

## Annina Rüst

Awarded: Year 1 (2014–15)  
Project Dates: 2014–17

With *A Piece of the Pie Chart* (2014–17), Annina Rüst directly confronted one of the most criticized aspects of LACMA's original Art and Technology Program: the absence of women. This shortcoming was starkly illustrated on the cover of the 1971 publication (see p. 254), which features a grid of all-male photographic portraits of the program's participants (this publication lists seventy-six "Participating Artists," but only two, Channa Davis and Aleksandra Kasuba, are women—and it appears that they submitted proposals but were not selected to realize their projects). Inspired by the theatrical interventions of feminist precursors such as the Guerrilla Girls, Rüst's project culminated in April 2015 with a participatory exhibition/performance at LACMA that tackled the persistent issue of gender equity in the worlds of art and technology with biting wit.

### Artist's Reflections

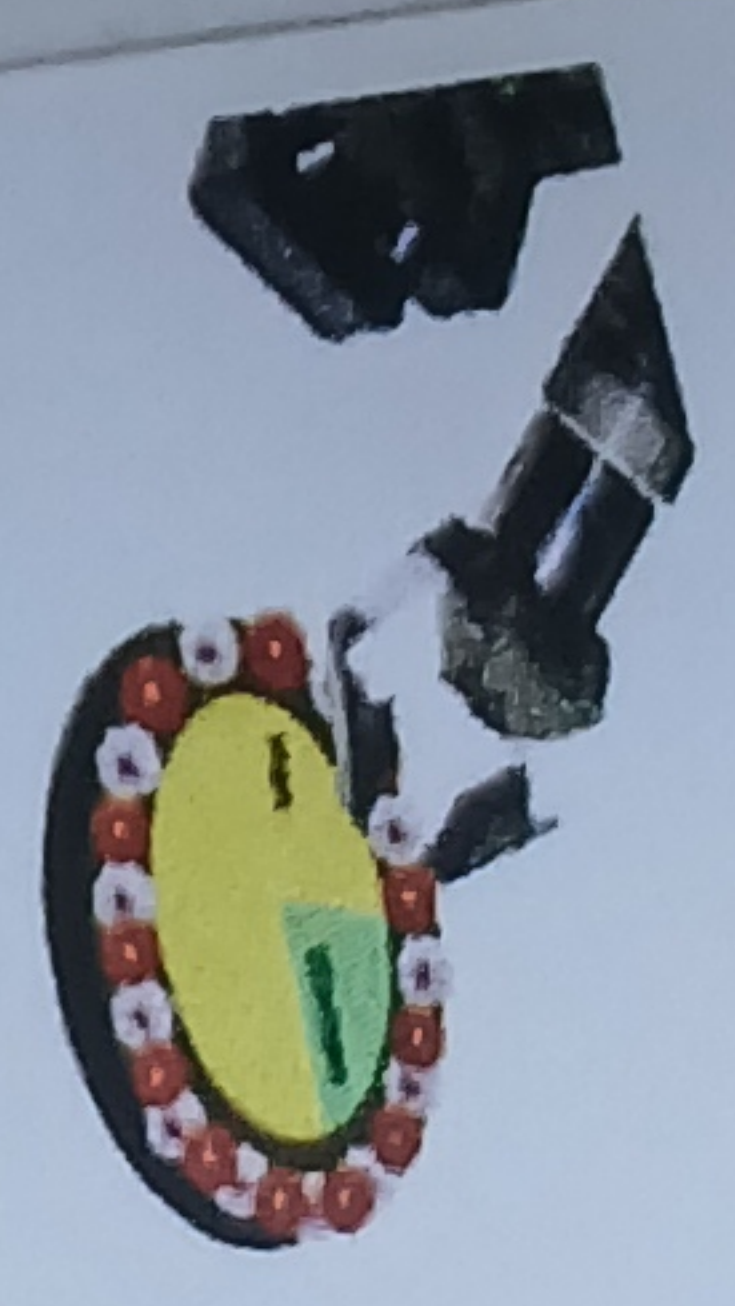
When I submitted my proposal to the first cycle of Art + Tech Lab, I researched the original LACMA Art and Technology Program. The program was criticized for excluding women and people of color even though many had applied. As a result, it became the subject of feminist protests at the time. One group that protested was the Los Angeles Council of Women Artists (LACWA). On June 15, 1971, they published the "Los Angeles Council of Women Artists Report." The title references Maurice Tuchman's 1971 publication, *A*

pp. 37–39  
*A Piece of a Pie Chart*, 2015





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ART + TECHNOLOGY LAB

A Piece of the Pie Chart is a food robotics project by Annina Rüst.  
[www.anninaruest.com/pie/lacma-edition](http://www.anninaruest.com/pie/lacma-edition)  
[@PieChartRobot](https://twitter.com/PieChartRobot)

LACMA



Art + Technology Projects

Report on the Art and Technology Program of the Los Angeles County Museum of Art. They wrote: "As many women as men enrolled in the art schools of this country, but the number of women who achieve recognition is negligible." They then meticulously put forth gender data on one-person and group exhibitions from 1961 to 1971. They found a single one-person exhibition by a woman (Dorothea Lange) among fifty-two by men. The percentage of women in group exhibitions at LACMA within the same time span was 4 percent. LACWA published an appendix of data along with a list of demands as part of their report. They also threatened to sue LACMA but eventually found an agreement with LACMA. As part of the agreement, LACMA committed to hosting the exhibition *Women Artists: 1550–1950*, curated by Linda Nochlin and Ann Sutherland Harris, which opened in December 1976.

My contribution to the first cycle of Art + Tech Lab was *A Piece of the Pie Chart*, a robotic installation that protests the lack of women in art and technology spaces with data and baked goods. It is a food robot that places pie charts onto real, prebaked pies. It then takes a picture of the pie and posts it to social media. It also prints an address label that exhibition visitors can use to package and mail the pie to the art and tech venues where the data originated. Besides making the project and installing it at the Art + Tech Lab, I cohosted two events at LACMA with artist Micol Hebron. She is a feminist artist and the director of the Gallery Tally Poster Project. In Gallery Tally, Hebron crowdsources gender data from top contemporary art galleries and, together with other artists creates posters using the data. These posters are then exhibited. Together, we hosted a workshop on feminist data visualization at LACMA. Among the attendees was Ann Isolde, an artist who was part of the artist group protesting LACMA in the 1970s. She became an impromptu cofacilitator of the workshop, connecting historic

feminist protest of the 1970s and 1980s with the present. My grant period at LACMA is now over ten years ago. Over this stretch of time, the United States witnessed a rise in popularity of diversity, equity, and inclusion initiatives between 2020 and 2022, which were in part prompted by protests following the murder of George Floyd. In 2025, at the time of this writing, these initiatives are being rolled back at many institutions in the U.S. in the wake of the 2024 presidential election. The gender ratio of LACMA Art + Tech over ten years has been twenty-one women, twenty-eight men, and six non-binary/genderqueer. In the greater art world, gender diversity continues to lag. I recently reread the LACWA Report and it is clearly assertive, data driven, and focused on getting results. Some would call this "aggressive." The LACWA report is a document reflecting institutional critique that has not lost relevance. It can serve as a reminder to institutions in art and tech to keep working toward diversity, equity, and inclusion. The artists in LACWA were ahead of their time back in 1971. The document they wrote more than fifty years ago can still serve as a guiding light to tech companies, art institutions, and to individual artists like me.

Read more of Annina Rüst's examination of women in Art + Tech at [www.lacma.org/art/lab](http://www.lacma.org/art/lab).