of Painting and Sculpture" exhibit, which was "an up-to-the-minute summary of the most significant contemporary art in the world." However, only 13 of the 169 artists included in the exhibit were women. The curator also said that "any artist who wasn't in the show should rethink 'his' career." The Guerrilla Girls protested this prejudiced exhibit by having a picket line and holding placards. In this pivotal event, the Guerrilla Girls began their quest of fighting the stereotype that women should not be artists.

With further research, the Guerrilla Girls discovered that the rest of the art world directly or indirectly supported the male artist stereotype. The Guerrilla Girls confronted the most influential galleries and museum exhibits about representing few or no female artists in their shows, but those in power blamed others. However, the Guerrilla Girls knew this was not an issue of the quality of female artists' work or unchangeable discrimination inherent in the system. Rather, the art world uses the myth that marketability equals quality to justify its focus on art created by male artists. The Guerrilla Girls decided to take action against those in the art world who "passed the buck" by blaming others for wrongdoing against female artists. From their research as well as personal experience in the art world, the Guerrilla Girls know that the curators, collectors, critics, and artists are responsible for accepting the system's lack of representation of women by not speaking out against it.

The Guerrilla Girls work to change the viewpoints of existing institutions in the art world by targeting those that discriminate against female artists. One group that the Guerrilla Girls confront is art collectors. Elitist art collectors, especially newer collectors, contribute to the problem because they "are interested in buying into a certain social life, rather than buying art that they believe in." In these cases, the collectors invest in art solely based on its price tag. Some argue that more women need to collect art because "[u]ntil women support women and collect each other, things will never change." The Guerrilla Girls also believe that art dealers are at fault because they cater to the tastes of the wealthy in order to earn more money. Others blame an elitist culture by noting that "The big money art world is a world of privilege, and the patriarchy of western culture is accentuated in arenas of privilege."

The Guerrilla Girls also act to place more female artists in influential exhibits and galleries. Museums and galleries showcase works of art, thus elevating these artworks' status in the eyes of those who view them. Both institutions tend to single out works of art based on a defining feature of their artists to create their perceived worth. The Guerrilla Girls often critique museums and galleries for "tokenism" since they advertise having a single exclusive female or minority artist. Tokenism excludes many artists from being represented because "[r]ather than showing the vast multitudes of women and artists of color, you find the same ones shown over and over."

One way that the Guerrilla Girls target institutions in the art world is by displaying statistics on posters. The Guerrilla Girls use "statistics and other verifiable data" in order to "demonstrate general patterns of discrimination against women…and focus on practical and material results." This technique gives the group credibility by having their actions backed up by facts rather than by just "ideological and personal grandstanding." The Guerrilla Girls compile these statistics by getting data from the galleries and museums they target or by using statistics published in "established sources such as the *Art in America Annual*." Members of the Guerrilla Girls also research galleries and museums by counting information in newspapers and interpreting information that the institutions provide for the public. The gathered statistics are then added to eye catching posters displayed via mass media techniques to reach as many people as possible. Their statistical posters have been displayed as billboards, bus ads, magazine spreads, and even broadsheets in bathrooms of major museums. Ironically, the Guerrilla Girls' posters have been considered works of art themselves by being collected by museums and libraries for public collections.

One of the Guerrilla Girls' first posters was created in 1985 and targeted specific galleries by naming those who had 10% or no female artists in their shows. The Guerrilla Girls used bold black letters on a plain white poster, making the names and their message stand out. The use of bold lettering instead of flowery script shows that the Guerrilla Girls are fighting the perceived image of women's passive voice in the art world by adopting a masculine font for the poster. This poster is straightforward because it lists the names of the guilty galleries.

Many of the posters created by the Guerrilla Girls attack the injustice of the popular belief and stereotype that only men are artists. Today two stereotypes exist in the art world: men as artists and women as objects of art. According to the theory of contestable categories, labels such as "artist" are created by the system that reinforces them. In the case of art, Americans are socialized according to the "dominant ideology" of patriarchy in the culture of the Western world. Hundreds of years of art history exclude the efforts of female artists by portraying solely the works of male artists. To this day, children learn about famous male artists as part of their school education. Women are left out of textbooks because they are in the subordinate and passive role of objects of art, muses, or models, rather than active creative geniuses. This role of women in the art world stems from the long-standing view of women's role in a male dominated society. In a male dominated society, men are the leaders, thinkers, and creators; women are the support network rather than active participants. Thus, the Guerrilla Girls create posters to attack women's "patriarchally designated position" in society.

The Guerrilla Girls' "Advantages of Being a Woman Artist" poster (1988) attempts to make light of the dire position of female artists. This poster encourages female artists "to look on the sunny side." It mocks the advantages that the system gives male artists by calling them "advantages" for women artists as well. The word "advantages" is at the top of the poster, making it the first non-article word