

Humanity Depends on **M/otherhood**

The Museum of Motherhood is open to everyone seeking information on the art, science, and history of women and m/others inclusive of all reproductive identities.



FIRST LOCAL HISTORIC

MoM is the first and only exhibition and education center devoted to elucidating the art, science, and *her*story of m/others inclusive of all reproductive identities. At our current facility, located at The Factory in the Arts District (2023-25), just a mile from where we began in the MOM Art Annex (2019-22), we mentor local students and international interns, create thought provoking exhibits, and organize workshops and events. Simultaneously, we are growing our footprint through civic engagement in Pinellas County. Our Escape Womb Experience is a popular interactive, educational exhibit. Our vision is to be a world-class International Museum *that features mother-made art, disseminates the science of reproduction, and highlights the evolution of family while honoring the achievements of women in perpetuity, therefore preserving their legacy.* **MOMmuseum.org**



Ribbon Cutting at the Escape Womb at The Factory 2025



after being exposed to the elements. The birth flag here contains elements of the original and newly woven elements too.

The Birth Flag symbolizes our 'birth'. Walk through the brightly colored strips of fabric. Reach your hands up. Feel the sensations as they initiate your journey through the front porch to the doorway MoM. The Birth Flag was conceived by Martha Joy Rose and woven together by Elizabeth Cole Sheehan and Martha Joy Rose in 2011. New sculptures were put together in 2019, by Lexy Valdez

EXHIBITS & COLLECTIONS

Truth was born Isabella Bomfree, a slave in Dutch-speaking Ulster County, New York in 1797. She was bought and sold four times, and subjected to harsh physical labor and violent punishments. In her teens, she was united with another slave with whom she had five children, beginning in 1815. In 1827—a year before New York's law freeing was to take affect—Truth ran away with her infant Sophia to a nearby abolitionist family, the Van Wageners. The family bought her freedom for twenty dollars and helped Truth successfully sue for the return of her five-year-old-son Peter, who was illegally sold into slavery in Alabama.

Sojourner Truth - On Women's Rights

1797 – November 26, 1883

Sojourner Truth delivered her “**Ain’t I a Woman?**” speech in 1851 at the Women’s Rights Convention in Akron, Ohio. Her short, simple speech was a powerful rebuke to many anti-feminist arguments of the day. It became, and continues to serve, as a classic expression of women’s rights.

Sojourner Truth rose and (amidst protests from some of the women who feared she would talk about abolition) delivered her short, masterful

speech—invoking tenets of Christianity and using her strong, imposing presence to debunk the ministers, who were present, arguments (Truth was 6 feet tall).

Pointing to her well-muscled arms and referring to the hard work she performed as a slave, she allegedly declared, “**Ain’t I a woman?**”



“Ain’t I a Woman?” as recounted by Frances Gage, in 1863

Well, children, where there is so much racket there must be something out of kilter. I think that ‘twixt the negroes of the South and the women at the North, all talking about rights, the white men will be in a fix pretty soon. But what’s all this here talking about?

That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ain’t I a woman? Look at me!

Look at my arm! I have ploughed and planted, and gathered into barns, and no man could head me! And ain't I a woman? I could work as much and eat as much as a man—when I could get it—and bear the lash as well! And ain't I a woman? I have borne thirteen children, and seen most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman?

Then they talk about this thing in the head; what's this they call it? [member of audience whispers, "intellect"] That's it, honey. What's that got to do with women's rights or negroes' rights? If my cup won't hold but a pint, and yours holds a quart, wouldn't you be mean not to let me have my little half measure full?

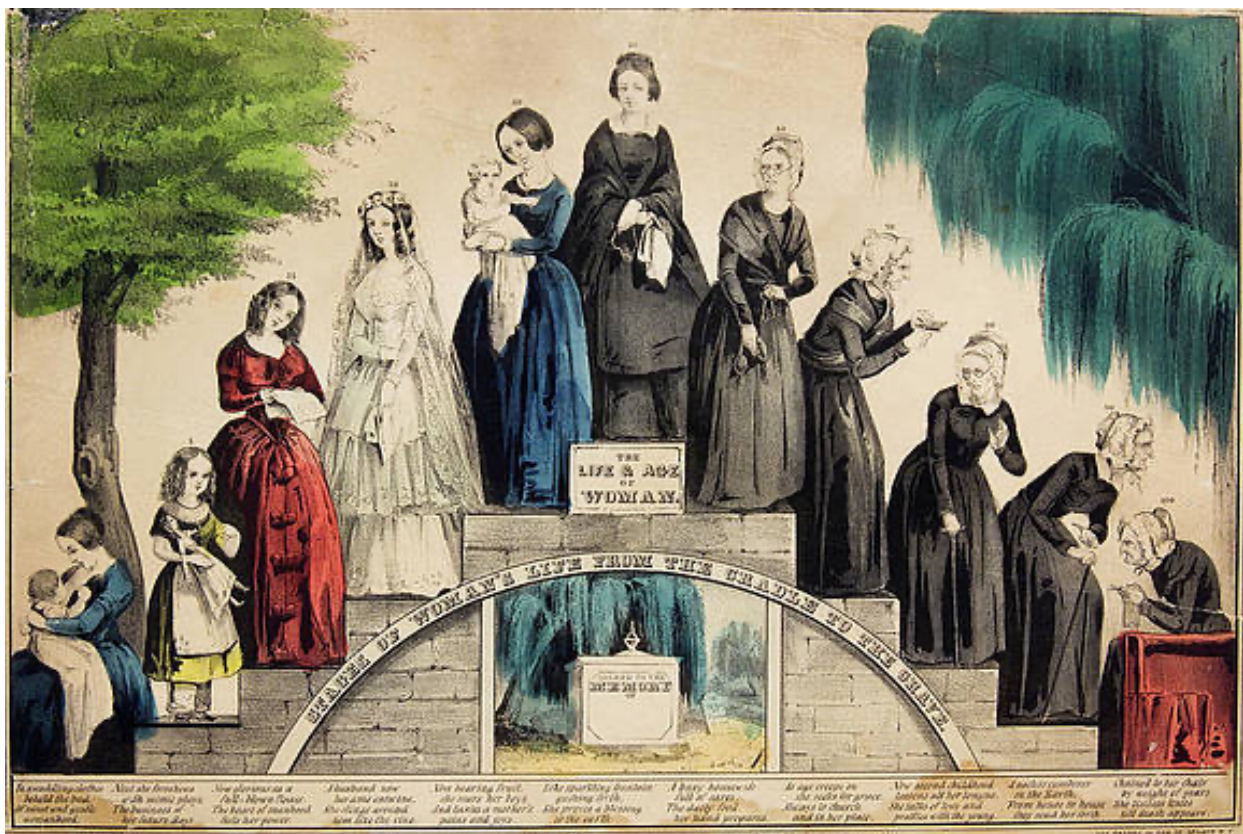
Then that little man in black there, he says women can't have as much rights as men, 'cause Christ wasn't a woman! Where did your Christ come from? Where did your Christ come from? From God and a woman! Man had nothing to do with Him.

If the first woman God ever made was strong enough to turn the world upside down all alone, these women together ought to be able to turn it back, and get it right side up again! And now they is asking to do it, the men better let them.

Source: <https://www.womenshistory.org/education-resources/biographies/sojourner-truth>

<https://www.biography.com/people/sojourner-truth-9511284> / <http://sojournertruthmemorial.org/sojourner-truth/her-history/>

James Baillie, c1848. Library of Congress: <https://www.loc.gov/item/2006686266/>



AMERICAN MOTHERHOOD

The Home – where motherhood has historically been enacted
1920s stove and the development of modern marvels



A Brief History of Cast Iron Stoves in America

<http://www.antiquestoves.com/index.htm>

Eighteenth Century American Stove Making

At about 1728, cast iron stoves really began to be made in quantity. These first stoves of German design, are called Five-plate or Jamb stoves. By the 1740's, six-plate stoves, also called close stoves were being made. In 1740, Benjamin Franklin improved upon the design of stoves by creating the "Pennsylvania Fireplace"



Around 1760, ten-plate stoves, similar to, but larger than, six-plate stoves were made having four more plates that form an oven and two hinged doors. Smoke passed around the ends of the oven and out a pipe. This is the likely genesis of all cook stoves.

The manufacture of cook stoves and ranges flourished during the latter half of the nineteenth century, as few houses were built with fireplaces.

As early as 1820's the Step-top cook stove design was seen.



Six-plate stoves made in the nineteenth century were commonly called box stoves. They are similar in design to the six-plate stoves of the eighteenth century, but are lighter and more finely cast, because of advancements in technology.

After 1900, though, gas companies were seeing electric power companies nibble away at their bread-and-butter business, so they turned to the kitchen as the source of a new market. Since gas ranges had no need for the heavy, cast-iron box of a wood- or coal-burning range, they could be built in much lighter and more compact forms. Plus gas ranges gave off much less excess heat and had no need for a chimney, making them ideal for the new, smaller kitchens of houses like bungalows. What's more, they were light enough to stand on tall, slender legs to become, along with sinks, one of several pieces of freestanding furniture in the early modern kitchen.



One of the iconic images of the 1920s kitchen is the special gas cabinet range, with its distinctive barrel-door warming oven on top. This is the type of Eriz stove we have featured at M.O.M. Designed for constant use by large families or boarding houses, these ranges combined three or more broiling and baking ovens with multiple burners. (Photo credit, Douglas Kiester)

By the 1910s the design of a gas cookstove had arrived at the iconic look of the cabinet range—a burner top at left or right of a baking oven with a broiler below. Ranges were usually constructed of sheet metal and cast iron with a baked enamel finish. Gas fed the burners through an exposed manifold running across the front that was controlled by wheel handle valves or utilitarian cocks. By the Roaring Twenties, the cabinet range hit its stride as a five-burner, two-oven appliance. A popular sales hook was porcelain enameling of all surfaces in black, white, or grey, but the big breakthrough was the invention of reliable heat regulators for controlled oven temperatures.

SOURCE: <https://www.oldhouseonline.com/articles/history-of-the-kitchen-stove>

A WOMAN'S WORK IS IN THE HOME

“All Work, No Pay: A History of Women’s Invisible Labor,” takes a look at the implied expectation that women will always take care of the housework. Despite advances in the paid labor force from the 1890s up through 2013, women are still doing most of the unpaid work at home. According to the 2013 U.S. Census, women on average earn 80 cents for every dollar that men make. For African-Americans, Latinas, and other women of color, expectations are even higher and harder to bear. This exhibition focuses on the invisibility of a lot of domestic work throughout all of American history. Where are we now? Actually in 2023 the percentage was 83.2%.

- **Looking Good No Matter What**
- **The Kitchen; ephemera**
- **Laundry; a never-ending job**

(The above text was copied from a Smithsonian Exhibit in 2022. MoM has been creating exhibits like this since 20003! LINK: <https://americanhistory.si.edu/exhibitions/all-work-no-pay>)

Looking Good No Matter What!

Every Expectant Mother Should Wear Lane Bryant's

MATERNITY

Corset—gives wonderful support to back and abdomen—perfect freedom through diaphragm—balance to the figure and a straight, long-waisted effect that makes the change imperceptible—it assures the health of infant. Should be adopted early. Ample outlets. Price . . . **\$3.85**

Order today, giving present waist measure. We prepay all charges. Satisfaction guaranteed or money refunded.

We are the largest dealers in the world in apparel for Maternity, and know every requirement of the figure.

Write Dept. T-2 for complete Book of Fashions for Maternity Dresses, Coats, Suits, Skirts, Waists, Negligees, and a full assortment of Baby needs.

Lane Bryant

38th St. at 5th Ave., New York



1950s negligee and robe (hanging)

1940s hair dryer

1940s baby scale

1940s electric iron

1800s hand-painted glass bottles

Turn of the century spectacles

1800s Victorian boots

The Kitchen; Ephemera



1906 bread maker

Wooden egg basket

1940s flour, sugar tin canisters

1950s kitchen ephemera and assorted spices and bottles

1950s kitchen utensils

Laundry; A Never-Ending Job

Laundry: Starting fires, boiling water for cleaning clothes, washboard, and sad iron: The *sad* in sad iron (or sadiron) is an old word for *solid*, and in some contexts, this name suggests something bigger and heavier than a flat iron. You'd need at least two irons on the go together for an effective system: one in use, and one re-heating. Large households with servants had a special ironing stove for this purpose. Some were fitted with slots for several irons and a water jug on top. Source & More: <https://texancultures.utsa.edu/collections-blog/object-iron/#:~:text=Sadirons%20get%20their%20name%20from,in%20a%20number%20of%20ways>.



At home, ironing traditional fabrics without the benefit of electricity was a hot, arduous job. Irons had to be kept immaculately clean, sand-papered, and polished. They must be kept away from burning fuel, and be regularly but lightly greased to avoid rusting. Beeswax prevented irons from sticking to the starched cloth. Constant care was needed over temperature. A well-known test was spitting on the hot metal or holding the iron at an alarmingly short distance from the face.

As Part of Our Permanent Collection: Victorian Wax Moulage of a Newborn Infant

There were many practices in lieu of remembrance of a loved one after death, grave dolls and wax moulage in the Victorian era became a way for parents to create an effigy of a deceased child for remembrance. Death masks needed to be made within a few hours after death so that the bloating of the body did not compromise the accuracy of the mask. First, in the process of making the cast they would grease the face and facial hair to keep the body intact and make for easy removal. Second, the physician would cover the face in two layers of plaster bandages. The first layer would cast the details of the face and the additional layer would strengthen the cast. Then, the plaster would need about an hour to set. After the removal of the plaster, the cast was sometimes filled with wax or metal to create a three-dimensional representation. Source: <https://www.historicmysteries.com/death-masks>

Other Items Include:

Happy Baby Bottle (1920), Florence Greist Rose baby shoes 1932 and other antique ephemera, dolls, and baby items.



The **SCIENCE** of PROCREATION:

Pregnancy vest

See the journey of the egg and sperm

Fetal development models

African belly mask

Forceps

Wax fertility tokens

Down the Canal Birth Game

African birthing stool and the development of medicine as the arbiter of birth

Why do we have marble museums, car museums, and mustard museums, but only one place that we talk about women's role as mothers since the beginning of time? Shouldn't we know about these things amidst the changing landscape of human birth? IE: Uterus transplants, Surrogacy, Artificial wombs, Gender of birth mother, non-binary identities and more...

Three Words We Should Know:

Mother: the individual

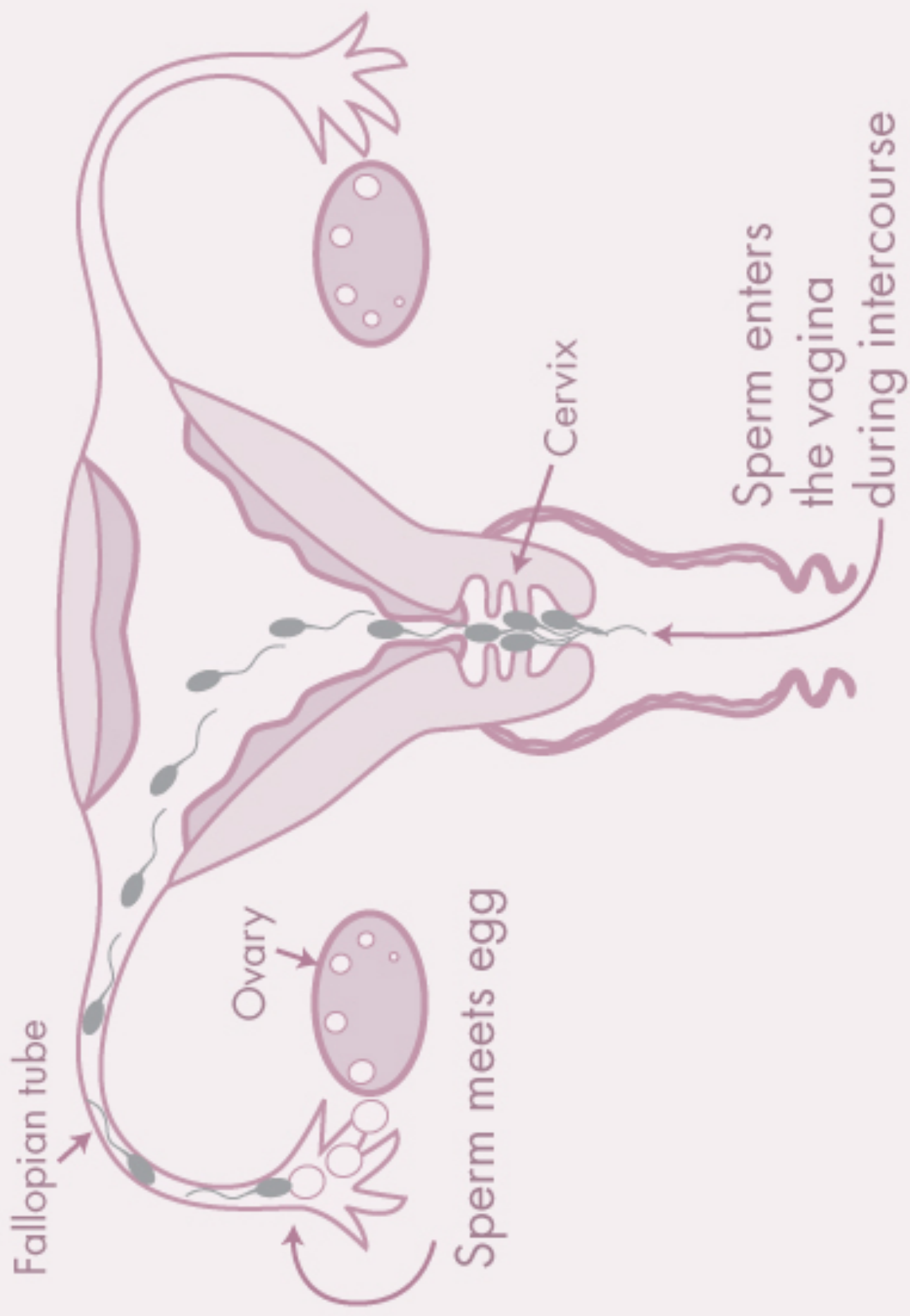
Mothering: the action

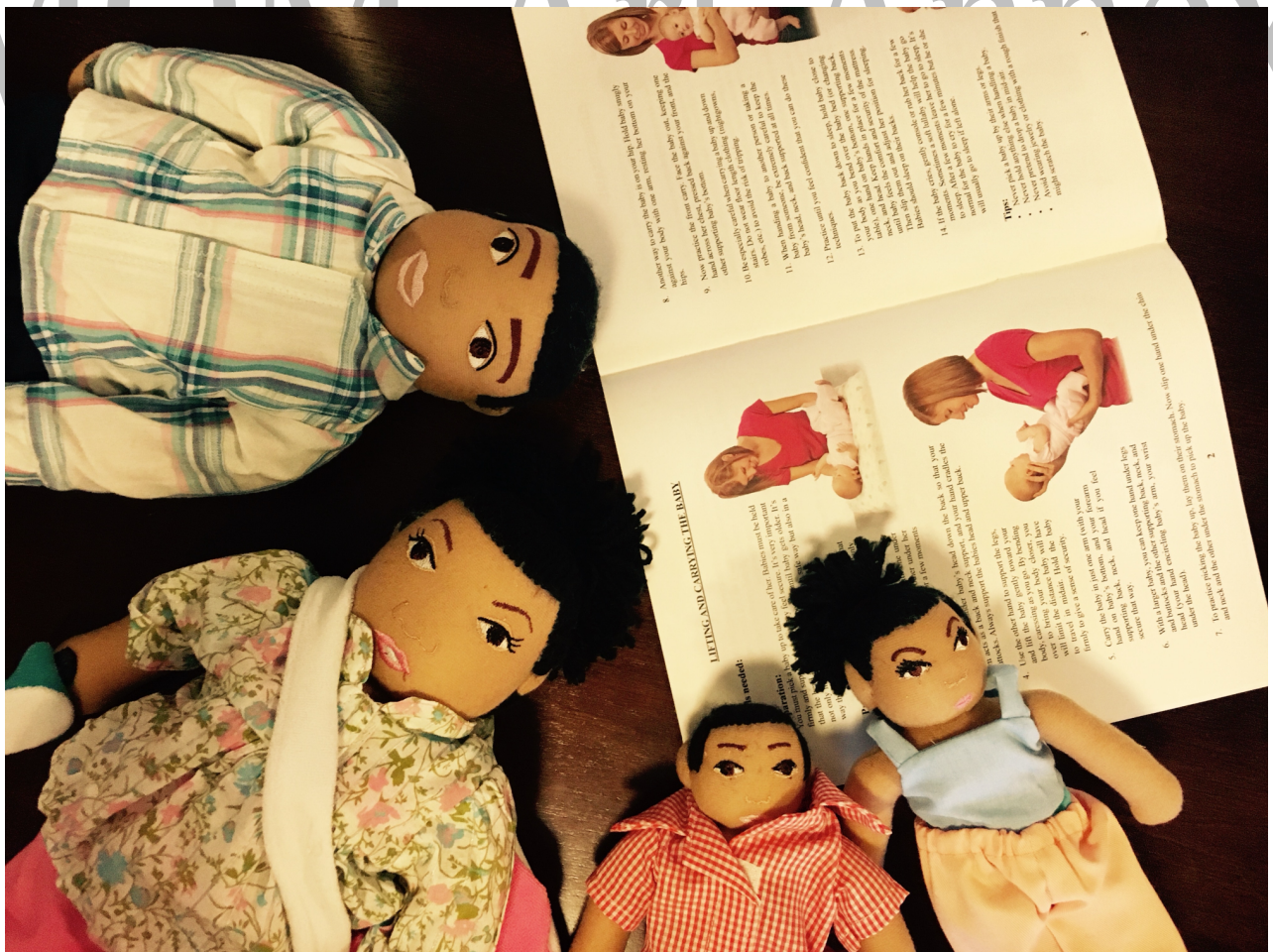
Motherhood: the social system in which mothering is performed

Mother Studies:

Mother Studies is a field of interdisciplinary study devoted to the issues, experiences, topics, history, and culture of mothers, mothering, and motherhood.

Sara Ruddick: Ruddick explores motherhood as a conscious activity and develops a practice of self-observance that results in what she labels maternal thinking. "Anyone who commits her or himself to responding to children's demands, and makes the work of response a considerable part of his or her life, is a mother" (1995 – *Toward a Politics of Peace*). Ruddick's definition allows for men as well as women to "mother."





Makonde Belly Mask Tanzania

Among the Makonde in southern Tanzania, masquerading is linked with the initiation of adolescent boys and girls, to prepare them for their future role as husbands and wives.

In the masquerades held at the end of the isolation period, the actors dance and pantomime relations between the sexes or embody various characters, each topic being represented by a particular mask type. In earlier periods, a body plate (njorowe) with breasts, protruding navel and a bulging belly represented a young, pregnant woman.

It was part of the costume of a male dancer whose face was concealed behind a female mask. In his performance together with a male mask figure, he moved sluggishly mimed sexual intercourse with his partner, and demonstrated the burdens of pregnancy and giving birth. These evocative performances can still be observed among the Makonde today. The Tanzania, Makonde Belly Mask is a gift of Mary Sue Rosen and Paul Peter Rosen (2012)



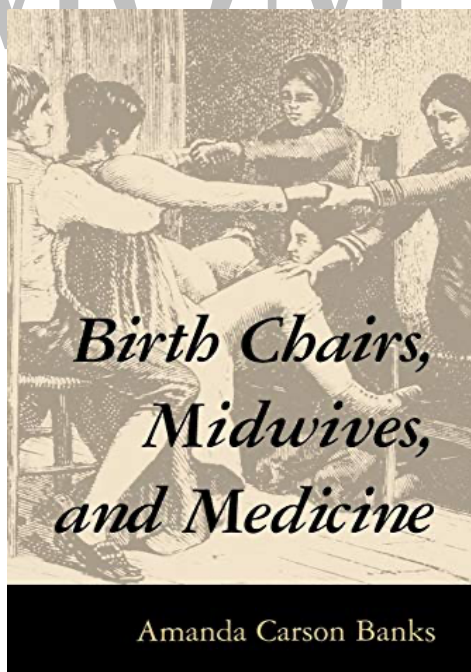
TRY ME! African Birth Chair

HAND CARVED WOOD FROM KENYA

The birthing chair has been used for millennia. Birthing chairs took the place of laboring mothers sitting on birth attendant's laps in Western culture, as it was the previous practice. These chairs were used before male physicians in England and the Americas dominated the delivery room. The use of the birthing chair or similar devices has been seen around the globe, not isolated to a particular region.

Second Stage Childbirth–Position of the Woman

An upright position either kneeling, sitting, squatting or standing is the most common position for delivery in many parts of the three continents. In addition, women in labor in Kenya, South Africa, Sudan, Thailand, Mexico and Guatemala may at the same time support themselves by a rope, which is attached to the ceiling of the room. (Source: *Indigenous Customs in Childbirth and Child Care* by Yvonne Lefèber, H. W. A. Voorhoeve). See in the MoM collection: *Birth Chairs, Midwives, and Medicine* – Amanda Banks 1999



The birth chair puts the mother in an upright position, using gravity to carry the baby down the birth canal. It also allows the midwife to be in the perfect position for catching the baby. Note the birth ball in the lower left corner of the foreground. (Citation: <http://awakeningbirth.org/birth-positions>) See Also: <https://thereader.mitpress.mit.edu/birthing-furniture-an-illustrated-history/>

A Brief History of Mainstream Childbirth Practices in America

1900's : In the United States, most babies were born at home. (90-95%) and most of those births were attended by midwives.

1905 : First Maternity clothes were introduced, and women were no longer confined during pregnancy.

1908 : The American Red Cross starts to offer formal childbirth education.

1910's : Low horizontal cesarean sections significantly decreased infection, and ruptures.

1920's : Births moved from home into hospitals for those that could afford it and those who would like medication during childbirth.

- “Twilight Sleep” is introduced in the United States, although it has been widely used in Europe for about 20 years.
- 1930's : Births become split 50/50 between hospitals and home, and the number of births attended by midwives drops to 15%.

1940's : Women labored in large maternity wards where they were told to keep quiet, then give birth alone in sterile delivery rooms.

- Routine enemas and shaving were the norm.
 - Women were kept in the hospital for 10 days, and were not allowed to get out of bed
 - The Lithotomy position was used almost exclusively and forceps were used frequently.
- 1944 : Grantley Dick-Read published Childbirth Without Fear.
- Mothers were separated from their babies to prevent infection.

1950's : 95% of women give birth in the hospital, and it is treated like a high risk experience.

1956 : La Leche League has its first meeting, as the breastfeeding rates are at an all time low. 1960's : Episiotomies became routine.

- During labor, food, or anything by mouth was no longer allowed.
- Elisabeth Bing founded Lamaze in the United states.
- The International Childbirth Education Association was founded

1965 : Bradley writes Husband Coached Childbirth and The Bradley Method was formed.

1970's : Fathers were allowed in the delivery room.

- Continuous fetal monitoring was introduced without any kind of randomized controlled studies.

1977 : Spiritual Midwifery by Ina May Gaskin was published.

1979 : 99% of all births took place in hospitals.

1980's : First large scale randomized studies of electronic fetal monitoring were released showing no benefit to EFM.

- "The effect of a supportive companion on perinatal problems, length of labor, and mother-infant interaction" was published and includes the term Doula.

1990's : Childbirth Summit is held and Coalition to Improve Maternity Services (CIMS) is created.

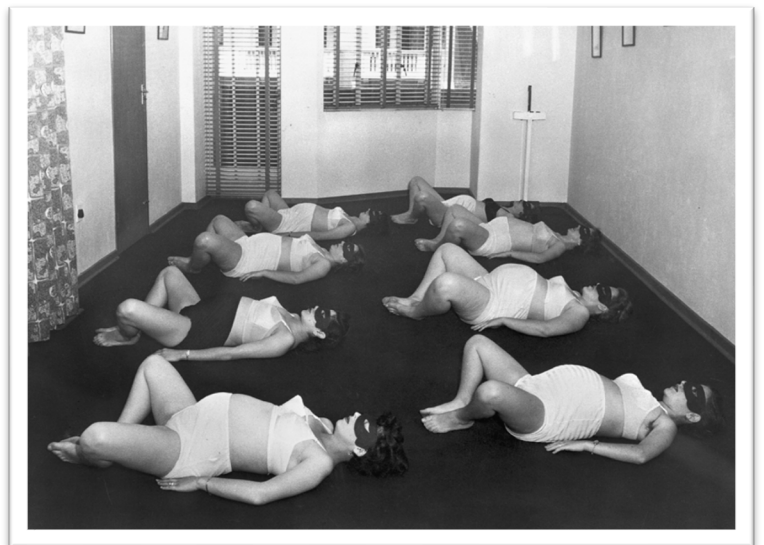
- Vaginal Birth After C-Section (VBAC) increased from 12.6% to a peak of 28.3%

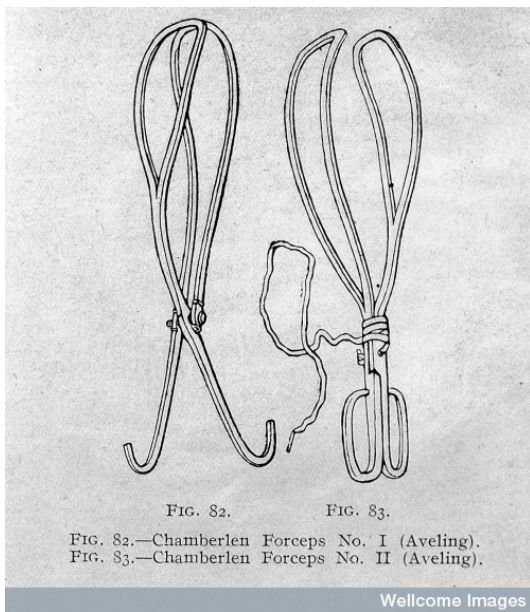
1992 : DONA Doulas of North America was formed, and started certifying doulas for labor support.

2000's : WHO Guidelines support keeping baby with mother after birth to support skin to skin contact and immediate breastfeeding.

- Two out of three women have an ultrasound.

Photo: Grantly Dick Read Childbirth Class 1955





The Curious History of the Chamberlen Forceps

Secret Instruments of Medicine!

In 1569, a family of Huguenots (members of the Protestant Reformed Church of France) fled religious persecution and settled in England. Their surname name was *Chamberlen*, and this enterprising family forever changed the world of obstetrics. Described by Bryan Hibbard as bold,

undaunted, and even unethical and “rogue”-like, [1] the Chamberlens made as many enemies as friends, particularly in the practice of medicine. But they were hard-working, too, innovative and creative. Sometime in the late 16th century, Peter the elder invented an unusual device for the purpose of delivering children alive even during difficult labors. The hinged, spoon-like instrument would later be called *forceps*—but for the next several decades, they were known largely as “the secret.”

The instrument was kept secret for 150 years by the Chamberlen family. Hugh Chamberlen the elder, grandnephew of Peter the eldest, tried to sell the instrument in Paris in 1670, but the demonstration he was a failure which resulted in the death of mother and child. In an age before patents were employed by doctors or instrument makers, the family wanted to protect their mystery device! They carried something with them that could mean life to both mother and child, and they *might* have done a bit of show-boating to distract the public (while marketing their services) [see our previous post]. They drove to births in closed or curtained carriages, and it is rumored that they carried “the secret” in an enormous, gold-covered box that required at least two people to carry it.

It has also been recorded that patients were blind-folded and that everyone else was required to leave the room during the delivery. They even employed noisemakers and clappers to keep anyone from eave-dropping on the goings on through the adjoining door!

A family member, Hugh Chamberlen, eventually sold the secret for much needed funds—though the design had already been leaked; forceps appeared in various parts of the European continent and England, eventually making it to America and serving as a preferred tool in the early twentieth century before falling out of favor.

One way or another, instrumentation had been part of how 18th century male surgeons protected their interests, for only a surgeon could wield instruments, and only those wielding instruments could be considered surgeons. The fact that only man-midwives could use forceps helped to build their practice. The rise of the man-midwife and the rise of forceps tend to go together.



Here at MoM you can view a German-made forceps from the 1800s. All of these tools contribute to as the “scientization” and “medicalization” of childbirth, which have both helped and sometimes hurt mothers. Museum of Motherhood guest “resident” and poet, Hannah Brockbank writes poetry about her birth experience while visiting the MOM Art Annex space from England – October, 2017.

In addition to a forceps delivery, cesarian delivery, and vaginal delivery unaided, is something called

a vacuum extraction. This is a procedure sometimes done during the course of vaginal childbirth.

A vacuum extraction might be considered if your labor meets certain criteria — your cervix is fully dilated, your membranes have ruptured and your baby has descended into the birth canal headfirst, but you're not able to push the baby out. A vacuum extraction is only appropriate in a birthing center or hospital where a C-section can be done, if needed.

<https://dittrickmuseumblog.com/2016/03/28/secrets-the-curious-history-of-the-chamberlen-forceps/>

OCTOBER 2014 – Swedish Woman has Given Birth to a Baby Using a Transplanted Womb

The 36-year-old mother, who was born without a uterus, received a donated womb from a friend in her 60s. Cancer treatment and birth defects are the main reasons women can be left without a functioning womb. If they want a child of their own, their only option is surrogacy.

Medical marvel - The couple went through IVF to produce 11 embryos, which were frozen. Doctors then performed the womb transplant.

The donor was a 61-year-old family friend who had gone through the menopause seven years earlier. Drugs to suppress the immune system were needed to prevent the womb being rejected. In this case, surgery took place in Sweden.

A year after the transplant, doctors decided they were ready to implant one of the frozen embryos and a pregnancy ensued.

The baby was born prematurely, almost 32 weeks into the pregnancy, after the mother developed pre-eclampsia and the baby's heart rate became abnormal. Source: <http://www.bbc.com/news/health-29485996>

Update 2017 - Mats Brannstrom, a Swedish doctor was the first in the world to deliver a baby as a result of a uterus transplant. As of last year, he had delivered five babies from women with donated wombs. There have been at least 16 uterus transplants worldwide, including one in Cleveland from a deceased donor that had to be removed because of complications.

Womb donors can be dead or alive. Doctors hope that womb transplants will enable as many as several thousand women born without a uterus to bear children. They will first have in vitro fertilization to retrieve and fertilize their eggs and produce embryos that can be frozen until they are ready to attempt pregnancy.

After the uterus transplant, the embryos can be thawed and implanted. A baby resulting from a uterine transplant would be delivered by cesarean section. The wombs are not intended to be permanent. Having one means a woman must take powerful drugs to prevent organ rejection, and the drugs pose long-term health risks, so the uterus would be removed after one or two successful pregnancies. Source: <http://www.chicagotribune.com/lifestyles/health/ct-first-baby-from-uterus-transplant-20171204-story.html>

Biobag: Sheep bathed in amniotic fluid mimic the mother's womb. (2017)

<https://www.science.org/content/article/fluid-filled-biobag-allows-premature-lambs-develop-outside-womb>

Next Page Image: Reproductive Education at MoM with mother and children



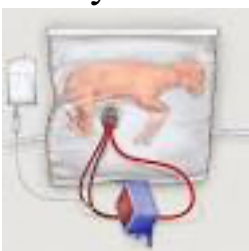
The Art & ACTIVISM of M/otherhood

MOTHER: THE JOB - by artist Alexia Nye Jackson, shows the undeniable social and economic value of the care giving work and labor of mothers. We know that by raising her child from infancy to adulthood, and that child's productivity in the marketplace and in society thereafter, she is a producer of "human capital" and of the good citizen as well.

PHOTOGRAPHS - Mother The Job: In Black & White: *In Black and White* is a photography exhibit that compares sixteen jobs many mothers perform daily (cook, housekeeper, chauffeur, etc.) that are economically unrewarded when performed domestically but are accorded monetary and social value in the marketplace, once again asking the viewer - "Isn't 'mother' a job?"

MIRROR - One thing is for sure. There will never come a time when we no longer need to raise intelligent, motivated human beings to fill the workplace- and this earth.

There are many ways to recognize the value of a mother's work, the most basic of which is to help her children, our future adults, have the best possible start in life- with affordable health care, early education, and family time. Today, the majority of American women are working mothers. Mothers and their families need help from our policy makers and from the corporate culture to lead a balanced life of work and family.



Take better care of our future by taking better care of our mothers and children.

The kinds of changes advocated in this exhibit will only happen the

good old-fashioned way-- one person at a time. One person who will learn about the real issues that challenge mothers. One person who will ask for change.

Now it's your turn. It has come down to you. *Alexia Nye Jackson – Mother The Job.org for the Museum of Motherhood, St. Petersburg, Florida*

M O T H E R T H E J O B

SAMPLE SALARIES:

The average annual salary for a private chauffeur in 2016 was between \$21,279 – \$69,403

- Transport clients safely from one location to another in a vehicle.
- Lift, load, and unload packages and items that travel with clients, like suitcases or groceries.
- Assist with requests like directions, local information, extra stops for errands, etc.

The average annual salary for a nurse in 2016 was between \$44,934 – \$85,210

- Assess patient health problems and needs, develop and implement nursing care plans, and maintain medical records.
- Advise patients on health maintenance and disease prevention or provide case management.
- Administer nursing care to ill, injured, convalescent, or disabled patients.

The average annual salary for a professional housecleaner in 2016 was between \$19,515 – \$53,851

- Thoroughly clean homes on a regular, scheduled basis.
- Comply with security regulations and ensure that all health and sanitation guidelines are routinely met.
- Organize and track inventory to ensure that supplies are on-hand for cleaning duties.
- Wash floors, vacuum carpets, dust furniture, and clean counter surfaces.

The average annual salary for a professional housecleaner in 2016 was between \$16,223 – \$26,498. (\$7.71 – \$12.00 per hour)

- Operate washing, drying or dry cleaning machines, including loading, calibrating, and unloading.
- Bag items and store them.
- Accept, sort, and tag incoming items, and maintain records on each customer.
- Inspect items for quality and mend, remove spots, press, and validate final return to customer.

Source: Payscale.com



Ann Crittenden – *The Price of Motherhood* visits the Museum of Motherhood in New York

86

THE PRICE OF MOTHERHOOD

shirts, take care of the kids, cook their meals, and clean the johns, don't you think this work would get valued and included in a hurry?"³⁴

At last report, the Bureau of Labor Statistics was preparing for the possibility that Congress might mandate surveys of time use.

YEARS AGO NOBEL prize-winning economist Theodore W. Schultz observed that the development of human capabilities does not come free. There are always costs that someone has to pay. According to Schultz, who has been dubbed the "father of human capital theory," the basic questions about human capital are:

- Who will bear the costs?
- Who will reap the benefits?

The answer to the first question is families, and mothers in particular. The answer to the second question is everyone. The entire society benefits from well-reared children, without sharing more than a fraction of the costs of producing them. And that free ride on female labor is enforced by every major institution, starting with the workplace.

READ

CHAPTER 5

The Mommy Tax

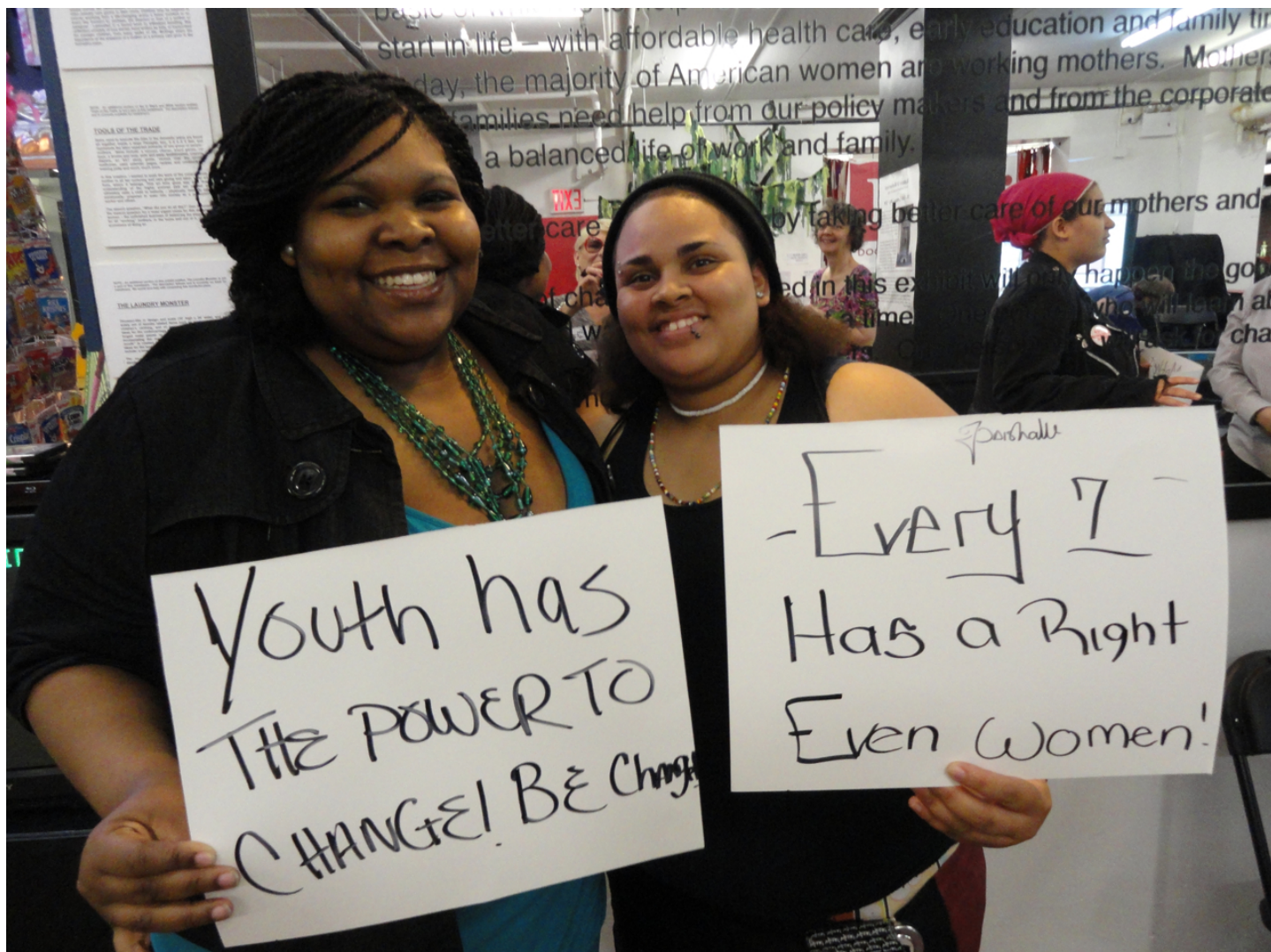
In the U.S. we have no way to address women's economic disadvantages except through the concept of gender. We see the problem as discrimination on the basis of gender. But what's really going on is a disadvantaging of *mothers* in the workforce.

—Susan Pedersen, historian

On April 7, 1999, the Independent Women's Forum, a conservative antifeminist organization, held a news conference at the National Press Club in Washington, D.C. Displayed in the corner of the room was a large green "check," made out to feminists, for ninety-eight cents. The point being made was that American women now make ninety-eight cents to a man's dollar and have therefore achieved complete equality in the workplace.

The sheer nerve of this little exercise in misinformation was astonishing. Upon closer examination, it turned out that the women who earn almost as much as men are a rather narrow group: those who are between the ages of twenty-seven and thirty-three and who have never had children.¹ The Independent Women's Forum was comparing young childless women to men and declaring victory for all women, glossing over the real news: that mothers are the most disadvantaged people in the workplace. One could even say that motherhood is now the single greatest obstacle left in the path to economic equality for women.

For most companies, the ideal worker is "unencumbered," that is, free of all ties other than those to his job. Anyone who can't devote all his



CALL TO ACTION

Educating families about the local (and International) calls to action:

Art

Action

Lactation Support

Choices In Childbirth Events

Domestic Violence Prevention

Black Maternal Health

Maternal Mental Health

Mothers and Others Events

Reproductive Justice

Women in Herstory

Reproductive Education

INTERIOR EXHIBITS:

HISTORY AND EPHEMERA

1940s Stove (front porch)
Life of a Woman & Sojourner Truth banner
Women's Work is in the Home: Laundry,
Cooking, Personal care, 1800s cradle, Happy
Baby Baby Bottle, infant shoes, Florence Joy
Greist-Rose, 1933, Victorian Infant Death
Wax Moulage 1800s

SCIENCE

Fetal models, forceps, birthing chair,
pregnancy vest, wax fertility symbols

MAIN SPACE

Helen Hiebert- Mother Tree; paper and
silk thread with yarn roots 2010 (USA)
Boob Wall – Collaboration; Joy Rose, NYC
interns, and AEHK fabric artists Kati & Paula
Levi (2013-2021)
Noa Shay- Stillbirth w/clay 2010 (Israel)
Alexia Nye Jackson – Mother the Job; In
Black and White (USA)
Silent No More Project – Student-made. NYC
Jo Spence – Photographed with Terry Dennet
1982 (England)
Norman Gardner, *The Art of Pregnancy*
and other artists through the male gaze (Asst)
Kim Alderman-Instinctual Mother (AEHK)
Sallie Hackett Brown – Tender or Threat;
wood and assorted metal 2021 & Madonna
Machina wood & metal 2021 (AEHK)
Amy Wolf – Dissassembled hand and foot 2022
(AEHK)

BEDROOM ART

PRO-CREATE PROJECT: Photozine
Archive (International)
Funi Daniels – Viking Bust; ceramic (USA)
Helen Knowles; BirthRites (England)
Janet Russek - Photography(USA)
Capucine Boucart - Photography(France)
Ronni Kamarow – Fine art (USA)
Helen Heibert – Paper (USA)
Ella Dreyfus - Photography (Australia)
Azenor- paper mache hyper-realism (France)
Flavia Testa - Cartoon (Italy)
Anna Bain Rose (USA)

Suzanne Benton – Lithograph (Local, St. Pete)
Vee Malnar – Acrylic (Australia)
Megan Wynn - Photography (USA)
Ana Alvarex-Errecalde – Human Boutique
(Argentina)
Czerwenka-Wenkstetten – Photography (Austria)
Carla Danes - Acrylic (America)
Christen Clifford – Interiors, metal print (USA)
Suzanne Benton – Litho (USA)
Michell Burnes – Photography (USA)
Map of a Woman - Acrylic (USA)
Wendy Costa - Tray (USA)
Yael Kelley – Giclée (AEHK)

BATHROOM

Maxi Cohen- Ladies Bathroom Series,
1980s (America)
Martha JOY Rose- Boxes Come in all
Sizes, 2009 (America)

KITCHEN

Key to the City of Seneca Falls – to
Housewives On Prozac (USA)
National Women's Hall of Fame glasses
Mothers' Day Shrine; Anna Jarvis, dishes
(Grafton, West Virginia)
Martha JOY Rose- A Taste of Florida,
mixed media acrylic painting 2017 (AEHK)

LIBRARY & MOMS OF ROCK

Student-made exhibit – Mothers Who
Have a Soulful Voice
Momz Hot Rocks – Film Poster
MaMaPalooza Festival Poster: 25 cities,
four countries, 2002-ongoing
Laminated Cereal Box Dress, worn by
Joy Rose with the Housewives band.
and other performance artists lead the charge for
mother-made-art and identity circa 1997-2008
Alexia Nye Jackson - Mother the Job
Library (over 800 books & journals)

FEMINIST PLAYHOUSE – Exterior

Founding Mothers 200 yrs. of Feminism
Martha JOY Rose - Original Art 2 (AEHK)
Luci Westphal-AEHK, photography (AEHK)
Michael Baker-AEHK, stained glass (AEHK)

THE ADVANTAGES OF BEING A WOMAN ARTIST:

Working without the pressure of success

Not having to be in shows with men

Having an escape from the art world in your 4 free-lance jobs

Knowing your career might pick up after you're eighty

Being reassured that whatever kind of art you make it will be labeled feminine

Not being stuck in a tenured teaching position

Seeing your ideas live on in the work of others

Having the opportunity to choose between career and motherhood

Not having to choke on those big cigars or paint in Italian suits

Having more time to work when your mate dumps you for someone younger

Being included in revised versions of art history

Not having to undergo the embarrassment of being called a genius

Getting your picture in the art magazines wearing a gorilla suit

A PUBLIC SERVICE MESSAGE FROM

GUERRILLA GIRLS

CONSCIENCE OF THE ART WORLD

The **ART** MOTHERHOOD

Moms of Rock exhibit highlights the work of the **Housewives on Prozac** band (1997-2008) who did much to develop a concept of self-identified mother-made art. A wave of mom-made music with names like the Mydols, Placenta, Merry and the Moodswings, Frump, MotherLode Trio, Candyband, and the Mothers and more soon followed as did a plethora of literature like *Bitch in the House* (2002) which tackled identity, maternal ambivalence, and the 2nd shift during which mothers experience an overwhelming work load that includes work outside the home as well as work inside the home (*The Second Shift* book by Arlie Russell Hochschild, originally published in 1989).

In 2001, Martha Joy Rose invited Tina deVaron, Abby Strauss, and Caroline Winterson to plan and execute the first ever performance art series featuring the art of motherhood. Pioneering a movement of MaMaPaLooZa bands, comedians, authors, poets, playwrights, and mom-preneurs, the first festival launched in New York City in 2002 and spread to four countries and 25 cities.

Summer on the Hudson at Riverside Park in Manhattan continues to hold the festival annually each May. Kate Perotti directed a film titled **Momz Hot Rocks** in 2008 which is now part of the museum's permanent collection.

Educating, Empowering, Enlightening

MAMAPALOOZA, INC., MOM-BRANDED, ENTERTAINMENT, EDUCATION & BUSINESS:

Dedicated to serving, promoting, celebrating, encouraging, inspiring, and awakening ALL women through Media, Commerce, Connection, and Performing Fine Arts. Our mission is to **enlighten** and **empower** all women to claim their voice by:

- Establishing a new art form that speaks to the unique and collective perspective of women who are mothers, while sharing this with the world.
- Creating sustainable programming and opportunities through ongoing events, merchandising, and media presentations.
- Acting as a resource and lifestyle guide for women seeking support in mainstream and alternative settings.

MAMAPALOOZA IS:

Women, m/others, musicians, authors, comics, dancers, filmmakers, designers, craftswomen, educators, merchants, and community leaders coming together in a collaborative effort to highlight the challenges of motherhood in an ever-evolving personal, social, cultural, sexual, and political landscape.

MAMAPALOOZA, INC:

Recognizes and honors the growing awareness of moms; their personal stories, their power as both consumers and constituents, and their continuing need and desire to creatively express themselves while building Mom-based businesses that sustain them.

We recognize that art is a tool for social change. MaMaPaLooZa encourages women to use their medium to build self-esteem, break down stereotypes, create unity, encourage diversity, inspire individuality, and empower future generations.

We recognize that art elevates the spirit in times of hardship and transition, lending joy to everyday life. Our creations celebrate our humanity, define our experiences, and serve as healers and peacemakers.

MaMaPaLooZa is currently held at The Factory each May in collaboration with Girls Rock and others – Free and open to all families!

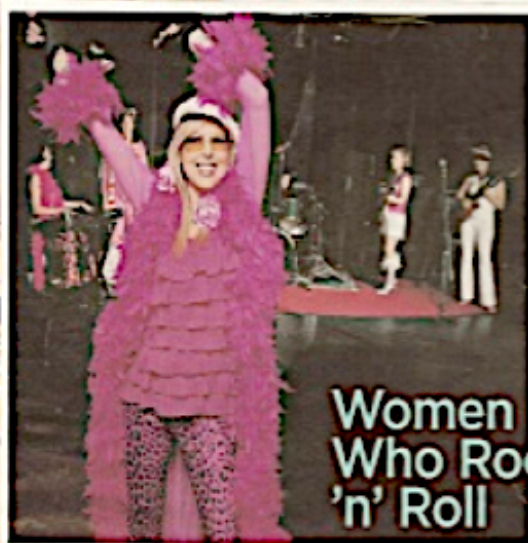


THURSDAY

Hey Mom, Play 'Free Bird'!

Forget lullabies: A new breed of mothers are rockin' their kids to sleep

LADIES' HomeJournal



Joy Rose sets the stresses and strains of suburban motherhood to music with

stars Carol Brady. One signature costume is her "national dress"—a leery (here neither that's a condition of jailbreak) scene of Special K, Peter Lougheed, Ray Kellogg, Rustie Brice and celebrities held together with nasal chains. While the look of the band-theatricality and know-nothings like Ann Burt (Jay-Jay's wife), Dennis Kelly (Jimmy), Angela Fisher (Janet), Susan Gorman (Joan) and Gilbert Green (broads) is strictly outrageous, their sound is completely corrupt. It's a case between the Brix and Street Corals, as Rose put it: It's "total rock 'n' roll."

give yourself a **HAND!**



Moms today not only have their hands full—they have their hands in everything. We're managing to be not only good mothers, but great teachers, activists, and evaluators. The key to a successful juggling act is letting go of perfection for a true clarity of life. Thanks to little helpers like Dixie UltraStrong paper plates, more moms have a free hand every day. I hope Dixie combined some of the great things moms are doing by doing their best.

For Jay Ross—mother of four kids ages 11–16, Laguna Beach, rock singer, and founder of the MEANSPACE/COZA festival—it's all about giving up being a mom and becoming a rock star with her band.

"After my living example in 2005, I decided I wanted to live a Great 96," says Jay. "That meant committing myself to something greater than myself: **living a purpose.** **Inspired life encompasses other people to do the same.**" His tape with Lyrics moved him behind as the leading power of music and the flowering finish of rock. To create opportunities for other brother musicians, poets, and artists, Jay built the first **MANSON/ALICIA** scene in New York City in 1982 using credit for money. This year **MANSON/ALICIA** is a nationwide celebration of Maya (Who Shook)

THE BEST HO

HOW ABOUT A FREE HAND?



**Joy Ross's
FREE HAND**
Book Club May 14

George Clooney
TEMPO

TUESDAY
OCTOBER 21, 1998

Mommy rebellion

Tracking the course of mutiny against the tyranny of parental expectations

By Bill Brundish
Special to the Times

[illegible]

other than those it shared for long hours with its fellow inmates in the prison. The only law that the inmates had to follow was the law of the prison. The inmates had to follow the law of the prison, and the law of the prison was the law of the inmates. The inmates had to follow the law of the prison, and the law of the prison was the law of the inmates. The inmates had to follow the law of the prison, and the law of the prison was the law of the inmates.

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THE BEST HOTELS FOR FAMILIES

NEW \$1.99



Think stay-at-home mothers can do it? Joy Rice is in to prove you're right.

Finger-wagging that's not any Rose's move, she doesn't intend any, and as for the lawsuit, she's a supporter of the new Massachusetts Pro-MLT, member of four or five all-year-old parties, but her marriage—high-earning musician, grumpy of raising a focused son—parent can make a child with a grown.

The family used to be the first to see children's happiness. More recently, Carol got the chance of a New Dealer Spangher, Rose's "Rose's" the challenges of

Mothers who rock!

TUNED-IN MOM

ProCreate Project – Zine 2015

The archive is empowering exhibition celebrating the art of motherhood, featuring 130 international Mother-Artists. The challenge of the exhibition was to display an unrestricted number of internationally submitted artworks, creating a site specific installation that manages to showcase all of the contributing artists.

The installation consists of a collection of photozines, which can either document or translate the artists' works into the book format, thus allowing the display of performances and visual artists alike. Therefore, the audience is invited to read and interact with it as with a growing, living archive.



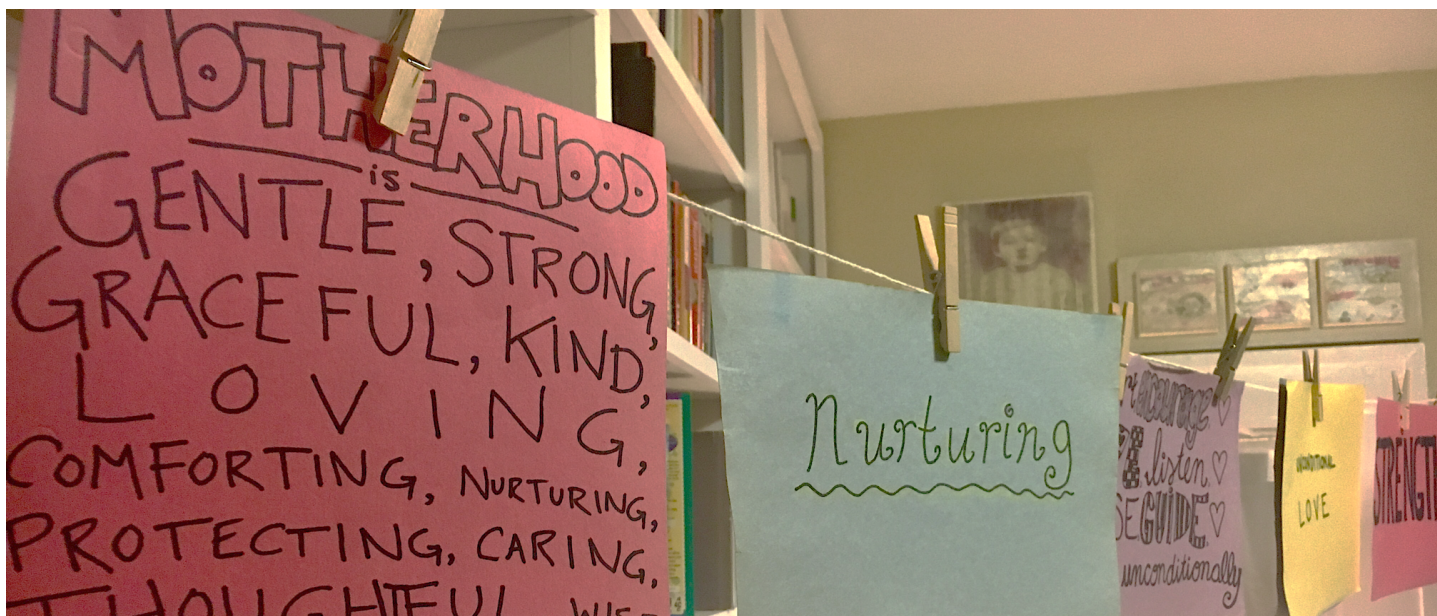
Artist Parent Index

The mission of the Artist Parent Index is to promote the study of care-taking and reproduction in the visual arts, aid in the exhibition of this work, and increase public understanding of art practices exploring these subjects. (Online)



Onsite our collections include a remarkable combination of national and international artist.

See page 26 of this booklet for a complete list.



Exploring the social construction of Motherhood, the “institution” is a deep dive into some of the patriarchal, capitalistic, and media constructions of who and what we believe mothers should be in America and how they should perform. This paradigm insists that mothers should be all things to all people achieving perfection in their execution of mothering labor, hence the expectation of “the perfect mother.”

The perfect mother concept has been promoted in psychological literature as well as historical literature. In the study of sociology and feminism we counter some of these narratives. Sociological examination, using a critical lens, is a great way to examine widely held assumptions. The most fundamental definition of sociology is thus: *sociology is the study of society*. A more complete definition is, *sociology studies all aspects of human organization, culture, and history, as well as its functions on the individual and institutional levels*. Along with this undertaking comes the critical examination of the problems within social systems including inequalities of race, economic status, and gender (to name a few). Sociological study can be applied to almost any topic including the sociology of music, the sociology of sports, and the sociology of family.

At MoM, our mission is to celebrate the work of mothers and to counter narratives which have kept women less visible while educating future generations. There have been many prominent female sociologists who have been written out of texts. We explore some of their assertions and perspectives at the Museum of Motherhood. We call these women, the Founding Mothers. MoM curated an exhibit at USF, Tampa on the Founding Mothers in 2020-21.

THE MOTHER TREE



WHAT: The Mother Tree is a seven-foot-tall handmade paper installation featuring single strands of thread that have been crocheted by over 400 participants around the world. Helen is an internationally acclaimed artist, author, and educator.

WHY: These community-made roots connect individuals across time and space. MoM is devoted to these connections. We believe the Mother Tree will be an exciting and inspiring new addition to our permanent collection. Her transformative nature signals the launch of our new expansion plan.

GOAL: We purchased the Mother Tree for our permanent collection in 2023.

THE WALL STREET JOURNAL.

URBAN GARDNER

July 23, 2013, 8:41 p.m. ET

Visiting the Museum of Motherhood



I know from my wife's experience of raising kids in the city, that there are at least two elements that can help transform the odyssey of family from a chore to a happy adventure. One of them is a support group of like-minded moms. The other is a safe, fun place where you can take the kid, that doesn't charge an arm and a leg for the privilege

The Museum of Motherhood is both a play and an exhibition space. There's a classroom where courses in "mother studies" are conducted. Art, information and activities are packed into the 2,500 square foot location.

This might be as much about consciousness-raising as the nuts and bolts of bringing up baby. "It's about having a much more robust procreative experience," Ms. Rose said. Museum of Motherhood has a strongly feminist bent, reflecting Ms. Rose's values and aspirations. *(Ralph Gardner Jr. Talks With the Museum Founder, Joy Rose. Full article online at MOMmuseum.org)*

SCHOOL DESK

Mother studies championed at Manhattan College

By Maya Rajamani

Posted 10/1/14



Part of the motherhood exhibition at Manhattan College's O'Malley Library.

Marisol Diaz/The Riverdale Press

On college campuses, students can earn degrees in both gender and feminist studies, among other sociological fields.

Joy Rose hopes that soon, students will be able to attain a degree in mother studies.

"It's not the practical material, how to diaper a baby, it's motherhood as an intellectual pursuit, and... an interdisciplinary pursuit," she explained. "It's a really vast subject and it's not something we should just write off."

Along with Manhattan College professor Roksana Badruddoja and Marymount Manhattan College professor Laura Tropp, Ms. Rose has brought a pop-up Museum of Motherhood exhibit to Manhattan College's O'Malley Library, called

the Sociology of Motherhood. In addition to the exhibit, the three women will hold a panel discussing representations of motherhood and pregnancy in popular culture on Wednesday, Oct. 8

An activist since the late 1980s, Ms. Rose was fascinated by the sociology and history behind motherhood. In 2003, she began looking into the idea of creating a museum that would examine motherhood, parents and families from historical, scientific and artistic perspectives.

After several years of working with various concepts, the Museum of Motherhood became a pop-up exhibit before finding a temporary space on Manhattan's Upper East Side for about five years.

With the exhibit at Manhattan College, the museum is once again in a pop-up phase. The exhibit in the library has a "messy quality," Ms. Rose says, for a reason.

"Although [motherhood] is portrayed and idealized in ways that make it seem glamorous or organized... the polar opposite of that is the mess," she said. "The exhibit is meant to sort of straddle the two." Along with an exploration of birth practices and caregiving traditions over the years, as well as the science behind motherhood, the museum features works of art focusing on the family structure — not only mothers, but fathers and entire families.

Museum of Motherhood

MarthaJoyRose@gmail.com

MOMmuseum.org

What Are You Here to Learn?

What brought you to MoM?

Please check or circle all that apply

- ☐ Seeking Knowledge
- ☐ Seeking Community
- ☐ A Feeling of Loss, Isolation, or Disconnection?
- ☐ Curiosity?
- ☐ Neighborhood (St. Pete), Tourist/Traveler, Online Search?
- ☐ If it was a search, what made you 'search'?
- ☐ Are you a parent?
- ☐ What does reproductive identity mean to you?
- ☐ What does M/otherhood mean to you?
- ☐ What interests you the most: art, science, history?
- ☐ Do you have a birth or m/other relationship story to share?

Name: _____

Contact email for follow up: _____

Anything else you'd like to share? A Quote we can share? Feedback:

Museum of Motherhood opens ‘Escape Womb’

Published on January 18, 2025 by [Ashley Morales](#)



2/1/25, 4:33 PM

Museum of Motherhood opens ‘Escape Womb’

The [Museum of Motherhood](#) (or MoM, for short), located in St. Pete’s Warehouse Arts District, is the country’s first and only exhibition and education center devoted to the art, science and “her-story” of women, mothers and families inclusive of all reproductive identities. The nonprofit museum’s new immersive escape room was created to transform the way visitors experience reproductive science and maternal history.

“My son actually suggested the idea,” said Joy Rose, Founder and Director of the Museum of Motherhood. “We talk a lot philosophically about kids and parents and what it is to procreate, and he said to me years ago, ‘Mom, you should do an escape womb.’ So our whole team went to an escape room this summer, and this is what came out of it. Visitors have to learn about conception, gestation and birth to get the answers that unlock all the locks.”



At a ribbon cutting ceremony Friday, St. Petersburg Chamber of Commerce President and CEO Chris Steinocher (second from left), Museum of Motherhood Founder and Director Joy Rose (third from left), museum volunteers and board members cut a fabric “umbilical cord” to officially open the new Escape Womb exhibit.