FEMINIST MASKED AVENGERS:
30 EARLY GUERRILLA GIRLS POSTERS
DONATED BY FOUNDING MEMBER LIUBOV POPOVA TO THE MIRIAM SHAPIRO ARCHIVES/RUTGERS UNIVERSITY LIBRARIES

RECENT WORK BY GUERRILLA GIRLS,
GUERRILLA GIRLS BROADBAND,
GUERRILLA GIRLS ON TOUR!
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JUNE 1- SEPTEMBER 7, 2011
INSTITUTE FOR WOMEN AND ART

The mission of the Rutgers Institute for Women and Art is to transform values, policies, and institutions, and to insure that the intellectual and aesthetic contributions of diverse communities of women in the visual arts are included in the cultural mainstream and acknowledged in the historical record. To accomplish this goal, the Rutgers Institute for Women and Art invents, implements, and conducts live and virtual education, research, documentation, public programs, and exhibitions focused on women artists and feminist art. The IWA strives to establish equality and visibility for all women artists, who are underrepresented and unrecognized in art history, the art market, and the contemporary art world, and to address their professional development needs. The IWA endeavors to serve all women in the visual arts and diverse global, national, regional, state, and university audiences.

Founded in 2006, the Institute for Women & Art is actively engaged in:

* Exhibitions and public programming organized by the award-winning and nationally recognized Mary H. Dana Women Artists Series, founded in 1971 by Joan Snyder, and other sponsored events through the US and abroad.

* Educational and curricular development led by The Feminist Art Project (TFAP) website and the FARE: Feminist Art Resources in Education for K-12, college students and their teachers. (http://feministartproject.rutgers.edu)

* Research and documentation facilitated by the Getty and New Jersey State Council on the Arts-funded Women Artists Archives National Directory (WAAND), as well as the archival collections found in the Miriam Schapiro Archives on Women Artists (http://waand.rutgers.edu).

IWA Staff:
Ferris Olin and Judith K. Brodsky, Directors, Institute for Women and Art and Curators, Dana Women Artist Series
Nicole Ianuzelli, Project Manager, Dana Women Artist Series and Institute for Women and Art
Connie Tell, Project Manager, The Feminist Art Project

Special Thanks:
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Jason Carey-Sheppard, IWA Graduate Assistant
Leigh-Ayna Passamano, IWA Graduate Assistant
Kelly Worth, Administration, Rutgers University Libraries
Tamiyah Yancey, IWA Undergraduate Assistant

Courtesy, Liubov Popova Collection, Miriam Schaprio Archives on Women Artists/Special Collections and University Archivies, Rutgers University Libraries

These 32 Guerrilla Girl posters, produced between 1985-c.1991, are representative of their approach to “fight discrimination with facts, humor and fake fur.” The posers were donated in 2010 to Rutgers by former Guerrilla Girl Liubov Popova. They are housed in the Miriam Schapiro Archives on Women Artists (in Special Collections and University Archives, Rutgers University Libraries). The Schapiro Archives is a major research collection of unique primary source materials documenting women artists and women's art organizations and includes the personal papers of many contemporary women artists, (such as Faith Ringgold and Ora Lerman), as well as the records of women’s art organizations, among them the National Association of Women Artists (founded in 1889) and the Heresies Collective (1977-1992).

Judith K. Brodsky and Ferris Olin, Directors, Institute for Women and Art
Guerrilla Girls, How Many Women had One Person Exhibitions Last Year?, 1985, digital print on paper, 17.5 x 22.5 inches

Guerrilla Girls, Women in America Earn Only 2/3 of What Men Do, 1985, digital print on paper, 17 x 22 inches
Guerrilla Girls, You’re Seeing Less than Half the Picture, 1985-1989, digital print on paper, 17 x 22 inches

Guerrilla Girls, Bus Companies are More Enlightened than NYC Art Galleries, 1985-1989, digital print on paper, 17 x 22 inches

Guerrilla Girls, Under Surveillance this Year, 1985-1989, digital print on paper, 17 x 22 inches

Guerrilla Girls, Missing in Action, 1985-1989, digital print on paper, 17 x 22 inches

- National health care.
- An end to poverty and homelessness.
- No more discrimination.
- A cure for AIDS.
- Childcare and education for everyone.
- Reproductive rights for all women.
- A safe environment.
- An alternative energy policy.
Guerrilla Girls, What do these Artists have in Common?, 1985-1989, digital print on paper, 17.5 x 22 inches

Guerrilla Girls, Relax Senator Helms, 1985-1989, digital print on paper, 23 x 17.5 inches
Guerrilla Girls, We've Encouraged our Galleries to Show More Women and Artists of Color, 1985-1989, digital print on paper, 17 x 22 inches

Guerrilla Girls, We Sell White Bread, 1985-1989, digital print on paper, 12.5 x 22 inches
Guerrilla Girls, At Last!, 1985-1989, digital print on paper, 17 x 22 inches

Guerrilla Girls, Q: How Many Works by Women Artists were in the Andy Warhol and Tremaine Auctions at Sotheby’s?, 1985-1989, digital print on paper, 17 x 22 inches
Guerrilla Girls, Which Art Mag was Worst for Women Last Year?, 1985-1989, digital print on paper, 17 x 22 inches

Guerrilla Girls, Guerrilla Girls' Definition of a Hypocrite, 1989, digital print on paper, 17 x 22 inches

Guerrilla Girls, The Advantages of Being a Woman Artist, 1988, digital print on paper, 17 x 22 inches
Guerrilla Girls, These are the Most Bigoted Galleries in New York, 1989, digital print on paper, 22 x 17 inches

Guerrilla Girls, Guerrilla Girls Review the Whitney, 1987, digital print on paper, 22 x 17 inches

<table>
<thead>
<tr>
<th>GALLERY</th>
<th>No. of women</th>
<th>Artists of Color</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blum Helman</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Diane Brown</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Leo Castelli</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Charles Cowles</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Larry Gagosian</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Gemini G.E.L.</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Marian Goodman</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Jay Gorney</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Hirschl &amp; Adler Modern</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Kent</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Knoedler</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Kaury Wirtgane</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>David McKee</td>
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<td>0</td>
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<tr>
<td>Pace</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Tony Shafrazi</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Holly Solomon</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Sperone Westwater</td>
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<tr>
<td>Stux</td>
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</tr>
</tbody>
</table>

Guerrilla Girls, When Racism and Sexism are No Longer Fashionable, What will your Art Collection be Worth?, 1989, digital print on paper, 17 x 22 inches

WHEN RACISM & SEXISM ARE NO LONGER FASHIONABLE, WHAT WILL YOUR ART COLLECTION BE WORTH?

The art market won’t bestow mega-buck prices on the work of a few white males forever. For the $7.7 million you just spent on a single Jasper Johns painting, you could have bought at least one work by all of these women and artists of color.

- Bernice Abbott
- Arne Alfredson
- Susanne Altherr
- Dina Albert
- Woman Art
- Zevs Badami
- Walter Balentine
- Ethel Barnett
- Margaret Bourke-White
- Karmen Brooks
- Lula Margaret Caracer
- Nick Carone
- Elinor Cram
- Margaret Cunliffe
- Adolphine D’Apuzzo
- Maggie Cunningham
- Sara Diemeyer
- Lila de Koning
- Gisèle Dreyer
- Marie P. Durrell
- Zelfe Ewens
- Margaret Ewen
- Anne van Gelder
- Mavis Gilmour
- Paul Gotlieb
- Ann Gregory
- Anna Haining Jackson
- Ann Elizabeth Keagy
- Nancy L. Kehler
- Tom Kuesnner
- Anna Marie Kunder
- Linda L. Lebowitz
- Josephine Levison
- James Lewis
- Margaret C. Lewis
- Suzanne Levit
- Alina Leben
- Betty Leventhal
- Rachel Lee
- Paula Leben
- Grace Lillian Lee
- Estelle Lowen
- Ann Macleod
- Ann Melvin
- Lily Mattson
- Vivian Mary McRae
- Isidore Monier
- Sylvia Montevinas
- Emma Montz
- Bessie Moreland
- Mary Ann Oliver
- Janice Olszta
- Alice Ossman
- Gladys Osborne
- Jane Osier
- Mary Ossman
- Kathleen Pacheco
- Sadie Pacey
- Jennifer L. Parry
- Karen Paulsen
- Doris F. Paulson
- Mar-jorie Paulson
- Geraldine Peterson
- Dorothea Rockburne
- Nola Rovner
- Sondra Rosoff
- Loretta Rosson
- Olga Rossetti
- Napa Alan Stone
- Mildred sugar
- Rachel Sugar
- Ruth Sugar
- Arlene Sussman
- June Swenson
- Norma Swenson
- Elizabeth Von der Ahe
- Ida Waddington
- Wallis L. Waddington
- Georgia Walberg

A DISCRIMINATION

q. If February is Black History Month and March is Women’s History Month, what happens the rest of the year?

GUERRILLA GIRLS' POP QUIZ.
Guerrilla Girls, Hold onto your Wallets! Cross your Legs!, 1990-1994, digital print on paper, 17 x 22 inches

Guerrilla Girls, Dear Uncle Sam and the News Media, 1990-1994, digital print on paper, 17 x 22 inches
Guerrilla Girls, These Galleries Show no more than 10% Women Artists or None at All, 1990-1994, digital print on paper, 17.5 x 23 inches

Guerrilla Girls, These Critics don’t Write Enough about Women Artists, 1991, digital print on paper, 17.5 x 23 inches

Guerrilla Girls, What’s the Difference between a Prisoner of War and a Homeless Person?, 1991, digital print on paper, 21 x 16 inches


Guerrilla Girls, Did She Risk her Life for Governments that Enslave Women?, 1991, digital print on paper, 22 x 17 inches
CHECKLIST OF EARLY GUERRILLA GIRLS POSTERS

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digital print on paper, 17 x 22 inches

You’re Seeing Less than Half the Picture, 1985-1989
digital print on paper, 17 x 22 inches

Bus Companies are more Enlightened than NYC Art Galleries, 1985-1989
digital print on paper, 17 x 22 inches

What’s Fashionable, Prestigious and Tax Deductible?, 1985-1989
digital print on paper, 22 x 17 inches

Under Surveillance this Year, 1989-1985
digital print on paper, 17 x 22 inches

Only Four Commercial Galleries in New York show Black Women, 1985-1989
digital print on paper, 17 x 22 inches

Missing in Action, 1985-1989
digital print on paper, 17 x 22 inches

What do these Artists Have in Common?, 1985-1989
digital print on paper, 17.5 x 23 inches

Relax Senator Helms, 1985-1989
digital print on paper, 23 x 17.5 inches

We’ve Encouraged our Galleries to Show More Women and Artists of Color, 1985-1989
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These Critics don’t Write Enough about Women Artists, 1991
digital print on paper, 17.5 x 23 inches

digital print on paper, 17 x 22 inches
ARTIST STATEMENT / GUERRILLA GIRLS

The Guerrilla Girls are feminist culture gammers. They use facts, humor and outrageous visuals to expose discrimination and corruption in politics, art, film, and pop culture. They undermine the ideas of a mainstream narrative in visual culture by revealing the understory, the subtext, the overlooked, and the downright unfair. They’ve done hundreds of performances and workshops all over the US and abroad. They’re authors of stickers, billboards, many posters, street projects, and several books including; The Guerrilla Girls’ Bedside Companion to the History of Western Art, Bitches, Bimbos and Ballbreakers: The Guerrilla Girls’ Guide to Female Stereotypes, The Guerrilla Girls’ Art Museum Activity Book, and The Guerrilla Girls’ Hysterical Herstory of Hysterical and How it Was Cured, from Ancient Times Until Now. They’ve unveiled anti-film industry billboards in Hollywood just in time for the Oscars, dissed the Museum of Modern Art at its own Feminist Futures Symposium, and created large scale installations and street projects at the Venice Biennale, the Centre Pompidou (Paris), the Tate Modern (London), Istanbul, Mexico City, Athens, Rotterdam, Bilbao, Sarajevo, Shanghai, Ireland, and Montreal. Their work is passed around the world by their tireless supporters, who use it as a model for doing their own crazy kind of activism.
One of six 17-foot banners created for the 2005 Venice Biennale. This banner documents 110 years of discrimination at the Biennale, but it also declares the 2005 show the first Feminist Biennale. Why? Because it was the first time in the history of the Biennale that two women, Rosa Martinez and Maria de Corral, were appointed Directors. The group exhibitions they curated had the highest percentage of women artists ever.
One of six 17-foot banners created for the 2005 Venice Biennale. In this one, the Guerrilla Girls confront the historical museums of Venice. All the museums, except one, own work by women artists. But most of it is kept in storage, out of view. The Guerrilla Girls encourage viewers to go to the museums of Venice and demand to see women on top.
One of six 17-foot banners created for the 2005 Venice Biennale. From time to time, Hollywood producers have asked the Guerrilla Girls for ideas about how to make a film about the history of 1970s Feminism. One day the group realized that maybe it’s lucky that Hollywood hasn’t made that movie. This is the poster for the film they hope never gets made the Hollywood way.
One of six 17-foot banners created for the 2005 Venice Biennale. This is an update of the Guerrilla Girls' famous 1989 poster with new statistics from 2005. What changed over 16 years? Slightly fewer women artists, but more naked males…

Guerrilla Girls, Do Women Have to be Naked to Get Into the Met. Museum?, 2005, digital print on vinyl, 8 x 18 feet
One of six 17-foot banners created for the 2005 Venice Biennale. This banner reproduces one of several billboards the Guerrilla Girls have put up in Hollywood, just blocks from the Oscars award ceremony. They injected some realism into the golden boy statuette by making him look a little more like the guys who actually take him home.
Unchain the Women Directors!

Women directed only 7% of the top 200 films of 2005
No woman director has ever won the Oscar
Only 3 have been nominated

King Kong undergoes gender reassignment surgery for this work about female directors. Originally a billboard in Hollywood, it was translated into Spanish for an exhibition in Zaragosa, Spain and a street project in Mexico City.
The Istanbul Modern Museum asked the Guerrilla Girls to do a project about the condition of women artists in Turkey. The result is this prediction (reading coffee grounds is the custom there for fortunetellers) that things might get worse for them if Turkey enters the EU. Things are much better for women artists in Turkey than in Europe!
The Washington Post offered the Guerrilla Girls a full page in the paper as part of a special section on feminism and art, which ran on April 15, 2007. The Guerrilla Girls created their own tabloid to expose how few works by women and artists of color were on display in the taxpayer funded national museums on the Mall in Washington, DC. The statistics were gathered from the institutions themselves, but when the Post called to fact check, the museums went bananas. The National Gallery quickly installed an artwork so there could be at least one African American artist on exhibit and the Hirschhorn discovered work it never knew it owned.
In 2008-2009, the Guerrilla Girls traveled to Northern Ireland and the Republic of Ireland, talking to women artists. They created three large-scale banners about their findings that were shown in Belfast, Dublin, and Kilkenny. Many Irish women artists thought there was nothing wrong with their lot, until they saw these statistics. The Guerrilla Girls wrote this special toast for the occasion.
The Gallery of the University of Quebec at Montreal asked the Guerrilla Girls to do a street project to mark the 20th anniversary of the Polytechnic Massacre, the worst mass murder in Canadian history. A lone gunman named Marc Lepine, who claimed to be “fighting feminism,” entered the Ecole Polytechnique, separated the female and male students, and killed 14 women. Guerrilla Girls plastered the city with this graffiti wall of anti-woman and anti-feminist hate speech from Confucius to Rush Limbaugh.

This book examines the nature of discrimination throughout Western art history. It focuses on the lives of women who figured out how to get around all the obstacles set up to keep them from becoming artists. It’s used as a text in many art history and gender studies classes.


After finishing Bedside Companion, the Guerrilla Girls started to think about female stereotypes. After making a list of categories for women that got longer and longer, they knew they were on to something. BB&B is used as a text in many gender studies, cultural studies and sociology classes.
This primer is about how women’s bodies have been misunderstood and mistreated by medical science for centuries. It’s also about how feminism might have had a role in overcoming the so-called disease of female hysteria.
CHECKLIST OF WORKS BY THE GUERRILLA GIRLS

The Guerrilla Girls’ Bedside Companion to the History of Western Art, 1998 publication


The Guerrilla Girls’ Art Museum Activity Book, 2004 publication

Bienvenutti alla Biennale Femminista, 2005
digital print on vinyl, 17 x 13 feet

Where are the Women of Venice? Underneath the Men, 2005
digital print on vinyl, 17 x 13 feet

Birth of Feminism Movie Poster, 2005
digital print on vinyl, 17 x 13 feet

Anatomically Correct Oscar Billboard, 2005
digital print on vinyl, 8 x 18 feet

Do Women Have to be Naked to Get Into the Met. Museum?, 2005
digital print on vinyl, 8 x 18 feet

Hay que las Cadenas a las Mujeres Directoras (Unchain the Women Directors), 2006
digital print on vinyl, 7.87 x 27 feet

The Future for Turkish Women Artists, 2006
digital print on fabric, 74 x 56 inches

Horror on the National Mall, 2007
digital print on fabric, 84 x 120 inches

Irish Toast, 2009
digital print on fabric, 81 x 120 inches

Disturbing the Peace, 2009-2011
digital print on fabric, 84 x 120

The Guerrilla Girls’ Hysterical Herstory of Hysteria and How it Was Cured, from Ancient times Until Now, 2009-2011 publication
Towards the end of the 20th century, the Guerrilla Girls sought out new frontiers in their fight for truth, justice and the feminist way, forming three wings to accommodate their broadening interests.

Guerrilla Girls BroadBand, www.ggbb.org, one of these sister organizations, is a diverse band of next-generation feminist artists. “The Broads” use their wit, website and interactive multimedia events to combat sexism, racism and social injustice, focusing attention on such taboo subjects as workplace discrimination, armed forces recruitment tactics in schools, and abortion access. Committed to bringing dead women artists back to life by taking their names, the Guerrilla Girls BroadBand include such fascinating characters as Gerda Taro, Umm Kulthum, Minnette De Silva, Sor Juana Inés de la Cruz and Josephine Baker: women at ease with new media, at home with hacking. Taking advantage of cutting-edge web-based technologies we bring our subversive ideas and signature graphic style to a wired world.
Guerrilla Girls BroadBand, Hacker Last Supper, 2010, digital output on canvas, 3 x 6 feet
Guerrilla Girls BroadBand, Guerrilla Girls BroadBand
Pencils, 2000, dimensions variable

Guerrilla Girls BroadBand, Banana squeeze toy,
2000, dimensions variable

Guerrilla Girls BroadBand, Internet Economy, 2000,
mousepad, dimensions variable

Guerrilla Girls BroadBand, Workplace stickers, 2000,
sticker, 8 x 10 inches
Guerrilla Girls BroadBand, Defender of the Rights of Women (or How to say “Feminist” in Afghanistan), 2001, t-shirt, dimensions variable

Guerrilla Girls BroadBand, Provoke Protest Prevail, 2008, t-shirt, dimensions variable
Guerrilla Girls BroadBand, Guerrilla Girls
BroadBand Website, 2011

Guerrilla Girls BroadBand, Letters to Bad
Bosses, 2001, Interactive Web-based project
THE ADVANTAGES OF
ANOTHER BUSH PRESIDENCY

Trading the tedium of college for the adventure of the battlefield.
Enjoying global warming through the sunroof of your SUV.
Being assured adoption will be easier with contraception unavailable and abortion illegal.
Having more public housing options—behind bars.
Learning to “do-it-yourself” as our alien workforce is deported.
Being titillated by government agents penetrating your intimate data.
Basking in the glow of US world dominance in WMDs.
Not being confused by opposing views in the media.
Leaving something of significance to your children—the deficit.
Knowing your passionate gay sex life will not be dulled by the sanctity of marriage.
Getting a rush as yet another developing country is selected for liberation.
Not having to suffer through Evolutionary Biology—now we know God the Father created the Universe.
Feeling confident that your hard work in guerrillagirlsBroadband will be needed more than ever.

guerrillagirlsBroadband www.ggbb.org
Your Virtual Conscience
PO Box 69 NY NY 10116

Guerrilla Girls BroadBand, Advantages of Another Bush Presidency, 2004,
digital print on paper, 24 x 36 inches

These posters were plastered on walls in downtown NY on the eve of the 2004 election.
Guerrilla Girls BroadBand, Wartime Greetings, 2003, set of digital postcards, dimensions n/a
These posters and leaflets were commissioned by CEPA Gallery in Buffalo for the 2009 show “Conversation Pieces.” The posters were installed in bus shelters around Buffalo.
Guerrilla Girls BroadBand, 'Abortion Timeline: Buffalo and Beyond', 2009,
6 digital prints on paper, each 11 x 17 each

Chapter of a book, The Conversation Pieces Reader, forthcoming from CEPA
Gallery in Buffalo in 2011
THE ADVANTAGES OF NO CHOICE WHATSOEVER

Eating whatever you want including pickles dipped in ice cream
Receiving loads of advice from the Christian abortion alternatives center
Discovering independence when your family kicks you out
Getting to know your one-night stand better than you ever imagined
Postponing your career ambitions indefinitely
Giving your child a range of parenting styles in serial foster homes
No more frantic pharmacy trips when your best friend's condom breaks
Not having to forge parental consent forms
Supporting the Canadian economy with abortion tourism
Participating in cutting-edge scientific studies of invasive contraception
Rediscovering the thrills of back alley abortions
Not being bullied, bombed or shot on your way to the clinic
No waiting for federal marshals to protect you
No more fake fetus pornography on your college campus
No agonizing whether to give birth to your rapist's child
Finding more children available on the black market
Never having to choose between your fetus's life and your own
Reveling in the freedom of having others make important decisions for you
Enjoying fighting the good fight for reproductive justice

a message brought to you by
GuerrillaGirlsBroadBand ggbb.org

Guerrilla Girls BroadBand, Advantages of No Choice
Whatsoever, 2010, digital print on paper, 18 x 24 inches
CARTOGRAPHIES OF CHOICE is in progress. It will be an interactive online map with multiple layers of information, oral histories and historical context. Users can discover resources for reproductive health near them, hear the stories of others who have had abortions, and find out about the political and social struggles around reproductive justice in the US. The visual theme of a user-activated game is being designed to appeal especially to young women. If you or someone close to you has had an abortion and you would like to share your story, please take a card and phone our toll-free number where you can record your experience for inclusion in the Cartographies of Choice website.
Guerrilla Girls BroadBand, Video Stills from Cartographies of Choice, 2011, DVD
Guerrilla Girls BroadBand, Counter-recruiting backdrop, 2008, paint on canvas, 8 x 13 feet
Guerrilla Girls BroadBand, We Want You posters (In English and Spanish), 2008, digital print on paper, 11 x 17 inches

Guerrilla Girls BroadBand Counter-Recruiting Campaign “Aunt Gorilla” posters designed for the first Counter-Recruiting Exercise at the Bronx Museum.
Guerrilla Girls Broadband Counter-Recruiting Exercises at the Bronx Museum (part of “Making It Together; Women, Art and Community” 2008); at the Park Avenue Armory (part of “Democracy in America” 2008); and at Governor’s Island (part of Figment 2010).

Guerrilla Girls BroadBand, Photographs of Counter-recruits, 2008-2010, 150 photographic prints, each 4 x 6 inches
Counter-Recruits at Governor’s Island pledged to keep military recruiters out of schools and campuses by applying much lipstick and kissing the banner.

Guerrilla Girls BroadBand, War is Over, 2010, paint on canvas, 5 x 2 feet
Counter-Recruiting -
the Origin of Mothers' Day
Julia Ward Howe's 1870
Mothers' Day Proclamation

Arise, then, women of this day!
Arise all women who have hearts,
whether your baptism
be of water or of
ears! Say firmly:
"We will not have
questions decided
by irrelevant
agencies. Our
husbands shall not
come to us reeking of
carnage for caresses and
applause. Our sons shall not
be taken from us to unlearn all that we have been able to teach
them of charity, mercy, and patience. We women of one country
will be too tender to those of another country to allow our sons to be
trained to injure theirs."

From the bosom of a devastated Earth a voice goes up with our
own. It says "Disarm! Disarm!" The sword of murder is not the
balance of justice. Blood does not wipe out dishonor, nor violence
indicate possession.

As men have forsaken the plow and the anvil at the summons of
war, let women now leave all that may be left of home for a great and
earnest day of counsel. Let them meet first as women, to bewail and
commemorate the dead. Let them solemnly take counsel with each other
as to the means whereby the great human family can live in peace, each
bearing after his time the sacred impress not of Caesar, but of God.

In the name of womanhood and humanity, I earnestly ask that a general
congress of women without limit of nationality be appointed and held at
some place deemed most convenient and at the earliest period consistent
with its objects, to promote the alliance of the different nationalities, the
amicable settlement of international questions, the great and general
interests of peace.

Guerrilla Girls BroadBand, Provoke Protest Prevail
Patch, 2007, patch, dimensions variable

Guerrilla Girls BroadBand, Julia Ward Howe Mothers
Day Call, 2011, digital print on paper, 3 x 6 feet
CHECKLIST OF WORKS BY GUERRILLA GIRLS BROADBAND

Workplace Stickers, 2000
sticker, 8 x 10 inches

Internet Economy, 2000
mousepad, dimensions variable

Banana Squeeze Toy, 2000
squeeze toy, dimensions variable

Guerrilla Girls Broad Band Pencils, 2000
pencils, dimensions variable

How to say “Feminism” in Afghanistan, 2001
t-shirt, dimensions variable

Wartime Greetings, 2003
set of digital postcards, dimensions n/a

Advantages of Another Bush Presidency, 2004
digital print on paper, 24 x 36 inches

Provoke Protest Prevail Tattoos and Patches, 2007
tattoos and patches, dimensions variable

Provoke Protest Prevail, 2008
t-shirt, dimensions variable

We Want You Poster Boards, 2008
digital print on paper, each 24 x 36 inches

We Want You Posters, 2008
digital print on paper, each 11 x 17 inches

Counter-recruiting Backdrop, 2008
paint on canvas, 8 x 13 feet

Photographs of Counter-recruits, 2008-2010
photographic prints, each 4 x 6 inches

Abortion Timeline, 2009
6 digital prints on paper, each 11 x 17 inches

Where to get an Abortion in Buffalo Fold-Out, 2009
offset print on card, 11 x 17 inches

Where to get an Abortion in Buffalo Bus Shelter Poster, 2009
original offset print, 60 x 40 inches

Hacker Last Supper, 2010
digital output on canvas, 3 x 6 feet

Advantages of No Choice Whatsoever, 2010
digital print on paper, 18 x 24 inches

War is Over, 2010
paint on canvas, 5 x 2 feet

Broad Identities Prints, 2011
10 digital prints on paper, each 11 x 17 inches

Cartographies of Choice “Record Your Story” Cards, 2011
offset print on card, 4 x 6 inches

Cartographies of Choice, 2011
DVD

Julia Ward Howe Mothers Day Call, 2011
digital print on paper, 3 x 6 feet (????)
ARTIST STATEMENT / GUERRILLA GIRLS ON TOUR!

Guerrilla Girls On Tour! is the only touring company in the United States creating theatre that takes a hilarious look at the current state of women in the arts and beyond. Guerrilla Girls On Tour!'s plays and performances mix a variety of comedic techniques such as parody, sketch, improv, slapstick and song-and-dance resulting in a distinct feminist theatre style. We make theatre that is interactive, involving our audiences in writing assignments, sing-a-longs, and audience participation, which allows us to theatrically address issues like pay equity, body image, reproductive rights, and herstory/history/hirstory while engaging the audience at the same time. Guerrilla Girls On Tour! aims to educate, entertain, and ultimately transform our audiences into identifying as activist/artists. In addition to creating new plays and performances we focus on leading workshops and master classes in using the art of theatre to address local concerns.

We begin developing all of our theatre pieces by collaborating on a visual work. This is ultimately incorporated into the play's design via projections. These visuals act as an extra character in each performance – taking on a factual, questioning and, most of the time, satirical voice. Every town we perform in is researched for local statistics and facts about the current state of women and this is incorporated into every script making each performance unique and site-specific.

In order to put the focus of our work entirely on the audience and the issues each member of Guerrilla Girls On Tour! uses the name of a dead woman artist and performs wearing a gorilla mask to conceal her true identity. Members of Guerrilla Girls On Tour! are Gracie Allen, Josephine Baker, Aphra Behn, Lili Boulanger, Fanny Brice, Coco Chanel, Julia Child, Alice Childress, Liz Claiborne, Cheryl Crawford, Edith Evans, Alexandra Exter, Hallie Flanagan, Lorraine Hansberry, Frances Harper, Edith Head, Audrey Hepburn, Laura Keene, Eva Le Gallienne, Carole Lombard, Lisa 'Left Eye' Lopes, Dorothy Parker, Anne Sexton, Sophie Treadwell, Lupe Velez, Azucena Villaflor, and Anna May Wong.

www.twitter.com/GuerrillaGsOT
www.facebook.com/GuerrillaGirlsOT
www.guerrillagirlsontour.blogspot.com
www.guerrillagirlsontour.tumblr.com
www.youtube.com/guerrillagirlsontour
www.ggontour.com

"...an air of celebration and some potent satire!" - The London Times
The first poster the group created as Guerrilla Girls On Tour! after the Guerrilla Girls split into three groups.

Guerrilla Girls On Tour!, I love Feminism, 2001, digital print on paper, 5 x 8 feet
In the past few years, audiences have asked the Guerrilla Girls On Tour! to address body image. This poster was the beginning of the work on their play, “If You Can Stand the Heat: The History of Women and Food.”

Guerrilla Girls On Tour!, Reduce Cellulite, 2011, digital print on paper, 5 x 8 feet
A T-shirt that read “American by Birth, Christian by Choice” inspired this poster. The spirit with which they wrote “female” and “feminist” was meant to be inclusive to any person who considers themselves female and/or feminist.
Guerrilla Girls On Tour!, In This Theatre, 1997, 3 stickers, dimensions n/a

Guerrilla Girls On Tour!, has put these stickers in the bathroom toilet stalls of New York City theatres that were not producing any plays by women. They would return every few months to reapply if the stickers had been torn down. HINT: Avery labels are very hard to remove!

Guerrilla Girls On Tour!, There's a Tragedy on Broadway, 1999, digital print on paper, 11 x 17 inches

Guerrilla Girls On Tour!, has staged an action during every Tony Awards since 1998. This poster appeared as an ad in the Tony Awards issue of In Theatre magazine and was also distributed during their Tony protest.
Guerrilla Girls On Tour!, Woman is President, 2003, digital print on paper, 8.5 x 17 inches

Yoko Ono and John Lennon said “war is over if we want it.” Women is president if women want it.

Guerrilla Girls On Tour!, Not For Sale, 2004, digital print on paper, 8.5 x 11 inches

A collaboration with the South Korean feminist group IPGIM for the 2004 Busan Biennale, “Hang in There, My Dear Geum-sun.”

Guerrilla Girls On Tour!, Got Equality, 2005, digital print on paper, 8.5 x 17 inches

Native American women earn 58 cents for every dollar a white man earns. (Institute for Women’s Policy Research). In New Jersey, on average, a woman working full time is paid $44,166 per year, while a man working full time is paid $57,738 per year. (pay-equity.org)
Guerrilla Girls On Tour!, Desperate Housewives, 2005, digital print on paper, 11 x 17 inches

New Jersey’s law, effective November 2007, prohibits pharmacists for refusing to fill prescriptions solely on moral, religious, or ethical grounds.

Guerrilla Girls On Tour!, Who Really Wants to Get Married?, 2006, digital print on paper, 11 x 17 inches

Five states (Massachusetts, Connecticut, Iowa, Vermont, and New Hampshire) plus the District of Columbia have the freedom to marry for gay couples. Illinois, Hawaii, and New Jersey offer civil unions. gardenstateequality.org

Guerrilla Girls On Tour!, Pop Theatre Quiz, 2007, digital print on paper, 11 x 17 inches

A pop quiz is often incorporated into the Guerrilla Girls On Tour! performances as a way to engage their audience.
Guerrilla Girls On Tour! feels they meet many feminists who deny being feminists.

They still love feminism more than ever!
Guerrilla Girls On Tour! visited France and Poland in March 2003, a few days after the war on Iraq began. Tours to Argentina and the UK followed. Since that time over 4,400 Americans have been killed (435 from New Jersey) and 33,000 wounded. (icasualties.org)
Guerrilla Girls On Tour!, Guerrilla Girls on Tour!
Performance Excerpts, 2005-2011, DVD, 10 minutes

Video includes an interview with Linda Winer of Newsday for the CUNY TV series Notable Women in American Theatre.

Guerrilla Girls On Tour!, Silence is Violence, 2008, DVD, 45 minutes

Street Theatre piece created for Zendai MoMA’s “Intrude: Art & Life 366” in Shanghai, China. During the performance, information and resources about domestic violence in China was distributed to the public.
In the fall of 2011, Guerrilla Girls On Tour! performed at the “City of Women Festival” in Slovenia, and led street theatre and poster workshops in Ljubljana, Slovenia; Szeged, Hungary; and Athens, Greece.

Guerrilla Girls On Tour!, Slovenia/Hungary/Greece
2011, 2011, DVD, 8 minutes

Guerrilla Girls On Tour!, If You Can Stand the Heat: The History of Women and Food, 2010, DVD, 5 minute excerpt

Video project developed with the help of a grant from the New Jersey based Puffin Foundation.
Video shot during a tour to the Women's Arts International Festival, Kendal, UK.
These lists/drawings are from workshops around the world in: Argentina, Canada, Greece, Hungary, Slovenia; (USA) Hawaii, Indiana, Louisiana, Michigan, Missouri, New York, North Carolina, Ohio, Oregon, Pennsylvania, & Texas. Their workshops begin with a brainstorming session where participants list the issues they would like to address in a poster or piece of street theatre. The top issues mentioned are:

- Rape/Domestic Violence – 27 mentions
- Reproductive Rights – 18 mentions
- Misogyny – 17 mentions
- Racism – 16 mentions
- Gay Rights/Gay Marriage – 15 mentions
- Body Image – 15 mentions
- The economy – 12 mentions
- The environment – 10 mentions
- War – 9 mentions

Guerrilla Girls On Tour!, Collage, 2005-2011, newsprint, dimensions variable
CHECKLIST OF WORKS BY GUERRILLA GIRLS ON TOUR!

In This Theatre, 1997
3 stickers, 11 x 17 inches (???)

There's a Tragedy on Broadway, 1999
digital print on paper, 11 x 17 inches

I Love Feminism, 2001
digital print on paper, 5 x 8 feet

Vacancy (In English, Spanish, Polish and French), 2002
4 digital prints on paper, each 11 x 17 inches

Woman is President, 2003
digital print on paper, 8.5 x 17 inches

Not For Sale, 2004
digital print on paper, 8.5 x 11 inches

Got Equality, 2005
digital print on paper, 8.5 x 17 inches

Desperate Housewives, 2005
digital print on paper, 11 x 17 inches

Guerrilla Girls On Tour! Performance Excerpts, 2005-2011
DVD, 10.00 minutes

Collage, 2005-2011
newsprint, variable

Who Really Wants to Get Married?, 2006
digital print on paper, 11 x 17 inches

The F Word, 2007
digital print on paper, 8.5 x 17 inches

Pop Theatre Quiz, 2007
digital print on paper, 11 x 17 inches

Feminists Are Funny, 2007
DVD, 3.05 minutes

Female by Birth, 2008
digital print on paper, 8 x 5 feet

Silence is Violence, 2008
DVD, 45.36 minutes

I Still Love Feminism, 2009
digital print on paper, 8.5 x 17 inches

Zero, 2010
digital print on paper, 8.5 x 17 inches

If You Can Stand the Heat: The History of Women and Food, 2010
DVD, 5.11 minutes

Reduce Cellulite, 2011
digital print on paper, 5 x 8 feet

Slovenia/Hungary/Greece 2011, 2011
DVD, 8 minutes
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