

"ALL THE SEXISM, RACISM & HOMOPHOBIA THAT FITS, WE COMPLAIN ABOUT"



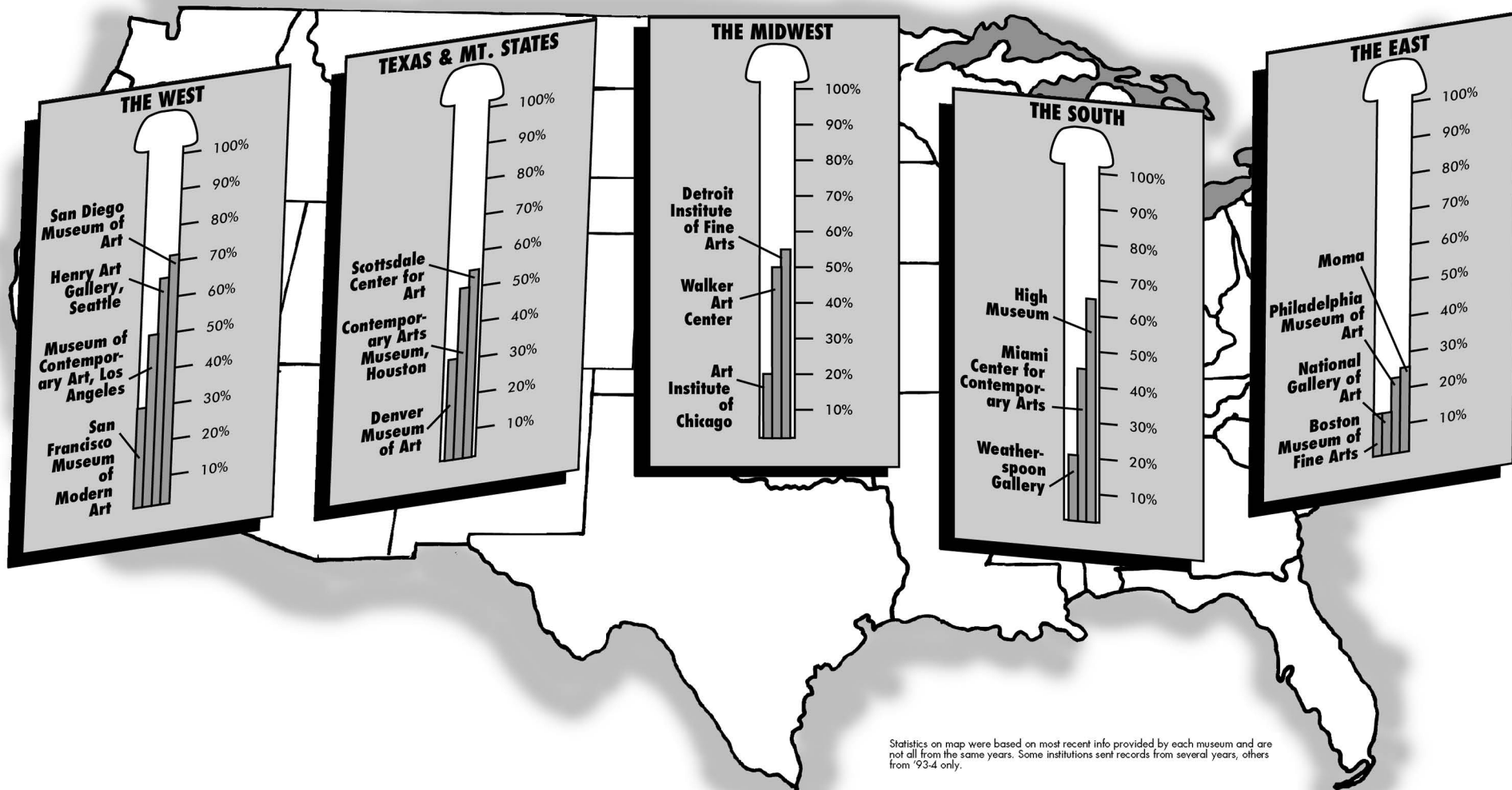
FROM THE **GUERRILLA GIRLS**

DOUBLE ISSUE; VOL.1 NOS.2 & 3, 1994

\$3.00

GUERRILLA GIRLS PREDICT THAT MUSEUMS IN THE EAST WILL HAVE A WHITE MALE WINTER. AND A WHITE MALE SPRING, SUMMER & FALL.

% OF SOLO EXHIBITS FEATURING WOMEN AND ARTISTS OF COLOR AT A SAMPLING OF MUSEUMS FROM EACH REGION.



Statistics on map were based on most recent info provided by each museum and are not all from the same years. Some institutions sent records from several years, others from '93-4 only.

SUMMARY: The West is best, the East is worst. Women of color have a hard time everywhere.

Editorial Statement:

It is an indisputable fact that over the years American museums have presented only a part of the story of our culture. The systematic exclusion of women and artists of color from exhibitions and acquisitions should not continue.

Some museums are working toward change; others are resolute. For this special double issue of *Hot Flashes*, Guerrilla Girls asked museums around the U.S. to tell us what they're doing.*

*All information contained in this issue of HF was taken from promotional materials provided by the museums.

THE GOOD, THE BAD, THE MEDIOCRE

THE GOOD

NEW JERSEY STATE MUSEUM, Trenton, New Jersey

Subscribes to first level of multiculturalism. Female Director.

SAN JOSE MUSEUM, San Jose, California

In '93-94, out 11 solo shows, 4 were by white men, 4 by white women, 2 by men of color, 1 by a woman of color, most from the Bay Area. Group shows about ecology, Mexican photography, Vietnamese artists and La Frontera. Female Director.

WADSWORTH ATHENAEUM, Hartford, Connecticut

Matrix program for contemporary art for years has given attention to women and artists of color. Only museum we found with Curator of African-American Art. Could do better in acquiring work. Male Director.

SEATTLE ART MUSEUM

Only one solo show by a white male last year, even though Curator is one. Rich collection and interest in non-Western art. Male Director.

ARKANSAS ART MUSEUM

Good record for showing local and nationally-known African-American and Latino artists. Male Director.

MUSEUM OF CONTEMPORARY ART, San Diego

Impressive exhibition schedule, but acquisitions lag behind. Lots of community outreach, but faces in photos of museum soirées are pale, pale, pale. Male Director.

THE MEDIOCRE

ART INSTITUTE OF CHICAGO

Perfect tokenism in '93-95 schedule, showing 2 white females, 2 males of color, 1 female of color. Best of the big-time museums. Male Director.

NEWPORT HARBOR ART MUSEUM

No solo shows of women in '93 but several shows of men of color. Allows art dealers to be Trustees. Male Director.

MUSEUM OF CONTEMPORARY ART, Los Angeles

After opening show in new building included only 12 women, 2 males of color and no women of color out of 81 artists, MOCA has recently undergone a Multicultural Conversion. Of 14 solo shows in '93, 7 were by white men, 2 by white women, 2 by men of color and 3 by women of color. Symposia organized on multiculturalism. Acquisitions are still lily-white and heavy on testosterone. If collection improves, GGs would consider an upgrade. Male Director.

WILLIAMS COLLEGE MUSEUM OF ART, Williamstown, Mass.

Strong contemporary program showing many regional artists and artists of color, but recent acquisitions were 98% white and 90% male. Female Director.



THE

#1. Museums that have always shown and acquired women and artists of color, even from their own region.

MANY

#2. Museums that show artists of color but don't show white women anymore unless they're dead or photographers.

LEVELS

#3. Museums that show artists of color only if they're male, have national reputations and attended Ivy League schools.

OF

#4. Museums that have group shows about gender and race but never give women or artists of color solo shows.

MULTI-

#5. Museums that do shows about the history of the West and Native Americans as viewed by white male artists.

CULTURAL-

#6. Museums that don't show or acquire work by women or artists of color but sponsor symposia on the problem.

ISM

Multicultural programs have as many levels as Dante's Inferno. Here are a few patterns we found:

THE PITS: RATING THE MUSEUMS

WALKER ART CENTER, Minneapolis

Shows women, but weak on women of color. Prestigious sculpture garden is 72% white and male. Female Director.

MUSEUM OF CONTEMPORARY ART, Chicago

Generous to white women, stingy on multiculturalism: artists of color ghettoized into group and/or summer shows. Male Director.

HENRY ART GALLERY, UNIV. OF WASHINGTON, Seattle

Commendable schedule for artists of color in '93, but white women paid the price. Acquisitions still white and male. Male Director.

THE BAD

HARVARD UNIVERSITY MUSEUMS

Solo shows are exclusively by white males. Women are allowed in group shows and may give gallery talks. No visible multicultural programs. Historical shows heavy on connoisseurship and light on new ideas. Wins GG Award for the Richest, Deadist Museum in the U.S. Male Director.

BOSTON MUSEUM OF FINE ARTS

Only one white female solo show in '93-4, none by artists of color. Lumps non-Western art into group shows. Acquires paintings by white men only, but will accept some photographs by women. Speaker program, however, is primarily female. Has Committee on Connections to try to make things better. Male Director.



THE SAN FRANCISCO MUSEUM OF MODERN ART

Only women to get solo shows are photographers and they don't get collected by the museum. Artists of color must have national reputations and their shows are imported from other places. Acquires painting and sculpture by white males only. Has task force for multicultural programming. Male Director.

ALBRIGHT-KNOX MUSEUM, Buffalo

Family affair for the Knoxes of Buffalo, despite fact that nearly 30% of income is from government sources. Specializes in exhibits about sports, ignores issues of diversity. Solo male shows get catalogs; lone woman in '91-3 got brochure. Recent acquisitions and Board of Trustees are both 87% male. Worst multicultural record in the Rust Belt. Male Director.

THE PITS: MUSEUMS IN NEW YORK CITY

The most shocking discovery was how rotten museums are in the Big Apple. Run by Directors, Curators and Trustees who wheel and deal in the art market, we created this special category just for them.

THE GUGGENHEIM:

All shows but 1 in '92-94 went to white males. Lots of dead white women were included in Russian Constructivist show (which the Guggie did NOT organize) none could be found in "Italian Art from 1943-68" and most of the women in a show of Contemporary German Photography were members of husband-wife teams. Consistently ignores artists of color. Is recipient of the GG Award for the Most Eurocentric Art Museum in the New World; even hires German artist to do show about Native Americans. Exhibition titled "Total Risk" is 100% white and 89% male. Acquisition record even worse. Only major Manhattan art museum without an African-American Curator.

MUSEUM OF MODERN ART, New York

Has shown recent interest in the art of Latin America but no interest in art by Latinas or Latinos in America. Recently gave one retrospective to a woman and one to a male of color; both are over 70. The woman's show (Louise Bourgeois) was of prints; she already had a sculpture show at MOMA in the '80's. She was also only female acquired in the area of painting and sculpture and the acquisition

was a gift from her! Drawing and Prints Department occasionally purchases white women (20% of acquisitions) but never women of color. To avoid conflicts of interest no artist serves as a Trustee, but Trustees' Painting and Sculpture Committee (overseeing acquisitions and exhibition schedule) is riddled with Hollywood art investors like David Geffen, Douglas Cramer and Michael Ovitz.

THE WHITNEY(Whitey) MUSEUM OF AMERICAN ART

Main branch only shows aging white women and dead male artists of color (25% of solo shows, '91-94). Rest devoted to white males. Except for group shows and the Biennial no women of color have been seen since the '70's at the main branch of this museum, charged with preserving American Art. Instead, African-American female curator's strong program of non-white, non-male art has been ghettoized at branch museum sponsored by Phillip Morris (corporation best known for targeting woman and African-Americans in their advertising campaigns for smoking.) Recent acquisitions of big-ticket items like painting and sculpture 84% white and male. Conflicts of interest on Board of Directors include one auction house owner and the wife of at least one art dealer. Courageous program in film and video, recent Biennial and upcoming main branch show on Black masculinity could earn Whitey an upgrade. But acquisitions must improve, Black girls must get shows and Board must clean up its act.

THE METROPOLITAN MUSEUM OF ART

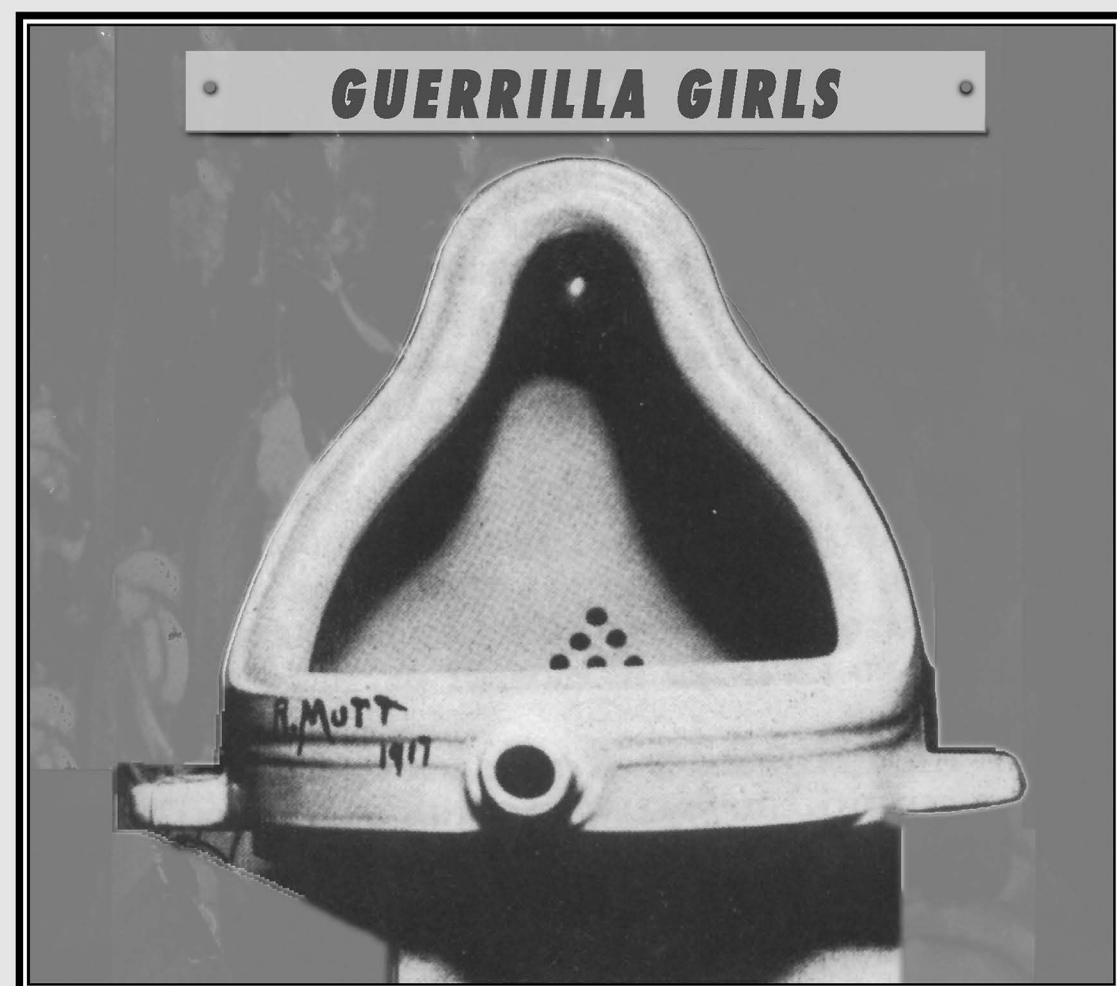
Receives \$15 million a year from the ethnically diverse taxpayers of New York City, yet has worst record for solo shows of women and artists of color. 20th century collection shows some diversity due to progressive African-American female curator, but sculpture court remains all white and male. Women were seen in group show, "The Nude" but only as bodies, not artists. Trustees more from the world of big time power and money than from the art market: Arthur Ochs Sulzberger (NYTimes), Mrs. Vincent Astor, etc. Despite above, more color on Board of Trustees than at any other Manhattan museum.



FOR SALE:

The Guggenheim just sold its name for \$10 million to Samuel J. and Ethel LeFrak and someone bought the directorship of the Whitney for only \$2 million.

PLEASE SEND MONEY TO THE GGs so we can buy part of a major museum and have it named after us.



(Maybe the urinals at the Guggenheim)

MORE MUSEUM MISFIRES.

White women artists often pay the price when a museum plays multicultural catch-up.

The number of museums headed by women is declining across the US. Museums with women in charge show more women and artists of color.

MULTICULTURAL BUT PHALLOCENTRIC: The High Museum in Atlanta has an excellent record for showing and collecting artists of color, mostly male.

If museums call someone who doesn't go to the right schools, show with the right dealer and in general doesn't bother with the world of High Art an "Outsider Artist," why doesn't it call the rest "Insider Artists?"

The Museum of Modern Art is so politically enlightened that it doesn't give its staff Martin Luther King Day off as a holiday.

Alfred Taubman, Trustee of the Whitney Museum and member of its Painting and Sculpture Committee, is also Chairman of Sotheby's auction house.

The Chair of the Met Museum's Exhibition Committee is the great art expert Henry Kissinger.

How many times did the GGs misspell the Whitney Museum as the Whitey museum? The first ten people who send us the right answer will receive a free subscription to *Hot Flashes*.

Most American art museums were founded by guilty rich industrialists who became philanthropists out of a desire to educate the masses. Now that the art market is an exciting, sexy way to make money, there is a whole new crop of trustees who use their position to enhance the value of their own art investments.

Several practicing architects are members of the Architecture Committee of The Museum of Modern Art. Several film producers are on the Film Committee. No artists serve on any committees.

Two New York Art Investors, Raymond Leary and Emily Fisher Landau, are not satisfied to be on the Board of just one art museum but have influence at both the Modern and the Whitey.

MALEFACE PALEFACE ART OF THE WEST: The Fred Jones Jr. Museum at the University of Oklahoma 'mounted' a Festival in '93 of "the history and culture of the American Indian as seen through the eyes of the White Man, both past and present."

Publicity sent out by the Metropolitan Museum in New York makes frequent use of the words "master" and "masterpiece." Considering the small number of African-Americans on its Board of Trustees, the Guerrilla Girls suggest changing these terms to "The Massa" and "The Massa's Piece."

TAXATION WITHOUT REPRESENTATION: The National Gallery received \$54 million in tax money in '92 and spent \$22 million in the art market. Acquisitions during the same year were 95% white and 80% male; contemporary exhibitions were 100% white and 87% male.

With the exception of the San Francisco Museum of Modern Art, the further a museum is from New York, the better its record for showing and collecting women and artists of color.

Letter to a would-be curator

The GGs received this letter from an irate female relative of a Director of a major NYC museum. She wrote him about a job. We share his response with our readers:

PHILLIPPE D. MOUNTBEAUFUL
1000 FIFTH AVENUE
NEW YORK, NEW YORK 10019

Ma chère enfant:

How flattered I was to receive your letter about a career for yourself in museum work. While your Ivy League education and social class (being related to me) are in your favor, I must state bluntly, your gender is not.

If you really want to become a power at a prestigious art museum, you have no chance unless you leave town. (Or, if you have the money or chutzpah, start your own place like Gertrude Vanderbilt Whitney did years ago or Marcia Tucker more recently.)

You're right, three of the four major art museums in Manhattan were founded by women, but keep in mind that they were all close to the money. Gertrude paid the Whitney's bills and made a woman, Juliana Force, its first Director.

Abby Aldrich Rockefeller, Mary Sullivan and Lizzie Bliss put up the money to start MOMA and, yes, several of the early departments were run by women. Iris Barry started the film department when no real connoisseur gave a horse's behind for the flickers. Dorothy Miller was allowed to be the Curator of American Art when everyone thought the Abstract Expressionists were just a bunch of drunken degenerates. Hasn't been a female head of a big department there since.

Solomon started the Guggenheim when his "friend" Hilla Rebay got him interested in European modernism. He made her the first Director but his family kicked her out after Solomon died and put a man in her place. Even though she was responsible for the impressive collection and that Wright building, she was ridiculed in the press for her connections to the old man.

Katharine Kuh at the Art Institute of Chicago was pilloried in the press for her support of avant-garde art and Adelyn Breeskin was permitted to be Acting Director of the Baltimore Museum while the boys were off at war. Then she snagged the Cone Collection because no one else knew how to talk to the surviving sister. The San Francisco Museum of

Modern Art had a female Director early on when no one cared about the place and Isabella Stewart Gardner did her own thing in Boston. I heard that femi-nazi group Guerrilla Girls appeared there last year. Isabella must be speaking from the grave.

You must understand, women have had their place in the history of American museums. They are good at taking some risks, setting the places up and getting them in order, but when the museums enter the big leagues then it becomes a man's job.

I'm afraid it's too late for you in this town. Unless you want to head a museum that specializes in art that's a tad out of the mainstream like The Studio Museum in Harlem or the Museo del Barrio. What about the National Museum of Women in the Arts in D.C.? No white male would ever want to be Director at those places. If you want to be at a big New York museum, why not be happy with a job in Education or PR? Or better yet, come be a volunteer. Or move to the suburbs; lots of stylish, suburban museums are run by unpaid and underpaid females.

That's just the way things are in the world of High Art. But, cheer up, at least you're white. Otherwise, you wouldn't have a chance.

Your loving uncle,

Phil

P.S. Do let me know how this letter sounds. So many of us museum people were saying such old-fashioned things about diversity that the National Organization of Museum Directors made us take sensitivity training sessions. How am I doing?

AN UPDATED MUSEUM

The Guerrilla Girls demand the immediate substitution of the following new words to more accurately describe the current art situation:

ART INVESTOR: replacement for the term Art Collector.

CONFLICT OF INTEREST: when a Museum Trustee also invests large sums of money in artworks.

GENIUS: a white male artist chosen by a very small group of tastemakers to make lots of money for an equally small number of art dealers and art investors.

GENIUS SYSTEM: the economic system in which scarcity is manufactured by all of the above, leading to inflated prices for a few white male artists and peanuts for the rest of us; results in the preservation of a grossly inaccurate record of the cultural production of our era.

GOVERNMENT-FUNDED MARKET SUBSIDY: NEA grants given to museums to finance shows of artists whose work sells in the 6 figures.

INSIDE TRADER: an Art Investor who is simultaneously a museum trustee; can also refer to a Museum Curator who also advises art collectors.



GLOSSARY OF TERMINOLOGY

RESTRAINT OF TRADE: when museums show women and artists of color but never acquire their work.

ABANDONMENT OF PUBLIC TRUST: when a museum in a diverse, urban area such as New York, Buffalo, Philadelphia or Boston ignores the culture of its own region and continues to promote White Male High Art.

PORNOGRAPHY: when the exhibition schedule and/or acquisitions record of a museum follows a direct path to a curator's or trustee's bedroom.

MILD ABUSE: the look one is given by the receptionist upon entering a chic art gallery in New York such as Mary Boone's.

QUOTA SYSTEM: when museums give only 1 show a year to a woman or artist of color.

FAMILY VALUES: when Frank Stella, whose dealer is the brother of Bill Rubin, Chief Curator Emeritus of MOMA, is given 3 retrospectives at MOMA before he's fifty.

PRO-LIFE: when the exhibition schedule and acquisition record of major art institutions reflects the diversity in our culture.



Rx for the future

OUTLAW THE CULT OF GENIUS. IN A CULTURE OF MORE THAN 250 MILLION, WHY SHOULD MUSEUMS ACROSS THE U.S. ALL SHOW AND COLLECT THE SAME FEW MARKET-VALIDATED ARTISTS?

REQUIRE ARTISTS WHO ARE GIVEN RETROSPECTIVES TO TITHE A PERCENTAGE OF THE INCREASED VALUE OF THEIR WORK TO ARTISTS WHO AREN'T SO LUCKY.

MAKE IT AS ACCEPTABLE TO SHOW SEXUALLY EXPLICIT GAY AND LESBIAN ART AS IT IS TO SHOW SEXUALLY EXPLICIT HETEROSEXUAL ART.

AFRICAN-AMERICAN ART DIDN'T START WITH WHITE CURATORS' FORCED DISCOVERY OF A FEW TOKEN GENIUSES. MUSEUMS SHOULD DO THEIR DUTY AND DISCOVER WHAT OTHER ROSES HAVE BEEN BLOOMING IN THE DESERT.

MAKE CURATORS AND BOARD MEMBERS FOLLOW ETHICAL STANDARDS LIKE GOVT. OFFICIALS AND AVOID CONFLICTS OF INTEREST.

USE MUSEUMS THAT DON'T SHOW AND COLLECT ENOUGH ART BY WOMEN AND ARTISTS OF COLOR.

THROW ALL ART COLLECTORS OFF MUSEUM BOARDS; REPLACE THEM WITH ARTISTS.

ALLOW ALL ARTISTS TO 'EMERGE' AT THE SAME AGE. WHY SHOULD WOMEN AND ARTISTS OF COLOR HAVE TO WAIT UNTIL THEY'RE OLD OR DEAD TO GET RETROSPECTIVES WHEN WHITE BOYS GET THEM IN THEIR 30'S AND 40'S?

LETTERS TO THE GIRLS

The following letters were sent to us about the first issue of Hot Flashes. The first two express concern about our subscription rate of \$12. for white males and \$9. for women and people of color.

Dear GGs:

Thank you very much for sending me the first issue of Hot Flashes, which is fabulous – so much so that I was willing to swallow my gay pride and pay the 12 bucks. However, given the mission statement on the masthead: "All the sexism, racism & homophobia that fits, we complain about," I just can't bring myself to subscribe at the same rate that –let's say – A.M.Rosenthal would pay. I support everything that you do (and I feel that I have a pretty good track record, which I ascribe to my youth, which allows me to accept as completely natural the fact that the best artists working today about 6-7 times out of 10 are women), but I just can't write the check.

What's the deal? Is this a symptom of the kind of thinking that believes that since I, unlike a woman or a person of color, can "pass" in the power game that I'm one of them? Or is it based on some sort of point system where the "one strike" against me is not as great as the one against –oh, maybe someone like Roberta Smith? Whatever the reasons, do they really wash?

So why is the word "homophobia" on your mission statement if you're not as committed to complaining about it as you are racism or sexism?

Truly yours,

Terry R. Myers
New York

Ed. note: See change in subscription rate, below.

Dear GGs:

May we suggest a more politically correct subscription rate scale? Something along the lines of what follows:

SEX	Male.....	\$5.
	female.....	2.
	other.....	1.
RACE	white.....	5.
	person of color.....	2.

EDUCATION	bi-racial.....	1.
	Ivy League.....	5.
	small liberal arts college.....	4.
	state university.....	3.
	community college.....	2.
	none.....	1.
INCOME	above \$40,000.....	5.
	below \$40,000.....	1.
SEXUAL ORIENTATION	heterosexual.....	4.
	gay/lesbian.....	3.
	bisexual.....	2.
	other.....	1.
HAIR COLOR	natural blonde.....	5.
	other.....	1.
OTHER	(check at least 3)	
	ugly.....	1.
	attractive.....	5.
	non-gym body.....	1.
	gym body.....	4.
	eating disorder.....	1.
	abused child.....	1.
	non-abused child.....	5.
	child of gay/lesbian parent.....	1.
	elitist substance abuser.....	5.
	non-elitist substance abuser.....	1.
	physically handicapped.....	1.
	smoker.....	1.
	non-smoker.....	2.
	reformed smoker.....	3.
	oppressed by body hair.....	2.

Add up the dollar amount and send check to the Guerrilla Girls.

Li Garcia-Mambuka IV
New York

Dear GGs:

Kindest of hurrahs for sticking it to the Slime at the *New York Times*. We have all felt the sting of that backlash – "grey old lady" my ass – there lurks a white Yale male under that Mother Bates drag – butcher knife in hand...keep up the good work!

Name withheld

BLACK MARKET WHITE SALE

GET YOUR OWN RED HOT GG POSTERS SUITABLE FOR FRAMING (OR FRAMING SOMEONE ELSE)

\$20. will bring you one of our all-time favorites: GUERRILLA GIRLS' CODE OF ETHICS FOR MUSEUMS, THE ADVANTAGES OF BEING A WOMAN ARTIST, DO WOMEN HAVE TO BE NAKED TO GET INTO THE MET MUSEUM? GUERRILLA GIRLS EXPLAIN NATURAL LAW RELAX, SENATOR HELMS, THE ARTWORLD IS YOUR KIND OF PLACE, GUERRILLA GIRLS' IDENTITIES REVEALED. For any other of our 45+ posters, please write to us. Payment should be sent by check to 532 LaGuardia Place, NY, NY 10012. **POSTERS WILL BE MAILED IN PLAIN BROWN WRAPPERS.**

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