack! : Art and the Feminist Revolution*. MIT Press.
Butler, S. and Wintram, C. (1991) *Feminist groupwork*. Sage Publications.
Cameron, D. (2015) *School for Sexism*, *language: a feminist guide*. Available at: https://debuk.wordpress.com/2015/10/ (Accessed: 24 July 2023).
Cardoza, K. (2017) 'What is a Feminist Social Practice?', *Newcity Art*, p. online. Available at: https://art.newcity.com/2017/04/19/what-is-a-feminist-social-practice/ (Accessed: 11 October 2022).
Carnegie, M. (2022) *Gen Z: How young people are changing activism*, *BBC*. Available at: https://www.bbc.com/worklife/article/20220803-gen-z-how-young-people-are-changing-activism (Accessed: 29 June 2023).
Carol, E. (2018) 'The Chicago Women's Graphics Collective: A memoir', *Feminist Studies*. Feminist Studies Inc., 44(1), pp. 104–124.
Castlemilk Womanhouse (1990) *Castlemilk Womanhouse*. Women in Profile.

Center for Reproductive Rights (2022) *Roe v. Wade*, *Center for Reproductive Rights*. Available at: https://reproductiverights.org/roe-v-wade/ (Accessed: 10 October 2023).
Center, M. (2018) 'A Framework for Ethical Decision Making', p. 4.
Chapman, J. (1987) 'Adult Socialization and Out-Group Politicization: An Empirical Study of Consciousness Raising', *Journal of Political Science*, 17(3), pp. 315–340.
Chicago Women's Graphics Collective (1975) 'Don't Call me Girl!' Screen print.
Chicago Women's Liberation Union (1971) *How to start your own consciousness-raising group*. Chicago Women's Liberation Union
Chicago, J. (2012) 'Feminist Art Education: Made in California', in Fields, J. (ed.) *Entering the picture : Judy Chicago, the Fresno Feminist Art Program, and the collective visions of women artists*. Routledge, pp. 101–115.
Chicago, J. and Schapiro, M. (1972) 'Womanhouse'. Fresno: January 30 – February 28, 1972.
Cho, S., Crenshaw, K. W. and McCall, L. (2013) 'Toward a field of intersectionality studies: Theory, applications, and praxis', *Signs*, 38(4), pp. 785–810.
Close the Gap (2022) *Gender Pay Gap Statistics*. Available at: https://www.closethegap.org.uk/content/resources/One-Year-On---How-COVID-19-is-impacting- (Accessed: 11 August 2022).
Close the Gap (2020) *Disproportionate disruption: The impact of COVID-19 on women's labour market equality*. Available at: https://wbg.org.uk/blog/it-is-women-especially-low-paid- (Accessed: 7 August 2020).
Clugston, H. (2018) 'Still I Rise: Feminisms, Gender, Resistance review – spells, smoke and taboo-busting', *The Guardian*. Available at: https://www.theguardian.com/artanddesign/2018/oct/29/still-i-rise-feminisms-gender-resistance-review-nottingham-contemporary (Accessed: 29 June 2023).
Collins, P. H. (2000) *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*, *Black Feminist Thought, 10th Anniversary Edition.* Taylor & Francis.
Coltart, A. (1991) 'Balancing the books without a penny spared', *Glasgow Herald*, pp. 10–11.
Coltart, A. (1990) 'Women rattle the complacency of men in the cultural challenge', Glasgow Herald.
Combahee River Collective (1974) 'The Combahee River Collective Statement', in *Burn It Down! Feminist Manifestos for the Revolution*. Verso, p. 528.
Cooke, L. (1997) 'The Independent Group: British and American Pop Art, a "Palimpcestuous Legacy"', in *Pop Art: a critical history*. University of California Press, pp. 385–396.
Cooney, C. (2020) 'The Parents Are Not All Right', *Medium*, p. online. Available at: https://gen.medium.com/parents-are-not-ok-66ab2a3e42d9 (Accessed: 15 April 2020).
Cooper, N. (2022) 'Gaada: Plugging the Gap | News & Press | Scottish Art News |', *Fleming collection*, p. online. Available at: https://flemingcollection.com/scottish_art_news/news-press/gaada-plugging-the-gap (Accessed: 11 July 2022).
Cordray, J. (2022) '"Palimpsest – Reading Between the Signs" at After the Butcher', *BerlinArtLink*, p. online. Available at: http://www.mutualart.com/ExternalArticle/Palimpsest---Reading-Between-the-Signs-a/05B6385E8FC28EB6?source_page=Artist (Accessed: 11 July 2022).
Cottingham, L. (1994) 'The feminist continuum : art after 1970', in *The Power of Feminist Art*. Harry N. Abrams, Inc.
Coyote, P. (2012) 'Making Visions Real', in Holland, David; McKenna, K. (ed.) *Notes From A Revolution: Com/co, The Diggers & The Haight*. Foggy Notion Books, pp. 9–38.
Craigmillar & Niddrie Community Festival (2021) *Craigmillar & Niddrie Community Festival*. Available at: https://craigmillarfestival.org/ (Accessed: 22 March 2023).
Crenshaw, K. (1989) 'Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics', *Feminist Legal Theory: Readings in Law and Gender*, 1989(1), pp. 139–167.
Crenshaw, K. (1991) 'Mapping the margins: Intersectionality, identity politics, and violence against women of color', *The Public Nature of Private Violence: Women and the Discovery of Abuse*, 43(6), pp. 93–118.

Crummy, A. (2017) ‘Cragmillar Festival, the Scottish Community Arts Movement of the 1970s and 1980s and its impact: A View from Scotland’, in Jeffers, A. and Moriarty, G. (eds) *Culture, Democracy and the Right to Make Art*. Bloomsbury Methuen Drama, pp. 83–98.
Curcio, T. (2017) ‘RISO unveils new high-speed SF9490 Digital Duplicator -’, *Graphic Arts Media*. Available at: https://www.graphicartsmedia.com/uncategorized/riso-unveils-new-high-speed-sf9490-digital-duplicator/ (Accessed: 21 April 2023).
Dastgir, R. (2021) ‘Riso and shine: the colourful world of the Risograph’, *Financial Times*. Available at: https://www.ft.com/content/3b92713b-f76a-4d8c-86a1-687ca6981c96 (Accessed: 28 April 2023).
Davis, K. (2020) ‘Who owns intersectionality? Some reflections on feminist debates on how theories travel’, *European Journal of Women’s Studies*, 27(2), pp. 113–127.
de Bretteville, S. (2023) *SheilaStudio*. Available at: http://sheilastudio.us/ (Accessed: 3 August 2021).
de Bretteville, S. (1973) ‘Pink’. Poster.
Deepwell, K. (ed.) (2020) *Feminist Art Activisms and Artivisms*. Valiz.
Demetrakas, J. (no date) *‘Womanhouse’ by Johanna Demetrakas - YouTube*. Available at: https://www.youtube.com/watch?v=RvxjDpv3l_o&t=3s (Accessed: 4 August 2021).
Devault, M. (2004) ‘Talking and Listening from Women’s Standpoint’, in Hesse-Biber, S. N. and Yaiser, M. L. (eds) *Feminist perspectives on social research*. Oxford University Press, pp. 227–250.
Dickson, M. (1995) *Art with People*. AN Publications.
Diggers (1967) ‘Free Street’. Print.
Diggers (2020) *Overview*. Available at: https://www.diggers.org/overview.htm (Accessed: 1 December 2020).
Diggers Docs (2021) *Claude Hayward*. Available at: https://diggersdocs.home.blog/category/claude-hayward/ (Accessed: 22 June 2022).
Douglas, E. (2012) ‘Seize the Time’. Kendall Koppe.
Douglas, E. (2013) *Black Panther : the revolutionary art of Emory Douglas*. Rizzoli.
DuBose, J. *et al.* (2018) ‘Exploring the Concept of Healing Spaces’, *Health Environments Research & Design Journal*, 11(1), pp. 43–56.
Dubriwny, T. N. (2005) ‘Consciousness-Raising as Collective Rhetoric: The Articulation of Experience in the Redstockings’ Abortion Speak-Out of 1969’, *Quarterly Journal of Speech*, 91(4), pp. 395–422.
Duncan, B. (2017) *Finally Got the News! The Printed Legacy of the U.S. Radical Left, 1970-1979*. Common Notions.
Dunfermline Carnegie Library and Galleries (2023) ‘Bodyworks’. 7 October - 31 December 2023.
Dunfermline Press (2022) ‘New exhibition on show for International Women’s Month’, *Dunfermline Press*, p. online.
Eichhorn, K. (2013) *The Archival Turn in Feminism: Outrage in Order*. Temple University Press.
Ellis, C. (2007) ‘Telling Secrets, Revealing Lives Relational Ethics in Research with Intimate Others’, *Qualitative Inquiry*, 13(1), pp. 3–29.
Engender (2020) *Gender & Unpaid Work: The Impact of COVID-19 on Women’s Caring Roles*. Engender.
Engender (2021) *Exploring the impact of Covid-19 on women’s equality in Scotland*. Available at: https://www.engender.org.uk/news/blog/exploring-the-impact-of-covid-19-on-womens-equality-in-scotland/ (Accessed: 25 August 2022).
English, L. M. and Irving, C. J. (2015) *Feminism in Community*, *Feminism in Community*. Sense Publishers.
Ettorre, E. (2016) *Autoethnography as Feminist Method: Sensitising the feminist ‘I’*. Routledge.
Evans, S. M. (2015) ‘Women’s liberation: Seeing the revolution clearly’, *Feminist Studies*, 41(1), pp. 138–149.
Fairbairns, Z. (2002) *Saying What We Want: Women’s Demands in the Feminist Seventies and Now*. Raw Nerve Books.

Fairbairns, Z. (2009) 'Feminist Epiphanies'. Scottish Women's Liberation Movement History Workshop at the University of Edinburgh, May 2009. Available at: http://www.zoefairbairns.co.uk/epiphanies.htm (Accessed: 15 August 2022).
Faulkner, A. (2020) *Remote and Online Peer Support: A Resource for Peer Support Groups and Organisations.* Available at: *https://www.nsun.org.uk/resource/remote-and-online-peer-support-resource/* (Accessed: 9 March 2022).
Fields, J. (2012) 'Introduction', in Fields, J. (ed.) *Entering the picture : Judy Chicago, the Fresno Feminist Art Program, and the collective visions of women artists*. Routledge, p. 345.
Fields, J. (ed.) (2012) *Entering the picture : Judy Chicago, the Fresno Feminist Art Program, and the collective visions of women artists*. Routledge.
Firestone, S. and Koedt, A. (ed.) (1970) *Notes From the Second Year: Women's Liberation*. New York.
Firth, R. and Robinson, A. (2016) 'For a revival of feminist consciousness-raising: horizontal transformation of epistemologies and transgression of neoliberal TimeSpace', *Gender and Education*, 28(3), pp. 343–358.
Forster, L. (2016) 'Women's History Review Spreading the Word: feminist print cultures and the Women's Liberation Movement', *Women's History Review*, 25(5), pp. 812–831.
Forster, L. (2016) 'Spreading the Word: feminist print cultures and the Women's Liberation Movement', Routledge, 25(5), pp. 812–831.
Forster, L. and Hollows, J. (eds) (2020) *Women's Periodicals and Print Culture in Britain, 1940s – 2000s*. Edinburgh University Press.
Foster, H. (2004) 'An Archival Impulse', *October*, 110 (Autumn), pp. 3–22.
Foster, H. (1988) *Vision and visuality*. Bay Press.
Freeman, J. (1970) 'The Tyranny of Structurelessness'. Available at: www.struggle.ws (Accessed: 26 March 2020).
Friedan, B. (1963) *The Feminine Mystique*. Reprint, 1. Penguin Books.
Fyfe, G. and Law, J. (1987) 'Introduction: On the invisibility of the visual', *Sociological Review*. Blackwell Publishing Ltd, 35(S1), pp. 1–14.
Gaada (ed.) (2021) *We Axe for What We Want*. Gaada.
Gablik, S. (1995) 'Connective Aesthetics: Art after Individualism', in *Mapping the Terrain: New Genre Public Ary*. Bay Press, pp. 74–87.
Garcia, B. (2004) *The Long Term Legacies of Glasgow 1990*. Available at: https://issuu.com/beatrizgarcia/docs/2004ccpr-glasgow1990 (Accessed: 16 May 2023).
Gausden, C. (2016) *Feminist Manifestos as Social Art Practices : Radical Hospitality in the Archive*. Robert Gordon University, Aberdeen.
Gausden, C. *et al.* (2021) *Life Support: Forms of Care in Art and Activism*.
Gegisian, A. (2021) 'From screen to wall - sketching Exercises in Speaking Out'. Photograph.
Gilley, J. (2005) 'Writings of the Third Wave; Young Feminists in Conversation', *Reference & User Services Quarterly*, 44(3), pp. 187–198.
Gilligan, C. (1982) *In a Different Voice: Psychological Theory and Women's Development*. Cambridge, Mass: Harvard University Press.
Glasgow Print Studio (2022) *The Love of Print: 50 Years of Glasgow Print Studio*. Glasgow Print Studio.
Glasgow Print Studio (2018) *Graphic Impact: Our Lives in Print*.
Glasgow Women's Library (2021) 'Life Support: Forms of Care in Art and Activism'. Glasgow: 14 August - 16 October 2021.
Glasgow Women's Library (2023) *Our Values*, *Glasgow Women's Library*. Available at: https://womenslibrary.org.uk/about-us/our-values/ (Accessed: 13 June 2023).
Glasgow Women's Library (2018) *Equality in Progress; Research from a grassroots museum*.
Glasgow Women's Library (2017) *Glasgow Women's Library: A Timeline*, *Glasgow Women's Library*. Available at: https://womenslibrary.org.uk/about-us/our-history/gwl-timeline/#event-gwl-launches (Accessed: 20 March 2023).

Glasgow Women's Library (2024) *Frequently Asked Questions*, *Glasgow Women's Library*. Available at: https://womenslibrary.org.uk/about-us/frequently-asked-questions/ (Accessed: 13 January 2024).
Glasgow Women's Library (2015) *The Women's Unit: Cave Woman*. Available at: https://womenslibrary.org.uk/event/cave-woman/ (Accessed: 9 June 2023).
Glasgow Women's Library (2022) *Equality, Diversity and Inclusion Action Plan*.
Glasgow Women's Library (2019) *Access Policy Statement*. Available at: https://womenslibrary.org.uk/gwl_wp/wp-content/uploads/2019/07/GWL-Access-Policy-Statement.pdf (Accessed: 21 February 2022).
Glasgow Women's Library (2021) 'No Cover Up - Ingrid Pollard'. 28th May - 23rd July, 2021.
Glasgow Women's Library (2012) *Making Space*, *Glasgow Women's Library*. Available at: https://womenslibrary.org.uk/discover-our-projects/making-space/ (Accessed: 7 June 2023).
Glasgow Women's Library (2010) *Making Space: Towards a Public Artwork*. Fast Forward Play. Available at: https://vimeo.com/20838457?embedded=true&source=vimeo_logo&owner=3599977 (Accessed: 7 June 2023).
Glasgow Women's Library (2023) *Accessibility*, *Glasgow Women's Library*. Available at: https://womenslibrary.org.uk/about-us/accessibility/ (Accessed: 28 August 2023).
Glasgow Women's Library (2020) 'How to Facilitate a Digital Event Document', p. 3.
Glasgow Women's Library (2023) *GWL Aims and Objectives*, *Glasgow Women's Library*. Available at: https://womenslibrary.org.uk/about-us/our-values/gwl-aims-and-objectives/ (Accessed: 13 June 2023).
Grennan, R. and Bard-Rosenberg, J. (eds) (2022) *MayDay Rooms Pamphlets: 02 - Agitprop Notes*. MayDay Rooms.
Gronlund, M. (2014) 'Just You', *Ciara Phillips*, p. online. Available at: https://ciaraphillips.com/Just-You-by-Melissa-Gronlund (Accessed: 11 July 2022).
Gronlund, M. (2022) 'Ciara Phillips', *Ciara Phillips*, p. online. Available at: https://ciaraphillips.com/Ciara-Phillips-by-Melissa-Gronlund (Accessed: 11 July 2022).
Guy, L. and Davis, G. (eds) (2022) *Queer Print in Europe*, *Queer Print in Europe*. Bloomsbury Publishing Inc.
Haidari, N. (2016) *Meet OOMK, The Collective Championing Muslim Women In The Zine World*, *The FADER*. Available at: https://www.thefader.com/2016/04/18/oomk-zine-interview (Accessed: 11 July 2022).
Hamblin, H. (2017) 'Los Angeles, 1972/ Glasgow, 1990: A Report on Castlemilk Womanhouse', in Horne, V. and Perry, L. (eds) *Feminism and Art History Now: Radical Critiques of Theory and Practice*. I.B. Tauris, pp. 164–182.
Hanisch, C. (1970) 'The Personal is Political', *Notes from the Second Year: Women's Liberation*, pp. 76–77.
Hanisch, C. (2001) 'Struggles over Leadership in the Women's Liberation Movement', in Barker, C., Johnson, A., and Lavalette, M. (eds) *Leadership & Social Movements*, Manchester University Press, pp. 77–95. Available at: http://www.carolhanisch.org/CHwritings/Leadership.html (Accessed: 19 August 2022).
Hanisch, C. (2006) 'The Personal Is Political: The Women's Liberation Movement Classic with a New Explanatory Introduction', *Carol Hanisch*, p. 5. Available at: https://www.carolhanisch.org/CHwritings/PIP.html (Accessed: 19 August 2022).
Haraway, D. (1988) 'Situated Knowledges : The Science Question in Feminism and the Privilege of Partial Perspective', *Feminist Studies*, 14(3), pp. 575–599.
Harcourt, W. *et al.* (2022) *Feminist Methodologies; Experiments, Collaborations and Reflections*. Palgrave Macmillan.
Harding, D. (2002) *Environmental Art at Glasgow School of Art*. Available at: https://www.davidharding.net/?page_id=402 (Accessed: 28 October 2022).
Harding, D. (1995) 'Another History', in *Art with People*. AN Publications, pp. 28–41.

Harding, D. (2001) 'Friendship, Socialisation and Networking Among a Group of Glasgow Artists 1985 - 2001: The Scotia Nostra - Myth and Truth', in Jeffrey, M. (ed.) *GENERATION: 25 years of Contemporary Art in Scotland*. National Galleries of Scotland and Glasgow Life, pp. 71–77.
Harding, N. (2020) 'Co-constructing Feminist Research: Ensuring meaningful participation whilst researching the experiences of criminalised women', *Methodological Innovations*, May-August, pp. 1–14.
Harding, S. (1992) 'Rethinking Standpoint Epistemology: What is "Strong Objectivity"?', in *Feminist Perspectives on Social Research*, Palgrave Macmillan, pp. 39–64.
Harding, S. (1987) 'Introduction: Is there a Feminist Method?', in *Feminism and Methodology*. Indiana University Press, pp. 1–13.
Harding, S. and Norberg, K. (2005) 'New Feminist Approaches to Social Science Methodologies: An Introduction', *Signs: Journal of Women in Culture and Society*, 30(4), pp. 2009–2015.
Harper, D. (2002) 'Talking about pictures: a case for photo elicitation', *Visual Studies*, 17(1), pp. 13–26.
Harris, R., Roberts, J. and Wilkes, C. (1990) 'Cutting a Long Story Short', in *Castlemilk Womanhouse*. Women in Profile, pp. 32–34.
Haugh, J. (2020) 'Remembering Glasgow's year as European Capital of Culture 30 years on', *Glasgow Times*. Available at: https://www.glasgowtimes.co.uk/news/18579610.remembering-glasgows-year-european-capital-culture-30-years/ (Accessed: 31 May 2023).
Haydock-Wilson, A. (2018) *Feminist Art sharing in the 1970s- a view from the Instagram age*, *Art within the Cracks*. Available at: https://artwithinthecracks.org/2018/12/23/feminist-art-sharing-in-the-1970s-a-view-from-the-instagram-age/ (Accessed: 20 April 2021).
Henderson, K. (1989) 'Women in Profile', *M8*, pp. 62–64.
Henderson, S. (2021) *Memories of a Girl Unfolding*, *Glasgow Women's Library*. Available at: https://womenslibrary.org.uk/2021/09/23/memories-of-a-girl-unfolding/ (Accessed: 29 September 2022).
Henry, C. (1990) '"Sabotage" claims as Women's Festival is sidelined', Glasgow Herald.
Henry, C. (2022) 'Glasgow Print Studio 1972 - 2000', in *The Love of Print: 50 Years of Glasgow Print Studio*. Glasgow Print Studio, pp. 112–113.
Henry, C. (1993) 'The First 21 Years - Glasgow Print Studio', Glasgow Print Studio.
Herrman, D. F. (2007) 'Edinburgh Printmaker and the notion of the workshop', in Pelzer-Montada, R. (ed.) *Perspectives on Contemporary Printmaking: Critical Writing Since 1986*. Manchester University Press, pp. 239–243.
Hesse-Biber, S. N.. (2012) 'Feminist Research: Exploring, Interrogating, and Transforming the Interconnections of Epistemology, Methodology, and Method', in *Handbook of Feminist Research*. SAGE Publications Ltd, pp. 2–24.
Hesse-Biber, S. N. (ed.) (2012) *Handbook of Feminist Research*. SAGE Publications Ltd.
Hesse-Biber, S. N., Leavy, P. and Yaiser, M. L. (2004) 'Feminist Approaches to Research as a Process: Reconceptualizing Epistemology, Methodology, and Methods', in Yaiser, M. L. and Hesse-Biber, S. N. (eds) *Feminist Perspectives on Social Research*. Oxford University Press, pp. 3–36.
Hesse-Biber, S. N. and Yaiser, M. L. (2004) *Feminist Perspectives on Social Research*. Oxford University Press.
Hesse-Biber, S. and Leavy, P. (2013) *Feminist Research Practice*. SAGE Publications Ltd.
Hilliard Potter, M. (2017) *Revolution at Point Zero*. Available at: https://www.melpotter.com/revolution-at-point-zero (Accessed: 11 October 2022).
Hirsh, W. *et al.* (1992) *Beyond the Career Break: A study of professional and managerial women returning to work after having a child*. Available at: https://eric.ed.gov/?id=ED391076 (Accessed: 28 May 2020).
Hochschild, A. (1989) *The Second Shift*. Penguin Books.
hooks, bell (2000) *Feminism is For Everybody: Passionate Politics*. South End Press.
hooks, bell (1994) *Teaching to Transgress: Education as the Practice of Freedom*. Routledge

hooks, bell (1984) *Feminist theory from margin to center*. Pluto Press.
Horne, V. and Perry, L. (eds) (2017) *Feminism and Art History Now: Radical Critiques of Theory and Practice*. I.B. Tauris.
Humphries, B. and Truman, C. (eds) (2017) *Re-thinking Social Research*. Routledge.
ICA (2012) 'See Red Women's Workshop'. London: 5 Dec 2012 – 13 Jan 2013.
Itzin, C. (2021) *Stages in the Revolution: Political Theatre in Britain Since 1968*. Routledge.
Jarvie, M., Shorto, S. and Parlett, H. (2021) *Childcare Survey*. Available at: https://www.familyandchildcaretrust.org/childcare-survey-2021-0. (Accessed: 11 October 2022).
Jeffers, A. (2017) 'The Community Art Movement 1968 - 1986', in Jeffers, A; and Moriarty, G. (eds) *Culture, Democracy and the Right to Make Art*. Bloomsbury Methuen Drama, p. 35 – 64.
Jeffers, A. (2017) 'Then and Now: Reflections on the Influence of the Community Arts Movement on Contemporary Community and Participatory Art', in Jeffers, A; and Moriarty, G. (eds) *Culture, Democracy and the Right to Make Art*. Bloomsbury Methuen Drama, pp. 133–160.
Jeffers, A. (2017) 'Introduction', in Jeffers, A; and Moriarty, G. (eds) *Culture, Democracy and the Right to Make Art*. Bloomsbury Methuen Drama, p. 1 – 34.
Jeffers, A. and Moriarty, G. (eds) (2017) *Culture, Democracy and the Right to Make Art*. Bloomsbury Methuen Drama.
Jeffrey, M. (2014) 'Don't call Glasgow's contemporary art scene a miracle', *The Guardian*. Available at: https://www.theguardian.com/artanddesign/2014/may/10/dont-call-glasgow-contemporary-art-scene-a-miracle (Accessed: 16 May 2023).
Docherty-Hughes, J. and Wallen, L. (2022) 'Caring Spaces: Individual and Social Wellbeing in Museum Community Engagement Experiences', *Journal of Museum Education*. Routledge, 47(1), pp. 93–102.
Jones, L. (2019) *Women's Progression in the Workplace*.
Jordan, M. and Hewitt, A. (2022) 'Depoliticization, participation and social art practice: On the function of social art practice for politicization', *Art and the Public Sphere*, 11(April 2022), pp. 19–36.
Jowett, A. (2020) *Carrying out qualitative research under lockdown – Practical and ethical considerations | Impact of Social Sciences*, *LSE blog*. Available at: https://blogs.lse.ac.uk/impactofsocialsciences/2020/04/20/carrying-out-qualitative-research-under-lockdown-practical-and-ethical-considerations/ (Accessed: 2 March 2022).
Kaba, M. *et al.* (2017) *Trying to Make the Personal Political: Feminism and Consciousness-Raising*. Half Letter Press.
Kay, J. B. (2020) '"Stay the fuck at home!": feminism, family and the private home in a time of coronavirus', *Feminist Media Studies*. Routledge, 20(6), pp. 883–888.
Kelly, O. (2017) 'Cultural Democracy: Developing Technologies and Dividuality', in Jeffers, A. and Moriarty, G. (eds) *Culture, Democracy and the Right to Make Art*. Bloomsbury Methuen Drama, pp. 223–240.
Kelly, O. (1984) *Community, Art & the State*. Comedia.
Kenna, C. (1986) *Printing is easy...? : community printshops 1970-1986*, Greenwich Mural Workshop.
Kennedy, J. (2022) 'The only rule is work', p. online. Available at: https://ciaraphillips.com/The-only-rule-is-work-by-Jen-Kennedy (Accessed: 11 July 2022).
Kennedy, T. L. M. (2007) 'The Personal is Political: Feminist Blogging and Virtual Consciousness-Raising', *The Scholar and Feminist Online*, 5(2), p. 4. Available at: http://sfonline.barnard.edu/blogs/kennedy_01.htm (Accessed: 10 March 2020).
Kent, M. C. (1966) 'Emergency Use Soft Shoulder'. Screen print.
Kerr, S. (2022) 'Free Hot Mess', in. Available at: https://ciaraphillips.com/Free-Hot-Mess-by-Sunny-Kerr (Accessed: 11 July 2022).
Kester, G. H. (2011) *The One and the Many : Contemporary Collaborative Art in a Global Context*. Duke University Press.
Khandwala, A. (2021) 'How the Radical History of Self-Publishing Paved the Way for Artists Today', *ELEPHANT*. Available at: https://elephant.art/how-the-radical-history-of-self-publishing-paved-the-way-for-artists-today-22012021/ (Accessed: 21 October 2021).

Khandwala, A. (2020) 'The Publishing Collective One of My Kind Uses Zines as a Medium for Community Building', *Eye on Design*, p. online. Available at: https://eyeondesign.aiga.org/the-publishing-collective-one-of-my-kind-uses-zines-as-a-medium-for-community-building/ (Accessed: 11 July 2022).
Kirsch, G. E; Rohan, L. (ed.) (2008) *Beyond the Archives: Research as Lived Process*, Southern Illinois University Press.
Klorman-Eraqi, N. (2017) 'The Hackney Flashers: Photography as a Socialist Feminist Endeavour', *Photography and Culture*. Taylor and Francis Ltd., 10(1), pp. 53–71.
Kokoli, A. (2004) 'Undoing "homeliness" in feminist art: The case of Feminisito: Portrait of the Artist as a Housewife (1975-7)', *n.paradoxa: international feminist art journal*, 13(January), pp. 75–83.
Komurki, J. (2016) 'The Risograph in Context', *Counter-Signals*. Other Forms, 3(Fall 2018 / Winter 2019), pp. 22–37.
Komurki, J. Z. (2017) *Risomania : The new spirit of printing : Risograph, Mimeograph and Other Stencil Duplicators*, Niggli Verlag.
Körnerpark Gallery (2019) 'Druck Druck Druck: Printing Communities from Berlin and Beyond'.
Kukoyi, S. (2020) *Zoom Fatigue and Neurodiversity — Neurodiversity | Dyslexia | Dyspraxia*, *Lexxic*. Available at: https://www.lexxic.com/blog/zoomfatigue (Accessed: 9 March 2022).
L, J. (2021) 'What Zoom Fatigue Feels Like When You're Autistic', *Medium*. Available at: https://medium.com/autistic-discovery/what-zoom-fatigue-feels-like-when-youre-autistic-55c13759b75b (Accessed: 9 March 2022).
Lacy, S. (ed.) (1995) *Mapping the Terrain: New Genre Public Art*. Bay Press.
Ladylibertypress and Prader, N. (2018) 'More than a Machine: Magical RISO Alliances'. Available at: https://cba.fro.at/391648 (Accessed: 21 April 2023).
Lasky, G. B. and Riva, M. T. (2006) 'Confidentiality and Privileged Communication in Group Psychotherapy', *International Journal of Group Psychotherapy*, 56(4), pp. 455–476.
Lee, J. S. (2019) *Repurposing Riso: The Many Modes of Risograph Machines*. Paper Press Punch.
Lee, T. M. L. (2007) 'Rethinking the Personal and the Political: Feminist Activism and Civic Engagement', *Hypatia: A Journal of Feminist Philosophy*, 22(4), pp. 163–179.
Lengwiler, G. (2013) *A History of Screen printing : how an art evolved into an industry*. ST Media Group International.
Lenz, I. (2017) 'Equality, Difference and Participation: The Women's Movements in Global Perspective', in Berger, S. and Nehring, H. (eds) *The History of Social Movements in Global Perspective*, Palgrave Macmillan, pp. 449–483.
Leversque-Lopman, L. (1988) 'Structures of Knowledge from a Feminist Perspective', in *Claiming Reality: Phenomenolgy and Women's Experience*, Rowman & Littlefield Publishers, pp. 47–53.
Levitas, R. (2005) *The inclusive society? : social exclusion and New Labour*. Palgrave Macmillan.
Lind, M. (2009) 'Complications; On Collaboration, Agency and Contemporary Art', *New Communities*, 39, pp. 52–73.
Lloyd, E. and Jantjes, G. (1983) 'Critical Perspectives', *Friends and Allies*, April, pp. 16–18.
Lloyd, L. (2022) 'Art Engagement', *Art Monthly*, (459), pp. 6–10.
Lockwood, P. (2006) '"Someone Like me can be Successful": Do College Students Need Same-Gender Role Models?', *Psychology of Women Quarterly*, 30, pp. 36–46.
Long, D. (2016) 'Ciara Phillips', *Artforum International*, p. online. Available at: https://www.artforum.com/print/reviews/201604/ciara-phillips-58741 (Accessed: 11 July 2022).
Lopez, Y. and Roth, M. (1994) 'Social Protest: Racism and Sexism', in *The Power of Feminist Art*. Harry N. Abrams, Inc, pp. 140–157.
Lorde, A. (2017) *Your Silence Will Not Protect You*. Silver Press.
Lorde, A. (2017) 'The Master's Tools Will Never Dismantle the Master's House', in *Your Silence Will Not Protect You*. Silver Press. pp. 89–93.
Lorde, A. (2017) 'Age, Race, Class and Sex', in *Your Silence Will Not Protect You*. Silver Press. pp. 94–106.

Loureiro, G. (2022) ‘Hashtag feminism as digital consciousness raising in Brazil’. Available at: https://www.youtube.com/watch?v=Ah7fDFyGjQo (Accessed: 8 August 2022).
Lowndes, S. (ed.) (2012) *Studio 58 : Women Artists in Glasgow since World War II*. Glasgow School of Art.
Lowndes, S. (2010) *Social sculpture : the rise of the Glasgow art scene*. Luath Press.
Lyons, G. (1988) *Constructive Criticism*, Wingbow Press, Berkeley.
Mackechnie, J. (2022) ‘Foreword’, in *The Love of Print: 50 Years of Glasgow Print Studio*. Glasgow Print Studio, pp. 2–3.
Madoff, S. H. (1997) *Pop art : a critical history*. University of California Press.
Aesthetica Magazine (2014) ‘Ciara Phillips’, *Aesthetica Magazine*. Available at: https://aestheticamagazine.com/ciara-phillips/ (Accessed: 11 July 2022).
Maguire, P. (1987) *Doing Participatory Research: A Feminist Approach*. The Center for International Education, University of Massachusetts.
Mainardi, P. (1970) ‘The Politics of Housework’, *Notes from the Second Year: Women’s Liberation*, pp. 28–30.
Manoff, M. (2004) ‘Theories of the Archive from Across the Disciplines’, *Portal Libraries and the Academy*, 4(1), pp. 9–25.
GSA Archives & Collections (2014) *Artists using archives: ‘A Feminist Chorus’ by Lucy Reynolds in collaboration with MAP :*, *GSA Archives & Collections*. Available at: https://gsaarchives.net/2014/03/artists-using-archives-a-feminist-chorus-by-lucy-reynolds-in-collaboration-with-map/ (Accessed: 5 June 2023).
Martin, M. (1994) ‘Developing a feminist participative research framework: Evaluating the process’, in Humphries, Beth; Truman, C. (ed.) *Re-thinking Social Research*. Avebury, pp. 123–145.
Matarasso, F. (2011) ‘“All In This Together”: The Depoliticisation of Community Art in Britain, 1970–2011’, in van Erven, E. (ed.) *Community, Art, Power: Essays from ICAF*. International Community Arts Festival, pp. 214–240.
Matarasso, F. F. (2019) *A Restless Art - How participation won, and why it matters*. Calouste Gulbenkian Foundation Lisbon and London.
Maxwell, T. L. (2013) ‘Reflections on Glasgow Women’s Library: the production of cultural 125 memory, identity and citizenship’, in *Teaching Gender with Libraries and Archives The Power of Information*. ATGENDER & Central European University Press, pp. 125–141.
Maynard, M. (1994) ‘Methods, Practice and Epistemology: The Debate about Feminism and Research’, in Maynard, Mary and Purvis, J. (ed.) *Researching Women’s Lives from a Feminist Perspective*. Taylor & Francis, pp. 10-26.
Maynard, M. and Purvis, J. (eds) (1994) *Researching Women’s Lives from a Feminist Perspective*. Taylor and Francis.
McAra, M. (2017) *Participatory Design with Young People: exploring the experiential, relational and contextual dimensions of participation*. The Glasgow School of Art.
McGregor, S. and Patterson, K. (2013) ‘Interview with Sheena McGregor’. Glasgow Print Studio, pp. 1–16.
McGregor, S. and Patterson, K. (2018) ‘Interview with Sheena McGregor for Graphic Impact Project’. Glasgow Print Studio, pp. 1–13.
McIntosh, M. (2014) *Day One in July*, *Glasgow Women’s Library*. Available at: https://womenslibrary.org.uk/2014/08/25/day-one-in-july/ (Accessed: 12 June 2023).
McIntosh, M. (2014) *Castlemilk, Pink Walls, Christine’s Cafe*, *Glasgow Women’s Library*. Available at: https://womenslibrary.org.uk/2014/10/07/castlemilk-pink-walls-christines-cafe/ (Accessed: 12 June 2023).
McIntosh, M. (2015) ‘Speaking Back’. Public artwork.
McIntosh, M. (2015) ‘Abuse is Ancient’. Public artwork.
McIntosh, M. (2016) *The Women’s Unit | CCA Glasgow*. Available at: https://www.cca-glasgow.com/programme/intermedia-the-womens-unit (Accessed: 12 June 2023).

McIntosh, M. (2015) *The Days After International Women's Day*, *Glasgow Women's Library*. Available at: https://womenslibrary.org.uk/2015/03/18/the-days-after-international-womens-day/ (Accessed: 9 June 2023).
McIntosh, P. (1989) 'White Privilege: Unpacking the Invisible Knapsack', *Peace and Freedom Magazine*, pp. 10–12.
McKee, F. (2022) 'A love song so divine'. Available at: https://ciaraphillips.com/A-love-song-so-divine-by-Francis-McKee (Accessed: 11 July 2022).
McKee, F. (2012) 'What We Have Done', *Engage 31: The Past in the Present*, Autumn. Available at: https://www.glasgowmiraclearchives.org/project-outputs/what-we-have-done/ (Accessed: 16 May 2023).
McKee, H. A. and Porter, J. E. (2012) 'The Ethics of Archival Research', *College Composition and Communication*, 64(1), pp. 59–81.
McKenna, K. (2012) 'Chronology', in Hollander, David; McKenna, K. (ed.) *Notes From A Revolution: Com/co, The Diggers & The Haight*. Foggy Notion Books, pp. 139–170.
McKenna, K. (2012) 'A Conversation with Claude Hayward', in McKenna, K. and Hollander, D. (eds) *Notes From A Revolution: Com/co, The Diggers & The Haight*. Foggy Notion Books, pp. 39–127.
McKenna, K. and Hollander, D. (eds) (2012) *Notes From A Revolution: Com/co, The Diggers & The Haight*. Foggy Notion Books.
Mclean-Ferris, L. (2015) *Columbidae: The Poetry Sets | Barbara T. Smith*, *Cell Project Space*. Available at: https://www.cellprojects.org/exhibitions/columbidae-poetry-sets-barbara-t-smith (Accessed: 21 July 2021).
McLellan, J. (2019) 'From the Political to the Personal: Work and Class in 1970s British Feminist Art', Twentieth Century British History.
McQuiston, L. (1997) *Suffragettes to She-devils : women's liberation and beyond*. London: Phaidon.
Megarry, J. (2020) *The Limitations of Social Media Feminism: No Space of Our Own*, *Feminist Media Studies*. Palgrave Macmillan.
Meyer, L. and Wilding, F. (2010) 'Collaboration and conflict in the Fresno feminist art program: An experiment in feminist pedagogy', *n.paradoxa: international feminist art journal*, 26(July), pp. 45–63.
Michals, D. (2002) 'From "Consciousness Expansion" to "Consciousness Raising" : Feminism and the Countercultural Politics of the Self', in *Imagine Nation: The American Counterculture of the 1960s and '70s*, Routledge, pp. 41–68.
Miller, C. C. (2020) *Young Men Embrace Gender Equality, but They Still Don't Vacuum*, *The New York Times*. Available at: https://www.nytimes.com/2020/02/11/upshot/gender-roles-housework.html (Accessed: 4 May 2020).
Mizota, S. (2013) *Review: Barbara T. Smith's photocopies reveal artist in transition - Los Angeles Times*, *Los Angeles Times*. Available at: https://www.latimes.com/entertainment/arts/la-xpm-2013-mar-01-la-et-cm-review-barbara-t-smith-at-the-box-20130225-story.html (Accessed: 20 July 2021).
Moan, C. (1980) 'The New Misandry'. Screen print.
Moffat, H. (2022) *Consciously Rising Blog | Glasgow Women's Library*, *Glasgow Women's Library*. Available at: https://womenslibrary.org.uk/2022/01/24/consciously-rising-blog/ (Accessed: 28 January 2024).
Molesworth, H. (2000) 'House Work and Art Work', *October*, 92(Spring 2000), pp. 71–97.
Moloney, C. (2017) 'Interview with Barbara T. Smith', *The White Review*. Available at: https://www.thewhitereview.org/feature/interview-barbara-t-smith/ (Accessed: 21 July 2021).
Moore, N. (2012) 'The politics and ethics of naming: questioning anonymisation in (archival) research', *International Journal of Social Research Methodology*, 15(4), pp. 331–340.
Moravec, M. (2012) 'Toward a History of Feminism, Art, and Social Movements in the United States', *Frontiers: A Journal of Women Studies*, 33(2), pp. 22–54.
Nava, M. (2020) 'Looking Back: "1968", Women's Liberation and the Family Mica Nava Introduction', *Free Associations: Psychoanalysis and Culture, Media, Groups, Politics*, Number 78(June 2020), pp. 53–71.

Neil, K. (2017) *Oration from Honourary Graduation of Adele Patrick, DLitt*.
Neundorf, A. and Smets, K. (2017) *Political Socialization and the Making of Citizens*, Oxford Handbooks Online in Political Science.
New York Radical Feminists (1975) *Introduction to Consciousness Raising*, Self-published New York Radical Feminists.
New York Radical Women (eds.) (1968) *Notes From First the Year,* New York Radical Women.
Niazi, S. (2020) 'Three Points Press', *a-n The Artists Information Company*. Available at: https://www.a-n.co.uk/blogs/three-points-press/ (Accessed: 21 October 2021).
Noble, K. (2018) *How Barbara T. Smith Was Saved by Radical Performance (And a Xerox Machine)*, *Artsy*. Available at: https://www.artsy.net/article/artsy-editorial-dissatisfied-housewife-saved-radical-performance-xerox-machine (Accessed: 20 July 2021).
Nochlin, L. (1971) 'Why Have There Been No Great Women Artists?', *ARTnews*, p. 22.
Nottingham Contemporary (2018) 'Still I Rise: Feminisms, Gender, Resistance'. Nottingham: 27 Oct 2018 - 27 Jan 2019.
Nugent, G. (2023) *Celebrating women artists and forgetting feminist art histories*, *Burlington Contemporary Journal*. Available at: https://contemporary.burlington.org.uk/articles/articles/celebrating-women-artists-and-forgetting-feminist-art-histories (Accessed: 23 March 2023).
Oakley, A. (1972) *Sex, Gender and Society*. Ashgate Publishing.
Oakley, A. (1981) 'Interviewing women: a contradiction in terms', in Roberts, H. (ed.) *Doing Feminist Research*. Routledge.
Oakley, A. (2016) 'Interviewing Women Again: Power, Time and the Gift', *Sociology*, 50(1), pp. 195–213.
Oatman-Stanford, H. (2019) *Nevertheless, They Persisted: How a London Women's Collective Turned Anger Into Art*, *Collectors Weekly*. Available at: https://www.collectorsweekly.com/articles/see-red/ (Accessed: 6 November 2020).
Olivier, C. (2009) 'Enhancing Confidentiality within Small Groups: The Experiences of AIDS Service Organizations', *Social Work with Groups*, 32(4), pp. 274–287.
Allyn, J. (2010) *Woman's Building History: Sheila de Bretteville*. Otis College. Available at: https://www.youtube.com/watch?v=AGJUbYc5O98&t=23s (Accessed: 14 July 2021).
Owens, C. and Bryson, S. S. (1992) *Beyond recognition : representation, power, and culture*. University of California Press.
Parker, R. and Pollock, G. (1987) *Framing Feminism : Art and the Women's Movement 1970-85*, Pandora.
Parker, R. and Pollock, G. (1986) *Old Mistresses : Women, Art, and Ideology*. Routledge & Kegan Paul.
Parshall, P. (2016) 'Why Study Prints Now? Or, The World According to Bartsch : Art in Print', *Art in Print*, 6(3).
Patience, J. (2022) 'Women putting art world in the picture', *The Sunday Post*, p. online. Available at: https://www.sundaypost.com/fp/women-putting-art-world-in-the-picture/?utm_source=dlvr.it&utm_medium=facebook (Accessed: 16 March 2022).
Patrick, A. (2019) 'Making Space: Glasgow Women's Library', *Medium*. Available at: https://medium.com/making-space/making-space-glasgow-womens-library-41f12eb6fec9 (Accessed: 5 June 2020).
Patrick, A. (2009) *Making space for women: a review of the work of Women in Profile and Glasgow Women's Library, 1988-2009*. Available at: https://womenslibrary.org.uk/2009/10/06/subject-in-process/ (Accessed: 18 November 2022).
Patrick, A. (2017) 'How Art, Activism and Feminist Agency Shaped a Ground-breaking Museum', *Museum-iD*. Available at: https://museum-id.com/art-activism-feminist-agency-shaped-ground-breaking-museum/ (Accessed: 28 October 2021).

Patrick, A. (2020) 'Claiming Space and Being Brave: Activism, Agency and Art in the Making of a Women's Museum', in Ashton, J. (ed.) *Anonymous was a woman : a museums and feminism reader*. Museums Etc, pp. 184–215.
Patrick, A. (2014) *HOUSE WORK CASTLE MILK WOMAN HOUSE*, *Glasgow Women's Library*. Available at: https://womenslibrary.org.uk/discover-our-projects/house-work-castle-milk-woman-house/house-work-castle-milk-woman-house-dr-adele-patrick/ (Accessed: 16 May 2023).
Patrick, A. (ed.) (2014) *21 Revolutions : New writing and prints inspired by the collection at Glasgow Women's Library*. Frieght Books.
Patrick, A. (2019) *Feminist Leadership: how naming and claiming the F word can lead the cultural sector out of equalities 'stuckness'*. Available at: https://blogs.ed.ac.uk/engagementandimpact/wp-content/uploads/sites/1626/2020/05/Patrick-Feminist-Leadership.pdf (Accessed: 5 March 2020).
Patrick, A. (1989) 'Women's History in Scotland: A decade of Struggle 1980 - 1990'. Women in Profile.
Patrick, A. (1997) 'Boy Trouble: Some Problems Resulting from 'Gendered Representation of Glasgow's Culture in the Education of Women Artists and Designers', in Jeffrey, M. (ed.) *GENERATION: 25 years of Contemporary Art in Scotland*. National Galleries of Scotland and Glasgow Life, pp. 49–59.
Patrick, A. (2011) 'Telling the Herstories: a perspective on Glasgow, gender and the marking of women's histories', p. 7. Available at: https://sharonthomas.co.uk/telling-the-herstories-a-perspective-on-glasgow-gender-and-the-marking-of-womens-histories/ (Accessed: 11 October 2021).
Pelzer-Montada, R. (2015) 'Cumulative Circuits — Print and the Public Sphere', in Petterson, J. (ed.) *Printmaking in the Expanded Field*. Oslo National Academy of the Arts, pp. 189–218.
Pelzer-Montada, R. (2018) *Perspectives on Contemporary Printmaking: Critical Writing Since 1986*. Manchester University Press.
Perkins Gilman, C. (1973) *The Yellow Wall-paper*. Virago.
Perry, L. and Dimitrakaki, A. (2017) 'This Moment: A Dialogue on Participation, Refusal and History Making', in Horne, Victoria; Perry, L. (ed.) *Feminism and Art History Now: Radical Critiques of Theory and Practice*. I.B. Tauris, pp. 124–139.
Peslikis, I. (1969) 'Resistances to Consciousness', Redstockings.
Pettersson, J. (ed.) (2015) *Printmaking in the Expanded Field*. Oslo National Academy of the Arts.
Phelan, P. (2001) 'Survey', in Reckitt, H. (ed.) *Art and Feminism*. Phaidon, pp. 14–49.
Phillips, A., Rakusen, J. and Boston Women's Health Book Collective. (1978) *Our bodies, ourselves : a health book by and for women*. Penguin.
Phillips, C. (2023) *Ciara Phillips*. Available at: https://ciaraphillips.com/ (Accessed: 7 December 2023).
Phillips, C. (2012) 'Advice Giver'. Screen print.
Phillips, C. (2010) 'Workshop'. Workshop.
Piepmeier, A. (2009) *Girl zines: Making media, doing feminism*, *Girl Zines: Making Media, Doing Feminism*. New York University Press.
Pimlott, S. (2013) *See Red Women's Workshop: the Politics and Practice of Collective Organisation*, *Institute of Contemporary Arts*. Available at: https://archive.ica.art/bulletin/see-red-womens-workshop-politics-and-practice-collective-organisation/ (Accessed: 5 April 2023).
Pinto, I. (2022) 'The Cost Crisis: A Gendered Analysis', *The Gendered Dimension of the cost-of-living crisis*. Women's Budget Group.
Planet Neurodivergent (2021) *"Zoom Fatigue" Gives Neurotypicals a Rare Glimpse Into the Experience of Autistic Adults*. Available at: https://www.planetneurodivergent.com/zoom-fatigue-gives-neurotypicals-a-rare-glimpse-into-the-experience-of-autistic-adults/ (Accessed: 16 June 2022).
Plender, O. (2021) 'Our Bodies Are Not the Problem, the Problem is Power'. Installation.
Plender, O. (2021) *Neither Strivers Nor Skivers*. The Bower.
Pollock, G. (2012) 'Feminism, art, the library and the politics of memory', *Art Libraries Journal*, 37(1), pp. 5–12.

Pollock, G. (2010) 'Opened, Closed and Opening: Reflections on Feminist Pedagogy in a UK University', *N.Paradoxa*, 26(July), pp. 20–28.
Porteous, H. *et al.* (2022) *Transformative Spaces Final Report from the Project Transformative Servicescapes and Consumer Vulnerability*, University of Strathclyde.
Postal Art Event (1975) 'Postal Art Event'. Mixed media.
Poster Club (2017) *Poster Club*. Available at: https://posterclub.org/about/about-1.html (Accessed: 6 December 2023).
Poulton, C. (2020) *Using Zoom for training or workshops*. Available at: https://www.christinapoultoncreative.co.uk/. (Accessed: 12 November 2020).
Powell-Jones, J. (2018) 'Rolling with the RISO', *Printmaking Today*, 27(105), pp. 26–27.
Prader, N. (2022) *Notes on a Risograph (Collaborative) Commons: Active Alternative Archives*, *The Whole Life*. Available at: https://wholelife.hkw.de/notes-on-a-risograph-collaborative-commons-active-alternative-archives-2/ (Accessed: 6 April 2023).
Priest, R. (2020) *The Myth Of "Transformative" Art and The Reality of Art As Part Of Everyday Life*, *Colouring in Culture*. Available at: https://colouringinculture.org/blog/the-myth-of-transformative-art/ (Accessed: 11 August 2022).
The White Pube (2020) 'the Community, the State & a specific kind of Headache', *The White Pube*. Available at: https://www.thewhitepube.co.uk/communitystateheadache (Accessed: 7 August 2020).
Rabbits Road Press (2024) *Rabbits Road Press*. Available at: https://www.rabbitsroadpress.com/ (Accessed: 11 July 2022).
Ramsey, A. *et al.* (eds) (2010) *Working in the Archives; Practice Research Methods for Rhetoric and Composition*. Southern Illinois University Press.
Rebel, E. (2003) 'The Technical Gaze: the Parallel World of Photography', in Pelzer-Montada, R. (ed.) *Perspectives on Contemporary Printmaking: Critical Writing Since 1986*. Manchester University Press, pp. 25–32.
Reckitt, H. (ed.) (2001) *Art and Feminism*. Phaidon.
Reckitt, H. (2013) 'Forgotten Relations: Feminist Artists and Relational Aesthetics', in Dimitrakaki, A. and Perry, L. (eds) *Politics in a Glass: Case Feminism, Exhibition Cultures and Curatorial Transgressions*. Liverpool University Press, pp. 131–156.
Reckitt, H. *et al.* (2019) *The art of feminism : images that shaped the fight for equality*. Tate.
Redstockings (1969) *Redstockings Manifesto*. Available at: https://www.redstockings.org/index.php/rs-manifesto.
Reeves, K. (1999) 'The Re-Vision of Printmaking', in Pelzer-Montada, R. (ed.) *Perspectives on Contemporary Printmaking: Critical Writing Since 1986*. Manchester University Press, pp. 72–89.
Reilly, M. (2015) 'Taking the Measure of Sexism: Facts, Figures, and Fixes', *Artnews*, pp. 39–73.
Reinharz, S. (1983) 'Experiential Analysis: a contribution to feminst research', in Duelli Klein, R. and Bowles, G. (eds) *Theories of Women's Studies*. Routledge, pp. 162–191.
Reis, S. (2018) *THE IMPACT OF AUSTERITY ON WOMEN IN THE UK*. Available at: http://bit.ly/2F22Q1J (Accessed: 25 August 2022).
Reynolds, L. (2014) 'A Feminist Chorus'. Performance.
Riddiough, C. (2014) *Our Band of Sisters — Building Culture and Community in the Chicago Women's Liberation Union*, *CWLU HERSTORY*. Available at: https://www.cwluherstory.org/our-band-of-sisters (Accessed: 3 August 2021).
RISO Kagaku Corporation (2022) *RISO's History*. Available at: https://www.riso.co.jp/english/company/history/index.html (Accessed: 28 April 2023).
RISO Kagaku Corporation (2024) *RISO Consumables: Digital Duplicator | RISO*, *RISO Kagaku Corporation*. Available at: https://www.riso.co.jp/english/product/digital_dup/consumables/ (Accessed: 7 January 2022).
Roberts, H. (ed.) (1990) *Doing feminist research*. Routledge & Kegan Paul.

Roberts, J. L. (2021) *Contact: Art and the Pull of Print. 5. Interference*. The 70th Annual A. W. Mellon Lectures in the Fine Arts.
Roberts, J. L. (2021) *Contact: Art and the Pull of Print. 2. Reversal*. The 70th Annual A. W. Mellon Lectures in the Fine Arts. Available at: https://www.nga.gov/research/casva/meetings/mellon-lectures-in-the-fine-arts/roberts-2021.html.
Roberts, J. L. (2021) *Contact: Art and the Pull of Print. 1. Pressure*. The 70th Annual A. W. Mellon Lectures in the Fine Arts. Available at: https://www.nga.gov/research/casva/meetings/mellon-lectures-in-the-fine-arts/roberts-2021.html (Accessed: 24 November 2023).
Roberts, J. L. (2021) *Contact: Art and the Pull of Print. 3. Seperation*. The 70th Annual A. W. Mellon Lectures in the Fine Arts.
Roberts, J. L. (2021) *Contact: Art and the Pull of Print. 4. Strain*. The 70th Annual A. W. Mellon Lectures in the Fine Arts.
Roberts, J. L. (2021) *Contact: Art and the Pull of Print. 6. Alienation*. The 70th Annual A. W. Mellon Lectures in the Fine Arts.
Robertson, F. (2012) *Print culture : from steam press to ebook*, Routledge.
Robinson, H. (ed.) (2001) *Feminism Art Theory : an anthology 1968-2014*. Blackwell Publishers.
Robinson, H. (2021) 'Women, feminism, and art schools: The UK experience', *Women's Studies International Forum*. Pergamon, 85, p. 102447.
Roca, J. (2011) 'The Graphic Unconscious or the How and Why of a Print Triennial', in Pelzer-Montada, R. (ed.) *Perspectives on Contemporary Printmaking: Critical Writing Since 1986*. Manchester University Press, pp. 95–103.
Roche, C. (2013) 'Artists' self-publishing: where the digital and handmade coexist -', *a-n The Artists Information Company*, p. online. Available at: https://www.a-n.co.uk/news/artists-self-publishing/ (Accessed: 4 October 2021).
Rogers, A. E. (2010) *Feminist consciousness-raising in the 1970s and 1980s: West Yorkshire women's groups and their impact on women's lives*. The University of Leeds.
Rose, A. (2009) *Become Microscope*. California State University Northridge, Blacklake Productions and The Corita Art Center. Available at: https://www.youtube.com/watch?v=EaOWOULeH-0 (Accessed: 22 October 2021).
Rose, G. (2001) *Visual Methodologies: An Introduction to the Interpretation of Visual Materials*. SAGE Publications.
Rose, G. and Mulvey, L. (2016) *Visual methodologies: an introduction to researching with visual materials, 4th edition.* Los Angeles: SAGE.
Rosler, M. (1980) 'Well, is the Personal Political?', in *Feminism Art Theory: an anthology 1968 - 2014*. Wiley Blackwell, pp. 67–68.
Rosler, M. (1977) 'The Private and the Public: Feminist Art in California', *Artforum International*, pp. 66–74.
Rossi, N. (2021) 'Sharing Caring', Self-published, Rossi, N.
Rottenberg, C. (2019) 'Women Who Work : The limits of the neoliberal feminist paradigm', *Gender, Work & Organization*, (26), pp. 1073–1082.
Rowbotham, S. (2021) *Daring to Hope: My Life in the 1970s*. Verso Books.
Rowbotham, S. (2016) 'Foreword', in *See Red Women's Workshop: Feminist Posters 1974-1990*, pp. ix–xiii.
Rowbotham, S. and Littler, J. (2021) '"Every generation has to make its own women's movement"', *Soundings: A journal of politics and culture*. Article, 77, p. 5.
Rucht, D. (2017) 'Studying Social Movements: Some Conceptual Challenges', in *The History of Social Movements in Global Perspective*, Palgrave Macmillan, pp. 39–62.
Rumpus Room (2023) *About Us*. Available at: http://rumpus-room.org/about/ (Accessed: 28 April 2023).
Russell, P. and Jolly, M. (eds) (2020) *Unfinished Business: The Fight for Women's Rights*. The British Library.

Rutherford, A. (2023) ‘Pouring Out, Pouring In: Mapping Women’s Work’.
Rutherford, A., Gausden, C. and Lawson, L. (2023) *Pouring Out, Pouring In: Mapping Women’s Work*. Glasgow Women’s Library.
Salmon, M. (2020) ‘Clouded’. The Common Guild. Available at: https://graphicalhouse-gras.s3-eu-west-1.amazonaws.com/transcript-margaret-salmon-clouded-202-a3hn.pdf (Accessed: 30 March 2022).
Sandals, L. (2014) ‘A Chat With Canada’s Turner Prize Hope, Ciara Phillips’, *Canadian Art*. Available at: https://canadianart.ca/features/ciara-phillips/ (Accessed: 11 July 2022).
Sangster, G., Stephenson, M.-A. and Reis, S. (2022) *The gendered impact of the cost-of-living crisis*. Available at: http://bit.ly/2CRIx8N (Accessed: 25 August 2022).
Sappho Collective (1971) ‘Rapping in Small Groups’, *Women: A Journal of Liberation*, 2(2 (Jan, '71)), p. 77.
Sarachild, K. (1975) ‘Consciousness-Raising: A Radical Weapon’, in Redstockings (ed.) *Feminist Revolution*. Random House, pp. 144–149.
Sarachild, K. (1970) ‘A program for feminist consciousness-raising’, *Notes from the Second Year: Women’s Liberation*, Radical Feminism.
Savala, S. (2012) ‘How I Became a Chicana Feminist Artist’, in Fields, J. (ed.) *Entering the picture : Judy Chicago, the Fresno Feminist Art Program, and the collective visions of women artists*. Routledge, pp. 229 – 240.
Schor, M. *et al.* (1999) ‘Contemporary Feminism: Art Practice, Theory, and Activism--An Intergenerational Perspective’, *Art Journal*, 58(4), p. 8.
Schuster, J. (2017) ‘Why the personal remained political: comparing second and third wave perspectives on everyday feminism’, *Social Movement Studies*. Routledge, 16(6), pp. 647–659.
Scotford, M. (1994) ‘View of Messy History vs. Neat History: Toward an Expanded View of Women in Graphic Design’, *Visible Language*, 28(4), pp. 367–387.
Creative Scotland (2016) *Is this the best it can be? A reflective toolkit for artists, arts organisations, partners and participants*. Available at: www.creativescotland.com/__data/assets/pdf_file/0011/35597/ArtWorks-Toolkit-Is-this-the-best-it-can-be1.pdf (Accessed: 28 February 2020).
Scotsman, T. (2020) ‘What impact has the 1990 City of Culture had on Glasgow - 30 years on?’, *The Scotsman*. Available at: https://www.scotsman.com/heritage-and-retro/heritage/what-impact-has-the-1990-city-of-culture-had-on-glasgow-30-years-on-3000426 (Accessed: 15 May 2023).
Scottish Magazines Network (2022) ‘Esther Breitenbach on Scottish feminist magazines’. Scottish Magazines Network. Available at: https://soundcloud.com/user-269900467/esther-breitenbach-on-scottish-feminist-magazines (Accessed: 9 January 2024).
See Red Women’s Workshop (1974) ‘7 Demands’. Screen print.
See Red Women’s Workshop (1978) ‘Women! Bite the Hand that “Feeds” You’. Screen print.
See Red Women’s Workshop (1977) ‘Sisters! Question Every Aspect of Our Lives’.
See Red Women’s Workshop (2024) *Feminist silk-screen poster collective, London 1974 -1990*. Available at: https://seeredwomensworkshop.wordpress.com/ (Accessed: 17 September 2021).
Shreve, A. (1990) *Women together, women alone : the legacy of the consciousness-raising movement*. Ballantine.
Shrewsbury, C. M. (1987) ‘What Is Feminist Pedagogy?’, *Quarterly*, 15(4), pp. 6–14.
Singh, J. (2018) *No Archive Will Restore You*. 3Ecologies Books/Immediations.
Sjöö, M. (1980) ‘Art is a Revolutionary Act’, in Robinson, H. (ed.) *Feminism Art Theory: an anthology 1968 - 2014*. Wiley Blackwell, pp. 52–54.
Slaughter, A.-M. (2012) ‘Why Women Still Can’t Have It All - The Atlantic’, *The Atlantic*. Available at: https://www.theatlantic.com/magazine/archive/2012/07/why-women-still-cant-have-it-all/309020/ (Accessed: 9 July 2020).

Smith, B. T. (1965) 'Just Plain Facts', *Xerox*. Available at: http://www.andrewkreps.com/artists/barbara-t-smith/slideshow?view=slider#2 (Accessed: 2 August 2021).
Smith, D. E. (1974) 'Women's Perspective as a Radical Critique of Sociology', in *Feminist Perspectives on Social Research*. Oxford University Press, pp. 27–38.
Smith, S. (2012) 'In Celebration of Grassroots and Grass Widows: Women's Art Collaborations in Glasgow', *MAP Magazine*. Available at: https://mapmagazine.co.uk/celebration-grass-roots-and-grass-widows-womens-ar (Accessed: 28 October 2021).
Smudja, I. (2019) *KNUST, the Riso print pioneers*. Omroep Gelderland.
Solnit, R. (2016) *Hope in the Dark untold histories, wild possibilities*. Haymarket Books.
Some Girls (1981) 'Poster'. Poster.
South London Gallery (2018) *Evidence of Us*. Available at: https://www.southlondongallery.org/education/evidence-of-us/ (Accessed: 11 July 2022).
South London Gallery (2018) *The Big Family Press with OOMK*. Available at: https://www.southlondongallery.org/projects/the-big-family-press-with-oomk/ (Accessed: 11 July 2022).
Sowards, S. K. and Renegar, V. R. (2004) 'Rhetorical Functions of Consciousness Raising', *Communication Studies*, 55(May), pp. 535–552.
Sowards, S. K. and Renegar, V. R. (2006) 'Reconceptualizing Rhetorical Activism in Contemporary Feminist Contexts', *The Howard Journal of Communications*, 17(1), pp. 57–74.
Spence, J. (1986) *Putting Myself in the Picture: a Political, Personal and Photographic Autobiography*, *Camden Press*.
Spencer, C. (2018) 'You Know, Things Like That', *MAP Magazine*. Available at: https://mapmagazine.co.uk/you-know-things-like-that. (Accessed: 28 October 2021).
Stacey, N. (2020) *Photography of Protest and Community*. Lund Humphries.
Stencil.wiki (2023) *An Atlas of Modern Risography*. Available at: https://www.stencil.wiki/atlas (Accessed: 21 April 2023).
Stevenson, P. *et al.* (2016) *See Red Women's Workshop : Feminist Posters 1974-1990*. Four Corners.
Stief, A. (2010) 'Power Up - Back to the Future', in Stief, Angela; Walkner, M. (ed.) *Power Up : Female Pop Art*. DuMont Buchverlag, Cologne, pp. 78–91.
Stief, A. and Walkner, M. (eds) (2010) *Power Up : Female Pop Art*. DuMont Buchverlag, Cologne.
Symondson, K. (2014) *Report Evaluating The Critical Response Process*. Available at: https://www.kcl.ac.uk/cultural/assets/criticism-now-report-evaluating-the-critical-response-process.pdf (Accessed: 27 August 2020).
Synder, C. R. (2008) 'What Is Third-Wave Feminism? A New Directions Essay', *Signs*, 34(1), pp. 175–196.
Sworn, C. (2011) 'Attention!' Screen print.
Tate Britain (2023) 'Women in Revolt! Art and Activism in the UK 1970 - 1990'. London: 8 November 2023 – 7 April 2024.
Tate Shots (2014) *Turner Prize 2014 artists: Ciara Phillips*, *Tate*. Available at: https://vimeo.com/107483345 (Accessed: 11 July 2022).
Taylor, P. (1990) 'Art Attack!', *SCAM*, pp. 18–22.
Tender Hands Press (2021) *Tender Hands Press*. Available at: https://tenderhandspress.co.uk/ (Accessed: 21 October 2021).
Tesar, M. (2015) 'Sources and interpretations: Ethics and truth in archival research', *History of Education*, 44(1), pp. 101–114.
The British Library (2013) *Timeline of the Women's Liberation Movement*. Available at: https://www.bl.uk/sisterhood/timeline (Accessed: 20 April 2022).
The British Library (2020) 'Unfinished Business: The Fight for Women's Rights'. London: 23 October 2020 - 1 August 2021.

The Glasgow Indicators Project (2012) *Neighbourhood profiles*. Available at: https://www.understandingglasgow.com/profiles/neighbourhood_profiles/1_ne_sector/20_calton_and_bridgeton (Accessed: 25 August 2023).
The Glasgow School of Art (2016) *Research & Knowledge Exchange Ethics Policy 2016 POLICY*. The Glasgow School of Art.
The Glasgow School of Art (2016) *Research Ethics Code of Practice*. The Glasgow School of Art.
The Showroom (2013) *Justice for Domestic Workers*. Available at: https://www.theshowroom.org/relationships/justice-for-domestic-workers (Accessed: 26 October 2021).
The Women's Unit (2015) *The Women's Unit*. Available at: https://thewomensunit.tumblr.com/page/3 (Accessed: 9 June 2023).
the worm (2021) 'Another world is possible: Aberdeen People's Press and radical media in the 1970s'. Aberdeen: Peacock Visual Arts.
the worm (2023) 'Dreams & Dangerous Ideas: Two Decades of the Women's Liberation Movement in Aberdeen'. Aberdeen: 09 March – 08 April 2023.
Thoburn, N. (2016) 'What Matter Who's Speaking? The Politics of Anonymous Authorship', in *Anti-Book: On the Art and Politics of Radical Publishing*. University of Minnesota Press, pp. 168–223.
Thomas, G. (2015) 'The Risograph and Analogue Resilience', *Scope: Contemporary Research Topics (Art & Design)*, (11), pp. 96–99.
Thomas, J. E. (1999) '"Everything about US is Feminist": The Significance of Ideology in Organizational Change', *Gender and Society*. Gender and Social Movements, 13(1), pp. 101–119.
Thompson, E. (2020) *Gender & Inclusive Growth*. Available at: www.engender.org.uk/content/publications/1591173199_Gender--Inclusive-Growth---Making-inclusive-growth-work-for-women-in-Scotland.pdf (Accessed: 7 February 2021).
Thompson, P. (2004) 'Pioneering the Life Story Method', in Harrison, B. (ed.) *Life Story Research*, pp. 38–42.
Tierney, N. (2023) *Make it New Again : Collective Reimagining of a Gallery*. Gallery of Modern Art, Glasgow.
Tillack, S. (2021) *Exploriso: Low-tech fine Art*. Available at: https://en.exploriso.info/exploriso/colour/amicability/ (Accessed: 18 April 2023).
Tisdell, E. J. (2008) 'Feminist Epistemology In':, in Given, L. (ed.) *The SAGE Encyclopedia of Qualitative Research Methods*, pp. 331–335.
Tobin, A. (2016) *Working together, working apart: feminism, art, and collaboration in Britain and the united states, 1970-81*, *PQDT - UK & Ireland*.
Tobin, A. (2018) 'Exhibiting feminisms (Part I)', *Burlington Contemporary*. Available at: https://contemporary.burlington.org.uk/reviews/reviews/exhibiting-feminisms-part-i (Accessed: 29 June 2023).
Tobin, A. (2016) 'The Work of Feminist-Influenced Art History', *Art History*, pp. 1043–1046.
Tobin, A. (2017) *Breaking Down A Woman's Place*, *Raven Row*. Available at: http://www.ravenrow.org/texts/75/ (Accessed: 6 July 2022).
Tobin, A. (2016) 'I'll Show You Mine, If You Show Me Yours: Collaboration, Consciousness-Raising and Feminist-Influenced Art in the 1970s', *Tate Papers*, no. 25(Spring).
Tobin, A. (2023) 'Women artists together : art in the age of women's liberation'. Yale University Press.
Tomasulo, D. J. (2011) *Shhh! Confidentiality in group therapy: It's no joke | Psychology Today UK*, *Psychology Today*. Available at: https://www.psychologytoday.com/gb/blog/the-healing-crowd/201101/shhh-confidentiality-in-group-therapy-its-no-joke (Accessed: 9 February 2021).
Topping, A. (2022) 'UK childcare costs soar by more than £2,000 in a decade, TUC says', *The Guardian*. Available at: https://www.theguardian.com/money/2022/jun/13/uk-childcare-costs-soar-by-more-than-2000-in-a-decade-tuc-says (Accessed: 10 August 2022).
Truth, S. (1851) 'Ain't I a Woman?', University of South Florida.

Turnbull, S. (2018) 'What is Protest without Posters? Glasgow Women's Library poster collection', *Museum Crush*. Available at: https://museumcrush.org/what-is-protest-without-posters-glasgow-womens-library-poster-collection/?fbclid=IwAR0JkRmv8peZS1eqH_otL58CsrXx2PQPbabWboDvmoWCmcfgK73AaP3wxA8 (Accessed: 7 December 2023).
University College London (2020) *Guidance on Completing a Participant Information Sheet*. Available at: http://www.plainenglish.co.uk/.(Accessed: 10 November 2021).
Urwin Jones, S. (2022) 'Galleries: Close Encounters of the Edinburgh Kind', *HeraldScotland*. Available at: https://www.heraldscotland.com/news/19877257.galleries-close-encounters-edinburgh-kind/ (Accessed: 16 March 2022).
Valenti, J. (2020) 'The Pandemic Isn't Forcing Moms Out of the Workforce — Dads Are', *The Medium*. Available at: https://gen.medium.com/the-pandemic-isnt-forcing-moms-out-of-the-workforce-dads-are-e0cb58e1965b (Accessed: 7 August 2020).
Withers, D.-M. (2017) 'Meta-Data Diaries 1: The Feminist Archive', in Johansson, K. M. (ed.) *Inscription*. The National Archives in Gothenburg, pp. 177–204.
Walsh, V. (1991) 'Art conferences; Passification or Politics?', *AND Journal of Art*, (25), pp. 40–42.
WEB (West-East Coast Bag) (1972) 'Consciousness-Raising Rules', in Robinson, H. (ed.) *Feminism Art Theory: an anthology 1968 - 2014*. John Wiley & Sons, pp. 66–67.
Webster, G. (2018) 'The Rise of Riso', *Communication Arts*, 6(59), pp. 24–27.
Weinmayr, E. (2014) 'One Publishes to Find Comrades', in Klimpel, O. (ed.) *The Visual Event, an education in appearances*. Spector Books, pp. 50–59.
Weisberg, R. (1986) 'Syntax of the Print', in Pelzer-Montada, R. (ed.) *Perspectives on Contemporary Printmaking: Critical Writing Since 1986*. Manchester University Press, pp. 56–67.
West by Midwest (2018) *Consciousness-Raising and Collaboration*. Available at: https://mcachicago.org/Publications/Websites/West-By-Midwest/Stories/Consciousness-Raising-And-Collaboration (Accessed: 11 November 2020).
Whitman, L. (1982) 'Community Publishing', *Spare Rib*, 117, pp. 31–33.
Wikipedia (2024) *Slack (software)*. Available at: https://en.wikipedia.org/wiki/Slack_(software) (Accessed: 26 April 2023).
Wilding, F. (1970) 'Waiting'. Available at: https://www.youtube.com/watch?v=rM_Km5tgBZk&t=3s (Accessed: 25 March 2022).
Wilson, C. (2022) 'GCU report to look at community projects impact on health', *Herald Scotland*. Available at: https://www.heraldscotland.com/news/homenews/19941650.gcu-report-look-community-projects-impact-health/ (Accessed: 8 March 2022).
Wilson, J., Hamilton, K. and Porteous, H. (2022) 'The Transformative Space of the Library', *CILIP*, p. 13.
Windingstad, A. H. (2019) 'A Conversation with Ciara Phillips'. Available at: https://ciaraphillips.com/A-Conversation-with-Ciara-Phillips-by-Astrid-Helen-Windingstad (Accessed: 11 July 2022).
Women in Profile (1990) 'Castlemilk Womanhouse'. Glasgow.
Women in Profile (1989) 'Women in Profile', *Women in Profile*, (1), p. 20.
Women in Profile (1989) 'Women in Profile', *Women in Profile*, Summer(Two), p. 20.
Women in Profile (1990) 'Women in Profile', *Women in Profile*, Spring(Three), p. 24.
Women in Profile (1989) 'A Womanhouse Project', *Women in Profile*, (One).
Women Returners (2016) *The £1 billion career break penalty for professional women*. Available at: www.pwc.co.uk/womenreturners (Accessed: 5 June 2020).
Working Class Movement Library (2021) *Federation of Worker Writers and Community Publishers*. Available at: https://www.wcml.org.uk/our-collections/creativity-and-culture/drama-and-literature/federation-of-worker-writers-and-community-publishers/ (Accessed: 16 September 2022).
Wye, D. (1996) *Thinking print : books to billboards, 1980-95*, *Museum of Modern Art*. Harry N. Abrams, Inc..

Young, L. *et al.* (2023) *Women in Revolt! : Art and Activism in the UK 1970-90*. Tate Publishing.
Zoom Support (2021) *Enabling breakout rooms*. Available at: https://support.zoom.us/hc/en-us/articles/206476093-Enabling-breakout-rooms (Accessed: 9 March 2022).
Zoom Support (2021) *Polling for meetings*. Available at: https://support.zoom.us/hc/en-us/articles/213756303-Polling-for-meetings (Accessed: 9 March 2022).
Zoom Support (2021) *Getting started with recording*. Available at: https://support.zoom.us/hc/en-us/articles/360059781332-Getting-started-with-recording (Accessed: 9 March 2022).