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

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

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

Editorial Statement:
It is an indisputable fact that over the years American museums have presented only a part of the story of our culture. The systematic exclusion of women and artists of color from exhibitions and acquisitions should not continue. Some museums are working toward change; others are resolute. For this special double issue of Hot Flashes, Guerrilla Girls asked museums around the U.S. to tell us what they’re doing.*
MUSEUM OF CONTEMPORARY ART, San Diego
Imagery exhibition schedule, but acquisition of works lag behind. Lots of community outreach, but focus in photos of museum visitors are pale, pale, pale. Male Director.

NEWPORT HARBOR ART MUSEUM
No solo shows of women in ‘93 but several shows of men of color. Allows art dealers to be Trustees. Male Director.

ARKANSAS ART MUSEUM
Good record for showing black and nationally known African-American and Latino artists. Male Director.

THE BAD

THE PITS: RATING THE MUSEUMS

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

THE SAN FRANCISCO MUSEUM OF MODERN ART
Was a gift from Hearst. Drawing and Prints Department occasionally purchases white women (20% of acquisitions) but never women of color. To avoid conflicts of interest no artist serves as a Trustee. But Trustees’ Painting and Sculpture Committee (overseeing acquisitions and exhibition schedule) nixed with Hollywood art investors like David Geffen, Douglas Cranmer and Michael Ovitz.

THE WITNEY(White) MUSEUM OF AMERICAN ART
Main branch only shows aging white women and dead male artists of color (25% of solo shows, ‘91-’94). Best devoted to white males. Except for group shows and the occasional no women of color have been seen since the ’70’s at the main branch of this museum, charged with preserving American Art. Instead, African-American female curator’s strong program of non-white, nonmale art has been neutered at branch museum sponsored by Philip Morris (corporation best known for targeting women and African-Americans in their advertising campaigns for-selling I). Recent acquisitions of big-ticket items like painting by a white sculptor 85% white and male. Conflicts of interest on Board of Directors include one auction house owner and the wife of at least one art dealer. Curatorial program in film and video, recent Biennial and upcoming main branch show on Black masculinity could earn White an upgrade. But acquisitions must improve. Black girls must get shows and Board must clean up its act.

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

WILLIAMS COLLEGE MUSEUM OF ART, Williamstown, Mass.
Strong contemporary program showing many regional artists and artists of color, but recent acquisitions were 98% white and 90% male. Female Director.

MUSEUM OF CONTEMPORARY ART, Chicago
Generous to white women, stingy on multicultural: art of color ghettoized into group and/or summer shows. Male Director.

HARVARD UNIVERSITY MUSEUMS
Solo shows exclusively by white males. Women are allowed in group shows and may give gallery talks. No visible multicultural programs. Historical shows heavy on commissioned and light on new ideas. Wins GGI Award for the Recht, Deedat Museum in the U.S. Female Director.

BOSTON MUSEUM OF FINE ARTS
Only one white female solo show in ‘92-’94, none by artists of color. Lumps non-Western art into group shows. Acquires paintings by white men only, but will accept some photographs by women. Speaker program, however, is primarily female. Has Committee on Connections to try to make things better. Male Director.

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MUSEUM OF MODERN ART, New York
Has seen recent interest in the art of Latin America but no interest in art by Latine or Latines in America. Recently gave one retrospective to a woman and one to a male of color, both are over 70. The woman’s show (Lucio Fontanello) was of prints; she already had a sculpture show at MOMA in the ’80’s. She was also only female acquired in the area of painting and sculpture and the acquisition...
FOR SALE:
The Guggenheim just sold its name for $10 million to Samuel J. and Ethel LeFrak and someone bought the directorship of the Whitney for only $2 million.

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

(Maybe the urinals at the Guggenheim)

MORE MUSEUM MISFires.

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

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

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

If museums call someone who doesn’t go to the right schools, show with the right dealer and in general doesn’t bother with the world of High Art an “outsider artist,” why doesn’t it call the rest “insider artists?”

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

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

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

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

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

TAXATION WITHOUT REPRESENTATION: The National Gallery received $34 million in tax money in ’92 and spent $22 million in the art market. Acquisitions during the same year were 95% white and 80% male; contemporary exhibitions were 100% white and 87% male.

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

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

Prepared by

AN UPDATED MUSEUM

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

ART INVESTOR: replacement for the term Art Collector.

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

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

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

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

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

GLOSSARY OF TERMINOLOGY

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

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

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

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

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

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

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

Modern Art had a female Director early on when no one cared about the place and hellyeah everyone thought it was just a small group of curators and only a few people went to the shows. But the women who were involved in the shows were interested in the politics of the art world and they made sure that the shows were feminist and challenged the status quo. This is the model for museums today. It’s not about having a female Director, it’s about having a feminist approach to the curatorial work. It’s about making sure that women are represented in the exhibitions and that the artists who are chosen are those who are making important contributions to the field.

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LETTERS TO THE GIRLS
The following letters were sent to us about the first issue of Hot Flashes. The first two express concern about our subscription rate of $12 for white males and $7 for women and people of color.

Dear GGs:
Thank you very much for sending me the first issue of Hot Flashes, which is fabulous — so much so that I was willing to swallow my gay pride and pay the $12 bucks. However, given the mission statement on the masthead: "All the sexism, racism & homophobia that fits, we complain about," I just can't bring myself to subscribe at the same rate that — let's say — A.M. Rosenthal would pay. I support everything that you do and I feel that I have a pretty good track record, which I ascribe to my youth, which allows me to accept as completely natural the fact that the best artists working today about 67 times out of 10 are women, but I just can't write the check.

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

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

Terry R. Myers
New York

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

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

SEX
Male ........................................... $5.
Female ...................................... 2.
Other ...................................... 1.

RACE
White ...................................... 5.
Person of color .................................. 2.

Black .............................................. 1.

EDUCATION
Ivy league ......................................... 5.
Small liberal arts college ................. 4.
State university ................................. 3.
Community college .......................... 2.
None ............................................. 1.

INCOME
Above $40,000 ............................... 5.
Below $40,000 ................................. 1.

SEXUAL ORIENTATION
Heterosexual .................................. 4.
Gay/lesbian ..................................... 2.
Bisexual ........................................ 1.
Other ............................................. 1.

HAIR COLOR
Natural blonde .................................. 5.
Other ............................................. 1.

OTHER
(check at least one)
Ugly ............................................... 1.
Attractive ....................................... 3.
Non-gym body .................................. 2.
Gym body ............................................ 4.
Eating disorder .................................. 1.
Abused child ..................................... 3.
Non-abused child ............................... 2.
Child of gay/lesbian parent ............... 1.
Elitist substance abuser ..................... 1.
Non-elitist substance abuser ............... 1.
Physically handicapped ..................... 1.
Smoker ............................................ 1.
Non-smoker ..................................... 2.
Reformed smoker ............................ 3.
Oppressed by body hair .................... 2.

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

Li Garcia-Mambuka IV
New York

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

Name withheld

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GUERRILLA GIRLS' CODE OF ETHICS FOR MUSEUMS, THE ADVANTAGES OF BEING A WOMAN ARTIST, DO WOMEN HAVE TO BE NAKED TO GET INTO THE MUSEUM? GUERRILLA GIRLS EXPLAIN NATURAL LAW
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GUERRILLA GIRLS' IDENTITIES REVEALED.
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ORGANIZATION. ALL PROCEEDS GO TOWARD
FUTURE PROJECTS AND PAST DUES.

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