TOP TEN SIGNS YOU’RE BEING TOKENIZED:

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

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

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

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

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

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

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

3. Whenever you open your mouth, it’s assumed that you speak for “your people,” not just yourself.

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

1. A curator who never gave you the time of day before calls you right after a Guerrilla Girls demonstration.
A few moments had to come together to get the tokenism project underway. The spark was when Frida Kahlo was working on the museum stoos for Hot Flashes #2. She noticed that, at several museums, whenever shows and acquisitions for minorities went up, the numbers for white women went down. This wasn’t something she had anticipated, she just found that it was there. Subliminally, I flashed back to when Starrett City offered integrated middle-class housing in Brooklyn: the preemption demand by blacks was so great that, though the developers were political radicals, they had to reimpose a quota so the complex wouldn’t “tip.” They thought even progressive whites would move out of an area when they sensed blacks becoming a majority, no matter what showed up on polls or was even consciously thought, so they limited blocks to a proportion of 30-40%.

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

Shortly afterwards, on a speaking gig for the Girls, when I announced that underneath my mask I was a black artist, an African-American woman in the rear asked, didn’t I think it was a mistake to combine our issues that of white women? In my head, I heard the warning notes of several bits of African-American folk wisdom echoing simultaneously: don’t trust anyone, don’t collaborate, don’t share your ideas, just remember when you make your move that there’s room for only one at any time in any office, any grad school, any gallery, any art magazine. It seemed like the 50’s redux in the ’70’s. Perhaps in the meantime nothing had changed? But if we as African-Americans knew all there was to know about tokenism, about being “the spoke who sits by the door,” then perhaps sharing that with white women could help us both. Because white women are certainly token themselves, though on a larger scale, and we couldn’t dislodge the structures of power alone. When the tokenism campaign was proposed, it was one on which we all could agree.

-Alma Thomas

Ingrid

Editor of Artforum 1981-87

Cover: Artworks

white men 91%
white women 6%
men of color 3%
women of color 0%

Articles:

white men 80%
white women 13%
men of color 4%
women of color 1%

Ida

Editor of Artforum 1985-92

Cover: Artworks

white men 72%
white women 18%
men of color 0%
women of color 2%

Articles:

white men 71%
white women 23%
men of color 5%
women of color 2%

& Jack

Editor of Artforum 1990-present

Cover: Artworks

white men 67%
white women 28%
men of color 5%
women of color 1%

Articles:

white men 73%
white women 21%
men of color 1%
women of color 3%

*Co-credited only feature articles on a single artist, not articles about groups of artists, not reviews.

ARTFORUM supports the Guerrilla Girls

Guerrilla Girls Campaign: The Art of Resistance

223 LaGuardia Place, #207, NY, NY 10012

GRAND OPENING!

ARTIST CALL!

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

EARN A GREAT P/T INCOME !!!!

MAJOR MUSEUM weeks 1 artist of color EVERY year for next five years (or as long as multi-ethnic last) for solo shows. Prefer artist already discovered by major galleries, collectors and other museums. Must restrict artistic output to ethnic issues, FORMS MUST NEED NOT APPLY.

OUTSTANDING CAREER OPPORTUNITY: CURATORIAL ASS'T TO ASST-CURATOR AT MAJOR MUSEUM, ENTRY LEVEL POSITION. Ph.D from Top School, publications & 10 years experience required. Must know Word Processing, answer own phone, conduct own research. Possibility of curating shows at branch museum, providing you can raise the money. EOE: Women and minorities encouraged to apply.

WELL-DRESSED ART HISTORY MAJOR?

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

$$$$$$$$$$MILLIONS$$$$$$$$$$$

DEVELOPMENT ASS'T: person of color needed to interface foundations, corporations, and collectors into giving large amounts of money. Successful candidate must be a minority staff member. High visibility in public, silence at staff meetings required. Photogenic a plus.

Tokens Wanted

Outstanding Career Opportunity: Curatorial Asst. to Asst-Curator at Major Museum, Entry Level Position. Ph.D from Top School, Publications & 10 years experience required. Must know Word Processing, answer own phone, conduct own research. Possibility of curating shows at branch museum, providing you can raise the money. EOE: Women and minorities encouraged to apply.

Well-Dressed Art History Major?

Blue chip NYC art gallery, wanting to change role, pole image: seeks multicultural receptionist with disciplined appearance and clothing to match. Ivy league education & attitude a must. NO ETHNIC ACCENTS. Minimum wage, no health insurance. fringe benefits include: attending fancy parties and meeting the right people.

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Dear Girls:
Recently I visited the Metropolitan Museum of Art's exhibit of "Picasso and The Weeping Woman." The wall texts accompanying the various drawings and paintings contained what I thought were very negative characterizations. Some excerpts appear below:
"Picasso's most constant subjects were the women he successively possessed."

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

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

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

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

To Whom it May Concern:
I am writing to respond to your action at the College Art Association Conference which called attention to the pre-dominance of male faculty in art schools across the United States. While I applaud what I assume is your intent-to raise consciousness about gender discrimination in the arts, I would like to call into question the source of your data.
Your flyer quotes your source as the CAA Guide to MFA Programs in the Visual Arts... The only faculty listed in the CAA Guide are those who happen to be teaching in a given year. In the case of Massachusetts College of Art, that mix changes every semester...
In fact, our faculty statistics are something to brag about in terms of gender ratios.

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

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