



"ALL THE SEXISM, RACISM & HOMOPHOBIA THAT FITS, WE COMPLAIN ABOUT"

HOT FLASHES FROM THE GUERRILLA GIRLS

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GUERRILLA GIRLS PROBE THE NEW YORK TIMES

TIMES LINE

A BRIEF HISTORY OF THE PAPER THAT'S TOO MALE, TOO PALE, TOO STALE AND TOO YALE!

1963
Ada Louise Huxtable, 42, respected architectural historian, with major books to her credit, is made Architecture Critic at *NYT*, first such position in the country.

1970
Huxtable is second woman to win Pulitzer Prize, first given for criticism.

1973
Female employees sue *NYT* for salary and promotion discrimination. Grace Glueck, Culture Editor, 1972-3, plays major role.

Paul Goldberger, student writer fresh from Yale (AB, '72), replaces Huxtable after less than a year as a copy editor. Rumor is he was pushed by Philip Johnson, who differed with Huxtable's progressive views and criticism of developers.

1974
Huxtable, who chose not to support women's lawsuit, is promoted to Editorial Board.

1976
Editor-in-Chief Abe Rosenthal creates separate daily culture section (Section C) to attract more advertisers and *New York Magazine*-style readers. Art coverage expands.

1978
Lawsuit settled. Times agrees to hire more women in top positions. But art coverage remains dominated by male Chief Critics. And no reviewers of color are hired.

1981
Staff: Hilton Kramer, Chief Critic; Grace Glueck, Reviewer; Helen A. Harrison, Reviewer; John Russell, Reviewer; Paul Goldberger, Architecture Critic; Rita Reif, Reporter.

1982
Kramer leaves to start even more conservative journal, *The New Criterion*, funded by Olin Foundation, right-wing think tank. John Russell replaces him.

1984
Pulitzer Board overrules own jury to give prize to Goldberger. *NYT* fails to mention unusual circumstances of award in its announcement.

1985
Art market boom. Auction houses flourish. Coverage of art expands again. Staff: William Hovan, Culture Editor; John Russell, Chief Critic; Vivian Raynor, Reviewer; Grace Glueck, Reviewer; Helen A. Harrison, Reviewer; Michael Brenson, Reviewer; Paul Goldberger, Architecture Critic; Rita Reif, Reporter.

1988
Michael Kimmelman arrives as an art reviewer after attending Yale and Harvard and winning second prize in a piano competition.

1990
Yalie Goldberger becomes Culture Editor. Hovan demoted to writing about the NEA. Goldberger promotes Yalie Kimmelman to Chief Critic over veteran critic and Johns Hopkins Ph.D. Brenson, who wrote too many articles on sculpture, women, artists of color and alternative spaces.

Richard Bernstein denounces multiculturalism in Sunday Arts and Leisure article, "The Arts Catch Up With a Society in Disarray."

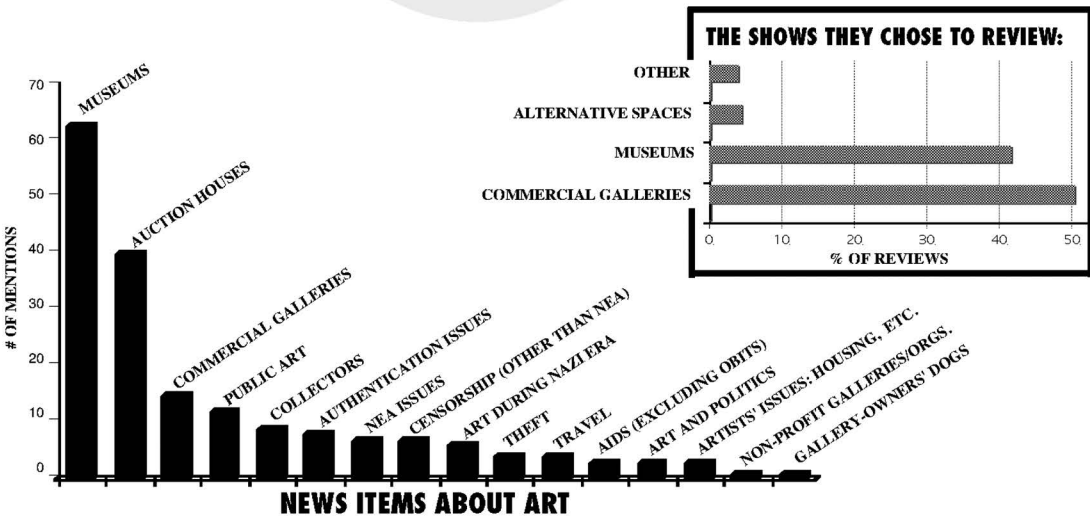
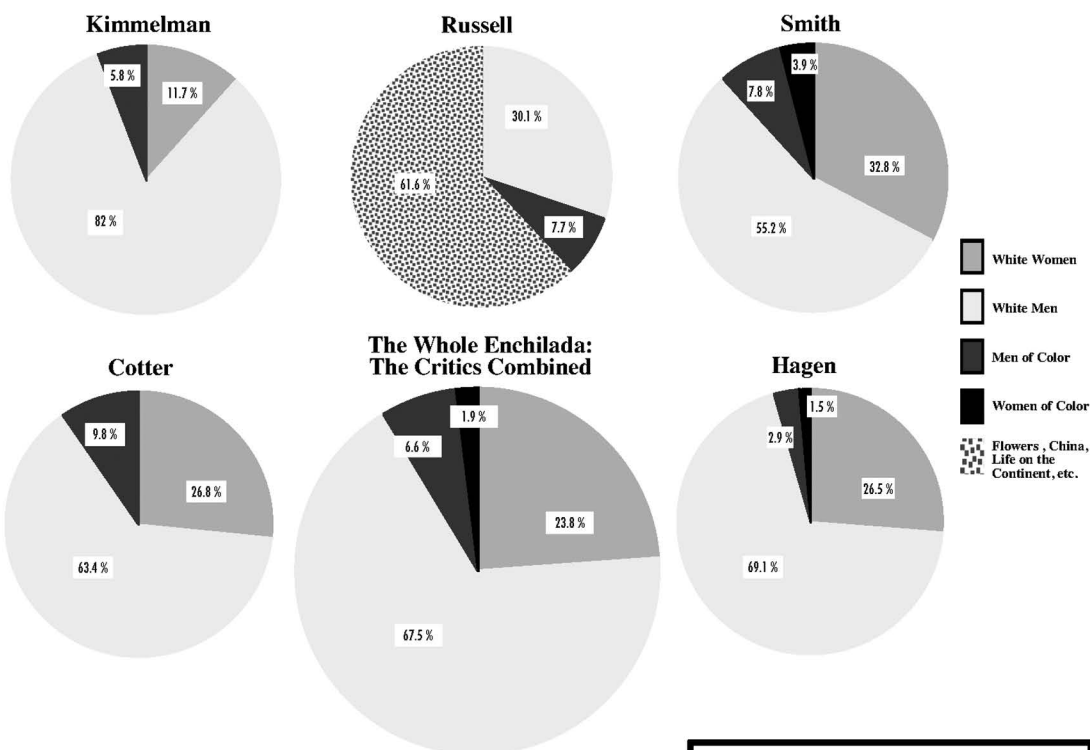
1991
Rita Reif, Auction Reporter, exposes Sotheby's scheme to quietly finance auction purchases and inflate market prices. Sotheby's, major *NYT* advertiser, is forced to discontinue practice. Reif is removed from auction beat.

1992
Art market crashes. *NYT* covers auction collapse gingerly. Number of reviews half of 1985 coverage. Public funding and NEA crises mentioned only in passing.

1993 AND BEYOND
Goldberger depressed, secretly believing wrong Yalie won Presidential election, ushers in new age of Reluctant Liberalism and allows a bit more coverage of women and artists of color. Hiring practices, however, remain the same: male reviewers are given powerful positions fresh from Yale; women must prove themselves in the field and never become Chief Critic; people of color need not apply.

DEEP DISHING: WHO GOT THE BIGGEST PIECE OF THE CRITICS PIE?

1992 ART COVERAGE



SCIENTIFIC STUDY PROVES NYT ART WRITERS ARE CHANNELERS FOR THE CULTURAL ELITE!

Guerrilla Girls researched the present *Times* art writers. Seldom having reputations outside the paper and allowing their writing to be so tightly edited that it cannot have an individual voice, we concluded that they are Messengers of Good Taste, anointed by the *Times* establishment out of loyalty, persistence or connections. What they say is not as important as who and what they cover. A profile and analysis of each follows:

Paul Goldberger, Culture Editor. 40 ish white male, powerbroker of the cultural page, began as architecture critic one year out of Yale (see *Times* line). Won Pulitzer Prize in 1984 under suspicious circumstances (see *Times* line). Ambitious follower, not leader. Is uncritical of social and political issues in own field. Thought to be cozy with big real estate interests and small group of chosen architects, all white and mostly male. Most penetrating 1992 feature: "25 Years of Unabashed Elitism, the Design of Ralph Lauren". Sponsored Richard Bernstein's attack on multiculturalism in 1990, then allowed increased coverage of women and artists of color in 1992. Out of tune with the times but in step with the *Times*.

Michael Kimmelman, Chief Art Critic. 30 ish white Yale wunderkind, considered "Renaissance Man" by editors. Once wrote about music and was made chief Art Critic in 1990 despite lack of experience or distinction as an art writer. Covers establishment beat and specializes in white males. Friday reviews are more conservative than Sunday features. Only reviews women who are famous or dead, providing their work appears in a major museum. Was he revolted by 1993 Whitney Biennial because it had the best representation ever of women and artists of color?

John Russell, Retired Chief Critic. White Eminence Gris, wrote as many Sunday features in 1992 as Kimmelman. Chatty anglophile, subscribes to Laura Ashley school of writing, covering all the bright and beautiful aspects of culture. Ignored women artists in 1992, did occasional features on males of color, when they showed in museums. Can even write about Russian Constructivism without mentioning politics. (cont'd on back)

Scientific Study, cont'd.

Roberta Smith, Staff Art Critic. 40ish white female, only full time reviewer besides Kimmelman. Earned position after long career in galleries and art criticism. Most adventurous, has best record for covering women. Rumored to call shots at *Times* on current art. Feminist, but writes about women artists as a group, often as victims, or as appropriators of male art. Guerrilla Girls wouldn't think of saying anything bad about her: she wrote favorable article about us in 1991.

Holland Cotter, Non-staff Reviewer. White male "stringer," paid by the article. Came to *NYT* from art mags. Did the most Friday reviews in '92. Interesting pattern in writing: worst record for women, but best record for artists of color, especially males, and best record for alternative spaces. Not trusted to do Sunday features on contemporary art; covers historical and non-Western subjects instead.

Charles Hagen, Non-staff Reviewer. Another white male "stringer," rumored to moonlight to support his habit of writing for the *Times*. Came from photography world. Can write about politics, but deferred to Kimmelman to trash Serrano. Worst record for covering alternative spaces, but second best on women.

Vicki Goldberg, Photography Reviewer. 50ish white female stringer, established writer with reputation outside *NYT*. Didn't write enough reviews in '92 for pie chart, but was allowed to write about pop culture: article on the politics of Benetton ads and review of Madonna's *Sex*.

William Honan, Cultural Correspondent, former Culture Editor. White old-boy newsman. Deposed by Goldberger in 1990 (see *Times* Line.) Consolation prize: covering art news, in particular NEA and censorship issues. Rumored not to have heard of the Guerrilla Girls as late as Spring, 1992.

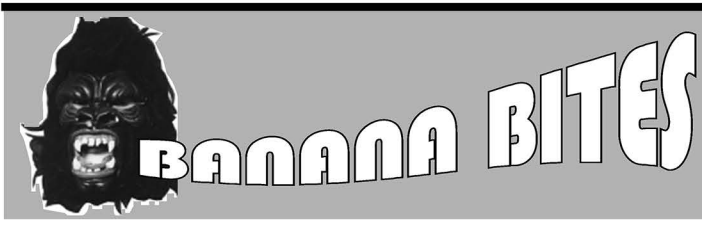
Rita Reif, Reporter. 60ish white female, seasoned art market maven at *Times* since 1948, starting as clerk. Developed auction coverage through the 80's boom, but was abruptly removed from beat in 1991 (see *Times* Line.) Subject of scathing story in *Art and Antiques*, January, 1991.

Carol Vogel, Reporter. White female, up and coming author of Art Market column, which has prospered as reviews have shrunk. Avoids controversial subjects like insider trading and conflicts of interest in favor of chatter about prominent collectors, lawsuits and gallery closings.

OBITUARY DEPT.

GUERRILLA GIRLS REVISIONIST HISTORY QUIZ:

One of the following obituaries really appeared in the *NYT*. One was written by the Guerrilla Girls, with the help of a well-known art historian. Can you tell which is which?



In June, 1992, the Art Market column reported that Sotheby's went public. It did not mention the \$275. million windfall profit that Alfred Taubman, Sotheby's CEO and Whitney Museum Trustee, earned in the deal. That tidbit appeared only in the Business section.

While many museums and public institutions engaged in questionable practices during the past year, the *NYT* singled out the Barnes Foundation, controlled by African American Lincoln University, at least 3 times. No other institution received such bad press.

In an average month last year, the *NYT* reviewed 25 art exhibitions. (There are over 575 listed per month in the *Gallery Guide*.) In 1985, the *NYT* reviewed over 60 shows a month.

Ellsworth Kelly was the subject of 2 Sunday feature articles in 1992, surpassed only by Picasso, who got 3, 2 from John Russell alone.

There were not less than 5 *NYT* articles on the Matisse opening at MOMA.

The *Times* covered Dan Flavin's wedding in the Guggenheim Museum, during its opening, rather than a demonstration organized by WAC at the same time to protest the museum's exclusion of women and artists of color. More people attended the demonstration than the wedding.

No *Times* writer is allowed to accept a gift worth over \$15. If you've ever visited John Russell, you may wonder how he managed to acquire his extensive art collection on a critic's salary.

The word "Ms." was not permitted until 1986 and can only be applied to a woman born in the U.S.

Larry Gagosian, one of the *NYT*'s largest gallery advertisers, was granted Most-Favored-Gallery Status in '92, with several lengthy feature articles.

Sotheby's and Christie's spent over \$750,000. on *NYT* ads in 1992. Is it any wonder that the *Times* created a special column just to cover auctions?

"I can spot a fag a mile away, but _____ really fooled me, the smarmy little bastard." -- A.M. Rosenthal, retired Editor and current columnist. Rosenthal called the '70s sex discrimination suit against the *NYT* an infringement of his First Amendment rights.

The word "gay" was banned until 1975, the word "anal-intercourse" until 1985. Same-sex couples were not acknowledged in obituaries until 1983.

If you want to read about AIDS in the artworld, you'll find more on the obituary page than in the culture section.

At least 3 times in 1992: a woman artist was identified in a review as "the wife of..." In 2 of the reviews, the fact was mentioned in the second line. In the third, her work was compared unfavorably to his.

During all of 1992, the *NYT* made no mention of women or artists of color in its auction coverage.

GUERRILLA GIRLS RECIPE FOR A NEW, IMPROVED *NYT*:

1. Bring back Michael Brenson; find a critic of color; put a hiring freeze on young white men from the Ivy League.
2. To achieve gender and racial parity in reviews, devote the next 100 years to covering only women and artists of color.
3. Print fewer authoritative opinions from uninteresting, over-edited writers, and feature more articles where artists speak for themselves.
4. Make more connections between High Culture and Culture-at-large, not just between High Culture and High Money.
5. Pay the same attention to ethical issues in the artworld as the *Times* does in politics and business, including conflicts of interest, insider trading, price-fixing, discrimination, harassment, unfair hiring practices, civil rights violations, etc.

MARY CASSATT, IMPRESSIONIST PAINTER, IS DEAD AT 81

PARIS, JULY, 1926- Mary Cassatt, the American painter who fled Philadelphia in 1866 to escape resistance to both women artists and modern ideas about painting, died yesterday in Paris, at the age of 81. While the earlier deaths of Whistler and Sargent, American artists who lived in Europe and built their reputations there, received elaborate coverage in the *New York Times*, the paper was silent on Cassatt's death and ignored her contributions to art, and to art collecting in the U.S.

Cassatt was the only American artist and the second woman painter whose work was given the respect and admiration of the Almost-All-Male Club of Impressionists. This was a feat, considering the fact that she was never known to have posed nude for any of them, or borne their illegitimate children.

While Cassatt's sex was not in her favor as a painter, her social class was. She was able to use her position as the daughter of a wealthy industrialist to navigate the sexism of her age. Able to leave the U.S. and its intolerance, and denied entrance to the free Ecole des Beaux Arts in Paris because she was a woman, Cassatt had the means to afford private instruction. This separated her from her less-moned sister-artists, who had little choice but to take off their clothes to gain access to the "master" painters of the time.

Cassatt put her private fortune to good use, especially in 1898 when she returned to the U.S. to promote her work and encourage wealthy friends to collect the new art from Europe. Undaunted by the rejection of her own painting because of prejudice, she was still able to influence the formation of a major American collection, the Havemeyer Collection, housed at the Philadelphia Museum of Art, which initiated an era of collecting in this country. Cassatt's persistence was responsible for the extensive collections of Impressionism in American Museums. No other artist of her time could claim that kind of influence.

While the political lives of male artists like Courbet and Pissarro were touted in the writing of art history, little has been mentioned about Cassatt, who was an early feminist, involved in the Suffrage movement. She encouraged many women artists who sought careers in France.

Standard art history, following Victorian social values, dismissed Cassatt as a childless, frustrated spinster who compensated for her own maternal lack by painting portraits of women and children. In fact, Cassatt did not lack a family life, helping to raise a number of nieces and nephews who came to live with her in Paris in the 1870's. What's more, the scenes of domestic life for which Cassatt is best known comprise less than a third of her output. While her male colleagues were hailed at the Painters of Modern Life for their depictions of the commonplace, a double standard was applied to Cassatt, whose use of similar subject matter was judged less important and trivial.

A closer examination of Cassatt's work shows that she depicted women actively, at work, at women's work, not as passive models or mere spectacle as did many of the male Impressionists. Her use of shifting perspective and planar spatial representation, based on her study of Japanese prints, was a radical revision in the history of European painting. Her scenes of women in domestic situations, especially a 10-print series in 1891, influenced the young painter Matisse, who, all the same, continued to paint women as delectable, passive objects.



HOT FLASHES would like to acknowledge the following sources: *The New York Times*; *The New York Times Index*; Nan Robertson, *The Girls in the Balcony* (Random House, 1992); Joseph C. Goulden, *Fit to Print*, A.M. Rosenthal and *His Times* (Lyle Stuart, 1988); *Art and Auction*; *Grand Street*; *Lies of Our Times* (December, 1990); and many Deep Throats. Special thanks to Art in General.

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EDITORIAL STATEMENT:
GUERRILLA GIRLS are devoting the premiere issue of our new quarterly, *Hot Flashes*, to an examination of the U.S. newspaper of record, *The New York Times*. And what a record it is! Future issues will explore the national picture, multiculturalism and social class in the artworld. Ideas, articles and comments are welcomed.
SUBSCRIPTIONS (4 issues) are \$9. for women and people of color, \$12. for white males.



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