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**Pathways**

**for any  
research**

**being**

**FEMINIST**



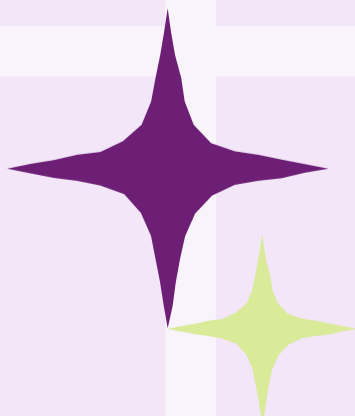


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# SUMMARY



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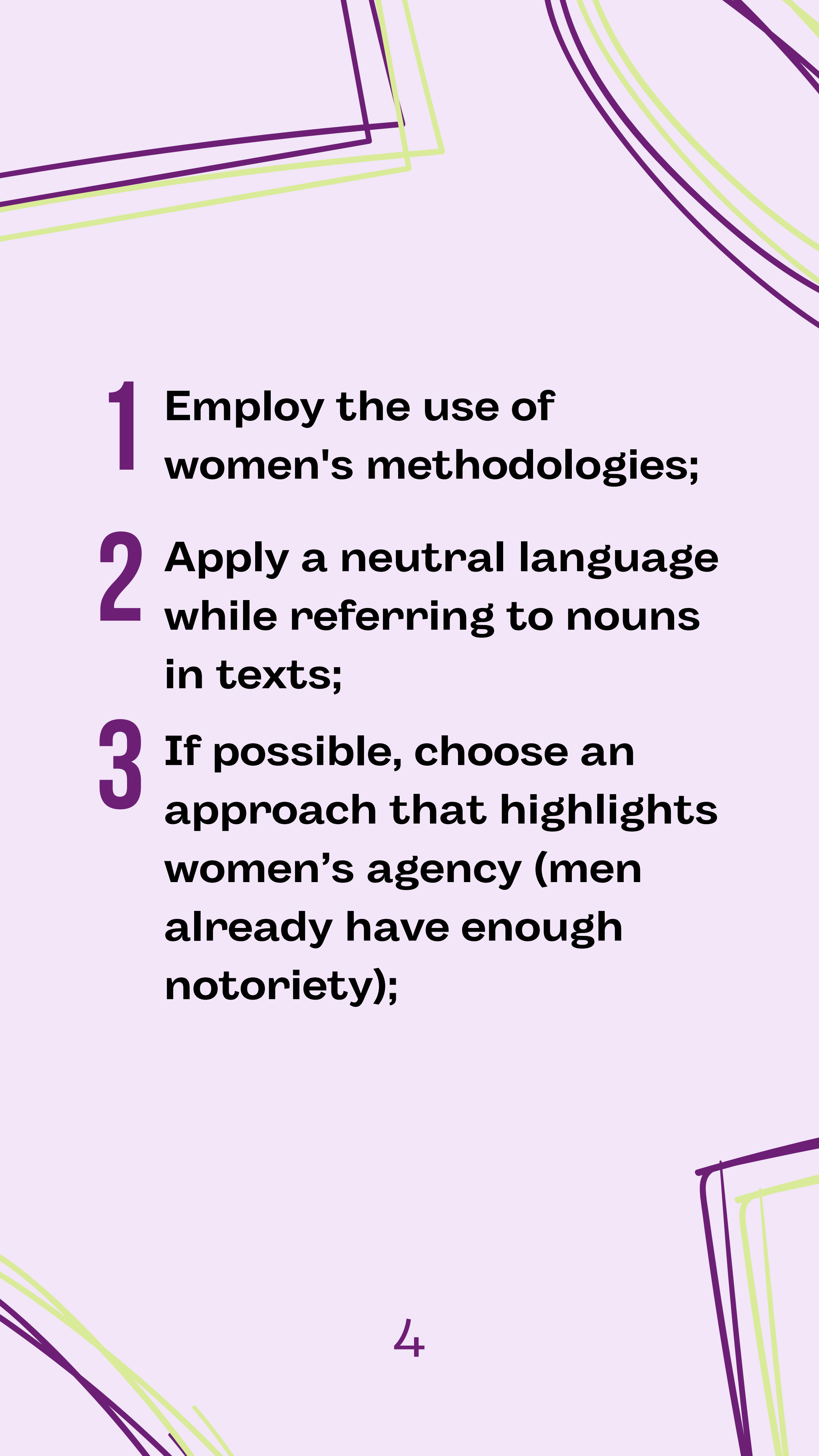
**pathways  
for any**

**research**

**being**

**FEMINIST**



- 
- 1 Employ the use of women's methodologies;**
  - 2 Apply a neutral language while referring to nouns in texts;**
  - 3 If possible, choose an approach that highlights women's agency (men already have enough notoriety);**

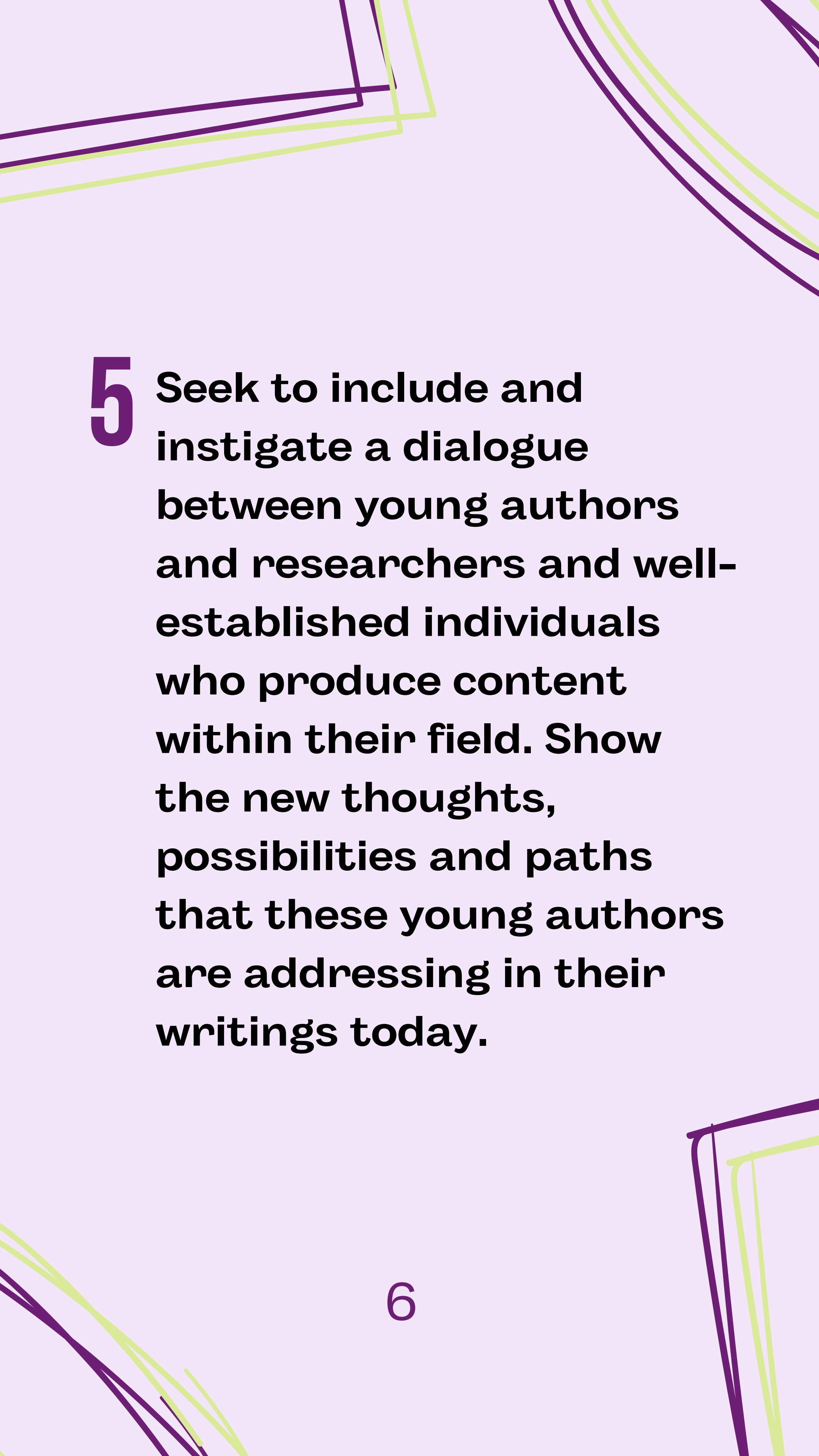


**4**


**While investigating the work of these women, strive to focus on their work rather than the fact that they are related to someone or any controversial facts around their private lives. It is also a good idea to not assert sexist characteristics attributed to women as sweet, delicate, gentle, sweet.**



**5**



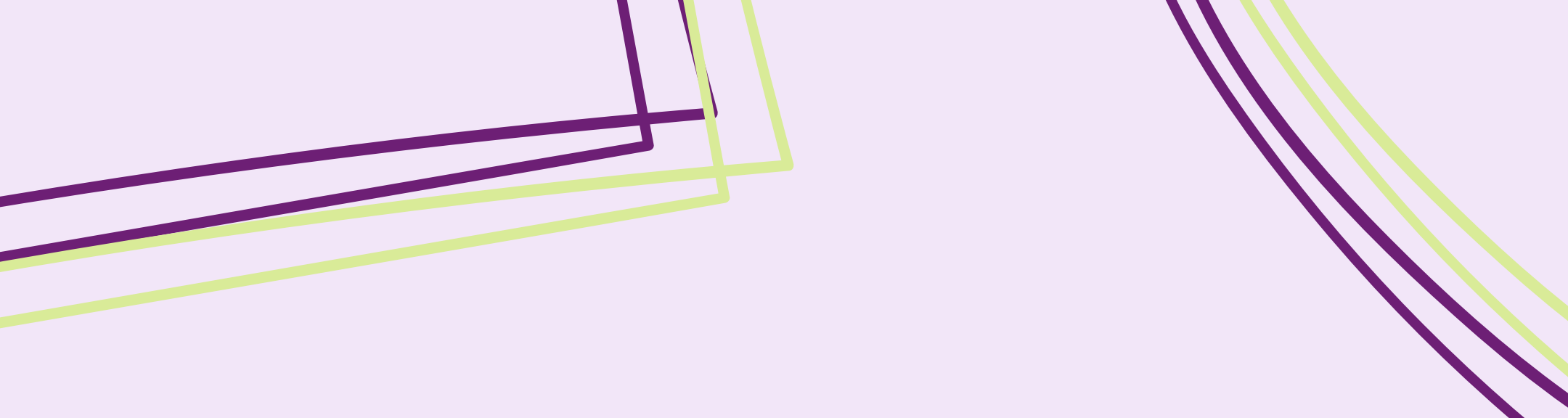
**5** **Seek to include and instigate a dialogue between young authors and researchers and well-established individuals who produce content within their field. Show the new thoughts, possibilities and paths that these young authors are addressing in their writings today.**



**6** Try to consider the marginalized women in the media, try to dialogue with their trajectories and understand their importance.


**7** Map the women who produce content and are alive and active, take the opportunity to meet with them, talk, interview and bring forth even more content produced by and for women.





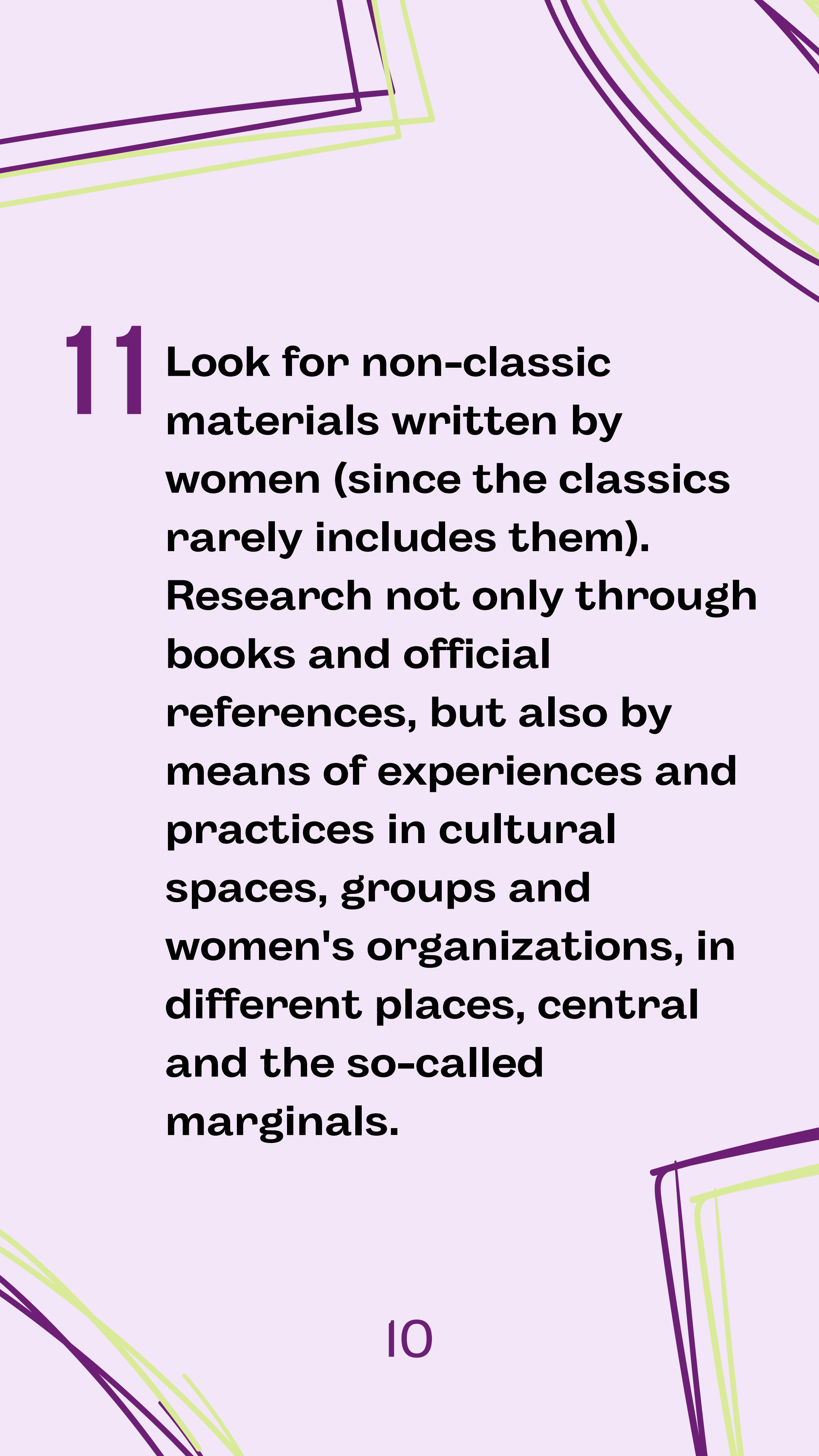
**8 Promote your research to other women. Don't stop promoting debates, talks and meetings during and after the end of your research, spread and share it by other women;**

**9 Can't find any references about the woman you would like to research? Put together content about her yourself. Interview people, research periodicals, collections, institutions and others;**




**10 Do not shorten a woman's first name by quoting it throughout the text or in your bibliography, highlight the authorship of her name.**

**Ex: J. K. Rowling is the abbreviation used for Joanne Kathleen Rowling, author of Harry Potter, one that doesn't make clear that the book was written by a woman.**



**11 Look for non-classic materials written by women (since the classics rarely includes them). Research not only through books and official references, but also by means of experiences and practices in cultural spaces, groups and women's organizations, in different places, central and the so-called marginals.**



**12** Prioritize the voice of women themselves or other female researchers. The discourse of men may come loaded with sexism.

**13** Try to be part of women's debate groups about women and also follow their social networks.



**14**

**The feminist movement was established primarily within white women's issues. It is important to emphasize the speeches of black, lesbian, transgender, suburban, women from favelas, in other words, off the central axis.**



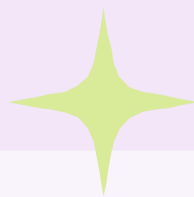
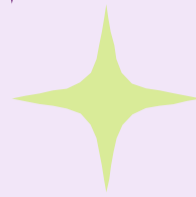
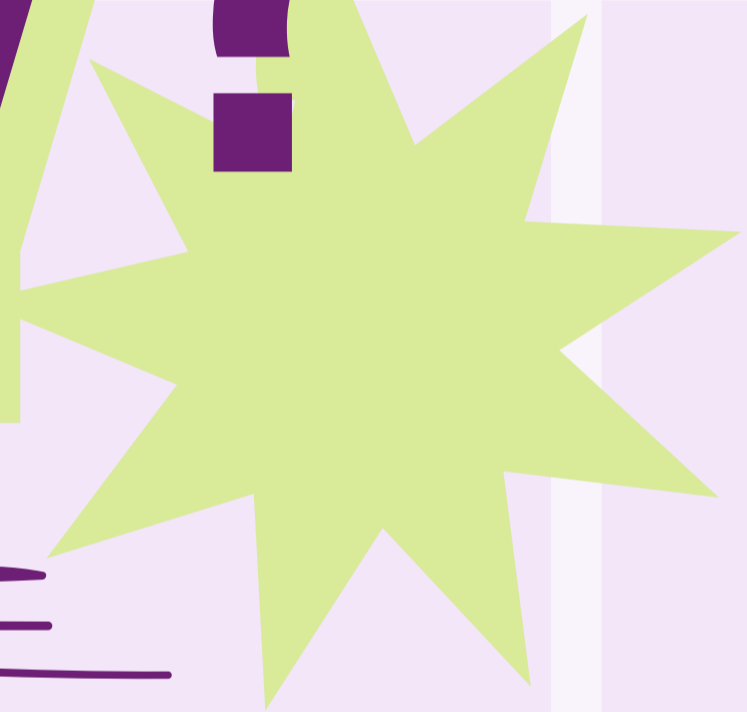
**15**


**Watch documentaries about women, produced by women and suggested by women. If possible, discuss and point out agreements and disagreements.**

**16**


**Meet feminists from the communities, groups, neighborhoods and from other regions. As well as academic researches, these women also have many experiences to share.**

**WHY?**

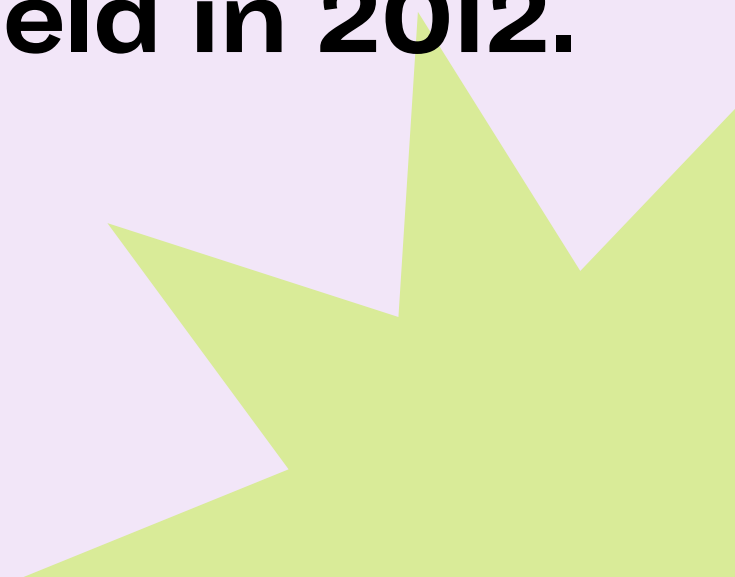




**According to the data provided by the Guerrilla Girls Group, in 2017 the number of **female artists with works** in the MASP (São Paulo Museum of Art) collection was only **6%**, as opposed to the number of **works that presented female nudity**: **60%** of the works.**



**Statistics shows that works by female artists represent only 3% to 5% of major art collections in the United States and Europe (data from 2012); besides that, **no female artist has achieved the highest prices** in the 100 largest art auctions held in 2012.**






**There is no equivalent data in the Brazilian institutions, but following the numbers shown by the Guerrilla Girls at MASP, compared to international institutions, it is assumed that the level of inequality in the Brazilian artistic field is very similar.**



✦ **The Rio Art Museum from the end of 2016 until the end of 2017 presented 2 individual exhibitions of female artists and 2 of men. The total number of artists by gender on group shows at the same period was 16 women and 42 men.**



✦ **The Banco do Brasil Cultural Center in Rio de held, in 2017, 1 individual exhibition of a female artist and 6 individuals of male.**



**✦ According to the Women and Science program of the National Council for Scientific and Technological Development (CNPq), in 2015 the distribution of productivity grants in research by category / level according to gender was as follows:**

**SENIOR CATEGORY:** 75,8% of the scholarships were distributed to men and 24.2% to women.

**CATEGORY 1A:** 75,5% of the scholarships were distributed to men and 24.6% to women.

**CATEGORY 1B:** 68,3% of the grants were distributed to men and 31.7% to women.

**CATEGORY 1C:** 75% of the grants distributed to men and 24.2% to women.


**CATEGORY 1D:** 64% of the grants were distributed to men and 36% to women.

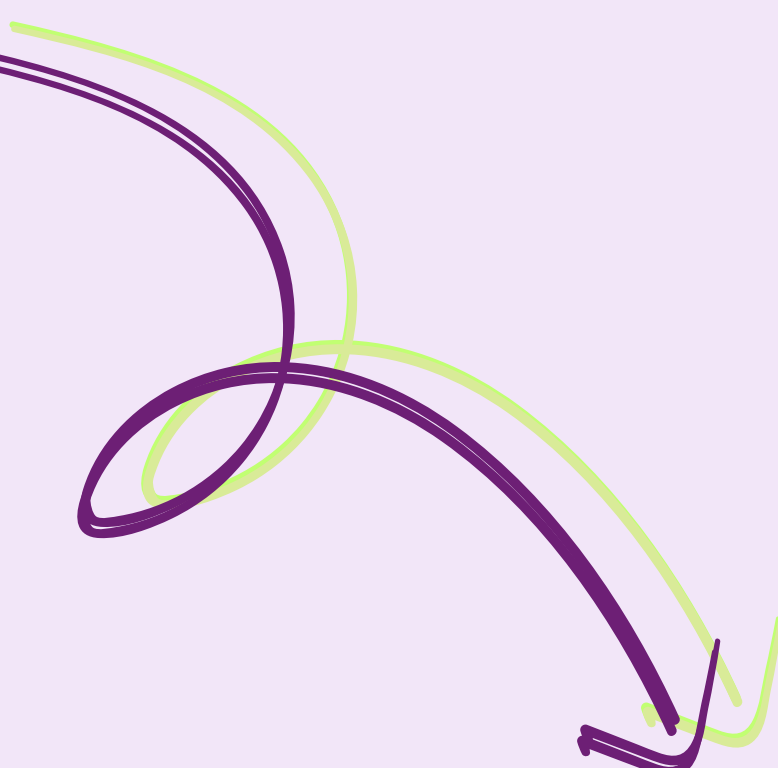
**CATEGORY 2:** 64,2% of the grants were distributed to men and 35.8% to women.


**CATEGORY 2F:** 62,1% of the scholarships were distributed to men and 37.9% to women.

**This data points out that the total number of women who can research and promote their study is a lot smaller than the number of men.**

**Fewer women are also able to reach the highest levels of research, considering that it is necessary to have a significant amount of academic productivity to move up categories. The CNPq research grants are not characterized as an employment relationship, and therefore, maternity is an issue, being that only in 2013 women earned the right to one additional year of scholarship after having children.**





 **In 2005 and 2006,**

**100%**

**of the grants in the Senior  
category were given to men.**

what

makes

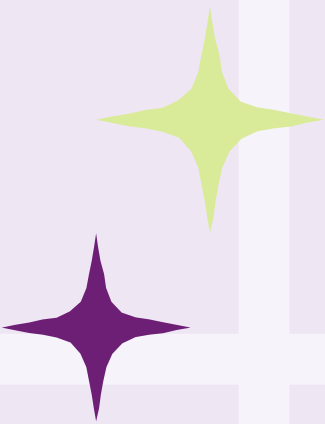
a research

**FEMINIST?**

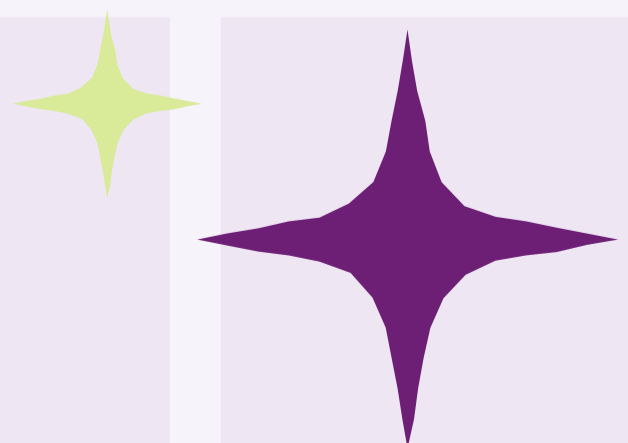
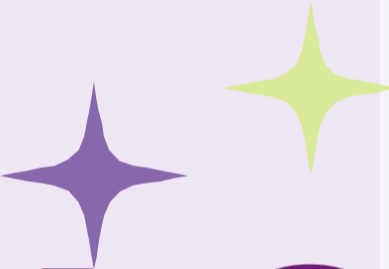

**One often response to this question is that feminist research is a research from, about, and made by women or feminists. However, this is not really necessary. What makes a research feminist are the types of concerns and issues raised during its development.**

**It takes into account women's point of view as the basis of the research, always recognizing race and class as central focuses in their analysis. In this way, it is a political position from which to write that serves the interests of women.**





what  
is the  
importance  
of a  
**FEMINIST?**  
research




Throughout the history of humanity, women have been represented as beings without a history worthy of documentation, and because of it they have been taught to think of themselves as people who are unable to make contributions to their societies and cultures. So, we ask ourselves:

???

IF WE DON'T KNOW  
**OUR OWN HISTORY**

HOW CAN WE UNDERSTAND  
**OUR WORLD?**??



**Through the study of women in the areas of culture, feminist analysis appears as a fundamental and extremely important tool for the reappearance of women's history. As the art historian Griselda Pollock pointed out in her book, *Vision and Difference (2003)* :**

***“Demanding that women be considered not only changes what is studied and what becomes relevant to investigate but it challenges the existing disciplines politically. Women have not been omitted through forgetfulness or mere prejudice. The structural sexism of most academic disciplines contributes actively to the production and perpetuation of a gender hierarchy. What we learn about the world and its peoples is ideologically patterned in conformity with the social order within which it is produced.*”**

***Women's studies are not just about women – but about the social systems and ideological schemata which sustain the domination of men over women within the other mutually inflecting regimes of power in the world, namely those of class and those of race.”***

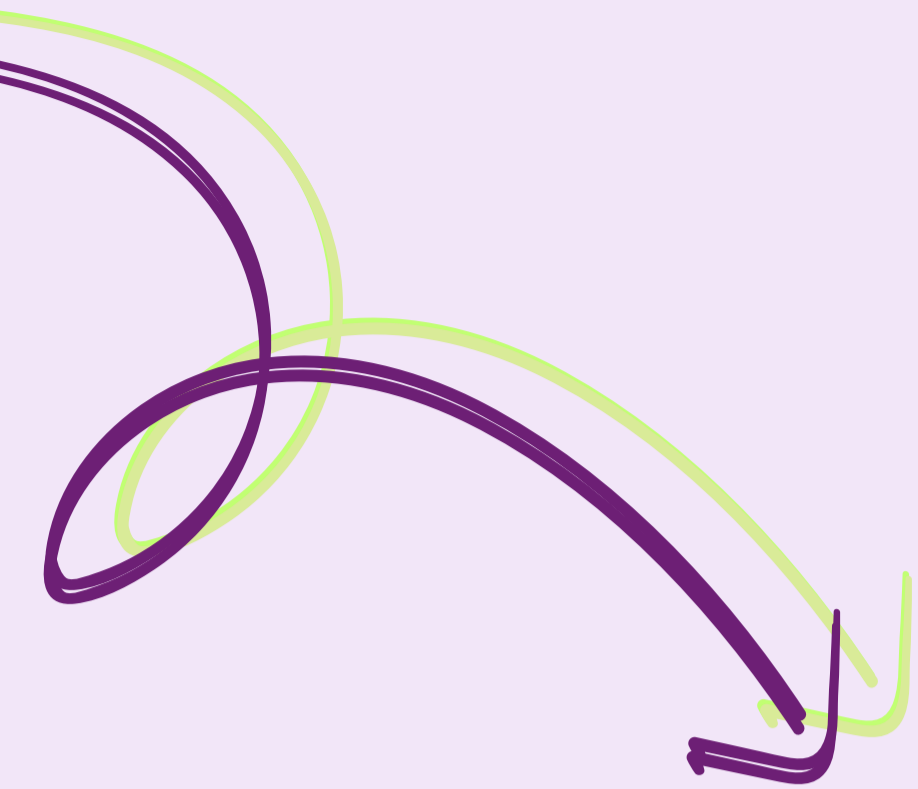
**WHO  
DOES IT?**



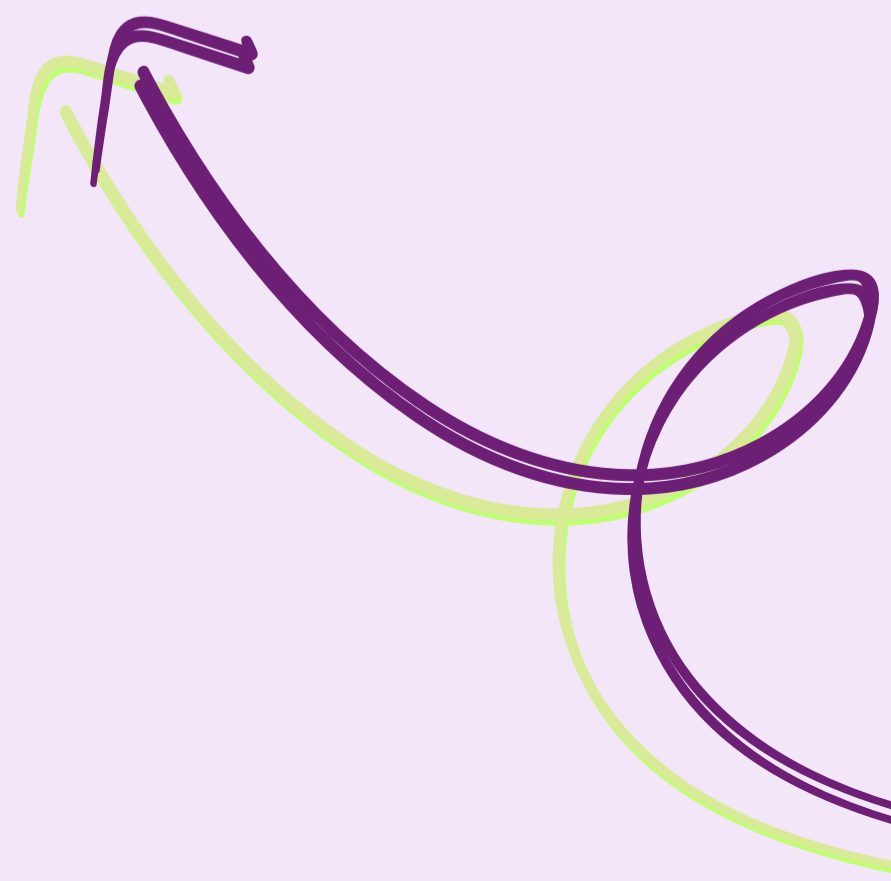
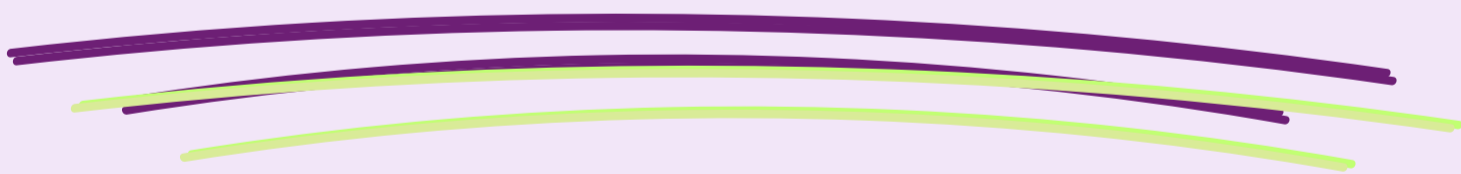
**The research group**  
**from/about/made**  
**by women**

**formed by women researchers from areas related to culture — and also interdisciplinary ones — proposes through this manual, to think of the possible paths for the construction of a feminist bibliography, while including, making known and spreading the critical and theoretical production by women over the last centuries. It is not uncommon for us to find it difficult searching the content produced by women in academia.**

**Have you noticed? And if you noticed, how did you feel?**



**The contradictions imposed by gender oppressions, however, instead of weakening us, begin to show us the importance of articulation in order to give force to a fundamental historical reparation in this area.**





**Researching the works and trajectories of women is not an easy task. It demands focus, persistence and much willingness to go after what has not yet been celebrated, uncovered, and not even cataloged. The purpose of this manual is to try to shorten this gap between the recognition and access to the production of women women compared to men, in order to present possible new directions for the promotion of research from and about women in the field of art and culture.**

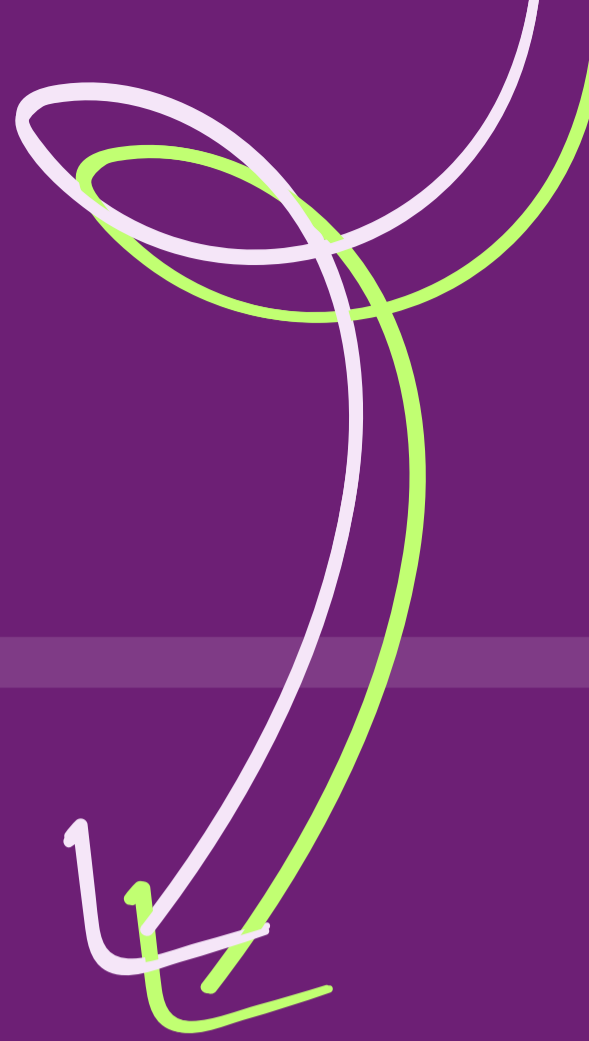
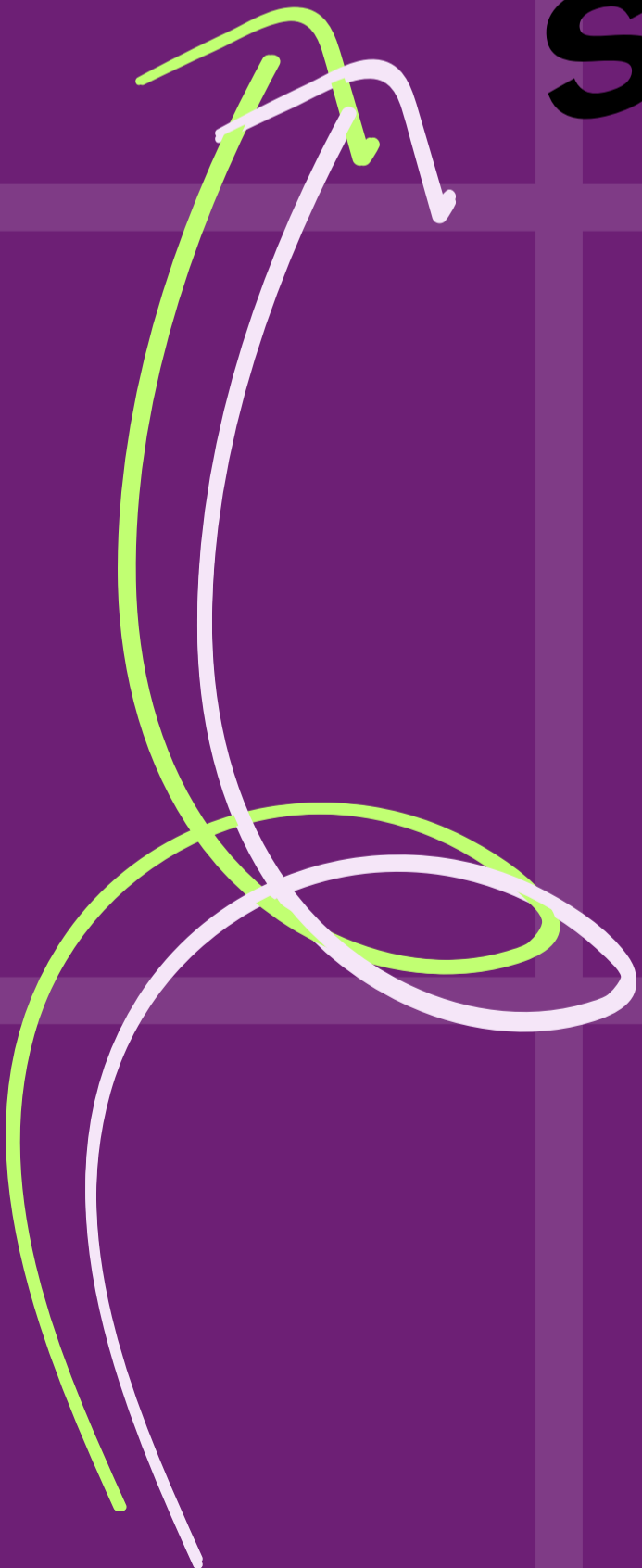
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*suggested*



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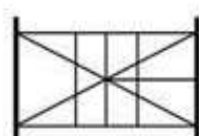
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POR  
MULHERES



Coletivo  
De Mulheres  
**Ana Maria Nacinovic**



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DE EMERGÊNCIA**

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