

Close Study: Close Viewing Guerrilla Girls

Artist: [Guerrilla Girls](#) (established 1985)

Work: *Guerrilla Girls' Pop Quiz* (from the series "Guerrilla Girls Talk Back: The First Five Years, 1985-1990"), 1987; Photolithograph on paper, 17 x 22 inches; National Museum of Women in the Arts, Gift of Steven Scott, Baltimore, in honor of Wilhelmina Cole Holladay

Target grade range: 3-5

DPCS Curricular Unit: Art & Advocacy

DPCS Curricular Arc: Transformation/Bridging

DPCS Curricular Theme: Creating art that connects to individuals and communities for the purpose of inspiring social change.

Note: Annotation is a key feature of Close Study, ensuring that students are engaged in the process of evidence gathering. Annotation can take a range of forms across grade levels and disciplines. Annotation can provide assessment information as to each student's depth of comprehension. Additionally, it can be a useful tool for launching critical discussions. Encourage students to annotate this work physically or virtually.

Round 1

Type of Question: General Understanding/Responses

Sample Question: **What do you notice about this artwork?**

Guidance: The goal of this conversation is to generate a range of student responses to the work. There is no wrong answer, but rather the idea is to open the conversation and create an environment in which students see the value of both their own opinion and the possible range of opinions.

Round 2

Type of Question: Key Details

Sample Question: **In your own words, what does the text on this artwork communicate?**

Guidance: The conversation should focus on gathering evidence from the image; formal and technical evidence, as well as evidence based on the imagery. Student responses should include discussion of specific visual aspects of the work. You may ask guiding questions such as, **“Which words are the focus, and how did the Guerrilla Girls format them to stand out?”** OR **“Which colors did the Guerrilla Girls use in this artwork?”**, pushing students to focus on the visual aspects of the work and how they might begin to support the responses discussed in Round 1.

Round 3

Type of Question: Structure

Sample Question: **Why do you think the Guerrilla Girls didn't include images in this artwork?**

Guidance: This discussion should focus more specifically on how the structure of the work is supporting the students' interpretations of the work. This conversation might be around compositional strategies, the use of evocative visual designs, or the inclusion of distinct features.

Round 4

Type of Question: Intent/Inferences

Sample Question: **What social justice issues are the Guerrilla Girls most concerned about, and why do you think they post their artwork in public?**

Guidance: Unlike the intentional omission of information in other rounds, prior to asking students to respond to this question, the teacher should provide some context for the work. This context should come in the form of another visual work. The nature of the context should promote the goals of the overall lesson or unit. This work might be:

- Another work by the same artist
- A work that serves a similar purpose in a more familiar context
- Another work from the same school, movement, or genre

Possible Contextual Works:

- Image of Guerrilla Girls installing their posters in public places
- Trap Bob, *Change* temporary mural at the National Museum of Women in the Arts, 2020
- *Black Lives Matter* mural, Black Lives Matter Plaza NW, Washington, D.C., 2020, painted by D.C. Public Works employees in collaboration with eight local anonymous artists as part of the Murals D.C. Program of the D.C. Department of Public Works

Round 5

Type of Question: Opinion/Application

Sample question: **If you were to create an artwork about an issue that is important to you, a) what issue would that be, b) what words would you include in your artwork, and c) where would you display it?**

Guidance: This round is asking students to internalize the knowledge and information built in the previous rounds by using the concepts generated to visualize a work that applies to a personal goal of communication. The direction of this question is directly related to the broader thematic goal of the lesson or unit.

GUERRILLA GIRLS' POP QUIZ.

Q. If February is Black History Month and March is Women's History Month, what happens the rest of the year?

A. Discrimination.

BOX 1056 Cooper Sta. NY, NY 10276 **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD

Guerrilla Girls, *Guerrilla Girls' Pop Quiz* (from the series "Guerrilla Girls Talk Back: The First Five Years, 1985-1990"), 1987; Photolithograph on paper, 17 x 22 inches; National Museum of Women in the Arts, Gift of Steven Scott, Baltimore, in honor of Wilhelmina Cole Holladay



Image of Guerrilla Girls installing their posters in public places, Photo accessed from <http://mintfilm.nl/Guerilla-Girls>



Trap Bob, *Change* temporary mural at the National Museum of Women in the Arts, 2020, Photo by Doug Beaver



Black Lives Matter mural, Black Lives Matter Plaza NW, Washington, D.C., 2020, painted by D.C. Public Works employees in collaboration with eight local anonymous artists as part of the Murals D.C. Program of the D.C. Department of Public Works, Satellite photo accessed from <https://www.cnn.com/2020/06/06/us/black-lives-matter-dc-street-mural-space-trnd/index.html>