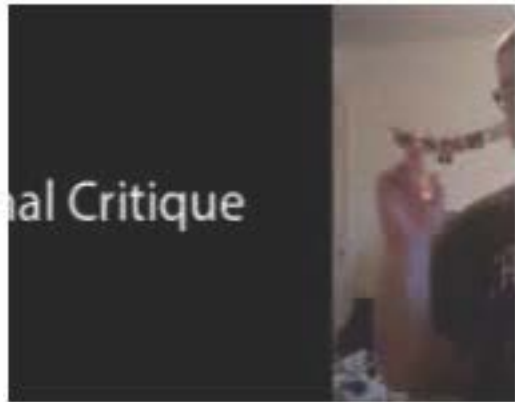




## Institutional Critique

### INSTITUTIONAL CRITIQUE

Member: Hayes Gougé Institutional Critique Commentary Ableism in Theatre – My experience in navigating an inaccessible world I started actively participating in theatre when...



#### CATEGORIES

Uncategorized

#### RECENT POSTS

Institutional Critique

Media and Resistance

Art/AIDS/Activism

On the Prison Industrial Complex

Race/Gender Anti-Violence & Equality

#### POPULAR POSTS

Race/Gender Anti-Violence & Equality

On the Prison Industrial Complex

Art/AIDS/Activism

Media and Resistance

Institutional Critique

#### ARCHIVES

March 2016

February 2016





## ABOUT

"Art, Activism, and Popular Culture" (WGS 199) investigates how art and activism intersect to address pressing contemporary social issues concerning gender, race, and sexuality. In particular, the course focuses on how art is utilized as feminist activism, and vice versa, to address social issues such as the prison industrial complex, sexual assault, media production, institutional critique, and HIV/AIDS. The course takes on a special emphasis on how artists-activists-students have utilized art to organize and create change on the college campus. Along with rigorous reading and writing, in the Winter 2016 term, students also engaged in the topic of art and activism through constructionist learning— learning through creating—in a special lab component of the class. In collaboration with the Jordan Schnitzer Museum of Art, students participated in a special museum activity to explore art history and the politics of institutional critique on campus. Additionally, several goes artist-activist speakers visited the course—such as performance artist Alex Luu, From the Center activists Allyse Gray and Isela Gonzalez, and new media artist micha cárdenas—modeling for us pedagogy in practice.

Alongside these special workshops, students collectively created art/activist projects that addressed campus, local, or national issues through a feminist lens. Based on the course units, these student-led projects include an interactive Wordle on race and gender that was then featured in UO dorms as sites of expression, agit-prop printed statistics on media, gender, and equity that were plastered by students on campus as interventions, a provocative short documentary featuring UO student opinions on the prison industrial complex, a moving monologue that addresses theatre, ableism, and institutional critique, and an Art/AIDS project that gathered palm prints from the class members to collectively create an AIDS red ribbon, that was then featured at the UO Health Center on National Women and Girls HIV/AIDS Awareness Day.

The student-activist projects raise awareness to the pressing social issues and transform the campus in political and artistic ways. They demonstrate the importance of student led activist projects. The class concluded with a special symposium where students presented their work to the WGS department and larger campus. In the spirit of the class, we are grateful to collaborate with Sheila Rabun and Azle Malinao-Alvarez of UO's Digital Scholarship Center, to publish *Art/Act* the online class magazine that features the final projects. We hope the course projects will serve as models for art-activist possibilities for other students, and demonstrate the richness, passion, and creativity of WGS student art and activism at the University of Oregon.

— Margaret Rhee, Ph.D.

Eugene, 2016

**Special acknowledgements for their vital support, collaboration, and guidance:**

Carol Stabile, Joan Haran, micha cárdenas, Lexi Bergeron, Johanna Seasonwein, Amy Gibson, Yvonne Braun, Alex Luu, Isela Gonzalez, Allyse Gray, Eryn Cang, Mickey D Stellavato, Kate Mondloch, Lynn Fugiwara, Daniel HoSang, Azle Malinao-Alvarez, and Sheila Rabun, Digital Scholarship Center, and the Jordan Schnitzer Museum of Art





### Participating Students

Maribel Avila, Madison Capps, Kayla Carlile, Jessica Conner, Mary Cosart, Izzy Dean, Alex Dillon, Meaghan Forbis, Hayes Gouge, Chloe Harlig, Hannah Johnson, Erica Kopf, Raza Mejia, Maddie Moore, Milana Orth, Natalia Pachte, Corina Perea, Katie Pratt, Madison Schones, Morgan Vann and Natalie Wright



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## CLASS SYMPOSIUM

Photos from the final Art/Act class symposium!











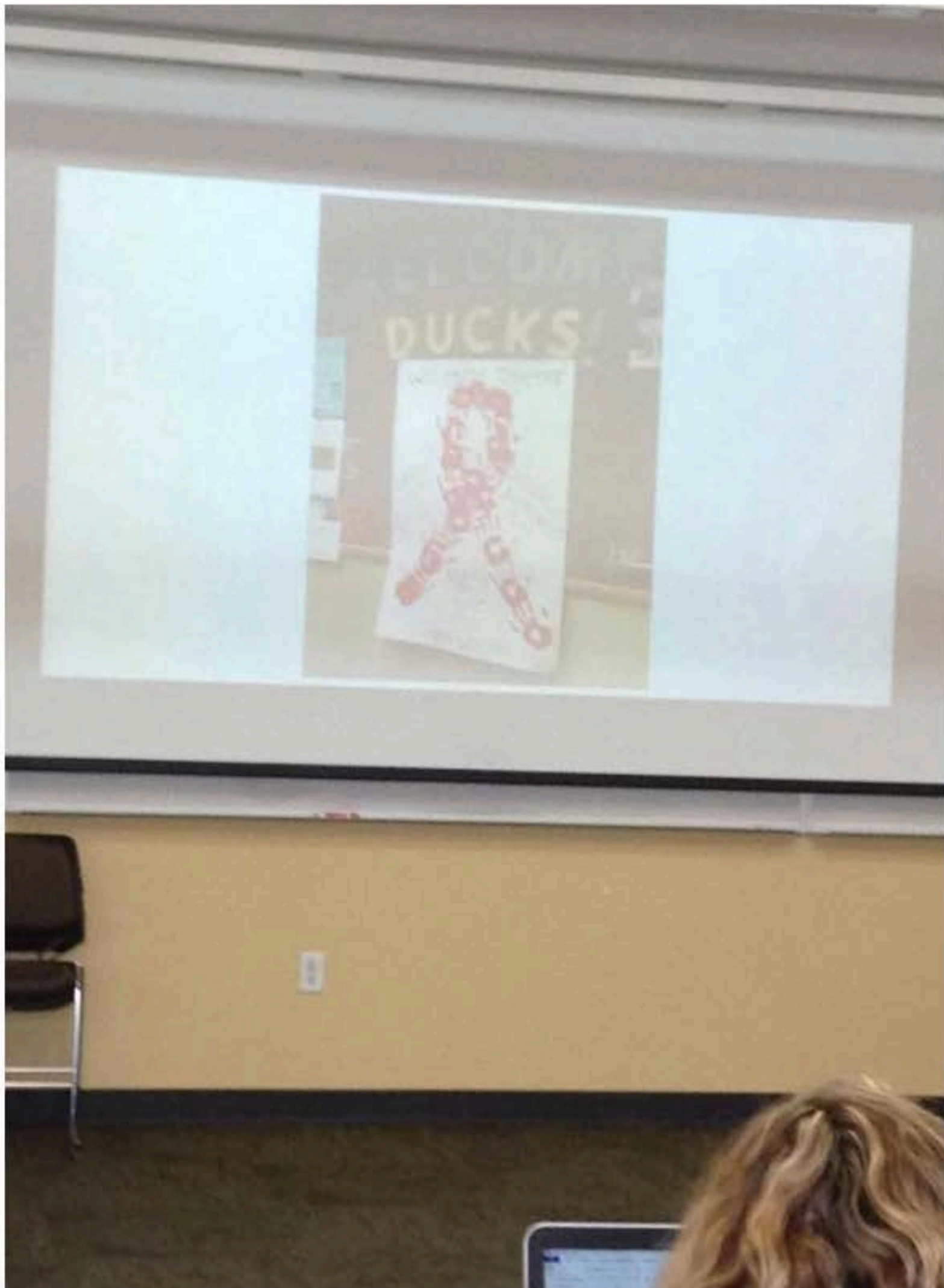














The image shows a woman standing in a classroom, presenting a slide projected onto a screen. The slide is titled "ART/ACT" in large red letters at the top left. Below the title, there is a sub-header "RACE/GENDER ANTI-VIOLENCE & EQUALITY". The slide contains several paragraphs of text, which are mostly illegible due to the distance and resolution. At the bottom of the slide, there is a small logo and some text that appears to say "ART/ACT" and "RACE/GENDER ANTI-VIOLENCE & EQUALITY". The woman is wearing a dark, patterned top and is gesturing with her hands as she speaks. In the foreground, the backs of two audience members are visible: one with dark curly hair and another with long blonde hair wearing a red hoodie. A laptop is open on a desk in front of the blonde-haired person. To the right of the projector screen, there is a whiteboard with a yellow sticky note attached to it. The room has a yellow wall and a whiteboard.





A SYMPOSIUM  
CELEBRATING  
ART-ACTIVIST  
PROJECTS BY  
WGS 199  
STUDENTS!

WEDNESDAY

3/9 12 – 1:30  
Hedco 220

## ART & ACTIVISM

Maribel Avila :: Madison Capps :: Kayla Carlile ::  
Jessica Conner :: Mary Cosart :: Izzy Dean :: Alex Dillon ::  
Meaghan Forbis :: Hayes Gouge :: Cloe Harlig ::  
Hannah Johnson :: Erica Kopf :: Raza Meja ::  
Maddie Moore :: Milana Orth :: Natalia Pachote ::  
Corina Perea :: Katie Pratt :: Madison Schones ::  
Morgan Vann :: Natalie Wright

[Media/AES/prison/theatre/race/getdat/Amore!](#)



by [srabun@uoregon.edu](mailto:srabun@uoregon.edu)  
 on March 8, 2016  
 under Uncategorized  
 ⇒ [Permalink](#)

## INSTITUTIONAL CRITIQUE

Member: Hayes Gougé



<https://www.youtube.com/watch?v=MyyzN3FpLok>

### Institutional Critique Commentary

#### Ableism in Theatre – My experience in navigating an inaccessible world

I started actively participating in theatre when I was 9 years old, after several years of dancing and singing at my local community center. I loved being able to interact with children in a way that didn't make my tongue swell in my mouth, or my fingernails dig into my palms. When I was with these other kids, we were all following the same choreography and reading from the same script, so I couldn't mess up. Right? As I went through middle school, my compulsions became more time consuming, and I wasn't able to follow along with my lines or my steps like the other kids could. I was distracted, yet wanted so badly to do everything perfectly. By the time I was in high school, I had to leave rehearsals often because I was overwhelmed and overstimulated, or in extreme pain. I no longer felt normal around these other kids because dancing can't hide a limp and a song can't hide a stutter. My mental and physical health and abilities continued to deteriorate through my adolescence, and now that I'm an adult who's pursuing a degree in theatre arts, I'm facing the question of whether or not I should continue in a field where I'm required to be able bodied and able minded to succeed.

Theatre is body and text centric; it requires its participants to engage in intensive work involving both in rehearsal and performance spaces. You have to be able to memorize large amounts of text, analyze subtext, connect physical movements to emotions, recognize perceivably normal social interactions, maintain physical strength and ability, consciously control your body and voice, in addition to many other physical and mental demands that are restrictive to people with a myriad of disabilities. I use a walking aid to relieve joint pain, and when I'm in rehearsal, it has to be abandoned because directors don't integrate it into my character, and it restricts my range of movement (even though it does improve my physical abilities). The span of time that is given to memorize text isn't long enough for me, and I often face embarrassment or reprimand for not being off-book, despite emphasizing that I have processing and memory issues. Theatre has helped me understand relationships and social interaction more, but I still have a lot of difficulty understanding how I personally would react in situations, and how to apply that to a performance.

Beyond rehearsal and performance, which is mainly directed at actors, those involved in the technical aspects of theatre also face restrictions. The spaces in which tech is done aren't easy for an individual with disabilities to navigate. Catwalks and flies are narrow spaces that are almost always only accessible by ladder or stairs. You have to have a moderate amount of physical strength to work in a scene shop, and be able to stand, bend, and kneel for extended periods of time. Even aspects of tech like lighting and sewing require memory and tactile abilities. I've worked in tech as long as I've acted, and the physical demands have caused a great deal of frustration and disappointment, because tech is what I want to go into professionally. But if I have to use a cane, and can't put pressure on my knees, it's unlikely I'm going to find a space that I can work in. Even in UO's Hope Theatre, our catwalk is completely inaccessible to me; it is made of net, so I can't use my cane, and my ankles don't have enough strength to support me on an unstable surface on their own. The shop is more accessible than ones I've worked in in the past, physically, but I still have to ask for accommodations to make sure I don't cause myself intense pain, and frequently need help understanding the tasks I'm assigned.

My experiences in theatrical spaces are a microcosm of what I experience everyday as a person with disabilities. My environment is inaccessible, and while accommodations help, they aren't a solution. To improve the lives of people with disabilities, we have to start to reshape our conversations about ability. We are not any less capable, our surroundings are just full of obstacles that make it so. Separate spaces don't need to be created, we can integrate accessibility into all of our spaces. As a theatre student, I hope to reform and reclaim theatre as a space for myself and other people with disabilities, as art is a form of healing and expression that everyone should have access to. The distribution of information and representation will allow us to bring our liberated selves onto the stage and into the wings; if I'm asked to leave my cane at the door in rehearsal, I am asked to leave myself there too.

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by [azle@uoregon.edu](mailto:azle@uoregon.edu)

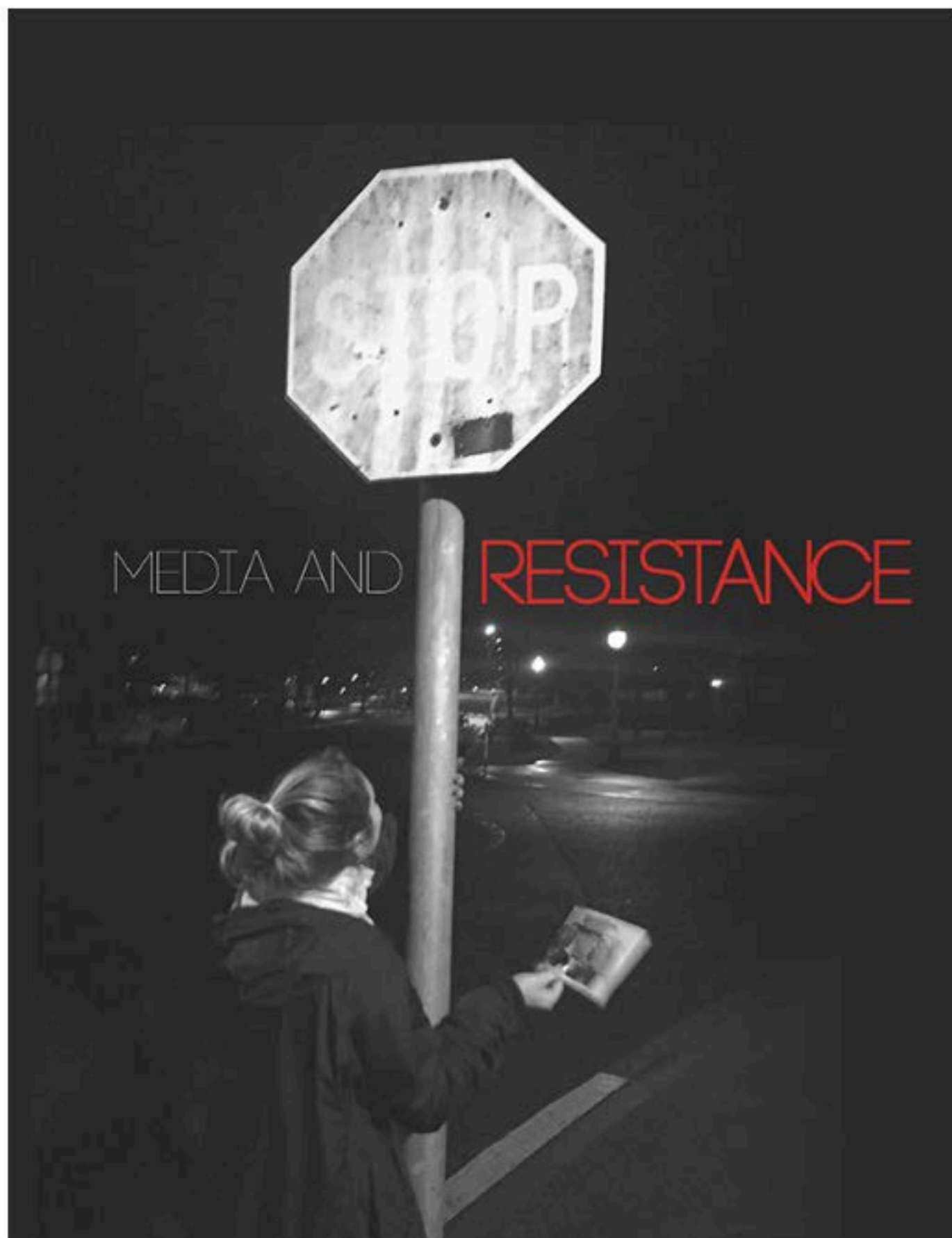
on February 24, 2016

under Uncategorized

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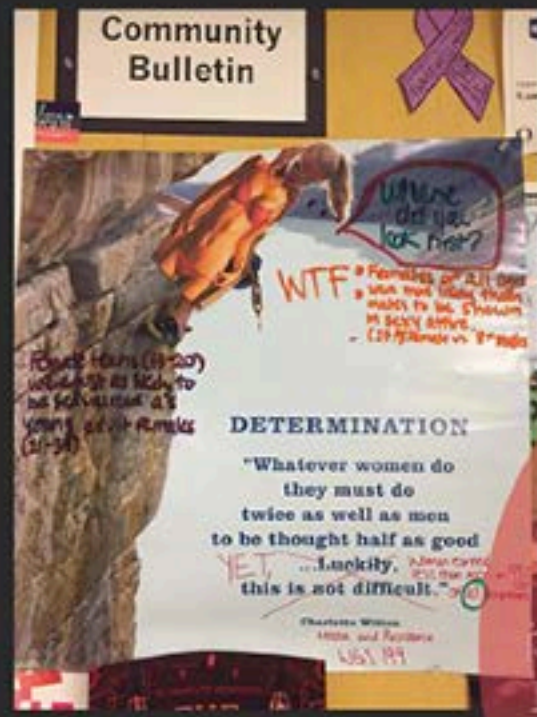
## MEDIA AND RESISTANCE

**Members:** Madison Capps, Kayla Carlie, Mary Cosart, Alex Marissa Dillon, Milana Orth, Natalia Pachote, and Morgan Vann



MEDIA AND RESISTANCE



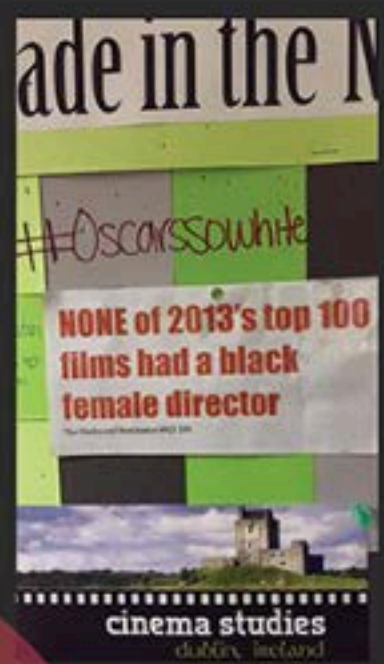
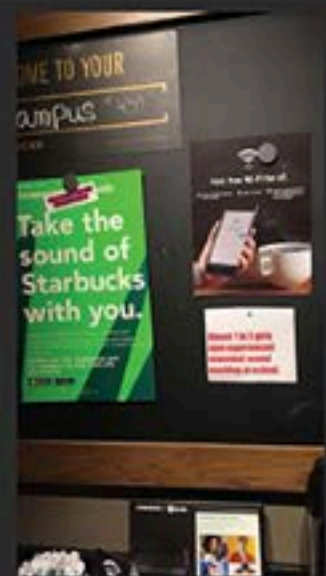


DESPITE THE MODERN RISE OF FEMINISM AND WOMEN'S RIGHTS ADVOCACY, THE ROLE THAT FEMALES HAVE IN MEDIA IS STILL FAR FROM BEING JUST OUR GROUP PROJECT ON MEDIA AND RESISTANCE WAS CREATED AROUND ONE IDEA: EVERYONE IS EXPOSED TO MEDIA, SO WHY NOT EXPOSE THEM TO THE SHOCKING STATISTICS ON FEMALE REPRESENTATION THAT GO ALONG WITH THE MEDIA?

AFTER PRINTING AND LAMINATING STATISTICS, WE POSTED THEM ALL AROUND THE CAMPUS...







DESPITE THE FACT THAT MOST OF THESE POSTERS WERE TAKEN DOWN, WE HOPE TO HAVE SHED LIGHT ON THESE ISSUES, AND TO MAKE OUR SOCIETY ACCOUNTABLE FOR THEIR ACTIONS.



MADISON CAPPS  
KAYLA CARLILE  
MARY COSART  
ALEX MARISSA DILLON  
MILANA ORTH  
NATALIA PACHOTE  
MORGAN VANN







by [azle@uoregon.edu](mailto:azle@uoregon.edu)

on February 24, 2016

under Uncategorized

[Permalink](#)

## ART/AIDS/ACTIVISM

**Members:** Chloe Harlig, Erica Kopf, Hannah Johnson

HIV/AIDS is a prevalent issue in modern society that lacks dialogue. To solve this problem, we capitalized on March 10 which is National Women and Girls HIV/AIDS Awareness Day. Through using the powerful symbol of our handprints, we created an HIV/AIDS ribbon installation that was hanged at the UO Health Center to raise awareness for this important cause.





WELCOME  
DUCKS!



We stand Together

National Women & Girls

HIV/AIDS AWARENESS DAY

March 10<sup>th</sup>

From WGS 199

Get health knowledge and  
live better who to  
experience transition  
military to civilian life

PHOTOGRAPHY

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PHOTOGRAPHY

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WORLD CINEMA SERIES





by [azle@uoregon.edu](mailto:azle@uoregon.edu)

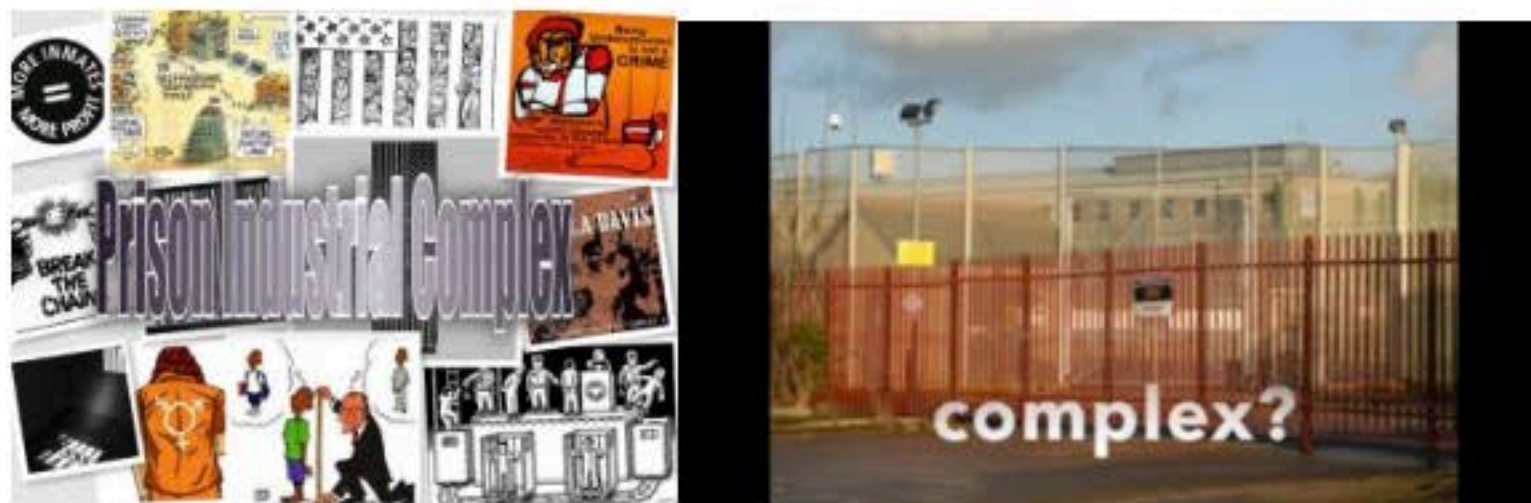
on February 24, 2016

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## ON THE PRISON INDUSTRIAL COMPLEX

Members: Maribel Avila, Jessica Conner, Raza Meji, Madison Scholes, Corina Perea



### Youtube Video

UO Student Documentary on the PIC



<https://www.youtube.com/watch?v=GLitHJUYIZ0>

We all collectively picked this group with the influence of Angela Davis. Her book *Are Prisons Obsolete?* inspired us all and called us to action.

### Ending Private Prisons:

[http://act.colorofchange.org/sign/privateprison\\_divestment/](http://act.colorofchange.org/sign/privateprison_divestment/)

We all collectively picked this group with the influence of Angela Davis. Her book inspired us all and called us to action.



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<http://www.oregon.gov/doc>

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[www.vice.com](http://www.vice.com) Eugene O'Donnell, October 6, 2015

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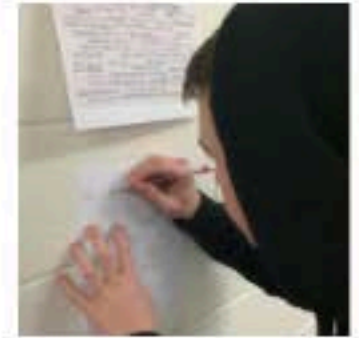






### Overview of Project and presentation

Within the pedagogy presentations our group played an excerpt of a video talking about gender and racial based statistics. The facts presented in the clip had very negative connotations and raised awareness of the problem we do have. After it was shown, we then asked the class to write down a couple of words that came to mind after watching such an oppressed piece. With every individual's words we then created a wordle. A wordle is a mash of words presented which includes size emphasis upon repeated words. We also posted this wordle on different social media pages such as Twitter, Facebook, and Instagram to ask our followers to input their own words and make our project even bigger. Following up, we have printed out multiple copies of this wordle and an excerpt of what this project is about around the campus of the University of Oregon, asking students, faculty, and any other bystanders to add their own thoughts on. As a team we are hoping to create more awareness, evoke thoughts, and interact with as many people as possible on the this topic.



As a whole, we asked the class what each key term meant to them then followed up that discussion with actual definitions. Interaction and conversation then took place during this time within the classroom; it was very insightful for everyone. We also read "Power", a poem by Audre Lorde which went along very well with our subject and what emotions we were trying to get across. These emotions consisted of hate and fear while discrimination and violence were also present. We did not want to have a negative presentation, therefore we included a clip of a very diverse person expressing themselves to the world in a positive light and through art activism. Ending our presentation we led an inspirational meditation to keep everyone in a calm, collected, and positive state of mind.

### Statistics

- Average white family in America has 12x the accumulated net worth of the average black family and 8x the accumulated net worth of the average latino family
- 6% of white people said that racial discrimination in America was still a problem, as opposed to the 12% who believed Elvis Presley was still alive
- Young black men, ages 15-19, are 21 times more likely to be to be shot and killed by the police than young white men.
- There are currently more black people locked up in prison than there were enslaved in 1850.
- White people are 78% more likely to be accepted into a University than equally qualified people of color.
- A black college student has the same chances of getting a job as a white college dropout.
- Black women make 64 cents for every dollar a white male makes.

### Black Lives Matter

#### Say Her Name

Black Lives Matter is a chapter-based national organization working for the validity of Black life. They are working to rebuild the Black Liberation movement. It was created in 2012 after Trayvon Martin's murderer, George Zimmerman was acquitted for his crime, and dead 17-year-old Trayvon was post-humously placed on trial for his own murder. #BlackLivesMatter is a call to action and a response to the anti-Black racism that permeates our society. It is a unique contribution that goes beyond killings of Black people by police. Black Lives Matter affirms the lives of Black queer and trans, disabled, black-undocumented, recorded, women and all other Black lives along the gender spectrum. Along with #BlackLivesMatter, #SayHerName is just as important. In 2015 alone, at least six Black women have been killed by or after encounters with police. Mya Hall, who is a Black Transgender woman, was shot to death by officers after the car crashed into the security gate and a police cruiser. There were many other cases that were alike, and on May 20th, 2015, the African American Police Forum, the Center for Intersectionality and Social Policy Studies at Columbia Law School, and over twenty local sponsoring organizations hosted #SayHerName which is a vigil in memory of Black women and girls killed by police and Union Square in New York City. It has also spread through social media using the hashtag, #SayHerName. It responds to increasing calls for attention to police violence against Black women by offering a resource to help ensure that Black women's stories are integrated into demands for justice, policy responses to police violence, and media representation of victims of police brutality.

Black women are routinely killed, raped, and beaten by the police and their experiences are rarely talked about. #SayHerName will help the victims of brutality be seen in the media.

<http://www.aapf.org/sayhername/>

<http://blacklivesmatter.com/herstory/>



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