



Discourse strategies in the 'Women Masters' exhibition: A corpus study from Instagram

Estrategias discursivas en la exposición 'Maestras': Un estudio de corpus extraído de Instagram

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Abstract. Museums face serious challenges in addressing historical and systemic issues related to gender representation. Instagram has become a powerful tool for museums to engage with audiences, promote exhibits, and share their collection (Sarmiento Guede, 2021). This research focuses on analyzing the discourse of the 'Maestras' exhibition in the Thyssen-Bornemisza Museum official Instagram account. This exhibition was opened in Madrid, on 31st October 2023 and closed on 4th February 2024. The objective of this multimodal study is to identify the communicative strategies on Instagram related to women in the role of an artist. The methodology follows a mixed approach. The sample includes all textual and audiovisual information published during the exhibition period. In the quantitative stage, we analyzed the keyword frequency and concordances using the textual tool 'Sketch Engine'. The qualitative approach involved an analysis of the discourse and language used by the institution on this social networking device. This framework contributes to demonstrate the new multimodal strategies that the Instagram provides in changing public perceptions and, consequently, steering society towards inclusion concerning gender. The results of this multimodal research will allow us to identify the strategies related to disseminating and promoting an exhibition where women are protagonists.

Keywords: discourse analysis, multimodality, gender representation, digital communication, art museums.

INTRODUCTION

The social function of museums and media has been widely studied and utilized in the academic field (Sandell, 1998; Viñarás-Abad & Cabezuelo-Lorenzo, 2012; Ruggiero et al., 2022). This component entails two characteristics that both disciplines share: their didactic and their persuasive role. While museums play a crucial role in preserving and presenting cultural heritage, they have historically been criticized for their lack of inclusivity, representation, and gender equality.

Nowadays, museums continue to face challenges in addressing historical biases and systemic issues related to gender representation. Thus, historically, art institutions primarily showcased the works of male artists, and female artists were often overlooked and underrepresented in their collections. In her study, Cuesta Davignon (2020) upholds this idea pertaining to gender and museums (2020, p.83):

Museums' first concerns in relation to gender were mainly focused on women as subjects: women as museum professionals and women as artists or cultural producers. Gender is a cultural construct; this means that it is neither innate nor static but varies according to the historical period (in time) and according to the societies and cultures in which the concept is constructed.

Riaño (2020) narrates the male dominance in art and the need for museums to assume their responsibility of giving visibility to women. He not only revisits the role of women in this discipline from a historical perspective but also reflects on the past and future of this institution. In the epilogue, titled “Museums in Crisis: Listen or Die”, Riaño includes decisive words about what museums do:

The museum functions as a collective machine for creating images of the norm, and everything it highlights becomes part of that narrative, which then becomes a common story. That is why it is one of the central institutions of modernity: it has thus far determined what to look at and how to look at it [...]. That is the most revolutionary task of the contemporary museum, to change the ways of seeing and the frames of representation that teach us to distinguish between the normal and the pathological (Riaño, 2020, p.171) (Translate by the author).

For this reason, this research started with the fact that women's voices, experiences, and achievements have been underrepresented or omitted from the interpretation of art, history, and culture, leading to an incomplete and biased understanding of the past. This can result in a superficial representation of women's contributions, rather than in an integrated and comprehensive approach that challenges power dynamics and systemic inequalities.

However, in recent years, there has been a growing recognition of these issues, and many museums have taken steps to address them. Efforts are being made to diversify collections, incorporate intersectional perspectives, engage with feminist scholarship, and promote inclusive and equitable practices. Despite this male dominance in art, some relevant exhibi-

tions by women artists can be mentioned, for instance: 'We are completely free. Women Artists and Surrealism', in the Museo Picasso Málaga, which showed the work of eighteen women artists (from 10th October 2018 to 28th January 2019); 'The Female Perspective', an exhibition at the Prado Museum (from 14 December 2022 to 9 April 2023) and '31 Women. An Exhibition by Peggy Guggenheim', in Fundación Mapfre (from September 19th, 2024, to January, 05th, 2025), among others.

This study considers museums as important agents of social change that can help to transmit the active role played by women in the past. According to Sandell (1998), museums are being urged to embrace new roles and approaches, with a focus on clarifying their social purpose and reinventing themselves as agents of social inclusion. It is noteworthy that this need remains prevalent in today's context. On the other hand, Ayala et al. (2021) also highlight the significance of the audience development approach in museums and emphasize the need to delve deeper into this area. They maintain that visitors persistently seek additional social transformations from museums, indicating the ongoing demand for change.

The rise of digital media has provided new strategies to reach broader audiences. Thus, Instagram has become a powerful tool for museums to engage with audiences, promote exhibits, and share their collection (Sarmiento Guede, 2021).

The recent study by Elías-Zambrano & Cabezuelo-Lorenzo (2024) focuses on art and social media. They express the idea of a participatory global community:

Social networks have facilitated collaboration and interaction between artists, critics and fans, creating a global online community where ideas, inspirations and feedback can be shared. This instantaneous and continuous connection between participants in the art world has enriched the creative process and encouraged experimentation and innovation. (Elías-Zambrano & Cabezuelo-Lorenzo, 2024, p.188).

Additionally, from a social point of view, the study by Caerols-Mateo, Viñarás-Abad & González-Valles (2017) is also significant. It focused on museums and the social network Twitter, emphasizing the strategic management of museum communication in the digital discourse with society. It is particularly important that they highlight the needs for achieving effective digital communication such as: (1) improving the design and execution of digital campaigns, (2) capitalizing on milestones that generate visibility, (3) increasing social content, (4) boosting participation over information, (5) raising the level of engagement, (6) leveraging the communicative power of images, and (7) establishing a strategy for the use of hashtags.

The justification for this research includes the fact that digital communication of Spanish cultural organizations needs to improve active engagement on social platforms as well as to prioritize the user involvement and to implement long-term strategic communication plans for a more impactful message (Kaiser-Moro & Sánchez-Mesa Martínez, 2023).

This analysis focuses on the exhibition 'Maestras' (in English, "Women Masters"), a temporary Thyssen Museum exhibition that shows the work of forgotten female artists. Its main aim is giving visibility to women artists who have been relegated due to the social realities they lived in.

‘Women Masters’ was exhibited in the Museum from October 31st, 2023, to February 4th, 2024. This feminist approach deals with social, political and aesthetic issues, from the late XVI century to the early XX century. As can be found in the Thyssen Museum website: “Women Masters is the first major exhibition to reflect the process of feminist rethinking on which the Museo Thyssen has been engaged over the past few year”.

The hypothesis of this study is that Instagram offers innovative multimodal strategies concerned with sisterhood, community and female solidarity that can create a strong sense of connection among audiences, delivering a powerful message that significantly fosters engagement. Thus, it is assumed that Instagram may allow museums to effectively address and reshape historical issues related to gender representation by promoting exhibitions like ‘Maestras’ that focus on women artists.

Through the study of Thyssen-Bornemisza Museum Instagram posts, this research seeks to analyze the Instagram multimodal strategies that may play a significant role in changing public perceptions and fostering greater inclusion in the art world.

Consequently, the primary objective of this multimodal study is to identify and analyze the specific communicative strategies employed in visual and textual content on Instagram. Secondary objectives are to identify new language and visual trends and to analyze the message of hashtags on the Instagram account. This will provide us with an understanding of the new language and visual strategies posted on this social networking device.

The starting point of this approach is that humans communicate through visual, aural, and linguistic modalities, and consequently, different modalities are combined to create meaning. New analysis practices require to interpret texts involving these multiple modes (Rowsell & Chen, 2014).

THEORETICAL BACKGROUND

Theoretically, this study is based on the concept of Multimodality (Forceville, 2021) and on Critical Discourse Analysis (CDA) (Fairclough, 2003; Van Dijk, 1993; Wodak, 1997).

Multimodality involves different approaches and theories investigating how language, visuals, and sound contribute to meaning-making, thus enriching the experience, enhancing accuracy, and allowing for a deeper understanding of complex information (Forceville, 2021). In multimodality, it is necessary to differentiate between medium and modes (Kress et al. 2001). Medium refers to how texts are disseminated, such as printed form or websites, while mode refers means of communication, for instance, image, gesture, posture or sound. They both will be examined in this paper.

In this context, multimodality plays a crucial role in enhancing communication, engagement, and accessibility. For example, visitors can engage in multimodal dialogues through social media posts, comments, or blogs, where they can discuss their interpretations using text, images, gifs, or even video responses. Multimedia content encourages visitors to engage with the exhibition longer and in more meaningful ways, fostering a deeper connection to art (Diamantopoulou, Christidou & Blunden, 2024). Thus, these authors (2024, p. 249) highlight that:

Across the world, museums in their diverse and constantly evolving social roles engage in multimodal communication and practices as they seek to make meaningful connections between their collections, fields of expertise, museum spaces and visitors, and contribute constructively to significant social issues and agendas.

For them, in the museum context, “multimodality enables us to account for meanings arising both in and between the broad range of museum resources used in museums today, and the visitor experience as embodied and multisensorial, mediated by technologies and co-constructed socially”. (Diamantopoulou, Christidou & Blunden, 2024, p. 249).

The second theory, Critical Discourse Analysis (Van Dijk 1993), is an interdisciplinary approach that seeks to understand the relationship between language, power, and social practices. Following Leeuwen (2008), discourse is a type of social cognition, and consequently, a specific way of understanding social practices: “As discourse are social cognitions, socially specific ways of knowing social practices, they can be, and are, used as resources for representing social practices in texts. This means that is possible to reconstruct discourse from that draw on them” (Leeuwen, 2008, p.6).

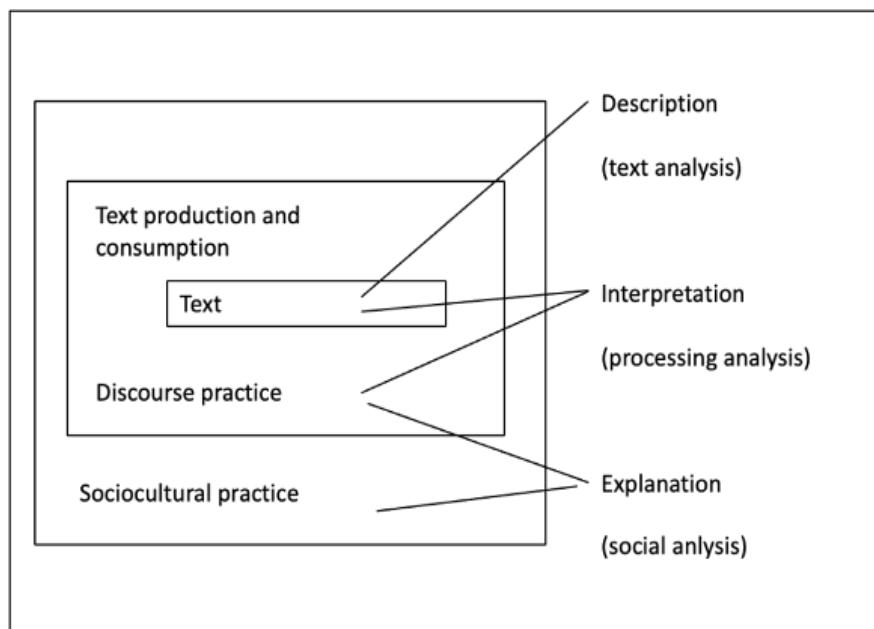
Since Critical Discourse Analysis may be approached as both a theory and a methodology, it will be developed in the following section.

METHODOLOGY

This study applies the Critical Discourse Analysis (CDA) model proposed by Fairclough (1989, 1992, 1995) as a framework, extending its application to encompass the critical analysis of multimodal data. Fairclough (1989, 1992, 1995) proposes three phases in this methodology: ‘Text and visual analysis’ (description of the object); ‘Processing analysis’ (interpretation), and ‘Social analysis’ (explanation).

Description involves linguistically analyzing the text using Systemic Functional Grammar. Interpretation focuses on understanding the relationship between productive and interpretative discursive processes and the text, considering situational contexts. Explanation delves into analyzing the discourse’s relationship with broader social practices, aiming to identify social determination and effects. (See Figure 1):

Figure 1. 3D Model of Norman Fairclough



Source: (Fairclough, 1995).

Thus, the application of the Systemic Functional Grammar to understand the linguistic structure of captions on Instagram consists of the phases of description, interpretation, and explanation of the discourse posted on the digital platform Instagram.

In the description phase, the various elements present in the posts related to the 'Maestras' exhibition were meticulously cataloged, including images, captions, hashtags, and user interactions. This initial stage allowed us to gather a comprehensive overview of how the exhibition was visually and textually represented, identifying recurring themes and prominent features. Moving into the interpretation stage, the implications of these elements were analyzed, considering how they resonate with the broader cultural narratives surrounding gender representation in art. Finally, in the explanation phase, we connect the 'Maestras' discourse on Instagram along with its social implications.

The application of this methodology followed a mixed approach. After the compilation of the specific corpus from the net, the two analyses that will be described below were carried out: (a) a manual analysis of qualitative data and (b) a computer-assisted analysis of both qualitative and quantitative data.

The initial stage, the qualitative approach, involved the manual analysis of the discourse and language used on Instagram by the institution. Additionally, it was considered relevant to analyze the audiovisual content accompanying the caption. That is, this first qualitative process consisted of a text analysis and a visual content analysis. This aspect is important because visual elements help museums connect with a global audience. For the qualitative aspect, critical discourse analysis was applied, which focuses on gender inequities.

The next stage involved a second analysis that was conducted to obtain both quantitative and qualitative data about the posts on this social media platform. The textual tool for automatic term extraction 'Sketch Engine' was employed. This step made it possible to identify the word frequency index, the word frequency, and the concordances in the corpus analyzed.

DESCRIPTION OF THE CORPUS

The sample includes all the textual and audiovisual information published in Spanish from October 31, 2023 (the start date of the art exhibition) to 4th February 2024. The corpus consists of 40 posts published on the Thyssen Instagram account. It contains 3,954 tokens. Although the total number of posts on Instagram in this period was 98, the number of posts related to the exhibition was only 38.

The exhibition was structured into the following areas related to (a) historical periods, (b) artistic genres, (c) styles, and (d) topics:

- Sisterhood I. The causa delle donne (XVII century).
- Botanists, well-versed in wonders (scientific revolution and colonialism).
- Enlightened women and academicians.
- Orientalism/genre painting (colonialism).
- Workers/carers (XIX century).
- New portrayals of motherhood (XIX century).
- Sisterhood II. Rapport (Impressionism).
- Emancipated women: (XX century).

RESULTS

In this chapter, firstly, qualitative results (language and visual analysis data) will be shown and then the quantitative results (by the Sketch engine tool) will be provided.

LANGUAGE & VISUAL ANALYSIS

Regarding the qualitative language analysis, the following linguistic strategies were described, interpreted and explained:

Use of first-person plural verbs referring to the institution. Examples: "teníamos, abrimos, queremos, ampliamos, proyectaremos". ("we had, we opened, we want, we expand, we will project."). This use creates a sense of inclusion and collective identity between the museum and its audience, fostering institutional intimacy. This form of discourse creates a feeling of shared identity and involvement between the museum and its audience. By employing the inclusive "we," the institution diminishes the hierarchical distance between itself and the public, fostering a sense of belonging and collaboration.

Use of direct calls to action, questions, or calls to interaction. Examples: “Te esperamos, ¿Sabrías completar estos nombres? ¿Has logrado adivinar todos los nombres? “ (“We are waiting for you. Can you complete these names? Have you managed to guess all the names?”). It serves to actively engage the audience by encouraging immediate participation. These linguistic strategies transform the audience from passive viewers into active participants. It stimulates curiosity and challenges the audience, prompting them to reflect on the content and actively contribute to the discourse. This approach enhances user involvement and strengthens the museum’s community-building efforts, creating a sense of co-ownership of the cultural experience.

Use of imperative verbs to address the audience. Examples: “descubre, acércate, adéntrate, diviértete”. (“discover, get closer, delve into, have fun.”). The imperative tone energizes the content, making it feel urgent and inviting, which enhances user engagement by providing them with specific tasks or actions to follow. The museum guides the audience towards specific behaviors, like attending the exhibition or engaging with content.

Use of Exclamations. Examples: “¡Ya está aquí! ¡Arranca el ciclo de cine! ¡Maestras ya tiene su espacio en la tienda del museo! “. (“Here it is! The film series begins! ‘Maestras’ now has its space in the museum store!) It is also frequently found as a tool for promotion. This strategy serves to convey excitement, urgency, and enthusiasm in the museum’s Instagram posts. It captures users’ attention quickly which is crucial for maintaining visibility and relevance.

With respect to the Hashtags published in the captions, the ones shown below were identified:

“#Maestras, #elmuseodetodas, #MaestrasThyssen, #Arte, #TiendaThyssen, #ThyssenBorne-misza, #EU2023ES, #cultura, #DíaDelFlamenco, #MaryCassatt, #Museos, #OrgulloBarroco, #UnCuadroUnaCanción, #MaestrasConBandaSonora”.

This strategy aimed at engaging the audience and to create a sense of sisterhood and solidarity. It is relevant that the first two tags, “Maestras” y “Elmuseodetodas” (in English, “Women Masters” and “The Museum of all women”) are hashtags used in all the published captions. The second one involves the sense of sisterhood, community and inclusion; and three hashtags #DíaDelFlamenco, #UnCuadroUnaCanción, and #MaestrasConBandaSonora are concerned with music. These contribute to establish a close relationship between visual and sound. The repeated use of these hashtags across all captions reinforces this message, unifying the content under a common theme of empowerment and recognition of women in art.

Finally, the following list includes the tags or mentions to other users or accounts that were found. They express recognition to the institutions and organizations that collaborate with the exhibition and may be a strategy for promotion: @arpmuseum; @comunidadmadrid and sponsorship: @carolinaherrera. Also, thanks to @culturamx and @inbamx. With this strategic move, it expresses recognition and gratitude towards collaborating institutions and organizations involved in the exhibition. It enhances the visibility of the exhibition by leveraging the followers of these partnered accounts, which can lead to increased audience engagement and attendance. Additionally, mentioning these accounts reflects a commitment to cultural exchange and collaboration within the arts community.

VISUAL CONTENT ANALYSIS

As a multimodal communication type, the posts about this exhibition include images, videos related to the exhibition, as well as testimonials from people involved and activities associated with it.

Related to the visual content, it is essential to highlight several techniques that enhance message transmission, audience engagement, and overall communication effectiveness. The following examples are relevant to this study and summarize the type of strategy used:

Images that contain "Thought Balloons" and "Speech Balloons". They use colloquial Spanish including discourse strategies (irony) (See Figure 2.). As can be observed, this balloon shows a painting of two women, one embracing the other in a gesture of support with a text includes the noun "hermana" ("sister") and the verb "compartir" ("to share").

Figure 2. Example of Speech Balloons



Retrieved from: <https://www.instagram.com/museothyssen/>

The use of videos combined with images to highlight products related to this exhibition is an effective marketing strategy (See figure 3.):

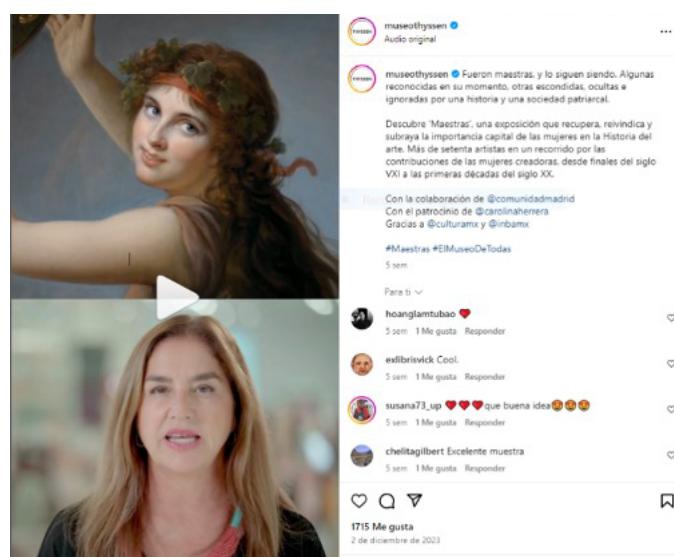
Figure 3. Example of product promotion



Retrieved from: <https://www.instagram.com/museothyssen/>

Use of a speech connecting the past and the present to provide an effective sense of continuity. The strong sense of sisterhood among women artists is also found throughout time, as shown in figure 4 bellow.

Figure 4. Example of video connecting the past and the present



Retrieved from: <https://www.instagram.com/museothyssen/>

Finally, it is relevant to mention the absence of male presence or participation, except for the inclusion of one video of Carlos del Amor, a well-known television journalist from Spanish Television (TVE) who is specialized in culture. This absence may reinforce the sense of sisterhood and female solidarity.

SKETCH ENGINE RESULTS

In this section, the results obtained through the functions of the Sketch Engine tool will be provided. This includes keywords, word frequency and concordances.

By means of the Sketch Engine tool, the following ten keywords were obtained: Maestras, Ruysch, Morisot, Berthe, bodegón, Marval, Artemisia, patrocinio, odalisques, siglo XVII.

As expected, the main keyword is “Maestras”, the word which gives the exhibition its name. It is relevant to emphasize the appearance in this list of the names of four women artists: Artemisia Gentileschi, Italian painter that contributed to the vindication of an alternative tradition; Ruysch, representing the age of Rationalism and the scientific Revolution; Berthe Morisot, appearing in the section “Sisterhood II. Rapport”, and Jacqueline Marval, found in the section “XX century and Women Emancipation”. Mentioning the women artists’ names can enhance searchability and discoverability. Leveraging artists’ names as keywords may help in individualizing the artists, making their contributions more tangible and recognizable to the audience.

The word “patrocinio” (“sponsorship”) provides a crucial source of revenue, allowing museums to maintain and enhance their collections, as well as to improve visitor experiences. Also, the sponsors contribute to the development of exhibitions, enabling museums to present diverse and engaging displays. The only artwork on this list is “Odalisques”.

These keywords reinforce the idea of sisterhood and community, particularly within the context of social media platforms like Instagram, where women can connect, share, and amplify each other’s voices. Solidarity among women is not only highlighted through the historical figures featured but also through the engagement of modern audiences.

On Instagram, the role of women as patrons, as well as the themes of women’s emancipation and empowerment, resonates with users who seek to support. By leveraging these keywords, the exhibition encourages further interaction and connection among followers, creating a virtual “sisterhood” that transcends geographical and temporal boundaries. The digital space allows women to engage with the content in real-time, fostering discussions around the ongoing fight for equality, shared experiences, and collective achievements. This sense of community strengthens as audiences reflect on how the struggles and victories of women in the past can inspire and inform the actions of women today.

On the other hand, the function of Word frequency is a quantitative measure that reflects how frequently a particular word or phrase occurs in each corpus compared to its expected frequency in a reference corpus. This function helps to understand the relative prominence or rarity of a word within the specific context of the text they are analyzing.

The Word list tool uses this corpus to generate frequency lists of words according to their grammatical category (adjectives, verbs, and nouns). The frequency measure displayed is frequency per million.

- Adjectives frequency index:

It is relevant to observe that the adjective with a highest frequency index is the intensifier “grande” (0,14%), followed by “femenino” (0,12%). Finally, results show that “especial”, “artístico”, “doméstico”, “propio”, “cotidiano”, “moderno” and “completo” share the same frequency index (0,087%). These adjectives belong to different semantic fields and are not related in meaning, except for “doméstico” and “cotidiano”.

- Verbs frequency index:

Concerning the verb frequency index, “poder” and “descubrir” have the highest frequency (0,14 and 0,12 respectively). While “poder” involves the right to self-determination, force and ability, the verb “descubrir” can be associated to exploration, identification and reveal. Semantically, it may relate to “encontrar” (0,17%) Finally, and contrarily to our expectations, the verb “pintar”, with a frequency index of 0,2 % is only the third one on this list. Semantically, it may be related to representar (0,17%).

- Nouns frequency index:

The nouns frequency index obtained through the tool is the following:

“Exposición” (0.84%), “mujer” (0.75%), “colaboración” (0.69%), “artista” (0.66%), “gracias” (0.55%), “patrocinio” (0.49%), “arte” (0.38%), “obra” (0.35%), “siglo” (0.35%), “historia” (0.32%), and a time reference, “diciembre” (0.26%). As expected, the most frequent nouns are “exposición” and “mujer”. “Colaboración” (collaboration), related to the concept of sisterhood, is the third most frequent word.

It is relevant to observe that these frequency lists of nouns, verbs and adjectives do not contain any specific vocabulary related to art. This may show the organization intention to reach a non-specialized audience by means of Instagram.

In Sketch Engine, Concordance function is a powerful feature used for analyzing how words are used in context within a corpus. It helps you see every instance of a specific word or phrase along with the surrounding text, providing insights into patterns, collocations, and meanings. The concordance tool will display a list of all occurrences of the word in the corpus, with the word in focus (typically centered) and a snippet of the surrounding text for context.

The word “mujer/mujeres” (woman/women) appeared 35 times, which represents 0.74% of the entire corpus. Due to this, the concordances with the word “mujer” are extracted, particularly nouns and modifiers:

“artista”, “emancipación”, “madres”, “amigas”, “modelos de arte”, “maestras”, “ama de casa”, “alegría”, “hogar”, “contribuciones”, “agentes”, “ángel del hogar”, “emancipación” y “maternidad” (“artist,” “emancipation,” “mothers,” “friends,” “art models,” “teachers,” “housewife,” “joy,” “home,” “contributions,” “agents,” “angel of the home,” “emancipation,” and “motherhood.”).

Regarding the concordance with modifiers of the word ‘mujer,’ the following were found:

“fuertes”, “insumisas”, “alegres”, “caminantes”, “obligadas”, “restrictivo”, “trabajadoras”, “brillantes”, “protagonistas” and “creadoras” (“strong”, “defiant”, “joyful”, “walkers”, “forced”, “restrictive”, “hardworking”, “brilliant”, “protagonists” and “creators”).

These concordances revealed important insights about the representation and connotations associated with women in the examined posts. The nouns extracted showed the diverse roles that women occupy within society. This diversity underscores the multifaceted nature of women’s identities and contributions. Many of the words associated with “mujer” carry positive connotations; however, some other words highlight the ongoing struggle for women’s rights and their quest for autonomy in various aspects of life. Furthermore, some modifiers reflect a recognition of women’s strength and capability in facing societal challenges. Thus, the inclusion of terms like “restrictivo” (restrictive) and “obligadas” (forced) indicates an awareness of the constraints women often face due to societal norms and expectations.

Otherwise, the presence of words like “protagonistas” (protagonists) and “creadoras” (creators) shows women as active agents in their own narratives. The emphasis on “amigas” (friends) and community connections hints at the importance of relationships and support systems among women, reinforcing the idea of collective action and shared experiences in the long journey toward emancipation.

CONCLUSION

This multimodal analysis of the language and visual content related to the “Women Masters” exhibition in the Thyssen-Bornemisza Museum reveals a communication represented by women and designed for a female audience.

The findings validate the hypothesis that Instagram employs creative multimodal approaches centered on sisterhood, community, and female solidarity, helping to build a sense of connection and communicate a meaningful message that encourages engagement. Sisterhood is often characterized on the Instagram by a discourse involving mutual support, empathy, and understanding among women. By intentionally minimizing male presence, the exhibition underscores the idea that women can unite and empower each other in their creative endeavors. This solidarity can lead to a stronger collective identity and a sense of belonging within the arts community.

The discourse strategies identified in the corpus indicate an effort to engage the audience actively. Thus, the inclusion of common nonspecialized adjectives, nouns and verbs makes the discourse more accessible to a wider audience, including those who may not be familiar with the subject matter.

Other discursive strategies such as direct calls to action, exclamations, and the use of informal language create a conversational and engaging tone. This approach aims to establish a connection with the audience on a personal level, fostering a sense of inclusivity. Finally, the use of irony adds to the discourse can be effective in conveying ideas or concepts in a closer manner.

Regarding the social aspects, we can conclude that there is an absence of male presence or participation in both language and images on Instagram. This suggests a deliberate choice

in presenting the exhibition from a feminist perspective. This exclusion challenges traditional gender norms within the context of museums and art exhibitions.

It may be concluded that the Instagram discourse analyzed uses a variety of new multimodal strategies to create a sense of sisterhood, combining historical and social elements, and showing a conscious effort to recover the presence of women in Art. This challenges the conventional narrative often dominated by male perspectives in museum settings. Consequently, the communication of this exhibition becomes a valuable tool for empowering women's voices and experiences.

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