

GUIDE TO THE EXHIBITION

Doin' It in Public: Feminism and Art at the Woman's Building

October 1, 2011–January 28, 2012

Ben Maltz Gallery, Otis College of Art and Design

Introduction

"Doin' It in Public" documents a radical and fruitful period of art made by women at the Woman's Building—a place described by Sondra Hale as "the first independent feminist cultural institution in the world." The exhibition, two-volume publication, website, video herstories, timeline, bibliography, performances, and educational programming offer accounts of the collaborations, performances, and courses conceived and conducted at the Woman's Building (WB) and reflect on the nonprofit organization's significant impact on the development of art and literature in Los Angeles between 1973 and 1991.

The WB was founded in downtown Los Angeles in fall 1973 by artist Judy Chicago, art historian Arlene Raven, and designer Sheila Levrant de Bretteville as a public center for women's culture with art galleries, classrooms, workshops, performance spaces, bookstore, travel agency, and café. At the time, it was described in promotional materials as "a special place where women can learn, work, explore, develop their own point of view and share it with everyone. Women of every age, race, economic group, lifestyle and sexuality are welcome. Women are invited to express themselves freely both verbally and visually to other women and the whole community."

When we first conceived of "Doin' It in Public," we wanted to incorporate the principles of feminist art education into our process. In March 2009, we had our first weeklong meeting with our visiting scholars: Vivien Green Fryd, Alexandra Juhasz, Jennie Klein, Michelle Moravec, and Jenni Sorokin. We gathered after hours in the Otis Library and began with a mini consciousness-raising session led by Nancy Angelo—a WB/FSW alumna, member of the Feminist Art Workers, and organizational psychologist. During this time together, we conducted interviews with local WB alumnae, visited the WB video archive at the Getty Research Institute, and spent hours discussing research interests and our aspirations for the project. It was an overwhelming and exciting experience, filled with strong convictions and emotions. Over the course of a year and two more research convenings, the group decided to focus the exhibition and the essays in the book on five converging themes: History, Space, Collectivity, Pedagogy, and Activism. In the exhibition, these aspects are portrayed through a broad range of media, including sculpture, photography, painting, drawing, graphic design, film, video, and historical ephemera. Within this structure, themes of identity, gender, sexuality, motherhood, race, class, spirituality, and transformation emerge.

We also decided to spotlight collaboration rather than individual production in order to showcase the work of artist collectives and to focus on key WB educational ventures, including the Feminist Studio Workshop, Women's Graphic Center, and the L.A. Women's Video Center. We took our cue from the history of feminists on the West Coast, for whom working collectively

was a key mode of production and pedagogical strategy. It allowed them to experiment with non-hierarchical structures in the creation of visual art, performance, theater, and literature. Women combined forces to learn from each other as well as to maximize various skills and strengths within the group. The collaborative creative energy and output challenged the prevailing, patriarchal concept of the lone artistic genius. Women sought inclusive practices and formed artist collectives around specific subject matter and modes of production. The WB provided an encouraging environment for the following groups and projects, all highlighted in the exhibition, to form and thrive: Ariadne: A Social Network, *Chrysalis* magazine, Feminist Art Workers, Great American Lesbian Art Show, Incest Awareness Project, Lesbian Art Project, Madre Tierra, Mother Art, Sisters Of Survival, and The Waitresses.

Sadly, the Woman's Building closed its doors in 1991, the victim of a decade of conservatism and decreased funding for the arts and alternative education under the Reagan Administration. However, the legacy of feminist education, which, as Arlene Raven defined it, "raises consciousness, invites dialogue, and transforms culture," infiltrated the academy as dozens of WB alumnae began working at colleges and universities across the country. When we met with Cynthia Marsh—FSW faculty, printer, artist, designer, and now professor at Austin Peay University—to capture her oral herstory, she remarked: "Sometimes . . . I'll see a name . . . of somebody else that I knew at the Woman's Building, . . . and I'll see them connected with another school, and I'll think, wow, we are all out there . . . with this kind of overarching feminism, which is really to me like humanism. . . . [W]e have brought this humanist movement in communication and in art to the rest of the world. I think that's fabulous and I'm so thankful."

We are so thankful to Sue Maberry, Director of the Library and Instructional Technology at Otis College, for her stewardship of the Woman's Building archive at Otis and for her role as the instigator of "Doin' It in Public," and to the Getty Foundation and the Getty Research Institute for sponsoring this project as part of Pacific Standard Time: Art in L.A. 1945–1980. Organizing this endeavor has been a rollercoaster ride and it would not have been possible without our multigenerational legion of advisors, interns, dedicated colleagues, and generous patrons. It has been an honor to listen to and share the stories of these amazing women, and we hope to discover more from the ripples of "Doin' It in Public." As Cheryl Swannack shared in her oral herstory, "[O]ur goal was to put feminism in the world, not shelter it from the world." The legacy of the WB continues to inspire the raising of consciousness, the inviting of dialogue, and the transforming of culture.

Meg Linton

Director of Galleries and Exhibitions
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The preceding and following texts contain excerpts from the foreword of *Doin' It in Public: Feminism and Art at the Woman's Building* (Los Angeles: Otis College of Art and Design, 2011).

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Feminist Art Program, Fresno State College, 1970–92

In 1970, Judy Chicago founded the Feminist Art Program at Fresno State University (now California State University, Fresno) along with fifteen students: Dori Atlantis, Susan Boud, Gail Escola, Vanalyne Green, Suzanne Lacy, Cay Lang, Jan Lester, Chris Rush, Judy Schaefer, Henrietta Sparkman, Faith Wilding, Shawnee Wollenmann, Nancy Youdelman, Cheryl Zurilgen, and Karen LeCocq (LeCocq joined the following semester, in Spring 1971). It was the nation's first feminist art education program, and the experimental work of these pioneering artists shaped the core principles: consciousness-raising, building a female context and environment, researching and claiming female role models, and encouraging women to make art from their own experience.

Chicago worked with the students for a year before being wooed away to California Institute of the Arts in Valencia by Miriam Schapiro and Paul Brach. Under the direction of Rita Yokoi and then Joyce Aiken, the Fresno Feminist Art Program continued until 1992. In 2009, Cal State University, Fresno, published *A Studio of Their Own: The Legacy of the Fresno Feminist Experiment*, edited by Laura Meyer with essays by Meyer and Faith Wilding, to accompany an exhibition and symposium. In her essay, Wilding writes:

The Fresno Feminist Art Program was not the creation of a lone female genius, but rather an experimental, pioneering collaboration between a group of women art students and a visionary artist-teacher (Judy Chicago), who came together in an auspicious moment at the beginning of the 1970s, to establish a space of their own in Fresno, California, and to answer in practice, Virginia Woolf's question in A Room of One's Own: What does a woman need to become an artist? (Wilding, A Studio of Their Own, p. 80)

Miss Chicago and the California Girls, 1971, poster produced by the Feminist Art Program, Fresno State College, California (California State University, Fresno), 1970–71, 15.5 x 19.5 inches, Collection Christine Rush

Judy Chicago and the California Girls, 1971, produced, directed and edited by Judith Dancoff, 1971, video loop, DVD, 24:50 minutes, Millard Sheets Library, Otis College of Art and Design [AA C542 J8 DVD]

Everywoman, vol. 2, no. 7, issue 18, May 7, 1971, Every woman is our Sister © 1971, *Miss Chicago and the California Girls*, cover image, newsprint publication, folded: 11.25 x 9 inches, unfolded: 17 x 23 inches, Woman's Building Archives, Otis College of Art and Design

"Cheering Ourselves," *Everywoman*, vol. 2, no. 7, issue 18, May 7, 1971, Every woman is our Sister © 1971, *Miss Chicago and the California Girls*, centerfold image, newsprint publication, 17 x 23 inches, Woman's Building Archives, Otis College of Art and Design

Cock, 1971/2009, soft sculpture prop for “Cock and Cunt Play” by Judy Chicago, vinyl and mixed media, recreated by Karen Nachtigall (2009) after the original design by Shawnee Wollenmann (1971), 15 x 4 inches diameter, Collection Laura Meyer, Fresno, CA

Cunt, 1971/2009, soft sculpture prop for “Cock and Cunt Play” by Judy Chicago, vinyl and mixed media, recreated by Aimee Dent (2009) after the original design by Shawnee Wollenmann (1971), 15 x 11.5 x 3 inches, Collection Laura Meyer, Fresno, CA

Everywoman, 1972, “Cunt and Cock Play” on cover, newsprint, 11 x 8.5 inches, Archives of Suzanne Lacy and Leslie Labowitz-Starus, Los Angeles [B40–Folder Everywoman]

Suzanne Lacy, “*Through the Soles: / My Struggles as a Woman Artist*” / *With love, / Ten years later, / Faith and Suzanne, October 16, 1980*, 1980, bronze on wood base, 10 x 13 x 7.5 inches including board, Judy Chicago Papers, Schlesinger Library, Radcliffe Institute, Harvard University, Cambridge, MA

Protest of *Art and Technology* exhibition staged by the Los Angeles Council of Women Artists, 1971

The Los Angeles Council of Women Artists (LACWA) was formed in 1971 to protest the absence of women in the exhibition and publication *Art and Technology: A Report on the Art and Technology Program of the Los Angeles County Museum of Art*, organized by curator Maurice Tuchman and Jane Livingston, in 1971. The protest consisted of a press conference, a published report in the *Los Angeles Free Press* on July 9, 1971, letters to the museum, and meetings with museum staff.

LACWA’s report was the result of dozens of women conducting primary research of LACMA’s exhibition history and inventorying artworks in the galleries. According to the report, “On June 1, 1971, a count of works on display in the Ahmanson wing of the museum revealed 520 by men, 285 by anonymous, and exactly 5 (less than 1%) by women.” The report also included twelve demands for bringing equity to the museum’s program, and threatened a lawsuit. This type of activity set a valuable precedent for groups such as the Guerilla Girls, which formed in 1985. In an email exchange on the subject of LACWA, with project intern Joanne Mitchell in spring 2011, artist Joyce Kozloff recalls:

. . . It was the heady days of women’s liberation, early 1971, and nothing had happened yet in the L.A. art world, although similar protests had begun in N.Y. during 1969. Our protests at LACMA led to the meeting between its staff and our group [LACWA] . . . The exhibition Women Artists: 1550–1950, curated by art historians Ann Sutherland Harris and Linda Nochlin, was definitely one of the outcomes. . . . The initial group of approximately 65 women included Joyce Kozloff, Gilah Hirsch, Judy Reidel, Johanna Demetrakas, June Wayne, Luchita Hurtado, Bruria Finkel, Alexis Smith, Jane Livingston, Susan Teitelbaum, Vija Celmins, Miriam Schapiro, Sheila de Bretteville, and many others.

Maurice Tuchman and Jane Livingston, *Art and Technology: A Report on the Art and Technology Program at the Los Angeles County Museum of Art 1967–1971*, Los Angeles County Museum of Art, 1971, exhibition catalog, 11 x 8.5 inches, Millard Sheets Library, Otis College of Art and Design [N72 T4 L6]

Los Angeles County Museum of Art, Art and Technology Exhibit, 1971, 100% Men, 1971, photocopy of catalog cover with additional text protesting the show, 11 x 8.5 inches, Millard Sheets Library, Otis College of Art and Design

Dorothy Townsend, "Threaten Civil Rights Suit: Women Artists Say Museum Discriminates," *Los Angeles Times*, June 16, 1971, black and white print-out, 8.5 x 11 inches, ProQuest Historical Newspapers Los Angeles Times (1881–1987)

"LA Council of Women Artists Report: Is Woman a Work of Art?," *Los Angeles Free Press*, June 15, 1971, electronic reprint of article, 34 x 23 inches

LACMA Press Clippings Book, 1971, Volume 1, 1971, open to page with "Women Artists Say Museum Discriminates," news clipping from *Los Angeles Times*, scrapbook, 16 x 13 x 3 inches, Collection Los Angeles County Museum of Art

LACMA Press Clippings Book, 1971, Volume 3, 1971, open to page with "Art & Technology to Open on Coast," news clipping from *New York Times*, scrapbook, 16 x 13 x 3 inches, Collection Los Angeles County Museum of Art

Ann Sutherland Harris and Linda Nochlin, *Women Artists 1550–1950*, 1976, exhibition catalog, Los Angeles County Museum of Art, 10.5 x 8.25 inches, Millard Sheets Library, Otis College of Art and Design [N8354 H313 W6]

The Feminist Art Program, California Institute for the Arts, Valencia, 1971–72

In 1971, Judy Chicago left Fresno and accepted a teaching position alongside Miriam Schapiro at the newly formed California Institute of the Arts (CalArts) in Valencia, and most of the Fresno Feminist Art Program participants followed their professor to continue their education. Together, Chicago and Schapiro led the new Feminist Art Program, utilizing the four core principals of feminist art education. Also teaching at CalArts at the time were designer Sheila Levrant de Bretteville (who ran the Women in Design program), art historians Arlene Raven and Ruth Iskin, and author Deena Metzger.

In January 1972, the women faculty and students hosted the first West Coast Women Artists Conference at CalArts and opened *Womanhouse* (January 30–February 28, 1972), a landmark collaborative installation staged in an empty house in Los Angeles. The project was conceived by Paula Harper and twenty-one participants in the Feminist Art Program. It drew an enormous

local audience, and the national media coverage it received introduced feminist art to the general public.

The conference and *Womanhouse* ignited a flurry of activity. Women artists had found each other and their cause: to make, show, document, talk, and write about women's art. If no one was going to do it for them, they were going to do it themselves—create their own art, audience, and delivery system. It was this energy that brought faculty members Chicago, Raven, and de Bretteville together and inspired them to leave CalArts to launch the Feminist Studio Workshop (FSW). Metzger and Iskin joined the FSW faculty, and after finishing their degrees at CalArts, Suzanne Lacy and Faith Wilding further shaped the FSW's experimental curriculum.

Miriam Schapiro, *Ox*, 1968, acrylic and collage, 22 x 17.5 inches, Courtesy Flomenhaft Gallery, New York

Broadsheet 1, Women's Design Program, School of Design, California Institute of the Arts, Valencia, CA, ca. 1971–72, poster: 18 x 24 inches, sleeve: 8.5 x 6.25 inches, Woman's Building Archives, Otis College of Art and Design [B4]

West Coast Women Artist's Conference, January 21, 1972, conference program pamphlet, 8.5 x 5.5 inches, California Institute of the Arts Archive, Valencia, CA

Alexis Krasilovsky, "CalArts Conference," *Feminist Art Journal*, vol. 1, no. 1, p. 8, April 1972, newsprint, 16 x 11.25 inches unfolded, Woman's Building Archives, Otis College of Art and Design [SM]

Feminist Art Program/Miriam Schapiro, *Anonymous Was A Woman*, 1974, book, 8.5 x 5.5 inches, Collection Tom Knechtel, Los Angeles

Feminist Art Program/Miriam Schapiro, *Anonymous Was A Woman*, 1974, book, 8.5 x 5.5 inches, Collection Robin Mitchell, Los Angeles

Womanhouse, 1972

Womanhouse was an installation conceived by Paula Harper with Judy Chicago and Miriam Schapiro, and took place January 30–February 27, 1972, at 533 N. Mariposa Avenue, Los Angeles. Participating artists: Beth Bachenheimer, Sherry Brody, Judy Chicago, Susan Frazier, Camille Grey, Vicki Hodgetts, Kathy Huberland, Judy Huddleston, Paula Longendyke, Karen LeCocq, Janice Lester, Ann Mills, Robin Mitchell, Susan Orgel, Christine Rush, Miriam Schapiro, Robin Schiff, Mira Schor, Nancy Youdelman, Robin Weltsch, Faith Wilding, and Shawnee Wollenmann.

Womanhouse Invitation, 1972, ink on paper doily, 6.5 x 10 inches, California Institute of the Arts Archives, Valencia, CA

Womanhouse, directed and edited by Johanna Demetrakas, 1974, color film on DVD, 47:00 minutes, Millard Sheets Library, Otis College of Art and Design

Womanhouse, ca. 1972, exhibition catalog designed by Sheila Levrant de Bretteville, typed on the IMB Composer at California Institute of the Arts, and printed by Wood and Jones, 8.5 x 8.5 inches, Collection Nancy Youdelman, Clovis, CA

Womanhouse, ca. 1972, exhibition catalog designed by Sheila Levrant de Bretteville, typed on the IMB Composer at California Institute of the Arts, and printed by Wood and Jones, 8.5 x 8.5 inches, Collection Robin Mitchell, Los Angeles

Womanhouse, ca. 1972, exhibition catalog designed by Sheila Levrant de Bretteville, typed on the IMB Composer at California Institute of the Arts, and printed by Wood and Jones, 8.5 x 8.5 inches, Woman's Building Archives, Otis College of Art and Design

Womanspace, 1973–74

Womanspace gallery was a nonprofit organization affiliated with the West Coast Art Center, Inc. The artist-run gallery opened to the public on January 27, 1973, in a converted laundromat at 11007 Venice Boulevard, in Los Angeles. It resulted from the energy and ideas made tangible by the work of the Los Angeles Council of Women Artists, *Womanhouse*, the West Coast Women Artists conference, and other feminist actions happening throughout the city. According to the first issue of *Womanspace Journal* (February/March 1973), the founders included Lucy Adelman, Miki Benoff, Sherry Brody, Carole Caroompas, Judy Chicago, Max Cole, Judith Fried, Gretchen Glicksman (director of Womanspace), Elyse Grinstein, Linda Levi, Joan Logue, Mildred Monteverdi, Beverly O'Neill, Fran Raboff, Rachel Rosenthal, Betye Saar, Miriam Schapiro, Wanda Westcoast, Faith Wilding, and Connie Zehr. Womanspace moved to the Woman's Building later in 1973, and closed in 1974.

Ruth Iskin, art historian and editor for the three issues of *Womanspace Journal*, described Womanspace as:

... an attempt at independent self-definition—and control—of women's art, the manner and context of its exhibition, and the criteria for critical evaluation. In light of the fact that the exhibition of art, its definitive criticism and major art historical study, have been dominated by men whose criteria were formulated from their own unacknowledged bias, the existence of Womanspace entails important implications for women artists, their art, their audience and the art world.

—*Womanspace Journal*, 1973

From Fresno to CalArts to Womanspace, the circle of women continued to grow and artistic production by women in Los Angeles exploded. One of the Womanspace artists, painter Edie

Gross, approached Judy Chicago, Arlene Raven, and Sheila Levrant de Bretteville in September 1973 with the idea of renting a building dedicated to supporting a “community for women in the arts by creating a public space where women’s art could be shown and the first feminist art school in the country, the Feminist Studio Workshop, could develop” (Maria Karras, *the Woman’s Building Chicago 1893 / the Woman’s Building Los Angeles 1973–* [Los Angeles: Women’s Community Press, 1975], p. 1, artist’s book).

Womanspace Journal, vol. I, no. 1, February/March 1973 (two copies on display), newsprint, 11 x 8.5 inches, Woman’s Building Archives, Otis College of Art and Design [SM]

Womanspace Journal, vol. 1, no. 2, April/May 1973, newsprint, 11 x 8.5 inches, Woman’s Building Archives, Otis College of Art and Design [SM]

Womanspace Journal, Volume __, no. __ [sic], summer 1973, newsprint, 11 x 8.5 inches, Woman’s Building Archives, Otis College of Art and Design [SM]

Summer Courses Offered at Womanspace, ca. 1973, flyer on pink paper, 14 x 8.5 inches, Woman’s Building Archives, Otis College of Art and Design [SM]

Womanspace Benefit, September 29, 1973, poster for first benefit for the gallery at its 11007 Venice Boulevard location, 20 x 13 inches, Collection Bruria Finkel, Santa Monica, CA

Performance! Womanspace, March/April 1974, poster, 17 x 11 inches, Archives of Suzanne Lacy and Leslie Labowitz-Starus, Los Angeles

Wanda Westcoast giving a lecture at Womanspace, ca. 1973, black-and-white photograph, 5 x 7 inches, Collection Rachel Rosenthal, Los Angeles

Womanspace, ca. 1973, black-and-white photograph, 8 x 10 inches, pictured L-R: Eugeni Osman, Wanda Westcoast, Fran Rabin, and Judy Chicago, Collection Rachel Rosenthal, Los Angeles

Womanspace, ca. 1973, black-and-white photograph, 8 x 10 inches, Collection Rachel Rosenthal, Los Angeles

Karen Carson, *Offence Spread*, 1973, drawing, 22 x 28 inches, Collection Suzanne Lacy, Los Angeles

The Visionaries: Judy Chicago

Artist Judy Chicago met art historian Arlene Raven and designer Sheila Levrant de Bretteville at California Institute for the Arts (CalArts), where they worked in the Women in Design program

and the Feminist Art Program. The three women left CalArts to form the Feminist Studio Workshop. Shortly thereafter, in 1973, they founded the Woman's Building.

I am going to work for the future which is sure to come, a future in which people will be seen as human beings, not as sexual stereotypes, when all human beings will know about the struggle of women to participate as full human beings, to contribute our gifts to the world. Until then, I will try to make my art according to my precepts. I am committed to making art out of my experiences as a woman—making it available to as many women as I can, by finding ways to exhibit it so that many people can see it, by selling my work at low prices, by trying to build a female art community which has high standards and a broad base.

—Judy Chicago, first brochure for the Feminist Studio Workshop, 1973/74

Judy Chicago (center) with Arlene Raven (left) and Sheila Levrant de Bretteville (right), 1973, black-and-white reproduction photograph scanned from the first Feminist Studio Workshop brochure, designed by de Bretteville, photographer unknown, 29 x 25 inches, Woman's Building Archives, Otis College of Art and Design

Judy Chicago, *Through the Flower: My Struggle as a Woman Artist*, introduction by Anaïs Nin, 1975, book, Doubleday, New York, signed, first edition, 8.5 x 6 inches, Collection Meg Linton, Los Angeles

E.K. Waller, Judy Chicago with *Through the Flower*, n.d., digital print, 8 x 10 inches

Judy Chicago, *Virginia Woolf from the Reincarnation Triptych*, 1973, sprayed acrylic on canvas, 60 x 60 inches, Collection Susan Rennie and Kirsten Grimstad, Los Angeles

Metamorphosis: An Exhibition by Judy Chicago with a Catalogue by Arlene Raven at the College of St. Catherine, January 5–31, 1975, exhibition catalog, 7.5 x 7.5 inches, Woman's Building Archives, Otis College of Art and Design

Judy Chicago, *In Sisterhood for Kirsten*, 1974, ceramic mug, 3.5 x 4 inches diameter, Collection Kirsten Grimstad, Los Angeles

The Visionaries: Sheila Levrant de Bretteville

Graphic designer Sheila Levrant de Bretteville met artist Judy Chicago and art historian Arlene Raven at California Institute for the Arts (CalArts), where they worked in the Feminist Art Program and the Women in Design program. The three women left CalArts to form the Feminist Studio Workshop. Shortly thereafter, in 1973, they founded the Woman's Building.

The design arts are the public arts, the communications which influences such consciousness as we have. I have become increasingly aware of the extent to which our visual environment reinforces repressive attitudes when it could offer alternatives. By basing our design arts on an

ideology which encourages the direct voice of the individual women in society, we can point out the contradictions inherent in patriarchal, one-directional channels of communication. We can present our ideas, feelings and needs directly to a larger audience than the loft, gallery and museum going elite, when we make our communications using mass media technology.

—Sheila Levrant de Bretteville, first brochure for the Feminist Studio Workshop, 1973/74

Sheila Levrant de Bretteville (center) with Judy Chicago (left) and Arlene Raven (right), 1973, black-and-white reproduction photograph scanned from the first Feminist Studio Workshop brochure, designed by Sheila Levrant de Bretteville, photographer unknown, 28.75 x 25 inches, Woman's Building Archives, Otis College of Art and Design

Sheila Levrant de Bretteville, *Eyebolt*, 1972/1978, eyebolt, chain, paper, plastic bag, 4.5 x 4 inches, Woman's Building Archives, Otis College of Art and Design. In 1978, the students of the Feminist Studio Workshop produced and sold multiples of *Eyebolt* as a fundraiser.

Sheila Levrant de Bretteville, *Eyebolt*, ca. 1975, paste-up for one-inch-high rubber stamp of eyebolt, 6.5 x 6 inches, Woman's Building Archives, Otis College of Art and Design

Sheila Levrant de Bretteville, *Pink*, 1974, poster, Women's Community Inc. edition, 26 x 20 inches, Woman's Building Archives, Otis College of Art and Design

Sheila Levrant de Bretteville, *Women in Design: The Next Decade—A conference for women who work with public visual and physical forms*, March 20, 1975, diazo print, Women's Community Inc. edition, 15.5 x 21.25 inches, Woman's Building Archives, Otis College of Art and Design

Women in Design, laminated roll of letters from women on the subject of design, solicited by the Woman's Building, ca. 1975, 12.5 x 66 inches, ONE National Gay & Lesbian Archives, Los Angeles

Sheila Levrant de Bretteville, Woman's Building letterhead, Grandview Building, ca. 1973, paper, 11 x 8.5 inches, Collection Shelia Levrant de Bretteville, New York

Woman's Building letterhead, 1727 N. Spring Street, ca. 1975, paper, 11 x 8.5 inches, Woman's Building Archives, Otis College of Art and Design

Woman's Building Extension Program letterhead, 1727 N. Spring Street, ca. 1975, paper, 11.5 x 7 inches, Woman's Building Archives, Otis College of Art and Design

The Visionaries: Arlene Raven

Art historian Arlene Raven met artist Judy Chicago and designer Sheila Levrant de Bretteville at California Institute for the Arts (CalArts), where they worked in the Feminist Art Program and

the Women in Design program. The three women left CalArts to form the Feminist Studio Workshop. Shortly thereafter, in 1973, they founded the Woman's Building.

When a woman artist positively identifies herself to us through her work, she commits a courageous and daring act of self exposure, because her contribution has neither spoken to nor been understood by the mainstream of the culture, and the content of her art has been bypassed by interpretations which could not reveal it. Thus a woman's saying "I am, I know myself, and I feel a fundamental optimism—a grasp upon my own survival as a model for human survival," is saying something which challenges the prevailing world view. If consciousness is the content of feminist art, this level of human responsibility and hope is the content of consciousness.

—Arlene Raven, first brochure for the Feminist Studio Workshop, 1973/74

Arlene Raven (center) with Sheila Levrant de Bretteville (left) and Judy Chicago (right), 1973, black-and-white reproduction photograph scanned from the first Feminist Studio Workshop brochure, designed by Sheila Levrant de Bretteville, photographer unknown, 28.75 x 25 inches, Woman's Building Archives, Otis College of Art and Design

Arlene Raven Femme Art Films letterhead, ca. 1978, paper, 11 x 8.5 inches, Collection Tom Knechtel, Los Angeles

Photostat image for Arlene Raven Femme Art Films letterhead, ca. 1978, 5.75 x 10.75 inches, Woman's Building Archives, Otis College of Art and Design

Cheri Gaulke, *A Celebration of the Life of Arlene Raven*, 2006, video, 9:42 minutes, © 2006 Cheri Gaulke with permission of Kate Horsfield and Video Data Bank, lent by the artist

Arlene Raven, *Picture This or Why Is Art Important?*, 1982, self-published book, design direction by Sheila Levrant de Bretteville, cover image by Judy Chicago, typesetting by Anne Gauldin and Terry Wolverton at the Women's Graphic Center, 9 x 7 inches, Collection Meg Linton, Los Angeles

Arlene Raven, *At Home*, 1983, exhibition catalog, Long Beach Museum of Art, City of Long Beach, Department of Recreation and Human Services, 10 x 8.25 inches, Woman's Building Archives, Otis College of Art and Design

Poster listing performances taking place during the "At Home" exhibition, 1983, 22 x 16.75 inches, Archives of Suzanne Lacy and Leslie Labowitz-Starus, Los Angeles

Arlene Raven, *Crossing Over: Feminism and Art of Social Concern*, 1988, book, Contemporary American Art Critics series, no. 10, UMI Research Press, Ann Arbor, 9.25 x 6.25 x .75 inches, Millard Sheets Library, Otis College of Art and Design

Arlene Raven and Betty Ann Brown, *Exposures: Women and Their Art*, 1989, book, New Sage Press, Pasadena, California, 10 x 10 inches, Millard Sheets Library, Otis College of Art and Design

Arlene Raven, *Art in the Public Interest*, 1989, book, UMI Research Press, Ann Arbor, 9 x 6 inches, Millard Sheets Library, Otis College of Art and Design

Arlene Raven, Cassandra L. Langer, and Joanna Frueh, *Feminist Art Criticism: An Anthology*, 1991, book, Icon Editions, New York, 9 x 6 inches, Millard Sheets Library, Otis College of Art and Design

Arlene Raven, Cassandra L. Langer, and Joanna Frueh, *New Feminist Criticism: Art, Identity, Action*, 1994, book, HarperCollins, New York, 9 x 6 inches, Millard Sheets Library, Otis College of Art and Design

Arlene Raven and Lucinda H. Gedeon, *June Wayne: A Retrospective*, 1997, exhibition catalog, Neuberger Museum of Art, Purchase College, State University of New York, 12 x 9 inches, Millard Sheets Library, Otis College of Art and Design

Arlene Raven, *Nancy Grossman*, 1991, exhibition catalog, Hillwood Art Museum, C.W. Post Campus, Long Island University, 10.75 x 10.75 inches, Millard Sheets Library, Otis College of Art and Design

Woman's Building 1893

Judy Chicago recounts in her autobiography how the Woman's Building's name came to be: *One day, while we were working in Womanhouse, one of the women [Nancy Youdelman] in the Feminist Program returned from a thrift-shop expedition carrying an old book. It was an out-of-print edition about something called the Woman's Building, which none of us had heard about. Opening the faded, gold-trimmed volume, we excitedly discovered that there had been a building in the 1893 World's Columbian Exhibition at Chicago, designed by a woman architect [Sophia Hayden], established and run by a Board of Lady Managers, filled with work by women around the world, including a large mural by "our" Mary Cassatt, as she was referred to by the proud women who organized the building and commissioned her mural. As we examined the book, I was struck by the quality of consciousness evidenced by the women involved in the building and by the fact that they had apparently unearthed a good deal of historical material about women artists.*

—Judy Chicago, *Through the Flower: My Struggle as a Woman Artist* (New York: Doubleday, 1975), p. 150

The 1973 women were inspired by the 1893 women's determination to make the art and craft of women visible in an international and political context for the first time. The discovery of this nearly forgotten effort to research, display, and document women's art of the nineteenth century reaffirmed for the women in 1973 the importance of recording and sharing past and present work by women artists. Like their predecessors, the women of 1973 wanted "to honor

and share women's culture, to make a place in the public sector for the variety of ways women have contributed, are contributing and will contribute to our society" (Sheila Levrant de Bretteville, *The Woman's Building Chicago 1893 / The Woman's Building Los Angeles 1973*, an artist's book by Maria Karras, p. 2).

Maud Howe Elliott, editor, *Illustrated Art and Handicraft in the Woman's Building of the World's Columbian Exposition, Chicago, 1893*, book, Paris and New York: Bousod, Valadon, 1893, 10 x 7 x 1.5 inches, Millard Sheets Library, Otis College of Art and Design

Lydia Hoyt Farmer, editor, *The National Exposition Souvenir: What America Owes Women*, introduction by Julia Ward Howe, 1893, book, C. W. Moulton, Chicago and New York, 9.25 x 7 x 17.75 inches, Millard Sheets Library, Otis College of Art and Design

Mines and Mining Building Cost \$265,000 / Woman's Building Cost \$138,000, Architect Miss Sophia G. Hayden, 1893, print from souvenir book, 5.75 x 8.75 inches, Woman's Building Archive, Otis College of Art and Design

Woman's Building, copyright 1891, Winters Art Litho Co., Chicago, souvenir print, 6 x 9 inches, Woman's Building Archive, Otis College of Art and Design

Woman's Building with bridge in foreground, photograph by William H. Jackson, 1893, postcard from the Collection Chicago History Museum, 4 x 6 inches, Woman's Building Archives, Otis College of Art and Design

The Woman's Building, Chicago World's Fair 1893, 1974, postcard, 5.5 x 7.25 inches, Woman's Building Archives, Otis College of Art and Design

Souvenir pin dish featuring an image of the Woman's Building, 1893, metal, 2.75 x 2.75 inches, Collection Meg Linton, Los Angeles

Souvenir spoon featuring an image of the Woman's Building and a portrait of Mrs. Bertha Honoré Palmer, President of the Lady Board of Managers for the Woman's Building, 1893, silver plate, 4.25 x 1 inches, Collection Meg Linton, Los Angeles

"Women in American Architecture 1988–1990: The Exceptional One," 1978, fabric banner for traveling exhibition organized in 1977 by the American Institute of Architects and the American Architectural Foundation, which ended its run at the Woman's Building in April 1978, 108 x 73 inches, Collection Armory Center for the Arts, Gift of the Woman's Building, Pasadena, CA

Exhibition panel from "The Woman's Building 1893, Historical Handicrafts," 1976, organized by Arlene Rave and Ruth Iskin at the Woman's Building, reproductions on matt board, 40 x 60 inches, ONE National Gay & Lesbian Archives, Los Angeles

Installation view of the exhibition "The Woman's Building 1893, Historical Handicrafts," March–May 1976, digital print, 8.75 x 13 inches, Woman Building Image Archive, Otis College of Art and Design

Joelynn Snyder-Ott, "WOMAN'S PLACE IN THE HOME (that she built)," *Feminist Art Journal*, fall 1974, vol. 3, no. 3, p. 7, newsprint, 11 x 8.5 inches, Woman's Building Archives, Otis College of Art and Design

Maria Karras, *the Woman's Building Chicago 1893 / the Woman's Building Los Angeles 1973–*, 1975, artist's book, Women's Community Press, Los Angeles, 10.5 x 8.125 inches, Woman's Building Archives, Otis College of Art and Design

"Tea at the WB" teacup and saucer, decal on teacup designed by Linda Norlen, 1983, ceramic, 3 x 5 inches, Collection Meg Linton, Los Angeles

Pink tools, 2011, recreated by Shelley Forbes based on the original tools used at the Woman's Building provided by Cheryl Swannack

Woman's Building 1973

The Woman's Building (WB), a public center dedicated to women's culture, opened its doors on November 28, 1973, in the former Chouinard Art Institute building, located at 743 South Grandview Avenue near downtown Los Angeles (also called the Grandview Building). In 1975, the WB lost its lease and reopened on December 13 in downtown Los Angeles at 1727 North Spring Street. Both buildings housed the Feminist Studio Workshop, Women's Graphic Center, Summer Art Program, Extension Program, and gallery and studio spaces. The tenants at each location varied but included the following women-owned and -operated businesses and organizations: Associated Women's Press; Center for Feminist Art Historical Studies; L.A. Women's Video Center; Woman's Building Community Gallery; Grandview I & II Cooperative Galleries; Chrysalis Magazine; Womanspace; 707 Gallery; Double X; Canis Gallery; NOW Center for Women's Studies; Dorothy Baker's Coffeehouse and Photo Gallery; Val's Café; Olivia Records; Sisterhood Bookstore; Women's Improvisation; Los Angeles Feminist Theater; Women's Performance Project; Women's Switchboard; Dr. Susan M. Kuhner; Johnnie Zeutlin, RN, MA; Estilita Grimaldo's Womantours; The Store; and the Women's Writers Series.

The Woman's Building was the first and is the oldest independent feminist cultural institution. It has served as an inspiration and a role model for other women's arts organizations, nationally and internationally. By promoting women's achievements, the Woman's Building provides an environment in which women can make connections and build community as women; and it offers positive role models for artistic and cultural development.

—"History and Growth," 1979–80, Woman's Building records 1973–1991, Archives of American Art, Smithsonian

Virginia Woolf, *A Room of One's Own*, 1928/1957, Harcourt Brace Jovanovich, New York and London, 8 x 5.375 inches, Millard Sheets Library, Otis College of Art and Design

Articles of Incorporation and Certificate of Incorporation, 1979, paper, 11 x 8.5 inches, ONE National Gay & Lesbian Archives, Los Angeles

Woman's Building Clock, Est. 1973, Underwriter's Laboratories, Inc., 1973, neon clock, 26 inches diameter x 7 inches deep, Collection Cheri Gaulke and Sue Maberry, Los Angeles

The Woman's Building, 1974, black-and-white laminated poster, 15.25 x 32.25 inches, ONE National Gay & Lesbian Archives, Los Angeles

Kate McDonnough answers phone at the Women's Switchboard, 1973, digital print, 8.75 x 13 inches, photograph by Sheila Ruth, Woman's Building Archives, Otis College of Art and Design

Opening Night, December 13, 1975, video recording, 30:00 minutes, © Woman's Building Board of Directors; Long Beach Museum of Art Video Archive, Research Library, The Getty Research Institute. Transferred by the Long Beach Museum of Art Foundation and the City of Long Beach, 2005.

Susan Mogul, *FSW Video Letter*, 1975, video recording, 33:00 minutes, © Susan Mogul; Long Beach Museum of Art Video Archive, Research Library, The Getty Research Institute. Transferred by the Long Beach Museum of Art Foundation and the City of Long Beach, 2005.

Susan Mogul, *Susan Mogul's Woman's Building*, 2010, digital video recording, 8:54 minutes, Commissioned by Otis College of Art and Design for the exhibition *Doin' It in Public: Feminism and Art at the Woman's Building*, October 1, 2011–January 28, 2012, sponsored by the Getty Foundation as part of the Getty's initiative Pacific Standard Time: Art in L.A. 1945–1980

Construction of the Woman's Building at the Grandview and Spring Street locations, 1973 and 1975, PowerPoint presentation by Jenay Meraz, 2011, Woman's Building Archives, Otis College of Art and Design

Lucy Lippard, "More Alternative Spaces: The L.A. Woman's Building," *Art in America* 62, no. 3 (May–June 1974), two pages, 11 x 8.5 inches each, Millard Sheets Library, Otis College of Art and Design

Shirley Koploy, "The Woman's Building: Alive and Living in L.A.," *Ms. Magazine*, October 1974, pp. 100–103, cover: 11 x 8.5 inches, open: 11 x 17 inches, Courtesy *Ms. Magazine*, Beverly Hills, CA

Faith Wilding, *By Our Own Hands: The Women Artist's Movement Southern California 1970–76*, 1977, book, Double X, Inc., Los Angeles, 11 x 8.5 inches, Collection Robin Mitchell, Los Angeles

Faith Wilding, *By Our Own Hands: The Women Artist's Movement Southern California 1970–76*, 1977, book, Double X, Inc., Los Angeles, 11 x 8.5 inches, Millard Sheets Library, Otis College of Art and Design

Faith Wilding, *What Sleeps Beneath Our Monster Skin*, 1981, drawing, 38.25 x 32.25 inches, Collection Suzanne Lacy, Los Angeles

Ad campaign by Linda Macaluso for the Woman's Building with photograph by Susan Mogul, 1979, blue diazo poster, 38 x 30 inches, ONE National Gay & Lesbian Archives, Los Angeles

Woman's Building: Public Center, n.d., laminated poster, 25.75 x 37.25 inches, ONE National Gay & Lesbian Archives, Los Angeles

Kate Millet, *Sexual Politics*, 1970, book, Doubleday, Garden City, New York, 8 x 5.5 inches, Millard Sheets Library, Otis College of Art and Design

Woman's Building membership card, ca. 1980s, 2 x 3.5 inches, ONE National Gay & Lesbian Archives, Los Angeles

Woman to Woman: Grand Opening, December 13, 1975, laminated poster, 17.75 x 22.75 inches, Woman's Building Archives, Otis College of Art and Design

Woman's Building Los Angeles buttons, ca. 1980, two buttons: 2.25 inch diameter, one button: 2.5 inch diameter, Woman's Building Archives, Otis College of Art and Design

Woman's Building business card, ca. 1975, paper, 2 x 3.5 inches, Woman's Building Archives, Otis College of Art and Design

Feminist Studio Workshop

The Feminist Studio Workshop (FSW) was founded in the fall of 1973 by Judy Chicago, Arlene Raven, and Sheila Levrant de Bretteville. Before there was a building, the first meetings were held in de Bretteville's living room. Early FSW faculty, who shaped and formed the curriculum within the four areas of writing, graphics, performance, and feminist critique, included the founders and Edie Folbe, Ruth Iskin, Suzanne Lacy, Deena Metzger, and Helen Alm Roth.

According to an early FSW brochure designed by de Bretteville:

The function of the Feminist Studio Workshop is to help women realize their potential as creative human beings. In order to do this, women must learn to connect with, to draw upon, and validate their own personal experience. Through study and work women become conscious of their historical position as women and to understand the range of choices available in this decade. Not only is the workshop committed to the development of the talent of each woman, but we ask each woman to extend herself into the community and to commit her energy to changing those values that oppress women. We are exploring ways to make social change

through the work we do. In order to encourage a society which is sensitive and responsive to the needs and contributions of women, the boundaries that have previously existed between art-related professions must merge. This results in an array of expressive choices previously unavailable and encourages a new kind of female creator, one who forms a self-definition more consistent with her own needs than the restricting professional definitions of artist, designer, historian, critic, as those professions exist in male-dominated institutions. It is the intention of the Feminist Studio Workshop to develop artists, designers, art historians, critics and educators who can translate their experience in the workshop into viable alternative professional choices. We invite women in all the art-related fields to enter the workshop and use our structure to create new choices for themselves and other women.

First Feminist Studio Workshop (FSW) poster, 1973, 14.25 x 35.25 inches, Courtesy of the archives of Suzanne Lacy and Leslie Labowitz-Starus

First Feminist Studio Workshop (FSW) brochure describing the program, 1974, laminated paper, 20.5 x 20.5 inches, ONE National Gay & Lesbian Archives, Los Angeles

Feminist Studio Workshop, 1977, flyer/brochure, 23.25 x 8.5 inches, Woman's Building records 1973–1991, Archives of American Art, Smithsonian

Guide to the Feminist Studio Workshop, 1979, brochure, 18.5 x 12 inches, Woman's Building Archives, Otis College of Art and Design

Feminist Studio Workshop button, ca. 1980, 2.5 inches diameter, Woman's Building Archives, Otis College of Art and Design

Suzanne Lacy, letter to Woman's Building (Los Angeles, Calif.), ca. 1977, typescript, photocopy, two pages, 11 x 8.5 inches each, Woman's Building records 1973–1991, Archive of American Art, Smithsonian

Helen Alm, Sheila Levrant de Bretteville, Ruth Iskin, Suzanne Lacy, Deena Metzger, and Arlene Raven, Dear Sisters, letter re: the Feminist Studio Workshop, April 15, 1975, digital reproduction, 11.75 x 9.25 inches, Woman's Building Archives, Otis College of Art and Design

Letter to Terry Wolverton from Helen Roth about the Feminist Studio Workshop, April 15, 1976, paper, two pages 11 x 8.5 inches each, Terry Wolverton papers 1970s–2005, Charles E. Young Research Library, UCLA Special Collections, Los Angeles

Acceptance letter to Terry Wolverton from Helen Roth into the Feminist Studio Workshop, ca. 1976, paper, 8.5 x 7.25 inches, Terry Wolverton papers 1970s–2005, Charles E. Young Research Library, UCLA Special Collections, Los Angeles

Feminist Studio Workshop certificate to Terry Wolverton, 1977, printed certificate, 5.75 x 10 inches, Terry Wolverton papers 1970s–2005, Charles E. Young Research Library, UCLA Special Collections, Los Angeles

Private Spaces in Public Places: The Feminist Studio Workshop Group Show, ca. 1976, exhibition announcement, 10 x 14.5 inches, Woman's Building Archives, Otis College of Art and Design

The Art of Community, FSW exhibition, 1979, flyer, 8.5 x 11.75 inches, ONE National Gay & Lesbian Archives, Los Angeles

FSW ID card: Jerri Allyn, 1977, laminated card, 2.5 x 3.5 inches, Collection Jerri Allyn, Los Angeles and New York

FSW ID card: Jerri Allyn, 1978, laminated card, 2.5 x 3.5 inches, Collection Jerri Allyn, Los Angeles and New York

FSW ID card: Phranc Gottlieb, 1977, laminated card, 2.5 x 3.5 inches, Collection Phranc, Santa Monica, CA

First day of FSW, 1975, and first day of FSW, 1980, video recording, 62:00 minutes, © Woman's Building Board of Directors; Long Beach Museum of Art Video Archive, Research Library, The Getty Research Institute. Transferred by the Long Beach Museum of Art Foundation and the City of Long Beach, 2005.

Feminist Studio Workshop diploma to Barbara Margolies, 1979, letterpress on satin, 11 x 19 inches, designed and produced with Shani Ginsburg, Collection Barbara Margolies

Feminist Studio Workshop certificate of award to Maria Karras, 1995, paper, 9.5 x 12 inches, Collection Maria Karras, Pasadena, CA

Florence Rosen, *Feminist Studio Workshop 1979 yearbook*, 1979, a personal photo album containing nine sleeves, twenty-two Polaroid photos, twenty-one note cards, and a gold lettering kit, 10.5 x 9.5 inches, Collection Florence Rosen, Los Angeles

Woman's Building Extension and Summer Art Programs

In Faith Wilding's introduction about the Fresno Feminist Art Program and the development of feminist art education for her book *By Our Own Hands: The Women Artist's Movement Southern California 1970–1976*, she summarizes the principles of feminist art education:

1. **Consciousness-raising:** *One of the basic structures of the women's movement, it is a group process in which each woman shares and bears witness to her own experience in a non-judgmental atmosphere. It is a political tool because it teaches women the commonality of their oppression and leads them to analyze its causes and effects.*

2. ***Building a female context and environment:*** *The women [in the Fresno Feminist Art Program] rented an old community theatre building off-campus, which they remodeled to suit their needs. This gave them the opportunity to build a separate place which they controlled and in which they could evaluate themselves and their experiences without defensiveness and male interference. They also learned vital building and organizing skills and became a strong, cohesive group.*
3. ***Female role models:*** *Women have always lacked positive female models in educational institutions. In the [Fresno] Feminist Art Program these were supplied by Judy Chicago and by research and reading in female art history, mythology, history, literature and culture.*
4. ***Permission to be themselves and encouragement to make art out of their own experience as women:*** *This opened up a whole new world of possibilities to the students and paved the way for a new feminist art. Although much of what was happening in the [Fresno Feminist Art] Program was as new to [Judy] Chicago as it was to the students, she performed a leading and vital role by making great demands on them and setting the aspirations for achievement very high.*

Later, two additional principles were added to the list: collaborative and collective work, and challenging the hierarchies of high/low materials and art forms to recover positive values of marginalized practices.

Feminist Studio Workshop Summer Art Program: the Woman's Building, 1979, Orientation Packet, in envelope, 8.75 x 11.5 inches, documents include: handwritten Orientation Schedule; FSW Consciousness Raising Protocol and Topics; An Assertive Bill of Rights; Receiving Negative Feedback Assertively; Questions to Think or Write about in a Critique of Artwork and Steps in Problem Solving Provided by Vanalyne Green; Health and Care Resource List; Map of the L.A. Freeway System; and confetti, popcorn bag, and other miscellaneous goodies. Woman's Building Archives, Otis College of Art and Design

the Woman's Building, July 1976, brochure with images of Mother Art and Lily Tomlin and list of educational programs and calendar, paper, 22.5 x 17.5 inches, Woman's Building Archives, Otis College of Art and Design

Summer Art Program June 30–August 15, ca. 1975, poster, 23 x 17.5 inches, Woman's Building Archives, Otis College of Art and Design

Open Some Doors at the Woman's Building Open House, ca. 1980, flyer, 14.5 x 6 inches, Woman's Building Archives, Otis College of Art and Design

Twenty-six women have gathered together in the Summer Art Program to make art from our own experience . . . , 1977, orange postcard, 6.25 x 9 inches, Woman's Building Archives, Otis College of Art and Design

Locate Yourself at the Woman's Building: Feminist Studio Workshop/Summer Art Program/Graphics Workshop, ca. 1979, postcard, 5.5 x 8.5 inches, Woman's Building Archives, Otis College of Art and Design

Summer Art Program at the Woman's Building, Picture Yourself in the Summer Art Program at the Woman's Building, ca. 1977–79, yellow and red flyer, 10 x 15 inches, Woman's Building Archives, Otis College of Art and Design

International Summer Art Program Network/Artwork, n.d., laminated flyer, 14 x 8.75 inches, ONE National Gay & Lesbian Archives, Los Angeles

Summer Art Program, 1979, poster/flyer, 15.75 x 10.5 inches, ONE National Gay & Lesbian Archives, Los Angeles

Selection of 12 postcards from *The Postcard Project: Celebrating Our Heroines*, 1985–1988, directed by Cheri Gaulke, artist-in-residence at the Woman's Building, Collection Cheri Gaulke, Los Angeles

Viva La Vida, Homage to Frida, May 1987, poster, 24 x 18 inches, ONE National Gay & Lesbian Archives, Los Angeles

Susan E. King, *Biddy Mason*, 1989, artist's book with slipcase, 13 x 21.75 inches, Special Collections, Millard Sheets Library, Otis College of Art and Design

Conferences, Readings, Exhibitions

In addition to the schedule of courses in the Feminist Studio Workshop (FSW), Summer Art Program, and Extension Program, the Woman's Building (WB) hosted conferences, readings, and exhibitions. Only a few of these events are represented in this exhibition; a more thorough list of programs is provided in the WB Timeline in this publication and online at www.otis.edu.

Eloise Klein Healy taught in the FSW and ran the WB's Women's Writers Series for a number of years before founding the MFA in Creative Writing Program at Antioch University in Los Angeles. She brought amazing women, such as Anaïs Nin, Adrienne Rich, Margaret Atwood, and Mary Daly, to the Building. She also organized a reading at Antioch University, Los Angeles, on Saturday, October 15, 2011, as part of the "Doin' It in Public" exhibition, which featured WB-affiliated writers Gloria Alvarez, Wanda Coleman, Eloise Klein Healy, Bia Lowe, Deena Metzger, Terry Wolverton, and Mitsuye Yamada.

"Eileen Gray," 1975, exhibition poster, 17.5 x 11.75 inches, Woman's Building Archives, Otis College of Art and Design

“Imogen Cunningham: Photographs 1910–1973,” 1975, laminated exhibition poster, 15.75 x 20 inches, ONE National Gay & Lesbian Archives

Sheila Levrant de Bretteville, “Women in American Architecture,” 1978, laminated poster, 37 x 22.5 inches, ONE National Gay & Lesbian Archives, Los Angeles

Sheila Levrant de Bretteville, Planning and Designing a Non-Sexist Society, April 21, 1979, School of Architecture, UCLA, laminated poster, 24 x 17.75 inches, Woman’s Building records, 1973–1991, Archives of American Art, Smithsonian

“Contemporary Issues: Works on Paper by Women, an Invitational Exhibition Sponsored by the Women’s Caucus for the Arts and the Woman’s Building,” 1977, laminated brochure, 11.75 x 34.25 inches, ONE National Gay & Lesbian Archives

Letter from Adrienne Rich about reading at the Woman’s Building, ca. 1979, photocopy, 11 x 8.5 inches, Woman’s Building Archives, Otis College of Art and Design

Letter from Margaret Atwood about reading at the Woman’s Building, ca. 1979, photocopy, 11 x 8.5 inches, Woman’s Building Archives, Otis College of Art and Design

Woman’s Words Conference, March 22–23, 1975, conference packet, 12 x 9 inches, Woman’s Building Archives, Otis College of Art and Design

Evenings with Artists and Critics at the Woman’s Building, ca. 1975, poster by Shifra M. Goldman, Judy Chicago, Marcia Tucker, Helen Watson, Melinda Terbell Wortz, Betye Saar, and Eleanor Antin, 16 x 10 inches, Woman’s Building records 1973–1991, Archives of American Art, Smithsonian Institution

Tree poster, ca. 1978, poem by Deena Metzger, poster design by Sheila Levrant de Bretteville, photograph © Hella Hammid, laminated poster, 17.25 x 24.25 inches, Woman’s Building Archives, Otis College of Art and Design

Conference on Women’s Culture in American Society, 1981, poster, 21 x 14.75 inches, ONE National Gay & Lesbian Archives, Los Angeles

Ntozake Shange Reading, November 2, 1979, flyer, 11 x 8.5 inches, ONE National Gay & Lesbian Archives, Los Angeles

Women’s Graphic Center, 1974–91

Publishing was an important part of the Woman’s Building, which produced *Spinning Off!*, the *Newsletter of the Woman’s Building*, annual calendars, and exhibition and event announcements. The Women’s Graphic Center (WGC) was an integral part of the educational

experience, through the Feminist Studio Workshop, Summer Art Program, and Extension Program.

The WGC opened in 1974 at the Woman's Building. The classes, presses, galleries, and outreach network provided a uniquely supportive community in which women explored, discovered, and communicated their experiences as women. The WGC faculty taught women how to analyze and utilize graphic communication strategies while designing and printing broadsides, artists' books, and postcards. It was an arena for making private conversations into powerful public statements about identity. In the eighties, the WGC expanded its educational mission by opening a professional typesetting shop. It was a viable business until desktop publishing entered the design field and rendered photo-typesetting obsolete. The WGC was a center of individual and collaborative artistic production and central to the role of empowering women in the development of their voices as women, artists, and designers.

Sheila Levrant de Bretteville, Susan E. King, Helen Alm Roth, and Cynthia Marsh were some of the many forces behind the WGC. They fostered a strong spirit of collaboration and inspired and facilitated several key projects represented in this exhibition, including *Postcard Project: Celebrating Our Heroines*; *Cross Pollination*; *Private Conversations / Public Announcements Poster Project*; *Posters about Life in L.A.*; *Life in LA: A portfolio of women's writing*; and Madre Tierra Press.

Spinning Off: A monthly newsletter of women's culture presented by the Woman's Building, 1978–1981, published by Women's Community, Inc., 1727 North Spring Street, Los Angeles, Woman's Building Archives, Otis College of Art and Design. Select issues of *Spinning Off* included in the exhibition.

Newsletter of the Woman's Building, 1984–1990, published by the Woman's Building, 1727 North Spring Street, Los Angeles, Woman's Building Archives, Otis College of Art and Design. Select issues of the Newsletter included in the exhibition and reading room.

Women's Graphic Center Los Angeles buttons, ca. 1980, three buttons, 2.25 inches diameter each, Woman's Building Archives, Otis College of Art and Design

Cynthia Marsh, *Women's Graphic Center: 8th Year*, ca. 1982, poster, 16.5 x 16.75 inches, Woman's Building Archives, Otis College of Art and Design

Women and the Printing Arts (2nd edition, illus.), 1977, exhibition catalog printed at Women's Graphic Center, 5.25 x 7.25 inches, Los Angeles, Woman's Building Archives, Otis College of Art and Design

Cynthia Marsh, *Books, Posters, Postcards—by Women*, 1978, poster announcement, 22.25 x 17.5 inches, Woman's Building Archives, Otis College of Art and Design

Sue Maberry, *Eating more, but enjoying it less?*, 1982, postcard, 4.5 x 6.5 inches, Collection Bonnie R. Barrett, Marina del Rey, CA

Various artists, *EVERYDAY WOMEN: Extraordinary Lives*, 1988, calendar, 6.5 x 7.75 inches, Collection Bonnie R. Barrett, Marina del Rey, CA

Rita Wright, student in WGC, 1981, black-and-white photograph by Maria Kellett, 7 x 5 inches, Collection Jerri Allyn, Los Angeles and New York

Women standing in front of the WGC typesetting sign at the Spring Street Location, n.d., original black-and-white photograph, 5.5 x 3.5 inches, pictured L-R: Judith Lausten, Cheri Gaulke, Susan E. King, Linda Preuss, Anne Gauldin, Sue Maberry, Sue Ann Robinson, Jane Thurmond, Linda Nishio, Terry Wolverton, and Laurel Beckman. Woman's Building Archives, Otis College of Art and Design

HAND SET TYPE Specimens: The Women's Graphic Center, 1982, book, handset by members of the 1982 Women's Graphic Center summer letterpress workshop taught by Susan E. King, printed in an edition of 100 on Kilmory Text, 4.5 x 5.75 inches, Woman's Building Archives, Otis College of Art and Design

Sheila Levrant de Bretteville, *If this were your Broadsheet, what would you say?*, ca. 1980, Women's Graphic Center poster, 22.5 x 16.5 inches, Woman's Building records 1973–1991, Archives of American Art, Smithsonian

Speak Your Own Language, 1989, laminated promotional poster for the Women's Graphic Center, 12.5 x 9 inches, Woman's Building Archive, Otis College of Art and Design

Women's Graphic Center holiday sale flyer, 1982, digital print, 9 x 13 inches, Woman's Building Archives, Otis College of Art and Design

Woman's Building staff members standing in front of the Women's Graphic Center typesetting business sign, n.d., digital print, 40 x 27 inches, photograph by J. Lausten, Woman's Building Archives, Otis College of Art and Design

Anne Gauldin at typesetter workstation in the Women's Graphic Center, 1982, digital print, 9 x 13 inches, Woman's Building Archives, Otis College of Art and Design

Cynthia Marsh and Carol Chen, *Expand Your Horizons*, 1980, poster to advertize the Women's Graphic Center educational program, offset printed, 10 x 15 inches, Woman's Building Archives, Otis College of Art and Design

Cross Pollination was the fourth Commissions Project conducted by the Woman's Building since 1982. Through commissions, the Woman's Building was able to support women artists in the

creation of new works by providing funding and technical assistance, as well as a vehicle for the artists to increase the audience for their work. Twenty-one artists were selected by jurors Betye Saar and Shelia Levrant de Bretteville to produce a poster. The twenty-poster portfolio was exhibited at the Bridge Gallery at the Los Angeles City Hall in 1986. Participating artists: Carol Chen, Hyunsook Cho, Michelle T. Clinton and Cyndi Kahn, Nelvatha Dunbar, Anne Finger, Amani Fliers, Patricia Gaines, Diane Gamboa, Mary Bruns Gronenthal, Susan E. King, Linda Lopez, Linda Nishio, Janau Noerdlinger, Suzan Ocona, Robin Price, May Sun, Mari Umekubo, Patssi Valdez, Linda Vallejo, and Elfie Wilkins-Nacht.

Cross Pollination, Commissions Project, ca. 1986, series of twenty posters, 22.25 x 17.25 inches each, Woman's Building Archives, Otis College of Art and Design

Linda Nishio, *Pro-jeck-shun*, ca. 1986, poster, Woman's Building Archives, Otis College of Art and Design

Patricia Gaines, *All Women Resemble One Another*, ca. 1986, poster, Woman's Building Archives, Otis College of Art and Design

Susan E. King, *California Provokes Change*, ca. 1986, poster, Woman's Building Archives, Otis College of Art and Design

Robin Price, *Properly Pollinated*, ca. 1986, poster, Woman's Building Archives, Otis College of Art and Design

Mari Umekubo, *Sansei*, ca. 1986, poster, Woman's Building Archives, Otis College of Art and Design

Diane Gamboa, *Untitled*, ca. 1986, poster, Woman's Building Archives, Otis College of Art and Design

Patssi Valdez, *Untitled*, ca. 1986, poster, Woman's Building Archives, Otis College of Art and Design

Carol Chen, *Study Hard*, ca. 1986, poster, Woman's Building Archives, Otis College of Art and Design

May Sun, *Untitled*, ca. 1986, poster, Woman's Building Archives, Otis College of Art and Design

Cross Pollination, Commissions Project, ca. 1986, brochure, closed: 11 x 8.5 inches, open: 11 x 17 inches, Woman's Building Archives, Otis College of Art and Design

Maria Karras, *Both Here and There*, 1979, fourteen posters, 11 x 28 inches each, Woman's Building Archives, Otis College of Art and Design. *Both Here and There* is a multilingual,

multicultural teaching aid designed to build bridges across cultures and open communication about similarities and differences.

Private Conversations / Public Announcements Poster Project, ca. 1980–81, red diazo print poster project led by Sheila Levrant de Bretteville at the Woman's Building. Description of project/class from a *Spinning Off* newsletter, 1980: "We will be creating graphic works for and about public places in LA. Our work will pose questions about the traditional role of the designer's personal voice and content in public communications, as well as the role of women in public places."

Jerri Allyn, *Apron: A covering worn in front to protect*, 1981, red diazo print, 15 x 8.5 inches, Woman's Building records, 1970–1992, Archives of American Art, Smithsonian

Tiny Beunk, *Your Place*, ca. 1980–81, red diazo print, 35 x 21 inches, ONE National Gay & Lesbian Archives, Los Angeles

Anna Tartglini, *My Space, Your Space*, 1981, red diazo print, 35.75 x 21.25 inches, ONE National Gay & Lesbian Archives, Los Angeles

Rita Wright, *Two Main Streets*, ca. 1980–81, red diazo print, 34.75 x 23 inches, ONE National Gay & Lesbian Archives, Los Angeles

Helene Ly, *Woman, Unity, Power*, ca. 1980–81, red diazo print, 32.75 x 26 inches, Woman's Building records, 1970–1992, Archives of American Art, Smithsonian

Posters about Life in L.A., 1983, series of ten posters. Sheila Levrant de Bretteville of the Women's Graphic Center, with Josine Ianco Starrels, Betye Saar, Marion Baker, Sue Maberry, and Susan E. King, invited ten women artists to make posters about public places in Los Angeles. Each artist chose a setting that evoked a connection and memory as personal and vivid as objects in a familiar private space. This project was funded by grants from the National Endowment for the Arts, a federal agency.

Betye Saar, *L.A. Energy (Mural Site: 5th Street Between Flower & Grand)*, 1983, laminated poster, 28 x 22 inches, Collection Terry Wolverton, Los Angeles

Alexis Smith, *Mine Was the Better Punch, But It Didn't Win the Wristwatch*, 1983, poster, 22 x 14 inches, Woman's Building Archives, Otis College of Art and Design

Patssi Valdez, *Los Angeles*, 1983, 29 x 23.125 inches, laminated poster, Woman's Building Archives, Otis College of Art and Design

Robin Valle, *Tar Pit Account*, 1983, poster, edition 43/55, 31.25 x 23 inches, Woman's Building Archives, Otis College of Art and Design

Carrie Mae Weems, *Yakkity-Yak*, 1983, poster, 24 x 18 inches, Woman's Building Archives, Otis College of Art and Design

Oris Yamashita, *Redress Reparations Now! Little Tokyo*, 1983, print, 32 x 24.75 inches, Collection Sue Maberry, Los Angeles

Life in LA: A portfolio of women's writing, 1983, portfolio designed by Sheila Levrant de Bretteville, printed by Susan E. King. King invited eleven women writers to contribute work to a fine-printed, limited edition, letterpress portfolio designed by de Bretteville and printed by King and Carol Chen at Paradise Press. The portfolio reflects the writers' and designer's responses to living in the city. Writers: Paula Gunn Allen, Susan Anderson, Amy Gerstler, Judy Grahn, Nancy Hoskins, Linda Ray Hulbert, Terry Hunter, Eloise Klein Healy, Carol Lem, Martha Ronk Lifson, and Aleida Rodriguez. Collection Susan E. King, Mount Vernon, KY

Susan E. King, *Always a Bridesmaid, Never a Bride*, Paradise Press, 1978, artist's book, letterpress, 4.5 x 5.75, Collection Susan E. King, Mount Vernon, KY

Susan E. King, *Dark & Bloody Ground*, Paradise Press, 1978, artist's book, diazo, 4.5 x 4.5 inches, Collection Susan E. King, Mount Vernon, KY

Susan E. King, *Letterportfolio*, Women's Graphic Center, 1976, portfolio of letters, offset, 8.75 x 11.75 inches, Collection Susan E. King, Mount Vernon, KY

Susan E. King and Eloise Klein Healy, *Ordinary Wisdom*, Paradise Press, 1981, artist's book, letterpress, 6 x 9 inches, Collection Susan E. King, Mount Vernon, KY

Susan E. King, *Georgia: a series of prose poems on Georgia O'Keefe*, Paradise Press, 1981, artist's book, 10.5 x 6 inches, Special Collections, Millard Sheets Library, Otis College of Art and Design

Linda Norlen, *Circle/Square/Triangle*, 1984, artist's book, 6.25 x 6.25 inches, ONE National Gay & Lesbian Archives, Los Angeles

Suzanne Lacy, *Rape Is*, 1972–76, printed by the Woman's Graphic Center (WGC), artist's book, 5.5 x 5.75 inches, Archives of Suzanne Lacy and Leslie Labowitz-Starus, Los Angeles

Rachel Rosenthal, *Soldier of Fortune*, 1981, portfolio with photographs by Daniel J. Martinez, printed at the Women's Graphic Center, Collection Rachel Rosenthal, Los Angeles

Madre Tierra Press, 1982, limited edition offset, letterpress, and silkscreen fine art portfolio, editor Linda Vallejo, produced in conjunction with the Women's Graphic Center at the Woman's Building. Madre Tierra artists: Juanita Cynthia Alaniz, Cecilia Castaneda Quintero,

Yreina Cervantez, Osa de la Riva, Josephina Gallardo, Susan E. King, Judy Miranda, Mary Helen Ponce, Rosemary Quesada-Wiener, Naomi Quinonez, Anita Rodriguez, Olivia Sanchez, Linda Vallejo, and Sylvia Zaragoza-Wong. Twelve prints and two artists' pages, 14 x 10 inches each, in envelope with belly band, Collection Linda Vallejo, Los Angeles

Yreina Cervantez, *Dedicated to My Home Girls*, from *Madre Tierra Press*, 1982, print block, 12.25 x 8.5 inches, Collection Linda Vallejo, Los Angeles

Madre Tierra Press, 1982, flyer, 11 x 8.5 inches, Collection Linda Vallejo, Los Angeles

Madre Tierra artists working at the Women's Graphic Center, 1982, black-and-white photo, 4 x 5 inches, pictured L–R: Anita Rodriguez, Juanita Cynthia Alaniz, Judy Miranda, and Susan E. King, Collection Linda Vallejo, Los Angeles

Madre Tierra artists working at the Women's Graphic Center, 1982, black-and-white photo, 5 x 4 inches, pictured: Judy Miranda, Collection Linda Vallejo, Los Angeles

Madre Tierra artists working at the Women's Graphic Center, 1982, black-and-white photo, 8 x 10 inches, pictured L–R: Anita Rodriguez, Yreina Cervantez, Juanita Cynthia Alaniz, and Olivia Sanchez, Collection Linda Vallejo, Los Angeles

Madre Tierra artists working at the Women's Graphic Center, 1982, black-and-white photo, 8 x 10 inches, pictured: Rosemary Quesada-Wiener, Collection Linda Vallejo, Los Angeles

Madre Tierra artists working at the Women's Graphic Center, 1982, black-and-white photo, 8 x 10 inches, Pictured L–R: Anita Rodriguez, Mary Helen Ponce, Susan White, Susan E. King, and Linda Vallejo, Collection Linda Vallejo, Los Angeles

Madre Tierra artists working at the Women's Graphic Center, 1982, black-and-white photo, 8 x 10 inches, pictured L–R: Judy Miranda, Juanita Cynthia Alaniz, Cecilia Castaneda Quintero, and Linda Vallejo, Collection Linda Vallejo, Los Angeles

Madre Tierra artists working at the Women's Graphic Center, 1982, black-and-white photo, 10 x 8 inches, pictured: members of the Woman's Building Team, Collection Linda Vallejo, Los Angeles

Madre Tierra artists working at the Women's Graphic Center, 1982, black-and-white photo, 10 x 8 inches, pictured: Juanita Cynthia Alaniz, Collection Linda Vallejo, Los Angeles

Madre Tierra artists working at the Women's Graphic Center, 1982, black-and-white photo, 8 x 10 inches, pictured L–R: Linda Vallejo and Olivia Sanchez, Collection Linda Vallejo, Los Angeles

Shifra M. Goldman, *Madre Tierra: A Concept, An Exhibit, A Publication*, January 1983, article written for *La Opinion*, six pages, 11 x 8.5 inches each, Collection Linda Vallejo, Los Angeles

Chrysalis, 1977–81

Chrysalis, like The New Woman’s Survival Catalog and The New Woman’s Survival Sourcebook from which it grew, takes its form and content from the women’s movement itself. Feminism is not a monolithic movement, but rather includes the experiences, values, priorities, agendas of women of all lifestyles, ages, and cultural and economic backgrounds. Women building practical alternatives to patriarchal institutions, women developing new theories and feminist perspectives on events and ideas, women expressing their visions in verbal or visual art forms—women’s culture includes all of this, and Chrysalis exists to give expression to the spectrum of opinion and creativity that originates in this diversity.

—*Chrysalis*, no. 1, 1977

Kirsten Grimstad and Susan Rennie met at Columbia University in New York in the early 1970s. In 1973, they took a road trip across the United States to catalog women-owned and -operated businesses and enterprises—everything from legal clinics and art galleries to bookstores, restaurants, print shops, banks, credit unions, crisis centers, and theater groups. This 13,000-mile trip resulted in the publication of *The New Woman’s Survival Catalog: A Woman-made Book* (1973) and *The New Woman’s Survival Sourcebook* (1975). This project introduced them to the “hotbed” of feminist activity in Los Angeles, including the Feminist Studio Workshop (FSW) and the Woman’s Building (WB).

In Grimstad and Rennie’s video herstory, they commented that the feminist movement seemed to be more cohesive and open-minded in Los Angeles than in other cities, and the FSW and WB were the fulcrum for this energy. They moved to Los Angeles in 1976 to work with Arlene Raven, Sheila Levrant de Bretteville, and Ruth Iskin to found *Chrysalis* magazine, which had its office at the WB. They published ten issues between 1977 and 1981. All of their publications continue to be important historical documents of the time.

Susan Rennie and Kirsten Grimstad, editors, *The New Woman’s Survival Catalog*, 1973, Coward, McCann & Geoghegan, Berkeley Publishing Corporation, New York, book, 14.375 x 10.75 inches, Woman’s Building Archives, Otis College of Art and Design

Susan Rennie and Kirsten Grimstad, editors, *The New Woman’s Survival Sourcebook*, 1975, Alfred A. Knopf, Inc., New York, book, 12 x 9 inches, Woman’s Building Archives, Otis College of Art and Design

Chrysalis: A Magazine of Women’s Culture, 1977–81, issues 1–10, Editorial Board: Sheila Levrant de Bretteville, Kirsten Grimstad, Ruth Iskin, Arlene Raven, and Susan Rennie, 11 x 8.75 inches, Collection Kirsten Grimstad and Susan Rennie, Pacific Palisades, CA

Mary Beth Edelson, *Happy Birthday America*, a celebratory poster created for *Chrysalis*, 1976, offset poster with hand tinted color, edition 3/15, 25 x 38 inches, Collection Mary Beth Edelson, New York

Chrysalis, the magazine of women's culture, presents the Chrysalis Women Artists Postcard Series No. 1, ca. 1979, black-and-white postcards featuring work by Sheila Levrant de Bretteville, Judy Chicago, Mary Beth Edelson, Audrey Flack, Nancy Fried, Judith Golden, Mary Halevi, Leslie Labowitz-Starus, Suzanne Lacy, Lili Lakich, Kate Millett, Susan Mogul, Barbara Nugent, Betye Saar, Anita Steckel, and Faith Wilding. Woman's Building Archives, Otis College of Art and Design

Chrysalis announces an incomparable evening of poetry, thought and inspiration with Mary Daly and Adrienne Rich, 1979, laminated poster, 17 x 11 inches, ONE National Gay & Lesbian Archives, Los Angeles

Chrysalis, ca. 1976, laminated broadside/poster, 17.75 x 23.25 inches, ONE National Gay & Lesbian Archives, Los Angeles

Chrysalis, ca. 1976, laminated broadside/poster (Carmen Miranda), 11 x 17.25 inches, ONE National Gay & Lesbian Archives, Los Angeles

Los Angeles Women's Video Center, 1976–mid-1980s

The L.A. Women's Video Center makes video skills available to women through workshops and video tape production, and provides a network through which video artists exhibit their work. Founded in 1976 at the Woman's Building, the center has curated shows which have toured the United States, Europe and Australia. The center has produced public service announcements for television and video tapes on social art, women artists and performers, and violence against women. Video classes are offered through the Feminist Studio Workshop and the Extension Program at the Woman's Building.

–L.A. Women's Video Center flyer, 1979

The driving forces behind the video center were Jerri Allyn, Nancy Angelo, Candace Compton, and Annette Hunt. In addition to teaching, this group organized the production of numerous public service announcements for television; recordings of artist's performances, including Suzanne Lacy and Leslie Labowitz-Starus's work as *Ariadne: A Social Network*; and brought distinguished visiting videographers like Kate Horsfield and Lynn Blumenthal, founders of Video Data Bank, to teach workshops.

Kate Horsfield and Candace Compton, Summer Video Program, July–August 1976, digital print, 22.25 x 14.74 inches, photograph by Sheila Ruth, Woman's Building Archives, Otis College of Art and Design

L.A. Women's Video Center brochure, ca. 1979, brochure, 8.5 x 11 inches, Collection Jerri Allyn, Los Angeles and New York

L.A. Women's Video Center flyer, ca. 1979, flyer, 8.5 x 11 inches, Collection Jerri Allyn, Los Angeles and New York

Publicity shot to advertise the Woman's Building's educational Summer Art Program, ca. 1979, digital image, 14.75 x 20.5 inches, Woman's Building Archives, Otis College of Art and Design

Three Year Report, L.A. Women's Video Center, 1976–79, photocopy, seven pages, 11 x 8.5 inches each, Collection Jerri Allyn, Los Angeles and New York

What is Social Art? Video Community Resources, Women's Community, Inc., 1979, booklet, 8.5 x 7 inches, Collection Jerri Allyn, Los Angeles and New York

Single Mothers: Some Questions and Resources for Young Women, Video Community Resources, Women's Community, Inc., 1979, booklet, 8.5 x 7 inches, Collection Jerri Allyn, Los Angeles and New York

The Los Angeles Women's Video Center (LAWVC) presents 7 Evenings of Video by Women, ca. 1975, laminated poster, 22 x 13.75, Woman's Building records 1970–1992, Archives of American Art, Smithsonian

Eyes on Art, 1989 Viewing of Commissioned Projects, 1989, flyer, 8.5 x 5.5 inches, ONE National Gay & Lesbian Archives, Los Angeles

Videotapes by Women from the Los Angeles Women's Video Center Australian Tour 1979–1980, brochure, nine pages, 14 x 10 inches, Collection Jerri Allyn, Los Angeles and New York

Woman's Building Video, compilation selected by Jerri Allyn, with Alexandra Juhasz, and produced by Otis College of Art and Design with permission of the artists and the Getty Research Institute. Compilation on view in the exhibition *Doin' It in Public: Feminism and Art at the Woman's Building*, and in a screening at the Los Angeles Filmforum on Sunday, November 13, 2011, entitled "Doin' It on Tape: Video from the Woman's Building." Allyn has used excerpts from the following video recordings that were produced by the L.A. Women's Video Center and other Woman's Building artists to make this compilation:

L.A. Women's Video Center, *Childcare Public Service Announcement*, 1977, video recording produced by Jerri Allyn, Nancy Anglo, Candace Compton, and Annette Hunt, 1:00 minute, © Woman's Building Board of Directors; Long Beach Museum of Art Video Archive, Research Library, The Getty Research Institute. Transferred by the Long Beach Museum of Art Foundation and the City of Long Beach, 2005

L.A. Women's Video Center, *Mother and Lesbian Daughter Public Service Announcement*, 1977, video recording produced by Jerri Allyn, Nancy Angelo, Candace Compton, and Annette Hunt, 1:00 minute, © Woman's Building Board of Directors; Long Beach Museum of Art Video Archive, Research Library, The Getty Research Institute. Transferred by the Long Beach Museum of Art Foundation and the City of Long Beach, 2005

L.A. Women's Video Center, *Homosexuality Public Service Announcement*, 1977, produced by Jerri Allyn, Nancy Angelo, Candace Compton, and Annette Hunt, 00:30 minute, © Woman's Building Board of Directors; Long Beach Museum of Art Video Archive, Research Library, The Getty Research Institute. Transferred by the Long Beach Museum of Art Foundation and the City of Long Beach, 2005

L.A. Women's Video Center, *Lesbian Occupations Public Service Announcement*, 1977, produced by Jerri Allyn, Nancy Angelo, Candace Compton, and Annette Hunt, 1:00 minute, © Woman's Building Board of Directors; Long Beach Museum of Art Video Archive, Research Library, The Getty Research Institute. Transferred by the Long Beach Museum of Art Foundation and the City of Long Beach, 2005

Candace Compton, *My friends imitating their favorite animals*, 1979, video recording, 15:00 minutes, © Candace Compton; Long Beach Museum of Art Video Archive, Research Library, The Getty Research Institute. Transferred by the Long Beach Museum of Art Foundation and the City of Long Beach, 2005 [2006.M.7. (W.Comp-3)]

Susan Mogul, *FSW (Feminist Studio Workshop) Video-letter*, 1975, video recording, 33:00 minutes, © Susan Mogul; Long Beach Museum of Art Video Archive, Research Library, The Getty Research Institute. Transferred by the Long Beach Museum of Art Foundation and the City of Long Beach, 2005 [2006. M.7 (W.Mogu.2)]

Shirl Buss, *lalala workshop (Los Angeles League for the Advancement of Lesbians in the Arts or Lesbian Artists Living And Loving Amazons)*, 1976, video recording, 9:23 minutes, © Shirl Buss; Long Beach Museum of Art Video Archive, Research Library, The Getty Research Institute. Transferred by the Long Beach Museum of Art Foundation and the City of Long Beach, 2005 [2006.M.7 (W.lala)]

L.A. Women's Video Center, *1893 Historical Handicrafts Exhibition, The Woman's Building at the Chicago World's Fair*, 1976, video recording, 26:00 minutes, © Woman's Building Board of Directors; Long Beach Museum of Art Video Archive, Research Library, The Getty Research Institute. Transferred by the Long Beach Museum of Art Foundation and the City of Long Beach, 2005 [2006.M.7 (W.1893)]

Sheila Ruth and Jane Zimmerman, *Signed by a Woman*, 1976, video recording, 60:00 minutes, © Sheila Ruth and Jan Zimmerman; Long Beach Museum of Art Video Archive,

Research Library, The Getty Research Institute. Transferred by the Long Beach Museum of Art Foundation and the City of Long Beach, 2005 [2006.M.7 (W.Sign)]

Sheila Ruth, *Opening Night at the Woman's Building (Spring Street), December 13, 1975, 1975*, video recording, 30:00 minutes, © Woman's Building Board of Directors; Long Beach Museum of Art Video Archive, Research Library, The Getty Research Institute. Transferred by the Long Beach Museum of Art Foundation and the City of Long Beach, 2005 [2006.M.7 (W. Open)]

Sheila Ruth, *Judy Chicago in 1976, 1976*, video recording, 23:00 minutes, © Woman's Building Board of Directors; Long Beach Museum of Art Video Archive, Research Library, The Getty Research Institute. Transferred by the Long Beach Museum of Art Foundation and the City of Long Beach, 2005 [2006.M.7 (W.Chic)]

Sheila Ruth, *Constructive Feminism: Reconstruction of the Woman's Building, 1976*, video recording, 32:00 minutes, produced by Sheila Ruth with Annette Hunt and Diana Johnson, © Woman's Building Board of Directors; Long Beach Museum of Art Video Archive, Research Library, The Getty Research Institute. Transferred by the Long Beach Museum of Art Foundation and the City of Long Beach, 2005 [2006.M.7 (W.Cons)]

Scenes never to be seen beyond this scene: the hidden eye takes a long look at the FSW 1975–1976, 1976, 31:00 minutes, © Woman's Building Board of Directors; Long Beach Museum of Art Video Archive, Research Library, The Getty Research Institute. Transferred by the Long Beach Museum of Art Foundation and the City of Long Beach, 2005 [2006.M.7 (W.Scen)]

Claudia Queen and Cyd Slayton, *Kate Millet, 1977*, video recording, 11:00 minutes, © Woman's Building Board of Directors; Long Beach Museum of Art Video Archive, Research Library, The Getty Research Institute. Transferred by the Long Beach Museum of Art Foundation and the City of Long Beach, 2005 [2006.M.7 (W.Mill)]

First day of FSW, 1975, and first day of FSW, 1980, video recording, 62:00 minutes, © Woman's Building Board of Directors; Long Beach Museum of Art Video Archive, Research Library, The Getty Research Institute. Transferred by the Long Beach Museum of Art Foundation and the City of Long Beach, 2005

Kathleen Forrest, Cheri Gaulke, and Sue Maberry, *Our Lady of L.A., 1982*, video recording, 30:00 minutes, © Kathleen Forrest, Cheri Gaulke, and Sue Maberry

Cheri Gaulke, *Eclipse in the Western Palace, 1976*, video recording, 20:00 minutes, © Cheri Gaulke

Jane Thurmond (Jane Krauss), *I Love L.A., c. 1973–91*, video recording, 5:27 minutes, © Jane Thurmond; Long Beach Museum of Art Video Archive, Research Library, The Getty

Research Institute. Transferred by the Long Beach Museum of Art Foundation and the City of Long Beach, 2005 [2006.M.7 (W.Krau)]

Nancy Angelo and Candace Compton, *Nun and Deviant*, 1976, video recording, 20:00 minutes, © Nancy Angelo and Candace Compton; Long Beach Museum of Art Video Archive, Research Library, The Getty Research Institute. Transferred by the Long Beach Museum of Art Foundation and the City of Long Beach, 2005 [2006.M.7 (W.Nuna)]

The Waitresses (Jerri Allyn, Leslie Belt, Chutney Gunderson, Denise Yarfitz Pierre), *So You Want to be a Waitress?*, 1978, video recording, 25:00 minutes, © The Waitresses: Jerri Allyn and Anne Gauldin

Suzanne Lacy, *Learn Where the Meat Comes From*, 1976, video recording, 15:37 minutes, © Leslie Labowitz-Starus and Suzanne Lacy; Long Beach Museum of Art Video Archive, Research Library, The Getty Research Institute. Transferred by the Long Beach Museum of Art Foundation and the City of Long Beach, 2005 [2006.M.7 (W. Lacy.2)]

Leslie Labowitz-Starus and Suzanne Lacy, *Record Companies Drag their Feet*, 1977, video recording produced by L.A. Women's Video Center with Jerri Allyn, Nancy Angelo, Candace Compton, and Annette Hunt, 18:00 minutes, © Leslie Labowitz-Starus and Suzanne Lacy

Leslie Labowitz-Starus and Suzanne Lacy, *In Mourning and In Rage*, 1977, video recording produced by L.A. Women's Video Center with Jerri Allyn, Nancy Angelo, Candace Compton and Annette Hunt, 30:00 minutes, © Leslie Labowitz-Starus and Suzanne Lacy

“What is Feminist Art?” 1976–77

Under the auspices of the Center for Feminist Art Historical Studies, Ruth Iskin (then-director of the Woman's Building galleries), Lucy Lippard, and Arlene Raven invited women to submit their responses, on 8.5 x 11 inch paper, to the question “What is Feminist Art?”

According to Iskin's letter to the exhibition participants, dated January 15, 1977, this open-call exhibition was displayed in the Woman's Building galleries “in conjunction with the city-wide celebration of women's art in Los Angeles and the historical exhibition of women's art at the Los Angeles County Museum of Art [*Women Artists: 1550–1950*]. Also in the Woman's Building Galleries at that time is a national exhibition of works on paper including more than 140 artists from 30 states [*Contemporary Issues: works on paper by women*], sponsored by the Women's Caucus for Art (meeting in Los Angeles along with the College Art Association conference based at the Los Angeles Hilton Hotel from February 2 until February 5, 1977).”

The works on view from this open-call project are only a selection of the original responses and are on loan from the Woman's Building records, 1973–1991, Archives of American Art, Smithsonian.

Faith Ringgold, "An Open Show in Every Museum," *Feminist Art Journal*, vol. I, no. 1, p. 10, April 1972, digital reproduction, 17 x 11 inches, Woman's Building Archives, Otis College of Art and Design

Open-call show requesting women to answer the question "What is Feminist Art?" on an 8.5 x 11 inch piece of paper, Woman's Building records, 1973–1991, Archives of American Art, Smithsonian

Ruth Iskin, Dear Participant letter about "What is Feminist Art?" project, January 15, 1977

Contributing artists to "What is Feminist Art?" presented in the "Doin' It in Public" exhibition:

Jerri Allyn
Nancy Angelo
Rita Mae Brown
Judy Chicago
Sheila Levrant de Bretteville and Deena Metzger (digital reproduction)
Mary Beth Edelson
Audrey Flack
Cristina Gannon
Harmony Hammond
Annette Hunt
Ruth Iskin
Ruth E. Iskin
Ana Mendieta
Mother Art
Joyce Stillman Myers
Vaughn Rachel
Arlene Raven
Ulricke Rosenbach
Rachel Rosenthal
Martha Rosler
Helen Miller Ruby
Joan Snyder (digital reproduction)
E.K. Waller
June Wayne
Ruth Weisberg
Faith Wilding
Hannah Wilke
Terry Wolverton

Installation view of "What is Feminist Art?," 1976, digital print, 8.75 x 12.75 inches, Woman's Building Archives, Otis College of Art and Design

Lalala, 1976

lalala was an event held at the Woman's Building (WB). It was a precursor to Arlene Raven and Terry Wolverton's Lesbian Art Project and was collectively produced and organized by Shirl Buss, Majoie Canton, Marguerite Elliot, Lynn Fonfa, Annette Hunt, Bobi Jackson, Evan Paxton, Anne Phillips, Alice Philippa Prussin, Sheila Ruth, Sharon Satterthwaite, Punkin Stevens, Cheryl Swannack, and Helen Underwood.

What is the Los Angeles League for the Advancement of Lesbianism in the Arts [lalala]? In December a Lesbian group at the Woman's Building was questioning Lesbian culture. We recognize our lifestyles are unique to us as Lesbians and our definition of culture is not the traditional one; to us, culture includes all aspects of our daily lives. We decided the best way to explore Lesbian culture would be to bring together a strong and diverse gathering of women to exchange interests, skills and ideas. Through our collective Lesbian energy we will honor and celebrate our existing culture and shape our future together.

—Excerpt from the lalala event program, 1976

This two-day event at the WB featured music and comedic performances by Phranc, Susan Kuhner, Paige Morgenthal, Majoie Canton, Bobbie Birleffi, Theresa Trull, Impromptu Band, Janet Stambolian, Maxine Feldman, Linda Bragg, and Bobi Jackson; workshops such as Demystifying Transportation, which demonstrated how to recognize parts of a car and offered a political analysis of keeping women ignorant of such basic tools; Why Business? A Lesbian/Feminist Strategy: Olivia Record Collective talks about Lesbian economics and the politics of working collectively; A Lesbian Slide Show presentation by Arlene Raven; Taping Dykes: Sharing and learning of video techniques by Sheila Ruth and Shirl Buss; and much more.

lalala (Los Angeles League for the Advancement of Lesbianism in the Arts), ca. 1976, poster, 17.75 x 23 inches, Woman's Building records 1973–1991, Archives of American Art, Smithsonian

lalala, June 5 & 6, the Woman's Building, 1727 N. Spring Street, ca. 1976, brochure, folded: 8.5 x 4.75 inches, open: 8.5 x 14 inches, Woman's Building records 1973–1991, Archives of American Art, Smithsonian

"Reflection of Lesbian Culture," *Newsletter of the Woman's Building*, listing the lalala exhibition, August–October 1976, paper, folded: 8.5 x 8.5, open: 17 x 8.5 inches, Woman's Building Archives, Otis College of Art and Design

E.K. Waller, Phranc performing at lalala, ca. 1976, 1976/2011, digital print, 9.75 x 12.75 inches, Collection E.K. Waller, Los Angeles

E.K. Waller, Theresa Trull performing at lalala, ca. 1976, 1976/2011, digital print, 9.75 x 14.5 inches, Collection E.K. Waller, Los Angeles

E.K. Waller, Women at lalala, ca. 1976, 1976/2011, digital print, 9.75 x 12.75 inches, Collection E.K. Waller, Los Angeles

E.K. Waller, Cheryl Swannack at lalala, ca. 1976, 1976/2011, digital print, 13.25 x 9 inches, Collection E.K. Waller, Los Angeles

Lesbian Art Project, 1977–79

Lesbian Art Project (LAP) was a two-year, multifaceted exploration of the history and meaning of lesbian art and sensibility encompassing research and study, organization and action, artistic expression, Sapphic education, development of process theory, and celebration. The project was conceived by Arlene Raven, assisted by Kathleen Burg, Nancy Fried, Sharon Immergluck, Maya Sterling, and Terry Wolverton.

The Natalie Barney Collective, represented by the “butch” and “femme” photographs by E.K. Waller, were the initial organizers of LAP. Raven and Wolverton became co-directors of LAP, which generated a significant number of events, including two collaborative theater productions: *An Oral Herstory of Lesbianism* and *FEMINA: an IntraSpace Voyage*.

LAP Lesbian Art, ca. 1977, poster designed by Bia Lowe for the Lesbian Art Project, 14 x 8.5 inches, Woman’s Building Archives, Otis College of Art and Design

An Open Letter to Lesbian Creators, ca. 1977, flyer with schedule of events, 11 x 8.5 inches, Terry Wolverton papers 1970s–2005, Charles E. Young Research Library, UCLA Special Collections, Los Angeles

Some Topics for Lesbian Consciousness-Raising Groups, ca. 1977, flyer listing C-R topics, two pages, 11 x 8.5 inches each, Terry Wolverton papers 1970s–2005, Charles E. Young Research Library, UCLA Special Collections, Los Angeles

LAP Announces the Astrology Project, ca. 1978–79, flyer for class offered through extension program, 8.5 x 11 inches, Terry Wolverton papers 1970s–2005, Charles E. Young Research Library, UCLA Special Collections, Los Angeles

FSW—The Seasonal Approach: Sapphic model—personal development through creativity, self-awareness and community, ca. 1977–78, paper, two pages, 11 x 8.5 inches each, Terry Wolverton papers 1970s–2005, Charles E. Young Research Library, UCLA Special Collections, Los Angeles

The Lesbian Art Project Announces: The Family of Women Dance, Friday, December 15, 9pm at the Woman's Building, 1978, poster, 8.5 x 14 inches, Collection Jerri Allyn, Los Angeles and New York

Feb 14 Dyke of Your Dreams Dance and Celebration, ca. 1977–78, pink and red event flyer, 11 x 8.5 inches, Woman's Building Archives, Otis College of Art and Design

All Girl Prom: All dressed up with no place to go?, ca. 1977, postcard, 4.25 x 6 inches, Terry Wolverton papers 1970s–2005, Charles E. Young Research Library, UCLA Special Collections, Los Angeles

E.K. Waller, Natalie Barney Collective butches up, 1977/2011, digital print, 25 x 24 inches, pictured L-R: May Sterling, Sharon Immergluck, Arlene Raven, Nancy Fried, and Terry Wolverton. E.K. Waller Photography, Collection E.K. Waller, Los Angeles

E.K. Waller, Femme version of the Natalie Barney Collective of the Lesbian Art Project, 1977/2011, digital print, 25 x 24 inches, pictured, seated L-R: Nancy Fried, and Arlen Raven; standing L-R: May Sterling, Sharon Immergluck, and Terry Wolverton; E.K. Waller Photography, Collection E.K. Waller, Los Angeles

Celebrate Lesbian Art: The Natalie Barney Collective presents . . . , ca. 1977, flyer announcing *Lesbian Fantasies*, sculptures in dough by Nancy Fried, and Sizzling Disco, 14 x 8.5 inches, Terry Wolverton papers 1970s–2005, Charles E. Young Research Library, UCLA Special Collections, Los Angeles

An Oral Herstory of Lesbianism was conceived and produced by Terry Wolverton as part of the Lesbian Art Project. It was an experimental theater artwork collaboratively created by thirteen lesbians and performed for thirteen nights at the Woman's Building in May 1979. Each scene in the play was based on the true experiences of the women who created it and they ranged in subject from pre-lesbian experiences to creative visions. Performers were Jerri Allyn, Nancy Angelo, Leslie Belt, Cheri Gaulke, Chutney Gunderson, Brook Hallock, Sue Maberry, Louise Moore, Arlene Raven, Catherine Stifter, Cheryl Swannack, Wolverton, and Christine Wong. Other participants included Bia Lowe, production manager and graphic designer; Annette Hunt, video; Lyricon McCaleb Jazzwomin, sound; Betsy Irons, stage manager, Adrienne Weiss, lighting. (Description adapted from a typewritten introduction by Terry Wolverton, ca. 1980.)

An Oral Herstory of Lesbianism invitation, 1979, paper invitation with envelope, 5 x 7 inches, Woman's Building Archives, Otis College of Art and Design

An Oral Herstory of Lesbianism play announcement, 1979, paper, 6.25 x 9.75 inches, Woman's Building Archives, Otis College of Art and Design

An Oral Herstory of Lesbianism program, 1979, paper, 8 x 7 inches, Woman's Building Archives, Otis College of Art and Design

An Oral Herstory of Lesbianism: Storytelling and magic for women only, 1979, poster designed by Bia Lowe, 22.5 x 9.5 inches, Woman's Building Archives, Otis College of Art and Design

An Oral Herstory of Lesbianism button, 1979, 2.25 inches diameter, Woman's Building Archives, Otis College of Art and Design

An Oral Herstory of Lesbianism, Spinning Off, May 1979, p. 3, 15 x 22.75 inches, Woman's Building Archives, Otis College of Art and Design

An Oral Herstory of Lesbianism, 1979, PowerPoint presentation by Joanne Mitchell, 2011, images provided by Terry Wolverton and the Woman's Building Archives

FEMINA: an IntraSpace Voyage was a feminist science fiction theater exploration produced and directed by Terry Wolverton and Ann Shannon in 1978. The script was created collaboratively by the cast and based on "A Clear But Distant Memory," an unpublished short story by Terry Wolverton. The play was cosponsored by the Woman's Building, the Feminist Studio Workshop, and the Lesbian Art Project. This production included the Femina Museum; PreShow: The Goodbyes, Those Who Go, Those Who Stay; Act I: Shedding the Earth, Blast Off/Transformation; and Act 2: Femina.

Audition for *FEMINA*: a feminist science fiction theatre exploration directed by Terry Wolverton, ca. 1978, flyer, 11 x 8.5 inches, Terry Wolverton papers 1970s–2005, Charles E. Young Research Library, UCLA Special Collections, Los Angeles

Clsuf (designed by Lili Lakich), OVO button for *FEMINA: an IntraSpace Voyage*, 1978, button, 2.25 inches diameter, Woman's Building Archives, Otis College of Art and Design

"Feminist Theater: Entertaining Visions," *Spinning Off!*, May 1978, vol. 1, no. 5, newsprint, closed: 10.5 x 7.75 inches, open: 14.25 x 10.5 inches, Woman's Building Archives, Otis College of Art and Design

"Live on Stage!" *Spinning Off!*, January 1979, vol. 1, no. 11, closed: 9.5 x 8.25 inches, open: 19 x 8.75 inches, Woman's Building Archives, Otis College of Art and Design

The future is closer than you think, *FEMINA: an IntraSpace Voyage*, 1978, poster, 14 x 8.5 inches, Collection Jerri Allyn, Los Angeles and New York

The future is closer than you think, *FEMINA: an IntraSpace Voyage*, 1978, poster, 18 x 24 inches, Collection E.K. Waller, Los Angeles

FEMINA: an IntraSpace Voyage, 1978, brochure, folded: 8.5 x 7 inches, Collection Jerri Allyn, Los Angeles and New York

Women Delight Women: Nancy Fried Sculptures in Dough, September 17–November 5, 1977, exhibition poster, 22 x 17 inches, Woman’s Building Archives, Otis College of Art and Design

Nancy Fried, *Sheila's Birthday Present from Arlene & Ruth*, 1974, painted dough sculpture, 14.5 x 12 x 1.75 inches framed, Collection Sheila Levrant de Bretteville, Hamden, CT

Nancy Fried, *Untitled*, 1976, painted dough sculpture, 10.5 x 11 x 2.5 inches framed, Collection Jerri Allyn, Los Angeles and New York

Nancy Fried, *Women Unite*, 1977, painted and fired dough sculpture, 10.25 x 11.25 x 5 inches framed, Collection Sue Maberry and Cheri Gaulke, Los Angeles

Nancy Fried, *Untitled*, 1977, painted dough sculpture, 12.25 x 12.25 x 5 inches framed, Collection Diana Gould and Kirsten Grimstad

Nancy Fried, *Untitled*, 1977, painted dough sculpture, 12.25 x 12.25 x 3.25 inches framed, Collection Diana Gould and Kirsten Grimstad

“Current Exhibitions: Nancy Fried,” *Newsletter of the Woman’s Building*, December 1976, paper, cover: 9.75 x 11.25 inches

Lili Lakich, *Vacancy/No Vacancy*, 1972/2009, stainless steel, plexiglass, glass tubing with neon and argon gases, and electronic animator, 30 x 26 x 7 inches, Collection of the artist

The Great American Lesbian Art Show, 1979–80

The Great American Lesbian Art Show (GALAS) was a national series of exhibits and events honoring lesbian creativity, beginning in May 1980. Cosponsored by the Woman’s Building (WB) and the Los Angeles Gay and Lesbian Community Services Center, the goals of GALAS were to celebrate lesbian art by making it public, visible, and accessible; to build a national network of lesbian artists and a permanent slide collection of lesbian art; and to increase awareness of the power of lesbian vision and sensibility. These shows, including an invitational at the WB, occurred at the same time all across the United States.

GALAS collective members Bia Lowe, Louise Moore, Jody Palmer, Barbara Stopha, Tyaga, and Terry Wolverton created and distributed an Inform-Hers Packet, a step-by-step guide on how to participate. According to the introduction:

This Inform-Hers Packet is designed to tell you everything (we hope) that you’ll want and need to know about developing your GALAS participation. It’s written for artists, curators, regional coordinators, and supporters, both for women who have previous experience in working on art exhibits and for those who are doing it for the first time. As well as providing information to you, writing this packet has helped us to clarify our own visions and procedures, theoretical and practical.

The Great American Lesbian Art Show (GALAS), 1980, poster/call to participate, 17 x 11 inches, Woman's Building Archives, Otis College of Art and Design

GALAS: Keep Lesbians Making Art button, ca. 1979, 2.25 inches diameter, Woman's Building Archives, Otis College of Art and Design

GALAS event invitation: An Intimate Dinner for 150 celebrating Eleanor Roosevelt and all great lesbians around the world, 1979, invitation, 4 x 5.75 inches, Collection Jerri Allyn, Los Angeles and New York

GALAS letter of invitation to a meeting for all the Los Angeles Lesbian Artists, December 27, 1979, invitation, 11 x 8.5 inches, Collection Jerri Allyn, Los Angeles and New York

Inform-Hers Packet, ca. 1979–80, instructional packet on how to participate in GALAS and host an exhibition, 12 x 9 inches, Terry Wolverton papers 1970s–2005, Charles E. Young Research Library, UCLA Special Collections, Los Angeles

GALAS: Keep Lesbians Busy . . . Making Art!, ca. 1980, fundraising flyer, 17 x 11 inches, Terry Wolverton papers 1970s–2005, Charles E. Young Research Library, UCLA Special Collections, Los Angeles

The Great American Lesbian Art Show presents Amazon Ambrosia, 1980, brochure, 8.5 x 5.5 inches, Collection Jerri Allyn, Los Angeles and New York

Lebisia screening, 1980, event flyer for Jere Van Syoc's film *Lebisia*, 1979, 8.5 x 14 inches, Woman's Building Archives, Otis College of Art and Design

GALAS L.A. Listing and Map, 1980, paper, 17 x 5.5 inches, Collection Jerri Allyn, Los Angeles and New York

An Evening of Cinema by Lesbian Filmmakers, 1980, event flyer, 8.5 x 5.5 inches, Terry Wolverton papers 1970s–2005, Charles E. Young Research Library, UCLA Special Collections, Los Angeles

"The Mythic Twin: Tyaga and Paula," 1980, exhibition announcement, 8.5 x 11 inches, Terry Wolverton papers 1970s–2005, Charles E. Young Research Library, UCLA Special Collections, Los Angeles

Lesbian Video, 1980, event flyer, 8.5 x 11 inches, Terry Wolverton papers 1970s–2005, Charles E. Young Research Library, UCLA Special Collections, Los Angeles

“The Great American Lesbian Art Show” exhibitions, 1980, PowerPoint presentation by Joanne Mitchell, 2011, images provided by Terry Wolverton and the Woman’s Building Archives, Otis College of Art and Design

“The Great American Lesbian Art Show,” San Diego, 1980, exhibition announcement, 7.25 x 5.5 inches, Terry Wolverton papers 1970s–2005, Charles E. Young Research Library, UCLA Special Collections, Los Angeles

GALAS presented by Gay Hawaii News and the University YWCA Women’s Center, 1980, exhibition announcement, 10.25 x 4.25 inches, Terry Wolverton papers 1970s–2005, Charles E. Young Research Library, UCLA Special Collections, Los Angeles

“GALAS: Boston,” 1980, exhibition announcement, 8.75 x 5.5 inches, Terry Wolverton papers 1970s–2005, Charles E. Young Research Library, UCLA Special Collections, Los Angeles

Incest Awareness Project, 1979–81

Suzanne Lacy’s pioneering practice in creating large-scale performances has influenced generations of artists. In 1977, she started collaborating with Leslie Labowitz-Starus, and in 1978, they founded Ariadne: A Social Art Network as a coalition-building structure to support and organize multidisciplinary media/public art events targeting specific social/political issues, most of which focused on issues of violence against women.

The Incest Awareness Project, conducted from 1979 to 1981, was cosponsored by Ariadne and the Gay and Lesbian Community Services Center in Los Angeles. The artists and activists who created and produced the project had the following aims: to make incest a public issue by informing and educating a broad public through mass media; to provide images of women moving out of victimization and having power over their lives; and to effect social change through prevention and recovery programs. Components of the project included art therapy workshops for children; “Bedtime Stories: Women Speak-out About Incest,” an art and information exhibition at the Woman’s Building; a media campaign led by Labowitz-Starus; open dialogues; and the *Equal Time in Equal Space* video/installation produced and directed by Nancy Angelo.

Equal Time in Equal Space (ETES) was a community video art program. According to the brochure:

[ETES was] the fruit of many women’s labor. In a multi-system environment of six TV monitors, you see six women telling their incest experiences. Here, consciousness-raising (C-R), a structure for communication used extensively in the women’s movement, is transposed to video. Each woman speaks for herself. Each woman’s own particular story and outlook is valued. The diversity and complexity of women’s lives and of our incest experiences are portrayed in the media.

ETES was the first media production by women about women's experience of incest. Performers were Anita Green, Lyricon McCaleb Jazzwomin, Bia Lowe, Paula Lombard, Terry Wolverton, and Christine Wong. Camerawomen were Jerri Allyn, Cheri Gaulke, Chutney Gunderson, Geraldine Hanon, Catherine Stifter, and Jane Thurmond.

The Incest Awareness Project, 1979, brochure, 8.5 x 11 inches, Archives of Suzanne Lacy and Leslie Labowitz-Starus, Los Angeles

Incest Awareness Project, 1979, photocopy of description of components, 11 x 8.5 inches, Archives of Suzanne Lacy and Leslie Labowitz-Starus, Los Angeles

Never say a word about it . . . , ca. 1979–81, flyer, 11 x 8.5 inches, Archives of Suzanne Lacy and Leslie Labowitz-Starus, Los Angeles

“Bedtime Stories: Women Speak Out about Incest,” 1979, poster designed by Bia Lowe, 17 x 11 inches, Woman's Building Archives, Otis College of Art and Design

Equal Time in Equal Space, 1980, brochure, 8.5 x 7 inches, Woman's Building Archives, Otis College of Art and Design

Equal Time in Equal Space, 1980, invitation, 6 x 8 inches folded, Woman's Building Archives, Otis College of Art and Design

Spinning Off, October/November 1979, paper, cover: 11.5 x 8.75 inches, first page to article: 17 x 11.5 inches, completely open: 17 x 23 inches

Equal Time in Equal Space, Ariadne, 1980, project description, two pages, 11 x 8.5 inches each, Archives of Suzanne Lacy and Leslie Labowitz-Starus, Los Angeles

One upon a time she thought . . . , ca. 1980, postcard, 9 x 6 inches, Archives of Suzanne Lacy and Leslie Labowitz-Starus, Los Angeles

Nancy Angelo, Bia Lowe, Terry Wolverton, Jane Thurmond, *Equal Time in Equal Space*, Incest Awareness Project Documentation Panel, 1982, Diazo poster, 26.25 x 39.5 inches, Terry Wolverton papers 1970s–2005, Charles E. Young Research Library, UCLA Special Collections, Los Angeles

Nancy Angelo, Bia Lowe, Terry Wolverton, Lyricon McCaleb Jazzwomin, Jo Goodwin, “Bedtime Stories: Women Speak Out about Incest,” Incest Awareness Project documentation panel, 1982, diazo poster, 26.75 x 40.25 inches, Terry Wolverton papers 1970s–2005, Charles E. Young Research Library, UCLA Special Collections, Los Angeles

Activism Continues at the Woman's Building

Activism was an inherent part of the Woman's Building (WB) experience and it continued into the 1980s. Presented here are only a few samples from the archives of the types of projects WB artists orchestrated and/or participated in the Los Angeles area—from “get out and vote” campaigns, “defeat Ronald Reagan,” and protests against Proposition 13 (which lowered property taxes for homeowners in California and as a result reduced funding for public schools) to anti-nuclear festivals and gay and lesbian advocacy.

Ten years after the successful protest against the Los Angeles County Museum of Art (LACMA) by the Los Angeles Council of Women Artists (LACWA), LACMA Curator Maurice Tuchman organized another male-centric exhibition, “Art in Los Angeles: Seventeen Artists in the Sixties.” In 1981, the Women's Caucus for the Arts (WCA) approached Suzanne Lacy and women from the WB to join forces in protesting the opening night of the exhibition as the Arts Coalition for Equality. According to an article by artist Carol Quint in *High Performance* (Fall 1981, p. 11): *Spokesperson Ruth Weisberg . . . presented the historical background for the demonstration, “The Arts Coalition for Equality (A.C.E.), a coalition of artists, art historians, critics, collectors and art organizations, was formed for the purpose of informing the public and the media of discriminatory practices of the LACMA of art and other issues of importance to the community.” Statistics were distributed, along with other visuals, “Missing in Action” posters, and “Visiona Narrowwa” postcards depicting a deadly curatorial disease.”*

Lacy and Weisberg organized the protest to take place during the opening gala reception on July 15, 1981. Cheri Gaulke was invited to participate and initiated the Cowgirl Commandos. Amidst the black-tie audience, 150+ artists gathered at LACMA donning masks of Maurice Tuchman, and a performance by the masked Cowgirl Commandos (Leslie Belt, Cheri Gaulke, Anita Green, Linda Nishio, and Linda Vallejo), commenced chanting:
we draw and we paint / we sculpt and install / we wonder how Tuchman / can ignore it all? / cai yai yippee ai ay ai ay / white boys aint the only ones / making art in L.A.

Maurice Tuchman Mask, 1981, photograph, construction paper on chipboard, 12.5 x 12 inches, Woman's Building Archives, Otis College of Art and Design [SM]

LACMA Press Clippings Book, 1981, Volume 2, open to page with press clipping of “County Art Exhibits Protested,” *Los Angeles Times*, 16 x 13 x 3 inches, Collection Los Angeles County Museum of Art

L.A. County Protest 1981: Artists Missing in Action and Photograph: Cowgirls, 1981, poster designed by Linda Nishio, 15.75 x 11 inches, Archives of Suzanne Lacy and Leslie Labowitz-Starus, Los Angeles

“Still Missing After All These Years,” *High Performance*, fall 1981, pp. 10–11, photocopy, two pages, 11 x 8.5 inches each, Archives of Suzanne Lacy and Leslie Labowitz-Starus, Los Angeles

"Confidential Report to A.C.E.," n.d., photocopy, five pages, 11 x 8.5 inches each, Archives of Suzanne Lacy and Leslie Labowitz-Starus, Los Angeles

"Art in Los Angeles: Seventeen Artists in the Sixties" and "The Museum as Site: Sixteen Projects," 1981, invitation for exhibition reception with "Confidential" instructions for protestors, Archives of Suzanne Lacy and Leslie Labowitz-Starus, Los Angeles

Envelope, RSVP card and "Confidential" yellow sheet for LACMA exhibition reception, 1981, envelope: 4.75 x 5.5 inches, card and sheet: 4.25 x 5.5 inches each, Archives of Suzanne Lacy and Leslie Labowitz-Starus, Los Angeles

Cowgirl dialogue, 1981, photocopy, two pages, 11 x 8.5 inches each, Archives of Suzanne Lacy and Leslie Labowitz-Starus, Los Angeles

Cowgirl Commando hat and mask, 1981, felt and plastic, hat: 12.5 x 9.5 x 3.5 inches, mask: 4 x 7 x 2 inches, Collection Cheri Gaulke, Los Angeles

Ruth Weisburg and the Cowgirl Commandos at LACMA protesting the exhibition "Art in Los Angeles: Seventeen Artists in the Sixties," 1981, documentary photograph, 6.833 x 11 inches, Archives of Suzanne Lacy and Leslie Labowitz-Starus, Los Angeles.

Suzanne Lacy and Ruth Weisberg (pictured) organized a performative protest, 1981, photograph, 6.833 x 11 inches, Archives of Suzanne Lacy and Leslie Labowitz-Starus, Los Angeles

Cowgirl Commandos/Protesters wearing Maurice Tuchman masks, 1981, photograph, 6.833 x 11 inches, Archives of Suzanne Lacy and Leslie Labowitz-Starus, Los Angeles

"1981" and "Artists of the 60s to Be in Exhibit at Museum," 1981, flyer with photocopy of undated newspaper clippings on pink paper, 11 x 8.5 inches, Archives of Suzanne Lacy and Leslie Labowitz-Starus, Los Angeles

Letter to Vaughan Rachel from Stephanie Barron, January 12, 1981, photocopy, 11 x 8.5 inches, Archives of Suzanne Lacy and Leslie Labowitz-Starus, Los Angeles

Letter to Stephanie Barron from Women's Caucus for the Arts, January 30, 1981, photocopy, 11 x 8.5 inches, Archives of Suzanne Lacy and Leslie Labowitz-Starus, Los Angeles

Jane Thurmond, Barbara Margolies, and Mary Linn Hughes, *Visiona Narrowsa, Deadly Curatorial Disease*, 1981, postcard, 4.5 x 6.5 inches, © 1981 Jane Thurmond/Barbara Margolies/Mary Linn Hughes, Woman's Building Archives, Otis College of Art and Design

Jane Thurmond, *Trust our planet to Ronald Regan for another four years? You must be joking*, 1984, laminated poster, 24 x 12 inches, Woman's Building records 1973–1991, Archives of American Art, Smithsonian

Gay and Lesbian Advocacy postcards, 1983, five postcards, 4 x 6 inches each, photographs by Mary Linn Hughes, Terry Wolverton papers 1970s–2005, Charles E. Young Research Library, UCLA Special Collections, Los Angeles

Jane Thurmond, *Sister goes on about her business*, 1984, postcard, 5 x 7 inches, Terry Wolverton papers 1970s–2005, Charles E. Young Research Library, UCLA Special Collections, Los Angeles

Cheri Gaulke and L.A. Artists for Survival, *Anti-Nuclear Wearable Art: Fall Out Fashion Show*, 1983, silkscreen on poster board by Cheri Gaulke, © 1983 L.A. Artists for Survival, 22 x 14 inches, Woman's Building Archives, Otis College of Art and Design

Leslie Labowitz-Starus, *No on Prop 13* demonstration and performance, 1978, postcard, 6 x 4.25 inches, Collection Jerri Allyn, Los Angeles and New York

Proposition 13 protest event, 1978, four black-and-white photographs, 8 x 10 inches each, Archives of Suzanne Lacy and Leslie Labowitz-Starus, Los Angeles

The Facts about Proposition 13, 1978, flyer, 14 x 8.75 inches, Archives of Suzanne Lacy and Leslie Labowitz-Starus, Los Angeles

Please take part in this performance, 1978, handwritten flyer, 11 x 8.5 inches, Archives of Suzanne Lacy and Leslie Labowitz-Starus, Los Angeles

California Confederation of the Arts, Prop 13 Proposed Budget Cuts, 1978, paper, 11 x 8.5 inches, Archives of Suzanne Lacy and Leslie Labowitz-Starus, Los Angeles

Gwen Rotella and Denise De Groff, *Gwen, age 7*, 1981, postcard, 4.5 x 6 inches, Collection Bonnie R. Barrett, Marina del Rey, CA

Suzanne Siegel, *Blessed Art Thou* from the *Modern Madonna* series, 1982, postcard, Collection Bonnie R. Barrett, Marina del Rey, CA

"Women in Electoral Politics," *Spinning Off!*, September 1978, vol.1, no.8, paper, 10.25 x 7 inches, Woman's Building Archives, Otis College of Art and Design

Financial Survival

Like any nonprofit organization, fundraising was an essential part of the Woman's Building's (WB) existence. The WB received dozens of grants from Construction Education Training

Authority (CETA), California Arts Council, National Endowment for the Arts, Fund for the Improvement of Postsecondary Education (FIPSE), and other distinguished government agencies and foundations. To augment grant funding and membership dues, the WB board of directors and members created special events and fundraising models that further supported their mission, like the Building Women Concert of 1975, produced by Bobbie Birleffi and Cheryl Swannack; the fifth, tenth, and fifteenth WB anniversary festivities; and the annual VESTA Awards celebrations from 1982 to 1990. The WB board also established a number of earned income opportunities with the creation of an all-female-operated typesetting business through the Women's Graphic Center. Artist Nancy Fried, as part of the Lesbian Art Project, created a thrift store called The Store. Set the Scene was a program that made the building available for film companies shooting on location. By the late 1980s, the WB board began renting out floors of the Building to artists as studio space to make ends meet.

Building Women Concert June 15, 1975, poster, 16.5 x 23.5 inches, performers: Margi Adam, Miss Alice Stone's Ladies Society Orchestra, Meg Christian, Holly Near, Lily Tomlin, Cris Williamson; co-producers: Bobbie Birleffi, Cheryl Swannack; Woman's Building records 1973–1991, Archives of American Art, Smithsonian

Building Women Program, 1975, brochure, 8.5 x 7 inches, Woman's Building Archives, Otis College of Art and Design

E.K. Waller, Miss Alice Stone Ladies Society Orchestra, Building Women Concert, 1975/2011, three digital prints, 5.5 x 7.5 inches each, Collection E.K. Waller, Los Angeles

E.K. Waller, Cris Williamson, Building Women Concert, 1975/2011, two digital prints, 5.5 x 7.5 inches each, Collection E.K. Waller, Los Angeles

E.K. Waller, Holly Near, Building Women Concert, 1975/2011, digital print, 7.5 x 5.5 inches, Collection E.K. Waller, Los Angeles

E.K. Waller, Lily Tomlin, Building Women Concert, 1975/2011, two digital prints, 5.5 x 7.5 and 7.5 x 5.5 inches, Collection E.K. Waller, Los Angeles

E.K. Waller, Margie Adams, Building Women Concert, 1975/2011, digital print, 7.5 x 5 inches, Collection E.K. Waller, Los Angeles

E.K. Waller, Meg Christian, Building Women Concert, 1975/2011, digital print, 5.5 x 8 inches, Collection E.K. Waller, Los Angeles

Phranc: Benefit Concert for the Woman's Building, full-page ad in *Spinning Off!*, July/August 1981, paper, cover: 17 x 11.5 inches, folded: 8.5 x 11.5 inches, open to full-page ad: 17 x 23 inches, Woman's Building Archives, Otis College of Art and Design

Set the Scene at the Woman's Building, ca. 1980s, brochure, 8.5 x 5.5 inches folded, Collection Jerri Allyn, Los Angeles and New York

Terry Wolverton, Why Women's Art, ca. 1986, brochure, 11 x 8.5 inches, ONE National Gay & Lesbian Archives, Los Angeles

Deena Metzger letter in *Spinning Off!*, November 1978, paper, cover: 11 x 7 inches, open to letter: 11 x 14 inches

Celebrate the Woman's Building, Fifth Anniversary, 1978, laminated poster with drawing by Phranc, designed by Sheila Levrant de Bretteville, 13.5 x 10.75 inches, Woman's Building Archives, Otis College of Art and Design

Celebration for the Woman's Building: Lily Tomlin appearing as "Mildred the Waitress" and "The Waitresses" and their friends: Valerie Harper, Joan Hackett, Mike Farrell, and Lesley Ann Warren, July 27, 1980, invitation, 10 x 7 inches, Woman's Building Archives, Otis College of Art and Design

The First Decade: Celebrating the Tenth Anniversary of the Woman's Building, 1983, booklet, 11 x 8.5 inches, Woman's Building Archives, Otis College of Art and Design

Woman's Building 10th Anniversary, 1983, laminated flyer/poster, 11.5 x 17.5 inches, ONE National Gay & Lesbian Archives, Los Angeles

Fifteen Years and Growing: Celebrating the 15th Anniversary of the Woman's Building, 1988 booklet, 11 x 8.5 inches, Woman's Building Archives, Otis College of Art and Design

City of Los Angeles, Happiness is the 15th Anniversary of the Woman's Building, Best Wishes and Congratulations, Presented by Joy Picus, Councilwoman 3rd District, November 5, 1988, award, 16 x 11 inches, Woman's Building records 1973–1991, Archives of American Art, Smithsonian

Selection of VESTA invitations and brochures, 1982–1990 paper, various dimensions, ONE National Gay & Lesbian Archives, Los Angeles

Cynthia Marsh, holding her VESTA Award and standing in front of her work at the Women's Graphic Center Holiday Sale, 1982, digital print, 17 x 11 inches, Woman's Building Archives, Otis College of Art and Design

VESTA Award: Eleanor Antin, 1985, certificate in frame, 8.25 x 10.25 inches, Collection Eleanor Antin, San Diego

VESTA Award: Nancy Buchanan, 1987, certificate in frame, 9 x 10 inches, Collection Nancy Buchanan, Los Angeles

VESTA Award: May Sun, 1990, certificate in frame, 9 x 10 inches, Collection May Sun, Culver City, CA

VESTA Award: Barbara T. Smith, 1983, certificate in frame, 8 x 10 inches, Collection Barbara T. Smith, Venice, CA

VESTA Award Ceremonies, 1982–87, PowerPoint presentation by Jenay Meraz, 2011, Woman's Building Archives, Otis College of Art and Design

Will You Help?, ca. 1977, poster design and production by Nancy Fried and Donna Farnsworth, photography by E.K. Waller, 22.5 x 15 inches, Woman's Building Archives, Otis College of Art and Design

The Store at the Woman's Building, ca. 1977, mounted sign, 10.5 x 13.75 inches, Woman's Building records 1973–1991, Archives of American Art, Smithsonian

Closing of the Woman's Building, 1991

After enduring a decade of conservatism and decreased funding for the arts and alternative education under the Reagan Administration, the Woman's Building sadly closed its doors in 1991.

Dear Members and Friends of the Woman's Building, June/July 1991, digital reproduction of letter, 26.75 x 21 inches, Woman's Building Archives, Otis College of Art and Design

Artist Collectives: Ariadne: A Social Art Network

Suzanne Lacy and Leslie Labowitz-Starus founded Ariadne: A Social Art Network after they worked together throughout 1977 on *Three Weeks in May*, *In Mourning and In Rage*, and *Record Companies Drag Their Feet*. Ariadne was an affiliation/coalition of women in the arts, media, politics, government, and women's groups. Ariadne sponsored and produced public art and media events addressing social issues such as rape, battery, incest, and violent images of women in advertising, news, and pornography. Many significant projects were realized during the network's active period, from 1977 to 1981, including *Take Back the Night*.

Suzanne Lacy, in collaboration with artists, politicians, media professionals, and activists, *Three Weeks in May*, 1977. For three weeks in May, two twenty-five foot maps of the city of Los Angeles were placed in the City Mall. Daily rape reports were recorded on one and women's support agencies listed on the other. Public events, performances, media appearances, press conferences, talk shows, and feature articles constituted the expanded performance.

Participating organizations: the Woman's Building, Studio Watts Workshop, City Attorney's

Office, Commission on Public Works, County Commission on the Status of Women, and the Los Angeles Police and Sheriff Departments.

Rape stamp, 1977, rubber stamp, 2 x 6 x .75 inches, Collection Suzanne Lacy, Los Angeles

Suzanne Lacy, in collaboration with artists, politicians, media professionals, and activists, *Three Weeks in May*, 1978, yellow hardbound book, edition 20, 11 x 8.5 x 1 inches, Collection Suzanne Lacy, Los Angeles

Three Weeks in May, slide/video DVD presentation, 2011, editors: Christina Sanchez and Peter Kirby, Collection Suzanne Lacy, Los Angeles

Rape stencil card, 1977, paper with red ink, 21.5 x 7.5 inches, Collection Suzanne Lacy, Los Angeles

Suzanne Lacy, *She Who Would Fly*, 1977, postcard, 5 x 7 inches, Collection Suzanne Lacy, Los Angeles

Jack Slater, "Helping to Stamp Out Rape," *Los Angeles Times*, 1977, news clipping, 10.25 x 10.25 inches, Collection Suzanne Lacy, Los Angeles

Suzanne Lacy, in collaboration with artists, politicians, media professionals, and activists, *Three Weeks in May*, 1977/2010, seven photographs mounted on metal, 24 x 36 inches each:

Top and center left: Leslie Labowitz-Starus, *Myths of Rape*. Four performances over a series of days constituted a street theater epic that progressed through four aspects of rape: The Rape, Myths of Rape, All Men Are Potential Rapists, and Women Fight Back. In each performance people were given information deconstructing various mythologies. The aim was to clarify a subject shrouded in mystery.

Bottom two left: *Street Graffiti Performance*. In this guerilla performance, groups of women would go to the locations of the reported rapes, outline their bodies on the sidewalk and leave a flower.

Top right: Detail of *Three Weeks in May* rape map (the original maps are currently on view at the Museum of Contemporary Art, Los Angeles)

Center and bottom right: Suzanne Lacy, *She Who Would Fly*. During a long day, women came to a small gallery to describe their experiences of rape, leaving notes on the wall pinned to maps. A few days later, the four women in the photo, who had experienced sexual assaults, met for a private healing ritual. Later that night the gallery was opened and the audience entered the room,

three or four people at a time. First they encountered a lamb cadaver with white wings, suspended as if in flight. On the wall a handwritten poem described the pain, like skin peeled off, during a rape. At some point and always with a shock, viewers became aware they were being watched as they looked up to see four flesh-bared, bloodstained women, crouching like birds and watching them.

Leslie Labowitz-Starus, *A Woman's Image of Mass Media*, 1978, photomural, 96 x 208 inches. This mural is made up of images from the performance work of Suzanne Lacy and Leslie Labowitz-Starus. The works represented are *In Mourning and In Rage*, 1977, and *Record Companies Drag Their Feet*, 1977. Collection Leslie Labowitz-Starus, Los Angeles

L.A. Women's Video Center, *Record Companies Drag Their Feet*, 1977, performance video, editor: Peter Kirby, 5:35 minutes. Documentation of Leslie Labowitz-Starus's performance in collaboration with Women Against Violence Against Women (WAVAW), *Record Companies Drag Their Feet*, Sunset Boulevard, Los Angeles, August 1977. This boycott was performed under the billboard of an offensive record cover as a "media performance" specifically designed for TV newscasts. All the local stations covered it and its intention was to communicate to a broad audience information about violent images of women in record advertising, how these connect to real life violence, and what the viewer could do to affect change. Sponsors: WAVAW, Los Angeles, and National Organization of Women (N.O.W.); funding sources: WAVAW, Leslie Labowitz-Starus

L.A. Women's Video Center, *In Mourning and In Rage*, 1977, performance video, original editor: Peter Kirby, 8:06. *In Mourning and In Rage*, by Suzanne Lacy and Leslie Labowitz-Starus in collaboration with members of the Los Angeles Woman's Building, took place at Los Angeles City Hall, December 1977. This "media performance" took the form of a public ritual. It was designed as a memorial for the victims of the Hillside Strangler rape murders in Los Angeles. It served as a critique of sensational news coverage of sex-related crimes involving woman, a public speak-out on all crimes of violence towards women, and an opportunity to press city officials for action. It received local and national press and TV coverage. Sponsors: Women Against Women Against Violence (WAVAW), Los Angeles Commission on Assaults Against Women, County Commission on Status of Women, the Woman's Building. Funding sources: Leslie Labowitz-Starus, Suzanne Lacy, CETA, California Arts Council. Additional supporters and participants included Los Angeles City Council members Joy Picus, Pat Russell, and Dave Cunningham; Deputy Mayor Grace Davis; and singer Holly Near.

Ariadne: A Social Art Network ephemera in display case, Collection Suzanne Lacy and Leslie Labowitz-Starus, Los Angeles:

Stop the Violence Against Women, n.d., slogan on paper, 3.5 x 14 inches

Record Companies Drag Their Feet, 1977, working sketch photo/drawing, 8 x 10 inches

Record Companies Drag Their Feet, 1979, tear sheet by Video Community Resources, the Woman's Building, 8 x 11 inches

Spinning Off!, vol. 2, no. 14, April 1979, Woman's Building, 11.5 x 7.5 inches

Sister: Los Angeles Feminist News, vol. 9, no. 1, February/March 1978, 11.5 x 7.5 inches

Vogue, September 1998, p. 615, 10.5 x 8 inches

Lucy Lippard, *Get the Message? A Decade of Art for Social Change*, 1984, book, E.P. Dutton, New York, 9 x 6 inches

Jill Radford and Diana E.H. Russell, editors, *Femicide: The Politics of Woman Killing*, 1992, book, Twayne Publishers, New York, 9.5 x 6.5 inches

Artist Collectives: Feminist Art Workers

Feminist Art Workers (FAW) is a collaborative performance art group incorporating techniques of feminist education into participatory performance structures. Its members first met as participants in the educational programs at the Woman's Building. Nancy Angelo, Candace Compton, Cheri Gaulke, and Laurel Klick founded FAW in 1976. Compton left the group shortly thereafter and Vanalyne Green joined in 1978. Participation in artworks varies amongst members and is noted accordingly. All works courtesy the artists Cheri Gaulke and Laurel Klick of the Feminist Art Workers.

Feminist Art Workers: Nancy Angelo, Cheri Gaulke, Vanalyne Green, and Laurel Klick, *To Love, Honor and Collaborate*, 2011, paper ephemera and artifacts with photographic documentation of performances, 1978–81: *This Ain't No Heavy Breathing; Pieta Afloat; To Love, Honor, Cherish . . .; Character Exchange; Heartbeats; Bills of Rights; and Heaven or Hell?*

Feminist Art Workers: Nancy Angelo, Cheri Gaulke, and Laurel Klick, *This Ain't No Heavy Breathing*, 1978/2011, digital archival reprint, 24 x 17 inches, pictured L-R: Laurel Klick, Nancy Angelo, and Cheri Gaulke; photographer: E.K. Waller

Feminist Art Workers: Nancy Angelo, Cheri Gaulke, and Laurel Klick, *Pieta Afloat*, 1978/2011, digital archival reprint, 16.5 x 21.5 inches, pictured L-R: Nancy Angelo and Cheri Gaulke

Feminist Art Workers: Nancy Angelo, Cheri Gaulke, Vanalyne Green, and Laurel Klick, *To Love, Honor, Cherish . . .*, 1978/2011, digital archival reprint, 24 x 36 inches, pictured L-R: Laurel Klick, Nancy Angelo, and Cheri Gaulke; photographer: Sheila Ruth

Feminist Art Workers: Nancy Angelo, Cheri Gaulke, Vanalyne Green, and Laurel Klick, *Character Exchange*, 1979, photographs mounted on board, 8.25 x 32 inches

Feminist Art Workers: Nancy Angelo, Cheri Gaulke, Vanalyne Green, and Laurel Klick, *Heartbeats*, 1981, photograph mounted on board, 12 x 9 inches, pictured: Vanalyne Green

Feminist Art Workers: Nancy Angelo, Cheri Gaulke, Vanalyne Green, and Laurel Klick, *Bills of Rights*, 1980/2011, 49 x 13.5 inches, digital archival reprint, pictured L-R: Vanalyne Green, Laurel Klick, and Cheri Gaulke; poster designer: Sue Maberry

Feminist Art Workers: Nancy Angelo, Cheri Gaulke, Vanalyne Green, and Laurel Klick, *Heaven or Hell?*, 1981, printed postcards (front and back) mounted on board, 14.5 x 9.5 inches, pictured L-R: Nancy Angelo, Laurel Klick, Cheri Gaulke, photographer and designer: Sue Maberry

Feminist Art Workers, *Heaven or Hell?*, 2008, DVD, 7:36 minutes, written, directed, and edited by Cheri Gaulke and Laurel Klick

Feminist Art Workers ephemera in display case, clockwise from upper left:

Feminist Art Workers: Nancy Angelo, Candace Compton, Cheri Gaulke, and Laurel Klick, *We Are the Feminist Art Workers*, 1977, offset printed poster/brochure, 23 x 17.5 inches

Feminist Art Workers: Nancy Angelo, Candace Compton, Cheri Gaulke, and Laurel Klick, 1977, group journal from performance and educational tours, 11 x 8.5 inches

Feminist Art Workers: Nancy Angelo, Cheri Gaulke, Vanalyne Green, and Laurel Klick, 1981, paste-up of thank-you letter sent with *Heaven or Hell?* postcards, 11 x 8.5 inches,

Feminist Art Workers: Nancy Angelo, Cheri Gaulke, and Laurel Klick, *This Ain't No Heavy Breathing*, 1978, offset printed postcard, 6 x 4 inches, pictured L-R: Laurel Klick, Nancy Angelo, and Cheri Gaulke; photographer: E.K. Waller

Feminist Art Workers: Nancy Angelo, Cheri Gaulke, Vanalyne Green, and Laurel Klick, *Bills of Rights*, 1980, offset printed \$1, \$5 and \$10 bills, 3.25 x 7.75 inches each, designer: Sue Maberry with Feminist Art Workers

Feminist Art Workers: Nancy Angelo, Cheri Gaulke, Vanalyne Green, and Laurel Klick, *Traffic in Women: A Feminist Vehicle*, 1978, 3 x .5 inches, ritual object from performance

Feminist Art Workers: Nancy Angelo, Cheri Gaulke, and Laurel Klick, *Draw Your Own Conclusions: Know on 13*, 1978, photographic documentation of performance, 7 x 5 inches

Feminist Art Workers: Nancy Angelo, Candace Compton, Cheri Gaulke, and Laurel Klick, 1977, offset printed postcard used in an ongoing performance during the 1977 Midwest performance/educational tour, 4 x 6 inches

Feminist Art Workers: Nancy Angelo, Cheri Gaulke, Vanalyne Green, and Laurel Klick, *Heaven or Hell?*, 1979, photocopy collaged placemat and two 4-foot-long forks from performance, placemat: 11 x 16 inches, forks: 48 x 1 x .75 inches each

Artist Collectives: Mother Art

Mother Art was founded in 1973 by a collective of women artists working on social and political issues, using performance, video, photography, installation and personal narratives to examine the role of mothers in the private and public spheres. Through performances such as *Laundry Works* and *Mother Art Cleans Up*, the group addressed issues that affect women and children, such as homelessness, freedom of choice, war, and Central American refugees, among others. Members included Christie Kruse, Helen Million, Suzanne Siegel, Laura Silagi, Velene Campbell, Jan Cook, Gloria Hajduk, and Deborah Krall. Mother Art was active from 1973 to 1986.

Mother Art, *Mother Art Cleans Up Again*, 2011, an installation representing work made between 1973 and 1986, washer/dryer with video monitor, photomurals, clothesline, and pillowcases, approximately 144 x 144 inches, lent by the artists

Artist Collectives: Sisters Of Survival (S.O.S.)

Sisters Of Survival (S.O.S.) was a collaborative performance art group focusing on anti-nuclear issues. S.O.S. was founded in 1981 by Jerri Allyn, Nancy Angelo, Anne Gauldin, Cheri Gaulke and Sue Maberry, who met in the Feminist Studio Workshop at the Woman's Building. Wearing nun's habits in the spectrum of the rainbow, S.O.S. created a three-part conceptual artwork called *End of the Rainbow* to network artists and activists in North America and Western Europe. Angelo left the group prior to the 1983 European tour.

Marguerite Elliot and Sisters Of Survival, *Shovel Defense*, 1982/2011, site-specific installation/media performance, originally installed at City Hall, Los Angeles, on May 10, 1982, and recreated in 2011 on the lawn of Otis College of Art and Design outside the Ben Maltz Gallery for the duration of the *Doin' It in Public* exhibition. Materials: fifty altered shovels, vinyl banner; dimensions variable, lent by the artists

Sisters Of Survival, *End of the Rainbow*, 2011, installation comprised of eight photographs, fifteen message flag artifacts, and a video documentary, dimensions variable, lent by the artists

Sisters Of Survival, *End of the Rainbow: Sisters Of Survival 1981–1985*, 2008, DVD, 8:00 minutes

Sisters Of Survival, *Message Flags*, created in collaboration with activist organizations in North America and Western Europe, 1983, fifteen flags, ripstop nylon, hand-colored, 21 x 21 inches each

Sisters Of Survival, *Mushroom Cloud Rising Over Nagasaki, Japan, 11:02 am, August 9, 1945*, 2011, color digital print on mesh fabric, 168 x 120 inches

Center: Sisters Of Survival, *Sisters Of Survival Signaling S.O.S.—Save Our Ship / Planet Earth*, 1982/2011, Los Angeles, color digital print on vinyl, 48 x 54 inches, photographer: Daniel J. Martinez

Top left: Sisters Of Survival, *Toro Nagashi*, 1983/2011, documentation of participatory performance for opening of S.O.S. exhibition at Social and Public Art Resource Center (SPARC), Venice, CA, color digital print on vinyl, 14 x 20 inches

Middle left: Sisters Of Survival, *End of the Rainbow* brochure (detail), 1982/2011, color digital print on vinyl, 14 x 20 inches

Bottom left: Sisters Of Survival in collaboration with Marguerite Elliot, *Shovel Defense*, 1982/2011, documentation of media performance, May 10, 1982, City Hall, Los Angeles, color digital print on vinyl, 14 x 20 inches, photographer: Sheila Ruth

Top right: Sisters Of Survival, *S.O.S. for Malta*, 1983/2011, color digital print on vinyl, 14 x 20 inches, Hagar Qim, Malta

Middle right: Sisters Of Survival, *Public Action: Plein 44 World War II Memorial Plaza*, 1983/2011, color digital print on vinyl, 14 x 20 inches, performance, Nijmegen, Holland

Bottom right: Sisters Of Survival, *Public Action: Covent Garden*, 1983/2011, color digital print on vinyl, 14 x 20 inches, performance, London, England

Sisters Of Survival ephemera in display case:

Sisters Of Survival, *Message Flag Translations*, 1983, photocopy, 11 x 8.5 inches

Sisters Of Survival, *Sisters Of Survival's Memento Mori*, 1984, artists' book, letterpress, gold foil, color photographs, edition of 50, 8 x 6 x .5 inches, designed and letterpress printed by Anne Gauldin, Cheri Gaulke, and Sue Maberry

S.O.S. rubber stamp, 1982, 1.5 x 2 x 3 inches

S.O.S. button, 1982, 2 inches in diameter

S.O.S. t-shirt, 1982, silkscreen on cotton

Sisters Of Survival, *Fold a Crane for Peace*, 1982, photocopy, 11 x 8.5 inches

Origami cranes, 1982–83, hand-folded paper, dimensions variable

S.O.S. postcards, 1982–83, offset, three cards, 4 x 6 inches each

Sisters Of Survival, *S.O.S. for Avebury*, 1983, color photograph, edition of 50, 8 x 10 inches

S.O.S. brochure, 1982, offset, hand colored, 11 x 17 inches, designed by Anne Gauldin and Sue Maberry

End of the Rainbow call for entries, 1982, photocopy, 11 x 8.5 inches

S.O.S. on cover of *High Performance* magazine, 1983, 11 x 8.5 inches

Artist Collectives: The Waitresses

The Waitresses is a collaborative performance art group founded in 1977 by Jerri Allyn and Anne Gauldin. Other members have included Leslie Belt, Patti Nicklaus, Denise Yarfitz Pierre, Jamie Wildman, Chutney Gunderson, Elizabeth Canelake, Anita Green, and Anne Mavor. Most of the members met while attending the Feminist Studio Workshop. They drew upon their own waitressing experiences and incorporated research about working women. The artists focused on five issues: work (*Wonder Waitress Takes a Look at the Union, American Dining / A Working Woman's Moment*); money (*Ready to Order?*); sexual harassment (*Making It Safe for Waitresses*); stereotypes of women/waitresses as Mother, Servant, Slave, Sex Object (*The Great Goddess Diana, Coffee Cauldron*); and food production (*One Planet, One Plate*). Out of the gallery and into restaurants and the streets, they performed *All City Waitress Marching Band* in Pasadena's Doo Dah Parade, *The All American Waitress Radio Show* for Pacific Radio, *The Waitresses Easy Three-Step Guide to Food Protection in the Event of a Nuclear Attack* in Hollywood nightclubs for *Target L.A.: Anti-Nuclear Music and Arts Festival*, and in public sites internationally through 1993. All work courtesy The Waitresses and © The Waitresses: Jerri Allyn and Anne Gauldin.

The Waitresses: Anne Gauldin, Chutney Gunderson, and Anita Green, *Making It Safe for Waitresses*, 1979/2011, black-and-white digital print, 104 x 82 inches, documentation of site-specific performance performed at Enterprising Fish Company, Ocean Park, CA, part of *Making It Safe*, a project by Suzanne Lacy and Leslie Labowitz-Starus sponsored by Ariadne: A Social Art Network and Communitas, a community crime prevention agency; pictured: Chutney Gunderson and Anne Gauldin, photographer: Charles Grimes

The Waitresses: Jerri Allyn, Leslie Belt, Chutney Gunderson, and thirty marching waitresses: Nancy Angelo, Elizabeth Blouser, Terry Blecher, Diane Diplata, Laurine DiRocco, Anne Gauldin, Cheri Gaulke, Leibe Grey, Anita Green, Maisha Green, Vanalyne Green, Annette Hunt, Elizabeth Irons, Julie James, Maria Karras, Laurel Klick, Sue Maberry, Anne Mavor, Anne Phillips, Linda

Preuss, Arlene Raven, Maureen Renville, Rita Rodriguez, Jeanne Shanin, Barbara Stopha, Cheryl Swannack, Sue Talbot, Rina Viesel, Lynn Warshafsky, and Christine Wong, *All City Waitress Marching Band*, 1979/2011, two color digital prints on Arches paper with apron and kitchen utensils in plexiglass box frame, 23 x 50.5 x 4.25 inches, documentation of performance at the Doo Dah Parade, Pasadena, CA, photographers: Mary McNally and Rebecca Villaseñor, Collection Slobodan Dimitrov

The Waitresses: Jerri Allyn and Anne Gauldin, *American Dining: A Working Woman's Moment*, 1987/2011, re-invented installation incorporating original ephemera from the 1987 *American Dining: A Working Woman's Moment* performance/installation, including a 1960s jukebox, plexiglass cover, compact disc player, speakers, audio stories and music, laminated placemats, café table, and chairs; installation designed by Jerri Allyn and Anne Gauldin, approximately 48 x 24 x 48 inches

In 1987, The Waitresses: Jerri Allyn created *American Dining: A Working Woman's Moment*, a site-oriented installation for restaurants and performed for the following cultural sponsors: Gefen's Dairy Restaurant and The New Museum of Contemporary Art, New York; Press Grill and University Gallery of Fine Art, Ohio State University, Columbus; Market Café / Pike Place, 911 Contemporary Arts Center, Seattle, Washington; Western Washington University Gallery, Bellingham, Washington; Maine Arts Festival, Portland, Maine; and Rosendale Café and Women's Studio Workshop, Rosendale, New York. Additional contributors to the original project: Greg Sholette (plexiglass cover design for jukeboxes), Adrienne Weiss (placemat design), Leslie Belt and Lori E. Seid (story assistance), and Bob Davis and Bobby McFerrin (music)

The Waitresses, video featuring performances and installations by various members of The Waitresses from 1978 through 2009, listed in chronological order, all works © The Waitresses: Jerri Allyn and Anne Gauldin:

Ready to Order?, 1978, seven-day, site-oriented, conceptual performance, site of performances in restaurants: Chez Puce, Pancho Villa Bar, Lafayette's Café, Jett's Café and Art Haus, Natural Fudge Company, and Val's Café, Los Angeles; and the Women's Coffee House, University of California, Irvine, CA; site of panels: Herself Health Clinic and the Woman's Building, Los Angeles

Waitress Fantasy Comes True, 1978, Alternative Spaces Conference (various sites around Los Angeles), Los Angeles Institute of Contemporary Art, Los Angeles

The Chrysalis Caterers, 1978, fundraiser for the Woman's Building, private home, Beverly Hills, CA

The Waitresses Reveal Themselves, 1978, Mandeville Gallery, University of California San Diego, La Jolla, CA

The Waitress and the Witch, 1978, Guadalupe Church, part of the Feminist Art Workers' (Nancy Angelo, Cheri Gaulke, Vanalyne Green, and Laurel Klick) tour *Winging Victoriously*, in conjunction with *Take Back the Night* street performance march and float by Suzanne Lacy and Leslie Labowitz-Starus of Ariadne, in association with the National Conference on Women and Pornography, San Francisco, CA

Making It Safe For Waitresses, 1979, part of *Making It Safe* sponsored by Ariadne: A Social Art Network (Suzanne Lacy and Leslie Labowitz-Starus) and Communitas, a community crime prevention agency, Enterprising Fish Company, Santa Monica, CA

Working Women's Menu, 1979, Women in Their Workplaces Conference, Los Angeles

Wonder Waitress Takes a Look at the Union, 1979, Fifth Annual Southwest Labor Conference, Los Angeles

The Waitresses Reveal Themselves, 1979, California State University, San Bernardino

Take Out Orders / Art to Go, 1979, Exploratorium Gallery, California State University, Los Angeles

All City Waitress Marching Band, 1979, Doo Dah Parade, Pasadena, CA

Stepping Out With Eleanor, 1980, part of An Intimate Dinner for 150, Celebrating Eleanor Roosevelt and All Great Lesbians around the World, fundraiser for the Great American Lesbian Art Show, Jett's Café and Art Haus, Los Angeles

The Waitresses Salute Eleanor Roosevelt, 1980, University of California, Irvine

Coffee Cauldron: A Restaurant Ritual, 1980, part of Public Spirit / Live Art L.A., performance festival produced by the Highland Art Agents (Linda Burnham, John Duncan, Paul McCarthy, Barbara Smith) at Los Angeles Contemporary Exhibitions and in other sites all over Los Angeles

Where the View Meets the Perrier—The Waitresses in Bel Air, 1980, fundraiser for the Woman's Building with Lily Tomlin, at Sheldon Andelson's home, Bel Air, CA

The Waitresses Revue, 1981, part of A Month of Women's Performance Art, Los Angeles Institute of Contemporary Art, co-sponsored by the Woman's Building, Los Angeles

Order Up!, 1981, Women at Work Conference, the Claremont Colleges, Claremont, CA, and Planning for Women in the Economy: A Changing Perspective, School of Architecture and Urban Planning, University of California, Los Angeles

The All-American Waitress Radio Show: As the Shift Turns, 1981, International Women's Day Program, KPFK-FM Pacifica, Hollywood, CA

One Planet, One Plate, 1981, part of Thanks But No Thanks, a citywide event, Los Angeles PAD/D, and The Church in Ocean Park, Santa Monica, CA

One Planet, One Plate, 1982, Espace DBD, Los Angeles; the Woman's Building, Los Angeles; part of *What's Cooking* series, Sushi Gallery, San Diego, CA; and Wing Cafe, San Diego, CA

The Waitresses' Easy Three-Step Guide to Food Protection in the Event of Nuclear Attack, 1982-83, part of Target L.A.: The Art of Survival, Bullring Theater, Los Angeles; The Medical and Social Consequences of Nuclear War in the San Fernando Valley, Los Angeles Valley College, Van Nuys, CA, 1982; *Fallout Fashion*, Budd Friedman's Improvisation, Hollywood; *La Mabelle*, San Francisco; and part of Target L.A.: The Art of Survival, Pasadena, CA, 1983

Home on the Range, At Home at the Woman's Building, 1983, performance series, curated by Cheri Gaulke and Rachel Rosenthal, the Woman's Building, Los Angeles; The House of Women: Art and Culture in the '80s conference, in conjunction with the "At Home" exhibition, Long Beach Museum of Art, Long Beach, CA

American Dining: A Working Woman's Moment, 1987-89, performance art readings at cultural sponsors' sites: Gefen's Dairy Restaurant and The New Museum of Contemporary Art, New York; Press Grill and University Gallery of Fine Art, Ohio State University, Columbus; Market Café / Pike Place and 911 Contemporary Arts Center, Seattle, WA; Western Washington University Gallery and Old Main Theatre, Bellingham, WA; Eastern Washington University, Pullman, WA; Franklin and Marshall College, PA; and Pyramid Arts Center, Rochester, NY

All City Waitress Marching Band, 2007, ArtScene's 25th Anniversary Awards Celebration, Los Angeles County Museum of Art Plaza, Los Angeles