

## “Nasty Women” in Children’s Visual Texts: Images of Feminism After the Women’s March

The organizers of the Women’s March on Washington have explicitly incorporated intersectional feminism into their mission statement. How, then, have representations of feminism within children’s visual texts changed (or not) in response to the current political climate? Several books that have been published since the first Women’s March in 2017, such as Loryn Brantz’s *Feminist Baby* series and Mudpuppy’s *Little Feminist* board book set, are still largely grounded in white feminism, despite the growing awareness of and demand for intersectionality. Even Andrew Joyner’s *The Pink Hat*, which depicts the Women’s March more explicitly than any other children’s visual text currently on the market, features a surprising lack of intersectional representation. Some texts, however, such as Chelsea Clinton’s *She Persisted* series and the anthology *We Rise, We Resist, We Raise Our Voices*, are much more successful in incorporating intersectionality both textually and visually.

Emphasizing Kimberlé Crenshaw’s intersectionality theory, the works of several key picture book theorists, visual rhetorical theories such as semiotics and iconography, and third-wave feminist theories, my paper seeks to interrogate feminist ideologies in the texts listed above. I am interested in how the Women’s March and feminism are being conveyed to child readers in the current political climate, including who is invited to behave as feminists, under what conditions, and through what kinds of action (active or passive).