

Public Abstract

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In this thesis, I examine how the Beehive Design Collective's artistic methods and politics function within the context of the global justice movement, postcolonial critiques and transnational feminist theory. I argue that the Bees' creative use of material rhetorics that combine art with political storytelling should be valued as an effective form of visual rhetoric, and that learning from their methods could help other activists and academics better articulate their critiques of globalization and neoliberalism. The Bees find and create kairotic moments to effectively interrupt teleological narratives of homogenized globalization and "progress" on Western terms; further, they show these interruptions as real sites of community resistance, celebration and possibility. I conclude that their in-person presentations are especially effective ways to critically explain complex transnational economic and social issues, and that their presentations and art can cultivate critically important community discussions.