

## ***Top Ten Signs that You're an Artworld Token, 1995***

By 1995, things were improving for women and people of color, but only in fits and starts. By this point, the concept of tokenism, masquerading as diversity, had taken hold in some areas of the world. Tokenism is the practice of making a symbolic effort to give the appearance of equality, especially by recruiting a small number of underrepresented groups in the guise of diversity. The issue with conceptions of tokenism is that it undermines the systemic inequities still present, in favor of narratives of diversity through individuals. In this work, the Guerrilla Girls take on the issue of tokenism in the art world, pointing out its hypocrisy in regard to sexual orientation, as well as racial and gender identity.

## ***Anatomically Correct Oscar, 2002***

Though the Guerrilla Girls began by targeting the visual art world in their works, they have moved into addressing sexism and racism in broader pop culture, creating works about theater, film, the music industry, as well as other social and political issues. The Anatomically Correct Oscar was a billboard targeting Hollywood, specifically the Academy Awards. With simple statistics, the Girls exposed inequality in the film industry.

This piece was created in 2002. As of 2015, only one woman, Kathryn Bigelow, has won Best Director. In the 88 years of the Academy Awards, only sixteen women have won writing awards. Nine of those women shared the award with men.

## ***Disturbing the Peace*, 2009**

On December 6, 1989 at the École polytechnique in Montreal, Quebec a 25-year-old male student, entered a university building and shot 28 people, killing 14 women and himself. The shooter specifically targeted women, declaring that he was “fighting feminism,” and stating in a suicide note that feminists had ruined his life. The massacre is remembered as representative of broader societal violence against women, and is commemorated annually on December 6 as the National Day of Remembrance and Action on Violence Against Women.

Following the massacre, Quebec reevaluated and made changes to emergency response protocols and passed stricter gun legislation, requiring background checks, training, and the registration of all guns. Galerie de, L' Université du Québec à Montréal asked the Guerrilla Girls to create a poster commemorating the 20th anniversary of the massacre. Included are examples of hate speech against women throughout history, including a statement made by the shooter.

## ***Do Women Have to Be Naked to Get into the Met Museum?*, 1989**

## ***Do Women Have to Be Naked to Get into the Met Museum?*, 2012**

The Guerrilla Girls were first commissioned to create this work in 1989 by the Public Art Fund (PAF), and it was intended to grace billboards in Manhattan. Their first large-scale public work, it prompted the Girls to undertake a 'Wienie Count' at the Metropolitan Museum of Art, examining the number of male and female artists, as well as numbers of male and female nudes on display in the galleries.

In the work, the Girls gave Ingres' *Grand Odalisque* a gorilla mask, and shared the results of their survey. The PAF rejected the design, claiming it was not 'clear enough.' Their reasons remain uncertain, but perhaps they were concerned about taking on a major institution such as the Met in public. Undaunted, the Girls then rented spaces on the side of busses in NYC, but after a short period, the Metropolitan Transit Authority cancelled their lease, noting that the image was 'too suggestive.' However, the work earned them a cult following, and has been revisited three times – 1989, 2005 (not pictured) and 2012.

In a 2012 statement, the Guerrilla Girls write: "It's one of our best known images and perfectly embodies our philosophy of activist art: twist an issue around and present it in an unforgettable way. Dear Public Art Fund: you blew it."

The work, in its multiple editions proves that not much has changed over the course of thirty years at the Met, and for that matter, many major art institutions.

## ***Dear Art Collector, 2015***

**After over thirty years of anonymous activism, the Guerrilla Girls are still at it. This work, part of their 30th anniversary campaign in NYC, was originally a sticker and part of a larger action, calling attention to the issue of income inequality, in particular how it relates to the art world – from museums, to galleries, to collectors, the sticker campaign and related projection project on the façade of the Whitney Museum, the campaign highlights how the art world is also implicated in the issue of a living wage. A living wage is one that is enough for a worker to support the basic needs of her/his household, allowing them a safe, decent standard of living within a community. In Rock Island County, a family of four (with two working adults) needs an annual income of \$64,624. (MIT Living Wage Calculator)**

## ***What Do These Artists Have in Common?*, 1985**

This is one of the posters that started it all. The Guerrilla Girls' earliest work took the form of posters plastered on the walls and fences of New York City's SoHo neighborhood, the epicenter of the city's art scene. Wheat pasted in the middle of the night, the works found their place amidst graffiti, rock concert and advertisement posters. *These Artists* was part of their first pair of posters, anonymously pasted up around the city. A press release promised more to come, warning, "Simple facts will be spelled out; obvious conclusions can be drawn."

## ***The Advantages of Being a Woman Artist, 1988***

After one Guerrilla Girl did an artist's residency alongside three male artists, she noticed that all her middle-aged, married, male peers had brought along beautiful, young female art students to work as their free studio artists. Angered over the exploitation of young women artists, and the simultaneous devaluation of older women, this poster came to be. While this poster resonated profoundly with female artists, the Guerrilla Girls were surprised at its broad appeal. It resonated with women from all over the world, even those outside of the arts, showing the pervasiveness of gender inequality across professions and throughout the world.

## ***What I Want for Mother's Day, 1991***

In 1991, the Arts & Homeless Collaborative invited the Guerrilla Girls to collaborate on a poster project with the residents of a New York City women's shelter. The Girls took the words of the residents and turned them into poignant posters highlighting problems that homeless individuals face on a daily basis, particularly homeless women. This was just one example of how the Guerrilla Girls collaborate with other organizations. In 1992 the Guerrilla Girls partnered with the Women's Action Coalition (WAC) to protest the inaugural exhibit of the SoHo branch of the Guggenheim, which was rumored to contain no women or artists of color. Together with WAC, the Guerrilla Girls hosted a postcard-writing campaign and a protest outside of the opening. Recently, the Guerrilla Girls staged the Twin Cities Takeover from January to March 2016, collaborating with over twenty organizations in the Minneapolis/St. Paul area.



## ***How Long Did It Take to Loot South Central LA?, 1992***

This poster makes direct comment on the issues of systemic racism and targeted police brutality that still affect us in 2016. Making direct comment on the policies of the Regan and Bush administrations, the Guerrilla Girls bring up the question of who is to blame for the issues that came to a head on March 3, 1991, when Rodney King was beaten by Los Angeles police officers after a high speed car chase. A witness videotaped much of the beating, and sent the footage to a local news station. The officers were later acquitted, and many consider these acquittals the trigger for the 1992 LA riots.

There are direct connections between the systemic racism of 1992 and the #BlackLivesMatter activism of the contemporary moment. Created in 2012 after the acquittal of George Zimmerman for the murder of Trayvon Martin, #BLM is a response to the anti-Black racism that permeates American society, and broadens the conversation to not only include the ways that Black people are often powerless at the hands of the state, but also the ways that Black lives are often deprived of basic human rights and dignity. #BLM works to directly confront the systemic racism, to work towards a world where "Black lives are no longer systemically and intentionally targeted for demise." (blacklivesmatter.com)

## ***Supreme Court Justice Supports Right to Privacy for Gays and Lesbians, 1992***

In 1991 Thurgood Marshall retired, leaving his seat on the Supreme Court vacant. President George H. W. Bush nominated Clarence Thomas, a conservative federal Circuit Judge, to fill the seat. Though his limited experience as a judge was questioned, supporters cited his good character as qualification. At the end of the hearings reports were leaked to the press of an FBI interview of Anita Hill, a former employee of Thomas. Hill testified before the Senate Judiciary Committee that she had been sexually harassed by Thomas while working with him at both the Department of Education and the Equal Employment Opportunity Commission (EEOC). When Thomas supporters questioned Hill's credibility, she agreed to take a polygraph test that was said to support her claims. Thomas refused to take the test, and continued to deny the accusations, likening them to a "high-tech lynching for uppity blacks." The Committee was unable to reach a decision on Thomas's nomination, sending it to the Senate with no recommendation. Thomas was narrowly confirmed by a 52-48 vote. For this poster, the Guerrilla Girls utilized part of Thomas's statement to the Senate regarding his own privacy, and extended those sentiments to all people, including the LGBT community.

This particular poster sparked strong disagreement among some of the Girls. Guerrilla Girl Anaïs Nin fought against the poster, stating "As an African American, I know that politically, we as a people cannot afford to lose a powerful seat on the Supreme Court. But alas, I was outvoted. I get my revenge by refusing to show the poster when I go on gigs."

## ***Who Is this Slimy Creature?, 1995***

Newt Gingrich, a social and economically-conservative Republican, is a former Speaker of the House (1995-1999), 2012 candidate for the Republican Party presidential nomination, and most recently shortlisted as Donald Trump's running mate in the 2016 presidential election. In 1995, he was named Time's Man of the Year for ending a four-decade long Democratic majority in the House. He favors a strong immigration policy, has a diminutive view of the United Nations, and recently has voiced Islamophobic beliefs, such as deporting Muslim Americans. In this work, the Guerrilla Girls take on political figures, outlining the hypocrisy of Gingrich's views at the start of his term as Speaker. It particularly relevant at this political moment, not only because of Gingrich's role in the current presidential election, but also because of its intention to dig into and shed light upon politicians' words versus their actions.

## ***The Future for the Turkish Women Artists, 2006***

While the Guerrilla Girls got their start in New York City, they have since travelled across the world, challenging sexism and racism in the international art world. They have worked in or visited numerous countries including Ireland, Iceland, Italy, and more. This poster was created in Turkey after analyzing the number and success of women artists in Istanbul museums. At that time the situation was better for women artists in Istanbul than in Europe or the United States. It remains to be seen whether the recent attempted coup and its reprisals in Turkey will have repercussions on women's rights and the creative freedom of artists.

***10 Trashy Ideas about the Enviroment*, 1994**  
***3 White Women, 1 Woman of Color, and No Men***  
***of Color - Out of 71 Artists?*, 1997**  
***In This Theatre*, 1998**

The Guerrilla Girls are primarily known for their posters, but frequently create other kinds of public actions. They often use stickers, such as *In this Theatre*, which was posted in the toilet stalls on- and off-Broadway. The Girls employ common advertising strategies for their work and, in addition to posters, have created billboards, bus ads, magazine inserts, plastic bags, stickers, postcards, projections and much more.

***Hot Flashes 2+3 Double Issue*, 1994**

***Hot Flashes 4*, 1994**

***Hot Flashes*** (Augustana), v.1, no.1 & 2<sup>2</sup> (1993); no.1 (Sept 2002).

Loaned courtesy of Augustana College Special Collections

***Engender*** (Augustana), v.1, issues 1 & 2.

Loaned courtesy of Augustana College Special Collections

*Hot Flashes* was started as a watchdog newsletter, so that the Guerrilla Girls could cover issues more fully than they were able with their individual posters. The project's four issues were supported by a National Endowment for the Arts grant, but faced the possibility of censorship again: this time because of the argument that their posters defaced private property. The issue was dropped when members of the art world and a number of journalists spoke out in favor of the Girls' work

Augustana's Women & Gender Studies' student-run newsletter, *Hot Flashes*, ran intermittently from 1993-2002, and functioned as a 'zine, containing reflections, poetry and information that would be of interest to members of the program. From 2004-2005, *Hot Flashes* was "revamped with a twist of lemon and a dash of sass," transformed into *Engender*. An issue from 2004 contains a reproduction of one of the Guerrilla Girls' posters on view in the galleries.