



The Guerrilla Girls

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ART ESSAY

THE GUERRILLA GIRLS

JOSEPHINE WITHERS

In April 1985, some very sassy fact-filled posters began appearing on the walls of Soho and in the East Village in New York City—neighborhoods in which artists both live and exhibit their work—scolding male artists, art galleries, and critics for their meager or nonexistent commitment to women artists (see figs. 1 and 2). It was the Guerrilla Girls who took credit for this renewed feminist assault on the art world, with promises of more to come. From the beginning, they characterized themselves as the “conscience of the art world” and their activities as “public service messages.” Their other sobriquet, a “women artists’ terrorist organization,” soon fell by the wayside, perhaps in response to sympathetic critics who pointed out that “it’s become post-punk cute to be a terrorist. . . . The Reagan administration already calls us that, and it lets state terrorists off the hook to be coy about it.”¹

The Guerrilla Girls have, however, adopted in benign form some guerrilla tactics: strictly anonymous membership, undisclosed numbers, surprise tactics, and public service “actions” played out in the streets in gorilla drag. As a result of their attention-getting street theater style, the Guerrilla Girls have become highly visible in the New York City and national art press. *New York Magazine*—always on the lookout for trendsetters—in 1987 saw them as one of the four powers-that-be in the art world. More substantial recognition came from the National Organization for Women, which presented them with the Susan B. Anthony Award in February 1987.

Although the targets of their barbs affect studied indifference to



Dearest Art Collector,
 It has come to our
 attention that your
 collection, like most,
 does not contain
 enough art by women.

We know that you
 feel terrible about this
 and will rectify the
 situation immediately.

All our love,
 Guerrilla Girls

BOX 1056 COOPER SIA., NY NY 10276

An "open letter" to collectors; the original poster was printed on pink paper. Collectors are frequently targeted by gallery directors and museum curators as being most resistant to change. Lowry Sims, a curator at the Metropolitan and a black woman, observes: "We don't have a concerned upper class involved in the arts that is actively pressuring for change" (see Eleanor Heartney, "How Wide Is the Gender Gap?" *Art News* 86 [Summer 1987]: 143).

their methods and their message, most New York art watchers acknowledge their impact. Three and a half years later, the Guerrilla Girls continue their covert street activities, but now they are also invited speakers at art schools, conferences, and universities and are guest curators. They even organized a retrospective exhibition of their posters, at the Brooklyn Bridge Anchorage, in June 1987.

Six months after their first action, the Palladium, a chic post-modern disco on East Fourteenth Street, characterized by Lucy Lippard as "the hottest new downtown club, housed in the vast, semi-deteriorating grandeur of an old theater,"² invited the Guerrilla Girls to curate an exhibition of about 150 works of art by eighty-five women artists. Many of the exhibiting artists have been featured in past issues of *Feminist Studies*, including Mary Beth Edelson, Nancy Holt, Joan Semmel, Bonnie Sherck, Donna Henes, and Louise Bourgeois. The invitation to participate claimed that this show would "forever put to rest the following notions: (1) Biology is destiny, (2) There are no great women artists, (3) It's the men who are emotional and intuitive, and (4) Only men can show at the Palladium."

In 1986, word began to spread outside of New York City. In February, the College Art Association invited the Guerrilla Girls to participate in the "Anger Panel" at their national convention taking place in New York City. Nattily dressed in black leather jackets and gorilla masks and distributing buttons proclaiming "I'm a Guerrilla Girl," the women played a tape in which they claimed not to be angry at all:

I'M A GUERRILLA GIRL AND I'M NOT AT ALL INCENSED THAT THE MUSEUM OF MODERN ART SHOWED ONLY 13 WOMEN OF THE 169 ARTISTS IN THEIR INTERNATIONAL SURVEY OF PAINTING AND SCULPTURE SHOW OR THAT THE CARNEGIE INTERNATIONAL [Pittsburgh] HAD ONLY FOUR OUT OF 42. I KNOW THESE FIGURES OCCURRED ONLY BY CHANCE. THERE WAS NO SEXISM, CONSCIOUS OR UNCONSCIOUS, AT WORK.³

I'M A GUERRILLA GIRL AND I THINK THAT THE ART WORLD IS PERFECT AND I WOULD NEVER THINK OF COMPLAINING ABOUT ANY OF THE WONDERFUL PEOPLE IN IT. AFTER ALL, WOMEN ARTISTS MAKE FULLY ONE WHOLE THIRD OF WHAT MALE ARTISTS MAKE, SO WHAT'S THERE TO BE MAD ABOUT? I MEAN, IT'S NOT NICE TO GET ANGRY. I WOULDN'T DREAM OF GETTING ANGRY.

THANK YOU SO MUCH FOR TAKING TIME OUT OF YOUR BUSY DAY TO LISTEN TO THIS.⁴

The artists and art historians in the audience gave the Guerrilla Girls a standing ovation, and in the following months, their public service messages began to reach a broader audience via national publications,⁵ the grapevine, and college art history and studio classes, as well as public lectures taught by second-tier Guerrilla Girls.

If some of the art dealers and critics had been grumbling that the group's anonymous hit-and-run tactics didn't allow them to respond to their criticisms, some of them had their chance in April and May of 1986 when the Guerrilla Girls organized two panels at Cooper Union, "Hidden Agender: An Evening with Critics," and "Passing the Bucks: An Evening with Art Dealers." Free-lance writer Steven Westfall, previously given high marks by the Guerrilla Girls for devoting at least 30 percent of his articles to women artists, emphasized that prejudice in the art world reflects prejudice in the culture at large. "The big money art world is a world of privilege, and the patriarchy of western culture is accentuated in arenas of privilege." All agreed with *New York Times* critic Grace Glueck's admonition (see fig. 5), "You must keep up the pressure."⁶

At the "Passing the Bucks" panel, many of the panelists "passed the buck" on to the collectors. Soho art dealer Holly Solomon observed, for example, that "a very big problem is the fact that women don't collect. . . . Men buy the art and call the shots at the museums. Until women support women and collect each other, things will never change."⁷ Any time a panelist made an apparently self-serving statement, a Guerrilla Girl would run in front of the stage with a banner exclaiming "Oh really" on one side and "But I'm not angry" on the other.

The "Guerrilla Girls Review the Whitney," held at the Clocktower in April and May of 1987, received more press attention than any other action to date. The large and usually unwieldy Whitney Biennial of contemporary U.S. art is the exhibition that everyone loves to hate, because there is seldom any consensus on what's noteworthy or outstanding. The "Banana Report" presented statistics on inclusion of women and minorities, which between 1973 and 1987 showed a steady downward trend; and at 0.3 percent for the whole period, the representation of black women was statistically insignificant. Although the *New York Times* claimed

that the exhibition "should be required viewing for anyone interested in the art world's inner machinations,"⁸ one of the Whitney curators complained that "it's statistically inaccurate, conceptually trite and physically unappealing. . . . They should go back to their sensationalist posters."⁹

Have the Guerrilla Girls felt the need to change their modus operandi? Says one: "Our beginning role is perhaps not fully relevant anymore. . . . Some of us feel we don't have to raise consciousness quite as much as we did two years ago. . . . Our message has reached enough people so that some other publications, for example, the *Village Voice* and *Art in America*, have picked up on it." But the big problem, according to her, still remains changing the attitudes of collectors. "There's a sense of the fashionable among collectors . . . which operates on a very irrational level. . . . The newer collectors are interested in buying into a certain social life, rather than buying art that they believe in."¹⁰ New York dealer Patricia Hamilton independently corroborates the unconscious attitudes that inform the marketplace with her observation that "it's getting to the point where you can't *not* show women. You look like a jerk."¹¹

The Guerrilla Girls have been too successful to escape criticism, both from the individual targets of their critiques and from other feminists. To the comment from artist Silvia Kolbowski that "they're not questioning the marketplace. They are accepting the validity of the institutions and structures. . . . What's missing is a critique of those institutions,"¹² the Guerrilla Girls respond that "we *are* questioning the system. . . . The Clocktower show was a particular effort to expose the way in which many of the decisions get made [in museums]. The theoretical feminists are focusing on refining a position which is important and can be useful, but the Guerrilla Girls are trying to be more politically activist."¹³

The Guerrilla Girls claim they don't want to make the same mistakes as earlier feminist groups: they particularly want to avoid ideological and personal grandstanding. They prefer to use statistics and other verifiable data that demonstrate general patterns of discrimination against women and minorities and tend to focus on practical and material results. In developing their activist style, they have been able to benefit from the successes and the shortcomings of previous action groups. Already in the late sixties, the Guerrilla Art Action Group (GAAG) and the Art Workers'

Coalition (AWC) had established themselves as feisty agitprop organizations. It was AWC which was responsible for the widely reproduced My Lai poster and which made "charitable visits" to art museums during official receptions and other occasions calculated to embarrass trustees, directors and the like.¹⁴ But Women Artists in Revolution (WAR), spinning off from AWC and active in the early seventies, was the only *feminist* artists' group of this genre before the advent of the Guerrilla Girls. Lippard has suggested that the Guerrilla Girls also took a cue from the prochoice No More Nice Girls guerrilla theater group of the early 1980s.¹⁵ PESTS, a recently formed action group of black artists and critics, uses similar guerrilla tactics, including posters, a *Peststrip* newsletter, and the beginnings of a direct lobbying effort.¹⁶

In the end, social change comes about both through theoretical critiques and direct action. We need both the systemic critiques—of feminists, Marxists, poststructuralists, and others—and we need activist groups like the Guerrilla Girls working with and within the system to effect change. Both the Guerrilla Girls and the theorists offer useful critiques of the art world, which both mirrors and magnifies the workings of late industrial capitalism. Indeed, one of the reasons investors are attracted to art is that it is one of the least regulated and most labile markets in our economy. Stockpiling, price fixing, and inside trading are all normative practices in the art market, which benefit, of course, collectors and investors at the expense of the producers—who as a group are unprotected and have little power to directly influence the market. For example, artists have no protection under Title VII, since they are viewed as independent contractors; so even if racist or sexist bias can be demonstrated, there is no legal recourse.¹⁷ Artists of color and women artists are particularly powerless and feel themselves squeezed, on the one hand, between venture capital's hostility to progressive social attitudes, and on the other hand, by their own rising expectations, brought about by socially progressive legislative and legal developments, and by changing social attitudes.

The power of the art marketplace to set its own rules doesn't discourage the Guerrilla Girls and in fact seems to energize them. When questioned on their current and future plans, the Guerrilla Girls give every indication of being a growing organization with ambitious plans. They plan to launch a lobbying effort to challenge

public institutions in an even more direct way than the posters, and there is talk of establishing a legal department. And the posters—they will keep up the pressure with their public service bulletins. But even though they appear willing and able to play hardball, the Guerrilla Girls maintain a healthy dose of the idealism that spawned the feminist art movement of the seventies. In their ideal scenario, more women and minorities will be represented: "If art really is a reflection of human experience, we hope that our cultural institutions will begin to reflect the breadth of that experience."¹⁸

WHAT CAN YOU DO?

- When you visit an art gallery, sign your name as a friend of the Guerrilla Girls in the guest book and tell them what you think about their representation of women artists and artists of color.
- Send a donation to Guerrilla Girls: P.O. Box 1056, Cooper Station, New York, New York 10276. In return, you'll receive one of their posters. Or consider forming a Guerrilla Girls cell in your city (for example, a Houston group was recently started). Ask the New York Guerrilla Girls for advice.
- Join the Women's Caucus for Art: National Office is at Moore College of Art, 20th & The Parkway, Philadelphia, Pennsylvania 19103. There may be a local chapter in your city; if not, ask people at the national office how to start one!
- Write to Midmarch Associates for a copy of their *Guide to Women's Art Organizations* (P.O. Box 3304, Grand Central Station, New York, New York 10163).
- If you buy works of art, no matter how modest your budget, consider collecting work by women.

NOTES

1. Lucy Lippard, "New Feminist Artists Show They Have a Mean Sense of Humor," *In These Times*, 13-19 Nov. 1985, 20.
2. *Ibid.*
3. Stephan Salisbury, "Guerrilla Girls Fight Sexism with Fun," *Philadelphia Enquirer*, 4 Mar. 1986.
4. "Speakeasy" section, *New Art Examiner* 13 (March 1986): 11. This guest editorial presented a shorter version of the "Anger Panel" talk.
5. The *New Art Examiner* (see note 4) invited the Guerrilla Girls to contribute to their "Speakeasy" section, and they were given a page (105) in the December 1986 issue of *Arts* in which they pointed out the even more dismal situation of black women in the commercial galleries.
6. Both are quoted in Rosie Ray, "'Hidden Agenders' in 2 Acts at Cooper Union," *Women Artists News* 11 (September 1986): 22.
7. Holly Solomon, quoted in Wanda Fihrliss, "More on Act II (The Dealers)," *Women Artists News* 11 (September 1986): 39.
8. Roberta Smith, "Group Exhibitions Show Off New Talent and Striking Styles," *New York Times*, Friday, 24 Apr. 1987.
9. Richard Armstrong is described as an adjunct curator, in Theresa DeWitt, "Guerrilla Girls Review the Whitney," *The Courier* (New York University's Fortnightly News-magazine) 10 (Week of 4 May 1987): 1.
10. Telephone interview with the author, 27 Oct. 1987. The references were to a Special Supplement in the *Village Voice*, 6 Oct. 1987, and an interview with the Guerrilla Girls in *Art in America*, forthcoming.
11. Patricia Hamilton, quoted in Eleanor Heartney, "How Wide Is the Gender Gap?" *Art News* 86 (Summer 1987): 142.
12. Silvia Kolbowski, quoted in *ibid.*, 143.
13. Telephone interview with the author, 3 Nov. 1987.
14. Seventies' art world activism is well documented in Lucy Lippard, *Get the Message: A Decade of Art for Social Change* (New York: E.P. Dutton, 1984). But see especially "Charitable Visits by the AWC to MOMA and Met," 20-22.
15. Lippard, "New Feminist Artists Show They Have a Mean Sense of Humor," 29.
16. For more information on PESTS and a copy of their *Peststrip*, write P.O. Box 1996, Canal Street Station, New York, New York 10013-0873. A donation would be appreciated.
17. Howardina Pindell, citing the Volunteer Lawyers for the Arts in "Testimony" (Paper delivered 28 June 1987 at the Agendas for Survival Conference, Hunter College, New York).
18. Telephone interview with the author, 3 Nov. 1987.

WHAT DO THESE ARTISTS HAVE IN COMMON?

Arman
Jean-Michel Basquiat
James Casebere
John Chamberlain
Sandro Chia
Francesco Clemente
Chuck Close
Tony Cragg
Enzo Cucchi
Eric Fischl
Joel Fisher
Dan Flavin
Futura 2000
Ron Gorchov

Keith Haring
Bryan Hunt
Patrick Ireland
Neil Jenney
Bill Jensen
Donald Judd
Alex Katz
Anselm Kiefer
Joseph Kosuth
Roy Lichtenstein
Walter De Maria
Robert Morris
Bruce Nauman
Richard Nonas

Claes Oldenburg
Philip Pearlstein
Robert Ryman
David Salle
Lucas Samaras
Peter Saul
Kenny Scharf
Julian Schnabel
Richard Serra
Mark di Suvero
Mark Tansey
George Tooker
David True
Peter Voulkos

THEY ALLOW THEIR WORK TO BE SHOWN IN GALLERIES THAT
SHOW NO MORE THAN 10% WOMEN ARTISTS OR NONE AT ALL.

THEY ARE ALL MALE.

GUERRILLA GIRLS
LADIES WHO RUN THE ART WORLD

Fig. 1. This was the first Guerrilla Girls poster, which first appeared in the streets of New York City in April 1985. The artists listed here—all male—are mostly North American, and although they represent several generations of contemporary artists, they are all well-established “name brands.” The Guerrilla Girls’ implicit argument is that they are in a strong enough position to influence, should they wish to, decisions taken by their galleries.

THESE CRITICS DON'T WRITE ENOUGH ABOUT WOMEN ARTISTS:

John Ashbery	*Robert Pincus-Witten
*Dore Ashton	*Peter Plagens
Kenneth Baker	Annelie Pohlen
Yves-Alain Bois	*Carter Ratcliff
*Edit de Ak	Vivien Raynor
Hilton Kramer	John Russell
Donald Kuspit	Peter Schjeldahl
Gary Indiana	Roberta Smith
*Thomas Lawson	Valentine Tatransky
*Kim Levin	Calvin Tomkins
*Ida Panicelli	John Yau

Between 1979 & 1985, less than 20% of the feature articles & reviews of one-person shows by these critics were about art made by women. Those asterisked wrote about art by women less than 10% of the time or never.

SOURCE: ART INDEX, READER'S GUIDE, ARTFORUM, ART IN AMERICA, ART NEWS, VILLAGE VOICE, NEW YORK TIMES

A PUBLIC SERVICE MESSAGE FROM **GUERRILLA GIRLS**
CONSISTENT WITH OUR POLICY

Fig. 2. Here the Guerrilla Girls scold twenty-two well-known art critics for not paying enough attention to women artists. They represent a mix of newspaper and magazine journalists and academics, primarily based in New York City. Fully one-third of them are women, with three of the seven writing about women "less than 10% of the time or never." The sources used—the *Art Index*, *Reader's Guide*, *ArtForum*, *Art in America*, *Art News*, *Village Voice*, and the *New York Times*—demonstrate the thoroughness of their survey.



**WOMEN IN AMERICA EARN ONLY 2/3 OF WHAT MEN DO.
WOMEN ARTISTS EARN ONLY 1/3 OF WHAT MEN ARTISTS DO.**

A PUBLIC SERVICE MESSAGE FROM **GUERRILLA GIRLS**, CONSCIENCE OF THE ART WORLD

Fig. 3. These earning statistics of women and men artists highlight the way in which the free market capitalism of the art world skews women's earnings downward to a much more extreme degree than in the more highly regulated economy as a whole.

HOW MANY WOMEN HAD ONE-PERSON EXHIBITIONS AT NYC MUSEUMS LAST YEAR?

Guggenheim	0
Metropolitan	0
Modern	1
Whitney	0

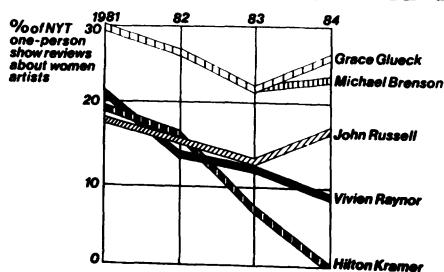
Fig. 4. These are the 1985 statistics for the four largest public museums in New York City that have collections of modern art and that regularly mount exhibitions of modern and contemporary art. The Guggenheim and the Museum of Modern Art show twentieth-century European and American art. The Metropolitan is an "encyclopedic" museum, and the Whitney Museum focuses on North American art, both contemporary and historical.

JOHN RUSSELL THINKS THINGS ARE GETTING BETTER FOR WOMEN ARTISTS:

It is a matter of fact, and not of opinion, that in NY in the Eighties shows by women artists have been just as rewarding and just as widely remarked as shows by men artists.

—John Russell, *NY Times*, 8/24/83

GUERRILLA GIRLS THINKS HE SHOULD READ HIS OWN PAPER:



A PUBLIC SERVICE MESSAGE FROM
GUERRILLA GIRLS
CONSCIENCE OF THE ART WORLD

Fig. 5. John Russell is the lead art critic for the *New York Times*. The message speaks for itself. Over the past ten years, the only *Times* critic who has reviewed women artists and reported on feminist art activities, conferences, and so on, with any consistency is Grace Glueck—as noted on this chart—who freely admits that she gets little support from her editor for this writing. Not coincidentally, in the 1970s she helped initiate a successful class action suit against the *Times*, claiming sex discrimination.

GUERRILLA GIRLS' 1986 REPORT CARD

GALLERY	No. of women 1985-6	No. of women 1986-7	REMARKS
Blum Helman	1	1	No improvement
Mary Boone	0	0	Boy crazy
Grace Borgenicht	0	0	Lacks initiative
Diane Brown	0	2	Could do even better
Leo Castelli	4	3	Not paying attention
Charles Cowles	2	2	needs work
Marisa del Rey	0	0	No progress
Allan Frumkin	1	1	Doesn't follow directions
Marian Goodman	0	1	Keep trying
Pat Hearn	0	0	Delinquent
Marlborough	2	1	Failing
Oil & Steel	0	1	Underachiever
Pace	2	2	Working below capacity
Tony Shafrazi	0	1	Still unsatisfactory
Sperone Westwater	0	0	Unforgivable
Edward Thorp	1	4	making excellent progress
Washburn	1	1	unacceptable

Source: Art in America Annual 1985-6 and 1986-7

Box 1056 Cooper Sta. NY, NY 10276 **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD

Fig. 6. This poster reports on a selected group of New York City art galleries, all of them dedicated to contemporary, primarily American, artists. All have pretensions to be trendsetters. Note that eight of the seventeen are directed by women; it is a truism of the art world that women gallery owners and directors have not distinguished themselves in their support of women artists. Or, as one Guerrilla Girl put it in the March 1986 *New Art Examiner*: "I'm not angry that the art world is administered entirely by middle-aged women for the benefit of very young men." This is an update of one of the first posters, published in 1985, which listed the same galleries, plus three others, as showing "no more than 10% women artists or none at all." For the record, it should be noted that Mary Boone, listed here as "boy crazy" with a 0-0 score, caused quite a stir in the early spring of 1987 when she added two women to her stable, Sherrie Levine and Barbara Kruger.

IT'S EVEN WORSE IN EUROPE.

A PUBLIC SERVICE MESSAGE FROM

GUERRILLA GIRLS
CONSCIENCE OF THE ART WORLD

P O BOX 1056 NEW YORK 10276

Fig. 7. Although this declaration can be taken to refer to the general situation of women and to the relative nonacceptance of feminist thinking in Europe, this Guerrilla Girls poster refers specifically to the difficulties women artists in Western Europe experience in all aspects of their careers. The poster appeared shortly after Documenta, a prestigious triannual international exhibition in Kassel, Germany, had once again underrepresented women artists (another poster asked: "Why in 1987 is Documenta 95% white and 83% male?").

THE ADVANTAGES OF BEING A WOMAN ARTIST:

Working without the pressure of success.

Not having to be in shows with men.

Having an escape from the art world in your 4 free-lance jobs.

Knowing your career might pick up after you're eighty.

Being reassured that whatever kind of art you make it will be labeled feminine.

Not being stuck in a tenured teaching position.

Seeing your ideas live on in the work of others.

Having the opportunity to choose between career and motherhood.

Not having to choke on those big cigars or paint in Italian suits.

Having more time to work after your mate dumps you for someone younger.

Being included in revised versions of art history.

Not having to undergo the embarrassment of being called a genius.

Getting your picture in the art magazines wearing a gorilla suit.

Please send \$ and comments to:
Box 1056 Cooper Sta. NY, NY 10276

GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD

Fig. 8. This is one of the more recent posters, giving a vivid, albeit impressionistic, inventory of art world realities that all women artists and many men aspire to and struggle against.

WHAT'S FASHIONABLE, PRESTIGIOUS & TAX-DEDUCTIBLE? DISCRIMINATING AGAINST WOMEN & NON-WHITE ARTISTS.

THESE CORPORATIONS & FOUNDATIONS SPONSORED...THESE EXHIBITIONS...	CONTAINING THESE PERCENTAGES:
Owen Cheatham Foundation, The National Endowment for the Arts	"Transformations in Sculpture: Four Decades" 1985. Guggenheim Museum. Diane Waldman, curator 95% men 96% white
Exxon, Grand Marnier Foundation Enichem Americus, Inc., The NEA	"Emerging Artists 1978 - 1986: Selections from the Exxon Series" 1987. Guggenheim Museum. Diane Waldman, Curator 75% men 98% white
McGraw-Hill Foundation	"Printed Art: A View of Two Decades" 1980 The Museum of Modern Art Riva Castleman, curator 94% men 93% white
The New York State Council on the Arts, The NEA	"Monumental Drawings: Works by Twenty-two Contemporary Americans" 1986. Brooklyn Museum. Charlotta Kotik, curator 82% men 100% white
A. T. & T., The NEA	"International Survey of Recent Painting and Sculpture" 1984. The Museum of Modern Art. Kynaston McShine, curator 92% men 98% white
Philip Morris Companies, Deutsche Bank, Bohen Foundation, The Federal Republic of Germany, The NEA	"BerlinArt 1961 - 1987" 1987. The Museum of Modern Art. Kynaston McShine, curator 95% men 100% white
Kaufman Foundation, Lauder Fund, Lipman Foundation, Rose Foundation,	"BLAM! The Explosion of Pop, Minimalism and Performance 1958 - 1964" 1984. Whitney Museum. Barbara Haskell, curator 85% men 91% white
Chase Manhattan Bank, The NEA	"High Styles: Twentieth Century American Design" 1986. The Whitney Museum. Lisa Phillips, curator 87% men 97% white

Please send \$ and comments to:
Box 1056 Cooper Sta. NY, NY 10276

GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD

Fig. 9. Note that five out of the six curators listed here are women. Compare this with the information on women gallery dealers in the "Report Card." All the themes and groupings in these exhibitions represent areas in which women artists and artists of color have been increasing numerically and should therefore expect to be represented. Women artists also are and have been very influential in performance art and in design but here have only a 15 and 13 percent representation, respectively. This is a specific example of "seeing your ideas live on in the work of others."