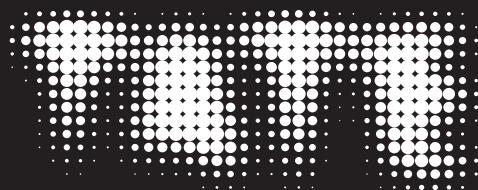


WOMEN IN REVOLT! ART AND ACTIVISM IN THE UK 1970–1990

8 NOVEMBER 2023 – 7 APRIL 2024

LARGE PRINT GUIDE



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All information is correct at the time of publication

CONCOURSE

VISITOR INFORMATION

- **CONTENT GUIDANCE:** Artists in this exhibition address a range of social issues – from gender and race-based discrimination to maternal and domestic experiences. The exhibition includes works referencing sexual content, miscarriage, violence, self-harm, explicit and racist language.
- Lighting levels in the gallery vary.
- There is seating in each room and portable stools are available at the exhibition entrance.
- The exhibition includes more than 630 artworks and archive items, many of which are shown in display cases.
- There are 27 films with a combined duration of around 7 hours.
- 25 artworks include audio, written transcriptions are available alongside each work.
- Large print guides are available in each room of the exhibition.
- Toilets are located between Rooms 5 and 6.

- The Changing Places facility can be accessed through the Clore Gallery. Please ask a colleague for directions.
- Ear defenders, ear plugs, magnifying glasses, reading overlays, ramble tags and communication cards are available below.

INTRODUCTION

WE SAY NO TO EMPTY ABSTRACTIONS, to the 'art for art's sake' philosophy of the privileged white middle-class male artworld. WE THE OPPRESSED cannot afford this empty play with words and forms, for us the important task is to convey to people, to WOMEN – their dignity and strength and beauty.

Anne Berg and Monica Sjöö

Images on Womenpower – Arts Manifesto 1971

Women in Revolt! Art and Activism in the UK 1970–1990

presents two decades of art as provocation, protest and progress. Taking the 1970 National Women's Liberation Conference as its starting point, the exhibition explores the relationship between art and the women's movement in the UK. It brings together women who made art about their lives and the inequalities that informed them, acknowledging that the personal is political.

Arranged chronologically, the exhibition addresses the social and political contexts that influenced the art women were making in the 1970s and 1980s. It focuses on artists who were organisers, agitators and community leaders. It includes women who worked independently and those who

practised in collaboration. Together, these women formed a movement defined only by its range of perspectives, many of which undermined and challenged each other. As a result, the artworks on display are as diverse as those who made them. They remind us there is no single experience of being a woman, an artist or an activist.

Women in Revolt! showcases more than 100 artists, introducing a constellation of voices rather than a few individual stars. It recognises and celebrates a wide-ranging network of women who challenged the art world and society. By acknowledging the actions these artists took and the relevance their art still holds, the exhibition hopes to give them the attention and credit they deserve.

MAKING THE EXHIBITION

In 1985, art historians Rozsika Parker and Griselda Pollock published **Framing Feminism**, a foundational text introducing art and the women's movement in the UK. In their preface Parker and Pollock state:

We are neither critics nor historians claiming superior knowledge of events and issues. We cannot be detached. We are evidently partisan – in ways that may be more visible to our readers than to ourselves. Nevertheless, we have attempted to be representative, selecting material which relates to major events and developments.

Women in Revolt! follows in the footsteps of the countless artists, historians and archivists who have safeguarded the history of women's art in the UK. It draws from the exhibitions and publications these women produced while acknowledging the challenges they faced. The artists featured were making work at a time when there were almost no commercial or institutional outlets for their art. Many lived in or near cities with vibrant art scenes, working with alternative venues and publishers, but larger organisations, Tate Gallery included, were barely showing – let alone collecting – women's work. As a result, access to the history of women's art has not been equal to that of their male

counterparts. **Women in Revolt!** is one of many programmes and publications attempting to redress this balance. It invites those previously forced to the margins to take up space, filling Tate's galleries with hundreds of artworks that tell a range of stories from a range of perspectives.

Like the women's movement itself, the exhibition privileges women's own voices. Research focused on direct contact with artists and activists and wouldn't have been possible without the contributions of the many women who shared their expertise and opened their archives. Particular thanks go to the exhibition advisors Althea Greenan, Griselda Pollock and Marlene Smith, as well as to Stella Dadzie, Juliet Jacques, Suzanne Scafe and Lucy Whitman

WALL TEXTS

To read the exhibition wall texts on your phone, scan the QR code below.



Large print of all texts are available in the galleries and on the exhibition pages of **tate.org.uk**

FIND OUT MORE

PODCAST: WOMEN IN REVOLT!

Listen to this six-part mini-series exploring art, activism and the women's movement in the UK in the 1970s and '80s. Join curator, Linsey Young as she sits down with artists and activists, including Bobby Baker, Gina Birch, Sutapa Biswas, Cosey Fanni Tutti, Margaret Harrison and Marlene Smith.

Conceived by Linsey Young. Researched, recorded, edited and produced by Rosie Oliver for Tickertape Productions.

Scan the QR code below or subscribe on Acast, Apple Podcasts, Google Podcasts or Spotify or listen at tate.org.uk/revolt-podcast



FILM PROGRAMME

THROUGH A RADICAL LENS

Join us for a series of screenings and conversations exploring film and video works by UK-based feminist artists.

Programmed by Lucy Reynolds with curatorial contributions from Club des Femmes, Karen di Franco for Chelsea Space, and Rachel Garfield and Will Fowler at BFI Southbank.

Events will be held in the Clore Auditorium at Tate Britain, Chelsea Space and BFI Southbank.

For more information and to book, visit [tate.org.uk](https://www.tate.org.uk) or call **020 7887 8888**

FILM PROGRAMME

CLORE AUDITORIUM, TATE BRITAIN

**Collective Practices: London Women's Film Group and
Circles Distribution**

6 December 2023 19:00-21:00

Affective Labour: Confronting Images of Motherhood

31 January 2024 19:00-21:00

Revisiting Riddles with Laura Mulvey and Griselda Pollock

7 February 2024 19:00-21:00

**Club des Femmes Present: Every Liberation Struggle Brings
us Nearer to Peace**

21 February 2024 19:00-21:00

Archival Reflections: Carole Enaharo and Onyeka Igwe

28 February 2024 19:00-21:00

**Pratibha Parmar in Focus and in Conversation with
Lubaina Himid**

8 March 2024 19:00-21:00

Always in Animation: Leeds Animation Workshop

13 March 2024 19:00-21:00

Radical Acts, Contemporary Resonances Conference

21-22 March 2024

FILM PROGRAMME

BFI SOUTHBANK

Women Artist Filmmakers and Punk

24 January 2024 19:00-21:00

For more information and to book visit whatson.bfi.org.uk

FILM PROGRAMME

CHELSEA SPACE

The Gold Diggers (Sally Potter, 1983)

8 February 2024 19:00-21:00

For more information and to book visit chelseaspace.org

ARTWORKS OUTSIDE OF THE GALLERIES

As part of the exhibition, three artworks have been installed outside the galleries. Flying from the flagpole above the Millbank entrance for the duration of the exhibition is Rose Finn-Kelcey's **Here is a Gale Warning**. It is accompanied by a film documenting Finn-Kelcey's flags installed at landmarks across the UK and Europe in the 1970s. You are invited to explore Bobby Baker's sculptural installation **An Edible Family in a Mobile Home** on the South Lawn from 8 November – 3 December 2023 and 8 March – 7 April 2024.

Millbank Roof

Rose Finn-Kelcey 1945–2014

Here is a Gale Warning 1971, remade 2023

Courtesy of the Estate of Rose Finn-Kelcey and Kate MacGarry.

Millbank Foyer, Main Floor

Rose Finn-Kelcey 1945–2014

Flags 1971

Courtesy of the Estate of Rose Finn-Kelcey and Kate MacGarry.

South Lawn

Bobby Baker born 1950

An Edible Family in a Mobile Home 1976, remade 2023

Courtesy of the artist.

WOMEN IN REVOLT!

ART AND ACTIVISM IN THE UK, 1970–1990

8 November 2023 – 7 April 2024

Supported by the

Women in Revolt! Exhibition Supporters Circle:

Maria Sukkar

Lubaina Himid CBE

Gillian Jason Gallery

Tate International Council,

Tate Patrons and Tate Members.

This exhibition has been made possible by the provision of insurance through the Government Indemnity Scheme. Tate would like to thank HM Government for providing Government Indemnity and the Department for Culture, Media and Sport and Arts Council England for arranging the indemnity.

Curated by Linsey Young, Curator, Contemporary British Art; with Zuzana Flaskova, (former) Assistant Curator, Modern and Contemporary British Art; Hannah Marsh, Assistant Curator, Contemporary British Art and Inga Fraser, Freelance Curator. Moving Image consultancy by Lucy Reynolds.

Exhibition texts draw from essays included in the exhibition book organised by Emma Poulter.

The exhibition has been developed with advisors:
Griselda Pollock, Professor, School of Fine Art, Leeds;
Marlene Smith, artist, curator, and founding member of the
BLK Art Group; Althea Greenan, Curator of the Women's Art
Library, Goldsmiths.

With additional assistance from Stella Dadzie, Suzanne Scafe,
Juliet Jacques and Lucy Whitman.

Concourse and leaflet design: Bethan Bowers, Sam Jones,
Kristine Omandap and Francisca Roseiro

Conservation: Pierre Bouvier Patron, Finlay Brannan,
Arantza Dobbels Busto, Amy Griffin, Sasa Kosinova,
Gabriella Macaro, Roger Murray, Alexandra Nichols,
Simon Philpott, Sophie Sarkodie, Gates Sofer,
Jake van Dugteren and Benjamin Webb

Exhibition administration: Lydia Riley and
Charlotte Sanguinetti

Exhibition design and graphics: Varv Varv

Installation: Bella Probyn, Liam Tebbs, Andy Shiel,
Dale Wilson and Tate Britain Art Handling Team

Interpretation: Giulia Calvi, Elliott Higgs and Sam McGuire

Registrars: Kiko Noda and Caroline McCarthy

With special thanks to the Visitor Experience Department.

Library wall

PAUSE AND REFLECT

- Make yourself comfortable.
- Use the reference library. Please return books to the shelves.
- Listen to **Women in Revolt! Underground Rebellion in British Music 1977–1985.**
- Find organisations that offer support on some of the issues explored in the exhibition.
- Discover collections that provide opportunities to dig deeper into women's art archives.
- Join the conversation online at **#WomenInRevolt**

QUIET ROOM AND MULTIFAITH AND CONTEMPLATION ROOM

Anyone who would like to spend some quiet time away from the gallery environment can visit Tate Britain's Quiet Room and Multifaith and Contemplation Room. Please ask a staff member for directions.

INFORMATION AND SUPPORT

The following organisations provide information and support on some of the issues explored by the artists and activists in **Women in Revolt!**

Fertility Network UK provides free and impartial support if you're trying to conceive, going through treatment, or living without children.

fertilitynetworkuk.org

Gendered Intelligence works to increase understandings of gender diversity.

genderedintelligence.co.uk

London Black Women's Project provides essential services and safe spaces for Black, Asian and minoritised women and girls.

lbwp.co.uk

MSI Reproductive Choices are the leading provider of sexual and reproductive health services in the UK.

msichoices.org.uk

Rape Crisis is a feminist charity working to end sexual violence and abuse.

rapecrisis.org.uk

National Self Harm Network is a survivor-led online support forum for people who self-harm.

nshn.co.uk

Pregnant Then Screwed is dedicated to ending the motherhood penalty.

pregnantthenscrewed.com

Refuge provides specialist support for women and children experiencing domestic violence.

refuge.org.uk

Scope are the disability equality charity. They provide practical advice and emotional support.

[scope.org.uk](https://www.scope.org.uk)

Switchboard provides a one-stop listening service for LGBT+ people on the phone, by email and through Instant Messaging.

[switchboard.lgbt](https://www.switchboard.lgbt)

Terrence Higgins Trust support people living with HIV and help the people using their services achieve good sexual health.

[tht.org.uk](https://www.tht.org.uk)

Trades Union Congress exists to make the working world a better place. They can help find the right union for you.

[tuc.org.uk](https://www.tuc.org.uk)

RESEARCH AND RESOURCES

These organisations and collections help safeguard the history of women's art in the UK and offer vital resources for research.

Bishopsgate Institute Special Collections and Archives document the experiences of individuals and organisations who have strived for social, political and cultural change.

bishopsgate.org.uk

Black Cultural Archives collect, preserve and celebrate the histories of people of African and Caribbean descent in the UK.

blackculturalarchives.org

Cinenova preserve and distribute the work of feminist film and video makers.

cinenova.org

Feminist Archive North holds material relating to the Women's Liberation Movement from 1969 to the present day.

feministarchivenorth.org.uk

Feminist Archive South houses national and international material relating to the history of feminism, c.1960-2000.

feministarchivesouth.org.uk

The Feminist Library is a large collection of feminist literature based in London.

feministlibrary.co.uk

Glasgow Women's Library is the only Accredited Museum in the UK dedicated to women's lives, histories and achievements.

womenslibrary.org.uk

LUX is an international arts agency that supports and promotes artists' moving image practice.

lux.org.uk

National Disability Arts Collection and Archive brings to life the heritage and rich history of the UK Disability Arts Movement.

the-ndaca.org

Panchayat Collection is an archive and library addressing the practice and exhibition histories of artists with South Asian, Caribbean and African heritage, living and working in Britain from 1980 to 2003.

tate.org.uk/library

The Women's Art Library is a resource based in the Library of Goldsmiths College facilitating the study and appreciation of work by women artists.

gold.ac.uk/make

ROOM 1

Room 1

Clockwise from room entrance

RISING WITH FURY

In the early 1970s, women were second-class citizens. The Equal Pay Act wouldn't be enacted until 1975. There were no statutory maternity rights or any sex-discrimination protection in law. Married women were legal dependants of their husbands, and men had the right to have sex with their wives, with or without consent. There were no domestic violence shelters or rape crisis units. For many women, their multiple intersecting identities led to further inequality. The 1965 Race Relations Act had made racial discrimination an offence but did nothing to address systemic racism. While trans people were gaining visibility, a 1970 legal case challenged the legitimacy of trans lives, finding that sex assigned at birth could not be changed. The 1970 Chronically Sick and Disabled Persons Act gave people with disabilities the right to equal access but failed to make discrimination unlawful. In 1967, the Sexual Offences Act had partially decriminalised sex between two men, but gay people wouldn't have equal rights until the 2000s.

In 1970, more than 500 women attended the first of a series of national women's liberation conferences. Sally Alexander, one of the organisers, notes it was the beginning of 'a spontaneous, iconoclastic movement whose impulse and demands reached far beyond its estimated 20 thousand activists'. Many of these activists were also members of organisations like the Gay Liberation Front (founded 1970) and Brixton Black Women's Group (founded 1973). Together they marked a 'second wave' of feminist protest, emerging more than 50 years after women's suffrage. They understood that women's problems were political problems, caused by inequality and solved only through social change.

The artists in this room made art about their experiences and their oppression. They worked individually, and in groups, sharing resources and ideas, using DIY techniques, and showing unfinished artworks. Their subject matter and practices became forms of revolt, and their art became part of their activism.

Maureen Scott born 1940

Born England, works UK

Mother and Child at Breaking Point 1970

Oil on board

In this painting, Scott depicts a woman in a claustrophobic domestic setting. The figure stares out at the viewer while a child writhes and screams in her arms. It's an image of maternal ambivalence, the complex and contradictory emotions associated with motherhood, often grounded in the conflict between the needs of the parent and the child. By highlighting this widely experienced reality of motherhood Scott foregrounds the lived experience of many women.

Courtesy of the artist and Bethlem Museum of the Mind

X84834

SEE RED WOMEN'S WORKSHOP

See Red Women's Workshop was a print studio and artists' collective founded in 1974 by Julia Franco, Sarah Jones, Suzy Mackie and Pru Stevenson. They met after responding to an advert in the socialist feminist publication **Red Rag** looking for women to examine and combat sexist images in the media. See Red used print media for social transformation rather than profit, producing designs in support of women's liberation. The collective was active until 1990 and their membership changed overtime. They worked from a squat in Camden Town, and later a studio in Iliffe Yard, south London.

See Red Women's Workshop

active 1974 – 1990

Protest 1974

Colour screenprint

Protest was one of the first See Red posters to feature their signature style – clean graphic language and punchy colours articulating the protest for women's rights. Figures, including a beauty show contestant, a bride and a woman engaged in domestic labour, emerge from a woman's mouth as if being purged. One figure is shown in a pose reminiscent of a sculpture by the artist Allen Jones, whose work had recently been criticised by filmmaker and theorist Laura Mulvey in the feminist magazine **Spare Rib**.

Courtesy of See Red Women's Workshop

X84253

Chandan Fraser born 1950
Born England, works UK and France

Women's Liberation Conference:

First column:

Jo O'Brien

**Anna Davin in middle, part hidden by microphone stand;
Audrey Wise, MP speaking**

**Ellen Adams, Janet Hadley, Carolyn Roth, Laura Stevens,
Annie Freud**

Second column:

Audience at the Conference

Small group meeting, Selma James speaking

1970

5 photographs on board

The first National Women's Liberation Conference was held at Ruskin College in Oxford, 27 February to 1 March 1970. It was attended by over 500 women and is widely considered the beginning of the women's liberation movement in the UK.

Courtesy of the artist and Four Corners

X87114, X88951, X87576, X888956, X88952

Chandan Fraser born 1950
Born England, works UK and France

Women's Liberation Conference:

Third column:

Attendees

Sally Belfrage American writer, left

Sue Crockford and Juliet Mitchell

Fourth column:

**Mrs Walsh from The Committee of Civil Rights for Women
and Children of Broken Families; on right Sheli Wortis**

Henry Wortis and Stuart Hall

Crèche

1970

6 photographs on board

Fraser (then known as Sally Fraser) was 20 years old when she took these images. She says, 'It was so exciting. All the photographs I took at that time were as a participant rather than an observer. I was a supporter first and a photographer second.' Fraser captures many of the

conference organisers and participants, including feminist historians Arielle Aberson, Sally Alexander and Sheila Rowbotham.

Courtesy of the artist and Four Corners

X87121, X88953, X87116, X87123, X87118, X88950

Equal Pay Placard

Printed paper on cardboard

Women's Art Library, Special Collections and Archives,
Goldsmiths University of London
X89371

Women are Revolting

Printed paper

The Feminist Library, Peckham
Z76960

Poster for 'Shrew' magazine

Printed paper

The Feminist Library, Peckham
Z76961

Seven Demands

Printed paper

Women's Art Library, Special Collections and Archives,
Goldsmiths University of London
Z88829

Chandan Fraser born 1950
Born England, works UK and France

Women's March 1971

4 photographs, print on board

The first UK women's liberation march was held in London in March 1971. Sheila Rowbotham, who was involved in the national women's liberation conferences was one of the organisers. The protest was attended by 4,000 women, men and children, demonstrating the significant interest in a national conversation on the rights of women. The mood of the march was uplifting and positive, with protestors playing the 1930's musical hit 'Keep Young and Beautiful' as an ironic call to arms.

Courtesy of the artist and Four Corners
X87126 – 9

Chandan Fraser born 1950
Born England, works UK and France

**Members of the Women's Liberation Workshop marching
against the anti-trades union bill, 'Kill the Bill'; Sheila Allen,
Sarah Wilson, Amanda Sebestyen**

Sheila Rowbotham, Jo Robinson, Dinah Brook, Sue O'Sullivan

8 December 1970
2 photographs, print on board

Courtesy of the artist and Four Corners
X88954 – 5

X87127

Monica Sjöö 1938 – 2005

Born Sweden, worked UK

Phallic Culture 1970

Oil paint, part on canvas, laid down on board

Phallic Culture is a criticism of a society built on patriarchal structures in which men hold the power. It's an unusual painting for Sjöö as no women are included. In contrast to the colour and vitality of her depictions of women and the natural world, in this painting men build a grey rectangular city. An exaggerated phallus extends from the sky, dominating the image. The painting was exhibited in **Images of Womanpower** in 1973, an exhibition Sjöö organised at Swiss Cottage Library in Camden, London.

Courtesy of the Monica Sjöö Estate and Alison Jacques,
London

X84176

Sue Crockford 1943 – 2019
Liberation Films founded 1972

A Woman's Place 1972

16mm, shown as digital video; black and white, sound
Duration: 32 min, 58 sec

A Woman's Place is the first film about the UK women's liberation movement. Crockford and her co-producers Ellen Adams and Tony Wickert document the movement's first national conference and march and examine its demands. The film records impassioned discussions and speeches, as well as the humour of the marchers. It also includes interviews with members of the public who give their perspective on women's liberation. Crockford made the film as an attempt to see 'whether other people could be engaged by what I believed in'.

Courtesy of the Estate of Sue Crockford
X88458

Carole Gibbons born 1935
Born and works Scotland

Goddess 1972
Oil on canvas

Goddess recalls Gibbons's childhood impression of her mother. During the Second World War, Gibbons was evacuated from Glasgow to the Highlands of Scotland. The resulting eight year separation from her mother had a profound effect on the artist. The balance between abstraction and figuration in the work reflects the tension between women's internal and external worlds, particularly in motherhood. While reluctant to describe herself as a feminist artist, Gibbons has stated that feminism 'is the best thing to happen to humanity'.

Courtesy of the artist
X88796

Rose Finn-Kelcey 1945 – 2014

Born England, worked UK

Divided Self (Speakers' Corner)

1974 – 2011

Photograph, gelatin silver print mounted on aluminium

In this photograph, Finn-Kelcey appears twice, apparently in conversation with herself on a bench in Hyde Park, London. The title references **The Divided Self** by psychiatrist R. D. Laing (1927 –1989). The 1960 book explores the tension between our two personas: one our authentic, private identity, and the other the 'sane' self that we present to the world. Some believe the psychological experience of living as a woman in a patriarchal society, where expected roles rarely reflect internal desires, can lead to divided identities.

Courtesy of the Estate of Rose Finn-Kelcey and Kate MacGarry
X87140

Anne Bean born 1950
Born Zambia, works UK

Heat 1974 – 1977

9 photographs, silver gelatin print, painted wood, glass and painted card

Shouting 'Mortality' as I Drown 1977

2 sets of 9 photographs, mounted on paper

Bean comments: 'What intrigued me early on about performance was how the work was impossible to document. I felt in tune with the systems that believed that the camera somehow stole one's soul because the energy and vitality of the performance was simply not present in the captured image of it. I probed the idea of making photographic imagery fluid rather than fixed, to allow the image itself to become performative, subject to the same decay that all matter endures rather than a falsely permanent fixed medium.'

England & Co Gallery, London.
X87571, X87945 – 6

Rose English born 1950

Born England, works UK and Denmark

Small Porcelain Pieces (Collage)

Set of two collages: C-print on paper

Study for a Divertissement: Porcelain Dancer 4 1973

Porcelain, enamel colours with gold and silver

Study for a Divertissement: Porcelain Dancer 3 1973

Porcelain, enamel colours with gold and silver

Study for a Divertissement: Porcelain Dancer 1 1973

Porcelain, enamel colours with gold and silver

Study for a Divertissement: Diana and Porcelain Lace Veil

5 photographs, C-print on paper

Courtesy of Richard Saltoun Gallery, London and Rome

X86948, X86944, X86945, X86943, X86942

Rose English born 1950

Born England, works UK and Denmark

Study for a Divertissement: Jo and Porcelain sheet with breasts, yoni and coverlet with hands

2 photographs, C-print on paper

A Divertissement was English's first performance work. In theatre, a divertissement is an interlude highlighting the technical ability of a dancer or musician. Here, English foregrounds the skill of 'feminine' allure, which her performance goes on to shatter. English describes her porcelain figures as 'erotic votive pieces'. She produced versions to be worn – and broken – while performers danced to the music of French composer Erik Satie (1866 – 1925). Her photographic 'studies' act as story-boards for her final performance.

Courtesy of Richard Saltoun Gallery, London and Rome

X86946

Erica Rutherford 1923 – 2008

Born Scotland, worked UK, Spain, South Africa, USA and Canada

The Bed 1973

Acrylic paint on canvas

Red Stockings 1970

Gouache on paper

Rutherford produced this series of self-portraits before undergoing gender-affirmation surgery in 1976. Painted from photographs, the works show Erica in fashionable clothing and mark a significant change in her practice, moving from abstraction to stylised pop figuration. In 1993, Rutherford published her autobiography **The Nine Lives of Erica Rutherford** in which she discusses gender dysphoria and her experiences living life as a woman. She writes, 'changing from a man to a woman' brought her 'face to face with the humiliations of being treated daily as an inferior'.

Courtesy of Richard Saltoun Gallery, London and Rome
X84878

Lent from the National Portrait Gallery
X89725

Monica Sjöö 1938 – 2005

Born Sweden, worked UK

Wages for Housework 1975

Oil on board

Wages for Housework is an international campaign demanding recognition of unpaid domestic work, primarily done by women. Founded in Italy in the 1970s by Mariarosa Dalla Costa, Silvia Federici, Brigitte Galtier and Selma James, the Wages for Housework movement argued that capitalism was reliant on the free domestic labour of women. It encouraged visibility and acknowledgement of this labour as a way to combat oppression and help restructure social relations. James, with others, formed the Power of Women Collective in London and Bristol in 1972. Sjöö's painting pays tribute to the internationalism of the women's movement and the importance of socialist and anti-capitalist organising.

Courtesy of the Monica Sjöö Estate and Alison Jacques,

London

X84175

HACKNEY FLASHERS

Hackney Flashers was a photography collective active from 1974–1980. The group also included a designer, a cartoonist and an editor. Most members defined themselves as socialists and feminists. Their work was centred in Hackney, east London, where some of its members lived. Their output was credited to the collective, rather than individuals. The core group included An Dekker, Sally Greenhill, Gerda Jager, Liz Heron, Neil Martinson, Michael Ann Mullen, Maggie Murray, Christine Roche, Jo Spence and Julia Vellacot. They also collaborated with Helen Grace, Maggie Millman, Jini Rawlings, Ruth Barrenbaum, Annette Soloman, Arlene Strasber and Chris Treweek.

Hackney Flashers active 1974 – 1980

Women & Work 1975

Set of 21 black and white pictures on board

In 1975, Hackney Trades Council invited the Hackney Flashers to produce an exhibition of women at work in the borough to celebrate its 75th anniversary. The collective documented the often unskilled and low-paid roles women performed alongside childcare and domestic responsibilities. They also included photographs of women protesting domestic violence and campaigning for nursery provision. More than 250 prints were mounted on laminated panels alongside texts and statistics about women's labour in the UK. The exhibition was available for hire and was in constant demand for several years, touring to colleges, libraries, community centres and conferences all over Britain. Now mostly lost, the original exhibition is represented here by a single panel.

Courtesy of Richard Saltoun Gallery, London and Rome

X84873

London Women's Film Group
active 1972 – 1977

Women's Street Theatre Group
founded 1970

The Amazing Equal Pay Show

1973 – 1974

16mm, shown as digital video; black and white, sound

Duration: 47 min, 9 sec

This collaboratively made film incorporates elements of musical, horror and slapstick filmmaking. It examines questions of equal pay, women's participation in unions and the status of women's work under capitalism. As a consciousness-raising tool, it was intended to draw women's attention to the financial inequalities they endured at the hands of men.

Courtesy of the BFI National Archive
X88375

Format Photographers Agency
active 1983 – 2003

Top row:

Sheila Gray born 1948

Jayaben Desai at the Grunwick Strike 1976, printed 2023

Val Wilmer born 1941

Police at the Trade Union picket at Grunwick 1976, printed
2023

Jayaben Desai at Grunwick 1976, printed 2023

3 photographs

Format Photographers Archive, Bishopsgate Institute
X89456, X89457, X89459

Format Photographers Agency
active 1983 – 2003

Bottom row:

Val Wilmer born 1941

Police at the Grunwick Photo Processing Lab strike 1976,
printed 2023

Sheila Gray born 1948

**Jayaben Desai, leader of the strike at Grunwick photo
processing lab, Willesden** 1976, printed 2023

Val Wilmer born 1941

Grunwick Photo Processing Lab picket 1976, printed 2023

3 photographs

Format Photographers Archive, Bishopsgate Institute
X89455, X89453, X89458

Margaret Harrison born 1941

Kay Hunt 1933 – 2001

Mary Kelly born 1940

Women and Work: A Document on the Division of Labour in Industry 1973 – 75 1973 – 5

Video, 2 monitors, colour, audio, photographs, gelatin silver print on paper and works on paper, ink

Video durations: 3 min, 34 sec; 2 min, 22 sec

Audio durations: 26 min, 13 sec;

15 min, 22 sec; 28 min, 46 sec

Tate. Purchased 2001

T07797

More than 150 women took part in this survey of women's labour at a metal box factory. Hunt's family worked there and helped provide access. The artwork was produced during the implementation of the 1970 Equal Pay Act, which came into force in 1975. The project developed from the artists' involvement in the Women's Workshop of the Artists Union, a group founded in 1972 with the aim of ending racial and sexual discrimination in the arts.

Hannah O'Shea born 1939

Born and works UK

Stills from 'A Visual Time Span' (A Visual Diary) c.1975

2 photographs, silver bromide print on paper

These photographs are stills from a film O'Shea began in the 1970s. Shot on Super 8 film, a home video format, the work remains unfinished. The film is a form of collage, combining O'Shea's own performances with footage of women's liberation marches and lesbian and gay rights demonstrations. O'Shea is a performance artist, filmmaker and founding member of the Women Artists Collective. In 1977, she produced the performance **A Litany for Women Artists** in which she chants the names of women artists to emphasise the 'ignorance and historical denial of their contribution as creative instigators'.

England & Co Gallery, London

X87947, X87949

Catherine Elwes born 1952

Born France, works UK

Chevelure 1977

Photograph

Here, Elwes makes her body the site of her art, querying the prescribed way in which women are allowed to be physically present in society. After studying at the Slade School of Art, Elwes joined discussions at the Women's Art Alliance in north London where, in 1978, she and her collaborator Annie Wright exhibited a series of photographs titled **On Show**. The photographs depict isolated parts of the artists' bodies, challenging the unachievable beauty standards to which women are held. Elwes says: 'There is a sense in which creativity is experienced as an act of defiance, which risks making us ugly, angry and treacherous – speaking what has been kept hidden.'

Courtesy of the artist

X88798

Penny Slinger born 1947
Born England, works UK and USA

Spirit Impressions – 2

Spirit Impressions – 3

Spirit Impressions – 4

Spirit Impressions – 5

1974

4 Xerox self monoprints

While teaching part time at Portsmouth College of Art, Slinger used the photocopy machine in the faculty office to make what she called 'copy art'. Placing her face and hands on the flatbed of the copier, Slinger found that by exerting pressure on the machine the process took longer allowing her to produce images she describes as 'ghostly and other wordly' self-portraits.

Courtesy of the Artist, Richard Saltoun Gallery London and Rome, and Blum & Poe, Los Angeles/New York/Tokyo
X84172, X84171, X84169, X84168

Shirley Cameron born 1944

Born England, works UK

**Rabbits – the Pregnant Bunny Girl, Mrs Rabbits and Woman
as Animal**

1974, printed 2023

7 photographs

These photographs document a performance from 1974. While heavily pregnant with her twin daughters, Cameron dressed as a Playboy bunny girl and 'installed' herself in a pen with rabbits at local country shows. She toured the Devon County Show, Lincoln Show, Three Counties Show, Border Show and East of England Show. The work was inspired by the artist's previous visits to agricultural shows and seeing animals on display. Cameron says, 'I made myself a little cage, but also slightly like a house and garden. There'd be animals in cages all along the row and I was kind of one of them.'

Courtesy of the artist

X84332, X87844, X87846, X88853 – 6

Penny Slinger born 1947
Born England, works UK and USA

Open Invitation – Ready for Consummation
Bride and Groom – Ceremonial Cutting of The Cake
Wedding Cake – Open Secret

1973

3 photographs

These photographs document a performance in which Slinger wore a handmade wedding cake costume. The artist describes the series as 'both a parody of a wedding ritual, and recreation from a woman's point of view'. The images were included in Slinger's 1973 solo show at Flowers gallery, London. Deemed too controversial for public display, the police raided and shut down the exhibition shortly after it opened.

Courtesy of the Artist, Richard Saltoun Gallery London
and Rome, and Blum & Poe, Los Angeles/New York/Tokyo
X84164 – 6

Margaret Harrison born 1940
Born England, works UK

Dumped On 1971

Crayon and graphite on card

Little Woman at Home 1971

Graphite and watercolour on paper

Banana Woman 1971

Watercolour, coloured graphite and graphite on paper

These drawings critique mass media objectification of women. They were included in Harrison's 1971 exhibition at Motif Editions gallery, London alongside drawings of men in corsets, stockings and heels. The police attended the gallery on grounds of 'indecentcy' and the exhibition was closed the day after it opened. When she asked why, Harrison was told, 'It was the men. The images of women were OK, but they thought the male images were disgusting'.

Purchased 2008. T12826, T12827, T12828

Su Richardson born 1947

Born England, works UK

Bear it in Mind 1976

Dungarees, jeans, coat hanger, gloves, ink on paper and other materials

Bear it in Mind acknowledges the responsibilities a mother must 'bear in mind' while holding her family together. Richardson fills the pockets of a pair of dungarees with items that highlight the many roles a mother is expected to take on, including handyman, cook and referee. This fabric sculpture explores Richardson's own experiences of domesticity, motherhood and marriage. In the 1970's she lived in a shared house with artist Monica Ross. Together, they were involved in the publications **Birmingham Womens Liberation Newsletter** and **Mama**.

Tate. Presented by Tate Patrons 2022

T15972

Monica Ross 1950 – 2013

Born England, worked UK and Germany

I papered that wall myself 1976

Graphite or charcoal rubbing on paper

Ross was an artist working with video, drawing, installation, text and performance. She first came to prominence as a feminist artist and organiser. Ross was co-responsible for collective initiatives such as the **Women's Postal Art Event** and the touring project **Fenix** with Kate Walker and Su Richardson. Both projects made visible the conditions and constraints of working-class women, with **Fenix** (1978 – 80) making studio practice public by appropriating galleries as workspaces. **I papered that wall myself** and **Fly Away Susy!** were both completed as part of **Fenix**.

MonicaRossArchive.org

X88292

Monica Ross 1950 – 2013

Born England, worked UK and Germany

'fly away Susy!' 1976

Graphite rubbing on paper

MonicaRossArchive.org

X88293

ROOM 1
VITRINES

Room 1 vitrines

1. Valerie Charlton (design) with photograph by Chandan Fraser

'Women Unite' poster 1971

Courtesy of the artist. Z88949

2. Joanne O'Brien born 1955

Miss World Contest, Royal Albert Hall, London 1970, printed 2023

3 photographs

Format Photographers Archive, Bishopsgate Institute
Z88849, Z88850, Z88848

3. Angela Phillips born 1948

Demonstration against the Miss World Contest, Royal Albert Hall, London 1970, printed 2023

Format Photographers Archive, Bishopsgate Institute
Z88854

4. Eva Figs 1932 – 2012

Women in Revolt: Patriarchal Attitudes 1970

Private collection. Z88961

5. Jenny Fortune (design) with
Jo Robinson and Sue Finch

'Why Miss World?' (two pamphlets) 1971

Lent by Jo Robinson. Z88939

6. **Shrew** January 1970

Glasgow Women's Library. Z88910

7. Stella Dadzie born 1952

Womanopoly

Felt tip pen on paper

Black Cultural Archives and Stella Dadzie. Z76997

8. See Red Women's Workshop

active 1974 – 1990

7 Demands 1974

Courtesy of See Red Women's Workshop. X84252

9. **Shrew, vol.3, no.8** September 1971

Glasgow Women's Library. Z76924

10. **Shrew, vol.3, no.9** December 1971

Glasgow Women's Library. Z76926

11. **Shrew** February-March 1970

Glasgow Women's Library. Z76923

12. **Shrew, vol.3, no.2** March 1971

Glasgow Women's Library. Z76925

13. **Shrew** Autumn 1976

Glasgow Women's Library. Z76927

The first national women's liberation march was held in London on Saturday 6 March 1971. Around 4,000 people joined the march from Speakers Corner in Hyde Park to Trafalgar Square. A petition stating the demands of the movement was handed in at 10 Downing Street on the route. Sheila Rowbotham recalls the significance of seeing so many people committed to the same causes. This poster uses a photograph of the actress Sheila Allen (1932–2011) by Chandan Fraser.

In 1970, the annual 'Miss World' beauty pageant was staged in London at the Royal Albert Hall. Following similar protests, such as the 1968 action outside the 'Miss America' contest in the USA, members of UK women's liberation groups organised a protest outside the London venue. Inside the hall, protestors threw flour bombs and old vegetables at the pageant host, American entertainer Bob Hope. Activist Jenny Fortune recalls, 'Miss World epitomised everything I believed was wrong ... It felt as if we were stopping the patriarchy in its tracks.'

Shrew was the newsletter of the London Women's Liberation Workshop, who formed in 1969. It was issued by the group until 1974. In 1976, the decision was taken for different women's groups and collectives to collaborate to produce editions on specific issues.

1. Enough 1972

Courtesy of the Monica Sjöö Estate
and Alison Jacques, London. Z88809

2. Mama: Women Artists Together, no.1 January 1977

Courtesy of Susan M. Richardson. Z76933

3. Birmingham Women's Liberation Newsletter November 1974

MonicaRossArchive.org. Z77022

4. Birmingham Womens Liberation Newsletter, with cover design by

Su Richardson 1975

Courtesy of Susan M. Richardson. Z76929

5. Birmingham Women's Liberation Newsletter April 1975

MonicaRossArchive.org. Z77021

6. Beaumont Bulletin, vol.11, no.2

1979

LGBTQIA+ Archives, Bishopsgate Institute. Z77073

7. Beaumont Bulletin, vol.11, no.1

1979

LGBTQIA+ Archives, Bishopsgate Institute. Z77075

8. Nessie, no.2 July 1979

Glasgow Women's Library. Z76921

9. Edinburgh Women's Newsletter, no.11 1991

Glasgow Women's Library. Z88942

10. Glasgow Women's Liberation Newsletter March 1976

Glasgow Women's Library. Z88952

11. Tayside Women's Liberation Newsletter, vol.2

no.1 September-October 1978

Glasgow Women's Library. Z76922

12. Aberdeen Women's Liberation Newsletter 1972

Glasgow Women's Library. Z76916

13. Banshee, no.5 1976

Courtesy the Feminist Library. Z76954

14. Banshee, no.1 1975

Courtesy the Feminist Library. Z76955

15. **Come Together, no. 14** 1972

The Feminist Library. Z88950

16. Jan Morris 1926 – 2020

Conundrum 1974

Private collection. Z88964

As the women's liberation movement grew, so too did the number of newsletters published by groups across the UK. Local and national concerns were discussed alongside gay and trans rights, noting shared experiences of disadvantage living within a patriarchal society.

Mama was a single-issue zine produced by the Birmingham Women Artists' Collective. It was the first to focus on artists and writers in the UK working from a feminist perspective. It included articles on feminist activities around the country, as well as documentation of the Postal Art Event exhibition, **Feministo**.

Banshee was the journal of the feminist organisation, Irish Women United, formed in 1975 to address the specific issues of Irish women's liberation. Articles focused on body image, the Catholic Church, health, equal pay, contraception and maternity hospitals.

The Beaumont Society was established in 1966 as the UK branch of the California-based Full Personality Expression Society. **The Beaumont Bulletin** was published from 1968 and provided information and education on 'transvestism' to the general public, as well as medical and legal professionals. The publication also included jokes, poems, letters, cartoons and collages submitted by members of the society. While heterosexuality was an initial qualification of membership, the society now acts as 'a national self help body' for 'all transgender people and their partners, regardless of gender, sexual orientation, race, creed or colour'.

1. Women's Report, vol.1, no.3

March – April 1973

Private collection. Z88946

2. Women's Report, vol.4, no.5

July – August 1976

Private collection. Z88948

3. Women's Report, vol.3, no.5

July – August 1975

Private collection. Z88947

4. Women Visual Artists Newsletter 1978

MonicaRossArchive.org. Z77020

5. Socialist Woman May-June 1970

Courtesy of the Monica Sjöo Estate

and Alison Jacques, London. Z88810

6. Power of Women 1974

Courtesy of the Monica Sjöo Estate and Alison Jacques,

London. Z88801

7. Monica Sjöö 1938 – 2005

Women are the Real Left 1979

Courtesy of the Monica Sjöö Estate
and Alison Jacques, London. Z88805

8. **Red Rag, no.6** 1974

Glasgow Women's Library. Z88911

9. **Red Rag, no.3** 1973

Glasgow Women's Library. Z76928

10. **Red Rag, no.1** 1972

Glasgow Women's Library. Z88923

11. **Women Now! vol.1, no.6** 1972

Courtesy of the Monica Sjöö Estate
and Alison Jacques, London. Z88803

12. **Women Artists Newsletter, no.4**

MonicaRossArchive.org. Z77023

13. Mary-Alice Waters born 1942

Feminism and the Marxist Movement 1974

Private collection. Z89179

14. Suzy Varty born 1949
Sketch of Angela Davis 1978
Pen on paper
Courtesy of the artist. Z88903

15. **Feminist Art News, no.5** 1981
MonicaRossArchive.org. Z88793

16. **Feminist Art News, no.6** 1981
Private collection. Z77041

17. **Feminist Art News** Summer 1980
MonicaRossArchive.org. Z88795

18. **Feminist Art News, vol.2, no.2** 1985
MonicaRossArchive.org. Z77026

19. **Feminist Art News, no.4** 1981
MonicaRossArchive.org. Z77025

20. **Feminist Art News, no.9** 1982
MonicaRossArchive.org. Z77028

Women's Report was published in the UK from 1972 to 1979 and circulated internationally. It was self-funded, produced by a small group of women who operated non-hierarchically and without advertising revenue or party-political affiliations. It aimed to report news and events of relevance to women that were not covered by the mainstream UK press.

Red Rag: A Magazine of Women's Liberation was a collectively-run socialist feminist magazine. It was published twice a year from 1972–1980. Articles and theoretical discussion around issues such as domestic labour, reproductive rights, trade unionism and sexuality were presented in a bold graphic style alongside photographs, cartoons and artwork by children.

The Women Artists' Newsletter began after the Tenth National Women's Liberation Conference, held in Birmingham, April 1978. In a 1979 issue, artist Kate Walker writes, 'This newsletter is NOT SPECTATOR SPORT. If I subscribe, I must write too in it ... WE are the Women's Art Movement. We are making our own art history. If we don't write it nobody will!'

FAN was a quarterly magazine, published 1980 – 1993. Each issue was produced by a different collective of women based in various places across the UK. The aim was to make feminist debate accessible and relevant to women with different social and cultural backgrounds and interests.

1. Monica Ross 1950-2013

Su Richardson born 1947

Kate Walker 1938-2015

Suzy Varty born 1949

Phoenix Promotional Poster and booklet 1977

MonicaRossArchive.org Z77019

2. Monica Ross 1950-2013

Little paper triangle 1978

Photographic cut outs on printed paper

MonicaRossArchive.org X88370

3. Suzy Varty born 1949

One, Two, Free 1977

Three postcards

Courtesy of the artist Z88904

4. Monica Ross 1950-2013

Mannequin Card 2 – Nappy bucket 1978

Card photocopied paper, white paint

MonicaRossArchive.org X86372

5. Monica Ross 1950-2013

Mannequin Card 1 – Split Personality 01 1978

Card photocopied paper, white paint

MonicaRossArchive.org X86371

6. Monica Ross 1950-2013

Mannequin Card 3 – Split Personality 02 1978

Card photocopied paper, white paint

MonicaRossArchive.org X86373

Fenix (also known as **Phoenix**) was a collaborative, touring exhibition project that grew out of the **Postal Art Event**. **Fenix** comprised Su Richardson, Monica Ross and Kate Walker, and, in its initial stages, Suzy Varty. The organisers chose to only include black-and-white works. They developed the exhibition on site at four host venues: Bluecoat Gallery, Liverpool (1978), Darlington Hall Gallery (1980), Bristol Arts Centre (1980) and the ICA, London (1980). The exhibition publication states: 'The concept of Collective artwork is related in Fenix to the process called Consciousness-Raising within feminist small groups and also to the progress of the women's art movement in Britain.'

The Postal Art Event, Feministo and Fenix

The artworks in these display cases relate to the 1975-77 **Postal Art Event**, the **Feministo** exhibition and **Fenix** 1978-80.

In 1974, artists and former neighbours Sally Gollop and Kate Walker began posting artworks to each other as a form of consciousness raising. At the 1975 Women's Art History Conference in London, Walker made an appeal for other women to join them. Fellow artist Su Richardson remembers Walker asking: 'Aren't there any housewives out there who want to make some art and who are fed up with this fine art business?' A number of women responded, creating a network that spanned the country.

Postal Art Event objects were often made using household items. They were designed to be small, lightweight and easy to post. Artists created works that explore their personal experiences as well as the lack of respect for their practice, which was often dismissed as 'craft'. They often use humour and challenge the formal strategies of the 'fine art business'. In 1977, Postal Art Event works were exhibited at the ICA in London before touring to Manchester, Birmingham, Liverpool, and internationally. The exhibition is referred to variously as **Feministo**, **Feministo: Portrait of the Artist as a Housewife**, **Feministo Portrait of the Artist as a Young Woman** and **Feministo: Portrait of the Artist as a Young Housewife**.

Top shelf:

Kate Walker 1938–2015

Collage of a surgeon, naked woman and an oven 1977

Card and paper

Estate of Kate Walker. X84991

Monica Ross 1950–2013

Yellow Dress 1976

Cardboard and paper collage, ink, plastic seal

Black Dancer 1976

Cardboard, paper, ink, plastic covering seal

MonicaRossArchive.org. X88368-9

Su Richardson born 1947

The Intuitive Palm + The Aquarius Woman 1975–1976

Human handprint on paper with hand-written notes covered in plastic with printed text and affixed to board covered in polyester and decorated with crochet cotton.

Courtesy of Richard Saltoun Gallery, London and Rome.

X85994

Kate Walker 1938–2015

The Artiste in the Art World 1976

Collage, card, metal, polythene, string, paint

Kate Walker, aged 37, with diary notes 1977

Black and white photo-booth photograph, paper, wooden frame, glass

To put this whole thing in a nut shell/case ... 1974

Card, paper, felt-tip pen

Excuse me Mrs... 1976

Paper and card

Estate of Kate Walker. X89432, X85001, X88917, X84996

Middle shelf:

Kate Walker 1938–2015

Sally Gollop born 1948

Untitled from Sally Gollop to Kate Walker 1975

DAS modelling clay, paint, wire, paper, wood

Kate Walker 1938 – 2015

Anonymous Artistes, Collect 'em! Swap 'em! 1977

Paper, card, sticky-back plastic

Estate of Kate Walker. X84998-9

Su Richardson born 1947

Two Hearts into One 1978

Stuffed fabric and metal pins

Courtesy of Richard Saltoun Gallery, London and Rome

X85989

Kate Walker 1938–2015

Why Are There No Great Women Artists 1976

Collage on paper

Estate of Kate Walker. X88920

Su Richardson born 1947

Lyn Pin Cushion 1976

Pin cushion with pins in plastic box decorated with coloured sequins on silver-like cover

Heart attack? ...not surprising, it hasn't looked that healthy lately... 1975–1976

Facsimile cake with hand-painted plaster and plastic pin on tin foil with printed text and hand-written text on the back
Courtesy of Richard Saltoun Gallery, London and Rome.

X85998, X85993

Monica Ross 1950–2013

Feministo NoteBook. Resource Project Sept 1977; Notebook made as part of the Postgraduate Certificate of Education Course. B'ham Polytechnic (1 year) 1977

MonicaRossArchive.org. X88366

Bottom shelf:

Su Richardson born 1947

Sand souvenir feeding bottle 1975–1976

Baby bottle filled with sand and a printed tag with handwritten text

Courtesy of Richard Saltoun Gallery, London and Rome.

X85990

Suzy Varty born 1949

But What To Look For In An Ideal Man August 1976

Felt tip and printed papers on board

Courtesy of the artist. Z88902

Kate Walker 1938–2015

Soft Luggage 1975–7

Box-shaped handbag with metal clasps and an embroidered label containing posted correspondence, a wooden puzzle piece, pink shield stamps, lengths of pink cotton tape with messages on them, a train ticket

Estate of Kate Walker. X88919

Su Richardson born 1947

I see it all so clearly now... 1975 –6

Black and white photograph mounted on card with handwritten text in gold overlaid with facsimile butterfly in crochet pouch

Courtesy of Richard Saltoun Gallery, London and Rome.

X85991

Kate Walker 1938–2015

Drawing of a Face mid-1970s

Wax crayon on cardboard

Keep on Dancing 1975–1977

Ink on cardboard

Barometer-style Sculpture mid-1970s

DAS modelling clay, fake grass, cotton, textile

Estate of Kate Walker. X89434, X84994, X89433

Su Richardson born 1947

Me 1976–8

Courtesy of Richard Saltoun Gallery, London and Rome.

X86000

1. ICA visitors' comments book 1977

Estate of Kate Walker. X84993

2. Su Richardson born 1947

Domestic Colour Charts 1975-6

Archival typologies ranging across samples taken from the domestic and the body including: spices, condiments, papers, make-up, body clippings

Courtesy of Richard Saltoun Gallery, London and Rome.

X85995

3. Portrait of the Artist as a Young Woman Promotional Poster 1976

MonicaRossArchive.org Z88797

4. Su Richardson born 1947

Mirror Mask 1976

Mirror, coloured feathers and lipstick

5. Speed 1975-6

Altered tin box and hand-painted plaster cookies

Courtesy of Richard Saltoun Gallery, London and Rome.

X85996, X85988

6. Kate Walker 1938-2015

Paper-chain women 1975-7

Paper and biro ink

Estate of Kate Walker. X84992

7. Su Richardson born 1947

Untitled (Who was I trying to fool?) 1975-6

Black and white photograph with glitter in hand-coloured passepartout with hand-written text inside a vintage record cover with elastic band holding three curlers

8. **Body Chocs** 1976

Hand-painted plaster chocolates in chocolate gift box

9. **Egg Boxes 1 and 2** 1976

Egg Box 1: Egg box, cotton, plastic, photographs with handwritten text and plastic baby doll

Egg Box 2: Egg box, crochet, dried lemon and hand-annotated printed text

10. **Untitled** 1975-6

Collage and nappy pin on paper

11. Men-to-me, Memento 1975-6

Hand painted plaster 'gingerbread man' cookies in plastic with coloured ribbon tie and hand-written label

Courtesy of Richard Saltoun Gallery, London and Rome.

X85646, X85999, X85987, X85997, X85992

12. Kate Walker 1938-2015

Untitled from Kate Walker to Chick Hull 1977

Starched cloth, paint, plastic, card, clothes peg

Estate of Kate Walker. X88916

13. List of postal art event participants 1975-6

Courtesy of Susan M. Richardson. Z76935

14. Kate Walker 1938-2015

28.5p bride 1975-7

Corrugated card, paper, plastic tag, lace ribbon, postage stamps

Estate of Kate Walker. X88918

ROOM 2

Room 2

Clockwise from room entrance

THE MARXIST WIFE STILL DOES THE HOUSEWORK

By the mid-1970s, women had asserted their rights to equal pay and to work free from discrimination and harassment. Some held positions of power in business and politics, and following Margaret Thatcher's election as prime minister in 1979, a woman held the highest office in the country. Despite this, traditional gender roles remained. For women to achieve equality, change was needed in both public and private spheres.

Small consciousness-raising groups brought women together to discuss their shared experiences and recognise the social and political causes of their inequality. This practice woke women up to their oppression and made the personal political. Women discussed the concept of reproductive labour – the work required to sustain human life and raise future generations – and joined international campaigns such as Wages for Housework. Art became a tool to highlight the unpaid activities they were expected to perform and the physical and emotional impact this had on them.

For many women artists, there was no separation between their home life and artistic practice. They produced work at kitchen tables between caring and domestic responsibilities. Their environment informed the materials used, the size and format of their work, as well as their subject matter. Artists also turned to their bodies as their subjects. They explored fertility and reproduction, and the complexity of navigating highly prejudicial medical systems, particularly for women with multiple intersecting identities.

For the artists in this room, their practice became a form of consciousness-raising. They challenge art historical tropes and media stereotypes: from the idealised nude to the selfless mother and doting housewife. These women present their bodies and homes as sites of oppression while simultaneously reclaiming agency over them.

SOCIALISM

Marxist socialism examines the inequalities inherent in capitalist societies, where the means for producing and distributing goods are held privately in pursuit of profit. Socialism argues that capitalism creates (and is reliant on) an unequal distribution of resources: the ruling class exploits the working class. Socialists believe working people should control the means of production for the benefit of all.

Many women see capitalism as the root of their oppression. They challenge its reliance on patriarchal systems in which men hold the power and women are largely excluded. They also view women's unpaid reproductive labour as exploitation, and a necessary condition of capitalism.

In the 1970s, many involved in the women's movement were looking for revolutionary change rather than reform, and socialism provided answers. Many women joined labour movements and trade unions and set up socialist and Marxist groups that focused on liberation for all. Yet outside of feminist organising, many anti-capitalist groups and movements were accused of failing to acknowledge the reality of gender inequality.

Cosey Fanni Tutti born 1951

Born England, works UK

Woman's Roll 1978

30 photographs, silver bromide print on paper

Woman's Roll was the title of Cosey Fanni Tutti's first solo art action at A.I.R. Gallery, London in 1976, the year she and Genesis P-Orridge formed the band Throbbing Gristle. In her performance, Tutti cut her clothing and created artificial wounds using stage make-up and crushed berries. She writes, 'It was very slow, quiet and graceful, focusing on the body and form'. This series of images documents and dissects the performance.

Courtesy of the artist and Cabinet Gallery, London

X84881

Judy Clark born 1949
Born England, works UK

Cycle 1973

Wood, Perspex, contraceptive pills, menstrual blood

Cycle refers to menstrual and lunar cycles. It was made shortly after Clark's degree show at the Slade School of Art, London, in which she exhibited slides containing hair, menstrual blood, semen, and other traces of bodily matter in a highly formal presentation. She writes, 'one of the reasons it is put out in an ordered way is that it is so dangerous that if it was out of control, it would be totally unacceptable.' On the reasoning behind her subject matter Clark says, 'if there are rhythms in the body that you can understand, then maybe you can understand social rhythms, cosmic rhythms, historical rhythms'.

Arts Council Collection, Southbank Centre, London
X84273

Catherine Elwes born 1952

Born France, works UK

Menstruation I 1979

Photographs and text on paper

This work documents a performance of the same title staged at the Slade School of Art, London, where Elwes was a student. During the performance Elwes sat on a circular white sheet wearing a white dress. As she bled she moved about, wrote and drew. Elwes writes, 'Maybe I was being naïve, but I was trying to point to the value that was attached to menstruation. Biology should only be biology, not destiny. I wanted to dislodge the negative value associated with biological femininity.'

Courtesy of the artist

X88797

Mary Kelly born 1941
Born USA, works UK and USA

Antepartum 1973

Super 8, shown as digital video; black and white, silent
Duration: 1 min, 30 sec

The term antepartum refers to the period before childbirth. Here Kelly records herself stroking her abdomen while carrying her full-term baby. Her unborn child moves in response to her touch. While the film documents a physical reality usually excluded from the public realm, Kelly uses a close-up shot and looping format to abstract the experience and hold this moment outside of time.

Brighton and Hove Museum – Presented by The
Contemporary Art Society and Valeria Napoleone
X84290

Lorraine Leeson born 1951
Born England, works UK

'Women Beware of Man Made Medicine'

**'The Things That Make you Sick' – East London Health
Project**

1980

2 offset litho posters

These posters were designed as 'visual pamphlets' for display in GP surgeries and other public places. They combine text with graphic layouts as a way of sharing information to local communities hit by cuts to NHS budgets in the late 1970s. In 1980, Leeson's posters were exhibited in Lucy Lippard's ICA exhibition **Issue – Social Strategies by Women Artists**.

Courtesy of the artist. Originally produced and distributed in conjunction with East London Trade Councils, health workers' unions and the Women's Health Information Collective.

X84972, X84949,

Susan Hiller 1940 – 2019

Born USA, worked UK

Ten Months 1977 – 9

Photographs and text

Ten Months documents Hiller's pregnancy. The artist uses a conceptual framework to explore an intensely subjective experience, presenting one photograph of her stomach for each of the 28 days of 10 lunar months. Accompanying the photographs are texts from the artist's journal that reflect on the psychic and physical changes that occur during pregnancy.

On definitions of her practice, Hiller comments, 'My feminism is embedded in the work. It's not on the surface of it. Since I never wanted to make polemical art, which has been another thrust of women's art, I think my position has seemed a little complex to those who want to label work feminist or not.'

Arts Council Collection, Southbank Centre, London

X84282

Janis Jefferies born 1952

Born England, works UK

Double Labia 1980

Woven construction, dyed sisal

Jefferies writes, 'In 1981, I made a textile piece, woven in dark red sisal, which I called **Double Labia**. The sisal was a substitute for flesh.' In this work, Jefferies identified a plurality, 'diffuse and indefinable', that she argues is a feature of women's eroticism and ways of writing. One reason Jefferies gave for beginning to work with woven textiles was the desire to explore 'the spaces of an inner, dream life', where the specificity of 'writing in the feminine' might be found, unfettered by 'masculine logic'.

Courtesy of Richard Saltoun Gallery, London and Rome

X84870

Robina Rose born 1951

Born England, worked Germany, works UK

Birth Rites 1977

16mm, shown as digital video; colour, sound

Duration: 49 min, 32 sec

Birth Rites documents Julia Lauder giving birth at home surrounded by her family. Rose asserts that women 'must weigh up what childbirth is ... whether or not they opt to embrace it', reflecting, 'as a woman of 25, it became an issue I felt it important to deal with.' Her film focuses on women's agency during homebirth in contrast to some women's experiences in a hospital setting. It shows the value of physical and psychological support during labour, and the importance of touch in establishing bonds with newborns directly after birth.

Cinenova Distribution. Supported by FINE Neonatal UK Ltd
X88459

Rita McGurn 1940 – 2015

Born Scotland, worked Scotland and France

[Untitled] A crochet rug 1975 – 84

Acrylic, wool and cotton yarns

Untitled [Bessie figure]

Untitled [Figure in black bikini]

Untitled [Louise Brooks figure]

Untitled [A pair of cushions] 1975 – 84

Acrylic, wool and cotton yarns, stuffed with polyester hollow fibre

Courtesy of the McGurn family X88668, X88669, X88670, X88671, X84302

McGurn worked as a television, film and interior designer. In the 1970s and 1980s her art practice was pursued privately, primarily in the context of her home. She employed a range of found and domestic materials in her practice, making use of whatever was to hand. Working in crochet, she created life-sized people that were placed around the house in changing configurations. Her daughter, artist France-Lise McGurn (born 1983) recalls, 'We all lost some good jumpers to those crochet figures, as stuffing or just stitched right in.'

Jo Spence 1934 – 1992

Born England, worked UK

Beyond the Family Album 1978 – 1979

4 photographs, gelatin silver print on 4 panels;

21 photographs, C-print on laminated panels

Beyond the Family Album marked a turn in Spence's practice. She writes: 'In my early photographs there is no record of my appalling health ... no record of the pointless years shunted around schools ... no record of a broken marriage ... no record of hard work done for countless employers; no record of trying to please parents and other authority figures'. In the traditional family album, Spence explains, people are encouraged to photograph 'their leisure and their consumption and show the "harmony" of their lives.' Here Spence identifies and challenges the conventions through which we are compelled to articulate our sense of self.

MACBA Collection. MACBA Foundation. Work purchased thanks to Terry Dennett.

X84958

Alexis Hunter 1948 – 2014

Born New Zealand, worked New Zealand, Australia and UK

The Marxist's Wife (still does the housework) 1978/2005

20 colour laser copies on archival paper, in 4 framed panels

In this series of sequential images, a woman uses a cloth to clean a portrait of Karl Marx (1818 – 1883), the German philosopher and economist. The image features the words 'Man, Thinker, Revolutionary'. As the cloth passes over the word 'man' a smudge appears – a reference to Marx's failure to incorporate women's work in the home into his theory of labour relations. As Hunter states, 'women workers are invisible: they are absent from the analysis of the labour market on the one hand, and their domestic work and its exploitation is taken as given on the other'.

Courtesy of Richard Saltoun Gallery, London and Rome

X84297

Helen Chadwick 1953 – 1996

Born England, worked UK

In the Kitchen 1977

12 photographs, pigment print on paper

For this performance Chadwick created wearable sculptural objects from PVC 'skins' stretched over metal frames. They included a cooker, sink, refrigerator, washing machine and cupboards. The original setting featured a strip of vinyl floor tiles and a soundtrack of excerpts from the BBC Radio 4 programmes **Woman's Hour** and **You and Yours**. Chadwick wrote: 'The kitchen must inevitably be seen as the archetypal female domain where the fetishism of the kitchen appliance reigns supreme. By highlighting and manipulating this familiar domestic milieu, I have attempted to express the conflict that exists between ... the manufactured consumer ideal/physical reality, plastic glamour images/banal routine, conditioned role-playing/individuality.'

Courtesy of Richard Saltoun Gallery, London and Rome

X84272

Eileen Cooper born 1953
Born England, works UK

Figures on a Ladder 1979
Charcoal and pastel on paper

This work was made shortly after Cooper graduated from the Royal College of Art while living in a council flat in Deptford. She recalls that, during this period, 'it wasn't clear whether I could continue being an artist.' Cooper describes the figures in these early drawings as 'non-gendered'. She explains, 'At first I felt that the sexual characteristics were kind of interchangeable; whether this was a male body or a female body didn't really matter. But soon they became very clearly male or female.' Cooper's work was included in the 1980 ICA exhibition, **Women's Images of Men**, organised and selected by Joyce Agee, Catherine Elwes, Jacqueline Morreau and Pat Whiteread.

Courtesy of the artist
X84887

Power of Women Collective/ Wages for Housework Campaign
active from 1972

All Work and No Pay 1975

Video, shown digitally; colour, sound

Duration: 30 min, 18 sec

The Power of Women Collective (later renamed the Wages for Housework Campaign) made this programme for TV. It explores the demand that women's domestic labour be financially compensated. It was broadcast in February 1976 as part of **Open Door**, the series run by the BBC's community access unit. Campaigner Selma James interviews women on the streets and in the TV studio. Other sections document women's experiences of labour internationally, and feature survivors of domestic violence sharing their experiences.

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X88790

Alison Lloyd born 1956
Born England, works UK

Romilly Crescent, Cardiff series

Looking at Herbie 1978
Photograph, Polaroid print

Watching 1978
Photograph, Polaroid print

At the window, Evening Performance 1978 – 79
Photograph

While studying at Cardiff College of Art, Lloyd recorded a community of artists in a shared house on Romilly Crescent. The images combine performance and documentary. Lloyd says of her practice 'I move between a self-portrait and a portrait of my surroundings. In the 1970s this was an exploration of life as a young woman in her bedsit getting ready to go out.'

Courtesy of the artist
X88800 – 1, X88799

Alison Lloyd born 1956
Born England, works UK

Jake 1976, printed 2023
5 photographs

Courtesy of the artist
X88791, X88792, X88793, X88794, X88795

Elizabeth Radcliffe born 1949

Born and works Scotland

Cool Bitch and Hot Dog 1978

Wool, linen, papier mâché, metal buckle and nylon glove on plywood; canvas on MDF

Radcliffe learned to weave at night classes while working as a screen printer at Dovecot Studios in Edinburgh. She later studied tapestry at Edinburgh College of Art, revising the classical tradition of hand-weaving on a loom to create large, sculptural portraits. **Cool Bitch and Hot Dog** was part of Radcliffe's final degree show. By the time she finished art school she was a divorced mother of two young children. Radcliffe later became a teacher and only began weaving again in 1999, after retiring from the profession.

Courtesy of the artist

X84307

Aileen Ferriday born 1943
Born England, works UK

Moira 1 – 4 1975

4 photographs, gelatin silver print on paper

Ferriday's portraits of women she grew up with were taken in and around her sitter's homes using available light. Most of Ferriday's subjects, she writes, 'had only seen themselves in snapshots', and did not recognise themselves in her images. She explains, 'My intention was to present to them images of themselves which showed the variousness of their appearance and visual personality. I was eager to see the reaction of each woman when confronted with an image that was neither a snapshot nor a formal studio portrait. One thing I feel certain of is that all the portraits are of women who enjoy the nostalgia of glamour regardless of the traditional view of glamour as an attraction to men.'

Arts Council Collection, Southbank Centre, London
X84874, X84891 – 3

See Red Women's Workshop
active 1974 – 1990

YBA Wife – Is There Life After Marriage? 1981

The YBA Wife? campaign extended the fifth demand (legal and financial independence for married women) agreed at the 1974 National Women's Liberation Movement Conference. The campaign asked why women should become wives to begin with. Marriage vows, it was suggested, essentially amounted to little more than a job contract providing men with cheap childcare and domestic service. The print of this See Red poster dates from 1981, the year of Prince Charles's wedding to Lady Diana Spencer.

Courtesy of See Red Women's Workshop
X84256

Christine Wilkinson born 1951

Born England, works UK

Reflections 1983

Hand coloured mezzotint

In 1976, Wilkinson completed an MA in printmaking at Chelsea School of Art, London. After graduating she worked in the University of Reading's Fine Art Department. The use of modest 'domestic' materials is a common feature of her work, and the interior window is a recurring motif. Wilkinson describes her work as 'shaped by family history and women surviving and thriving'.

Courtesy of the artist

X88803

Christine Voge born 1948

Born USA, works UK

Chiswick Women's Aid 1978

6 photographs, gelatin silver print

Chiswick Women's Aid, founded in 1972, was one of the first refuges in the world for women and children escaping domestic violence. Erin Pizzey was a key organising figure at the refuge who helped garner publicity for the issue of domestic abuse nationally, enabling many more refuges to be set up across the UK. Voge first visited Chiswick Women's Aid for a press assignment but was inspired to return and spent several days there, documenting the daily life of the residents.

Arts Council Collection, Southbank Centre, London

X85777, X85778, X85779, X85780, X85781, X85782

Bobby Baker born 1950
Born England, works UK

An Edible Family in a Mobile Home documented by
Andrew Whittuck

**Baker at her prefab Acme house in Conder Street, London,
E1**

Detail of Daughter

Detail of Father

Detail of Mother

Detail of Baby

Detail of Son

1976, printed 2023
6 photographs

An Edible Family in a Mobile Home will be restaged on Tate
Britain's South Lawn 8 Nov – 3 Dec 2023 and 8 Mar – 7 Apr
2024.

Courtesy of Bobby Baker and Andrew Whittuck
X84266, X85632, X85983, X85984, X85985, X85986

In 1976, Baker transformed her Acme home in Stepney, London into a week-long sculptural installation that housed an edible family of five: mother, father, teenage daughter, son and baby. Visitors helped themselves to the cake 'family' and were offered cups of tea by the artist who performed the role of polite hostess. The family members occupied various rooms in Baker's home, whose walls were plastered in newspaper cuttings and decorated with icing, scenting the air with sugar. In the living room, a father made of fruit cake slumped in an armchair surrounded by tabloid news papers; in the bath, a teenage son made of garibaldi biscuits lay in chocolate cake bathwater, against a background of comics; and in the kitchen, a mother constructed from a dress maker's mannequin with a teapot for a head offered a constant supply of fairy cakes, sandwiches and fruit from compartments in her hollow abdomen. Baker baked, sculpted and decorated each of these family members herself over the course of three months.

Linder born 1954

Born England, works UK

Untitled 1976

4 collages, printed papers on paper

Linder states: 'I remember the pure pleasure of photomontage. I had spent three years working with pencil, paint and pen trying to translate my lived experience into made marks. It was a moment of glorious liberation to work simply with a blade, glass and glue ... I'd always loved magazines and I had two separate piles. One you might call women's magazines, fashion, romance, then a pile of men's mags: cars, DIY, pornography, which again was women, but another side. I wanted to mate the G-Plan kitchens with the pornography, see what strange breed came out. I did it all on a sheet of glass with a scalpel, very clean, like doing a jigsaw.'

Tate. Purchased 2007

T12498, T12499, T12500, T12502

Hackney Flashers
active 1974 – 1980

Who's Holding the Baby

1978, printed c.1980

Photograph, gelatin silver print, ink, typing, photomechanical print and collage on paper and cardboard

Hackney Flashers were a socialist feminist collective. An Dekker, Sally Greenhill, Liz Heron, Gerda Jager, Michael Ann Mullen, Maggie Murray, Christine Roche, Jo Spence and Julia Vellacott were all members, but work produced was always credited to the collective rather than to individuals. Combining documentary photographs with statistics, cartoons and printed materials, **Who's Holding the Baby?** was first shown at Centreprise in Dalston, east London before touring libraries and community centres across the UK. It highlights the importance of childcare and criticises the lack of government support for this type of labour.

Museo Nacional Centro de Arte Reina Sofía, Madrid
X84315

Gina Birch born 1955
Born England, works UK

3 Minute Scream 1977

Super 8, shown as digital video; colour, sound

Duration: 2 min, 49 sec

Birch writes: 'I came to London from Nottingham in 1976 to go to Hornsey College of Art. I was very soon immersed in what became punk and the world of 1970s politics of squatting, nuclear disarmament, Rock Against Racism and later Rock Against Sexism. The rundown city was our playground.' At Hornsey, she met Ana da Silva and they formed the experimental punk band The Raincoats. Birch recalls, 'It was a time of casual sexism, casual sex and more overt sexism.' Three-minutes is the approximate length of a Super 8 film cartridge, here filled entirely with Birch's energetic screaming.

Courtesy of the artist

X87136

Tina Keane born 1940
Born England, works UK

Clapping Songs 1979

Slide-tape, transferred to video, shown digitally

Duration: 5 min, 49 sec

In this work Keane's daughter and a friend perform a series of playground clapping songs. The consistent audio of their singing contrasts with the intermittent images of their actions which is particular to the original slide-tape format, through which a series of projected slides are accompanied by a synchronized audiotape soundtrack. The chanted lyrics become surreal and the still images allow the girl's actions (covering their chests, cradling a baby) to become more conspicuous. Keane's work reveals the insidious way in which gender roles are inscribed from childhood in a patriarchal society.

Courtesy of the artist and LUX, London
X88460

Stella Dadzie born 1952
Born England, works UK

OWAAD Banner c.1978
Pencil and paint on cotton

OWAAD were an activist organisation, regularly joining and driving campaigns. As founding member Stella Dadzie notes, the organisation worked to 'show people sisterhood in operation'. Through its campaigns, conferences, study days and FOWAAD! newsletter, OWAAD highlighted the different ways race, class and gender impacted Black women's lives. Dadzie recalls, 'we explored the issues that mattered to us, with our experiences of education, employment and the welfare state high on the agenda.'

Black Cultural Archives Z76998

OWAAD Vitrine

The Organisation of Women of African and Asian Descent (OWAAD) was active from 1978 to 1982. It began as an umbrella organisation connecting women's groups that had formed as part of the Civil Rights Movement for Black Liberation in the UK. These included the Brixton Black Women's Group, Southall Black Sisters, the United Black Women's Action Group in Tottenham and the Simba Black Women's Group in Woolwich in London, as well as the Manchester Black Women's Co-operative (later re-named the Abasindi Co-operative). Through its conferences, campaigns, study days and **Fowaad** newsletter, OWAAD highlighted the different ways race, class and gender impacted Black women's lives.

ROOM 2
VITRINES

Room 2 Vitrines

1. **Campaign Against Depo-Provera Newsletter, no.1** Winter 1979

Black Cultural Archives and Stella Dadzie. Z77008

2. **'Ban the Jab' leaflet** 1979

Black Cultural Archives and Stella Dadzie. Z77007

3. **Down There** 1981

Private collection. Z77038

4. **'NAC Against Corrie' leaflet** 1979

Private collection. Z89191

5. See Red Women's Workshop active 1974 – 1990

Our Body 1980

Courtesy of See Red Women's Workshop. X88807

6. **A Woman's Right to Choose: Action Guide** 1967

Private collection. Z88963

7. **Abortion Where We Stand** 1976

Private collection. Z88966

8. Abortion: Our Struggle for Control 1980

Private collection. Z77039

9. Abortion: A Woman's Right 1971

Private collection. Z77037

10. 'Black Women and The Maternity Services' leaflet

Courtesy the Feminist Library. Z88951

11. 'Black Women and the NHS' in Merseyside Women's Paper 1982

Glasgow Women's Library. Z88931

12. Sheila Gray born 1948

Picket of a 'pro-life' meeting at the Royal Albert Hall, London 1990, printed 2023

Format Photographers Archive, Bishopsgate Institute
Z88853

13. International Marxist Group active 1968 – 1972

Abortion, Liberation & Revolution 1979

Private collection. Z77035

14. Brent Community Health Council

It's My Life Doctor 1981

Private collection. Z77043

15. Lee Comer

The Myth of Motherhood 1971

Private collection. Z88960

16. Sue Finch, Jenny Fortune, Pauline Gift and Jo Robinson

Unsupported Mothers Handbook

1971

Lent by Jo Robinson. Z88938

The 1967 Abortion Act legalised the termination of pregnancies on certain grounds but access remained restricted. Despite this, numerous right-wing legal challenges sought to curtail access further. Women campaigned tirelessly for an expansion of the act to include abortion on demand without approval by two (often male) doctors – a requirement many felt kept women's lives under patriarchal control. Campaigns for fair access to abortion and birth control were highly visible, but often overlooked the fact women experienced inequality and control over their bodies differently. For Black women this meant being used as objects of 'research' when new forms of birth control need to be tested.

1. Alexandra Kollontai born 1872

Communism and the Family 1971

Private collection. Z89180

2. Erin Pizzey born 1939

Scream Quietly or The Neighbours Will Hear 1974

Private collection. Z88967

3. See Red Women's Workshop active 1974 – 1990

Bite the Hand 1978

Courtesy of See Red Women's Workshop. X84260

4. Pat Kahn (designer)

Spare Rib tea towel belonging to Jo Spence 1970s

The Estate of Jo Spence, courtesy of Richard Saltoun Gallery,
London and Rome. Z77048

5. **FOWAAD, no.3** November 1979

Courtesy the Feminist Library. Z76946

6. **FOWAAD, no.7** November 1980

Courtesy the Feminist Library. Z76945

7. **Out the Pumpkin Shell** 1975

MonicaRossArchive.org. Z77024

8. **I Can't Bear It!** 1970s – 1980s

Women's Art Library, Special Collections and Archives,
Goldsmiths University of London. Z88828

9. Maggie Murray born 1942

**Demonstration with children from Market Nursery at the
Hayward Gallery, London** 1979, printed 2023

Format Photographers Archive, Bishopsgate Institute
Z88852

10. Stella Dadzie born 1952

Sister Owaada cartoon c. 1980

Felt tip pen on paper

Courtesy of Stella Dadzie. Z77013

11. **'The Child Benefit Act' in Speak Out, no.2** 1980

Courtesy the Feminist Library. Z76959

12. **Enough, no.2** 1970

Courtesy of the Monica Sjöo Estate and Alison Jacques,
London. Z88802

In the late 1970s it was rare to find a depiction of the home in the media or advertising that did not include a woman undertaking domestic and childcare duties. Despite the Sex Discrimination Act being passed in 1975, women needed a male guarantor to take out a mortgage or loan and were forced to rely on male partners and family members for domestic security. In the 1970s the average age of marriage for a woman was twenty-four, and the average age of new mothers was twenty-six. Maternity leave was not legislated until 1975, and until 1990 only half of working women were eligible. Many women were forced to sacrifice their careers to raise children.

1. OWAAD pamphlet

Black Cultural Archives and Stella Dadzie. Z76996

2. OWAAD Constitution 1980

Black Cultural Archives and Stella Dadzie. Z76992

3. OWAAD membership card 1978

Black Cultural Archives and Stella Dadzie. Z76995

4. Olive Morris 1979

Black Cultural Archives and Stella Dadzie. Z76994

5. Sylvia Erike at the first OWAAD conference 1979

Black Cultural Archives and Stella Dadzie. Z76993

**6. National Black Women's Conference organised by
OWAAD, Abeng Centre, Brixton (schedule)**

Black Cultural Archives and Stella Dadzie. Z76991

ROOM 3

Room 3

Clockwise from room entrance

OH BONDAGE! UP YOURS!

**Some people think little girls should be seen and not heard
But I think 'oh bondage, up yours!'**

Poly Styrene, X-Ray Spex, 1977

Subcultures provided opportunities for new models of womanhood from the mid-1970s. Punk, post-punk and alternative music scenes combined socially conscious, anti-authoritarian ideologies with DIY methods. Technical virtuosity was out, and the amateur was in. Freed from the pressure of being the best, the first, or the most original, artists began trashing the conventions of both high and popular culture, giving rise to new forms of expression.

Young musicians, artists, designers and writers set up bands, record labels, fanzines, collectives and club nights. They created work that pushed the boundaries of acceptability, often using clashing and violent imagery and explicit material. For many women this meant subverting gender norms, embracing the provocatively unfeminine as well as the hypersexual.

Through their DIY methods, multi-disciplinary approaches and challenge to the status quo, these subcultures had much in common with the women's movement. Yet artist and post-punk musician Cosey Fanni Tutti notes: 'I aligned myself more with Gay Liberation than Women's Liberation... Freedom "to be" was my thing. I didn't want another set of rules imposed on me by having to be "a feminist".' For zine writer and punk feminist Lucy Whitman (then Lucy Toothpaste), it doesn't matter whether these women identified as feminists or not, 'in all their lyrics, in their clothing, in their attitudes – they were challenging conventional attitudes', freeing women of the bondage of expectation and helping them redefine women's role in society.

See Red Women's Workshop
active 1974 – 1990

Tough! 1979

Photostencil, printing, paper, plastic laminate

This See Red poster depicts the newly elected Conservative prime minister, Margaret Thatcher. Her portrait is framed by headlines and newspaper clippings detailing the impact Conservative policies had on women and other oppressed and vulnerable people. To make the poster See Red wrote to Thatcher's office claiming admiration for her and requesting a formal portrait. The group were thrilled when the unsuspecting office staff returned a high-quality image.

Courtesy of See Red Women's Workshop
X84259

THE NEO NATURISTS

The Neo Naturists are a performance art collective who have been active since 1981. The group was formed by artists Christine Binnie, Jennifer Binnie and Wilma Johnson. The Neo Naturists introduced an anarchic spirit to the otherwise fashionably self-conscious New Romantic club scene in London. They often made public appearances naked, adorned with intricate body paint. Their experimental and subversive performances foregrounded ecology, spirituality and feminism. They resolved to work outside of the mainstream, rejecting capitalism, conservatism and Thatcherism.

Jennifer Binnie born 1958

Born England, works UK

Woman 1983

Oil on canvas with decorated branch

Binnie's painting depicts an eco-feminist representation of a woman. Arcane swirls and heart symbols recur throughout the work and around its border, suggesting energies or emotional states. Binnie works as a painter alongside her involvement with the Neo Naturists, combining interests in feminism and the natural world with the spiritual influence of prophetic artists such as English poet and painter William Blake (1757 – 1827). She often paints beyond the canvas, daubing objects and interiors to create self-contained worlds.

Courtesy of the artist

X84269

Jennifer Binnie born 1958

Born England, works UK

Woman 1983

Oil on canvas with decorated branch

The Neo Naturists active from 1981

Christine Binnie in Wrought Iron Body Paint 1981

4 photocopies

Flashing (British Museum) 1982

Photograph

Art School Performance on the Roof of St. Martins 1981

Photograph

Sexist Crabs, Oxford University 1983

Photograph

Art School Performance on the Roof of St. Martins 1981

Photograph

Christine Binnie Flashing in Soho 1982

Photograph

Pink Punk Performance, The Fridge, Brixton 1982

4 photocopies

Courtesy of the artist. X84269

The Neo Naturist Archive. X88351, X88353 – 4, X88358,
X88354, X88352, X88355

The Neo Naturists active from 1981

**The Neo Naturist Sermon, Porridge and Black Roses at the
Faerie Fair 1982**

11 photographs

Centrepoint, Walking and Swimming Experiment 1984

11 photographs

Sexist Crabs Performance, The Zap Club, Brighton 1984

4 photographs

Existentialists Performance, The Fridge, Brixton 1985

2 photographs

Neo Naturist Cheerleading Performance, Heaven 1985

3 photographs

Neo Naturist Manifesto, International Times 1985
Newspaper

Wilma Johnson born 1960

The Maypole 1982
Oil paint on canvas

The Neo Naturist Archive. X88356, X88359, X88357, X88361,
X88360, X88362

Phil Robbins – Asylum Studios UK. X84337

Marian Elliott-Said 1957 – 2011

Born England, works UK

Germ-Free Adolescents 1977

Comic book cuttings, felt tip pen, pill packet, glue tube on paper

Elliott-Said was known by the stage name Poly Styrene and was the creative visionary behind the punk band X-Ray Spex. The band formed in 1977 and **Germ-Free** is a collage from that same year. It features extracts of a comic strip that show young women discussing relationships, pregnancy and abortion. On top of these images the artist has adhered a packet of contraceptive pills and condoms. Although women could access contraception and abortion by 1977, there were ongoing challenges to these rights and many women punk musicians performed benefit concerts to raise awareness. **Germ-Free Adolescents** was the title of the X-Ray Spex's 1978 debut album.

Courtesy of the Poly Styrene Estate and Archive

X87950

Martine Thoquenne born 1956

Born France, works UK

Faster Princess 1982

Super 8, shown as digital video; colour, sound

Duration: 7 min, 25 sec

Faster Princess is a reworked fairy tale that applies a DIY punk soundtrack and aesthetic to this genre of storytelling. It uses a mixture of live action, cut-outs and pop-up animation techniques to tell the story of a young woman getting ready to go to a ball. The artist writes, 'I know I'm not the only woman with this sort of fantasy or experience,'. Thoquenne's film forces an encounter between such fantasies and contemporary women's experiences.

Cinenova Distribution

X88461

Ruth Novaczek born 1956

Born England, works UK

Tea Leaf 1986

16mm, shown as digital video; colour, sound

Duration: 8 min, 6 sec

Tea Leaf was made while Novaczek was still a student at St Martin's School of Art. She describes how the film relates to her experience growing up in London in the 1960s, 'at comprehensive school... the confusion of denying your culture and your sexuality for years through having it beaten out of you – and then waking up in the Thatcherite 80s. Fighting the system and poverty by stealing food from supermarkets and learning to love women ... finding the importance of roots and culture and the dangers of living in the East End and being different; being a woman without a man.'

Courtesy of the artist

X88462

Sandra Lahire 1950 – 2001

Born England, works UK

Edge 1986

16mm, shown as digital video

Duration: 11 min, 33 sec

Lahire writes, 'This short, named after Sylvia Plath's last poem, is about the woman who is a daughter; icy, perfected and petrified for the patriarchy. She is also a mother drawing her two children with her into this death-in-life. **Edge** is the irony, which is the poet's defiance. And it is the blade... how far can those controllers go with their instruments and armaments and still act as though our pieces and feelings can be stuck together again? There is no illusion of the woman's "resistance". Yet in this theme of woman as medical and war guinea-pig the silent scream becomes audible in lines of poetry and song.'

Cinenova Distribution

X88464

Del LaGrace Volcano born 1957

Born USA, works USA, UK, Sweden and Germany

Della DisGrace at The Bell, London 1983

Photograph, gelatin silver fibre print

Linda and Snake, ON MY KNEES, London 1983

Photograph, toned and hand coloured gelatin silver fibre print; acrylic spray paint

Linda and Snake, FUCK U 2, London 1983

Photograph, gelatin silver fibre print

Volcano studied photography at the San Francisco Art Institute before moving to London in 1982 where they taught fine art photographic printing. Their work challenges heteronormative ways of seeing and the artist is considered a primary instigator of queer cultural production. Volcano's first book, **LOVE BITES**, was published by Gay Men's Press in 1981. The artist notes that the publication was 'censored by all the lesbian and gay bookstores in London but sold in mainstream shops, due to the unapologetic depictions of SM dykes and consensual sex scenes performed for the camera'.

This group of photographs includes an assisted self-portrait. Volcano framed the scene and instructed an assistant to click the shutter.

Courtesy of the artist. X87585, X87583, X87581

Jill Westwood born 1960

Born UK, works England

Transparent-Female c. 1983

Photograph, gelatin silver print on paper

Sovereign-Female-Subaltern-Male c. 1982

Photograph, gelatin silver print on paper

Hermetic-Female c. 1982

Photograph, Polaroid print

Potent-Female c. 1983

Photograph, gelatin silver print on paper

Alpha-Female Triptych 1983

3 photographs, gelatin silver print on paper

In this series, Westwood explores power exchange within bondage and discipline, domination and submission, sadism and masochism (BDSM) communities. The artist says she examined the London BDSM community 'like an anthropologist', reversing expected gender dynamics. She later developed a 'life as art' practice as a dominatrix. Westwood started exploring latex when she moved to London in the 1980s. She was part of the city's subculture scenes and a member of the industrial punk band FistFuck.

Courtesy of the artist. X85788, X85786, X85787, X85785, X85789

Joy Gregory born 1959
Born England, works UK

Roses and Razor Blades (solarized paper negative)

Roses and Razor Blades

1982, printed 2023

2 photographs

Gregory grew up in Aylesbury, Buckinghamshire and recalls being 'fascinated by punk'. These two works were made while she was studying at Manchester Polytechnic. There, Gregory became interested in the possibility of developing her own photographic processes. Her DIY methods led to experiments with kallitype and cyanotype contact printing processes, both made using relatively cheap iron salts, as well as materials such as potato starch. As she explains, 'I was fascinated by the idea that it was possible to make your own emulsions'.

Courtesy of the artist

X86922, X86923

Poulomi Desai born 1965

Born UK, works England

Nothing Between Denial and Acceptance 1983, printed
2023

2 photographs

Desai explores notions of gender, sexuality and self-acceptance in these black and white self portraits. The artist left school as a teenager, becoming involved with the anti-fascist and anti-apartheid movements of the 1980s. She also performed in the punk band Fag Ash and co-founded the first UK South Asian LGBTQ+ campaign group Shakti in 1987.

Courtesy of the artist

X86848, X86849

Cosey Fanni Tutti born 1951

Born England, works UK

Incognito 1979 – 2021

9 photographs, C-type print on paper

These photographs are from a series documenting Fanni Tutti's wardrobe of striptease costumes. The artist describes the handmade outfits as 'a private language which upon rereading triggers involuntary memories, correspondences and connections'. The photographs were taken by fellow artist and Throbbing Gristle bandmate Sleazy (Peter Christophersen). Fanni Tutti worked as a professional striptease artist in parallel to her performance art practice and work with Throbbing Gristle, forging connections between different creative realms.

Courtesy of Sara Burn

X84882

Cosey Fanni Tutti born 1951

Born England, works UK

Leotard 1979

Fabric

This is an example of one of the costumes worn by Fanni Tutti for her professional striptease performances. The artist explains: 'The costumes I used for my striptease work were "scripted" according to the audiences I performed to. Each signed a different masked persona, a fantasy or sexual predilection applicable to the age or social groups of the men who frequented the places I performed in. The vast majority of the costumes were made myself using carefully selected sensual practical materials that enabled smooth, elegant removal.'

Courtesy of the artist and Cabinet Gallery

X87134

Liz Rideal born 1954
Born England, works UK

“Think Pink” (aka – booth wank at NPG) 1985
7 strips of photo-booth photographs

Rideal used a photo-booth to create these self-portraits. The artist says, ‘The idea of the auto-erotic-auto-portrait seemed to me to be the ultimate in self-portraiture. To set up a conflict between the concept of the controlled self-image and disrupt this by recording the physical release of orgasm. These portraits capture my facial expressions in varying states of response to stimulation during the repeated five-second exposures of the photo-booth flash. I wanted to capture the moment of “la petite mort” and see this for myself. This self-portrait is about having control over my auto-portrait whilst in a state of lack of control.’

Courtesy of the artist
X88789

Linder born 1954
Born England, works UK

Untitled 1976
Printed papers on board

Linder's 1976 collage **Untitled** combines imagery from pornography and popular magazines. The work was commissioned by the British punk band Buzzcocks as the sleeve for their 1977 single **Orgasm Addict**. Linder was heavily involved in the Manchester music scene as the founder, lead singer and creative force behind the post-punk band Ludus, active from 1978 – 84.

Tate. Purchased 2007
T12501

Linder born 1954
Born England, works UK

**Ludus Concert with Meat Dress, Hacienda,
Manchester 1982**

Video, shown digitally; colour sound
Duration: 38 min, 38 sec

In this film, committed vegetarian Linder performs at the Hacienda nightclub in Manchester with her post-punk band Ludus. She wears a dress made of meat in protest against the venue showing pornographic films during their club nights, and the sale of meat products. Linder was inspired by a performance by British pop group Buck's Fizz, in which two women vocalists had their skirts removed mid-way through their act. Here, Linder parts her dress to reveal a 12-inch strap on sex toy. The act was so shocking and unexpected that Linder has since noted 'When I see the film footage now it's like watching an astronaut going off into deep space.'

Courtesy of the artist and Modern Art, London
X84285

Chila Kumari Singh Burman born 1957

Born England, works UK

Splatter 1979

Poster paint on paper, mounted on board

Splodge 1979

Poster paint on paper

To make these prints Burman pressed her painted body directly against paper, in the stripped-back DIY spirit of feminist punk. The works were made around the time the artist was performing with the all-woman Leeds-based punk band Delta 5. Burman's work explores 'the experiences and aesthetics of Asian femininity' often incorporating recycled materials and symbols. She describes herself as a Majajani, a Punjabi term for a woman with attitude.

Courtesy of the artist

X86850, X86853

Jill Posener born 1953
Born UK, works England

First column:

Fiat Ad, London 1979, printed 2023

Renew His Interest, London 1980, printed 2023

Born Kicking, London 1983, printed 2023

Second column:

Macho Bore, London 1983, printed 2023

Squat Against Nuclear Family, London 1982, printed 2023

To Volvo A Son, London 1982, printed 2023

6 photographs

Courtesy of the artist

X84306, X86928, X86931, X86930, X86932, X86929

In these prints Posener documents a series of feminist interventions to advertising billboards around London. Living in lesbian squats in the late 1970s and early 1980s, Posener and her friends (who wished to remain anonymous for fear of retribution) would graffiti over sexist billboards and photograph them. Prints were sold as postcards to raise funds for radical causes. After moving to the US in the late 1980s, Posener became photo editor of the hugely influential lesbian erotica magazine **On Our Backs**.

Suzan Swale born 1946

Born England, works UK

Hegemony 1982

Newspaper, acrylic paint and Letraset lettering on card

The marriage of Prince Charles and Lady Diana in 1981 became a major point of discussion for feminists. They saw the exaggerated ceremony and archaic gender norms it represented as the antithesis of the lives they were fighting for. The title of Swale's work uses a term popularised by Marxist philosopher Antonio Gramsci (1891 – 1937) to refer to political or cultural dominance and authority over others.

Courtesy of the artist

X84827

Caroline Coon born 1945

Born England, works UK

Between Parades 1985

Oil on canvas

Between Parades documents the experience of sex workers waiting for clients in a brothel. Coon engaged in sex work in the mid-1980s. Here, she chooses to depict a common moment of 'sisterhood' between the women. Coon wrote a diary from 1983 – 4 detailing her experiences, published as the memoir **Laid Bare**. A major figure in London's counterculture scene, in 1967 Coon co-founded the drugs charity Release and worked as a journalist for the magazine **Melody Maker** in the 1980s.

Private Collection. Courtesy of Stephen Friedman Gallery
London and New York. X84277

Gee Vaucher born 1945

Born England, works UK and USA

International Anthem no.2 Domestic Violence 1979

Printed magazine cuttings on card

International Anthem no.2 Domestic Violence 1979

Gouache on card

Vaucher started International Anthem, a 'nihilist newspaper for the living', in 1977 while working as a graphic designer in New York. It was a platform for images deemed too radical for mainstream tastes and intertwined with Vaucher's involvement with the punk scene in the US and the UK. In her collaged and painted compositions, a wide range of media imagery collide. Vaucher states, 'to me, art is politics, with a small "p". It's still just as political, but it's much more domestic.'

Courtesy of the artist

X87138, X87139

Penny Goring born 1962
Born England, works UK

Shock-a-Lolly Dolly 1985

Fabric, stuffed textile ragdoll

Goring made this ragdoll sculpture in her home using repurposed clothing and scrap materials. She says, 'I only want to make things that I can do in my room, with no help from anyone else. I like to think that I'm slyly poking fun at the big boys and grand gestures.' The blue fabric used here is from a dressing gown she wore to the New Romantic nightclub Blitz, chosen because the last time the artist wore it 'I told a guy that I loved him and he said he did not believe in love.' Goring works across poetry, video, painting, drawing and sculpture. She describes herself as a 'borderline recluse' whose work explores her experiences of anxiety, addiction, the politics of the home, single motherhood and poverty in Conservative Britain.

Courtesy of the artist and Arcadia Missa, London
X88486

ROOM 3
VITRINES

Room 3 vitrines

- 1. Record sleeve for 'Germ-Free Adolescents' by X-Ray Spex 1978**
Collection Lucy Whitman. Z77067
- 2. Record sleeve for 'The Story so Far' by Mo-Dettes! 1980**
Private collection. Z89186
- 3. Record sleeve for 'Playing with a Different Sex' by Au Pairs 1981**
Private collection. Z89187
- 4. Record sleeve for 'In the Beginning there was Rhythm' by The Slits 1979**
Private collection. Z89188
- 5. Shocking Pink, no.6 1987**
Glasgow Women's Library. Z76914
- 6. Shocking Pink, no.1 1981**
Glasgow Women's Library. Z76912

7. **Shocking Pink, no.5** 1988

Glasgow Women's Library. Z76913

8. **Shocking Pink, no.8** 1989

Glasgow Women's Library. Z76915

9. **Record sleeve for 'White Mice/ Masochistic Opposite'**
by Mo-Dettes 1979

Private collection. Z89189

Shocking Pink was a zine for young women published by several different collectives between 1979 and 1992. Initially, production was supported by the **Spare Rib** collective and photographer Jo Spence who lent them a camera. One **Shocking Pink** collective member recalls the zine's early content: 'stuff about being at school, and about being young and gay at school, so issues around homophobia, bullying. We also were interested in ideas around race, so we did stuff on the Brixton riots. We were always interested in music as well so I remember I did an interview with The Raincoats'.

1. Caroline Coon born 1945

The New Wave Punk Rock Explosion

1977

Private collection. Z88973

2. **Temporary Hoarding, nos. 2, 3 and 4**

1977

Collection Lucy Whitman. Z88892

3. **Interview with Adam and the Ants in Temporary**

Hoarding, no. 6 1978

Collection Lucy Whitman. Z77061

4. **'Sex vs. Fascism' article in Temporary Hoarding, no.**

7 1979

Collection Lucy Whitman. Z77060

5. Caroline Coon born 1945

Punk fans on the first Rock Against Racism march 1978,

printed 2023

Courtesy the artist and Stephen Friedman Gallery London
and New York. X85653

6. Julie Davis

Punk 1977

Collection Lucy Whitman. Z88839

7. **Record sleeve for 'I'm Not a Real Woman' by Poison
Girls 1984**

Collection Lucy Whitman. Z77068

8. **Record sleeve for 'Mind your own Business' by Delta 5
1979**

Collection Lucy Whitman. Z77066

9. Caroline Coon born 1945

**The Slits, Post House Hotel, Cardiff, June 1977 1977, printed
2023**

Courtesy the artist and Stephen Friedman Gallery London
and New York. X85630

10. Caroline Coon born 1945

**Ari Up in her Silver Jubilee Knickers, Sussex University,
Brighton, 15th June 1977 1977, printed 2023**

Courtesy the artist and Stephen Friedman Gallery London
and New York. X85654

11. Caroline Coon born 1945

BLACK and WHITE UNITE

1977, printed 2023

Courtesy the artist and Stephen Friedman Gallery London and New York. X84276

Rock Against Racism (RAR) was formed in 1976 to address fascism and racism in the UK. The first RAR gig was staged in November 1976 at the Princess Alice pub on Commercial Street in east London. It featured reggae band Matumbi and jazz and blues singer Carol Grimes. RAR was active until 1982, organising hundreds of gigs and other live events.

Temporary Hoarding was the Rock Against Racism fanzine. It ran for five years from 1976 and was available to buy at RAR gigs and by subscription. The publication graphics were produced collectively, making use of a wide-range of styles and printing techniques.

1. **Record sleeve for 'Getting Nowhere Fast / Warm Girls' by Girls at our Best! 1981**

Private collection. Z89181

2. **Record sleeve for 'October (love song)' by Chris & Cosey 1983**

Private collection. Z89185

3. **Record sleeve for 'Mother's Hour' by Ludus 1981**

Private collection. Z89190

4. Lucy Whitman born 1954

JOLT, no. 3, featuring a drawing by Rosalind

Whitman August 1977

Collection Lucy Whitman. Z77053

5. Lucy Whitman born 1954

Artwork for cover of JOLT, no. 1

1977

Newspaper and felt-tip pen on paper

Collection Lucy Whitman. Z77051

6. Sarah Shosubi (Vinyl Virgin) and Crystal Clear

Moreon, no. 3 1977

Collection Lucy Whitman. Z77059

7. **Rock Against Sexism gig leaflet**

27 October 1979

Collection Lucy Whitman. Z77062

8. **Drastic Measures, no.4** 1980

Collection Lucy Whitman. Z77056

9. **Drastic Measures, no.3** 1980

Collection Lucy Whitman. Z77055

10. **'Rock against Roles' stickers**

c.1979

Collection Lucy Whitman. Z77063

11. Shirley Verhoeven 1932 – 1999

Peg 1983

Pen and coloured pencil on paper

Courtesy the Estate of Shirley Verhoeven. Z88813

12. Suzy Varty, Syd Freake, Connie Klassen (editors)

Brass Lip 1979

Collection of Suzy Varty. Z88901

**13. Interview with Poly Styrene in Temporary Hoarding,
no. 4**

November 1977

Collection Lucy Whitman. Z88891

14. Lucy Whitman born 1954

Artwork for cover of JOLT,

no. 2 featuring a drawing by Rosalind Whitman 1977

Newspaper, pen and ink on paper and felt-tip pen on paper

Collection Lucy Whitman. Z77052

15. Sharon Spike

Apathy in Ilford, no.1 1976

Photocopied typescript and felt tip pen on paper

Collection Lucy Whitman. Z77058

16. Shirley Verhoeven 1932 – 1999

Panasonic 1984

Photocopy

Courtesy the Estate of Shirley Verhoeven. Z88814

17. Spare Rib, no.107 (two copies)

June 1981

Collection Lucy Whitman. Z77054

JOLT was a punk feminist fanzine begun by Lucy Whitman (then Lucy Toothpaste). Whitman made pages in her bedroom, taking them to an Oxford Street department store to photocopy. She recalls: 'My fanzine came from absolute excitement about the music and about the way things seemed to have cracked open. There was space for anybody to do whatever they wanted, including girls. You know, boys could get up on the stage who couldn't play their guitar and that meant that girls could get up onstage who couldn't play guitar either, so it was very, very democratic do it yourself stuff. I loved all of that.' Whitman's friends also producing fanzines at this time included Vinyl Virgin, Crystal Clear and Sharon Spike.

Rock Against Sexism (RAS) grew out of Rock Against Racism and took aim at the misogyny women faced in the music industry and society at large. The campaign encouraged more women to make music and work in the industry. Many of the musicians involved were part of the UK punk and new wave scenes. RAS campaigned against an anti-abortion bill introduced by Conservative MP John Corrie in 1979, and organised in support of gay rights – increasing awareness of feminist and queer perspectives in the punk rock community.

Drastic Measures, produced from 1979, was the fanzine of Rock Against Sexism. The aims of RAS were stated in the third issue:

- 1) To fight sexism in rock music and to use rock music to fight sexism in the world at large.
- 2) To challenge the stereotype images of women and men and promote a more positive image of women in rock.
- 3) To attack the exploitation of women in advertising, in the press and on the stage.
- 4) To encourage women musicians by giving them more opportunities to play.
- 5) To assert the right of everyone to determine their own sexuality, whether they are gay or straight, both or neither.

ROOM 4

Room 4

clockwise from wall text

GREENHAM WOMEN ARE EVERYWHERE

On 5 September 1981, a group of women marched from Cardiff to the Royal Air Force base at Greenham in Berkshire. They called themselves Women for Life on Earth. They were challenging the decision to house 96 nuclear missiles at the site. When their request for a debate was ignored, they set up camp. Others joined, creating a women-only space. Greenham Common Women's Peace Camp became a site of protest and home to thousands of women. Some stayed for months, others for years, and many (including a great number of artists in this exhibition) visited multiple times.

Greenham women saw their anti-nuclear position as a feminist one. They understood that government spending on nuclear missiles meant less money for public services. They used their identities as mothers and carers to fight for the protection of future generations and a more equal society.

The camp's way of life – communal living, no running water, regular evictions and arrests – was challenging. But Greenham was also a refuge. Women were liberated from the restrictions of heteronormative society and many embraced lesbian separatism. Race, class, sexuality and gender roles were regular topics of discussion.

Art was an important means of protest for Greenham women. They made banners and collages, produced sculptures and newsletters, and weaved spider webs of wool around the perimeter fences. They wrote and sang protest songs and keened – wailing in grief to mourn the children lost to future nuclear wars. Large-scale public actions, like the 14-mile human chain created by 30,000 people holding hands to 'embrace the base' brought widespread media coverage to their cause.

Greenham politicised a generation of women, inspiring protests across the world, including the permanent peace camp at Faslane Naval base in Argyll and Bute. It also forged relationships and networks that continue to inform the women's movement. Everyone went to Greenham – Greenham women are everywhere.

THE MINERS' STRIKE

Following the First World War, there were 1 million miners in the UK. By the beginning of the 1980s, there were 200,000. In March 1984, the National Coal Board announced plans for a wave of pit closures. The National Union of Mine Workers led by Arthur Scargill, responded with a series of year-long strikes. Observed across England, Scotland and Wales the strikes were a national issue. While all the miners were men, women played a vital role setting up soup kitchens, campaigning and raising money. Their efforts were supported by their local communities, Greenham Common women and gay and lesbian activists. Determined to break the miners' union, Margaret Thatcher mobilised police forces, brought legal challenges and launched scathing attacks in the media. Many believed this crack down on union activity in tandem with the privatisation of industry put social democracy, civil liberty and the welfare state at risk. On 3 March 1985, after 362 days, the National Union of Miners voted to end the strike. The government made not a single concession.

Jacqueline Morreau 1929 – 2016

Born USA, worked UK and USA

If Mary Came to Greenham 1983

Oil paint on board

Morreau writes: 'The two factors which characterize the art of the eighties, and particularly feminist and overtly political art are, first content, and second, the diversity of styles through which that content is expressed.' In her own work, she mixes external events with myth and symbolism to 'explore the displacement that women feel within a world codified by, and for, men'. Morreau was aware of the precarious nature of her practice, commenting in 1985 that, 'galleries, grants and networks disappear daily. The rate of attrition among artists, particularly women, will be enormous, and the loss of work cannot be calculated.'

On loan from Herbert Art Gallery and Museum, Coventry.

Gifted by the Estate of Jacqueline Morreau through the

Contemporary Art Society, 2018/19

X84780

Sam Ainsley born 1950

Born England, works UK

Warrior Woman V: The Artist 1986

Acrylic paint on canvas with cotton binding

After completing her postgraduate studies at Edinburgh College of Art, Ainsley combined her art practice with a full-time teaching job, co-founding Glasgow School of Art's Master of Fine Art course. She was a vocal opponent of the British government's nuclear policies. and expressed her concerns in works such as **Banner for Greenham**. In a debate at the Smith Art Gallery, Stirling in 1986, Ainsley stated: 'It is up to women to take the initiative to improve the human condition (or even fight for the survival of the species!) the hand that rocks the cradle must also be the hand that rocks the boat – love and anger are very close.'

National Galleries of Scotland. Purchased 1987

X84028

Sister Seven active 1981 – 1984

Sister Seven touring exhibition posters 1981

Printed paper, laminated

Sister Seven was a collaborative group formed by visual artists Monica Ross, Shirley Cameron and Evelyn Silver and poets Mary Michaels and Gillian Allnutt, all of whom had close links to Greenham Women's Peace Camp. They produced an exhibition of anti-nuclear images and poems on laminated sheets which were hired out to colleges, church groups, libraries, conferences, art galleries and festivals. The exhibition was originally staged at Newbury Arts Centre, near Greenham Common, and was accompanied by performances and poetry readings. Over the following years it toured more than seventy venues worldwide.

SisterSeven.org

X84180

Monica Ross 1950 – 2013

Born England, worked UK and Germany

Morning at Blue Gate 1983

Mixed media collage. Graphite, grey and black paint. Cutouts made of paper, cotton and wool strings, black metal mesh fragment

Ross writes: 'visual representation in the area of anti-nuclear propaganda disquieted us ... We felt that images which continue to rely on either visualising nuclear destruction, or even the subversion of military hardware, actually serve to prolong the power of militarism by default ... Our aims within this spectrum became an attempt to involve people in an emotional and imaginative space that lies between art and propaganda. We aimed, like the women at Greenham who collaged the fence with children's photographs and clothes, to open up emotional responses, to confront fear and helplessness and to displace them with energy and power.'

MonicaRossArchive.org

X88291

See Red Women's Workshop
active 1974 – 1990

Support the Women's Peace Camps
Print on paper

Courtesy See Red Women's Workshop
X84258

Margaret Harrison born 1940

Born England, works UK

Greenham Common (Common reflections) 1989 – 2013

Concrete, mirrors, clothes, children's boots, pram, soft toys, photographs, plastic bags, household items, wire netting and barbed wire

In this installation Harrison recreates a portion of the perimeter fence at Greenham Common military base. Women living at the Greenham Peace Camp regularly attached clothes, banners, toys, photographs, household items and other every-day objects to the wire fence. Here, Harrison adds mirrors in reference to the 1983 'Reflect the Base' action when women held up mirrors to allow the base to symbolically look back at itself and its actions.

Collection les Abattoirs, Musée – Frac Occitanie Toulouse
X84281

Shirley Cameron born 1944,
Evelyn Silver born 1949

The Collapsible Cruise Missile – Brides Against the Bomb 1983 Wood

Brides against the Bomb was 'a peace performance' in which one of the artists 'married' – by being tied to – this phallic model of a cruise missile. Cameron and Silver explain, 'Realising our misfortune (with much booing and cheering by the onlookers) we would break free and then collapse the missile', after which peace symbol confetti was thrown and a banner revealed proclaiming, 'This Demonstration is the Happiest Day of My Life'. The performance was presented many times at festivals and at Greenham Common Women's Peace Camp and Molesworth Peace Camp in Cambridgeshire.

Courtesy of Shirley Cameron and Evelyn Silver
X85633

Annabel Nicolson born 1946

Born England, works UK

Fire film 1981

Super 8, transferred to digital; colour, sound

Duration: 12 min, 36 sec

In 1979, Nicolson became a founding member of Circles, a film distribution network focusing on work made by women. There was a focus on communion and discussion, as exemplified by Greenham Common Women's Peace Camp. Nicolson writes, 'It was a time of transition, when certain ideas needed to be explored, a new awareness was coming upon us as women, and we needed our own space to really know what was happening. To some extent we already had this space ... We were doing screenings at Four Corners, with its small cinema and intimate atmosphere, there were regular women-only events with films and discussions.'

Courtesy of the artist and LUX, London

X88468

FORMAT PHOTOGRAPHER'S AGENCY

Format Photographers Agency was founded in 1983 as a collective run by women photographers for women photographers. It offered members a route into the professional world, some control over how their work was used and support in developing their skills and creativity. The women-only agency chose to focus on the representation of issues that were receiving little attention in the mainstream press. It was established by Anita Corbin, Sheila Gray, Pam Isherwood, Jenny Matthews, Maggie Murray, Joanne O'Brien, Raissa Page and Val Wilmer. Other prominent members included Jacky Chapman, Melanie Friend, Judy Harrison, Roshini Kempadoo, Brenda Prince and Mo Wilson. The agency disbanded in 2003 and their archive is now held at the Bishopsgate Institute in London.

Format Photographers Agency
active 1983 – 2003

First column:

Pam Isherwood born 1949

**'Brides Against the Bomb' (performance by Shirley Cameron
and Evelyn Silver) 1983, printed 2023**

Second column:

Maggie Murray born 1942

**Women of Greenham Common Peace Camp invade the base
to dance on the nuclear missile silos at dawn on New Year's
Day 1983**

1983, printed 2023

Melanie Friend born 1957

Greenham Common protest

1985, printed 2023

Third column:

Melanie Friend born 1957

Greenham Common 1985, printed 202

Pam Isherwood born 1949

Bailiffs removing women

1985, printed 2023

Brenda Prince born 1950

Embrace the Base 1982, printed 2023

6 photographs

Format Photographers Archive, Bishopsgate Institute

X875950, X87595, X87596, X87599, X87601, X87594

Format Photographers Agency
active 1983 – 2003

Fourth column:

Brenda Prince born 1950
Greenham Women's Peace Camp
1982, printed 2023

Maggie Murray born 1942
Greenham Common Peace Camp
1983, printed 2023

Raissa Page 1932 – 2011
Dancing on the Silos at Dawn on New Year's Day 1983,
printed 2023

Fifth column:

Jenny Matthews born 1948
Women for Peace 1983, printed 2023

Maggie Murray born 1942
Greenham Common Peace Camp, Reflect the Base action
1983, printed 2023

Joanne O'Brien

Greenham Common, Peace Camp Activist 1983, reprinted
2023

6 photographs

Format Photographers Archive, Bishopsgate Institute
X87592, X87588, X87591, X87593, X87603, X87602

Thalia Campbell born 1937

Born England, works UK

Replica of a banner for the march from Cardiff to Greenham Common, 27 August to 5 September 1981

1981, remade 2019

Originally made by Thalia Campbell, Lucy Campbell and Hannah Tyrrell

Cotton, nylon and other synthetic fabric with multi-coloured marker

In 1981, Campbell joined the Women for Life on Earth march from Cardiff to Greenham. The Greenham protestors' gender became the focus of press coverage from the outset. Journalists instructed their photographers to lie on the ground 'to take photographs of four teenage girls' legs and knickers' Campbell recalls. She quickly came up with the idea of making banners in response to such tactics. 'I thought we'd kill them with beauty', she says.

Lent by Amgueddfa Cymru – Museum Wales. Donated by Thalia Campbell, 2019. X84270

Thalia Campbell born 1937

Born England, works UK

Thatcher's Thugs 1984

Mixed fabrics

This banner portrays a police officer dressed in riot gear and a charging figure on a horse, truncheon in hand. It is a depiction of the Battle of Orgreave, a violent confrontation between police and thousands of miners outside the coking plant at Orgreave in South Yorkshire on 18 June 1984. Scenes of police violence were broadcast on the national news, including horse charges against pickets and brutal beatings. Thatcher's government continued to show unconditional support for the police involved and no police officers were charged. 55 miners were arrested and charged with riot but prosecutions collapsed at trial. The miners' lawyers accused the police of bloody, unprovoked assaults, perjury and perverting the course of justice.

The Peace Museum, Bradford

X85645

Monica Ross 1950 – 2013

Born England, worked UK and Germany

Stop She Said 1982 – 1983

Slide tape transferred to u-matic video, shown digitally;
colour, sound

Stop She Said was Ross's first slide-tapework, a format that combines a sequence of projected still slides with audio. It was made in the context of the miners' strike, nuclear proliferation and the Falklands war and presents a discourse of those in power juxtaposed with women's voices (Ross's and those of Cindy Harris and Angela Lloyd) who articulate a counter perspective – querying the risks to ordinary people of expansionary nuclear policies.

MonicaRossArchive.org X87142

Ramona Metcalfe born 1962

Born England, works UK

Impulse 1987

Video, shown digitally; colour, sound

Metcalfe's one minute video Impulse provides a humorous and subversive rethink of a wellknown deodorant advertisement from the period. Utilising the original voiceover 'men can't help acting on impulse,' the flowers being offered to its wearer are replaced by a video collage of bombs and destruction.

Section Cinenova Distribution. X88465

Joanna Davis born 1945

Lis Rhodes born 1942

Ironing to Greenham

Goose and Common

No. 8 Bus 1983

3 16mm films, shown as digital video; colour, sound

Davis and Rhodes are founding members of the women's film and video distribution collective Circles. Together they made a number of short films under the series title Hang on a Minute, commissioned by Channel 4 and originally intended to be shown between television advertisements. The three shown here all address issues associated with nuclear proliferation, from the alleged entanglement of the British government with multi-national companies involved in illegal mining practices overseas (No. 8 Bus) to the forced expulsion of UK citizens living on the disputed British Indian Ocean Territory the island of Diego Garcia so that a military base could be established (Goose and Common).

Cinenova Distribution. X88467, X89587, X89588

ROOM 4
VITRINE

Room 4 vitrines

1. **Spare Rib, no.113** December 1981
Courtesy the Feminist Library. Z88944
2. **'Greenham Women are Everywhere'** pamphlet 1987
Glasgow Women's Library. Z76910
3. **Feminists Against Nuclear Power**
Nuclear Re/Sisters 1981
Glasgow Women's Library. Z76902
4. **'Summer News from Greenham Common Peace Camp'**
1985
Glasgow Women's Library. Z76917
5. **The Greenham Factor** 1984
Glasgow Women's Library. Z76907
6. **Daily Mirror** 13 December 1982
Glasgow Women's Library. Z76908

7. Brenda Prince born 1950

Mass picket at Orgreave Coke Works, Nottinghamshire

1985, printed 2023

Format Photographers Archive, Bishopsgate Institute

Z88857

8. Brenda Prince born 1950

**Mandy and Michelle Tomlinson, Ollerton Colliery,
Nottinghamshire**

1980s, printed 2023

Format Photographers Archive, Bishopsgate Institute

Z88858

9. Brenda Prince born 1950

Women's picket at Bevercotes Colliery, nightshift 1985,
printed 2023

Format Photographers Archive, Bishopsgate Institute

Z88856

10. Joanne O'Brien born 1955

Coal Miners' Strike Demonstration, London February 1985,
printed 2023

Format Photographers Archive, Bishopsgate Institute

Z88859

11. **Feminist Art News, no.1** January 1985
MonicaRossArchive.org. Z88794

12. Wilmette Brown born 1946
Black Women and the Peace Movement (two copies) 1984
Glasgow Women's Library. Z76903
Private collection. Z89181

13. **'Women Reclaim Greenham' booklet** December 1983
Glasgow Women's Library. Z76906

14. **Nuclear War: A Statement by Members of the Medical Profession** 1980s
Glasgow Women's Library. Z76905

15. **'Spare Rib', no.142** May 1984
Glasgow Women's Library. Z88937

16. **Spare Rib, no.147** October 1984
Courtesy the Feminist Library. Z88842

17. Alison Lloyd born 1957
SUPPORT THE MINERS, Solidarity will win! 1984
4 photographs
Courtesy of the artist. X88804–6, X89999

18. Maggie Murray born 1942

Women Against Pit Closures demonstration, London

1984, printed 2023

Format Photographers Archive, Bishopsgate Institute

Z88861

19. Pam Isherwood born 1949

Lesbians Against Pit Closures

1984, printed 2023

Format Photographers Archive, Bishopsgate Institute

Z88863

ROOM 5A

Room 5a

clockwise from wall text

BLACK WOMAN TIME NOW

The following two rooms highlight some of the artists, exhibitions and publications that defined Black feminist art practice in the UK. These artists were part of the British Black Arts Movement, founded in the early 1980s. Their artworks explore the intersections of race, gender and sexuality. They do not share a unified aesthetic but acknowledge shared experiences of racism and discrimination.

In the 1980s, a series of high-profile uprisings across the UK highlighted the reality of life for Black people. In the face of high unemployment, hostile media, police brutality, and violence and intimidation by far-right groups, people of colour came together. The term 'political blackness' was used to acknowledge solidarity between those who faced discrimination based on their skin colour. Many artists drew on this collective approach. They formed networks, organised conferences and curated exhibitions in order to navigate institutional racism in the art world. As Sutapa Biswas and Marlene Smith described in 1988:

We have to work simultaneously on many different fronts. We must make our images, organise exhibitions, be art critics, historians, administrators, and speakers. We must be the watchdogs of art establishment bureaucracies; sitting as individuals on various panels, as a means of ensuring that Black people are not overlooked. The list is endless.

In 1981, Bhajan Hunjan and Chila Kumari Singh Burman opened **Four Indian Women Artists**, the first UK exhibition exclusively organised and featuring women of colour. Lubaina Himid curated a series of group shows: **Five Black Women** (1983), **Black Women Time Now** (1983–1984) and **The Thin Black Line** (1985). These exhibitions and many others set out to challenge what Himid describes as the double negation of being Black and a woman. By working, organising and exhibiting together, women of colour developed personal and professional networks that helped them sustain their practices up to the present day.

THE NATIONAL BLACK ART CONVENTION

In 1982, artists Eddie Chambers, Claudette Johnson, Wenda Leslie, Keith Piper, Marlene Smith and Janet Vernon organised the first National Black Art Convention at Wolverhampton Polytechnic. The conference set out to debate 'the form, functioning and future of Black art'. Johnson was the only woman on the conference programme. During her presentation on 'Images of Black Women in Art', there was 'uproar' when she was interrupted by a man in the audience. It was agreed that anyone who wanted to continue the discussion on Johnson's practice should go to a different room. She was joined by artists Sonia Boyce, Lubaina Himid, Ingrid Pollard and Marlene Smith, all key members of what would become the British Black Arts movement.

Mowbray Odonkor born 1962

Born England, works UK

Onward Christian Soldiers 1987

Acrylic paint on paper

This painting depicts a woman standing in front of a repeated image of the Ghanaian national flag. The flag was designed by artist Theodosia Okoh (1922 – 2015) following independence from the UK in 1957. To the left of the woman, behind her hand is an image of enslaved people with the text 'onward Christian Soldiers'. Above it an image of the Union Jack. Odonkor's design speaks to the tradition of Asafo flags, produced by the Fante people of central Ghana, 'Sa' meaning war, and 'fo' meaning people. Odonkor hopes 'by juxtaposing certain images which have symbolic references... to challenge prevailing attitudes and conventions'.

Arts Council Collection, Southbank Centre, London

X84262

Chila Kumari Singh Burman born 1957

Born England, works UK

If There is No Struggle, There is No Progress – Uprisings

1981

Etching, lithograph and paint on paper

This work was made in direct response to the 1981 uprisings, as young people across England clashed with police over ongoing racial discrimination and violence. Significant protests took place across Birmingham, Leeds, Liverpool, London, Manchester and Nottingham. Burman highlights areas of these cities where these uprisings took place. The red background depicts a newspaper-like image which is printed over with black blotches of paint and a variety of slogans such as 'JUSTICE no more Equal Rights' and 'the unpleasant features of Imperialism'.

Tate. Presented by Tate Members 2014

T14091

Marlene Smith born 1964

Born England, works UK

Good Housekeeping III

1985, remade 2023

Chip board, household plaster, wire mesh, jay cloths, gouache, framed photograph and hand-painted text

This work is a portrait of Dorothy 'Cherry' Groce. The text reads 'it is 7am and I am not bullet proof'. Groce was shot by police during a raid of her home in Brixton, London in 1985. The shooting led to a series of uprisings in the area and paralysed Groce, ultimately leading to her death in 2011. In 2014, following an inquest, the Metropolitan Police Commissioner apologised for the time it had taken to say 'sorry' for her death. A permanent memorial to Groce now stands in Windrush Square, Brixton. Smith's work was exhibited in **The Thin Black Line** curated by Lubaina Himid at the ICA in 1985. This is a reproduction of the lost original.

Courtesy of the artist

X84871

Jennifer Comrie born 1960

Born England, works UK

Conflict 1985

Photocopy, pastels, pencil, metal needle and cotton thread
on paper

'By your fruits you shall know them!'

Comrie stipulates that the above statement must accompany this artwork. She says of her work, 'My blackness and spiritual awareness are important elements within the work'. Comrie views her practice not as an 'isolated expression of individual genius' but part of the 'the collectivism of Black thought; acknowledging the orators in the arena of African history, worldwide, past and present'. As such her work can be read as a comment on the broader experience of Black women in society, across time.

Arts Council Collection, Southbank Centre, London

X84275

Claudette Johnson born 1959

Born England, works UK

Untitled (with wool and leather) 1982

Pastel, gouache paint, silver paper, leather and wool on paper

Johnson writes: 'I am a Blackwoman and my work is concerned with making images of Blackwomen. Sounds simple enough – but I am not interested in portraiture or its tradition. I'm interested in giving space to Blackwomen presence. A presence which has been distorted, hidden and denied. I am interested in our humanity, our feelings and our politics; somethings which have been neglected.'

Courtesy of the artist and Hollybush Gardens, London.

X84295

Mona Hatoum born 1952
Born Lebanon, works UK

Roadworks 1985

Video, shown digitally; colour, sound

Duration: 6 min, 47 sec

This video documents Hatoum's hour-long performance of the same title, in which the artist walks barefoot through the streets of Brixton, south London with Dr Martens boots tied to her ankles. The work was made in response to the Brixton uprisings of 1981 and 1985 and in solidarity with Black communities. Hatoum recalls some of the reactions to her performance, 'One comment I really liked was when a group of builders, standing having their lunch break, said "What the hell is happening here? What is she up to?" And this Black woman, passing by with her shopping, said to them, "Well it's obvious. She's being followed by the police."'

Courtesy of the artist and LUX, London
X84960

Bhajan Hunjan born 1956

Born Kenya, works UK

The Affair 1987 – 1988

Acrylic paint on canvas

Hunjan often depicts the women in her paintings partially screened behind wood, metal or foliage. For the artist, these compositions signify the degrees of physical and mental enclosure felt by South Asian women while conforming to social expectations and cultural conventions. Alongside her art practice and role organising exhibitions, Hunjan worked with South Asian community groups. She discussed this work in **Spare Rib**, stating, 'I'm there as a role model for someone who might want to express themselves just a little, I can't resolve anything, but I can sow a seed.'

Tate. Presented by Tate Patrons 2023

T16152

Lesley Sanderson born 1962
Born Malaysia, works UK

Fuck The British Movement 1984
Graphite on paper

Courtesy of the artist
X84263

Sutapa Biswas born 1962

Born India, works UK

Housewives with Steak Knives 1985

Oil paint, acrylic paint, and pastel on paper, mounted on canvas

Created as part of her degree show at the University of Leeds in 1985, **Housewives with Steak Knives** shows a contemporary version of the Hindu goddess Kali. In her left hand Kali holds a flag with an image of **Judith Slaying Holofernes** (1612 – 13) by Italian painter Artemisia Gentileschi (1593 – 1653). Biswas' goddess also holds a blood-stained machete and the decapitated head of a white man. Around her neck is a string of smaller decapitated heads of white men. The work was shown in **The Thin Black Line** curated by Lubaina Himid at the ICA, London in 1985.

Bradford District Museums and Galleries, CBMDC

X40671

Maud Sulter 1960 – 2008
Born Scotland, worked UK

The Alabama Branch of My Family Tree 1988

Mixed media, folded card and burnt paper

Artist and writer Sulter was a significant force in the British Black Arts Movement. Beginning her career as a poet, she won the Vera Bell Prize for her first book **As a Blackwoman**, 1985. In 1990, after founding Urban Fox Press she published the groundbreaking publication **Passion: Discourses in Black Women's Creativity**. The text came from research undertaken with artist Ingrid Pollard titled, Blackwomen's Creativity Project. In 1999, Sulter opened the gallery Rich Women of Zurich in Clerkenwell, London as a space to exhibit her own works and those of other artists from her community.

The Estate of Maud Sulter
X84826

Houria Niati born 1948

Born Algeria, works UK

No to Torture (After Delacroix 'Women of Algiers')

1982 – 1983

Oil paint on canvas

This is one of a series of five paintings Niati made as a response to **Women of Algiers in their Apartment** (1834) by French artist Eugène Delacroix (1798 – 1863). Delacroix's painting portrays three women in a harem in Algiers. The women in Niati's work are naked, bound and faceless. They represent the countless women who rebelled against French rule in Algeria. Niati's bold colours contrast with Delacroix's palette, reflecting her anger and indignation at the violence brought by colonial subjugation. Niati explains. 'The women I presented were fighters, and they were repressed. It was bang in their face, they could not turn away'.

Courtesy of the artist

X84331

Lubaina Himid born 1954
Born Tanzania, works UK

Dog Years 1981 – 1983
Acrylic on wood

Dog Years is one of a series of five works Himid created in the early 1980s. She describes them as 'self assured white men clutching a symbol of power and superiority' and her 'first feminist' works. On her inspiration for the series Himid notes: 'I simply had to look out of the window at the proliferation of young men who used their animals as weapons to frighten each other and every passer-by into staring determinedly at the pavement; they wore National Front tee-shirts and sprayed the walls with their piss and their graffiti, spreading hatred of everyone Black who had 'invaded' their city and their world.'

Collection of Richard Bliss
X84300

ROOM 5A
VITRINES

Room 5a, vitrine in centre

1. **Speak Out, no.5** December 1983
Courtesy the Feminist Library. Z76940
2. **Speak Out, no.2** 1979
Courtesy the Feminist Library. Z76941
3. **Speak Out, no.3** 1980
Black Cultural Archives and Stella Dadzie. Z88943
4. **'Women against Facism and Racism' poster**
Courtesy the Feminist Library. Z76957
5. **Outwrite, no.44** February 1986
Black Cultural Archives and Stella Dadzie. Z88907
6. Suzanne Roden
Demonstration against police violence 1980s, printed 2023
Format Photographers Archive, Bishopsgate Institute
Z88868

7. Joanne O'Brien born 1955

Black People's Day of Action

2 March 1981, printed 2023

Format Photographers Archive, Bishopsgate Institute

Z88867

8. Mumtaz Karimjee born 1950

End State Racism 1980s

Photograph

Courtesy of the artist. Z88888

9. Joanne O'Brien born 1955

Police at a protest 1980s, printed 2023

Format Photographers Archive, Bishopsgate Institute

Z88871

10. Pam Isherwood born 1949

Demonstration against police violence 1980s, printed 2023

Format Photographers Archive, Bishopsgate Institute

Z88870

11. Brenda Prince born 1950

Protesting the death of Colin Roach in police custody 1983,

printed 2023

Format Photographers Archive, Bishopsgate Institute

Z88865

12. Stella Dadzie born 1952

Sister Owaada cartoon c.1980

Pen on paper

Courtesy of Stella Dadzie. Z77014

13. **FOWAAD** February 1980

Courtesy the Feminist Library. Z76943

14. **'Justice for Black People' protest flyer** 1985

Private collection. Z89192

15. Mumtaz Karimjee born 1950

Justice for Black People 1985

Courtesy of the artist. Z88887

16. Joanne O'Brien born 1955

Stop the Murders

1980s, printed 2023

Format Photographers Archive, Bishopsgate Institute

Z88866

17. **'Defend the black community! Facists off the streets'**
leaflet

Courtesy of the Monica Sjö Estate

and Alison Jacques, London. Z88800

18. Jenny Bourne

Towards An Anti-Racist Feminism (two copies)

1983

Private collection. Z88962

19. Institute of Race Relations

Policing Against Black People 1987

Private collection. Z77040

20. Brenda Prince born 1950

Justice for Black People

1980s, printed 2023

Format Photographers Archive, Bishopsgate Institute

Z88869

Outwrite Women's Newspaper was produced by an editorial collective. The first issue was published on International Women's Day in March 1982, and it ran for seventy one issues, until 1988. Outwrite was a self defined 'internationalist feminist' publication, addressing the 'insularity of white feminism in the late seventies'. It examined women's oppression 'in the context of imperialism, racism and class divisions.' Articles covered local, national and international issues and events. The editors describe their broad perspective in the first issue, writing, 'We are Black women, White women, employed, unemployed, mothers, lesbians, heterosexual, of various ages'.

FOWAAD! was the newsletter of the Organisation of Women of African and Asian Descent (OWAAD), formed in 1978. It provided a vital forum for Black women, facilitating the exchange ideas and offering mutual support. In addition to political and social affairs, **FOWAAD** reported on issues in culture, including campaigns to encourage libraries to hold books by Black women authors. Speaking about the way the newsletter was produced, Stella Dadzie recalls, 'all we had was a Banda machine in the staff room, or access to a photocopier in our local community project.'

ROOM 5B

Room 5b

Clockwise from entrance

Lesley Sanderson born 1962

Born Malaysia, works UK

Time for a Change 1988

Oil paint on canvas

Sanderson writes, 'I am concerned with challenging the idea of the "exotic" and with trying to dispel the notion that the ethnic minorities and especially the Chinese in Britain are a "homogenous exotic category"'. She says, 'I think it's particularly important that non-white women are represented in a way that provides an alternative to **National Geographic**-type media representations of "ethnic" women being exotic, submissive and readily available for the gaze.' In this self-portrait, Sanderson paints herself in front of a copy of Princess Saw Ohn Nyun of Burma (now Myanmar) painted by British artist Gerald Festus Kelly (1879 – 1972) several years before Burma declared independence from British colonial rule in 1948. The painting was widely reproduced in the 1960s.

Courtesy of the artist

X84264

Zarina Bhimji born 1963
Born Uganda, works UK

In Response to the F-Stops Exhibition (For the White Feminists)
1986

9 copper-toned photographs and printed texts

In this work, Bhimji presents quotations from feminist authors, including Hazel Carby, bell hooks and Audre Lorde, alongside still-life images of domestic objects. It was included in the exhibition **Jagrati** (awakening in Hindi) held at Greenwich Citizens Gallery in 1986. The exhibition catalogue states the need for dialogue between different progressive groups and describes Bhimji's work as 'counterpointing the often vexed relationship between white feminists and their black sisters'. Bhimji speaks to what artist and writer Jyll Bradley describes as the 'unacknowledged absence of black women in white feminist discourses'.

Courtesy of the artist
X84268

Claudette Johnson born 1959

Born England, works UK

Untitled (woman with earring) 1982

Pastel and wax carbon on paper

Private lender. X84296

Sonia Boyce born 1962
Born England, works UK

Rice n Peas 1982
Pastel on paper

Boyce says, 'I was using myself as a subject because I couldn't afford to pay anyone else, but also because I felt awkward asking anybody else. At the moment of making the last drawing where I'm the central figure, I realised that I was in a bit of a cul-de-sac where I was only allowed to talk about myself. I'm not allowed to speak of anything else beyond myself. I have to announce who I am. So I am a Black female artist, and it should stop there. As a Black female artist, I am not allowed to have an opinion (on other subjects and contexts).'

Private lender
X40664

Rita Keegan born 1949

Born USA, works UK

Love, Sex and Romance 1984

12 photocopies and screenprints on paper

Keegan's work responds to her extensive family archive that dates back to the 1880s. Here, Keegan employs images and fragments from this archive to create monoprint collages.

The artist describes her practice as a response to 'a feminist perspective' of 'putting yourself in the picture'. In talking about her process, Keegan explains: 'I've always felt that to tear somebody's face can be quite violent, but if you're doing that to your own face, you've given yourself permission, so it's no longer a violent act. It's a deconstructive act. It's a way of looking.' This work was made in 1984, the same year Keegan co-founded Copy Art, a community space for artists working with computers and photocopiers.

Tate. Presented by the Contemporary Art Society through the Ada Award 2023

T16151

Simone Alexander born 11964

Born England, works UK

Beyond the Nursery Door (When You Are Queen) 1987

Oil paint on canvas

This painting is one of a series investigating childhood spaces where literature and play contain and transmit gendered and racialised stereotypes. Alexander's work was included in the exhibition **Unrecorded Truths**, curated by Lubaina Himid at The Elbow Room, London in 1986. In her statement for the exhibition catalogue, Alexander wrote, 'The more women come to see, know and love themselves for what they really are the more we will all see the beauty that lives within every one of us. The time has come to leave behind white values/ definitions ... The time has come to repaint the rainbow and create ourselves.'

Courtesy of the artist

X84883

Women's Independent Cinema House (W.I.T.C.H.)

Black Women's Media Project founded c.1985

A Tribute to Black Women (They don't get a chance) 1986

Video, shown digitally; colour, sound

Duration: 20 min, 24 sec

W.I.T.C.H. was begun as a workshop to show, discuss and produce feminist film and video. It was founded by Steph Bunn, Sally Evans and Judy Mazonowicz with funding from Merseyside Arts. Ann Carney, Barbara Phillips and Harriet Wistrich joined later and Black W.I.T.C.H. was formed to address the ways race affected women's experiences and opportunities. **A Tribute to Black Women** was intended for circulation in schools and universities. It combines vox pop interviews with discussion of Black women from history.

Cinenova Distribution, X88469

Amanda Holiday born 1964
Born Sierra Leone, works UK

Red Riding Hood 1987

Pastel on paper

Holiday became involved in the British Black Arts Movement while studying at Wimbledon School of Art and set up a Black Art Student group at the college. Her figurative work from this period is grounded in her experiences as a Black woman growing up in the UK. Here, a young Red Riding Hood walks nonchalantly through the forest, unaware of the danger posed by the wolf.

Holiday's work, alongside that of many other artists in this room, was included in **Some of Us are Brave, All of Us are Strong: An Exhibition by and about Black Women** at the Black-Art Gallery, London in 1986.

Courtesy of the artist

X86840

Stella Dadzie born 1952
Born England, works UK

Motherland c.1984

Watercolour, gold foil and sand on card

This watercolour depicts a lone woman staring out to the left of the frame. The bold colours and patterns of her duka head tie and clothes stand out against the scene's drab industrial backdrop and the waters of the Thames. Dadzie is a founding member of OWAAD (Organisation of Women of African and Asian Descent), and this painting was used as the cover for the 1985 book **The Heart of the Race: Black Women's Lives in Britain**. Co-authored by Dadzie, Beverley Bryan and Suzanne Scafe, the book is a landmark work of oral history, recording the experiences of Black women in Britain and the development of the UK Black Women's Movement.

Courtesy of the artist

X87135

Marlene Smith born 1964

Born England, works UK

Art History 1987

Plastic flowers, vase, framed images

In this work, Smith frames four postcard-sized images next to a bouquet of plastic flowers in a vase crocheted by her mother. Smith says, 'The work is making reference to women's practice and Black women's practice in particular, which I suppose was my attempt at the time to rethink what a long view of Black women's creativity might look like.' The images are of Black women artists. They include US sculptor Edmonia Lewis (1844 – 1907) and British ceramic artist Magdalene Odundo (born 1950), as well as Simone Alexander and Brenda Agard, whose works are on display nearby. The various elements of **Art History** reference different types of domestic interiors, while also highlighting their newfound authority once placed in the gallery space. Smith invites the viewer to question the nature of making, creativity and authority in the art world.

Lent by Sheffield Museums Trust

X84328

Rita Keegan born 1949
Born USA, works UK

Red Me 1986
Oil paint on canvas

UK Government Art Collection
X84779

Nina Edge born 1962
Born England, works UK

Snakes and Ladders 1985, remade 2023

Batik on paper mounted on board, ceramics, string, wooden plinths, printed text on paper, laminated

Snakes and Ladders portrays a life-size woman standing on a ladder. Stood above eye level, the figure disrupts notions of women as submissive. On her left, the words 'LIVING IN BRITAIN' can be seen. As Edge explains, the work 'was one of many I made to manifest of brown-skinned women as self-governing in visual culture'. The work originally featured on the cover of artist Maud Sulter's 1990 book **Passion: Discourses on Blackwomen's Creativity**, a landmark collection of poems, essays and visual art.

Courtesy the artist

Production supported by the Henry Moore Foundation

X84872

Nina Edge born 1962
Born England, works UK

Chips on Her Shoulders, Her Arms Fell Off

Paki Ride Home on a Piece of Spit

Trying Not to Offend My Parents 1986

Permanent marker and oil crayon on cartridge paper on
gold board

Searching for Flowers in the Tandoori Garden 1986,
remade 2013

Digital print on hemp paper on board

Courtesy of the artist

X84107, X84109, X84108, X84105

These four works use collage and illustration to address the experience of growing up as a South Asian woman in 1980s Britain. Edge challenges us to reconsider one-dimensional racial and social stereotypes.

The works were shown as part of **Jagrati—An Exhibition of Work by Asian Women Artists**, held in 1986 at the Greenwich Citizens Gallery in Woolwich, London. Other exhibiting artists included Zarina Bhimji, Sutapa Biswas, Chila Kumari Singh Burman, Bhajan Hunjan and Mumtaz Karimjee. Central to the show was ‘the experience of fragmentation and isolation’, and many of the artworks included feature solitary women.

Bhajan Hunjan born 1956
Born Kenya, works UK

**Tribute to Late Balwant Kaur and Gurdip Kaur – Victims of
Domestic Violence 1986**

Acrylic paint and paper on canvas

Hunjan completed this painting while working at Sahara, an Asian women's refuge in Reading. The title refers to Balwant Kaur who was murdered by her husband at the Brent Asian Women's Refuge in 1985, and Gurdip Kaur (no relation) who was murdered in Reading by her husband and brother-in-law in 1986. The left half of this painting depicts a woman dressed in a shalwar kameez staring directly at the viewer. To the right, a floating orb seems to radiate light and energy, perhaps to be read as a torch burning in memory of women who have lost their lives to domestic abuse.

Courtesy of the artist
X84336

Symrath Patti born 1961

Born Kenya, works UK

Sketches for a Memorial – Yaadgari 1986

Collage and acrylic paint on paper

This paper collage depicts the blue head of Krishna, the god of love, surrounded by several smaller figures of brides wearing colourful wedding gowns. The work addresses arranged marriages, sexual violence and domestic abuse. Patti says of her practice, 'I posit that the site of the Asian/ Black female body is a male, colonial construct. We are constantly seen within a given stereotype. I am responding to the lived experience of an intergenerational reinforcement of images of Asian women, which portrays and perpetuates the idea of us as silent victims.' This work was first exhibited in a group show titled **An Exhibition of Work by Asian Women Artists**, organised by Patti herself.

Courtesy of the artist

X84784

Pratibha Parmar born 1955
Born Kenya, works USA and UK

Sari Red 1988

Video, shown digitally; colour, sound
Duration: 13 min, 25 sec

Sari Red is a visual poem in memory of Kalbinder Kaur Hayre, a young Indian woman who was killed in a racist attack by three white men in Dartford, England in 1985. The title refers to the colour of the blood spilt on the street as well as the colour of Hayre's sari. Parmar says of the work: 'It references nationalism, neo-Fascism, Britain in 1980 – 90s, immigration, hate crimes and fighting back for self and dignity.' In the film, Parmar denounces the constant threat of violence that Asian women are forced to confront. She notes, 'I do not speak from a position of marginalisation but more crucially from the resistance of that marginalisation.'

Courtesy of the artist and Kali Films
X84305

Gurminder Sikand 1960 – 2021

Born India, worked UK

Woman Strangling a Demon I

Faces

1990

Watercolour, ink, gouache and wax crayon on paper

Many of Sikand's works were inspired by South Indian folk art and Madhubani painting. They depict natural and spiritual forces traditionally created by women in the Mithila region of South Nepal and North India. Women, feminism and ecology are consistent themes in Sikand's work. She co-founded the Nottingham Indian Artists' group in 1984 and exhibited in the 1989 exhibition **Black Art: Plotting the Course**, curated by Eddie Chambers (born 1960) in collaboration with Bluecoat, Oldham Art Gallery and Wolverhampton Art Gallery.

Courtesy of the Estate of Gurminder Sikand

X84956, X88365

Shanti Thomas born 1949
Born England, works UK

Self Portrait 1984
Oil paint on canvas

Courtesy of the artist. X84832

Roshini Kempadoo born 1959

Born England, works UK

My Daughter's Mind 1984 – 1985

12 laminated parts, photographs and printed text on paper

In this multi-panel work Kempadoo combines documentary photographs of different generations of women from Asian backgrounds living in the Walsall area of the West Midlands. Alongside these images the artist includes quotations from statements made by those photographed. Kempadoo was a member of Format Photographers' Agency and instrumental in the founding of the Association of Black Photographers (now Autograph ABP). She describes her artworks as 'factual and fictional re-imaginings of everyday experiences, histories and memories...'

Courtesy of the artist

X87948

Symrath Patti born 1961

Born Kenya, works UK

Woman in Red 1986

Acrylic paint and traces of pastel pigment on paper

Courtesy of the artist

X85631

Entering Room 5b, wall in centre, anti-clockwise, left to right.

Sutapa Biswas born 1962

Born India, works UK

Kali 1983 – 1985

Video, colour and sound (stereo)

Duration: 23 min, 24 sec

Kali documents a performance with Isabelle Tracy. The artists play themselves and the characters Kali and Raban from Hindu mythology. The film opens with an introduction from Biswas explaining the characters of the performance enact a mythic struggle of good over evil which refers to 'Imperialism, cultural domination and exploitation of the East by the West'. As part of the performance, art historian Griselda Pollock sits on a chair wearing a hood. As a student, Biswas challenged Pollock for not engaging meaningfully with issues of race and colonialism while discussing gender and class. This exchange led Pollock to radically revise the Leeds University art history syllabus.

Tate. Presented by the artist 2012 and 2017, accessioned 2018
T14278

See Red Women's Workshop
active 1974 – 1990

Black Women Will Not be Intimidated

1980 – 1981

Screenprint

This poster was made using a collage of photographs that document anti-racist marches and protests. These images capture Black women protesting police and state brutality, and immigration laws.

Courtesy of See Red Women's Workshop
X84257

Mukti Collective active 1983 – 1987

Mukti Poster 1985

Print on paper

Courtesy of Chila Burman and Mukti Collective
Z77069

Chila Kumari Singh Burman born 1957
Born England, works UK

Solidarity with Sisters 1981
Screenprint

Courtesy of the artist
X86854

Symrath Patti born 1961
Born Kenya, works UK

Tetley Bitter Men 1983
Photograph, gelatin silver print on paper

Courtesy of the artist
X85637

Women and the Law Collective
active 1980s

Lai Ngan Walsh born 1949

Who Takes the Rap – Immigration 1986

Video, shown digitally; colour, sound

Duration: 34 min, 8 sec

Who Takes the Rap – Immigration is a work that crosses genres. It includes the testimony from people affected by punitive immigration laws in the UK and specialists working to support them. It also includes a collage of images from historic and contemporary events. The video work tells a history of immigration in the UK that challenges racist narratives present in contemporary politics. The work is bound together with a narrative performed as a rap to a beat by the musician and actress Sutara Gayle (born 1963), then known as Lorna Gee.

Cinenova Distribution

X88470

Brenda Agard 1961 – 2012
Born England, worked UK

Untitled from the series **Portraits of Black Women**
1985, reprinted 2023
2 photographs

Agard's intimate and sensitive portraits of Black British women centre the resilience of her sitters. Her work was included in Brixton Art Gallery's **Mirror Reflecting Darkly**, curated by Rita Kegan in 1985. It was the first exhibition by the Black Women Artists Collective and sought to 'exhibit the diversity within the concept of Black women and challenge people's expectations, perpetuated by stereotypes'.

The Brenda Agard Estate
X87339, X87340

Joy Gregory born 1959
Born England, works UK

Women and Space series

Hotel Normandia #2, Andorra La Vella

Villaroel, Barcelona

Hotel Normandia #1, Andorra La

Plaza Sagrada Familia #1, Barcelona

Plaza Sagrada Familia #2, Barcelona 1988

5 photographs, Liquid Light silver gelatin print on watercolour
paper

Courtesy of the artist

X86839, X86924, X86926, X86927, X86925

See Red Women's Workshop
active 1974 – 1990

A Celebration for Change 1980s
Print on paper

Women's Art Library, Special Collections and Archives,
Goldsmiths, University of London
X89372

LENTHALL ROAD WORKSHOP

Lenthall Road Workshop was a community screen-printing and photography centre in Haggerston, London. It was founded in 1975 by Chia Moan, Viv Mullett and Jenny Smith. The group's guiding ethos was 'once you start seeing yourself as a person who can do things then you're in a position to take control of your life'. They countered predominantly white, straight, male and non-disabled perspectives in media and advertising by engaging with local feminist, anti-racist and LGBTQIA+ rights groups. Workers of the Lenthall Road Workshop included Kathy Andrews, Jess Baine, Claudette Johnson, Joy Kahumbu, Pat Moon, Nina Nissen, Ingrid Pollard, Sue Stiles, Nicole Superville, Barbara Tombs, Fiona Watson and Rebecca Wilson.

Lenthall Road Workshop active 1975-1990

Barbara Tombs born 1954

Tangled Roots 1986

Print on paper

Courtesy of Lenthall Road Workshop

X89663

Lenthall Road Workshop active 1975-1990

Sue Stiles

Sweep Men off the Streets c.1980

Print on paper

Courtesy of Lenthall Road Workshop

X89339

ROOM 5B
VITRINES

Room 5b, vitrines central wall, anti-clockwise

1. **Mukti, no.3** 1985

Courtesy the Feminist Library. Z76936

2. **Mutki, no.6** 1987

Courtesy the Feminist Library. Z76937

3. **Mukti: call for submissions** 1983

Black Cultural Archives and Stella Dadzie. Z77009

4. Amrit Wilson and Julia Naish

Asian Women Speak Out: A Reader

1979

Black Cultural Archives and Stella Dadzie. Z77004

5. Sheila Gray born 1948

Picket outside Conservative Party conference in

Blackpool 1983,

printed 2023

Format Photographers Archive, Bishopsgate Institute

Z88893

6. Joanne O'Brien born 1955

Afia Begum solidarity march

4 May 1984, printed 2023

Format Photographers Archive, Bishopsgate Institute
Z88875

7. Pam Isherwood born 1949

**Protest against domestic violence and the murder of
Vadana Patel by her husband in a police station**

1991, printed 2023

Format Photographers Archive, Bishopsgate Institute
Z88874

**8. Notice of Balwant Kaur memorial in ASHA Women's
Newsletter, no. 2**

November 1985

Courtesy the Feminist Library. Z76950

9. Asian Women's Resource Centre Newsletter, no.1

Courtesy the Feminist Library. Z76951

10. Val Wilmer born 1941

**Campaign against the government immigration bill 1981,
printed 2023**

Format Photographers Archive, Bishopsgate Institute
Z88872

11. Melanie Friend born 1957

Join the Scottish Anti-Racist Movement 1980s, printed 2023

Format Photographers Archive, Bishopsgate Institute

Z88876

12. **In Print, no.5** 1987

Courtesy the Feminist Library. Z76948

13. **Spare Rib, no.173** 1986

Courtesy the Feminist Library. Z88843

14. **Protesting against domestic violence and demanding justice for Gurdip Kaur** 1986

3 photographs

Courtesy of Bhajan Hunjan. Z77071

15. **In Print, no.2** 1986

Courtesy the Feminist Library. Z76949

16. Mumtaz Karimjee born 1950

Homeworkers 1988

Courtesy of the artist. Z88889

17. Mumtaz Karimjee born 1950

Beedi Makers from 'My Mothers, My Sisters' 1988

Courtesy of the artist. Z88890

18. Black and White Working Class Women's Magazine, no.18

September 1988

Courtesy the Feminist Library. Z76947

19. Spare Rib, no.152 March 1985

Courtesy the Feminist Library. Z88840

Mukti was the magazine of the Mukti Collective, established in 1983 by artist members including Chila Kumari Singh Burman, Zarina Bhimji and Mumtaz Karimjee. It was published in English, Hindi, Gujarati, Bengali, Urdu and Punjabi. Articles provide information about readers' rights as British residents and citizens, as well as a forum for debate and self-expression. The Spring 1985 issue on the theme of sexuality features a photograph by Karimjee. It ran for seven issues from 1983 to 1987.

The Sari Squad fought against racist attacks and anti-immigration policies in the UK. In April 1984, they gathered in support of Afia Begum and her daughter – who had been threatened with deportation after Afia's husband (who was lawfully settled in the UK) died in a fire. Despite the protests, Afia was arrested in a dawn raid and deported with her child.

These images by Format photographers document a series of protests in the 1980s. They include protests against the 1981 British Nationality Act and the racism and sexism that lay behind the killings of South Asian women in the 1980s. Balwant Kaur was murdered by her husband and two accomplices at the Brent Asian Women's Refuge in 1985. Gurdip Kaur was murdered in Reading by her husband and brother-in-law in 1986. Vadana Patel was murdered by her husband while left alone with him in the domestic violence unit of Stoke Newington Police Station in 1991.

ASHA – meaning flame – was an Asian women’s co-operative consisting of a resource centre, refuge and young women’s hostel. It was funded by Lambeth Council and the Department of Environment. Their inaugural newsletter carried advertisements for community-run courses in photography, pottery, cake decoration, car mechanics and self-defence, as well as information about the memorial fund for Balwant Kaur, who was killed by her husband and two accomplices at Brent Asian Women’s Refuge in 1985.

The Asian Women’s Resource Centre was established in the late 1970s in Harlesden, north west London. It sought to address the impact racism, lack of cultural understanding and language provision had on women experiencing domestic abuse. The centre continues to offer women support, advice and information, alongside activities and classes.

Karimjee's photographs of home-workers, including beedi (a type of cigarette) makers, were taken during a trip to India paid for by the Women's Solidarity Fund. They featured in her 1989 exhibition, **My Mothers, My Sisters**. Karimjee describes the project as 'the beginning of my photographic journey home ... To find my own home I have needed to reclaim the stories of My Mothers and My Sisters, stories which have been made invisible by colonial and patriarchal history. In reclaiming their stories I am also attempting to break the mould, the image of passive victim into which South Asian women have so often been forced by showing instead their strength, courage and dignity.'

In Print was the newsletter of Peckham Black Women's Group, a community-based project for Asian and African Caribbean women. The group were dedicated to fighting 'discrimination, prejudice and power imbalances' within society. Their newsletter included articles, photographs and cartoons, and publicised community events such as the group's film evenings.

1. Stella Dadzie born 1952

'What is Black Feminism?'

Black Cultural Archives and Stella Dadzie. Z77003

2. **We Are Here! Black Feminist Newsletter** 1984

Black Cultural Archives and Stella Dadzie. Z77005

3. **Black Feminist Newsletter, no. 2**

October 1984

Black Cultural Archives and Stella Dadzie. Z77006

4. **We are Here! Black Feminists in Britain Conference flyer** May 1984

Black Cultural Archives and Stella Dadzie. Z88908

5. **We Are Here! Black Feminists Newsletter, no.11** October 1986

Courtesy the Feminist Library. Z76939

6. **Black Women in Britain Speak Out (OWAAD Conference Papers)** 1979

Black Cultural Archives and Stella Dadzie. Z77002

7. Maud Sulter 1960 – 2008

Passion: Discourses on Blackwomen's Creativity 1990

Private collection. Z77042

8. Lenthall Road Workshop

1975 – 1990

Mo Ross and Dona Keane at Lenthall Road Workshop 1980s

Lent by Lenthall Road Workshop. Z88782

9. Lenthall Road Workshop

1975 – 1990

Young Women's Printing Workshop

1980s

Lent by Lenthall Road Workshop. Z88784

10. Lenthall Road Workshop

1975 – 1990

Sue and Rebecca at Lenthall Road Workshop 1980s

Lent by Lenthall Road Workshop. Z88780

11. **FOWAAD** July 1980

Black Cultural Archives and Stella Dadzie. Z88906

12. **Sister Owaada cartoon in FOWAAD** July 1980

Courtesy the Feminist Library. Z76944

13. **Natural Beauty (OWAAD Calendar)**

1981

Women's Art Library, Special Collections and Archives,
Goldsmiths University of London. Z77044

14. **Feminist Arts News, vol.2, no.8, (Guest edited by Lubaina Himid and Maud Sulter)** Autumn 1988

Tate Library. Z88900

15. Lenthall Road Workshop 1975 – 1990

Joy Kahumbu, Amanda Kahumbu, Mo Ross, Sonia Johnson, Donna Keane and Louisa Jean-Baptiste 1980s

Lent by Lenthall Road Workshop. Z88783

16. Lenthall Road Workshop 1975 – 1990

Claudette Johnson screenprinting at Lenthall Road Workshop 1980s

Lent by Lenthall Road Workshop. Z88781

17. Dawn Brown

Giving up Smoking 1983

Courtesy of Ingrid Pollard. Z77161

18. Dalcy Edwards

Doing my Flat up 1983

Courtesy of Ingrid Pollard. Z77160

We Are Here: Black Feminist Newsletter took an intersectional approach to feminism, pushing for an understanding of the impact of 'racism, sexism, classism, and hetero-sexism' on women's experiences. The newsletter argued that fundamental 'economic and social change is a prerequisite of any real change for the majority of people.' The newsletter ran over ten issues until 1986, when it was briefly revived by a group of women in the Midlands under the title, **We Are Here Magazine**, who produced four issues before closing in 1988.

The first **We Are Here: Black Feminists in Britain Conference** was held in July 1984. The organisers proclaimed, 'We are here, we have been here for over four centuries, most of us have nowhere to "go back to" – given that fact, we must carve out a space for ourselves **IN BRITAIN ON OUR TERMS!**'

The first National Black Women's Conference, organised by OWAAD, was held in 1979 at the Abeng Centre in Brixton, south London. It was attended by over 200 women of African, Caribbean and Asian descent. As OWAAD member Stella Dadzie recalls, 'we listened to speeches and poetry, took part in discussion groups or browsed the bookstalls, we felt safe and strong and connected ... we explored the issues that mattered to us, with our experiences of education, employment and the welfare state high on the agenda.'

Maud Sulter's **Passion: Discourses on Blackwomen's Creativity**, was published by Urban Fox Press in 1990. It brings together artists and writers including Ingrid Pollard, Yemi Morgan, Chila Kumari Singh Burman, Bhajan Hunjan, Sutapa Biswas, Roshini Kempadoo, Lubaina Himid and Nina Edge, whose work **Snakes and Ladders** features on the cover. In her preface, Sulter writes, 'It is a luxury uncommon to most Blackwomen to have just one job and run a home. During the decade it has taken to bring this collection to book several of the contributors have worked two, three, even four, jobs ... Then, of course, there has been political activity: on the street campaigns, behind closed doors campaigns and the every day tenacity of making something creative of family life.'

The Hackney Reading Centre was located within Centerprise, a community space open from 1971 to 2012. Their approach to adult literacy focused on group work, which teacher Jean Milloy describes as 'a political decision'. As well as reading, those using the centre were encouraged to develop their writing skills. As Hackney Reading Centre employee Sue Gardener recalls, 'We write for each other'. The covers of these two books published by the Hackney Reading Centre feature drawings by Ingrid Pollard.

ROOM 6

Room 6

Clockwise from wall text

THERE'S NO SUCH THING AS SOCIETY

In 1987, weekly lifestyle magazine **Woman's Own** interviewed Prime Minister Margaret Thatcher. She discussed AIDS, the importance of the 'traditional family', and money as 'the driving force of life'. During the interview she delivered the infamous line, 'there is no such things as society'.

Thatcher's statement centred the 'individual' and reflected her 'fundamental belief in personal responsibility and choice'. This position aligned with her neoliberal ideology, encouraging minimal state intervention in economic and social affairs. Thatcher's opponents read her comments as a suggestion people could overcome the conditions of their oppression through hard work and resolve. This failure to acknowledge the social and systemic inequalities that led to this oppression was counter to everything women's liberation stood for.

The free-market agenda of Thatcher's Conservative government had also brought about a shift in the art world. A series of cuts to state funding resulted in arts organisations turning to corporate sponsorship. At the same time the rapid commercialisation of the art market marked a general shift in the art world. For the artists in this exhibition, this focus on individualism and profitability made the challenge of finding funding, space or a market for their work even harder. Yet these women persisted. They continued to make art, question authority and challenge dominant narratives. Times were difficult but women rose to the challenge. As Ingrid Pollard notes: 'We weren't expecting to get exhibitions at the Tate; in the 1980s, people set up things of their own. We did shows in alternative spaces – community centres, cafes, libraries, our homes. We occupied spaces differently.'

HIV/AIDS

The first cases of Gay-Related Immune Deficiency (GRID) were identified in 1981. In 1982 GRID was renamed Acquired Immune Deficiency Syndrome (AIDS). That year Terrence Higgins became one of the first people in the UK to die of a related disease and his partner and friends set up a trust in his name. Guidance for medical practitioners wasn't published until 1985 and by 1987, AIDS was a worldwide epidemic, with around 1,000 recorded cases in the UK. That year, the government launched its 'AIDS: Don't die of ignorance' campaign, delivering leaflets to every household in the UK and broadcasting public service announcements on television and in cinemas. The public focus was largely on gay men, who were being infected in much greater numbers, fuelling anti-gay narratives in the tabloid press. But women were also affected by the virus and played a pivotal role providing practical and emotional support. International organisations such as ACT UP brought men and women together, raising awareness and pressuring governments to act through large-scale protests such as mass 'die-ins'.

SECTION 28

In 1988, Margaret Thatcher's Conservative government passed Section (formerly Clause) 28, an amendment to the Local Government Act. The legislation stated that local authorities 'shall not intentionally promote homosexuality or publish material with the intention of promoting homosexuality' or 'promote the teaching in any maintained school of the acceptability of homosexuality as a pretended family relationship'. Section 28 forced many LGBTQIA+ groups to disband and saw literature depicting gay life removed from library bookshelves. But it also galvanised the British gay rights movement. People took to the streets in a series of marches and protests and organisations such as Stonewall were founded. As artist Tessa Boffin notes, 'we were aware of the irony that, despite its attempts to repress us, Section 28 had given us more visibility in the mainstream media than ever before.' Section 28 was repealed in Scotland in 2000 and in England and Wales in 2003.

DISABILITY ARTS

The Disability Arts Movement played an important part in the political struggle for Disability Rights and the 1995 Disability Discrimination Act. Artists and activists worked together to fight marginalisation and create more authentic representations of disabled people. Organisations such as Shape (founded 1976), Arts Integrated Merseyside (now DaDAFest) (founded 1984), London Disability Arts Forum (founded 1986) and publications such as Disability Arts in London (DAIL) (first published 1985) promoted Disability Arts across the UK. Women were engaged with this work from the outset. In 1985, photographer Samena Rana spoke on disability and photography as part of Black Arts Forum Weekend at the ICA, London. In 1988 artist Nancy Willis was joint organiser of the Disabled Women Artists Conference at the Women Artists' Slide Library in London. In 1989, DAIL editor Elspeth Morris guest edited an edition of Feminist Art News titled 'Disability Arts: The Real Missing Culture'. The publication featured 18 contributors including standup comic Barbara Lisicki who declared, 'I'm a disabled woman. My existence has been mocked, scorned and misrepresented and by being up here I'm not allowing that to continue.'

Lenthall Road Workshop active 1975 – 1990
Nina Nissen

Rolling Sisters c.1983

Courtesy of Lenthall Road Workshop X89339

Samena Rana 1955 – 1992

Born Pakistan, worked UK

Mirror Mirror I ('Reflection' series, no. 11)

Mirror Mirror II ('Reflection' series, no. 12)

Self-Portrait

1989 – 90

3 photographs

In her **Reflection** series, Rana challenges preconceptions of disability. In one image a wheelchair is adorned with colourful fabrics, gloves and boots. In another, Rana uses a wheelchair photographed in front of a floral wallpaper as a prop for objects such as make-up and a mirror. Both works explore ableist notions of beauty. In other images from this series, the artist photographed friends and carers in the same wheelchair, exploring the possibility of role-reversal.

Private collection

X85835, X85836, X85638

Nancy Willis born 1953
Born England, works UK

Self Portrait II

Self Portrait IV

1983

Pastel on paper

In these self-portraits Willis uses sweeping lines and a bold colour palette to explore her sense of selfhood. The artist explains 'at that time many representations of disabled people were imposed upon us from outside – the able-bodied view. In these drawings, I used my fingers to smudge and stroke the pastel colours directly onto the paper. Through the sensuality of this process, I found a different view of myself, my own body, and the possibilities of pleasure.'

Courtesy of Imperial Health Charity Art Collection
X84836, X84838

Nancy Willis born 1953
Born England, works UK

Her name is 'Rosie' 1990
Bronze

This work relates to Willis's **Self-Portrait with Lost Baby** 1988, hung nearby. She explains 'After I made the etching in 1988, I had a dream in which I discovered that there had been a mistake and I was still pregnant. The bronze sculpture gives a permanent form to this fleeting moment of happiness'.

Courtesy of the artist
X84835

Shirley Verhoeven 1932 – 1999

Born England, worked UK

Portfolio 1989

Pen and coloured pencil on paper

Verhoeven worked as an illustrator at Camberwell Borough Council, Decca Records and an advertising agency developing promotional materials for West End theatres. In 1962, following the birth of her first child she stopped creating art work and took a job in Woolworths to support her growing family. In 1982, at the age of 50, Verhoeven began seeking creative work again. **Portfolio** was part of the portfolio she devised in her successful pursuit of paid work. It depicts an archetype young woman executive in the 1980s, dressed in a sophisticated 'power' suit and using the latest technology.

Courtesy the Estate of Shirley Verhoeven

X89183

Vivienne Dick born 1950

Born Ireland, works UK and Ireland

Two Little Pigeons 1990

Super 8, shown as digital video; colour, sound

Duration: 5 min, 4 sec

Two Little Pigeons juxtaposes two views of London at the end of the 1980s. In the first half of the film, Dick shows affluent people enjoying sedate activities such as sunbathing, dancing and feeding ducks. This is followed by a scene in which two women, dressed as punks, are shown in the ravaged remains of Beckton Gas Works in London. Dick's film exposes the urban decay that many saw as a direct result of Conservative neo-liberalism. It also suggests the extent to which those who situated themselves outside of societal norms could be perceived as dangerous, and their living conditions seen as dystopian.

Courtesy of the artist and LUX, London

X88802

Franki Raffles 1955 – 1994

Born England, worked Scotland

To Let You Understand

1988, printed 2023

10 photographs

In this series, Raffles records women at their places of work. The feminist social documentary photographer visited different workplaces in Edinburgh to show the range of work women were doing. She travelled to factories, banks, shops and hospitals. The project was commissioned by the Edinburgh District Council Women's Committee. The series is accompanied by a publication that includes interview extracts and statistical information about pay and labour conditions. This information reveals the impact Thatcher's Conservative policies had on women's lives and wages. The publication is shown in a display case nearby.

Franki Raffles Estate, courtesy of University of St Andrews
Library and Edinburgh Napier University

X84308, X87835 – 43

Melanie Friend born 1957

Born England, works UK

From the **Mothers' Pride** series 1988

Photographs and text printed on paper

Mothers' Pride comprises portraits of young women accompanied by interview extracts. The women, pictured alongside their children, all became mothers while they were teenagers. The focus of the texts shifts between the mothers' hopes for the future, the critical lack of aid and support at work and at home, and their resentment towards the government. Friend conceived the project 'as a counter to the regular criticism of teenage mothers by Margaret Thatcher's Conservative government'. Thatcher claimed in 1988 that 'girls were quite deliberately choosing to become pregnant, to get themselves jumping the queue on the Council House list'. **Mothers' Pride** was shown at the 1988 Spectrum Women's Photography Festival.

Courtesy of the artist, with participant consent. X89023, X85640, X86718, X86719, X86720, X86721, X86722, X86723

Shanti Thomas born 1949

Born England, works UK

Juggling c.1987

Oil paint on canvas

These two paintings depict women asserting their presence and negotiating everyday life. **Self Portrait** shows Thomas as a self-assured artist. In **Juggling** a woman glances at the viewer as she keeps her conflicting commitments in the air. The open door beside her seems to question her place within the scene. In 1988, Thomas co-founded the arts education agency Panchayat with fellow artists Bhajan Hunjan, Shaheen Merali, Symrath Patti and Allan deSouza. Panchayat organised exhibitions across the country and acted as a supportive network for feminist South Asian artists in Britain.

Private Collection. X85641

Kate Walker 1938 – 2015

Born England, works UK

Art of Survival – A Living Monument

1987, remade 2023

Skirt, blouse, sash, hand-made textile paint palette and textile brushes

This work restages elements of a performance at Brixton Art Gallery. Despite her role in projects such as **Fenix**, Walker struggled to find employment in the art world. She retired in the late 1980s, frustrated by the lack of interest in her art. In the original work a plinth, blouse, skirt, sash and artists palette were made to look like stone. A nearby statement articulates frustration that only dead artists are revered by society. Walker announces that she is too busy to wait for recognition so she is declaring herself a living monument to the art of survival. **Art of Survival** was re-configured with the help of Walker's daughters and is a monument to women artists who have been overlooked.

Estate of Kate Walker

X84995

Roshini Kempadoo born 1959

Born England, works UK

[Untitled] from the series **Presence** 1990, printed 2023

4 photographs

In this series, Kempadoo imagines women of colour on the cover of British fashion magazines. Pre-Photoshop, Kempadoo utilises several montage techniques, including layering negatives on top of each other 'to fictionalise Caribbean, UK and US archive material, objects and spaces'. She explains, 'women's issues, issues of representation, particularly of Black people, determined how I embraced photography'. While a celebration of Black beauty, the work also highlights the relationship between capitalism and the commodification of Black women's bodies.

Courtesy of the artist

X86847, X87131 – 3

Lubaina Himid born 1954
Born Tanzania, works UK

The Carrot Piece 1985

Acrylic paint on plywood, wood and cardboard, and string

Here Himid depicts a white man using a carrot to tempt a Black woman. Her head is turned, but her body is leant forward. She already holds all that she needs. Himid's work is a scathing attack on the British art establishment and their often tokenistic offers to exhibit the work of people of colour. Himid notes, 'We as Black women understood how we were being patronised ... to be cajoled and distracted by silly games and pointless offers. We understood, but we knew what sustained us ... and what we really needed to make a positive cultural contribution: self-belief, inherited wisdom, education and love.'

Tate. Purchased using funds provided by the 2014 Outset/
Frieze Art Fair Fund to benefit the Tate Collection 2015
T14192

See Red Women's Workshop
active 1974 – 1990

Lesbians Are Coming Out 1982
Printed paper

Courtesy of See Red Women's Workshop
X88808

Rosy Martin born 1946
Born England, works UK

Transforming the suit: what does a lesbian look like?

Part I: The Patriarch The Capitalist The Boss

Part II: What do Lesbians Look Like?

Part III: An Alter Ego

Part IV: Mother of Three

1987

Photographs and text mounted on card

Courtesy of the artist

X84782, X86073, X86074, X86075, X85647

Across these photographs Martin uses costume and gesture to subvert the conventions of portraiture. Martin plays with social expectations and lesbian stereotypes to challenge assumptions of what a lesbian should look like. As the artist explains, 'Using the same man's suit in every photograph, with a few key additional signifiers, I placed myself within a range of roles... I re-staged, examined and exploded the mythologies of the lesbian... My aim was to challenge any reductive notions of my 'identity-as-alesbian'. Doing this work was part of freeing myself from other people's versions of who I am, and a move towards self-acceptance.'

Anne Tallentire born 1949
Born Northern Ireland, works UK

Forbidden Heroines 1987

Video, shown digitally; black and white, silent
Duration: 7 min, 56 sec

Forbidden Heroines questions the politics of identity in relation to women and institutions of power. Originally devised as a performance with Irish artist Alanna O'Kelly (born 1955), this video is a re-enactment of Tallentire's performance for the camera. We see the artist working with a material that looks like flour, dropping it into a mixing bowl and adding water, before smearing the mixture over her face. Tallentire remains motionless while the mixture dries on her skin, she then begins a series of exaggerated motions that break the dried material and loosen it from her skin. The artist has said her performance was influenced by observing her mother's role in her household in rural Northern Ireland.

Courtesy of the artist and Hollybush Gardens, London
X84178

Ingrid Pollard born 1953
Born Guyana, works UK

Deny: Imagine: Attack: Silence 1991

4 sets of framed gelatin silver photographic prints, xerox prints, hand-painted mount card

In this photographic series divided into four parts, Pollard presents images of Black queer bodies. Homophobic statements are handwritten around the edges of the frames. In explaining the choice of photographing fragmented body parts and the use of some of the words present in the work, Pollard references a medical text by English eugenicist Havelock Ellis (1859 – 1939). The artist notes, 'He's looking at so-called 'inverts'. It's the state language of psychology that is repeated whatever way you want to talk about this. Photography has always been implicated in medicine.'

Courtesy of the artist
X84954

Mumtaz Karimjee born 1950

Born India, works UK

In Search of an Image 1987

13 framed photographs and printed texts

In this work, Karimjee explores her identity as a South-Asian lesbian, questioning stereotypes in tabloid journalism. In the first panel she critiques the oversexualisation of South Asian women by presenting herself as 'a stereotypical exotic Eastern', lying provocatively in shalwar kameez. In the portrait captioned 'The Western Disease?' Karimjee questions the belief that lesbianism has spread to South-Asian communities exclusively through contact with Europe. 'I have to take on both the racism of the society in which I live and the homophobia of my own community,' the artist says. 'Both deny me a space in which I can safely explore my own sexuality.'

Courtesy of the artist

X84293

Del laGrace Volcano born 1957
Born USA, works USA, UK works Sweden

Queer Dyke Cruising I-IV (Jane, Kim, Serena, Zed)
Hampstead Heath, London 1988
4 photographs

In these images the artist stages a scene of women 'cruising' for a partner for sex. The image predates a 1992 action by activist group Lesbians Answer Back in Anger (LABIA) in which they attempted to set up a lesbian cruising site on Hampstead Heath. Cruising is an activity largely associated with gay men. By inserting women into this scene the artist explores gender roles and fluidity. Cruising sites such as Hampstead Heath became key locations for activism by groups such as OUTRAGE, the Queer Non Violent direct action group who campaigned for UK LGBTQI+ rights from 1990 – 1996.

Courtesy of the artist
X84889, X84890, X85717, X89902

Rosy Martin born 1946

Born England, works UK

Unwind the Lies That Bind 1988

Photographs mounted and framed

Martin made these almost life-size self-portraits after coming out as a lesbian. In the first print, Martin is wrapped in bandages covered with a series of aggressive and homophobic words and phrases. In the second, she attempts to break free of these metaphorical binds. Martin explains, 'The work was made in response to Clause 28 in the UK – a repressive piece of legislation – and used quotes from the debates in Parliament, as well as the response of my Mother to my coming out to her. It is a personal and political response to the homophobia that was current at the time.'

Courtesy of the artist

X84783

Format Photographers Agency
active 1983 – 2003

Top row:

Pam Isherwood born 1949
Lesbian Liberation 1981, printed 2023

Pride March 1985, printed 2023

Brenda Prince born 1950
Angry, Manhating, Lesbian, & Proud 1980s, printed 2023

Femi Otitoju at the Lesbian Strength March
1983, printed 2023

Stop Clause 27 1987, printed 2023

5 photographs

Format Photographers Archive, Bishopsgate Institute
X89465, X89462, X89467, X89461, X89468

Format Photographers Agency
active 1983 – 2003

Middle row:

Brenda Prince born 1950

**Thatcher Government Promotes Prejudice, Discrimination,
Hatred, Violence** 1980s, printed 2023

Mumtaz Karimjee born 1950

Stop the Clause protest 1988

Stop the Clause protest 1988

Stop the Clause protest 1988

Pam Isherwood born 1949

**Lesbian Strength March, London (Denise Saunders and Femi
Otitoju)** 1985, printed 2023

5 photographs

Format Photographers Archive, Bishopsgate Institute.
X89470, X89469

Courtesy of the artist. X84966–7

Format Photographers Archive, Bishopsgate Institute.
X89460

Format Photographers Agency
active 1983 – 2003

Bottom row:

Brenda Prince born 1950

Kath Gillespie-Sells and her son Daniel at a Gay Pride march
1980s, printed 2023

Pam Isherwood born 1949

Gay Pride 1980s, printed 2023

Lesbian Strength 1980s, printed 2023

Mumtaz Karimjee born 1950

Stop the Clause protest 1988

Pam Isherwood born 1949

Gay Pride march 1980s, printed 2023

5 photographs

Format Photographers Archive, Bishopsgate Institute.

X89463, X89466, X89469

Courtesy of the artist. X84969

Format Photographers Archive, Bishopsgate Institute.

X89464

Vera Productions founded 1982

Video 28 1988

Video, shown digitally; colour, sound

Duration: 21 min 41 sec

Vera Productions, now Vera Media, is a community film production collective based in Hillside, south Leeds. **Video 28** documents activists and campaigners, predominantly women, protesting against the introduction of Clause 28, later to become Section 28. We see people on marches, attending small group meetings and consciousness raising on the street. The film also highlights the impact of the legislation on lesbian mothers and discusses the action of a group who abseiled into the House of Lords to protest the clause.

Cinenova Distribution

X88472

Veronica Slater born 1958

Born England, works UK

Soul Identified as Flesh 1987 – 1988

Oil paint on canvas

This painting explores the shifting nature of LGBTQI+ identities. It features Sue Conroy, Slater's partner at the time. Conroy is depicted as a defiant figure, standing proudly in front of a group of portraits in the style of US pop artist Andy Warhol (1928 – 1987). Slater expands Warhol's series of images of famous people to include LGBTQI+ icon, British painter Gluck (1895 – 1978). Slater describes the work as a political act of resistance against 'the hostile environment of Section 28'.

Courtesy of the artist

X84179

Pratibha Parmar born 1955
Born Kenya, works USA and UK

Reframing AIDS 1987

Video, shown digitally; colour, sound

Duration: 35 min, 58 sec

Parmar investigates the politics and media coverage surrounding AIDS, considering their impact on gay and lesbian communities in the late 1980s. Parmar interviews leading British AIDS activists and cultural theorists including Isaac Julien, Kobena Mercer, Sue O'Sullivan and Simon Watney. They argue passionately that the government's slow response to the epidemic is the result of homophobia and conservatism. Parmar counters harmful, depersonalised media narratives by focusing on the feelings and experiences of lesbian and gay people. The film is unusual in that it gives equal space to gay men and lesbians and addresses the fact that discussions around AIDS often omitted lesbian communities.

Courtesy of the artist and Kali Films
X84265

Tessa Boffin 1960 – 1993
Born England, worked UK

Angelic Rebels, Lesbians and Safer Sex series

Untitled #1

Untitled #2

Untitled #3

Untitled #4

Untitled #5

Courtesy of Hales London and New York, the Estate of Tessa
Boffin and the Gupta and Singh Archive
X84886, X86071 – 2, X84885, X84884

These photographs centre on an angel whose gloomy mood is caused by the coverage of the AIDS epidemic in newspapers. When her lover appears, in the third image of the sequence, she is initially wrapped in clingfilm. In the final print they reconcile, and the angel is lifted aloft, liberated through her discovery of safe sex practices. The backdrop image changes from negative AIDS media coverage to art historical references as Boffin's narrative progresses. This series specifically examines lesbian sex in the context of the AIDS epidemic and Section 28. Lesbians were often left out of campaigns for safe sex, due to the inaccurate belief that women could not acquire or transmit HIV. Boffin's series featured in the ground breaking exhibition and publication **Ecstatic Antibodies: Resisting the AIDS Mythology**, 1990 that Boffin co-curated and authored with artist Sunil Gupta (born 1953)

Poulomi Desai born 1965

Born England, works UK

Our Asian Lesbian Gay Black bodies, Our Tea, Our Chintz

1989, printed 2023

5 photographs

In this series the artist and her then girlfriend enjoy an afternoon of leisure at home. The title of the work explicitly claims ownership of their lesbian bodies of colour as well as traditions such as drinking tea and decorating interiors with chintz floral fabric. Such traditions are considered quintessentially English but are also a product of Britain's colonial history. Desai's joyful work asserts her right to take up any space she wishes in this country.

Courtesy of the artist

X87144

Lenthall Road Workshop active 1975–1990
Ingrid Pollard born 1953

Black Lesbian Poster 1984
Printed paper

Private collection
X89370

Del laGrace Volcano born 1957
Born USA, works USA, UK and Sweden

**On The Way There (Helen, BJ, Sarah, Pom, Louise) Gay Pride,
London 1988**
Photograph, cotton rag digital print on paper

Courtesy of the artist
X89721

Jill Posener born 1953
Born England, works UK

A Dirty Girls Guide to London series

Hyde Park

Westminster Bridge

British Museum

Prince Consort Statue

Royal Albert Hall

1987, printed 2023
5 photographs

A Dirty Girls Guide to London is a satirical tourist guide. Posener photographed women kissing at various historic sites and tourist attractions across the city. The work comments on the public visibility of lesbian sexuality at a time when Section 28 meant that public displays of gay affection were a political act and often met with police harassment. The series was commissioned by the popular US-based lesbian erotica magazine **On Our Backs**, where Posener later worked as photo editor.

Courtesy of the artist
X86858, X84785 – 6, X86859 – 60

AFTERWORD

For artists engaged in socially motivated practices, the changing political landscape and the growing influence of the commercial art market led to further marginalisation in the 1990s. Nevertheless, sustained by their friendships and their activism women continued to make show art.

The work of these women - like their belated public endorsements through exhibitions, commissions and prizes - stands as recognition of their resilience. As relevant today as it was then, their art now speaks to a generation of young activists returning to the values of the women's liberation movement: freedom of expression, anti-capitalism, eco-activism, anti-racism and social justice.

Women in Revolt! acknowledges the foundations these artists laid and the art historians and archivists who safeguarded their legacies. It recognises that there is no single definition of feminist art, there never was and there never will be. But in developing and sharing a variety of socially focused practices these women forged paths for those looking to create a more equitable and inclusive society. As such, their work stands as a provocation.

As Kate Walker wrote in 1974: **In the absence of a feminist art we must invent it as we go along. Here is a start, please carry on.**

ROOM 6
VITRINES

Room 6 vitrines

1. **Spare Rib, no.177** April 1987
Courtesy the Feminist Library. Z88845
2. **Contact, no. 9** April 1985
Glasgow Women's Library. Z88940
3. **Square Peg, no.15** 1987
Glasgow Women's Library. Z76901
4. **Against the Clause (exhibition catalogue)** 1988
Courtesy Mumtaz Karimjee. Z77070
5. **More and more women are changing into lesbians...**
Courtesy the Feminist Library. Z76958
6. Brenda Prince born 1950
Pride march 1980s, printed 2023
Format Photographers Archive, Bishopsgate Institute
Z88880
7. Pam Isherwood born 1949
Pride march 1980s, printed 2023
Format Photographers Archive, Bishopsgate Institute. Z88878

8. Joanne O'Brien born 1955

Picket outside the Daily Mail Ideal Home exhibition, Olympia, London 1988, printed 2023

Format Photographers Archive, Bishopsgate Institute
Z88881

9. **GLC Women's Committee Bulletin, no.26** January 1986

Glasgow Women's Library. Z88816

10. **Love your enemy? The Debate Between Heterosexual Feminism and Political Lesbianism** 1981

Private collection. Z77036

11. Brenda Prince born 1950

Staff of the London Lesbian and Gay Centre, Cowcross Street
1985, printed 2023

Format Photographers Archive, Bishopsgate Institute
Z88879

12. Brenda Prince born 1950

Elsa Beckett and partner, founder members of 'Gemma'
1980s, printed 2023

Format Photographers Archive, Bishopsgate Institute
Z88882

13. Pam Isherwood born 1949

Disability Rights march

1980s, printed 2023

Format Photographers Archive, Bishopsgate Institute

Z88883

14. **Leaflet for GEMMA** c.1980s

Glasgow Women's Library. Z76896

15. **Flyer for GEMMA** c.1980s

Glasgow Women's Library. Z76897

16. **GEMMA magazine** February 1987

Glasgow Women's Library. Z76898

1. **Chain Reaction application form for blindfold date** 1987

Karen Fisch Archive, Bishopsgate Institute. Z88826

2. Del laGrace Volcano born 1957

Three Way Leather Passion, Amiee, Lorien, Peri, London
1988

Photograph; gelatin silver fibre print on paper

Courtesy of the artist. X85634

3. **Membership card for Chain Reaction**

Karen Fisch Archive, Bishopsgate Institute. Z88822

4. **'Sex' belt buckle**

Karen Fisch Archive, Bishopsgate Institute. Z88827

5. Del laGrace Volcano born 1957

Romantic Bone, Lorien & Amiee, London 1988

Photograph; gelatin silver fibre print on paper

Courtesy of the artist. X85635

6. **Labyris and Lesbian earrings**

1970s

Collection Lucy Whitman. Z77064

7. Roz Kaveney born 1949

Tiny Pieces of Skull 2015

Private collection. Z88972

8. Chain Reaction flyers 1979

Karen Fisch Archive, Bishopsgate Institute. Z88823, Z88824,
Z88825

9. 'Power and Trust' in Square Peg, no.6 1984

Glasgow Women's Library. Z76900

1. **Spare Rib, no.174** January 1987

Courtesy the Feminist Library. Z88844

2. Maggie Murray born 1942

Poll Tax protest, Parliament Square

1990, printed 2023

Format Photographers Archive, Bishopsgate Institute

Z88884

3. Maggie Murray born 1942

Poll Tax protest, Islington Town Hall, London 1990, printed

2023

Format Photographers Archive, Bishopsgate Institute

Z88885

4. Maggie Murray born 1942

Poll Tax protest, Islington Town Hall, London 1990, printed

2023

Format Photographers Archive, Bishopsgate Institute

Z88886

5. Edinburgh District Council Women's Committee

**'To Let You Understand... Women's Working Lives in
Edinburgh'** (exhibition catalogue)

1988/2023

Private collection. Z88847

6. **'How to Register as Unemployed' postcard**

MonicaRossArchive.org. Z88796

7. Jo Spence, Terry Dennett 1934 – 1992, 1938 – 2018

Untitled 1988

Private collection. X86846

8. Jo Spence, Terry Dennett 1934 – 1992, 1938 – 2018

Untitled 1988

Private collection. X86845