

# CURATOR'S STATEMENT

The work of the Guerrilla Girls provided the initial impetus and central theme of the exhibition. At the end of 2021, the 'Stiftung Hamburger Kunstsammlungen' (Hamburg Art Collections Foundation) purchased the group's entire oeuvre for just under Euro 30,000 and entrusted it to the Museum für Kunst und Gewerbe as a permanent loan. In addition to the topical relevance of their demands, it was the linguistic and visual humour of the works that fuelled the desire for a comprehensive analysis and presentation of the museum's own collection. For the exhibition, we commissioned the Guerrilla Girls to create a new work that would take a critical look at the MK&G's Graphics and Poster Collection. The activists opted for a banner that was displayed on the museum's prominent north façade facing the main railway station for the entire duration of the exhibition. Director Tulga Beyerle instantly agreed to the proposal – without even knowing what the message of the banner would be.

In addition, we have rigorously applied the methods of the Guerrilla Girls to our collection and the exhibition, both in terms of statistical analysis and the boldly designed installation. The former was made possible by the team from the Graphics and Poster Collection, in particular Katharina Müller, who put tremendous effort into compiling and differentiating the statistics. The exhibition designers gave visual expression to the resulting insights: Chmara.Rosinke utilised bright wall colours to turn the galleries into spirited, courageous and joyful spaces, reinforced by the striking interior concept. The design team made it possible to experience the special qualities of the works and engage in further reflection and discussion – for instance, by installing comfortable seating areas throughout the exhibition. Moreover, all of the furniture can be reused. Distaff Studio made a decisive contribution to the communication of complex content in a clear and inviting way, such as with a glossary printed on cushions and attractive infographics. The 'Vision Wall', listening station and library they designed also afforded opportunities for interaction, feedback and insights into the practice of design as well as the academic discourse. In addition to the exhibition poster, Rimini Berlin conceived an 'exhibition within the exhibition': for the wall

texts in each room, they selected two typefaces that were created by female designers. The now award-winning 'Schriftmeisterinnenbuch' – an anthology of female master typographers – showcases these typefaces and their designers.

My thanks go to the entire team at the MK&G, who put this exhibition together within a very short period of time – demonstrating that museums do not have to be slow-moving, rigid and overly bureaucratic. The exhibition has further opened up the MK&G, and I am grateful for the new contacts, encounters and conversations, and for the increasing number of designers who are approaching me and offering their work to the museum. 'The F\*word' is truly just the beginning.

Julia Meer

MUS

THE F\*WORD

Guerrilla Girls  
und feministisches  
Grafikdesign

17.2.-17.9.23



EU M FÜR KUNST UND GE

Dieses *Franzbrötchen* repräsentiert die  
400.000 grafischen Arbeiten im MK&G



Dieser **Krümel**  
steht für die Arbeiten  
von Frauen: **1,5%**

EINE BOTSCHAFT DER GUERRILLA GIRLS

