that viewers see. This poster was created in the same style as that established in 1985, with bold black lettering on a plain white poster. Again, the choice of black lettering on a white poster provides a stark eye-popping contrast for viewers.

The Guerrilla Girls also use posters to confront the system, which supports the traditional role of women in the art world. According to Edelman, conventional categories, such as male artists, mask the consequences for other groups by obscuring the connections between the cause and effects. When applied to the art world, this theory is supported by the lack of perceived connection between the lack of representation of works by women artists and the prominent display of works by men artists. By conducting a "weenie count" in 1989, the Guerrilla Girls discovered that museums indirectly support the passive role of women in the art world. While researching the representation of women in art, the Guerrilla Girls decided to count the number of female and male nudes in the Metropolitan Museum of Art in New York City. The data collected by the Guerrilla Girls showed that an overwhelming 85% of the nudes displayed in the museum were female, but only 5% of the artists in the museum were female. This showed that the museum's collection was almost entirely created by male artists and most of the nudes in the works of art were women, inevitably stuck in a passive role in the art world. In 2004, the Guerrilla Girls conducted a "weenie recount" to see if anything had changed in the Metropolitan Museum of Art's collection. This time the data showed that less than 3% of the artists represented in the museum were women, and 83% of the nudes were females.

The Guerrilla Girls displayed the results of the "weenie count" in a now iconic poster (2005). Unlike earlier posters created by the Guerrilla Girls, this poster has several colors: black and white are used in addition to pink and yellow. Bright yellow is used as the eye-catching background of the poster. The question "Do women have to be naked to get into the Met. Museum?" appears at the top of the poster in a larger font than the results of the "weenie count." All the lettering is a bold black font similar to the other posters created by the Guerrilla Girls. However, this poster has keywords printed in a stereotypically feminine hot pink. The words "artists" and "nudes" as well as the statistics 5% and 85% are written in hot pink, standing out against the bright yellow background of the poster. The image on the poster is the woman from Ingres's famous *Odalisque*. This woman was transformed into a Guerrilla Girl with the addition of a gorilla mask on her head. The poster became controversial because the phallic-shaped fan in the woman's hand now seemed like "more than a fan" in the eyes of authorities.

Another aspect of the art world that the Guerrilla Girls attack with their posters is the perceived value of art by female artists compared to the art of male artists. According to Edelman, "who benefits and who suffers from public policies rest on classifications that reflect both a failure to connect effects with their causes and strong emotions based on class, race, gender, and other readily aroused sources of affects." Women artists suffer the most from the male artist

stereotype since their own work is not valued equally by the institutions of the art world. Female artists have a hard enough time being represented in galleries and museums, let alone having their artwork bought by art collectors. The few female artists represented in museums are often put on display after their deaths; thus they cannot profit from their work. Female artists who happen to sell their work before their deaths find a huge discrepancy between the price tags of their art and the art by male artists.

An early Guerrilla Girls' poster (1989) attacked the lesser valuing of works created by women artists. In this instance, they were particularly angry when a single painting by Jasper Johns sold for $17.7 million. The Guerrilla Girls created a poster to show the gap between the price of art by male and female artists. This poster shows that an art collector could buy 67 paintings, each by a different female artist, for the price of that one Jasper Johns painting. These facts are displayed in the same bold black lettering as the Guerrilla Girls' other posters. The bold question "When racism & sexism are no longer fashionable, what will your collection be worth?" targets the art collectors who buy mostly works created by male artists. This question is at the top of the poster and has the largest lettering, making it stand out the most to the viewers. The 67 female artists are listed in the bottom half of the poster, allowing viewers to recognize and learn their names. All the lettering stands out against the plain white background.

Another poster created by the Guerrilla Girls also attacks the issue of the lesser value of works by female artists. From their research, the Guerrilla Girls confirmed that women artists earn only one third of what men artists earn. Their research was presented in a poster during 1985. This poster reflects the Guerrilla Girls' belief that women artists cannot gain economic equality just by "working hard and being good girls" because of how the system works. Under the current system, women artists have no legal protection under federal pay discrimination law even though "sexist bias can be demonstrated" because they are "viewed as independent contractors" rather than managed workers. The Guerrilla Girls' research is displayed with a black and white image of one-dollar bill on a white background. The one-dollar bill has a dotted line indicating a two-thirds division on the bill. This image evokes a legal issue because the destruction of money, in this case the cutting of a one-dollar bill, is a federal crime. With this image, the Guerrilla Girls indirectly ask the government to legislate the income gap created by economic dealings of the art market. The image is above the lettering, making it the first part of the poster that viewers see. Underneath the image, the facts are displayed in two simple sentences. The lettering is in a bold black font like other posters created by the Guerrilla Girls. Both the image and the lettering jump out at the viewer against the plain white background.

The success of the Guerrilla Girls' protests against the art world has prompted them to spread their message of equality elsewhere. Through the tracking of different institutions' representation of female artists and the display of these