

THE GUERRILLA GIRLS' ART MUSEUM ACTIVITY BOOK

3

A BRIEF HISTORY OF ART MUSEUMS

5

FUN FACTS

8

CONNECT-THE-DOTS MUSEUM FLOOR PLAN

9

DO WOMEN STILL HAVE TO BE NAKED
TO GET INTO THE MET MUSEUM?

10

CORRECTING WALL LABELS

12

FUN THINGS YOU CAN DO

14

CREATE YOUR OWN MUSEUM STORE

Printed Matter, Inc.

THE GUERRILLA GIRLS'
ART MUSEUM ACTIVITY BOOK

Published by

Printed Matter, Inc.

535 West 22nd Street
New York NY 10011
www.printedmatter.org

ISBN 0-89439-018-X

Copyright ©2004 Guerrilla Girls, Inc.

Written and designed by the Guerrilla Girls
Frida Kahlo and Kathe Kollwitz

All rights reserved. No part of this book may be reproduced or transmitted in any form by any means, in whole or in part, without prior permission from the publisher and author.

Visit the Guerrilla Girls' website
www.guerrillagirls.com

Previous books by the authors:

Confessions of the Guerrilla Girls, HarperPerennial 1995

The Guerrilla Girls' Bedside Companion to the History of Western Art, Penguin 1998

Bitches, Bimbos and Ballbreakers: The Guerrilla Girls' Illustrated Guide to Female Stereotypes, Penguin 2003

Printed Matter's Publishing program for Emerging Artists is made possible through generous support from The Andy Warhol foundation for the Visual Arts and through public funds from the New York State Council on the Arts, a state agency.



NYSCA

Printed Matter, Inc. is an independent 501(c)(3) non-profit organization founded in 1976 by artists and art workers with the mission to foster the appreciation, dissemination, and understanding of artists' books and other artists' publications.

ACTIVITY #1: READING COMPREHENSION

A brief history of art museums . . . according to the Guerrilla Girls

We love museums so much, we worry about them. Are they fair to artists? Do they collect the things people will want to see a hundred years from now? How did museums come to be the way they are?

It all began because rich people have always had a lot of stuff. A few centuries ago, they ran out of space in their palaces and churches and needed new places to store it all. Bingo! They started art museums.

In Europe, museums became part of the government and are run by bureaucrats and civil servants. In the US, most museums were—and still are—funded and overseen by the wealthy.

Lots of the art you see in European and American museums was originally stolen—sometimes from countries (the Greek friezes in the British museum), sometimes from indigenous peoples (Indian artifacts in US museums) and even from victims of the Holocaust. Some countries, native peoples and families are now trying to get their stuff back, but most museums won't give it up. Finders keepers!

Few museums collected art of their own time, until the Museum of Modern Art was founded in 1929. Today there are plenty of contemporary art museums and they have one big advan-

tage over historical museums: the artists they exhibit are alive and can come to openings, so they have better parties!

Museums have lots of employees: directors, curators, educators, financial experts, marketing specialists, store executives and guards. The director is usually a guy from an elite background, with an education to match, who is good at running things and talking to rich people. Museum directors

used to be underpaid but over the last 10 years their salaries have gone up, up up! Curators usually come from the same background, and you would think they would be as well paid, but the staff who direct finances, investments, sales and marketing get a lot more. (see page 6.) At the bottom of the food chain are curatorial assistants, guards and bookstore clerks. With a couple of exceptions, the few women who run museums are still paid a whole lot less than guys.



Justice is blind and so are museums: why is it possible to buy a whole collection of art by women and artists of color for the price of a single painting by a white male genius?

Museums are overseen by a board of trustees, consisting mostly of wealthy art collectors who donate money and artworks. Museum newsletters are full of photos of these trustees at museum functions, and bios of their illustrious careers—that is, until they go to jail for price fixing or running their compa-

nies into the ground. Trustees sit on acquisition committees that help the curators decide what art to collect. Curators don't really need help figuring this out but they need trustees' money to buy the art. It doesn't take a genius to realize that the system is ripe for corruption, since the collectors can promote acquisitions of work by artists they own, which in turn makes their private collections more valuable.

Of course, collecting art isn't the most important job of an art museum. The number one priority is erecting signature, cutting edge buildings by famous architects, like the one MoMA just finished. If a board member gives enough money, the building, or some part of it, will be named after him (or even her).

Until recently, almost every museum was filled with art by white males, plus one or two token women or artists of color. Since the advent of the Guerrilla Girls, and lots of other tireless agitators and enlightened scholars, things have improved a bit. Now there are nine or ten token women and artists of color who get their work shown.

***DON'T JUST TAKE OUR WORD FOR IT,
READ WHAT THE INSIDERS HAVE TO
SAY:***

Many people gravitate to museums who know very little about art, but who realize that there is an attractive combination of art, money and power. It happens particularly in those museums where being on the board will give you an opportunity to associate with the right people and be introduced to circles to which normally you would not have access.
—Jan van der Marck, former Chief Curator at the Detroit Institute of Arts

It's almost impossible to be a trustee and not have conflicts of interest. The board is full of collectors who are buying contemporary art. The problem the Whitney has generally is that as soon as we have a show or buy a piece the artist's dealer raises his prices by 30 percent. . . . Collectors on the board can see a piece proposed by a curator at acquisitions meetings, then go and buy one like it.
—Flora Biddle, Trustee of the Whitney Museum of American Art and granddaughter of its founder Gertrude Vanderbilt Whitney

READING COMPREHENSION TEST

(EXTRA CREDIT IF YOU COMPLETE THE TEST WHILE WEARING A MASK)

Imagine you're a filthy rich culture vulture. You've just been asked to become a trustee of a major museum. Make a list of ways you can increase the value of your art collection using your new position.

- 1.
- 2.
- 3.
- 4.

ACTIVITY #2: FUN FACTS ABOUT MUSEUMS

What goes on behind the pretty pictures

WHAT MALE MUSEUM CURATOR IS RESPONSIBLE FOR STARTING THE GUERRILLA GIRLS?

Answer: In 1984, MoMA curator Kynaston MacShine opened a show called "An International Survey of Painting and Sculpture." Out of 169 artists, he chose only 13 women and then told the press any artist who wasn't in the show should rethink "his" career. That made a bunch of us really mad and we started making posters to expose racism and sexism in the artworld.

WHO'S NOT ON THE BOARD OF ART MUSEUMS?

- A. WELDERS
- B. SCHOLARS
- C. ARTISTS
- D. ALL OF THE ABOVE

Answer: D. All of the above. Our research shows that museum board members fall into four major categories: corporate execs, philanthropists, art collectors and socialites. Rare exceptions are artist Chuck Close and Professor Henry Louis Gates at the Whitney Museum and playwright/performer Anna Devereaux Smith at MoMA.

WHICH MUSEUM HAS THE MOST MONEY?



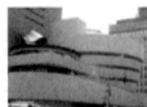
MET



MOMA



BROOKLYN



GUGGENHEIM

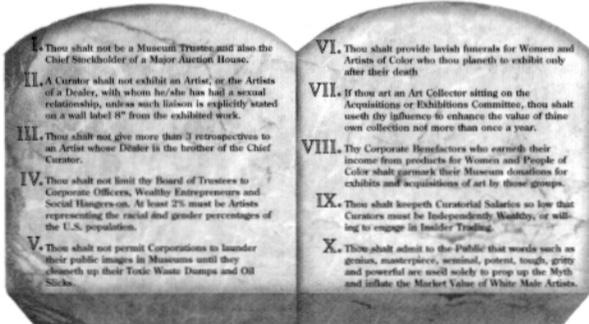


WHITNEY

Answer: The richest art museum in New York is the Met with \$2.3 billion in assets, not including the art. MoMA is in 2nd place with \$1.2 billion. The Brooklyn Museum comes in a far 3rd at \$148 million. The Guggenheim is fourth at \$133 million and the Whitney is last at \$89 million. (All stats 2001.)

ARTRAGEOUS FUN FACT

GUERRILLA GIRLS' CODE OF ETHICS FOR ART MUSEUMS.



GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD

In 1989 Guerrilla Girls created the satirical "Code of Ethics" for art museums shown above. It took four more years and a couple of scandals for the American Association of Museums to adopt a real code of ethics in 1993.

FILL IN THE BLANK:

THE ARTIST _____ HAD TWO RETROSPECTIVES AT MOMA WHILE HIS ART DEALER WAS THE BROTHER OF THE CHIEF CURATOR.

Answer: Frank Stella had two retrospectives in 1970 (age 34) and 1987 (age 51). Stella's dealer in Europe just happened to be Lawrence Rubin, the brother of curator Bill Rubin, who also wrote the catalogs. Bill Rubin retired in 1988 and Stella hasn't had a show since.

TRUE OR FALSE: ART COLLECTORS CAN BE ON MORE THAN ONE MUSEUM BOARD. (EXTRA CREDIT: WHO HOLDS THE RECORD?)

True, of course! Peter Norton is on the Whitney and MoMA. Eugene Thaw is at the

MoMA and Met; Lewis Cullman, MoMA and Met; Raymond McGuire, the Studio Museum of Harlem and Met; and Leon Black, Met and MoMA. We suspect the record goes not to an individual but to the Tisch family. While the late Lawrence Tisch was on the board of the Met, his sister-in-law, Joan Tisch, was on the MoMA board and her daughter, Laurie Tisch Sussman, got the Whitney.

**FILL IN THE BLANK:
THE ARCHITECT -----
GOT A JOB TO REDESIGN MOMA WHILE
HE WAS ON ITS BOARD.**

Answer: Phillip Johnson, longtime MoMA board member (1957-present) and former head of the Department of Architecture and Design (1930-36, 1946-54), was hired in 1963 to design a renovation for the museum.

**HOW MUCH DO ART COLLECTORS HAVE TO PAY
TO GET THEIR PRIVATE COLLECTIONS SHOWN
AT A MUSEUM?**

Answer #1: Nothing. Museums fall all over themselves to exhibit people's art collections in the hope the art will be donated to the museum afterward.

Answer #2: Plenty, but it's worth it. In 1999, the Brooklyn Museum opened a show of contemporary British art from the collection of collector Charles Saatchi. In a scandal that erupted over work in the show that contained elephant dung on an image of the Virgin Mary, it was discovered that Saatchi had secretly given the museum \$160,000 to pay for the show. Work by the same artists went to auction shortly thereafter and brought record prices. Not a bad investment strategy.

**ANOTHER ARTRAGEOUS FUN FACT ABOUT
MUSEUM ETHICS**

In the late 1980s, A. Alfred Taubman (who made big bucks building shopping centers) sat on the board of the Whitney Museum of American Art while he was also the chief

stockholder of Sotheby's Auction House. At the Whitney he served on the prestigious Painting and Sculpture Committee and was privy to which artists the museum would be showing and acquiring, information that could have been very useful to his auction house. No one questioned the ethics of this at the time, but in 2002 the Feds sent him to the slammer for price fixing with rival auction house Christie's.

**WHICH OF THE FOLLOWING FASHION COMPANIES
HAS NOT YET BOUGHT AN EXHIBIT OF ITS
OWN WORK AT A MAJOR MUSEUM?**

- a. 
- b. 
- c. 
- d. 

Answer: b. Prada. The Met organized a Christian Dior show funded by Dior (1996) and a Cartier show funded by Cartier (1997). The Guggenheim accepted \$5 million from Armani the same year it mounted a major exhibition of Armani design. Hey, Miuccia, what are you waiting for? A museum show costs less than an ad campaign. And it's tax deductible, too!

**WHAT MEDIA CONGLOMERATE CURATES ART
SHOWS AND THEN SELLS THEM TO MUSEUMS?**

Answer: Clear Channel, the same outfit that kicked Howard Stern and other liberal shock jocks off the air, realized that giving money to museums was nice but curating shows and renting them was even better! They have three traveling shows in the US right now at venues like the San Diego Museum of Art and the LA County Museum of Art.

**REALLY EASY QUESTION: WHO GETS PAID
MORE IN MUSEUMS, CURATORS OR MUSEUM
STORE EXEC'S?**

Answer: Museum store execs! At the Met, the VP for Merchandise and Retail earned \$388,000 in 2001, right behind the director and president. Of the 20 best-paid Met employees, three worked with the museum store. None were curators.

REALLY EASY QUESTION #2: AT LEAST 24 EMPLOYEES AT NYC MUSEUMS EARN OVER \$200,000 A YEAR. HOW MANY ARE CURATORS?

Answer: None. In 2001 the highest curator's salary was at MoMA (\$181,125). The second highest was at the Whitney (\$155,800). Curators at the Met, Brooklyn Museum and Guggenheim all got under \$100,000.

LAST REALLY EASY QUESTION: WHAT MUSEUM DIRECTOR HAS AN EXPENSE ACCOUNT THAT'S TWO AND A HALF TIMES THE SALARY OF HIS BEST-PAID CURATOR?

Answer: Phillipe de Montebello, director of the Met, had an expense account of \$250,000 in 2001 (on top of his \$518,000 salary). None of his curators' salaries broke the 6-figure mark that year. That's a lot of champagne and caviar!

HAS A TRUSTEE EVER LIKED A PAINTING IN THE MUSEUM SO MUCH THAT HE TOOK IT HOME?

Answer: Sure. In 2000 MoMA sent a Blue Period Picasso, "Man with a Guitar," from its collection to auction. It originally belonged to Gertrude Stein and was given to MoMA in 1979 by financier Andre Meyer. The painting ended up in the collection of longtime MoMA trustee and major art collector S.I. Newhouse. He conveniently resigned from the board to avoid any hint of a conflict of interest.

ACCORDING TO MOMA ALMOST NO WOMEN ARTISTS ARE GOOD ENOUGH TO BE IN A SHOW ABOUT WHAT SUBJECT?

- A. WAR
B. STILL LIFE

Answer: B. Still life. In 1997 Margit Rowell organized a show titled "Objects of Desire: The Modern Still Life." Despite the fact that still life was one of the few categories of painting open to women throughout the centuries, Margit included only 4 women out of 71 artists. We suggested she change the show title to "The Objects of MoMA's Desire Are Still White Males."



GGs inhabit Meret Oppenheim's fur teacup, for years one of the few works by a women artist at MoMA.

CAN AN ART COLLECTOR RENAME AN ARTWORK AFTER BUYING IT?

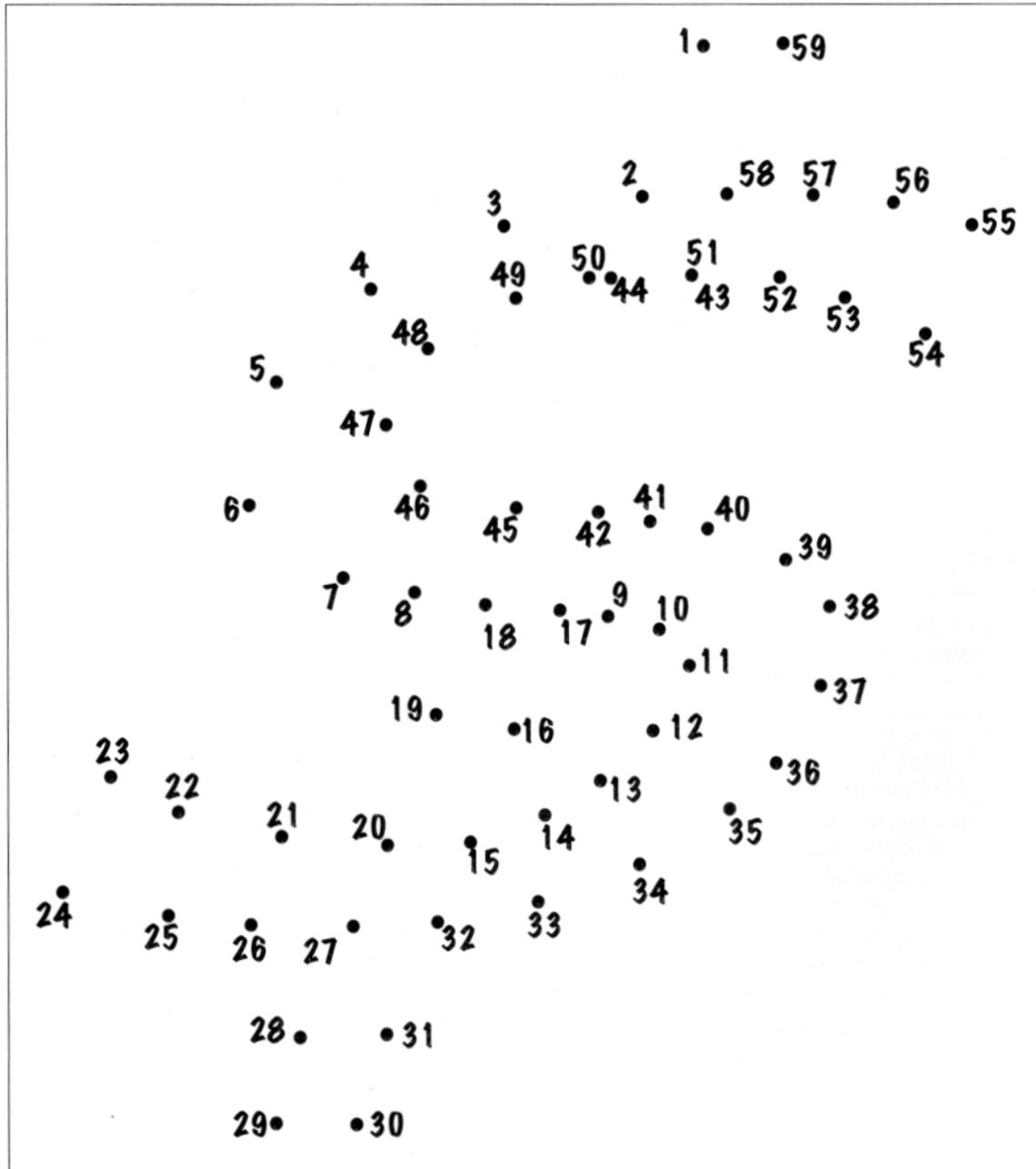
Answer: Yes. Armand Hammer did. The petroleum exec and founder of the Armand Hammer Museum bought a rare da Vinci manuscript, the Codex Leonardo, and renamed it the Codex Hammer. After his death, the museum decided to sell it. Bill Gates snapped it up for a mere \$31.8 million. Luckily, he did not rename it the Codex Microsoft or the Codex Bill, but reverted to its earlier name.

CAN YOU MAKE MONEY FROM A MUSEUM WHILE YOU'RE ON ITS BOARD OF TRUSTEES?

Answer: \$11 million dollars says YES! That's what Count Guiseppe Panza di Biumo got paid in 1990 for selling part of his art collection to the Museum of Contemporary Art in LA while he was on the board. He also sold other pieces from his collection to the Guggenheim that year—for \$30 million.

ACTIVITY # 3: CONNECT-THE-DOTS MUSEUM FLOOR PLAN

Museums are all competing to create the most unusual building. Attention famous architects: here's a concept for your next museum job. Follow the dots to create the perfect floor plan for today's art museum.



ACTIVITY # 4: HAS ANYTHING CHANGED?

In 1989 we went to the Metropolitan Museum of Art and counted the number of female vs. male nudes, and the number of female vs. male artists. Below is the poster we came up with. Try to guess the percentages in the museum today, 15 years later.

1989



2004 _____% _____%

*ANSWER: ON SEPTEMBER 1, 2004, WE DID A RECOUNT. WE WERE SURE THINGS HAD IMPROVED. SURPRISE! ONLY **3%** OF THE ARTISTS IN THE MODERN AND CONTEMPORARY SECTIONS WERE WOMEN, AND **83%** OF THE NUDES WERE FEMALE. GUESS WE CAN'T PUT OUR MASKS AWAY YET.*

Here are some other recent stats. These are for one-artist exhibitions 2000-2004.

The Museum of Modern Art: If you include the Banners and Projects series, MoMA exhibited 60% white males, 17.5% white females, 17.5% females of color and 5% males of color. Looking only at large solo shows, the numbers go back to 80% WM, 13% WF, 7% FC and 0% MC.

The Whitney Museum of American Art: 50% white males, 30% white females, 7% females of color and 13% males of color. This is about as good as it gets in NYC.

The Guggenheim: 78% white males, 11% white females, 0% women of color and 11% males of color. No show given to any artist of African descent.

The Metropolitan: It gets more of your tax dollars than other museums, but 90% of its solo shows went to white male artists, a paltry 8.5% to white women and a pathetic 1.5% to artists of color.

ACTIVITY # 5: CORRECTING WALL LABELS



Those little labels next to the paintings tell as much about the person who wrote them as about the art they describe. Below is a wall label that hangs at the Metropolitan Museum in New York beside a portrait of Catherine Worlée (right), whose life it luridly describes.

Baron François-Pascal-Simon Gérard (French, 1770–1837)

Madame Charles-Maurice de Talleyrand-Périgord, Princesse de Bénévent (née Catherine Noele Worlée, later Madame George Francis Grand, 1762–1835), ca. 1808

This painting portrays one of the celebrated beauties of her time, Catherine Worlée (1762–1835). By the age of fifteen she had seduced her future husband, the Englishman George Francis Grand, an employee of the Indian civil services (as Madame Grand she was portrayed by Vigée Lebrun in an oval portrait displayed in this gallery). This was the first of a series of liaisons that culminated in her becoming the mistress and then the wife of Talleyrand, whose portrait by Prud'hon hangs nearby. Talleyrand tired of his pretty but frivolous wife, whom he had sent away in 1817. After residing in London and Brussels, she returned to Paris, where, separated from her husband, she lived a quiet and devout life.

The author doesn't say much about the painting, but sure lets us know what a slut Catherine was at fifteen, what a bore she became after forty, and how she mended her wicked ways once her husband kicked her out. But there's another way to look at Catherine's life. On the next page is the same info rewritten feminist-style.

Baron François-Pascal-Simon Gérard (French, 1770–1837)

Catherine Noele Worlée (1762–1835), ca. 1808

Catherine Worlée (1762–1835) couldn't wait to get away from her parents! With little choice but to submit to sexual advances that would today be considered statutory rape, she was forced to marry an older Brit with the hope he would take her somewhere. Despite her married state she had a sexually liberated life in Calcutta and London, where she soon became bored with her civil servant husband. She found her way to the intellectual salons of revolutionary Paris where her beauty and intellect attracted the attention of powerful men. She became the mistress of statesman Talleyrand, who helped her dump her dull husband and figured out a way they could marry in 1802. The corrupt Talleyrand became a political turncoat several times over so Catherine dumped him, too, had fun in Brussels and London, and finally led the life of a wise crone in Paris.

Now it's your turn. Find some wall labels at your favorite museum that could use a face-lift! Rewrite and send 'em to us at gg@guerrillagirls.com. We'll post them on our website.

My new, improved (feminist) wall label:

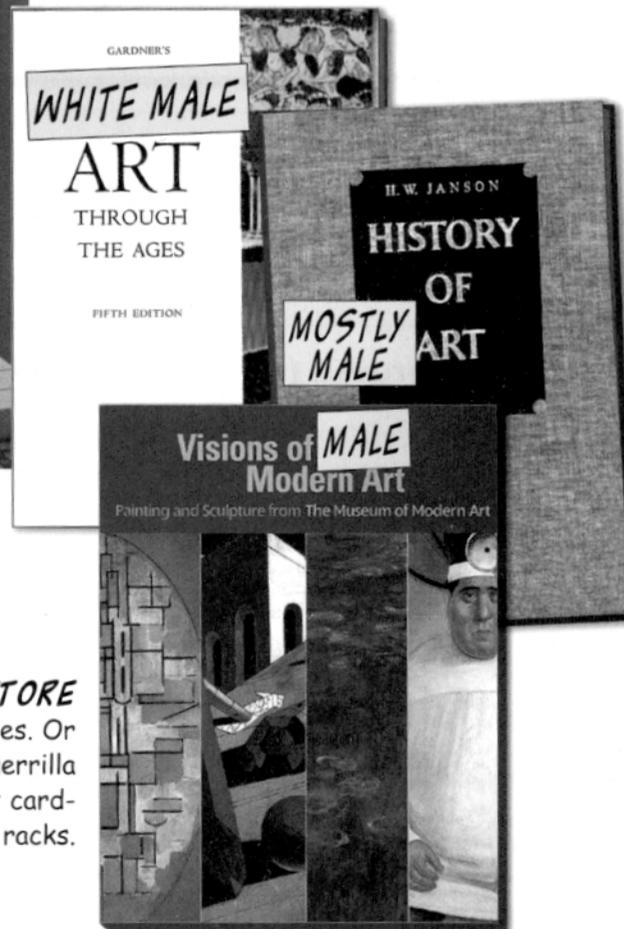
ACTIVITY # 6: FUN THINGS YOU CAN DO IN MUSEUMS

Don't have millions to collect art and influence museums and art history?
There are lots of other ways to make your voice heard.



CLAIM THE BATHROOM AS EXHIBITION SPACE

Put up posters and statements on the doors and in the toilet stalls. We've stickered bathrooms all over the world! Don't forget the men's rooms!



INVADE THE BOOKSTORE

Slap on stickers to alter book titles. Or slip your manifesto, artwork or a Guerrilla Girls' poster inside every book. Put card-sized messages in the postcard racks.



GIVE DO-IT-YOURSELF DOCENT TOURS

Dress up, go into the galleries and tell the real story of what's in the museum and what's not. You're sure to get an audience ... until they cart you away.

GOT A BETTER IDEA? MAKE YOUR OWN LIST OF ANNOYING, ARTRAGEOUS THINGS TO DO IN YOUR FAVORITE MUSEUM.

- 1.
- 2.
- 3.
- 4.



COMPLAIN, COMPLAIN, COMPLAIN

Not enough work by women or artists of color in your favorite museum? Let the director know how you feel. Send a letter, a postcard or an email. Or better yet, send a greeting card. Museums pride themselves on their "outreach to the public." Let's reach out to them and change their discriminating ways.

ACTIVITY # 7: CREATE YOUR OWN MUSEUM STORE

We can't go into a museum store without thinking of things we'd like to see there.

Check out some of our ideas and then design some products of your own.

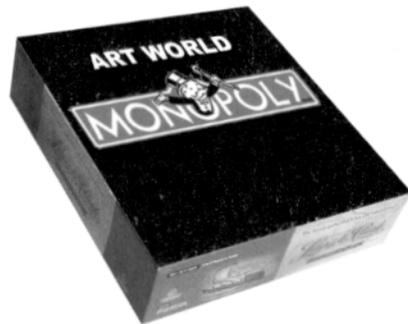


UMBRELLA, T-SHIRT AND HAT that tell the truth about museums



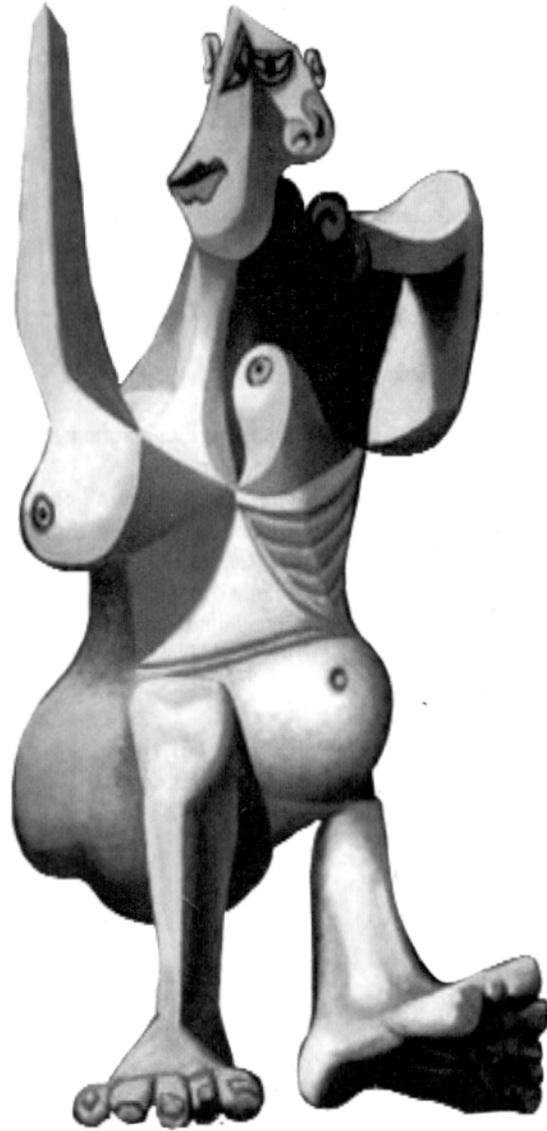
GENDER AND COLOR CALCULATOR

Automatically detects and tabulates the women and artists of color in your favorite museum. Instantly compares your stats with other institutions around the world.



ARTOPOLY

Pretend you're an art collector, a gallery owner, a museum trustee, a lowly curator or the head of a major auction house. Match your wits, skill and luck against other players to see which of you can determine the course of art history.



CUBIST BLOW UP DOLL

With three noses and twelve orifices, there's something in this babe to keep everyone happy.

Note: We got our information from a number of sources: museum websites and publications; guidestar.com; newspapers and journals accessible on the LexisNexis data base; and first-hand observation at the institutions. Most of the financial figures and salaries are from the museums' own IRS tax returns for 2001 and 2002, the most recent years for which that information is publicly available. We focused on NYC museums because that's where we started and that's what we know best, but we'd love to see any stats you gather from museums near you.

ACKNOWLEDGMENTS

Never-ending thanks to Imogene Cunningham, Uno Chiyo, Rosalind Franklin, Hypatia, Artemisia Gentileschi, Rose Selavy, and all our friends at Printed Matter, Inc., especially the patient David Platzker and Rachel Bers.
— Frida Kahlo and Kathe Kollwitz for the *Guerrilla Girls*, fighting discrimination (and corruption) and reinventing the "f" word since 1985.

We love to hear from all of you out there. Please write us at gg@guerrillagirls.com or *Guerrilla Girls*, 532 LaGuardia Pl #237, NY NY 10012

Rich people have always had a lot of stuff. A few centuries ago, they ran out of room in their palaces and churches, so they started art museums. The Guerrilla Girls love museums and all the art in them! But we worry about them, too. Why do they raise hundreds of millions for new buildings, then complain that they don't have enough money to buy art? Why do they blow a fortune on a single painting by a white male genius when they could acquire hundreds of great works by women and people of color instead? Why do museum store execs get paid more than curators?

The Guerrilla Girls' Art Museum Activity Book takes you behind the pretty pictures. Wallow in the dirt that museums hope you haven't noticed. Take our fun tests; do the math. Get ideas for how you can bother, and maybe change, your favorite museum, just like we've been doing.

The Guerrilla Girls are a bunch of anonymous females who fight discrimination with facts, humor and fake fur. They take the names of dead women artists as pseudonyms and appear in public wearing gorilla masks. Their work has been plastered on walls and billboards, and also seen in *The New Yorker*, *The New York Times*, *Vogue*, *Bust* and *Bitch*. They are the authors of *Confessions of the Guerrilla Girls*, *The Guerrilla Girls' Bedside Companion to the History of Western Art* and *Bitches, Bimbos and Ballbreakers: The Guerrilla Girls' Illustrated Guide to Female Stereotypes*. In their spare time they maintain a heavily trafficked website, www.guerrillagirls.com, and show up in jungle drag at schools all over the country to provoke their legions of fans to fight discrimination wherever it lurks. They have been reinventing the "F" word—feminism, that is—since 1985.

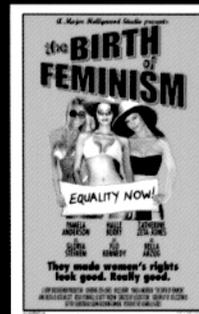
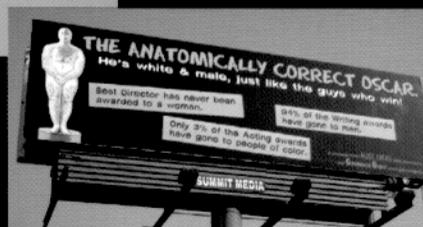
THE WORK OF THE GUERRILLA GIRLS REPRESENTS A MOST POWERFUL POLITICAL UNION BETWEEN THEORY AND PRACTICE. THEY SET AN EXAMPLE FOR FEMINISTS EVERYWHERE. --BELL HOOKS

THEY MAKE CULTURE HACKING LOOK GOOD. REALLY GOOD. --WIRED MAGAZINE

THE GUERRILLA GIRLS PASS THE ULTIMATE TEST: THEY MAKE US BOTH LAUGH AND FIGHT; BOTH HAPPY AND STRONG. --GLORIA STEINEM

THEY HAVE MANAGED TO BLEND THE SERIOUSNESS OF A MANIFESTO-DRIVEN ART MOVEMENT WITH THE WIT OF A COMEDY TROUPE. --UTNE READER

I'M AN ACTIVE FEMINIST AND I LOVE YOU GUERRILLA GIRLS! --WAITRESS IN CHELSEA



WANT MORE? VISIT WWW.GUERRILLAGIRLS.COM

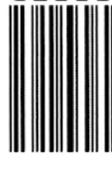
Printed Matter, Inc.

77285A
Price: \$10.00

ISBN 089439018X



51000>



9 780894 390180

The Guerrilla Girls'

ART MUSEUM

A · C · T · I · V · I · T · Y · B · O · O · K

WE'RE DOWN
WITH HIGH
CULTURE.
ARE YOU?

We went back to the Met
Museum and counted
women artists for the first
time since (gulp) 1989.
You won't believe what we
found!!!

Thom

WHICH
MALE CURATOR
STARTED
THE GUERRILLA
GIRLS?

WHAT'S THE
PERFECT MUSEUM
FLOOR PLAN?
CONNECT-THE-
DOTS!

HOW TO
WRITE A
FEMINIST
WALL LABEL

DO WOMEN STILL
HAVE TO BE
NAKED
TO GET INTO THE
MET MUSEUM?

BY THE GUERRILLA GIRLS

Printed Matter, Inc.