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All Is Fair in Love and War: An Exploration of the History, Tactics, and Current Status of the Guerrilla Girls

Elise Blankenship
Western Kentucky University

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ALL IS FAIR IN LOVE AND WAR:
AN EXPLORATION OF THE HISTORY, TACTICS, AND CURRENT STATUS OF
THE GUERRILLA GIRLS

A Capstone Project Presented in Partial Fulfillment
of the Requirements for the Degree Bachelor of Art History
with Honors College Graduate Distinction at
Western Kentucky University

By
Elise A. Blankenship
November 2018

*****

CE/T Committee:
Doctor Guy Jordan, Chair
Doctor Ingrid Cartwright
Doctor Christopher Keller
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2018
This thesis is dedicated to the anonymous members of the Guerrilla Girls: may they continue to speak for those without voices, act for those without agency, and create spaces that are vocal in representing artists who have fought to have their work shown.
ACKNOWLEDGEMENTS

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ABSTRACT

Founded as a response to a lack of female artists in an exhibit at the Museum of Modern Art, the Guerrilla Girls have been an active voice in the art world for over thirty years. The Guerrilla Girls have a history that is filled with both internal and external power struggles and issues of having one’s voice heard on a variety of platforms. When successful in having their voices heard, the Guerrilla Girls use several tactics. The Gorilla masks, the overtly feminine clothing, and the use of the names of dead female artists and juxtaposed with the use of verified statistics that gives their outlandish behavior a heightened level of credibility. The Guerrilla Girls have used their experience and physical and artistic aesthetic to continue into the 21st century. Along with new opportunities, the millennium has brought the splintering into multiple groups with different specialties, the rise of posting their message to the internet via social media while continuing to post on physical walls, and the fight for equality and equal representation across several industries. The Guerrilla Girls have made their voices heard and have ushered in progress in representation despite said progress being less than desired.
VITA

EDUCATION
Western Kentucky University, Bowling Green, KY December 2018
B.A. in Art History – Mahurin Honors College
Honors Capstone: All is Fair in Love and War: an Exploration of the History, Tactics, and Current Status of the Guerrilla Girls

Bowling Green High School, Bowling Green, KY August 2011- May 2015

PROFESSIONAL EXPERIENCE
The Kentucky Museum, WKU Fall 2016
Collections Department
Student Volunteer

Heartstrings Gift Store Dec. 2016- Present
Sales Associate

Frist Art Museum, Nashville TN Spring 2019
Curatorial Intern

AWARDS & HONORS
Regents Scholarship Recipient, Western Kentucky University Fall 2015- Dec. 2018

Mildred T. Hardcastle Scholarship Recipient Fall 2016- Spring 2017

Richarris Fund Recipient, Art History Fall 2017- Spring 2018

MEMBERSHIPS
The National Society of Leadership and Success Fall 2017

INTERNATIONAL EXPERIENCE
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INTRODUCTION

“The posters were rude; they named names and they printed statistics. They embarrassed people. In other words, they worked.” – Susan Tallman, Arts Magazine

The Guerrilla Girls are a group of feminist art activists from New York City. Founded in 1985, they expose discrimination against women and people of color in the art world in spaces like galleries in the city, to giants like Hollywood, and beyond. The word guerrilla is defined as: “a member of a small independent group taking part in irregular fighting, typically against larger regular forces.” The Guerilla Girls have grabbed their plastic gorilla masks and done just that; they have become warriors in the long fight to get the stories of underrepresented artists told.

The Guerrilla Girls are addressing a problem found in institutional spaces: the work of art created by marginalized communities are often demoted to something less than art. The works on the walls of said institutions are typically made by men who walked through the world with extreme amounts of privilege. More often than not works like quilts, needlework, celebration masks, and garments have been relegated to the realm of either craft or artifact. Works from traditional cultures that are incredibly decorative and ornate are placed among taxidermized animals and rock fragments. The same could be said about works tied to domesticity like quilts or needle point samplers being alongside objects like colonial weaponry. These works are pieces of art but are not seen

1 Tate, "Who Are Guerrilla Girls?"
as such due to institutionalized racism and sexism. These attitudes, whether conscious or subconscious, are what the Guerrilla Girls are fighting against through their work.

The Guerrilla Girls operate in the veins of feminist art and institutional critique. Feminist art theory proposes that the gender of the artist is crucial to adding context to a work and that the way a woman creates a work of art will be approached with the knowledge acquired by her experience. ⁴ Through this theory, the Guerrilla Girls explore this double standard presented to women as people and as artists;⁵ A male artist can be praised for painting a nude portrait that exudes sexuality, but a female artist would be shamed for the same expression. The Guerrilla Girls have and continue to challenge this thought process by asking why institutions are not showing works from women and people of color and why said discrimination persists. The Guerrilla Girls also use institutional critique in their work. Works of institutional critique often contemplate the short comings of a specific institution or artistic institutions as a whole as part of the aesthetics and message of a particular work.⁶

Through their work the Guerrilla Girls have endured in the art world and have asked questions that should be explored more often. The Guerrilla Girls have spanned over thirty years to create a group that has made change all over the world. The tactics they use give their message credibility and establishes a foothold in the mind of the viewer. The Guerrilla Girls have continued critiquing power structures and have found a place amongst other activist groups in the 21st century. Ultimately, the Guerrilla Girls

⁵ Ibid. 85.
⁶ Tate, "Institutional Critique – Art Term," Tate.
have proven that they are in the fight for equality for the long haul and viewers should be too.
A BRIEF HISTORY OF THE GUERRILLA GIRLS

The Guerrilla Girls were founded in 1985 after a year of stewing in their own rage. The previous year, an exhibit titled “An International Survey of Recent Painting and Sculpture” was limited in the number of female artists included in the show. Out of 169 artists included in the show, 13 were women and no women of color were shown. This vast underrepresentation spurned a useless protest in which several founding members of the Guerrilla Girls participated. They saw firsthand that people walking past them did not understand or want to understand what they were upset about; there was no opportunity to educate the public as to why they should be upset at the exhibit. This lack of opportunity in both the museum spaces and for the public led towards a revolution.

The first meeting took place in a Soho apartment in New York City with seven members in attendance. The name ‘The Guerilla Girls’ came about very early on in the process with the pseudonyms and gorilla masks coming a bit later. The group was fired up and ready, quickly establishing positions like treasurer, archivist, publicist and more all within the group. However, there were no formalities established as to control power hungry members.

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7 Stein, "Guerrilla Girls and Guerrilla Girls BroadBand: Inside Story."
10 Stein, "Guerrilla Girls and Guerrilla Girls BroadBand: Inside Story."
11 Kahlo and Kollwitz, "Oral History Interview."
12 Stein, "Guerrilla Girls and Guerrilla Girls BroadBand: Inside Story."
The first posters were created in founding member ‘Frida Kahlo’s’ loft.\textsuperscript{13} The research was limited at first, but the passion was alive in the group.\textsuperscript{14} The first poster \textit{What Do These Artists have in Common?} (fig.1) was an attempt to draw attention from “pointing the finger”\textsuperscript{15} at their male peers for allowing their works in galleries that devote 90\% of their time or more to showing male artists.\textsuperscript{16} In interviews, the girls have been candid in saying that they wanted to make their peers and other male artists, including famous artists like Jean-Michel Basquiat, Keith Haring, and Dan Flavin,\textsuperscript{17} feel guilty.\textsuperscript{18} The three lists of names under the title makes it clear to the viewer that this underrepresentation is a large problem in the industry. The girls were brilliant and had the foresight from the beginning to give credit for the information and to place their address on the posters as the address and corresponding P.O. boxes have become a source of hidden revenue.\textsuperscript{19} The Guerrilla Girl’s first critique on gallery owners also starts at the beginning with their 1986 Report Card. (fig. 2) This piece begins to establish the humor that would become a cornerstone of the Guerrilla Girls oeuvre. The piece gives quippy remarks on the progress in showing women artist in their specific galleries between the 1985-86 and 1986-87 years.\textsuperscript{20} The most positive response is “making excellent progress” for a 400\% increase for a gallery, with the negative responses like “boy crazy,” “keep trying,” and “delinquent” reserved for galleries with little, no, or negative improvement.\textsuperscript{21} These works are inherently bold and draw the viewer in to actually read what is written.

\footnotesize
\begin{itemize}
  \item \textsuperscript{13} Ibid.
  \item \textsuperscript{14} Kahlo and Kollwitz, "Oral History Interview."
  \item \textsuperscript{15} Ibid.
  \item \textsuperscript{16} Guerrilla Girls, \textit{What Do These Artists Have In Common?} 1985.
  \item \textsuperscript{17} Ibid.
  \item \textsuperscript{18} Kahlo and Kollwitz, "Oral History Interview."
  \item \textsuperscript{19} Ibid.
  \item \textsuperscript{21} Ibid.
\end{itemize}
on the poster. They firmly establish the aesthetic identity of the Guerrilla Girls from the beginning of their activist journey. This ability of their works to be quickly recognized will be an incredible asset across their active decades.

Along with the early posters, live events were also being coordinated. The first two shows, *Hidden Agender and Passing the Bucks* (fig. 3) were established as conversations between art dealers to discuss gender bias. However, the Guerrilla Girls also had ulterior motives and hoped that those invited would say questionable things in front of a large group.\textsuperscript{22} This hidden plan was successful. One speaker, Tony Shafrazi, dropped out as he “didn’t want to be on a panel talking about art with a lot of middle-aged women.”\textsuperscript{23} Another, Holly Solomon, claimed that women should use their bodies to create career success for themselves.\textsuperscript{24} These accounts serve as examples of how little respect women had at the time, even from other women. They go to show how important the work of the Guerrilla Girls was at the beginning as they had to fight to change the opinions of those who thought a woman’s body was a better way to climb the art world ladder than her actual talent.

In addition to the live shows, an exhibit at the Palladium was curated by the Guerrilla Girls.\textsuperscript{25} Though the project was exciting, the girls found that they were coming across many discriminatory choices in the curatorial process, with member ‘Gertrude Stein’ stating:

\textsuperscript{22} Kahlo and Kollwitz, "Oral History Interview."
\textsuperscript{23} Ibid.
\textsuperscript{24} Ibid.
\textsuperscript{25} Stein, "Guerrilla Girls and Guerrilla Girls BroadBand: Inside Story."
We invited artists whom we admired … but decided during this process that we should not champion individual women artists, but rather women artists as a class. We vowed not to do any more exhibitions, but to do projects that would instead focus broadly on discrimination in the art world.\textsuperscript{26}

Despite making choices that support women, they still had to decide to amplify one person’s narrative over another. While other curators possibly make these decisions with little guilt attached, the girls likely felt bad for having to choose. It is likely a wise choice that the foray into curating ends here for the girls.

A large breakthrough for the girls comes in 1989 with \textit{Do Women Have To Be Naked To Get Into The Met. Museum?} (fig. 4) The piece is a departure from the works that come before it. It is an image of Ingres’ painting of nude woman titled \textit{La Grande Odalisque} (fig. 5) with a Guerilla Girl’s signature gorilla mask covering her head. The work has a more diverse color palette of yellow, magenta, black, and white as opposed to their previous high contrast works. The magenta serves as a punctuation mark to the statistics being presented: less than 5\% of the artists in the modern collection are women with 85\% of the nudes being female.\textsuperscript{27} This information is incredibly disparaging as the Metropolitan museum in New York City is meant to be a museum containing a wide variety of art from different cultures all over the world. This poster is special as the girls went through the museum and sourced the information themselves to prove its

\textsuperscript{26} Ibid.
\textsuperscript{27} Guerrilla Girls, \textit{Do Women Have To Be Naked To Get Into The Met. Museum?} 1989.
authenticity. Even in the follow up to this piece, revisited in 2012, (fig. 6) the numbers are still incredibly poor, 4% and 76% respectively.

The nineties bring a different type of work for the Guerilla Girls in the form of political works like *Montgomery, Alabama 1955? No, Saudi Arabia, 1991.* (fig. 7) This poster highlights specific restrictions placed on women in Saudi Arabia and reinforces their similarities with segregation restrictions placed on black people in the American south. It shows just how discriminatory Saudi Arabia was, and somewhat still is, against the women living there, preventing them from living as full citizens in their own country. Other works from this decade speak against the policies of George H.W. Bush, advocate for the rights of the homeless, and condemn artistic censorship. During this time they also collaborated with the artist and homeless collective in ’91, and the Women’s Action Coalition to protest an all-male show at the Guggenheim in ’92. These themes show that the Guerilla Girls are not just fighting in their own interests of representation in the art world, but are fighting for any and all marginalized groups; “social crime fighting” for the good of the world.

It is also during the nineties that the first books by the Guerrilla Girls are published. The first, *Confessions of The Guerrilla Girls (1995),* serves as a memoir of the first 10 year of the Guerilla Girls. The next, *The Guerrilla Girls’ Bedside Companion*

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28 Guerilla Girls, "Do Women Have To Be Naked To Get Into The Met. Museum?" The National Gallery of Art.
29 Guerilla Girls, "PROJECTS/RESISTANCE."
31 Ibid.
33 "BOOKS," Guerilla Girls.
to the History of Western Art (1998),34 allows the Guerrilla Girls to comment and critique the cannon of western art history with all of the wit of the posters. Three more books were written and published in the 2000s and the 2010s. Bitches, Bimbos and Ballbreakers: The Guerrilla Girls’ Illustrated Guide to Female Stereotypes (2003)35 discusses and mocks the motifs used across media to keep women down. The Guerrilla Girls’ Art Museum Activity Book (2004)36 which masquerades as a children’s book, aimed to teach the reader to recognize discriminatory and other poor museum practices. The final book was about socialized discrimination against women’s bodies and emotions; titled The Hysterical Herstory of Hysteria and How It Was Cured: From Ancient Times Until Now. (2010)37

In 1999, the Guerilla Girls file for incorporation.38 This allows the girls to protect themselves from debt,39 important as some questionable accounting practices were done by a former member.40 The incorporation also allows for protection over the name ‘Guerrilla Girls’ and who can use it, including members. In March 2000, five Guerrilla Girls members- Jane Bowles, Claude Cahun, Hannah Hoch, Gertrude Stein, and Irma Stern- were asked to leave the group.41 This action truly reinforced the “unspoken hierarchy”42 in the group with Kahlo and Kollwitz at the helm.43 The forced departure

34 Ibid.
35 Ibid.
36 Ibid.
37 Ibid.
38 Kahlo and Kollwitz, “Oral History Interview.”
40 Kahlo and Kollwitz, “Oral History Interview.”
41 Stein, "Guerrilla Girls and Guerrilla Girls BroadBand: Inside Story."
42 Ibid.
43 Ibid.
truly marked the end to the collaborative collective process that the group was founded upon.\textsuperscript{44}

Not willing to end their activism, the five members asked to leave went on to found Guerilla Girls Broadband (GGBB). The group centered on inequality in the larger world, including the internet.\textsuperscript{45} They quickly wanted to set up an eternal power structure in the form of a constitution\textsuperscript{46} so that the power dynamics of the Guerrilla Girls (GGI) would not be repeated. GGBB also reached out to previous members who left due to internal power issues and feeling like their voices were not being heard due to race.\textsuperscript{47} Diversity was incredibly important to the founding of GGBB.\textsuperscript{48} At this time Guerrilla Girls on Tour (GGOT) was also founded by member ‘Aphra Behn’ to expand into critiques of representation in theater.\textsuperscript{49} These groups were quickly threatened. In 2002, the Guerilla Girls sued GGBB and GGOT separately for trademark infringement for the name ‘Guerrilla Girls.’\textsuperscript{50} The lawsuits were later settled, and the archive was sold to the Getty institute.\textsuperscript{51}

During the early 2000, the Guerilla Girls expanded their focus on the inequality of Hollywood, exposing the lack of representation both on and off screen.\textsuperscript{52} They also expanded to more international projects. In 2005, the girls were invited by Biennale

\textsuperscript{44} Ibid.
\textsuperscript{45} Ibid.
\textsuperscript{46} Ibid.
\textsuperscript{47} Ibid.
\textsuperscript{48} Ibid.
\textsuperscript{49} Ibid.
\textsuperscript{50} Stein, "Guerrilla Girls and Guerrilla Girls BroadBand: Inside Story."
\textsuperscript{51} Ibid.
\textsuperscript{52} Kahlo and Kollwitz, "Oral History Interview.”
Coordinator Rosa Martinez to create a work at the Venice Biennale.\textsuperscript{53} These works reflected on women’s inequality the Biennale.\textsuperscript{54} They also repeated the experiment in data collection from the Met and applied to the Venetian Museums.\textsuperscript{55} \textit{Where are the Women Artists of Venice? Underneath the Men}. (fig. 8) reflects on the fact that many museums have women artists in their collections but are kept in the basement in storage.\textsuperscript{56} The image of the man aggressively on top of the woman reinforced the power men are imposing on women. It is jarring enough to garner attention to educate those in attendance.

The Guerilla Girls are still active. The choices they make in poster production are more calculated than they were in the beginning with only a handful of posters being produced every year. Today, the girls engage in speaking events. Much like live musicians, the girls make their money off of speaking engagements and selling merchandise.\textsuperscript{57} They perform close to 40 times\textsuperscript{58} a year in attempts to spread feminism across the world. They have been included in museums and have been asked to “take your critique right inside the joint.”\textsuperscript{59}

The Guerrilla Girls have had a truly wild career in the 33 years since their inception. They created a group that spurned a movement to apply real change to the art world. Through their work they have advocated for women and people of color’s wide

\textsuperscript{54} Kahlo and Kollwitz. "Transgressive Techniques of the Guerrilla Girls." 207.
\textsuperscript{55} Ibid. 207.
\textsuperscript{56} Ibid. 207.
\textsuperscript{57} Kahlo and Kollwitz, "Oral History Interview."
\textsuperscript{58} Ibid.
\textsuperscript{59} "Guerrilla Girls," interview by Christopher Bollen.
spread exclusion in the art world and society. They continue to take issues presented in
the world and society at large and apply their specific viewpoint towards changing public
perception to be more inclusive so that everyone can find a place to find success.
TACTICS OF THE GUERRILLA GIRLS

The Guerrilla Girls have a focused mission through their work: gaining equal representation for women and people of color in the art world. Over the course of their activism, that vision has expanded outwards. It would have been very easy for the group to fade from history if it were not for the outlandish tactics they employ in their works. The Guerrilla Girls have created a set of tactics across their posters and their performance pieces that have placed them at the center of issues for which they advocate: the underrepresentation of women in the art world and society at large. These acts of public display and performances burrow themselves into the consciousness of the viewers. The anonymity of their gorilla masks and adoption of names of female artists, their unique sense and use of humor, the visual motifs across their works, the use of statistics over emotional appeals, and their critiques of the art world and institutional spaces like museums all serve as puzzle pieces coming together to create a work that’s informative and impactful, hoping to create change. The Guerrilla Girls have often called themselves the “conscious of the art world” \(^{60}\) and “experts of complaining”\(^{61}\) as they are willing to call out the institutions in power that act as the gatekeepers of what deserves the honor of hanging in their hallowed halls.

Anonymity is the corner-stone of the Guerrilla Girl’s foundation. Their anonymity allowed them to create thought-provoking work that directly calls out art museums and galleries, and at the same time allow them to go to those institutions in search of a place

\(^{60}\) Tate, "'Guerrilla Girls' Code Of Ethics For Art Museums', Guerrilla Girls, 1990," Tate. 
to show their works. It allowed them to save their reputations as artists, without having to sacrifice their beliefs. It is an incredibly smart business move by the Guerrilla Girls since they could, and likely do, have successful careers both inside and outside of the group even today. Anonymity is cherished amongst the Guerrilla Girls; members leave the group for various reasons, including reasons resulting in fractured relationships and public displays of anger towards one another, yet people are rarely outed as a Guerrilla Girl (or former Guerrilla Girl) because that anonymity is sacred.

The Guerrilla Girls’ tactics fall into two categories: physical and print. The most visual physical tactic that the Guerrilla Girls use are the gorilla masks. Spawned from a moment of poor notetaking when guerrilla was spelled ‘gorilla,’ the idea to disguise themselves as gorillas was born. The masks are bold, hairy, aggressive, and in addition to the other garments they wear, like jean jackets and heels, (fig. 9) force people to pay attention at least towards their outward appearances, if not to their overall message.

Their employment of the gorilla masks with their more feminine clothing introduces an array of dichotomies: aggression and articulation, the wild and the normalized, humanity and the animalistic, and the evident contrast between more masculine and feminine forces. The masks can appear as overtly hostile when first encountered; however, the use of the masks emphasize the clarity of the posters the Guerrilla Girls create as they are direct and succinct in what they are portraying. The

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64 The Late Show with Stephen Colbert, “Guerrilla Girls Talk The History Of Art vs. The History Of Power,” YouTube video.
65 Colbert, “Guerrilla Girls Talk The History Of Art vs. The History Of Power”
gorilla masks naturally come across as wild, extremely so because most of the masks worn depict screaming gorillas with wide open mouths; their teeth frighteningly bared, aggressive and lifelike while being made of plastic. But when paired with normal clothing as seen in fig. 9, it comes across as a smart decision as it allows the girls to wear their normal everyday clothing. Subsequently, it gives them the opportunity to take off the mask, hide it, and be able to walk down the street without being spotted. The tension between the animalistic and their humanity is perceived as one of causation: they had to find some gimmick (the gorilla masks in all their animalistic glory) to uncover their true humanity in fighting for equality in an arena rigidly unwilling to budge. The most apparent dichotomy, especially taking into account the reasoning behind their critiques, is the tension between the masculine and the feminine. The masks are bold and confrontational, unwavering in their determination, a quality often deemed as masculine. The Guerilla Girls have spent decades destroying the gender roles of quietness and meekness placed upon them by a patriarchal society. They actively exude traditionally ‘male’ characteristics such as confidence and conviction. They enter exclusionary spaces and demand a spot, not because it would make the people who run these institutions feel good but because these spaces chronicle our society and they should be representative of said society.⁶７ To say that society and art history at large is just comprised of straight, white, cisgender men is painfully untrue, and the Guerrilla girls know that. It can be an interesting sight to see a wild and unkempt gorilla mask paired with a dress and heels. The image is meant to be slightly disconcerting, alluding to the confusion that the Guerrilla Girls and many feminists feel at the unequal representation of women and

⁶７ Colbert, “Guerrilla Girls Talk The History Of Art vs. The History Of Power”
people of color in institutional spaces and elsewhere. The use of the gorilla masks is crucial to the Guerrilla Girls’ mission. They are incredibly unyielding in their mission towards equality as they have been fighting the good fight since 1985.⁶⁸

The second ‘physical’ tactic is the use of “naming themselves after famous dead women.”⁶⁹ Women artist power houses like Frida Kahlo, Kathe Kollwitz, and Nora Zeale Hurston⁷⁰—among others—all were adopted as pseudonyms for the members. In a way, using these names keep the artists alive, and reinforces the actual artist’s importance in art and helps to fight for both their inclusion in institutional spaces and their inclusion in the art historical cannon. It is more often than not, that students of art history learn of a female artist either on their own, or from their professors following their introduction with questioning the class on if they had ever heard of her. The use of these names draws importance to the lives of these women. Despite being forgotten or excluded from the cannon of western art history systematically, the use of their names keeps their importance of their work relevant to a modern audience. In a personal anecdote, the first time I had heard of Kathe Kollwitz was in connection to the Guerrilla Girls. By the time that her work came up in one of my courses, I was familiar with her name which gave me a layered and nuanced appreciation of her work and the depths it achieves.

In a way, the adoption of new names and the donning of the gorilla masks allows for total anonymity and keeps “the attention on the issues.”⁷¹ The women in the Guerrilla Girls would have likely struggled keeping their artistic careers at the beginning. It is

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⁶⁹ Tate, "Who Are Guerrilla Girls?"
⁷⁰ Chave, "The Guerrilla Girls Reckoning," 105.
⁷¹ Ibid, 110.
probable that if they were making their protest posters without the veil of anonymity they would have been blacklisted from the NYC art world. The new names imbue the spirit of the artist in the Guerrilla Girl as it gives them someone to personally fight for that cannot posthumously fight for themselves.

With all the positive attention that the gorilla masks and the new name tags garner, also comes controversy: there is undeniable issue with the dehumanizing nature of depicting humans as animals and the issue of white women co-opting the names and therefore the achievements of women of color. It has been noted that Guerrilla Girl ‘Frida Kahlo’ is not a woman of color, which raises interesting questions: does this act as a type of intellectual white-washing? Or does it allow the real Frida Kahlo to act as a revolutionary from beyond the grave. I believe that it’s a little of both. It is likely that the decision to be called ‘Frida Kahlo’ was a quick decision made out of admiration rather than thinking about the optics of a white woman running around calling herself ‘Frida Kahlo.’ It does, however, allow Frida to be outspoken in one way, shape, or form. It is also a double edge sword as to whether or not the Guerrilla Girls’ namesakes would approve of their message, and it is likely that they would not be 100% in agreement for various speculative reasons.

The gorilla masks are another controversy that is highly debatable. As the founding members were all white women, race has become an internal issue in the group. Many members of color held off joining the group out of fear of becoming a “token” minority, while others felt like their voices were not being heard, dominated by

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72 Chave, "The Guerrilla Girls Reckoning," 108.
73 Ibid, 108.
74 Ibid, 108.
white members, with other group members fighting for diversity amongst the group. Some decisions, most notably the gorilla masks, are due to insensitivity and lack of fully considering all perspectives of a decision. The gorilla mask is particularly problematic as the presence of gorillas and monkeys as terribly racist stereotypes disparaging the appearance and intelligence of African-Americans. If a woman of color were in the room at the first meeting of the Guerrilla Girls, it is likely the masks would have been axed. As African-American member Alma Thomas states “I would have preferred pink ski masks.”

The principal print tactic that the Guerrilla girls implore is humor. Humor is incredibly important weapon Guerrilla Girls’ arsenal of tactics as a contrast to the negative stereotype of “humorless” feminists. Having their humor described as “subversive” and “ironic,” their work often comes across very dry. In their work *Dearest Art Collector*, (fig. 10) the Guerilla Girls are openly mocking the cutesy feminine stereotypes imposed upon them. The sickly Pepto-Bismol pink, the perfected cursive and the dainty little daisy as a header to the piece are all acting as visual sarcasm. These elements directly contrast the gruff exterior that the Girls typically present, allowing the girly elements to come across as funny to audience members who know what is going on. The text also emphasizes the overtly polite and respectful stereotypes

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75 Ibid, 108.
76 Ibid, 108.
78 Chave, "The Guerrilla Girls Reckoning," 108.
79 Ibid, 104.
81 Ibid.
placed upon women. Phrases like “dearest art collector” and “will rectify the situation immediately” have the Girls speaking like receptionists form the 50s, yet it is in this politeness that they take the fiercest jabs at the proverbial ‘art collector.’ They know that art collector likely does not feel bad for excluding women from their collection, in turn the Girls message is a guilt trip for said collector as the poster is directly calling them out with “love” for their exclusionary and discriminatory collecting practices. Pieces like this firmly establish a thinking system based on absolutes in the Guerrilla Girls’ work. It establishes that, at least in the realm of the posters, that the Guerrilla Girls are right, and the institutional art world is incredibly behind where they should be in regard to which artists and what narrative they are telling. It gives them a sense of moral superiority which is not always deserved. As a whole, the Guerrilla Girls present their works almost like inside jokes; shocking and delighting those who know the problems of the art world.

The Best example of the Guerrilla Girls love of sarcasm is The Advantages of Being a Woman Artist. (fig. 11) The work chronicles all of the ‘benefits’ of being a woman artist, jokingly saying that women can avoid all of these seemingly painful things because their works will not garner widespread attention and acclaim because they will be looked over in favor of male artists. The piece drips with sarcasm providing the reasons women artists should be glad for being discriminated against, including: “working without the pressure of success,” “knowing your career will pick up when you’re eighty,” “not having to undergo the embarrassment of being called a genius,” and many more. This piece, through its humor, condemned the double standard in the art world between male and female artists. It illustrates some of the ridiculous things male artists, and men in general, tend to get away with like having your partner leave you for
someone significantly younger. The Guerrilla Girls make the melancholy of sexism funny, forcing you to laugh while internally recognizing the truth being said and how disparaging it can look and feel to exist as a woman in the world.

Another poster following in the tradition of humor and ridiculousness is the *We Sell White Bread* poster. (fig. 12) In all other regards, this poster falls into the normal trappings of a Guerrilla Girls poster: the simplistic and straightforward design while they address of the underrepresentation of women and people of color in favor of their white male counterparts. What takes this piece into the realm of the ridiculous, is the accompanying activity of attaching these small sticker-poster hybrids on “some offending galleries' windows” to actively confront the spaces they were critiquing. It is outwardly ridiculous to think of stickers slapped on the windows of well-respected institutions and say that they are selling bread. It’s also quite ridiculous to refer to white men and their work as “white bread” as a reference to the blandest thing, since we all know the blandest thing is mayonnaise.

The Guerrilla Girls have created a conscious choice to establish a visual motif used across the majority of their works. The pieces are usually on a white ground (figs. 12, 13, 14) with a contrasting black text, or vice versa, have their name and corresponding address at the bottom of the posters, with the Guerrilla Girls name bolded. The most notable visual tie across the works is the typeface: futura bold condensed. Though they are not the only feminist artists to use the font—Barbra Kruger also uses it

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83 Chave, "The Guerrilla Girls Reckoning," 108.
85 Chave, "The Guerrilla Girls Reckoning," 106.
to explore the intersections of feminism and consumerism (fig. 15) - it creates a visual lexicon across the majority of their work. It allows the viewer that is familiar with their work to see the font and immediately recognize it as a Guerrilla Girls print. It gives the works credibility. However, it allows imposters to easily create imposter posters as it is very easy to recreate, whereas a painting is not.

In looking at the Guerrilla Girls, it can all seem a little juvenile; pointing fingers and making jokes at and about institutions that are honored and respected all while wearing silly gorilla masks. The one tactic that glues the silliness and validates the whole strategy is the use of concrete and supported statistics. It’s very easy to sit around and complain about discrimination; however, if there is evidence to prove said discrimination, then the situation changes. It then must be questioned why a certain group is being excluded and what message that discrimination sends. The answer is usually a conscious or subconscious bias against women and people of color. Their poster critiquing New York Times columnist John Russell, *John Russel Thinks Things are Getting Better for Women Artists* (Fig. 13) directly challenges Russell’s piece proclaiming the success of women artists in the early 80s. In his piece, “Art View; It’s not ‘Women’s Art’ its Good Art” he states, “women artists have had a very good play in the dealers’ galleries, too, even if some of those galleries as bastions of a histrionic masculinity.”86 Russell goes on to describe the various ways women artists are creating works that are on par if not better than their male counterparts.87 He even makes a point to critique the way that artistically brilliant women are only identified by their husbands, and how limiting it can be to their

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87 Russell, “ART VIEW”
careers.\textsuperscript{88} The most poignant statement from Russell describes the discrimination women artists face:

To this day a woman artist has to deal with prejudice from dealers, from the public, from men artists (and from older women artists as well). The prejudice may have been somewhat abated, but it is still there. Crow may well be the daily diet of the women artist in what is primarily a man’s world. As one of the most gifted woman artists of our day once said to me, “I always hoped that those bastards would treat me as an equal, but now I know they never will.”\textsuperscript{89}

Russell, from this statement, is very much empathizing with the sentiment shared by the Guerrilla Girls; he is aware of the discrimination that women face yet believes that it is getting better despite not providing evidence of that fact. The piece, as a whole, is optimistic despite being naïve. Russell fails to notice how women’s lives and careers as artists can be further impacted by the intersections that they face whether it be race, sexual orientation, gender expression, body size, or any multitude of things stacking the deck against them.

In their poster that critiques this piece, the Guerrilla Girls provide a graph of statistics\textsuperscript{90} disproving Russell’s point of the success of women in galleries.\textsuperscript{91} At the bottom of the poster, they show a graph documenting the percentage of exhibits of women’s artists work being reviewed by New York Times columnists, Russell being one of them. Though a slight majority of the columnists are raising their number of reviews of

\textsuperscript{88} Ibid.
\textsuperscript{89} Russell, “ART VIEW.”
\textsuperscript{90} Guerrilla Girls, John Russel Thinks Things are Getting Better for Women Artists, Poster.
\textsuperscript{91} Russell, “ART VIEW.”
women exhibits, others are decreasing dramatically. Through the data, the Guerrilla Girls are likely correlating the number of reviews with attendance, thus likely producing more female led exhibits in the future; if the exhibitions are reviewed, more people will likely attend, this will bring money back to the hosting institutions and hopefully prove that exhibits of the art of female artists are a good monetary investment.

This poster also reinforces the ability of the Guerrilla Girls to be angry at not enough action as opposed to being appreciative for some progress being made. Though anachronistically, Russell, through his editorial writings proves himself as an ally, at least intellectually. It seems like the Guerrilla Girls are going after low hanging fruit by harshly critiquing a man who appears to be supportive of their cause.

One of their most famous works reinforces the power of facts and statistics in their work is the poster How Many Women Had One-Person Exhibits at NYC Museums Last Year? (fig. 14) It lists the four major museums in New York: The Metropolitan Museum (the Met.), the Guggenheim, The Whitney, and the Museum of Modern Art (MoMA). Out of the four, only MoMA had a solo show of a female artist, which appears to be a memorial show of the works of Lee Krasner who died in 1984.92 A logical argument as to why these museums would focus on exhibits of male artists’ work is that people will attend a show of an artist that is known as part of the cultural consciousness, like Leonardo da Vinci, Van Gogh, or Monet, and that will bring in revenue to the museum. That is true, yet these museums are institutional power houses of culture with huge spending budgets that will allow them to take risks on shows that might have a

92 "Lee Krasner, 1911–1984: Memorial."
lighter attendance. For example, the Met’s total assets were $229,058,481,93 a total income of $83,286,025,94 with a curatorial budget of $10,414,239,95 all for 1984. It is evident that the money is there to develop exhibitions about women artists. Yet, is deferred for exhibits of male artists that draw viewers in; it is a smart business decision, but it is ultimately discriminatory. This discrimination is, in part, because of the people making the decisions as they often cater to the preferences of those funding their projects who tend to choose works and artists that are mainstays of the art historical cannon. This discrimination is what the Guerrilla Girls are directly pointing at. Their method is making people aware and guilting them into more inclusionary practices.

The Guerrilla girls are painfully aware of the issues facing women in the art world. Because of this, they have made it their mission to be incredibly visible activists; the gorilla masks are incredibly hard to ignore. It is through this activism that they develop their tactics of humor, statistics, and the visible connections between pieces to try to change the way the art world and the rest of the world treats women just because they are women. The question now is how effective have these tactics been across the 33 years of the Guerilla Girls?

94 Ibid, 93.
95 Ibid, 93.
GUERRILLA GIRLS IN THE 21ST CENTURY

Since the Guerilla Girls were influenced and founded in the activist heavy seventies and later eighties, there is already a precedent for their continual perseverance into calling out the issues not only in the art world, but in society at large. The question now is how the role of the Guerilla Girls evolves in the era of #MeToo, Time’s Up, and various other movements meant to call out oppressive power structures.

These two groups have become vocal in the social consciousness over the last year, yet they can easily be confused for one another. The #MeToo movement was founded in 2006 by Tarana Burke. Burke’s goal for the movement and non-profit to be “a blend of grassroots organizing to interrupt sexual violence and a digital community building to connect survivors to resources” Burke sought out to create change specifically for “black women and girls, and other women of color from low wealth communities” as she saw survivors in said communities with limited access to help. Despite existing for quite some time, #MeToo grew in popularity after a tweet from the actress Alyssa Milano on October 15, 2017 used the hashtag independent from the organization, yet later giving attention on a national stage to the cause. The Time’s Up movement, founded on January 1, 2018, works on a larger scale. Time writes, “Time’s

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97 Ibid.
98 Ibid.
Up can be thought of as a solution-based, action-orientated next step in the #MeToo movement.⁷⁰² Through a legal defense fund, Time’s Up seeks to create equality in the workforce,⁷⁰³ attempting to dismantle corrupt power structures from a more corporate perspective. These movements come into the national conversation because prominent figures in the entertainment world are tired of being harmed, threatened, and missing out on opportunities because of an abusive power structure. At their cores, these groups are fighting for equality and freedom from job discrimination after speaking against aggressors.⁷⁰⁴

There is an inherent irony in the notoriously anonymous Guerrilla Girls are active in a time that is prone to outing identities. The celebrities at the forefront of both the Time’s Up and #MeToo movements are using their voices in tandem with their fame to call attention to inequality. The Guerrilla Girls are using their anonymity for the same purpose. The Girls have engaged in outing individuals for their discriminatory behaviors, even calling out people in positions of power for not doing enough to push for equality.⁷⁰⁵ Each group uses their identity, or lack thereof, to increase visibility to the issue of inequality of their perspective industry. The difference in identity can be equated to a change in culture. Social media has allowed for a platform for many to voice their complaints and express themselves. This increased visibility towards the individual is not without consequences, but beneficial none the less. Guerrilla Girl Frida Kahlo one said, “if it were discovered who we were, it would be like the end of our art careers.”⁷⁰⁶ When

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⁷⁰² Langone, "What Is the Time's Up Movement and the #MeToo Movement?" Time.
⁷⁰³ "Home." Time's Up Now.
⁷⁰⁵ Guerrilla Girls, John Russel Thinks Things are Getting Better for Women Artists, Poster.
⁷⁰⁶ Chave, "The Guerrilla Girls Reckoning," 110.
the Guerrilla Girls were founded, their outspoken critiques of the institutions like the museums and galleries they wished to display their works in would have been the end of their careers. If they used their real names and faces, the independent careers of Guerrilla Girls members would have ended long before they started. If the Guerrilla Girls were founded in 2018, it is likely that using their real identities would be less of a deterrent to their careers. It has become apparent in the last few years that art can, and likely should be used for activism. A task that the Guerrilla Girls complete with ease.

The Guerrilla Girls lie at the periphery of these movements; fighting for similar, yet different issues all under the umbrella of equality. Their critiques of specific individuals are all in tandem with how it affects the art world and the power structures within it. When other groups are calling out aggressors, the Guerrilla Girls are commenting on it and tying the message back to the institutions in power. A recent example of this is the situation involving notable portraitist Chuck Close. Close gained attention in the late 1960s for his semi-abstracted portraits. His work in portraits is notable as Close suffers from “prosopagnosia, more commonly known as face blindness” In his works, Close also creates daguerreotypes of nude figures. Close would have women ‘audition’ for these works. At said auditions, women claim that Close “made them feel pressured to expose themselves for reasons they struggled to justify.” All emerging around the beginning of 2018, one report claims eight women have come

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110 Voon and Steinhauer, "Four More Women Alleged Sexual Misconduct."
forward against Close.\textsuperscript{111} It is clear this confidence for the women affected to come forward has been influenced by the #MeToo and Time’s Up movements, as they have helped establish a precedent of accountability in the arts with many of the accused being outed and removed from their positions of power.\textsuperscript{112} The removal of Close’s power came in the form of a cancelled exhibit at the National Gallery of Art in Washington D.C.\textsuperscript{113} This decision was huge as the institution took a step to condemn abusive behavior.\textsuperscript{114} It has been an issue for institutions to decide what they are going to do in regard to the work of an artist accused of such foul behavior. The Guerilla Girls comment directly on the allegations against Close in their poster 3 Ways to Write a Museum Wall Label When the Artist is a Sexual Predator (fig. 16) The Guerilla Girls immediately use irony, though possibly subconsciously, to call out aggressors: donning their gorilla masks, the girls are calling out sexual predators while they wear the rubber faces of a predator of the animal kingdom. The piece registers as aggressive, more so than other Guerrilla Girls works as the muted orange of the background is unsettling. This unease is aided by the bold, unwavering black text, typical of a Guerrilla Girls poster, and the screaming gorilla face in the lower right corner flanked by the slogan “a public service announcement from the consciousness of the art world.”\textsuperscript{115} The poster highlights three examples of wall labels of Close’s portrait of former president Bill Clinton, who has his own storied past with sex scandals\textsuperscript{116} influenced by power differences. The three labels vary in the degree of

\begin{itemize}
\item \textsuperscript{111} Ibid.
\item \textsuperscript{112} Christen A. Johnson, “#MeToo: A Timeline of Events,” Chicago Tribune, November 07, 2018.
\item \textsuperscript{113} Pogrebin, “Chuck Close Apologizes After Accusations of Sexual Harassment.”
\item \textsuperscript{114} Nadja Sayej, “Chuck Close: How to Deal with an Artist Accused of Sexual Harassment,” The Guardian, February 15, 2018.
\item \textsuperscript{115} Guerrilla Girls, 3 Ways to Write a Museum Wall Label when the Artist is a Sexual Predator, 2018.
\item \textsuperscript{116} Zacharek, Dockterman, and Edwards, “TIME Person of the Year 2017: The Silence Breakers.”
\end{itemize}
recognition of Close’s sexual harassment allegations. The first omits it, highlighting Close’s revolutionary process of painting portraits. The second only hints at the allegations stating that Close has a few “disgruntled employees.” The third references the abuses of both Close and Clinton. It also goes on to say that museums feel that “rules don’t apply to ‘genius’ white male artists.” The Guerilla Girls take a radical stance alluding to the perceived thought process of institutions that “art is above it all” and that the institutions are in the wrong. They are coming from a very clear-cut version of morality: things are right, or they are wrong, there is no in-between.

The Guerilla Girls also call out the monetary value of pieces like Close’s provide to an institution. An investor or donor would be incredibly upset if an institution rejected their gift of a work from a problematic artist, likely causing monetary repercussions that are disastrous. In a perfect world, money would not be an obstacle in displaying art. Yet, it is a huge obstacle curators must wrestle with in their daily lives. Investors are the life blood of almost any business and many cultural institutions are businesses. One option, like the Guerilla Girls suggest, is to add the artists problematic behavior to the wall label; a better, though not perfect solution. This will allow the viewer to make a decision about what role the identity and life of the artist have on their opinion of a work or group of works. This contextualizes and reframes the work yet allows institutions to be socially conscious without gutting their collections. In the case of Chuck Close, what he has done is wrong and the viewer should know through the information provided by the institution displaying his work.

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117 Guerrilla Girls, 3 Ways, 2018
118 Ibid.
119 Ibid.
It is hard as a culture, and likely much harder for an institution, to decide what level of action one will take when dealing with the work of someone accused of misconduct. It would be easy to simply toss out the work of a problematic artist, but it would be irresponsible to allow misdeeds to invalidate the progress made by that person’s creative work. It is easier to draw a hard line when dealing with actors, as it is harder to separate the work from the person. It is hard for an actor to disappear into a work like a painter of a director would, as they lend their bodies and voices to the work being created. There is no way to divorce the two, making it much easier to stop watching and supporting a specific actor. But with the work of a visual artist or a director, it is much harder. The artist is part of the context of a work much like a director is to a movie; the maker of a piece of art can be unknown to the viewer and still be enjoyed. Yet, the context to a painting or a film is crucial to a more complete understanding of a work. It is interesting who is able to get a pass and who isn’t. It is unclear what level on the sliding scale of horrible deeds must be reached for a career to be ruined; Is it assaulting your seven-year-old daughter,\(^\text{120}\) is it drugging and raping numerous women,\(^\text{121}\) is it harassing one’s studio assistant,\(^\text{122}\) or is it something worse? If we take this angle to what art can be consumed, how far back does society need to go? Are we burning all of the Caravaggio pieces because he was a gambler and a murderer?\(^\text{123}\) Are we shunning Picasso from the collections of high-class institutions because he was an abuser?\(^\text{124}\) Are we removing

\(^{120}\) Sam Levin, "'Time Is up for Woody Allen': Are Dylan Farrow's Allegations Finally Sticking?" The Guardian, January 19, 2018.


\(^{122}\) Pogrebin, "Chuck Close Apologizes After Accusations of Sexual Harassment."

\(^{123}\) Ibid.

\(^{124}\) Ibid.
Damien Hirst from museums because he celebrates greed in his work? It is clear that institutions are not doing any of these things because the works made by people who do bad things are too valuable.

It is important to note that the rules do seem to be different for the deceased whom institutions deem pivotal to the western art historical cannon. Their works can speak on their own through the passage of time. Would it be the same if these quintessential works created by women or people of color with questionable extracurricular activities? This would not pass for anyone other than white men, whom are getting away with murder even 400 years later. This privilege in nearly every aspect of life, including the art world, is not inherently bad. What is unfortunate is using said privilege structures to keep others down. This is the essence of what the Guerrilla Girls are complaining about and are using their voice to change minds: people are using their privilege to benefit themselves and are excluding others to keep money and power for themselves, regardless of the talent or message that someone is trying to convey. The viewer must make a choice on what content they consume. This does not mean that we cannot enjoy a work if the creator was a bad person, but the creator as a person must be considered. As a consumer, we make our voices known with our dollar; if you do not support something or someone, do not support them through consuming their content.

The Guerrilla Girls found their place in the art world by using facts and statistics to validate the discrimination that women and people of color face in society. They created their works in hope that they would be able to change the art world for the better.

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In the over 30 years since their inception, have the Guerrilla girls had a hand in creating change in the art world?

One of the most enduring early work of the Guerrilla Girls is the 1985 poster *How Many Women had One-Person Exhibitions at NYC Museums Last Year?* (fig. 14) The piece is a quintessential Guerrilla Girls poster with large black and white text in the same futura bold condensed\(^\text{126}\) that is repeated across many of their posters. The poster simply states its message of the total lack and under representation of solo shows by female artists in the 1984-85 year, citing the Art in America Annual in the lower left-hand corner.\(^\text{127}\) The Guerrilla Girls have always been very smart about making sure they cite their sources as it gives their claims credibility. The poster shows the abysmal statistics of only one solo show of Lee Krasner at MoMA.\(^\text{128}\) This poster serves as a starting point where things can hopefully get better in terms of representation. With many of their works, the Guerrilla girls have updated old posters with more current statistics. *NYC Recount* (fig. 17) updates the poster with 2015 statistics. The update poster has its colors inverted and is designed as if someone took a large marker to cross out what was old and replace it with the new numbers. It is very bleak as in the thirty years between when the original was created and the updated version, each institution increased its number of solo shows by female artists by one. It’s quite disappointing to look at the progress being made because it is so slow. The limited progress cannot be tied to one issue without any certainty; whether it is an issue of blatant discrimination or a preference of showing male

\(^{126}\) Gittlen, "How Feminist Artists Reclaimed Futura from New York's Mad Men."


\(^{128}\) "Lee Krasner, 1911–1984: Memorial."
artists with a higher following to bring in more funds, the issue stands that there is a
choice being made by institutions to keep women out.

Another prominent work is Do Women Have to Be Naked to Get into The Met. Museum? from 1989. (fig. 4) It states, through independent Guerrilla Girls research,\textsuperscript{129} that less than 5\% of the artists are women and 85\% of the nudes are female in the modern art department of the museum.\textsuperscript{130} The department qualification is important as before the modern period it was highly unlikely that women would have been allowed to be artists. These numbers are incredibly small, reinforcing the inequality between men and women in institutional spaces. It would be naïve to speak of poor representation of women in the Met and fail to mention that representation is much worse for women of color and LGBT+ women. In looking at the updated version of this piece from 2012, (fig. 6) the numbers get worse. This time citing the Met, less than 4\% of the artists in the modern department are women.\textsuperscript{131} However, the percentage of female nudes has decreased to 76\%.\textsuperscript{132} While it is important that the percentage of female nudes has decreased, it is incredibly concerning that the number of women artists in the collection has decreased as it is limiting the voice that women have in the narrative of art that the Met creates. These numbers fail to take into account the overlap in female nudes created by female artists as they are give off a different message than a nude figure created solely in the service of the objectification of women.

\textsuperscript{129} "Naked through the Ages," Guerrilla Girls.
\textsuperscript{130} Guerrilla Girls, Do Women Have To Be Naked To Get Into The Met. Museum? 1989.
\textsuperscript{131} Guerrilla Girls, Do Women Have To Be Naked To Get Into The Met. Museum? 2012.
\textsuperscript{132} Ibid.
In these cases, the numbers both increased and decreased. It looks disappointing because there has been so much effort into trying to educate and influence those in positions of power. Though it is unclear that any positive changes are directly because of the Guerrilla Girls, positive changes have been made. These changes are evidence of the fight for equal representation in industries across the world. The work of the Guerrilla Girls is clearly not done by the looks of these updates and they don’t seem willing to quit any time soon.
CONCLUSION

In 1992, the Guerrilla Girls and the Women’s Action Coalition protested the “inaugural show” at a location of the Guggenheim museum over the artists in the show comprised of only white men. The protest was a show of force with a combination of pink letters mailed to the director, and printed gorilla faces on bags so that anyone physically at the protest could- for a short amount of time- be a Guerrilla Girl. The demonstration was a success and the work of Louise Bourgeois was added. Was it a wide-sweeping success? No. A single artist added to a large exhibition is small. However, the importance is that the Guerrilla Girls and their protests were heard, and change was created. Their dismay with the establishment and their discrimination was a force that could not be ignored. Seeing the power of their words validates their mission. The Guerrilla Girls are not talking because they like the sound of their own voices. They are working to create change, however small, that will allow for a little girl to walk into a museum and look at a painting and allowing her to feel seen in a world that will largely overlook her. It gives her the belief that if someone like her could do it, she can as well. The Guerrilla Girls are ultimately looking for representation; for the ability to be seen and their stories to be told as opposed to the same story being told without any changes. Any successes, big or small proves that their work matters.

It will be interesting to reflect on these numbers and statistics in ten years’ time; a generation of artists, art museum and gallery professionals will be entering positions of

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133 Stein, "Guerrilla Girls and Guerrilla Girls BroadBand: Inside Story."
134 Ibid.
135 Ibid.
136 Ibid.
power at institutions. These future art professionals will likely have learned about the Guerrilla Girls and their mission of inclusion. The world is changing quickly, and outdated practices should be left behind in the hopes of creating spaces that will highlight the talents and stories of anyone courageous enough to become an artist. One’s ability to be a successful artist— or successful in general for that matter—should not be limited to their gender, sexual orientation, or the color of their skin. It’s hard to measure whether or not the Guerrilla Girls have been successful in their mission. It can be said that any changes made towards the representation of women and people of color comes from generational differences. However, it can also be inferred that the inclusion of the Guerrilla Girls in arts curriculums across the world have helped to bring about the first wave of change.

Their history is complex; the struggles for power, the decision to fight for broader issues, and the persistence even though it might be bleak are enough to make anyone consider continuing down this path. But the Guerrilla Girls keep on fighting. Their perseverance is crucial in times like now. It requires a clear and loud voice to create tangible change in almost archaic institutions. It is important to note that the Guerrilla Girls’ success is because the outlandishness of their tactics. Yes, it is wild and attention grabbing, but that is the point. The gorilla masks draw prolonged attention and in an odd way, allows the muffled voices coming from inside the masks to be heard a little louder.
WHAT DO THESE ARTISTS HAVE IN COMMON?

Arman
Jean-Michel Basquiat
James Cohan
John Chamberlain
Gordu Cline
Enrico Clementi
Chuck Close
Tony Cragg
Dale Frank
Eric Fischl
Joel Fisher
Jim Flores
Reena Spaulings

Keith Haring
Bryan Hunt
Patrick Ireland
Bill Jensen
Bill Jensen
Northwestern
Alvy Katz
Alvian Kiefer
Joseph Kosuth
Roy Lichtenstein
Walter De Maria
Robert Morris
Bruce Nauman
Richard Haines
Peter Voulkos

Class Oldenburg
Philip Pearlstein
Robert Rauschenberg
Loren Schiller
Warhol School
Jillist Cohen
Richard Serra
Marche d’Avoriaz
Mark Tansey
George Takeda
David Traver

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

© Guerrilla Girls, courtesy guerrillagirls.com

GUERRILLA GIRLS’ 1986 REPORT CARD

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<td>Oil &amp; Steel</td>
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<td>Pace</td>
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<tr>
<td>Stayner Waterman</td>
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<td>Undigable</td>
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<tr>
<td>Edward Thorp</td>
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<td>Many excellent pages</td>
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<tr>
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© Guerrilla Girls, courtesy guerrillagirls.com

HIDDEN AGENDER

GRACE GLUECK
GARY INDIANA
KAY LARSON
CARTER RATCLIFF
STEPHEN WESTFALL

PASSING THE BUCKS

RONALD FELDMAN
GRACIE MANSON
PENNY MILKINGTON
TONY SHAFFER
HOLLY SOLOMON

MODERATOR: Carie Rickey

MONDAY APRIL 28 7:30
THE COOPER UNION

FRIDAY MAY 2 7:30
THE COOPER UNION

© Guerrilla Girls, courtesy guerrillagirls.com
Fig. 4
The Guerrilla Girls
*Do Women Have to be Naked to Get into The Met. Museum?*
Poster
1989
© Guerrilla Girls, courtesy guerrillagirls.com

Fig. 5
Jean Auguste Dominique Ingres
*La Grande Odalisque*
1814
Oil on canvas, 36" x 63" (91 x 162 cm) Musée du Louvre, Paris
© 2005 Musée du Louvre / Angèle

Fig. 6
The Guerrilla Girls
*Do Women Have to Be Naked to Get into The Met. Museum?*
Poster
2012
© Guerrilla Girls, courtesy guerrillagirls.com

Fig. 7
The Guerrilla Girls
1991
© Guerrilla Girls, courtesy guerrillagirls.com
Fig. 8
The Guerrilla Girls

*Where are the Women Artists of Venice? Underneath the Men.*

Poster
2005
© Guerrilla Girls, courtesy guerrillagirls.com

Fig. 9
George Lange

*Guerrilla Girls*

Image © George Lange
Fig. 10
The Guerrilla Girls
*Dearest Art Collector*
1986
© Guerrilla Girls, courtesy guerrillagirls.com

Fig. 11
The Guerrilla Girls
*We Sell White Bread*
Poster
1987
© Guerrilla Girls, courtesy guerrillagirls.com
Fig. 12

The Guerrilla Girls

The Advantages of Being a Woman Artist

Poster

1988

© Guerrilla Girls, courtesy guerrillagirls.com

Fig. 13

The Guerrilla Girls

John Russel Thinks Things are Getting Better for Women Artists

Poster

1985

© Guerrilla Girls, courtesy guerrillagirls.com
Fig. 14

The Guerrilla Girls

_How Many Women Had One-Person Exhibits at NYC Museums Last Year?_

Poster

1985

© Guerrilla Girls, courtesy guerrillagirls.com

Fig. 15

Barbra Kruger

_Untitled (Your body is a battleground)_

1989

photographic silkscreen on vinyl

112 x 112 in. (284.48 x 284.48 cm)

Accession Date: 06/30/1989

The Broad

Los Angeles, CA

Fig. 16

The Guerrilla Girls

_3 ways to Write a Museum Wall Label When the Artist is a Sexual Predator_

Poster

2018

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Fig. 17

The Guerrilla Girls

NYC Recount

Set of Posters

2015

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https://guerrillagirls.squarespace.com/projects/.


The Late Show with Stephen Colbert, “Guerrilla Girls Talk The History Of Art vs. The History Of Power” YouTube Video, 6:24. [Posted January 2016]. https://www.youtube.com/watch?v=FxBQB2fuI_g


