

NOT READY TO MAKE NICE

GUERRILLA GIRLS 1985-2016

CURATOR: XABIER ARAKISTAIN



10 Nov 16 - 19 Feb 17

OPENING: WEDNESDAY, NOVEMBER 9TH AT 7PM

In presence of the curator Xabier Arakistain



The Guerrilla Girls' breath of inquisitive air sweeps over the Grand Est for their first individual exhibition in France, from 49 Nord 6 Est Collection, of course !

More active than ever, invariably politically incorrect, the American collective takes over the spaces of 49 Nord 6 Est for a show orchestrated by Xabier Arakistain, a staunch supporter of the feminist cause. An opportunity to (re)discover their work: books, films and archive photographs of their actions undertaken in the public space. As well as their emblematic posters from the 49 Nord 6 Est Collection, Not ready to make nice, the title of this exhibition, which traces 30 years of artistic insurrection, says it all.

Concerned with the lack of equality—whether gender, race, or class—in international museums, the Guerrilla Girls have taken up arms. Becoming the “conscience of the art world,” anonymous behind their gorilla masks, these activists have relentlessly denounced all forms of discrimination, exposing the under-representation of women and minorities in our society. The sheer magnitude of the task has inspired countless avenging activists to put on masks and join their ranks. This unifying energy has been the driving force behind the creation of activist collectives around the world. Veritable 21st century Robin Hoods, the Guerrilla Girls continue to galvanize the cultural sphere with their famous posters and the lacerating wit of their provocative actions. They sound an urgent call to arms.

Join us at 49 Nord 6 Est for creative action workshops, a self-defense course, and intersections between art and activism. Like the Guerrilla Girls, become super-hero.ine.s, whether you like wearing tights or not.

FREE ADMISSION

Tuesday through Wednesday,
from 2PM to 7PM
Saturday and Sunday,
from 11AM to 7PM

Open during school and public holidays

→ Thanks to: Amy Harrison ;
Azkuna Zentroa, Alhóndiga Bilbao

The 49 Nord 6 Est is supported by Région Grand Est - Alsace Champagne-Ardenne Lorraine and by the Ministère de la Culture et de la Communication - Drac Grand Est

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art

www.paris-art.com

1- @ Guerrilla Girls

RELATIONS WITH PRESS > CLAUDINE COLIN COMMUNICATION / TEL. : 0033 (0)1 42 72 60 01 / AVRIL BOISNEAULT avril@claudinecolin.com

Pictures available (other posters on request)

Valérie Guelton / communication@fracloiraine.org

THE ADVANTAGES OF BEING A WOMAN ARTIST:

Working without the pressure of success
 Not having to be in demand with men
 Having an excuse from the art world to your 4 five-hour jobs
 Knowing your career might pick up after you're single
 Being reassured that whatever kind of art you make it will be labeled feminine
 Not having to check for a neutral teaching position
 Seeing your ideas live on in the work of others
 Having the opportunity to choose between career and motherhood
 Not having to check on those big signs or paint in the late night
 Having more time to work when your main charge is for someone younger
 Being included in revised versions of art history
 Not having to undergo the embarrassment of being called a genius
 Getting your picture in the art magazines wearing a gorilla suit

PLEASE SEND \$ AND COMMENTS TO: Box 1058 Cooper St., NYC, NY 10011. GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD

1_1988advantages

AT LAST! MUSEUMS WILL NO LONGER DISCRIMINATE AGAINST WOMEN AND MINORITY ARTISTS.*

*Under the Civil Rights Restoration Act of 1988, an institution that discriminates in any of its operations will be denied federal funds. We encourage women and artists of color to contact their favorite museum. THEY NEED YOU NOW!

PLEASE SEND \$ AND COMMENTS TO: Box 1058 Cooper St., NYC, NY 10011. GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD

2_1988atlast

YOU'RE SEEING LESS THAN HALF THE PICTURE

WITHOUT THE VISION OF WOMEN ARTISTS AND ARTISTS OF COLOR.

PLEASE SEND \$ AND COMMENTS TO: Box 1058 Cooper St., NYC, NY 10011. GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD

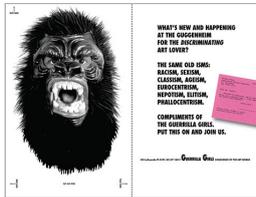
3_1989halfpicture

GUERRILLA GIRLS' DEFINITION OF A HYPOCRITE.

(hip' o-crit) An art collector who buys white male art at benefits for liberal causes, but never buys art by women or artists of color.

Box 1058 Cooper St., NYC, NY 10011. GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD

4_1990hypocrite

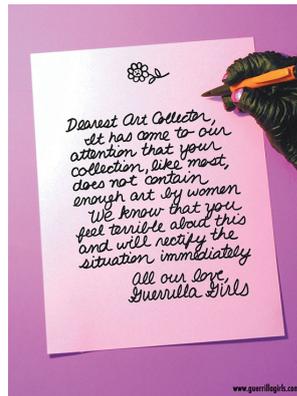


5_1992guggenheimbagcard

The internet was 84.5% male and 82.3% white.



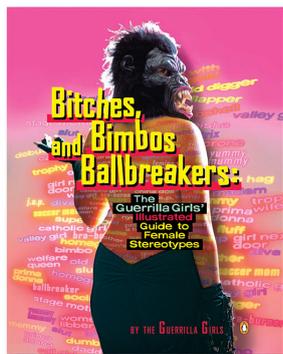
6_1996internet



7_2007dearcollectoreng...



8_2012getnaked



BOOKS_2003stereo



GuerrillaGirl-FIST



GuerrillaGirls-Andrew ...



GuerrillaGirls-FracLor...



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A word from the curator



At the intersection of art and activism, the *Guerrilla Girls* are an outstanding voice of the latest stage of the *feminist art* movement. This movement has concerned itself with upsetting fictions like the “artistic genius” and “masterpiece”, which sustain a concept of art that presents itself as independent of its historical and social context. Although forged in the XIX century, this concept continues in force today. The *Guerrilla Girls* artist collective started its activities in the mid-1980s in opposition to the renewed interest in these fictions that came with the rise of Neo-liberalism. The Members of the group hide their faces behind gorilla masks and adopt the names of iconic dead women artists. Remaining anonymous, they focus on the political dimension of art and denounce the way women are systematically overlooked in contemporary society.

The work of the *Guerrilla Girls*, who identify themselves as “the conscience of the art world”, marks a turning point in feminist artistic practices for two reasons:

Firstly, their approach to the issues of production and reproduction of sexual difference in art is a discursive turn from previous strategies of *feminist art*. For the first time *Guerrilla Girls* offer an overview of the different levels and processes that consolidate sexism in art without ignoring the connections between these processes and other institutions and social spheres. The *Guerrilla Girls*' iconic posters are immediately recognizable because they use the language of statistics to reflect women's position in the field of art and other areas and they highlight the dramatic failure of democratic societies to keep their promise to achieve equality between the sexes. These posters also form the basis of the collective's activities, which range from placing them in public spaces, such as on the doors of art galleries in New York, to a variety of actions in museums and other cultural and social institutions.

Secondly, the group's popularity in the late 1980s marked the end of the first major stage of feminist art, which had been launched on either side of the Atlantic on the back of the feminist movement of the late 1960s. The *Guerrilla Girls*' posters, publications and activities acknowledge this heritage; they are constructed from it and they invoke feminist knowledge as the necessary conceptual framework for an acute reading. Above all, the *Guerrilla Girls*' work is a reminder that the political aims of the feminist movement of the late 1960s have yet to be achieved and it spurs us on to continue the fight.

Xabier Arakistain



XABIER ARAKISTAIN

(Madrid, 1966) is a feminist curator based in Bilbao (ES).

→ www.arakis.info

He incorporated the category of sex as a curatorial criterion since his first exhibition, *Trans Sexual Express* (Bilbao Arte, 1999). Between 2001 and 2003 he introduced gender parity into the exhibition programme at Fundación Bilbao Arte Fundazioa. In 2005 he launched Manifiesto Arco 2005 demanding that public administrations adopt practical measures to implement equality between the sexes in the field of art, which inspired article 26 of Spain's Equality Act.

He was Director of Centro Cultural Montehermoso Kulturunea, Vitoria-Gasteiz, from 2007 to 2011, making it a pioneering institution in the development and application of feminist policies in the fields of contemporary art, thought and culture.

In 2008, concerned about hurdles to the transmission of feminist knowledge between generations and the shortage of feminist texts in translation, he initiated, in collaboration with feminist anthropologist Lourdes Méndez, the yearly interdisciplinary, international and intergenerational course *Feminist Perspectives in Art Production and Theories of Art* that since 2012 is held at Azkuna Zentroa, Bilbao. Xabier Arakistain has also curated retrospective shows devoted to Feminist Art pioneer Judy Chicago and to the US collective Guerrilla Girls as well as the shows *What I see Susan Hiller* (co-curated with Beatriz Herráez), *Living Together* (co-curated with Emma Dexter) and *Kiss Kiss Bang Bang, 86 steps in 45 Years of Art and Feminism*.

Xabier Arakistain graduated at the UPV/EHU School of Social Sciences and Media Studies. He also obtained a Master of Advanced Studies with a paper on sex, gender and sexual identities in film, as well as a Masters Degree in Film Studies from the same university.

Arakistain has given lectures at :

- Tate Modern and at the Royal College of Art and UCL in London
- the EHESS in Paris, the MAK in Vienna
- the 8th Berlin Biennale
- the Brooklyn Museum and the New Museum in New York, Boston College
- the MUAC in Mexico City
- the Universidad de Costa Rica
- the Museo de Bellas Artes in Santiago Chile
- and the MNCARS in Madrid, amongst others.

EXHIBITIONS (SELECTION)

AT CENTRE CULTURAL MONTEHERMOSO
KULTURUNEA, VITORIA GASTEIZ (ES)

2011 / *Kick in the Eye. Eight Feminist Strategies to Interrupt the Male Gaze*

2010-11 / *What I See. Susan Hiller*

(co-curatée avec Beatriz Herráez)

2009 / *Living Together*

(co-curatée avec Emma Dexter)

2008 / *The Furious Gaze*

(co-curatée avec Maura Reilly)

EXHIBITIONS AS INDEPENDANT

CURATOR:

2016 / *Why Not Judy Chicago?*
(CAPC, Bordeaux)

2015 / *Why Not Judy Chicago?*
(Azkuna Zentroa, Alhóndiga Bilbao)
Guerrilla Girls (Matadero, Madrid)

2013 / *Guerrilla Girls*
(Azkuna Zentroa, Alhóndiga Bilbao)

2007 / *Kiss Kiss Bang Bang, 86 pasos en 45 años de Arte y Feminismo* (Museo de BBAA, Bilbao, ES)

2006 / *Para todos los públicos* (Sala Rekalde, Bilbao)

Switch on the Power (CAAM, Gran Canaria, ES)

2004 / *Leigh Bowery* (Museu Textil y de la Indumentaria de Barcelona, ES)

Switch on the Power (MARCO de Vigo, C. C. Montehermoso de Vitoria-Gasteiz, ES)



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Guerrilla Girls



Guerrilla Girls are a collective of anonymous artists founded in 1985. Determined to give precedence to the political dimension of their work and to denounce the systematic oblivion to which women are subjected in contemporary societies, the members of the collective decided to remain anonymous by wearing gorilla masks and taking the names of illustrious women who were already deceased. The collective use facts, humor and outrageous visuals to expose gender and ethnic bias as well as corruption in politics, art, film, and pop culture undermining the idea of a mainstream narrative by revealing the understory, the subtext, the overlooked, and the downright unfair.

They believe in an intersectional feminism that fights discrimination and supports human rights for all people and all genders. The group has done over 100 street projects, posters and stickers all over the world, including New York, Los Angeles, Minneapolis, Mexico City, Istanbul, London, Bilbao, Rotterdam, and Shanghai, to name just a few. The Guerrilla Girls also do projects and exhibitions at museums, attacking them for their bad behavior and discriminatory practices right on their own walls, including their 2015 stealth projection about income inequality and the super rich hijacking art on the façade of the Whitney Museum in New York or the celebrated project for the Venice Biennale 2005.

They have also have retrospective exhibitions in Bilbao and Madrid, *Guerrilla Girls 1985-2015* and have done a number of specific projects, like *Is it even worse in Europe?* (October 2016-March 2017) at the Whitechapel Gallery or the week-long major public project at Tate Modern (October 4-9, 2016).

→ www.guerrillagirls.com

The Guerrilla Girls have also published several books on feminist thematics:

→ *Confessions of the Guerrilla Girls*,

→ *The Guerrilla Girls' Art Museum Activity Book*,

→ *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 addition to the ephemera available at 49 Nord 6 Est, it's possible to get the book published by mfc-michèle didier entitled *The Hysterical Herstory of Hysteria and How It Was Cured*, from Ancient times Until Now.

The publication offers a didactic and satirical reading of the history of a neurosis considered to affect only the fair sex.

COLLECTIONS (selection)

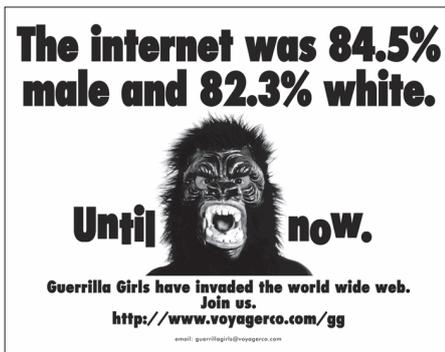
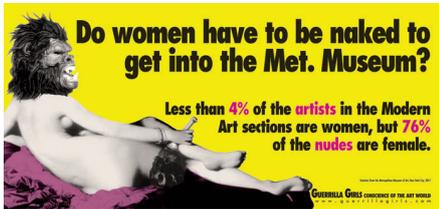
UNITED STATES

- Art Institute of Chicago
- Art Metropole, Toronto
- Baltimore Museum of Art, MD
- Brooklyn Museum, New York, NY
- Galerie L'UQAM, Montreal
- Hirshorn Museum, Washington, DC
- Hood Museum of Art, Dartmouth College, Hanover
- MacArthur Foundation Museum of Modern Art, New York
- National Gallery of Art, Washington, D.C.
- National Museum of Women in the Arts, Washington, D.C.
- Walker Art Center, Minneapolis, MN
- Whitney Museum of American Art, New York, NY

EUROPE

- 49 Nord 6 Est, Metz, FR
- Centre Pompidou, Paris, FR
- Danish Museum of Art and Design, Copenhagen, DK
- Iceland National Museum, Reykjavík, IS
- Istanbul Museum of Modern Art, Turquie, TR
- Museo de Bellas Artes Bilbao, Bilbao, ES
- Museum Ludwig, Cologne, DE
- Museo Reina Sofia (MNCARS), Madrid, ES
- Tate Modern, Londres, GB
- Van Abbemuseum, Eindhoven, NL

1- Guerrilla Girls, Abrons Art Center, 2015. Photo © Andrew Hindraker



RECENT EXHIBITIONS (SELECTION)

2016 /

"Guerrilla Girls: Is it even worse in Europe?," Whitechapel Gallery, Londres, GB

Tate Modern, Londres, GB

Galerie mfc-michèle didier, Paris, FR

"Guerrilla Girls Twin Cities Takeover," Walker Art Center, Minneapolis, US

"Guerrilla Girls Twin Cities Takeover," Minneapolis Institute of Art, US

Ludwig Museum, Köln, DE

Baltimore Museum, US

2015 /

"Agitprop," Brooklyn Museum, Brooklyn, NY

"Archive Bound," Center for Book Arts, NY

"PUNK: sus rastros en el arte contemporáneo," Centro-Museo Vasco de Arte Contemporáneo (ARTIUM). Araba, ES

"When Artists Speak Truths," Rubins Museum, New York, NY

"WOMAN X WOMAN," Station 16 Gallery. Montréal, CA

"In the City," City of Bremen, DE

"(Counter) Public Art, Intervention & Performance in Lower Manhattan from 1978-1993," Lower Manhattan Cultural Council. New York, US

"GUERRILLA GIRLS 1985-2015," Matadero Madrid. Madrid, ES

"GUERRILLA GIRLS: Art in Action," Pomona College Museum of Art. Pomona, CA

2014 /

"Not Ready To Make Nice," Georgia Museum of Art University of Georgia. Athènes, GR

"Disobedient Objects," Victoria & Albert Museum, Londres, GB

"Female Intervention," Kleine Humboldt Galerie, Humboldt Universität zu Berlin, DE

"GIRL-curated by Pharrell Williams," Galerie Perrotin, Paris, FR

"Archive slivers: women, men, power," Bremen Archive, Bremen, DE

"The Medium and the Message: The Poster in the Clash of Ideologies 1914-2014," TDOX Centre for Contemporary Art in Prague: Prague, CZ

"Art Turning Left: How Values Changed Making 1789-2013," Tate Liverpool, Liverpool, GB

"Maison du livre de l'image et du son," Villeurbanne, FR

"States of Flux," Tate Modern. Londres, GB

2013 /

"Guerrilla Girls 1985-2013," Alhóndiga Bilbao. Bilbao, ES

"Minimal Resistance. Between late modernism and globalization: artistic practices during the 80s and 90s," Museo Nacional Centro de Art Reina Sofía. Madrid, ES

"Guerrilla Girls," GDM Gallery & Palais de Tokyo. FR

"Göteborg International Biennial," Göteborg Konsthall. SE

"Feminism: from avant-garde to the present day," Worker and Collective Farm Girl. Moscou, RU



Films



In addition to the publications, T-shirts, letters, archives documents, actions, visitors can also discover two videos:

Guerrilla in Our Midst, 1992

Director: Amy Harrison

35 min

-

Guerrillas In Our Midst takes a look behind the scenes of New York's blue chip art market, and reveals how a contemporary art movement is "created." An exploration of the machinations of the commercial art world during its boom in the 1980s, featuring the Guerrilla Girls, an anonymous group of art terrorists who, since 1985, have worked to put racism and sexism on the cultural agenda. Combines interviews with key figures in the Manhattan art scene, record-breaking auction sales, exhibition openings, and interviews with the Guerrilla Girls themselves to highlight how the myth of the 'heroic male painter' is perpetuated.

Xabier Arakistain interviews Guerrilla Girls, 2013

Video, 16 min

Produced by Azkuna Zentroa, Bilbao

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Interview with Frida Khalo and Käthe Kollwitz by Xabier Arakistain on the occasion of their exhibition at Alhóndiga Bilbao, Spain, 2013.

