

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

VOL.1 NO. 4, 1994



\$3.00

**SPECIAL ISSUE: TOKENISM**

## TOP TEN SIGNS YOU'RE BEING TOKENIZED:

**10.** Your busiest months are February (Black History Month), March (Women's History), April (Asian-American Awareness), June (Stonewall Anniversary) and September (Latino Heritage).

**9.** At openings and parties, the only other people of color are serving drinks.

**8.** Everyone knows your race, gender and sexual preference even when they don't know your work.

**7.** A museum that won't show your work gives you a prominent place in its lecture series.

**6.** Your last show got a lot of publicity, but no cash.

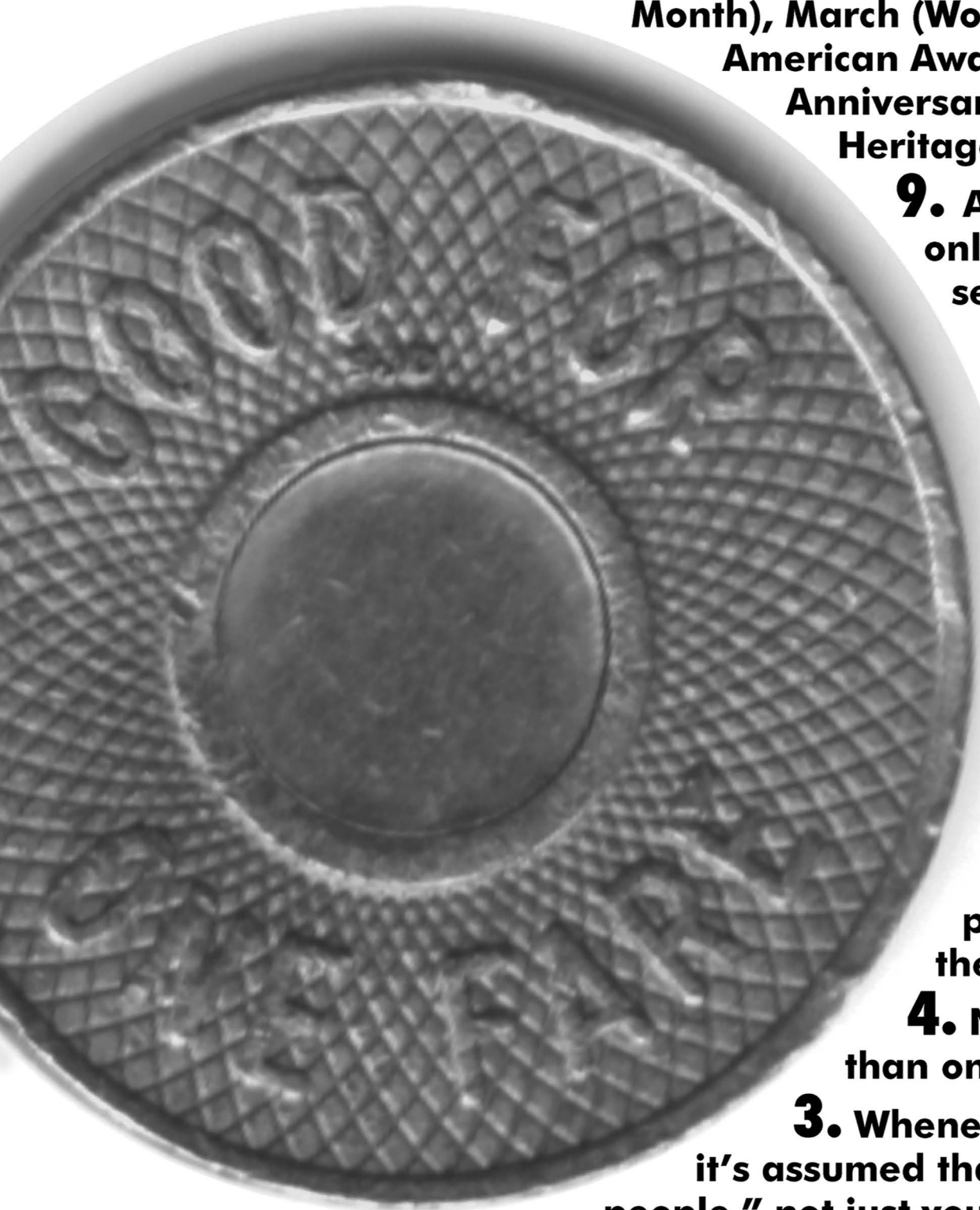
**5.** You're a finalist for a non-tenure-track teaching position at every art school on the east coast.

**4.** No collector ever buys more than one of your pieces.

**3.** Whenever you open your mouth, it's assumed that you speak for "your people," not just yourself.

**2.** People are always telling you about their interracial and gay sexual fantasies.

**1.** A curator who never gave you the time of day before calls you right after a Guerrilla Girls demonstration.



**INITIATING  
THE  
TOKENISM  
CAMPAIGN**

**EDITORIAL STATEMENT:**

A few moments had to come together to get the tokenism project underway. The first was when Frida Kahlo was working on the museum stats for *Hot Flashes #2*. She noticed that, at several museums, whenever shows and acquisitions for minorities went up, the numbers for white women went down. This wasn't something we had anticipated, we just found that it was there. Subliminally, I flashed back to when Starrett City offered integrated middle-class housing in Brooklyn: the pent-up demand by blacks was so great that, though the developers were political radicals, they had to reimpose a quota so the complex wouldn't "tip." They thought even progressive whites would move out of an area when they sensed blacks becoming a majority, no matter what showed up on polls or was even consciously thought, so they limited blacks to a proportion of 30-40%.

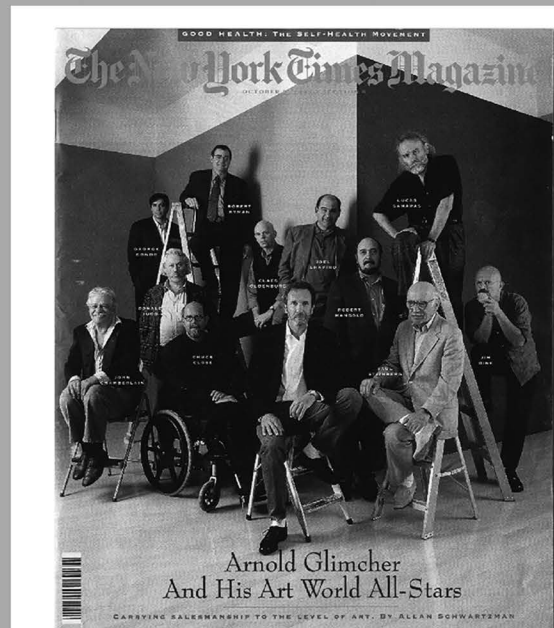
You couldn't help but wonder: what would be the corresponding figure for the art world? Lurking about in those museum figures was a hint that, at a certain point, the hold of white-male, art-as-usual assumptions might be "tipped." A conscious, or unconscious, defense against this possibility could keep white women and artists of color combined within set limits.

Shortly afterwards, on a speaking gig for the Girls, when I announced that underneath my mask I was a black artist, an African-American woman in the rear asked, didn't I think it was a mistake to combine our issues that those of white women? In my head, I heard the warning notes of several bits of African-American folk wisdom echoing simultaneously: don't trust anybody, don't collaborate, don't share your ideas, just remember when you make your move that there's room for only one of you at any time in any office, any grad school, any gallery, any art magazine. It seemed like the 50s redux in the 90's. Perhaps in the meantime nothing had changed? But if we as African-Americans knew all there was to know about tokenism, about being "the spook who sat by the door," then perhaps sharing that with white women could help us both. Because white women are certainly tokens themselves, though on a larger scale, and we couldn't dislodge the structures of power alone. When the tokenism campaign was proposed, it was one on which we all could agree.

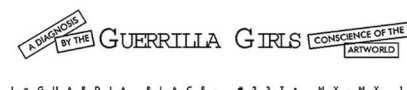
**-Alma Thomas**

*(Individual Guerrilla Girls use the names of dead women artists as pseudonyms. Alma Thomas (1892-1978) was an African-American abstract painter who came to prominence, when she was in her 70's, as one of the Washington, D.C. color field painters.)*

*white*  
**SUPREMACISM**



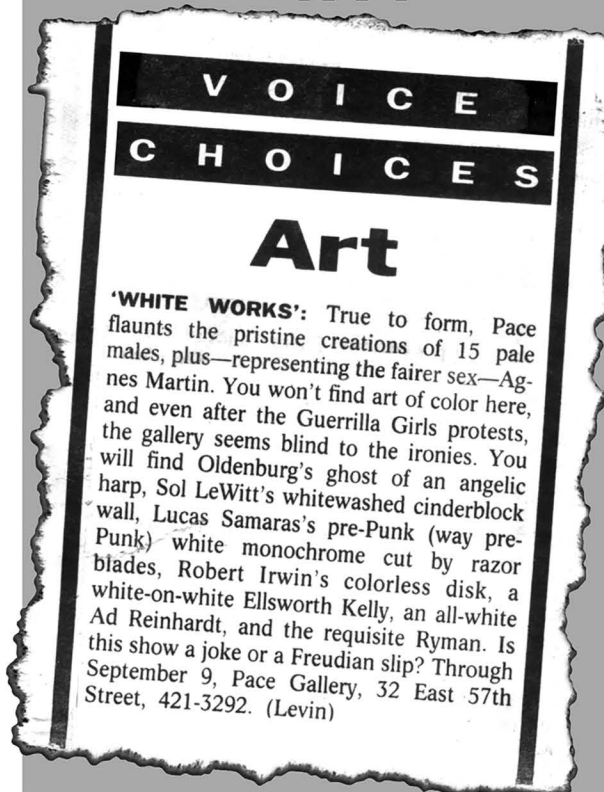
**HORMONE IMBALANCE.  
MELANIN DEFICIENCY.**



A PUBLIC SERVICE MESSAGE FROM **GUERRILLA GIRLS** CONSCIENCE OF THE ARTWORLD  
5 3 2 L A G U A R D I A P L A C E , # 2 3 7 • N Y , N Y 1 0 0 1 2

1993

1994



Two recent posters from the Guerrilla Girls tokenism campaign. Look for more on the streets soon.

**ARTFORHIM**

**Ingrid**

Editor of *Artforhim* 1985-87

	Covers	Articles*
white men	91%	80%
white women	6%	15%
men of color	3%	4%
women of color	0%	1%

**Ida**

Editor of *Artforhim* 1988-92

	Covers	Articles*
white men	72%	71%
white women	26%	22%
men of color	0%	5%
women of color	2%	2%

**& Jack**

Editor of *Artforhim* 1992-present

	Covers	Articles*
white men	67%	75%
white women	28%	21%
men of color	5%	1%
women of color	0%	3%

\*We counted only feature articles on a single artist, not articles about groups of artists, not reviews.

A PUBLIC SERVICE MESSAGE FROM **GUERRILLA GIRLS** CONSCIENCE OF THE ARTWORLD  
5 3 2 L A G U A R D I A P L A C E , # 2 3 7 • N Y , N Y 1 0 0 1 2

**TOKENS  
WANTED**

**OUTSTANDING CAREER  
OPPORTUNITY: CURATORIAL ASST  
TO ASST-CURATOR AT MAJOR  
MUSEUM. ENTRY LEVEL POSITION.**

Ph.D from Top School, publications & 10 years experience required. Must know Word Processing, answer own phone, conduct own research. Possibility of curating shows at branch museum, providing you can raise the money. EOE; Women and minorities encouraged to apply.

**WELL-DRESSED ART HISTORY  
MAJOR?**

Blue chip NYC art gallery, wanting to change male, pale image; seeks multicultural receptionist with drop-dead appear. & clothes to match; ivy league education & attitude a must; NO ETHNIC ACCENTS. Minimum wage, no health insurance, fringe benefits include: attending fancy parties and meeting the right people.

**\$\$\$\$\$\$\$\$SMILE\$\$\$\$\$\$\$\$**

**DEVELOPMENT ASSISTANT:** person of color needed to intimidate foundations, corporations, and collectors into giving large amounts of money. Successful candidate must relish being only minority staff member. High visibility in public, silence at staff meetings required. Photogenic a plus.

**GRAND OPENING!  
ARTIST CALL!**

Female African-American, Latina, Asian or Lesbian artists wanted for large summer group show in out of the way location. No honorarium, no sales. Must deliver own work.

**EARN A GREAT  
P/T INCOME !!!!**

**MAJOR MUSEUM** seeks 1 artist of color EVERY year for next five years (or as long as multicult. lasts) for solo shows. Prefer artist already discovered by major galleries, collectors and other museums. Must restrict artistic output to ethnic issues; FORMALIST NEED NOT APPLY.

# LETTERS TO THE GIRLS

## Dear Girls:

Recently I visited the Metropolitan Museum of Art's exhibit of "Picasso and The Weeping Women." The wall texts accompanying the various drawings and paintings contained what I thought were very negative characterizations. Some excerpts appear below:

"Picasso's most constant subjects were the women he successively possessed."

On Olga Picasso: "As her classic beauty faded, Olga's erratic disposition increased. Vain and rapid, she was also extremely conventional and socially pretentious, and she became a jealous shrew."

On Marie-Therese: "Young, complacent and unwordly, Marie-Therese offered him refuge and calm as well as ecstasy. For several years her voluptuous compliance inspired many of his tender works."

What misogynist wrote these awful descriptions? Has anyone in your group seen this show? Perhaps I am a bit late in realizing the extent of the art world's exploitation of women, so any comments, thoughts that anyone there might have on the topic would be greatly appreciated. I applaud all the great work you all do.

In Sisterhood,  
Maryann Calendrille

## ANSWER:

The misogynist is Bill Lieberman, the Met's chief curator of 20th Century Art, who "improved" the material submitted to him by Judi Freeman, the show's curator. The Guerrilla Girls declare him The Dirty Old Art Historian of 1994 for espousing the seminal theory that male artists paint better after fucking.

## To Whom it May Concern:

I am writing to respond to your action at the College Art Association Conference which called attention to the predominance of male faculty in art schools across the United States. While I applaud what I assume is your intent—to raise consciousness about gender discrimination in the arts, I would like to call into question the source of your data.

Your flyer quotes your source as the CAA Guide to MFA Programs in the Visual Arts...The only faculty listed in the CAA Guide are those who happen to be teaching in a given year. In the case of Massachusetts College of Art, that mix changes every semester...

In fact, our faculty statistics are something to brag about in terms of gender issues...

	Male	Female
<u>Full Time:</u>		
Professor	24	16
Associate Professor	6	7
Assistant Professor	6	5
Instructor	<u>2</u>	<u>0</u>
Total:	38	28

<u>Part Time:</u>		
Professor	1	4
Associate Professor	2	4
Assistant Professor	4	9
Instructor	<u>1</u>	<u>3</u>
Total:	8	20

While it is true that a higher percentage of female faculty are part-time, in many cases this is by choice and women are well represented in all ranks...

Sincerely,  
*Patricia Doran*  
Pat Doran, Dean

## ANSWER:

The information you submitted to the CAA Guide listed Mass College of Art's Faculty as being 86% male. We've heard that some art schools hire women for one-year appointments so that over a five year period they can report all of them as faculty members. We're sure that Mass isn't that kind of art school. And we're relieved to hear that your part time female faculty members, unlike adjuncts at other schools, have chosen that status.

# F O R S A L E

## GET YOUR OWN 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 ART WORLD IS YOUR

KIND OF PLACE;

or any other of our 45+ posters.

Payment should be sent by check to 532 LaGuardia Place, NY, NY 10012. Complete portfolios are available also.

Please contact us regarding details.

## C O M I N G I N 1 9 9 5 :

### OUR FIRST BOOK:

### CONFESSIONS OF THE GUERRILLA GIRLS

(HarperCollins)

LOOK FOR IT AT BOOKSTORES EVERYWHERE.

### HAVE MASK, WILL TRAVEL

ESCAPE THE ART WORLD JUNGLE BY INVITING THE GUERRILLA GIRLS TO SPEAK AT YOUR SCHOOL, ORGANIZATION OR MUSEUM.

**GUERRILLA GIRLS IS AN ALL-VOLUNTEER ORGANIZATION. CONTRIBUTIONS GO TOWARD FUTURE PROJECTS AND PAST DEBTS.**



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