

**Working Together, Working Apart:
Feminism, Art, and Collaboration in Britain and the United States,
1970–81**

Volume Two

Amy Jessica Tobin

PhD
University of York
History of Art
September 2016

Table of Contents

Volume Two

Table of Contents (215)

Illustrations (216–290)

Chapter one (216–227)

Chapter two (228–245)

Chapter three (246–268)

Chapter four (269–288)

Conclusion (289–290)

Illustrations

Chapter One

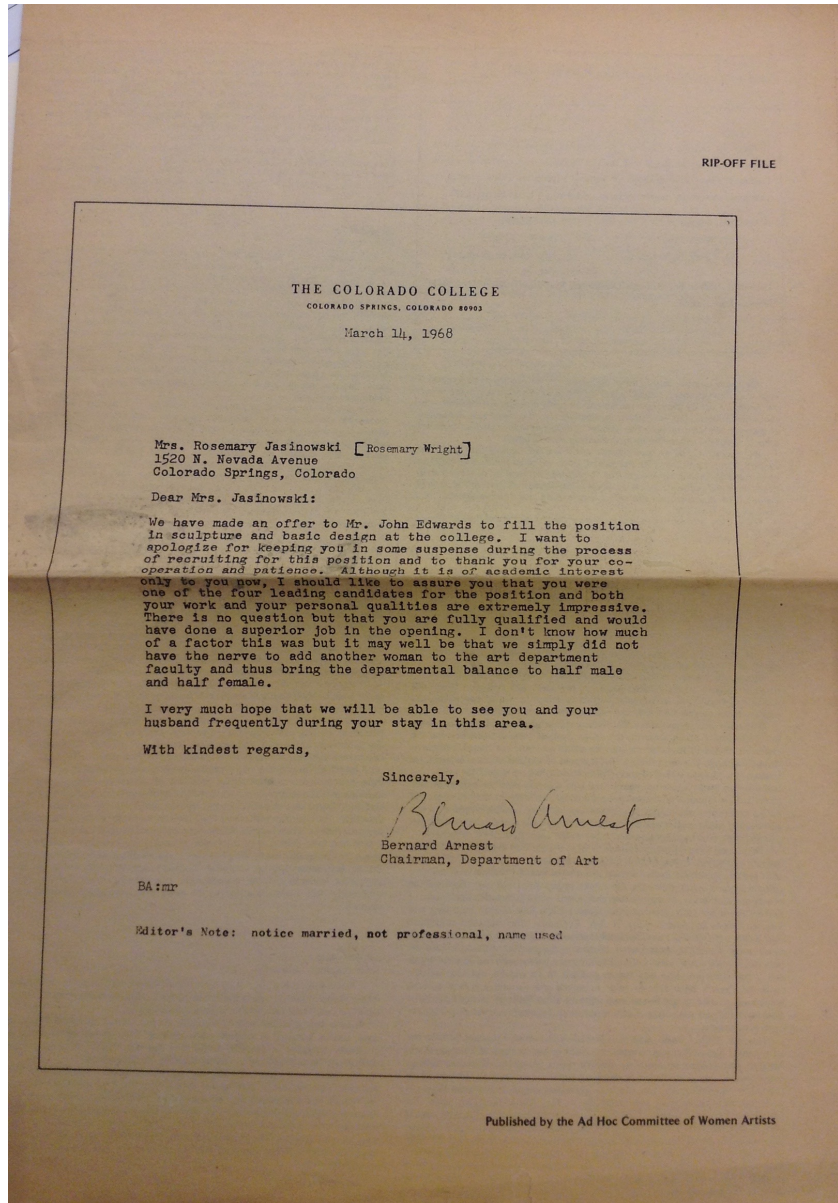


Figure 1.1, Women's Ad-hoc Committee, front page of the *Rip-off File*, c.1973. Folder 202, box 5, A.I.R. Gallery Archive, Fales.

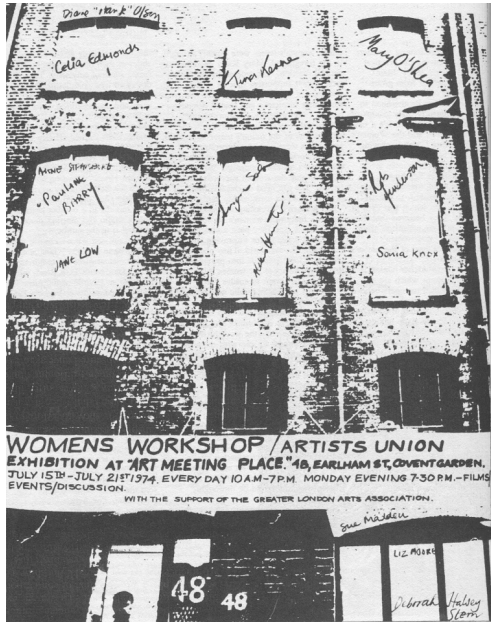


Figure 1.2, Poster for Women's Workshop exhibition at Art Meeting Place, London 1974. Collection of Sonia Knox.

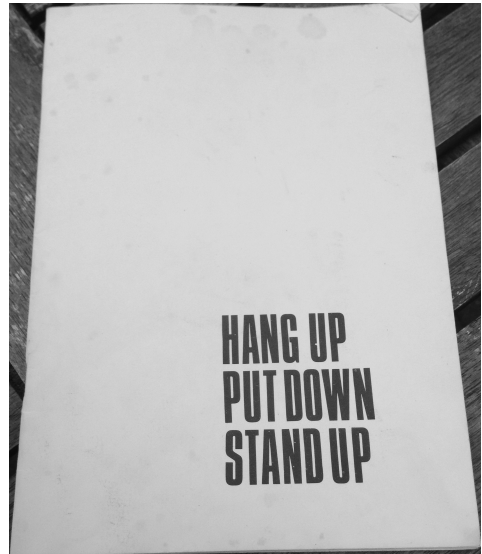


Figure 1.3, Front page of exhibition catalogue *Hang Up, Put Down, Stand Up*, 1974. Collection of Sonia Knox.

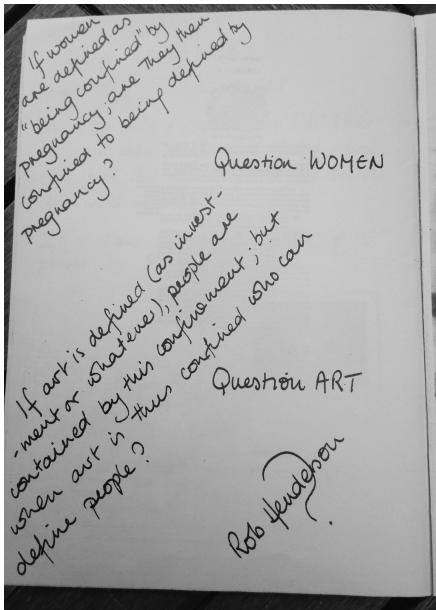


Figure 1.4, Rob Henderson's page in the exhibition catalogue for *Hang Up, Put Down, Stand Up*, 1974. Collection of Sonia Knox.

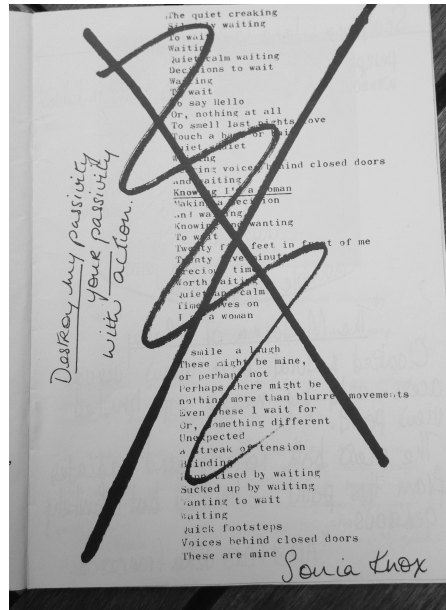


Figure 1.5, Sonia Knox's page in the exhibition catalogue for *Hang Up, Put Down, Stand Up*, 1974. Collection of Sonia Knox.

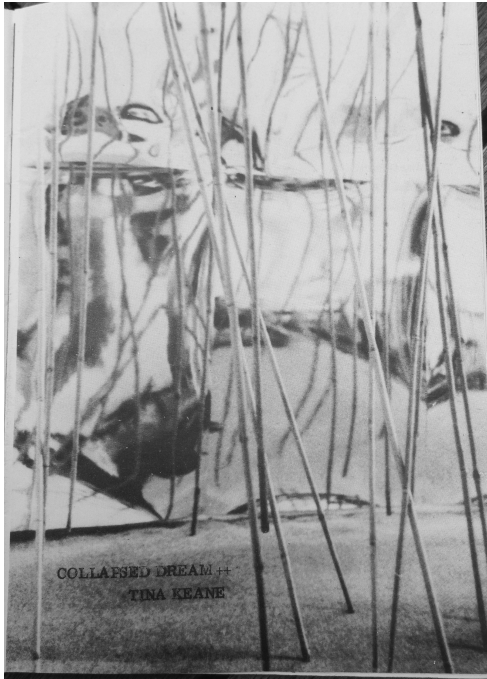


Figure 1.6, Tina Keane's page in the exhibition catalogue for *Hang Up, Put Down, Stand Up*, 1974. Collection of Sonia Knox.

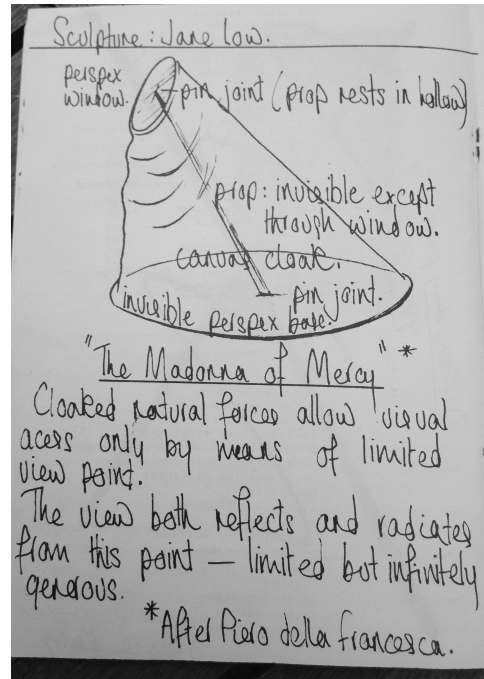


Figure 1.7, Jane Low's page in the exhibition catalogue for *Hang Up, Put Down, Stand Up*, 1974. Collection of Sonia Knox.

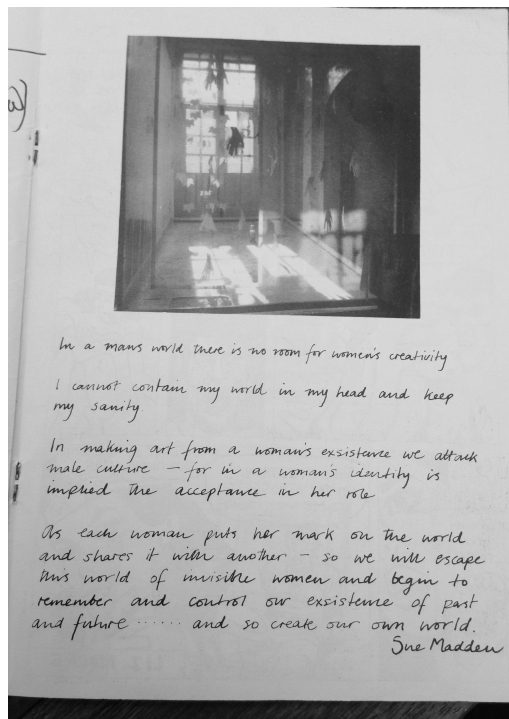


Figure 1.8, Sue Madden's page in the exhibition catalogue for *Hang Up, Put Down, Stand Up*, 1974. Collection of Sonia Knox.



Figure 1.9 A.I.R. Gallery, publicity material, showing Howardena Pindell in the second square on the top row, 1972. Photograph by David Attie. A.I.R. Gallery Archive, Fales.



Figure 1.10, Howardena Pindell, *Untitled* (#7), 1973. Artslant.com.



Figure 1.11, Howardena Pindell, still of *Free White and 21*, 1980. Studio Museum, Harlem website.



Figure 1.12, Howardena Pindell, still of *Free White and 21*, 1980. Studio Museum, Harlem website.

Village Voice - March 29, 1976

id. **PIZZA** (1960) has been an ubiquitous presence on the New York art scene. She has devised her own and 4th happenings, participated in **Charlotte Moomman's** annual avant-garde festival, improvised before Andy Warhol's movie camera, and burned neckties as an antiwar protest.

STRIDER A small, spherical figure who is customarily disguised in an endless succession of wigs and dark glasses, **Lil** continues to dart in and out of parties and openings, creating nearly as much flurry as Halley's comet (which, incidentally, orbits only once in 76 years). She now diverts us with an ambitious, three-gallery exhibition: a retrospective of works made since 1943 at Goethe House, 1014 Fifth Avenue (through April 2), "political dematerializations" at Ronald Feldman Fine Arts, 33 East 74th Street, and "mapkinian portraits" of art and literary celebrities at **Holly Solomon Gallery**, 392 West Broadway (through April 3). **Lil** is a prolific "primitive" who makes good use of her sophisticated showcases. If the art occasionally appears "busy" and chaotic, keep in mind the artist's explanation: "Life taught me to be an artist."

'Elijah' at Church

Mendelssohn's "Elijah" will be performed on Sunday, April 4, at 4 p.m. at Broadway Presbyterian Church, 114th Street and Broadway. Musical director is George Wilson, with organist Robert MacDonald, and soloists **Linda Phillips**, **Gayle Seaton**, **John Shaffer**, and **Elwood Thornton** as Elijah. Admission is by contribution.

AT THE GALLERIES

New Exhibitions

"AMERICAN COLOR, 1961-1964"—Visual Arts Museum, 209 E 23, 679-7350 (March 29-April 21). Major works by **Louis Eisenstein**, **Noland**, **Oltuski**, **Bannard**, **Feeley**, **Kelly**, **Stella**.

GLENDIA AYLER and **BARRY LEDOUX**—112 Greene St. Giry, 225-8971 (through April 8). Works 1972-76 by Ayler, drawings by Ledoux.

BASCHE, **BARCLAY FERGUSON**, **ALAIN LEROY**—James Yu, 393 W Bway, 431-7867 (March 27-April 20). Stainless steel musical sculpture by **Baschet**, realist architectural painting by **Ferguson**, conceptual fantasy drawings by **Leroy**.

BYTHE BOLINEN—AIR, 97 Wooster, 968-0793 (March 27-April 21).

BILL BOLLINGER, **H. N. HAN LANCE RICHBOURG**—O. K. Harris, 383 W Bway, 431-3600 (March 27-April 17). Paintings by **Han** and **Richbourg**, sculpture by **Bollinger**, also American stone-ware.

RUTH ZINN BECKER—Giry, 84, 1046 Madison (80), 628-4920 (March 30-April 17). "Over the Plains" series.

IRENE BUSZKO—Prince St. Giry, 106 Prince (March 26-April 14).

FRED CHANCE—Avanti, 145 E 72, 628-6716 (March 30-April 16). Canvases and structured paintings.

RAY CIARROCHI—Tibor de Nagy, 29 W 57, 421-3700 (March 27-April 15). Recent paintings based on rural and coastal images.

ROSEMARY COLE—Ingber, 3 E 78, 744-3135 (March 30-April 17). Terracottas and oversize plaster and papier mache figures of reclining females.

GENE DAVIS—Fischbach, 29 W 57, PL 9-2345 (March 29-April 10). Paintings.

PIERO DORAZIO—Andre Emmerich, 41 E 57, 752-0124 (through April 28). Watercolors from **Lindos**.

JIMMY ERNST—Borgegicht, 1018 Madison (77), LE 5-8040 (March 27-April 21). Recent paintings.

LIBOR FARA—Giry Ariadne, 410 W Bway, 925-6612 (through April 24). Constructions and collages—first American exhibition.

ANDRE FAUTEUX—David Deitcher, 35 E 67, 879-3550 (through March 31). First one-man show of welded-steel sculpture by Toronto artist.

JANE FORTH—Packard St. W 59th PL 52-117 (March 29-April 10). Watercolor.

DON FREEMAN—Marco Felden, 51 E 10, OR 7-5330 (March 30-June 12). Manhattan.

TIBOR FREUND—CUNY Grad Ctr, 33 W 42nd, 18th fl, 750-4331 (through April 14). Motion paintings on flat surfaces.

ESTHER GENTLE—Laracada, 23 E 87, 549-2257 (March 30-April 17). Sculpture.

"GERMAN 'EXPRESSIONISTS'"—Serge Sabarsky, 987 Madison (77), 628-6281 (extended through May 1). Includes work by **Nolde**, **Klee**, **Macke**, **Schiele**, etc.

JULIO GONZALEZ—Pace, 32 E 57, HA 1-3292 (March 27-April 24). Sculpture—metal welded in constructivist manner.

"GRAPHICS FROM LATIN AMERICA"—Glass Giry, 315 Central Pk W, apt 8W, SU 7-4704 (March 27-April 17). Aquatints, etchings, intaglios by **Elizabeth Barnea**, **Juan Manuel de la Rosa**, **Wanda Prinos**, **Glisa Elyra Zuloaga**.

GROUP SHOW—Unicorn, 100 Spring (through April 3). Works by **Chris Gianakos**, **Heimi Herman**, **Wanda Kopolowitz**, **Paul Maurici**, **Felicia Nassis**, **Suzanne Schilt**, **Fred Dillmas Simmons**, **Barbara Tins**, **Frank Zabochnski**.

GROUP SHOW—Jankovsky, 33 E 74, 249-5376 (March 30-April 30). Paintings and sculpture by **Salvador Bru**, **Knox Martin**, **Shirley West**, **Guy Williams**.

MARGARET ISRAEL—Cordier and Ekstrom, 880 Madison (77), YU 8-8857 (March 25-April 24). Sculpture and paintings.

DAVID KLASS—1st St. Giry, 118 Prince (March 26-April 14). Figurative sculpture.

LAW RIGGLE, **STANLEY**—Women's Interart Ctr, 549 W 52, 246-6569 (through April 20). A SF sampler.

STEPHEN LORBER—AM Sachs, 29 W 57, 421-8686 (March 27-April 15).

ROBT MANGOLD—John Weber, 420 W Bway, 956-6115 (March 27-April 21). New paintings, some triangular; also recent drawings.

ANNE MARIE NOLIN—Ziegfeld Giry, 1204 Amsterdam (through April 3). Watercolor, sumi-e brush paintings, collage.

SAUL OSTROW—Bykert, 24 E 81, YU 8-5220 (through April 8).

SAUL OSTROW—132 W 43rd storefront (March 29-April 9). Conceptual work.

HAROLD PARIS—Lillian Heidenberg, 50 W 57, 586-3803 (through April 28).

Continued on page 104

Anne Marie Nolin

Figure 1.13, Anne Marie Nolin, Contribution to *What is Feminist Art*, c.1976-7. Box 25, The Woman's Building Archive, AAA.

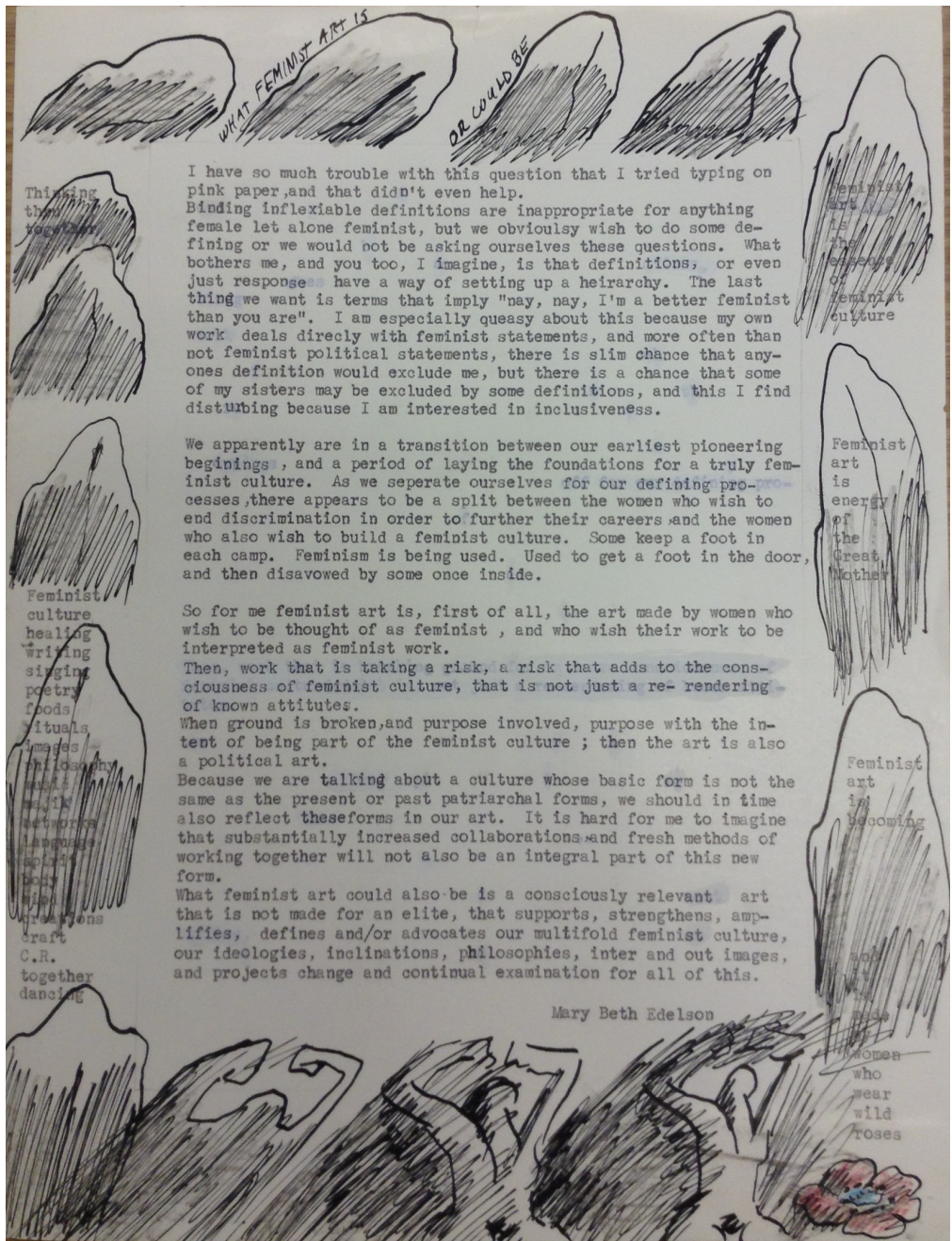


Figure 1.14, Mary Beth Edelson, Contribution to *What is Feminist Art*, c.1976-7. Box 25, The Woman's Building Archive, AAA.

I think that feminist art is, most fundamentally, a means of provoking critical awareness. The application of feminism to the art world, as both a theory about society & a movement for social change, has already helped bring about changes in art. It has, for example, helped shake received art-world doctrine about the "meaning" of art. Specifically challenged are the ideas of (1) "neutral universality"--that good art, high art, transcends every particular of its making except the genius of its maker and (2) (male) attribution--that such genius, although unpredictable, is rarely possessed by women, & never in its most exalted form. Numerous other art-historical bubbles pop along with these, such as (3) the unapproachability of content--the idea (spelled out, say, by Emile Zola in "defense" of Manet's arguably feminist *Olympia*) that what is depicted is just an excuse for formal exercise.

Thus, feminism has contributed heavily to the assault on Modernism, by insisting on opening the field of attention to include more than the "picture plane," in both the making & the seeing of art. A work is to be taken as part of an on-going, socially rooted & socially determined, dialogue. Its partisanship is revealed, & art is whisked back to earth. In return for their loss of balloonic majesty artists regain the power of coherent thought & the right to (relatively!) explicit communication. Their inauthentic shamanistic status reduced, they can be seen as conscious persons responsible for what they do. Further, the idiosyncratic nature of their vision is de-emphasized in favor of the view of art as an act representative of a broader, socially shared reality. This last point holds out a hope that art can have some real, rather than illusory, effect on the course of events.

I find it useful to think of a feminist program for art in terms of a series of choices. The first, feminist artists have the same choice as other artists--whether to use what they know about "social reality" in their work in a way that is recoverable by viewers. The flows directly out of the issues I mentioned in the previous paragraph: A second choice is one that has gotten most attention: whether to be satisfied with gaining entry into the art "delivery" system & the training system that has made it part of its business to keep women out of the running, or to insist that the principles of these systems change. Artists' feminism, in its attack on the fortresslike art network & its accompanying rhetoric, clearly helped call into question more than just the exclusion of women from shows, galleries, & history books, implicating both the class-dominated & gender-dominated definition of art-world membership. Accepting the entry of selected individuals, no matter how, means running the risk of losing all gains when token acceptance buys off our vigilance & vitiates our analysis. Even 51% representation on the roster of stars should not suffice, though we can count on opportunists to hop on the tail of this movement, like any other, calling themselves feminists in the furtherance of careerist goals. But ever sheer self-interest, rightly understood, should make clear that a strong collective pressure for change--for the acceptance of new themes, structures, financial, institutional & critical supports & so on--will benefit individual women too.

Some wildly important further choices emerge out of the issue of change. One has to do with the idea of an art that allows for the expression of a specifically "female consciousness." I think that all we can know of female consciousness is that it is a product of one's time & place & particular position in the socioeconomically defined world. If so, then ideology--roughly, social myths & explanations--plays a large part in determining human consciousness & expression, & a universalist conception of femaleness is less useful than a particularist one. Another choice is essentially that of audience--whom does our work address?--and another, over-arching choice heavily bound up with it is that of responsibility: If women's experience is delimited by economic fact & social myth, how do we represent that experience, with its rootedness, in our art--and whose part shall we take?

I would argue here for an art that includes within it clear (critical) recognition of the situation of the consciousness represented, always accompanied by a firm sense of social & personal justice. We must ask ourselves whom we address--who is our constituency? I think we have to be careful of these pitfalls: taking the part of the smugly entrenched by acting as apologists & hacks for their carefully nurtured, self-serving ideas of beauty & truth, or inversely, by slumming--thrusting ourselves among people socially & culturally uninitiated in our world & returning with trophies. Finally, I hope that feminists will take care not to do work that is easily absorbed & that leads to our absorption, one by one, into the very framework we set out to bring down.

I am arguing for a clearly understandable, socially responsible art. I am arguing for instrumental art.

this means never to give up the push for real social change!

Martha Rosler, January, 1977

Figure 1.15, Martha Rosler, Contribution to *What is Feminist Art*, c.1976-7. Box 25, The Woman's Building Archive, AAA.

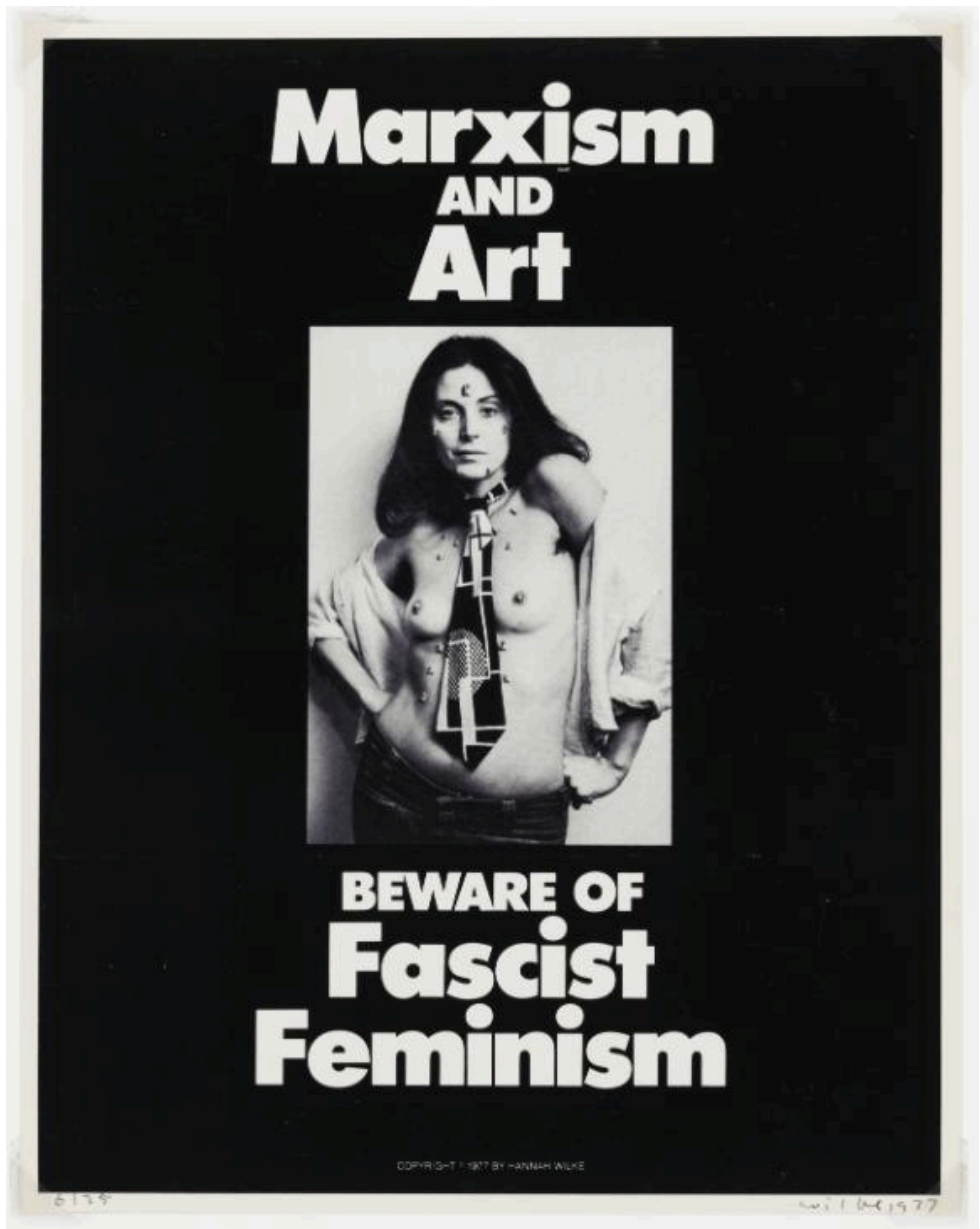


Figure 1.16, Hannah Wilke, *Marxism and Art: Beware Fascist Feminism*, Contribution to *What is Feminist Art*, c.1976–7. Box 25, The Woman's Building Archive, AAA.



Figure 1.17, The Natalie Barney Collective, poster for 'Lesbian Fantasies: Sculptures in Dough by Nancy Fried', c.1976–7. AAA.

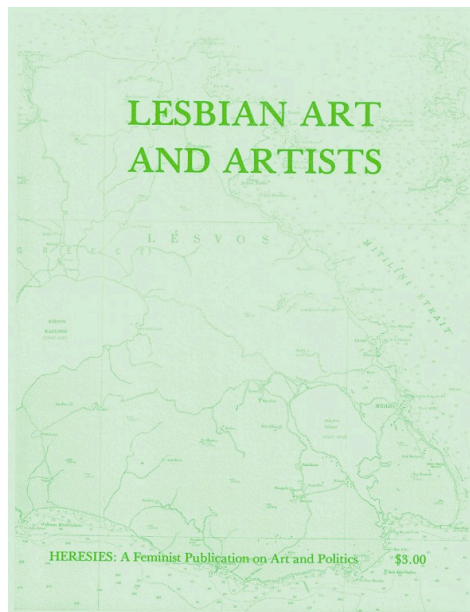


Figure 1.18, front cover of *Heresies* 3, vol.1, no.3 Lesbian Art and Artists, Fall 1977.

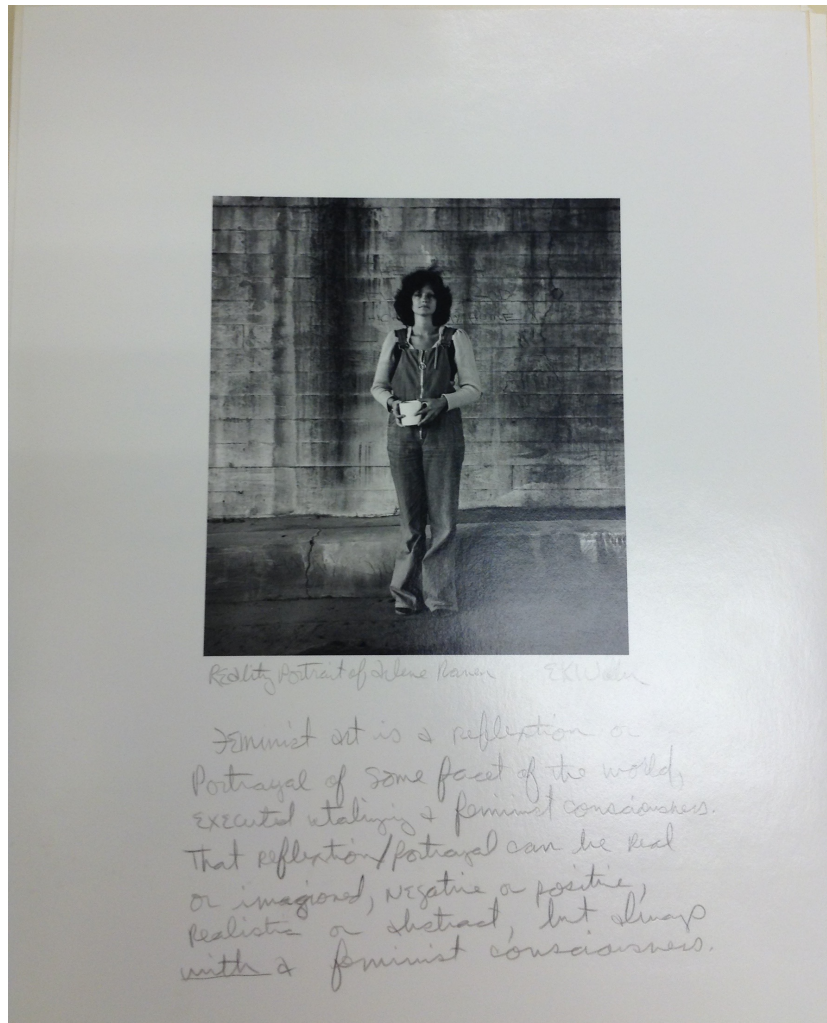
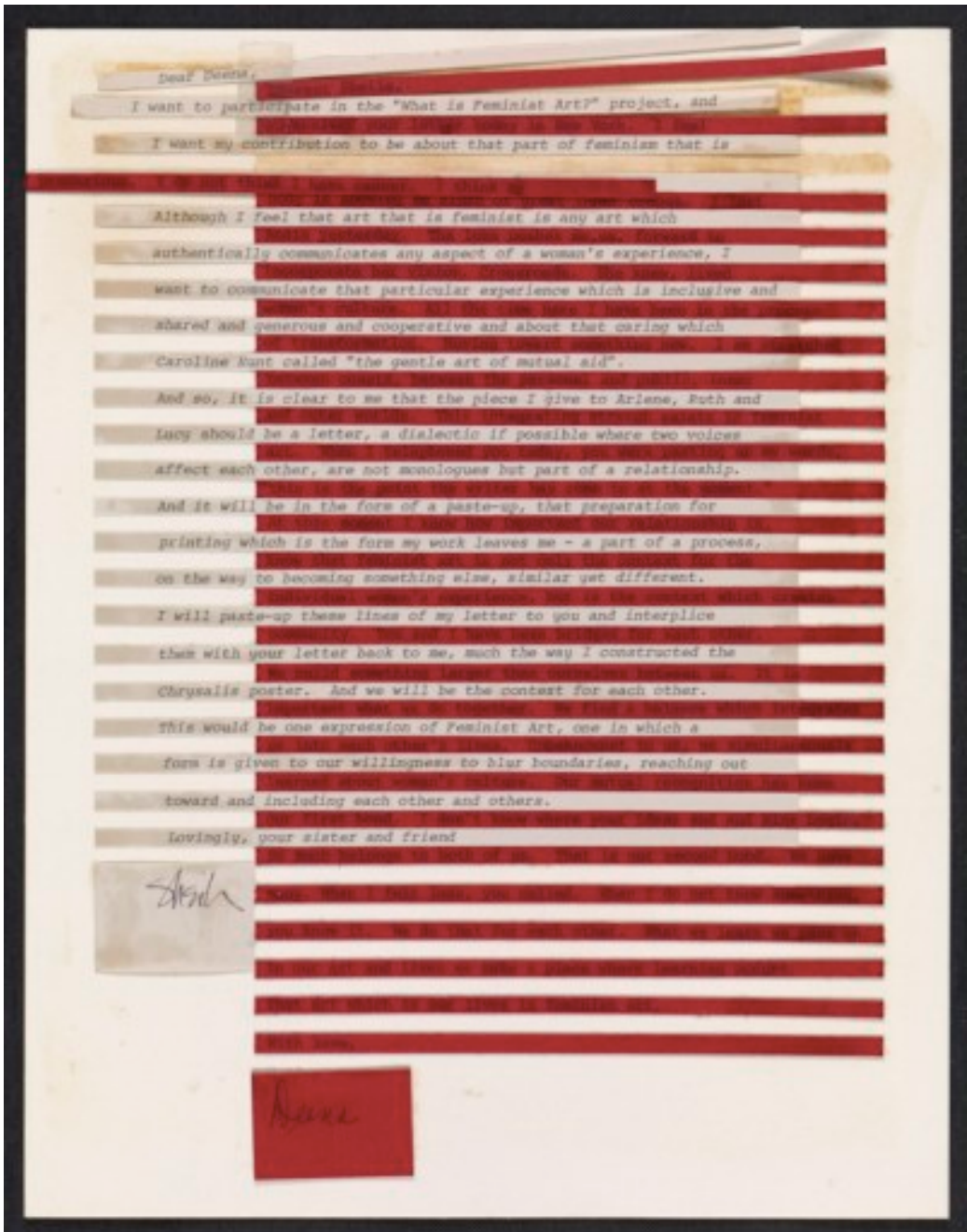


Figure 1.19, E.K. Waller, *Reality Portrait Arlene Raven*. Contribution to *What is Feminist Art*, c.1976–7. Box 25, The Woman’s Building Archive, AAA.



Figure 1.20, Rachel Vaughn, *Two Women Seated at a Dinner Table*. Contribution to *What is Feminist Art*, c. 1976–7. Box 25, The Woman’s Building Archive, AAA.



Dear Deena,

I want to participate in the "What is Feminist Art?" project, and

I want my contribution to be about that part of feminism that is

Although I feel that art that is feminist is any art which authentically communicates any aspect of a woman's experience, I

want to communicate that particular experience which is inclusive and

shared and generous and cooperative and about that caring which

Caroline Hunt called "the gentle art of mutual aid".

And so, it is clear to me that the piece I give to Arlene, Ruth and

Lacy should be a letter, a dialectic if possible where two voices

affect each other, are not monologues but part of a relationship.

And it will be in the form of a paste-up, that preparation for

printing which is the form my work leaves me - a part of a process,

on the way to becoming something else, similar yet different.

I will paste-up these lines of my letter to you and interplace

them with your letter back to me, such the way I constructed the

Chrysalis poster. And we will be the contest for each other.

This would be one expression of Feminist Art, one in which a

form is given to our willingness to blur boundaries, reaching out

toward and including each other and others.

lovingly, your sister and friend

Shelia

Deena

Figure 1.21, Shelia de Bretteville and Deena Metzger. Contribution to *What is Feminist Art*, c.1976-7. Box 25, The Woman's Building Archive, AAA.

Chapter Two

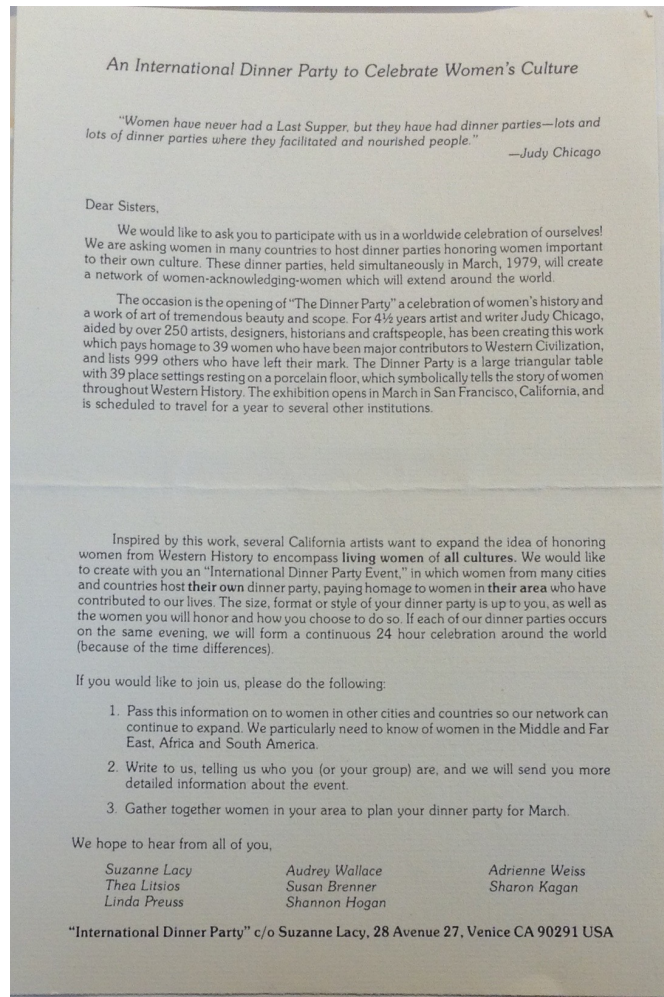


Figure.2.1, Suzanne Lacy and Linda Preuss, et al. Invitation to participate in the *International Dinner Party*, 1979 (verso). Box 83, Judy Chicago Papers, Schlesinger Library, Radcliffe Institute, Harvard University.

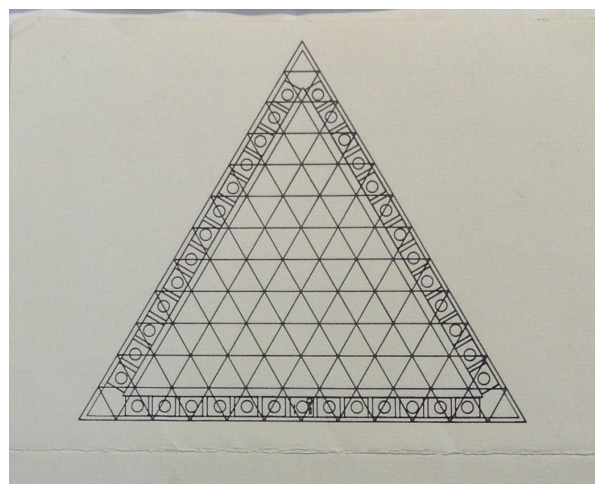


Figure.2.2, Suzanne Lacy and Linda Preuss, et al. Invitation to participate in the *International Dinner Party*, 1979 (recto). Box 83, Judy Chicago Papers, Schlesinger Library, Radcliffe Institute, Harvard University.

Dear Sisters,

Most of you received our first invitation to join with us in a world-wide celebration of women — a simultaneous dinner party event occurring around the world in March. The occasion is the opening of "The Dinner Party" at the San Francisco Museum of Modern Art. "The Dinner Party," an art work of tremendous scale and beauty by artist Judy Chicago, was created to pay homage to women who have made major contributions to Western Civilization (see enclosed article).

Inspired by this work, we have wanted to expand the idea of honoring women from Western History to include **LIVING WOMEN of ALL CULTURES**. We see this as a "living art work," in which all of us will be performers in a gathering together and honoring of women from around the world. On **MARCH 14, 1978**, we would like to invite you to come together with women in your city or village to share a meal and to pay homage to women who have contributed to your lives. These may be women you know personally, such as your mothers or grandmothers, or they may be women who have contributed to the arts, professions or history of your country. Who you choose to honor and how you decide to do so is entirely open! The number of women who will join your celebration is also open — some women will be sharing an intimate meal with a few friends, and some are planning community dinners of 100 women!

If each of our dinner parties occurs on the evening of March 14, we will form a continuous 24 hour celebration around the world (because of time differences.) We would like to hear from you as we open our festivities in San Francisco, so we have designed a large map of the world to be installed with Chicago's "Dinner Party" in the San Francisco Museum of Modern Art. If you will send us a telegram before your dinner — telling us who you are and who you are celebrating — so that it reaches us by March 14, we will post these on the map for the opening!

Later we plan to publish the documentation from all our dinners, including any photographs you could send us of your own celebration. (Complete instructions on reverse side.)

Suzanne Lacy and Linda Preuss for the "International Dinner Party"
28 Avenue 27, Venice, CA 90291 USA

Figure.2.3, Suzanne Lacy and Linda Preuss, Second invitation to participate in the *International Dinner Party*, 1979. Box 83, Judy Chicago Papers, Schlesinger Library, Radcliffe Institute, Harvard University.



Figure.2.4, Mary Beth Edelson, *Some Living American Women Artists*, 1972. From the artist's website.



Figure.2.5, Mary Beth Edelson, *Death of the Patriarchy/ A.I.R.*, 1976. From the artist's website.



Figure 2.6 Louise Bourgeois, *The Destruction of the Father*, 1974. Photograph by Peter Moore.

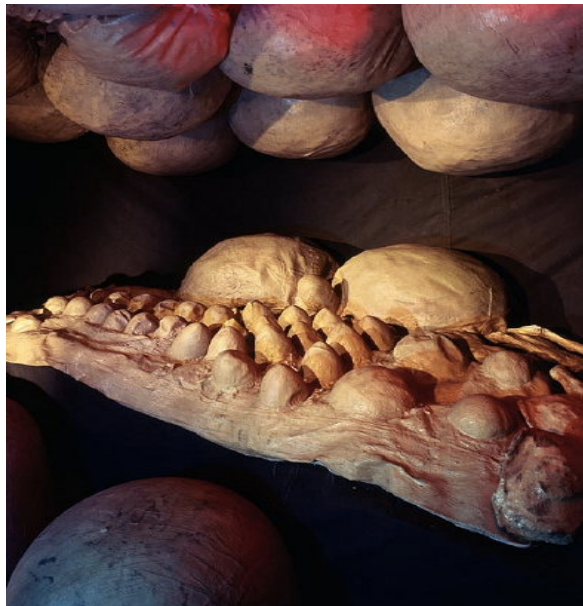


Figure 2.7, Louise Bourgeois, *The Destruction of the Father*, 1974 (detail). Photograph by Peter Moore.



Figure 2.8, Mary Beth Edelson, 'Come Dressed as your Favourite Artist', photograph of attendees to a dinner party honouring Louise Bourgeois, part of the *International Dinner Party*, 1979. From the artist's website.



Figure 2.9, Alexis Hunter, Photograph of the London iteration of the *International Dinner Party*, 1979. Reverse reads: 'The Dinner Party (International), Alexis Hunter's Studio, Kate [sic] Elwes, Margaret Harrison, Tina Keane, Rose Garrard, Kate Walker, Nine Kellgran, Liliane Lijn, Alexis Hunter (taking photo). From , Misc. Early Years Box, Women's Art Library.



Figure 2.10, Photograph of Suzanne Lacy during the *International Dinner Party* performance at San Francisco Museum of Modern Art, 14 March 1979. From the artist's website.

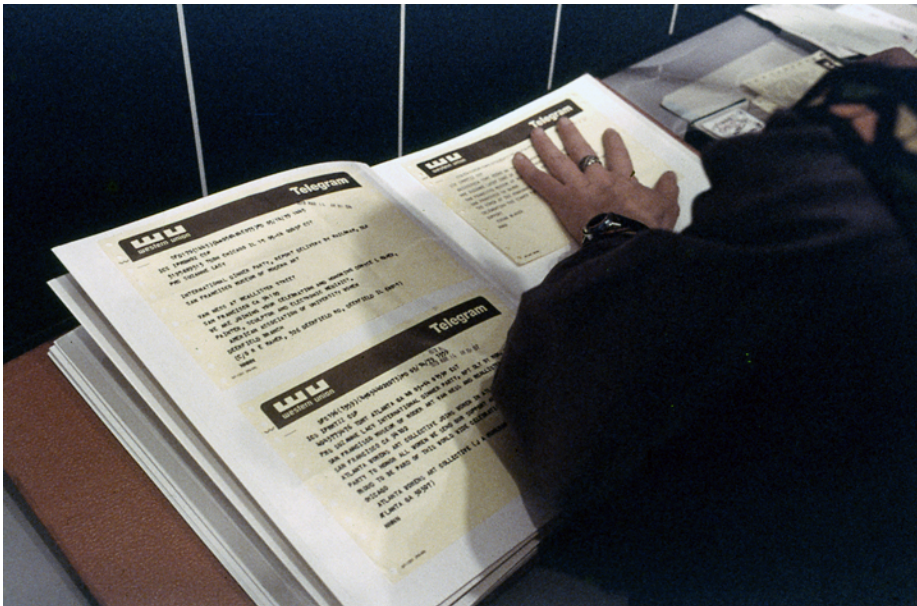


Figure 2.11, Photograph of a visitor looking through the folders of telegrams in the *International Dinner Party* installation at San Francisco Museum of Modern Art, 1979. From the artist's website.



Figure 2.12, Suzanne Lacy postcard sent after the *International Dinner Party*, 1979 (recto). Box 25–6, Judy Chicago Papers, Radcliffe.

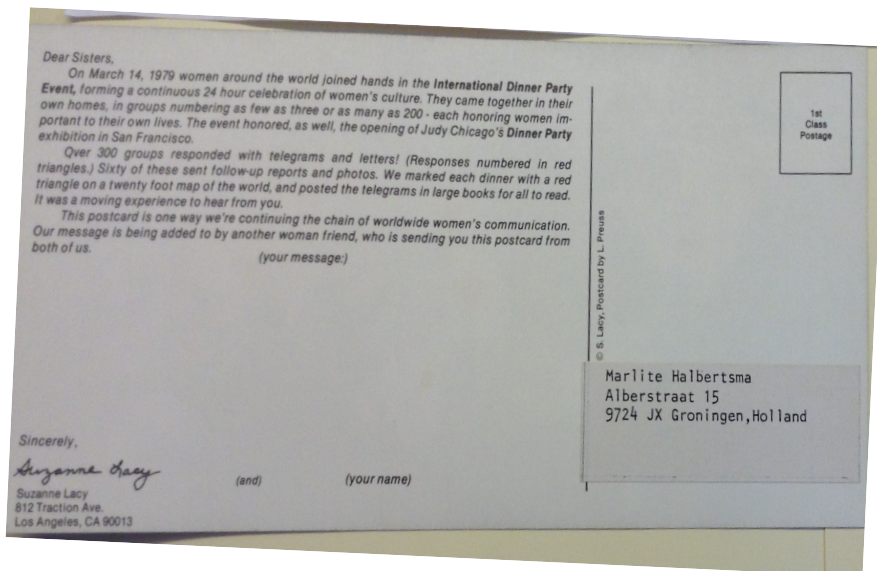


Figure 2.13, Suzanne Lacy postcard sent after the *International Dinner Party*, 1979 (verso). Box 25–6, Judy Chicago Papers, Radcliffe.



Figure 2.14, Judy Chicago, *The Dinner Party*, 1979. Brooklyn Museum website.



Figure 2.15, Judy Chicago, *The Dinner Party*, (detail), 1979. Brooklyn Museum website.



Figure 2.16, Suzanne Lacy, *Freeze Frame: A Room of Living*, photograph of performance, 1982. From the artist's website.



Figure 2.17, Suzanne Lacy, *Immigrants and Survivors*, photograph of dinner party, 1983. From the artist's website.



Figure 2.18, Suzanne Lacy, *The Waves, The Wind*, photograph of the performance, 1983–4. From the artist's website.



Figure 2.19, Suzanne Lacy, *The Crystal Quilt*, photograph of the performance, 1985–7. From the artist's website.



Figure 2.20, unknown artist, unknown title, part of the *Women's Postal Art Event*, 1975–7. *Mama: Women Artists Together*, 1977: 30.



Figure 2.21 Su Richardson, *For Kate on Mother's Day*, crochet plant for the *Women's Postal Art Event*, 1975–77. Author photograph.



Figure 2.22 Su Richardson, *Crysettus Prickum*, crochet plant for the *Women's Postal Art Event*, 1975–77. Author photograph.



Figure 2.23, Su Richardson, 'ME panel' for the *Women's Postal Art event*, c.1975–7. Author photo.

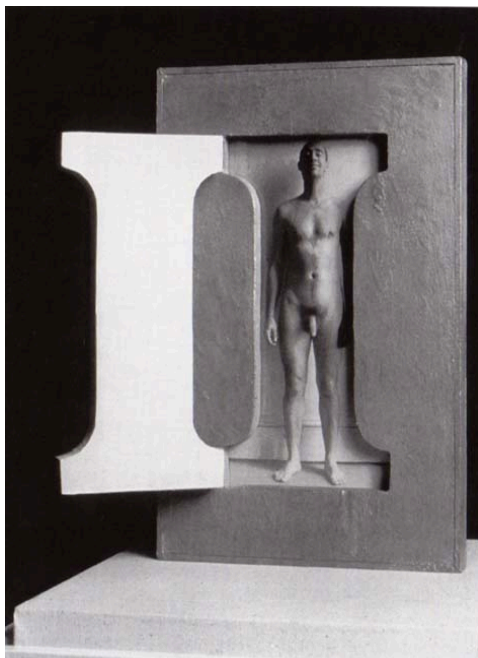


Figure 2.24, Robert Morris, *I-Box*, 1962. coloumbia.edu website.



Figure 2.25, page spread from *Spare Rib*, no.60, (July 1977): 6-7, illustrated with unattributed artworks, including *Sanctuary* at the top right of page 7, the *Black Magic chocolates* below it and *Su Richardson's* *crochet breakfast* on the bottom of both page 6 and 7.

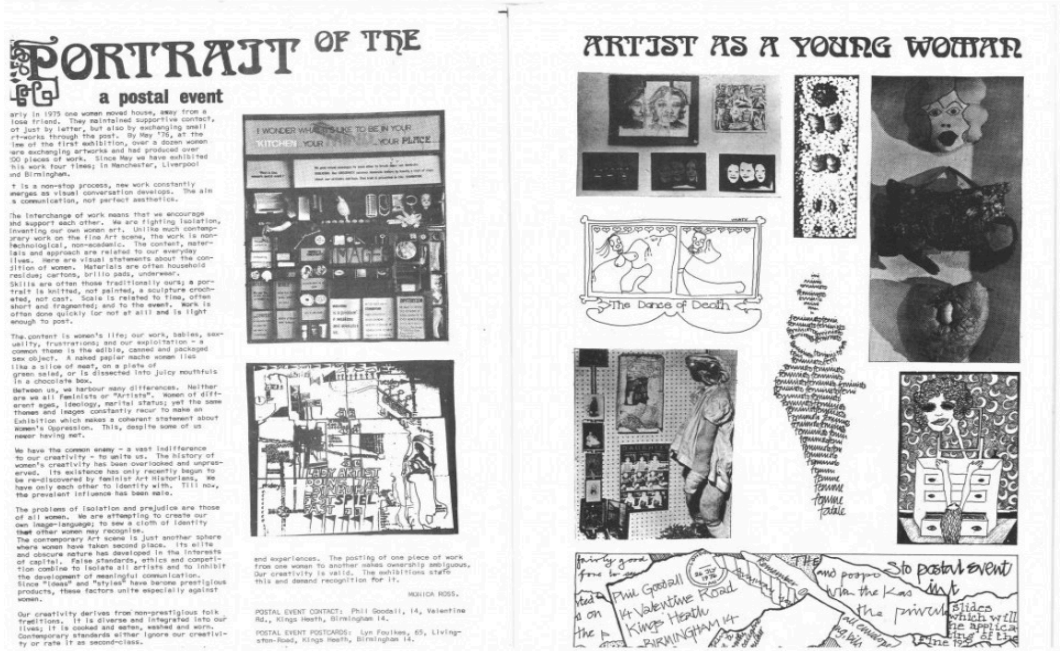


Figure 2.26, 'Portrait of the Artist as a Young Woman: a postal event', page spread reproduced from *MAMA: Women Artists Together*, 1977: 24-25. Lyn Austin's *Bubble Bath Suicide* is pictured at the top of page 25, second from right.

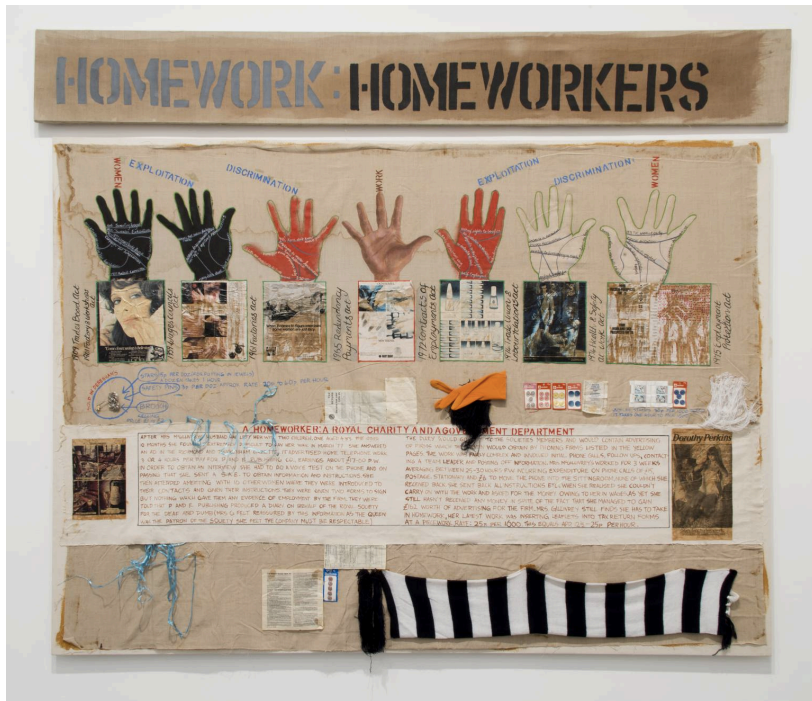


Figure 2.27, Margaret Harrison, *Homeworkers*, 1977. Tate website.



Figure 2.28, Poster for *Song of the Shirt*, directed by Sue Clayton and Jonathon Curling, 1979. Dutch Art Institute website.



Figure 2.29, Cecilia Vicuña, *Guardian* on Còn-con beach, Chile, 1967.
From the artist's website.



Figure 2.30, Cecilia Vicuña, *Muerte de Allende*, 1973.
From Jane England, ed., *Cecilia Vicuña*: 20.



Figure 2.31, Cecilia Vicuña, *Libro Tul*, 1973–1974.
From the artist's website.



Figure 2.32, Cecilia Vicuña, *Paño e' sangre*, 1973–1974.
From the artist's website.

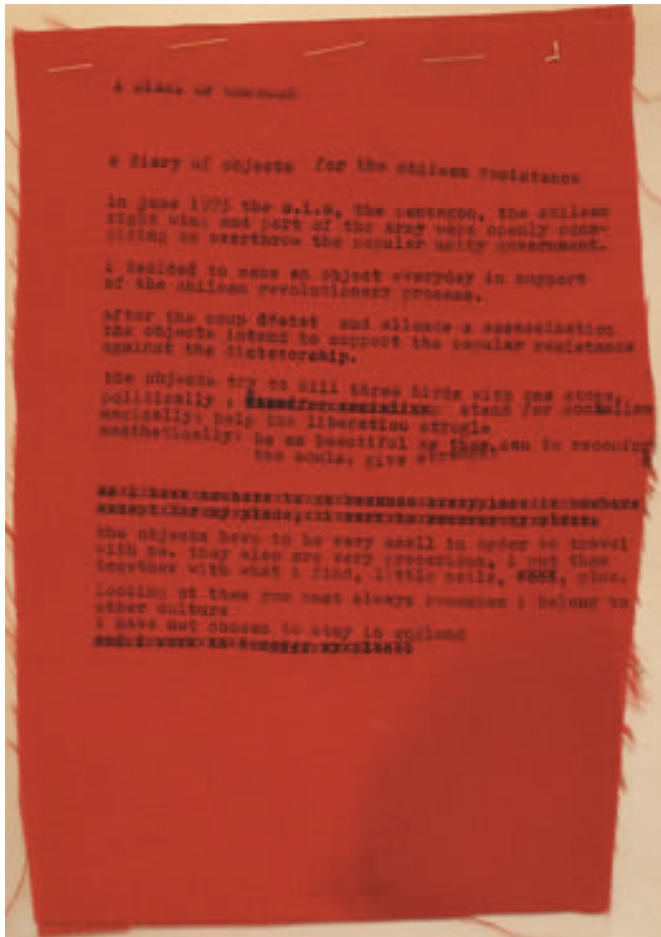


Figure 2.33, Cecilia Vicuña, *Red Silk*, 1974. From the series *Twelve Books for the Chilean Resistance*. From Jane England, ed., *Cecilia Vicuña*: 20.



Figure 2.34, Cecilia Vicuña, *Libro Buey* 1973. From the series *Twelve Books for the Chilean Resistance*. From Jane England, ed., *Cecilia Vicuña*: 19.



Figure 2.35, Cecilia Vicuña, photograph of the artist with her installation 'A Journal of Objects for the Chilean Resistance', Arts Meeting Place, London 1974. From Jane England, ed., *Cecilia Vicuña*: 24.



Figure 2.36, Cecilia Vicuña outside her squatted house in Camden, London in 1974. From Jane England, ed., *Cecilia Vicuña*: 26.

Chapter Three

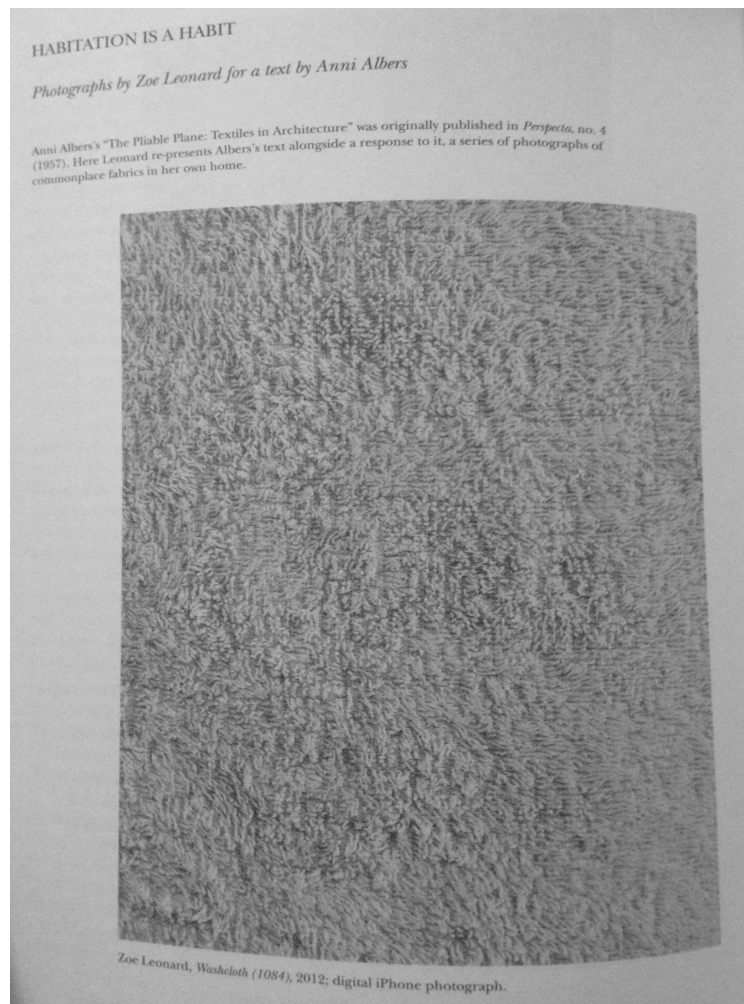


Figure 3.1, Zoe Leonard, *Washcloth (1084)* from *Habitation in a Habitat*, 2012. *Interiors*: 44.



Figure 3.2, Front cover of *Womanhouse* exhibition catalogue, 1972, designed by Shelia de Bretteville, with Miriam Schapiro and Judy Chicago on the steps at 533 N. Mariposa Ave. Author photograph.



Figure 3.3, Dori Atlantis, Photograph of participants of the Fresno F.A.P. outside their studio on Maple Ave, 1971. *A Studio Of Their Own: 35.*



Figure 3.4, Shawnee Wollenman, *The Nursery*, in *Womanhouse*, 1972. womanhouse.net website.



Figure 3.5, Kathy Huberland, *Bridal Staircase*, in *Womanhouse*, 1972. womanhouse.net website.



Figure 3.6, Karen Le Coq and Nancy Youdelman, *Lea's Room*, in *Womanhouse*, 1972. womanhouse.net website.



Figure 3.7, Beth Bachenheimer, *Shoe Closet*, in *Womanhouse*, 1972. womanhouse.net website.



Figure 3.8, Camille Grey,
Lipstick Bathroom in
Womanhouse, 1972.
womanhouse.net website.



Figure 3.9, Faith Wilding,
Crocheted Environment in
Womanhouse, 1972.
womanhouse.net website.



Figure 3.10, Judy Huddelston, *Personal Environment* in *Womanhouse*, 1972.
womanhouse.net website.



Figure 3.11, Janice Lester, *Personal Space* in *Womanhouse*, 1972.
womanhouse.net website.



Figure 3.12, Mira Schor, *Red Moon Room* in *Womanhouse*, 1972. womanhouse.net website.



Figure 3.13, Robin Mitchell, *Painted Room* in *Womanhouse*, 1972. womanhouse.net website.



Figure 3.14, Robin Weltsch, *Eggs to Breasts in Womanhouse*, 1972. womanhouse.net website.



Figure 3.15, Sandy Orgel, *Linin Closet in Womanhouse*, 1972. womanhouse.net website.



Figure 3.16, Robin Schiff, *Nightmare Bathroom*, in *Womanhouse*, 1972.
womanhouse.net website.



Figure 3.17, Judy Chicago, *Menstruation Bathroom*, in *Womanhouse*, 1972.
womanhouse.net website.



Figure 3.18, Documentation of the performance of *Cock and Cunt Play* in *Womanhouse*, 1972. Written by Judy Chicago and Faith Wilding. womanhouse.net website.



Figure 3.19, Documentation of the performance of the *Birth Trilogy* in *Womanhouse*, 1972. womanhouse.net website.

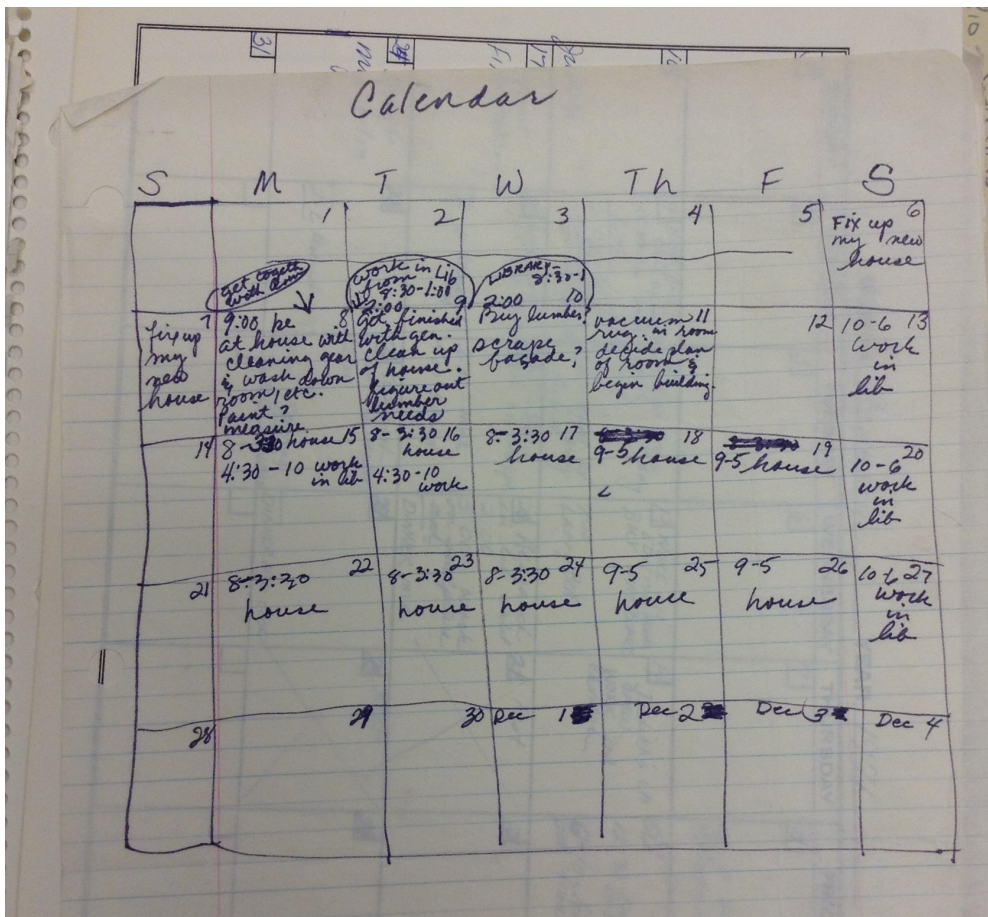


Figure 3.20, Janice Lester, calendar for Judy Chicago, November 1971. Box 11 Woman's Building Collections, AAA,



Figure 3.21, Beth Bachenheimer, Sherry Brody, Karen LeCoq, Robin Mitchell, Miriam Schapiro, Faith Wilding, *The Dining Room*, in *Womanhouse*, 1972. womanhouse.net website.



Figure 3.22, Ann Mills, *Leaf Room*, in *Womanhouse*, 1972. womanhouse.net website.

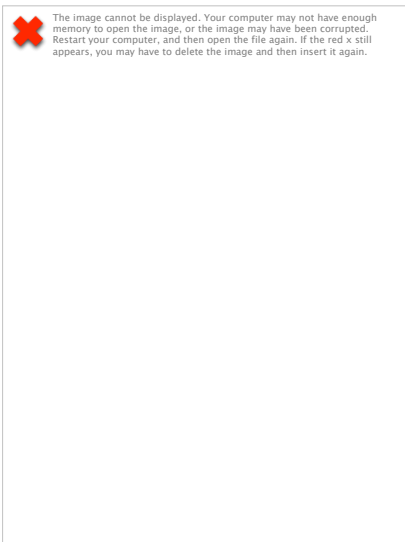


Figure 3.23, Front cover of *WIRES*, no.9 (Women's Liberation Movement National Newsletter) 1976. Women's Library, London.



Figure 3.24, Front cover of *Spare Rib*, no.55 (February 1977). The cover shows Kathy Nairne during a women's self defense class at the Women's Free Art Alliance, Cambridge Terrace Mews, London. From the British Library.



Figure 3.25, Front cover, *FAN* (*Feminist Art News*), no.4, Women's Craft Issue, (1981). Author photograph.

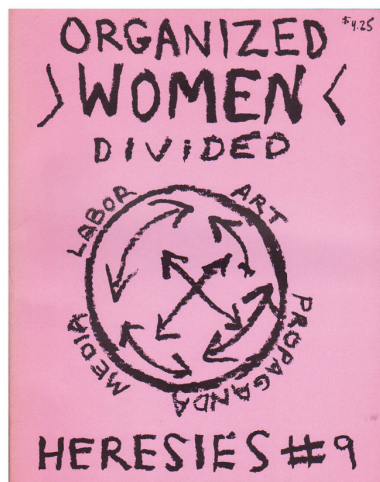
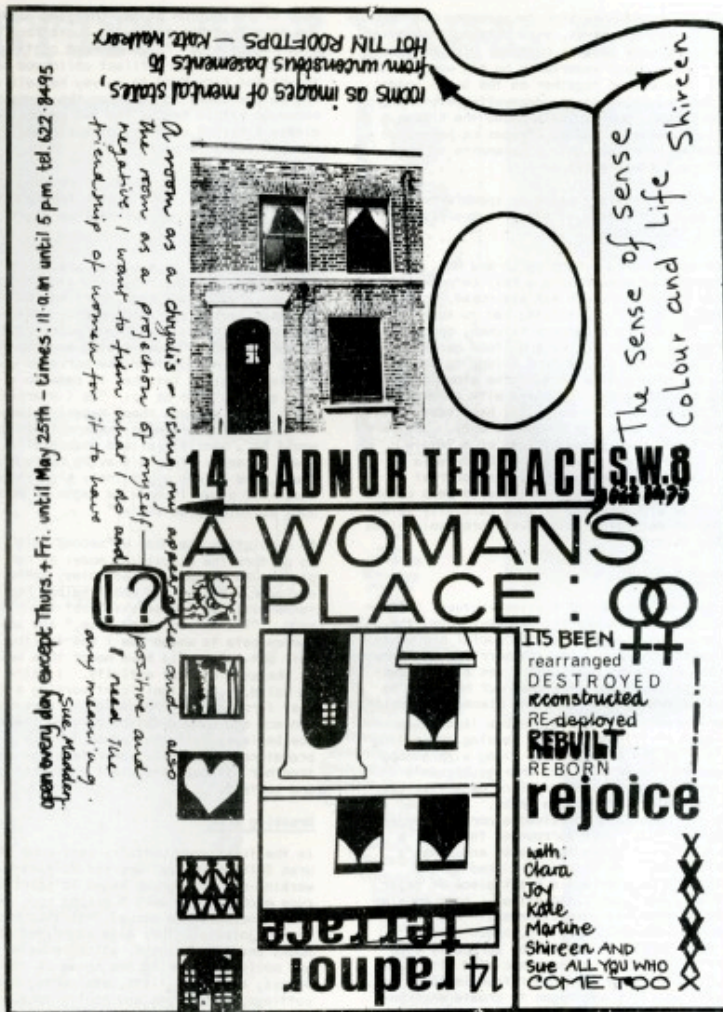


Figure 3.26, Front cover, *Heresies* 9, vol.3, no.1, Organized Women Divided, (1980). heresiesfilmproject.org/archive/



Kate. This piece is an attempt to describe a situation from the viewpoint of a single individual. Generalisations may be made about the rental conditions housewives live in BUT.

1. I am NOT a spokeswoman for the women's liberation movement.

and

2. I do not criticise for example: brides, housewives, suicides, schizophrenics, sexual victims. On the contrary these are my sisters. I merely examine potentially horrific situations.

To those who actually manage to be happy in such situations I would say: "More power to your wee wheel madam".

To those who crack under the pressure I would say:

"I am sorry that my descriptions are inadequate. Here I am whistling in the dance to a second hand song. All I can make are sick, cheap jokes because all these images of women are borrowed and over used already. In the absence of a feminist art we must invent it as we go along. Here is a start, please carry on".

KATE WALKER. Easter 1974.

THIS PIECE IS AN ATTEMPT.

Bless my little kitchen, lord,
I love its every nook,
and bless me as I do my work,
Wash pots and pans and cook.

This verse was on a souvenir ceramic plate tacked onto the world of the kitchen at 14, Radnor Terrace.

Figure 3.27, Poster for *A Woman's Place* (14 Radnor Terrace), 1974. From *Mama: Women Artists' Together*: 19.

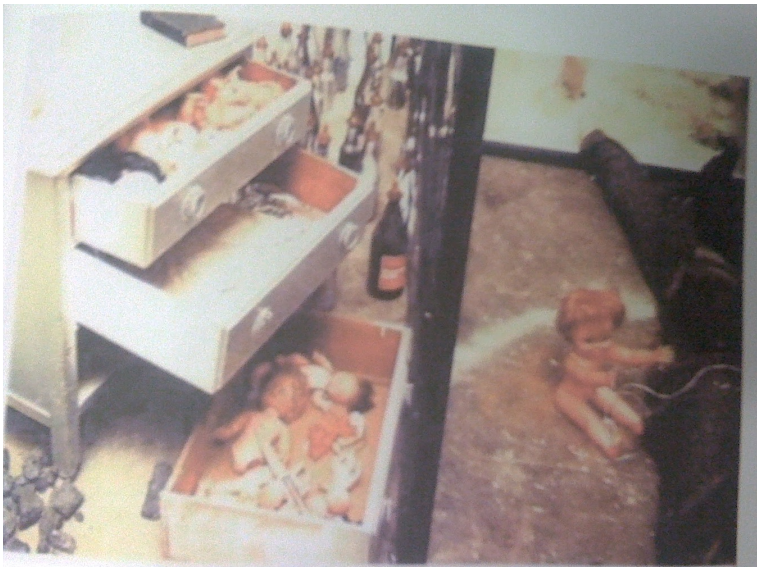


Figure 3.28 Kate Walker, *Death of a Housewife in A Woman's Place* (14 Radnor Terrace), 1974. Reckitt, ed. *Art and Feminism*: 94.



Figure 3.29 Rozsika Parker, “Housework”, including five photographs of the artists working on *A Woman's Place* (14 Radnor Terrace), 1974. From *Spare Rib*, no.26 (August 1974): 38.



Figure 3.30, Nick Wates, Photograph of Tolmer's Square, London. 1973. From *Goodbye to All That*, unpaginated.



Figure 3.31, The Hackney Flashers, title panel from the series *Who's Still Holding the Baby?* 1978. From the collective's website.

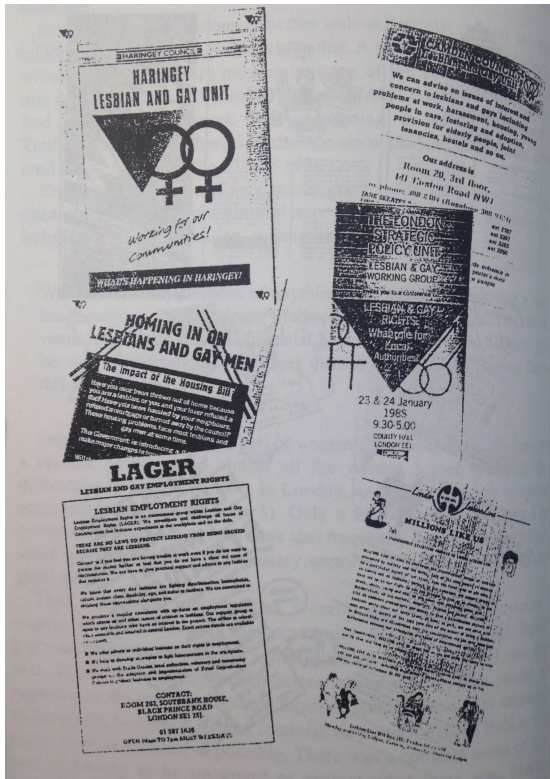


Figure 3.32, Leaflets and posters of London-based lesbian groups c.1980–8. *Urban Amazons*: 30.



Figure 3.33, Edward Keinholz, *Back Seat Dodge '38*, 1964. *New York Times* website.



Figure 3.34, Candace Hill-Montgomery, *Reflections on Vacancy*, exterior, 1979. *Get the Message*: 136.

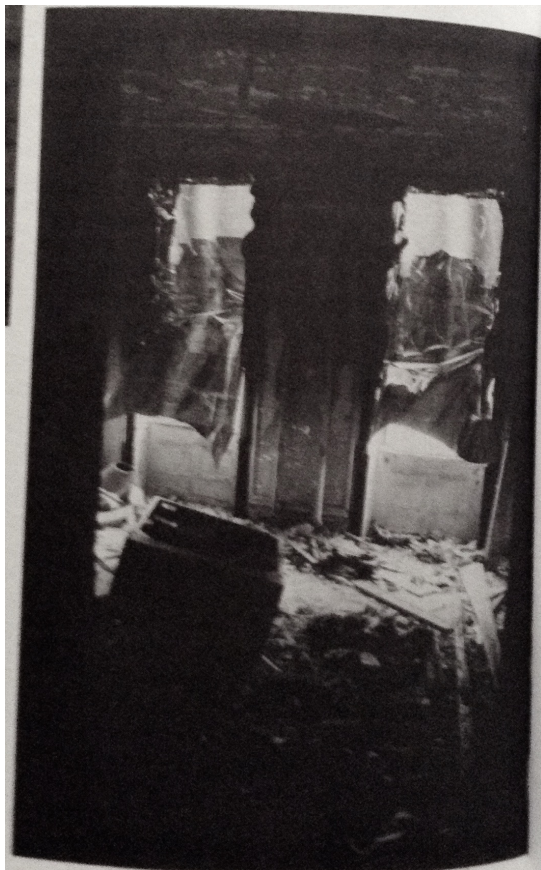


Figure 3.35, Candace Hill-Montgomery, *Reflections on Vacancy*, interior, 1979. *Get the Message*: 136.



Figure 3.36, Candace Hill-Montgomery, *Black and White in Closure*, 1979. Fashion Moda Slide File, Faies.



Figure 3.37, Candace Hill-Montgomery, installation view of *Currents: Candace Hill-Montgomery* at the New Museum, New York, 7 August–22 September 1982. New Museum Digital Archive.



Figure 3.38, David Hammons, *The Door (Admissions Office)*, 1969. Blanton Museum of Art website.

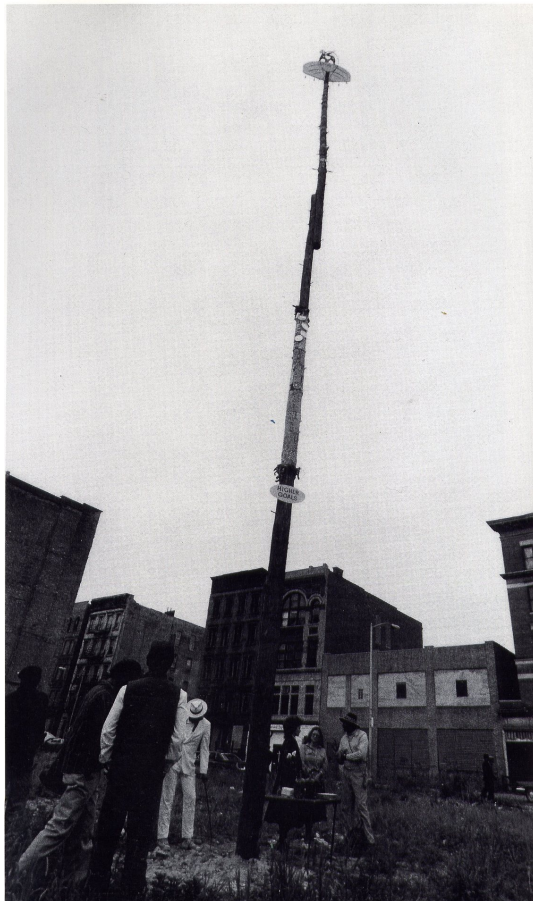


Figure 3.39, David Hammons, *Higher Goals*, 1988. *Rousing the Rubble*.



Figure 3.40, Candace Hill-Montgomery, *Candy-Coated*, installation at Artist's Space, New York, December 1979. Photograph by Lisa Kahane. Fashion Moda Slide File, Fales.



Figure 3.41, Candace Hill-Montgomery, Photographs of the opening night of *Candy-Coated*, at Artist's Space, New York, December 1979. Photographer unknown. 1979 Exhibition File, Artists Space Archive, Fales.



Figure 3.42, Candace Hill-Montgomery, *Inner City Environment*, installation shot at Fashion Moda, 1980. Photograph by Lisa Kahane. Fashion Moda slide file, Fales.



Figure 3.43, Candace Hill-Montgomery, *Inner City Environment*, installation shot at Fashion Moda, 1980. Photograph by Lisa Kahane. Fashion Moda slide file, Fales.



Figure 3.44, Candace Hill-Montgomery, *92 Morningside Remember Fred Hampton*, as installed at The Times Square Show, New York, 1979. Photographer possibly Lisa Kahane. Fashion Moda slide file, Fales.



Figure 3.45, Poster for *Working Women/ Working Artists/ Working Together* exhibition organised by Candace Hill-Montgomery and Lucy R. Lippard at Gallery 1199, New York, 1982. *Artworkers*: 170.

Chapter Four

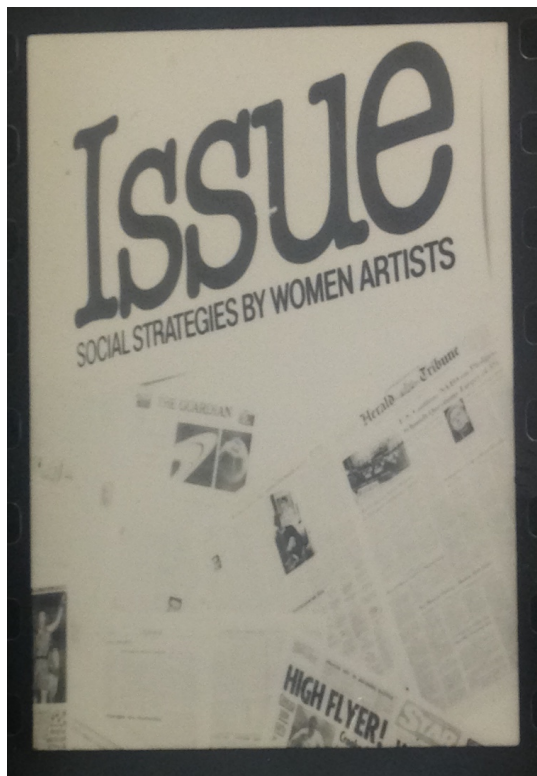


Figure 4.1, Photograph showing the entrance wall to 'Issue', 1980. TGA 955 Installation Shots, ICA Collection, Tate Library and Archives.



Figure 4.2, Photograph of 'Classified: Big Pages from the Heresies Collective', exhibition at the New Museum, New York, 1984. Box 19, Papers of Lawrence Alloway, GRI.

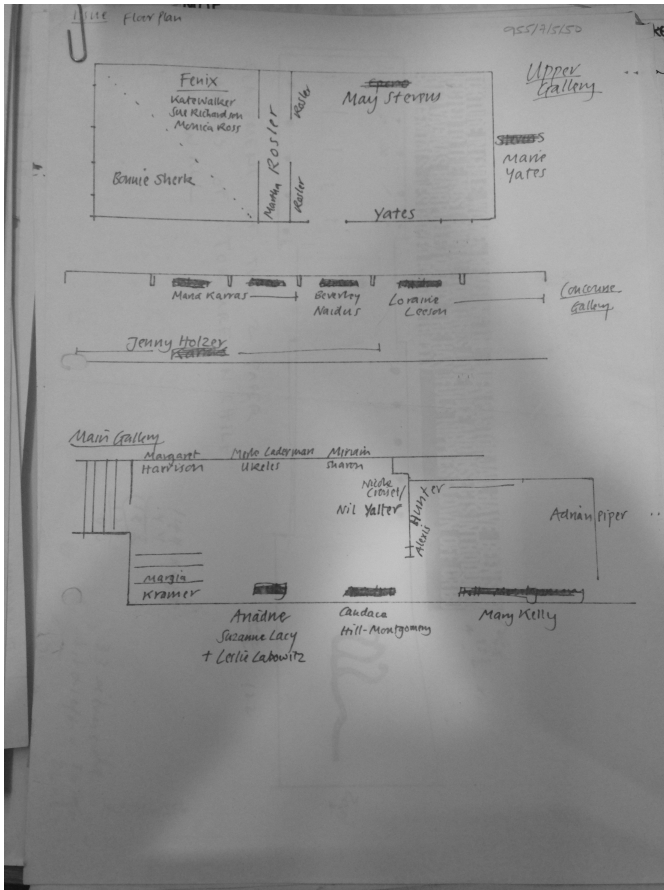


Figure 4.3, Plan for the layout of 'Issue' at the ICA. TGA 955/7/5/50, ICA Collection, Tate Library and Archives.



Figure 4.4, Photograph of Beverley Naidus, *The Sky is Falling, The Sky is Falling (A Panacea for a Pre-Millennium Tension)* (1980) in 'Issue', 1980. TGA 955 Installation Shots, ICA Collection, Tate Library and Archives.



Figure 4.5: Photograph of Beverley Naidus conducting her survey for her work *The Sky is Falling, The Sky is Falling (A Panacea for a Pre-Millennium Tension)* (1980) in 'Issue', 1980. TGA 955 Installation Shots, ICA Collection, Tate Library and Archives.

Bien cocina la rosa, pero mejor la bolsa.
 The maid cooks well, but the pocketbook cooks better.
 --Mexican saying, quoted in Elena's Mexican Cookbook

Diaria: 250
 cost per novel, about \$1. English versions available
 printed by the artist's Moonlight Blue, La Jolla.

TITLE: Tijuana Maid, food novel 4
 COST: postcards : paper \$10.77
 postage \$300
 printing : 20
 miscellaneous : 5

SOURCES: Women's stories as represented in articles by Laurie Becklund in the San Diego Evening Tribune of Oct. 10 & 11, 1975; talks with Josefina Faulks, Laurie Becklund, Cecilia Duarte, Iris Blanco & others on both sides of the mistress-servant relationship, some of whom can't be named; many "Mexican" cookbooks for Americans, such as George South's Food & Drink of Mexico & Eliner Burt's Olla Podrida: Horn Maid Spanish.

ATTRIBUTIONS: Margaret Storm & Elsie Ginnert, Home Maid Spanish Cook Book, Apron Pocket Press, La Jolla, 1968.
 Homage to Ousmane Sembene's film Black Girl (Senegal, 1966).

Translated with Oscar Chávez, Victor Zanudio, & Norma Peters, and Cecilia Duarte, Alda Blanco & Iris Blanco.

"Recent converts to the Chicano movement, like gringos, want to learn tortilla making from a cookbook recipe. Impossible!"
 --José Angel Gutierrez, Gringo Mami on How to Handle Mexicans.

Figure 4.6, Inside cover of Martha Rosler, *Tijuana Maid*, postcard novel, 1975. Author scan..

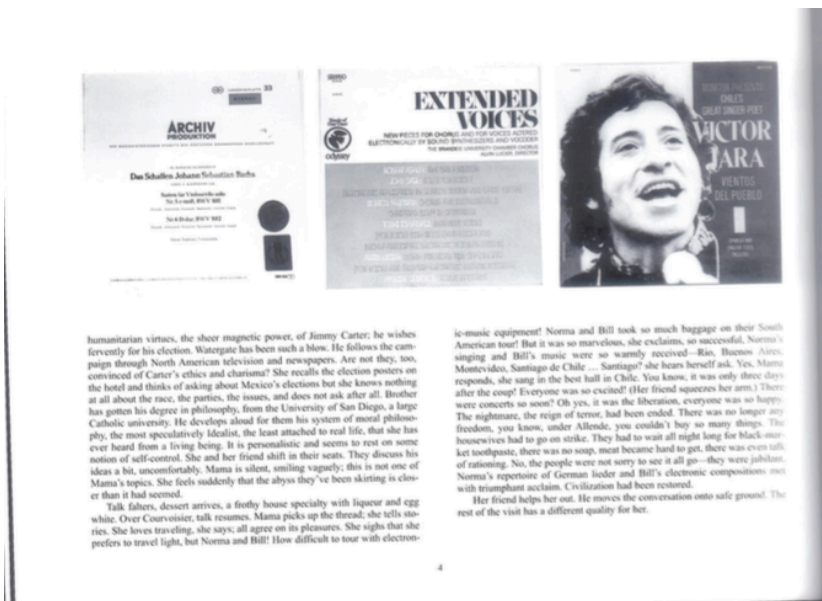


Figure 4.7, Page 4 of Martha Rosler, *The Restoration of High Culture in Chile, 1977*. Martha Rosler: 3 Works.



Figure 4.8, Photograph of Ariadne (Leslie Labowitz and Suzanne Lacy), contribution to 'Issue', 1980, detail of material relating to *Incest Awareness Project* (1979). TGA 955 Installation Shots, ICA Collection, Tate Library and Archives.

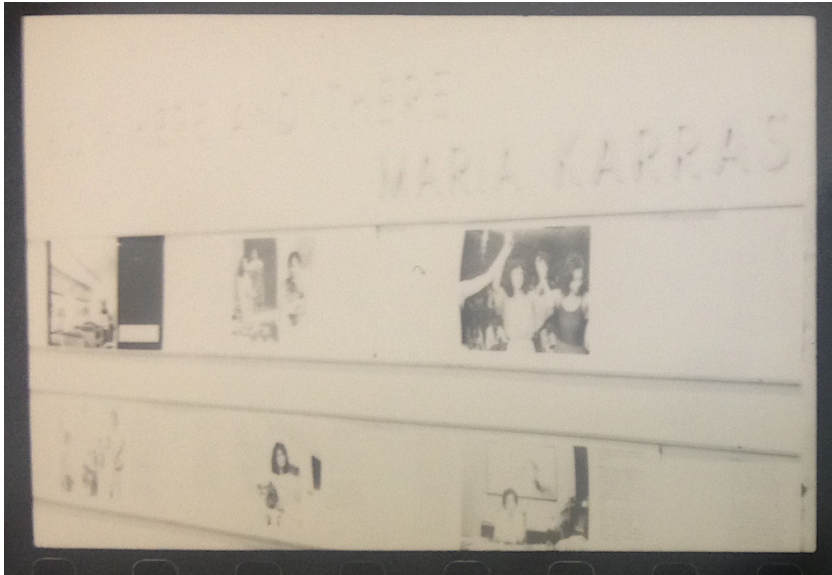


Figure 4.9, Maria Karras, Photograph of *Both Here and There* (1979) in 'Issue', 1980. TGA 955 Installation Shots, ICA Collection, Tate Library and Archives.



Figure 4.10, Maria Karras, *Both Here and There*, (1979), publicity shot, included in 'Issue', 1980. TGA 955 Installation Shots, ICA Collection, Tate Library and Archives.



Figure 4.11, Photograph of Mierle Laderman Ukeles, *Touch Sanitation* (1979–80) in 'Issue' (1980). TGA 955 Installation Shots, ICA Collection, Tate Library and Archives.



Figure 4.12, Conrad Atkinson, from *Garbage Strike: Hackney*, 1970. Museum of London website.



Figure 4.13, Photograph of Nicole Croiset and Nil Yalter, *Rahime* (1980) in 'Issue' (1980). TGA 955 Installation Shots, ICA Collection, Tate Library and Archives.

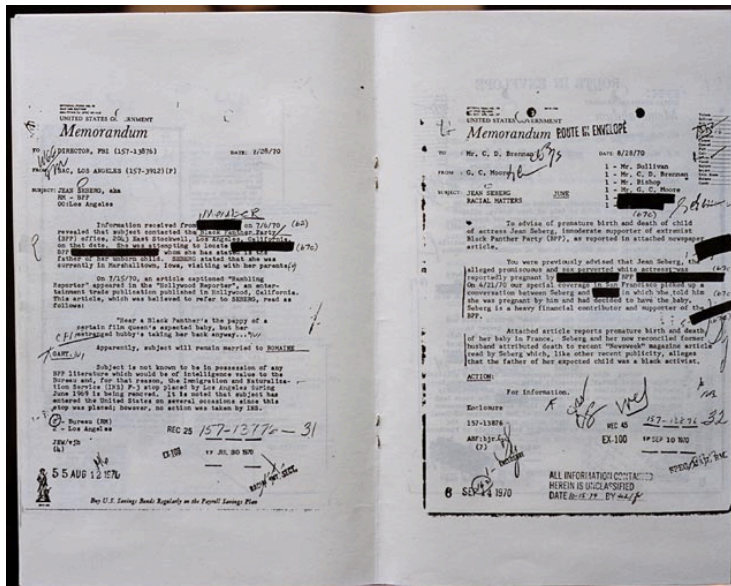


Figure 4.14, Margia Kramer, *Essential Documents: The F.B.I. File on Jean Seberg Part I*, artist's book, 1979. Author Photograph.



Figure 4.15, Adrian Piper, *I am the Locus (#2)*, 1975. Part of the *Mythic Being* series. University of Chicago website.



Figure 4.16, Photograph of Candace Hill-Montgomery, *Historic Evictions* (detail), in 'Issue' (1980). TGA 955 Installation Shots, ICA Collection, Tate Library and Archives.



Figure 4.17 Photograph of Alexis Hunter's work in 'Some British Artists on the Left' at Artists Space, New York, 1979. Crippa, "1970s: Out of Sculpture", unpaginated.

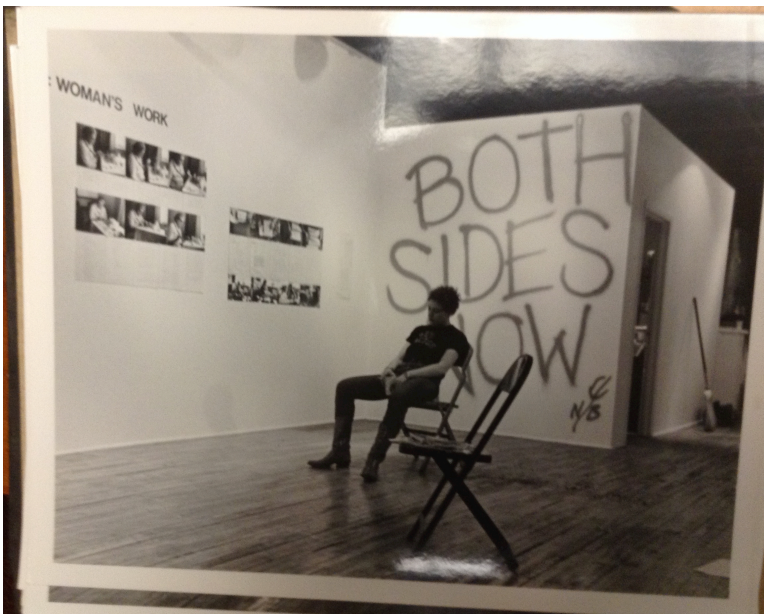


Figure 4.18 Photograph of Nancy Forest Brown sat in front of her spray painted title wall for 'Both Sides Now' in Artemisia Gallery, 1979. Art Institute of Chicago Archive.

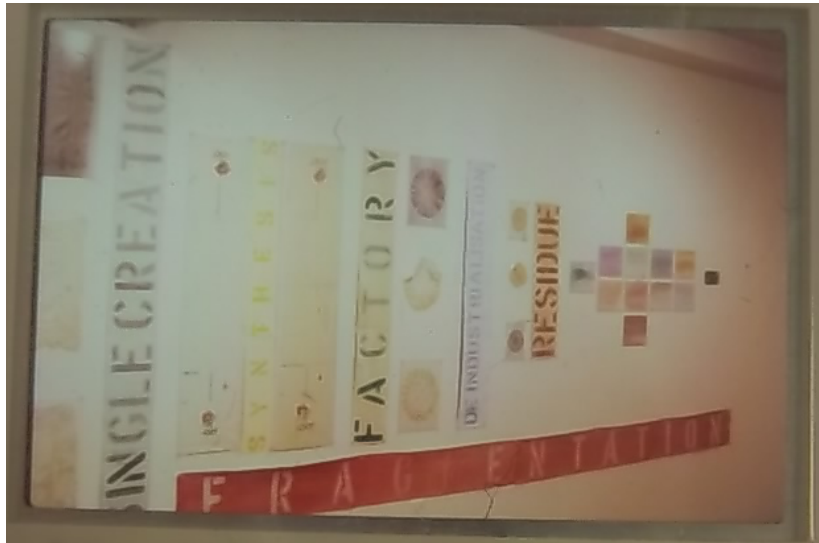


Figure 4.19, Photograph of Margaret Harrison, *Craftwork*, (1980) in 'Issue', 1980. From Margaret Harrison slide file, WAL.

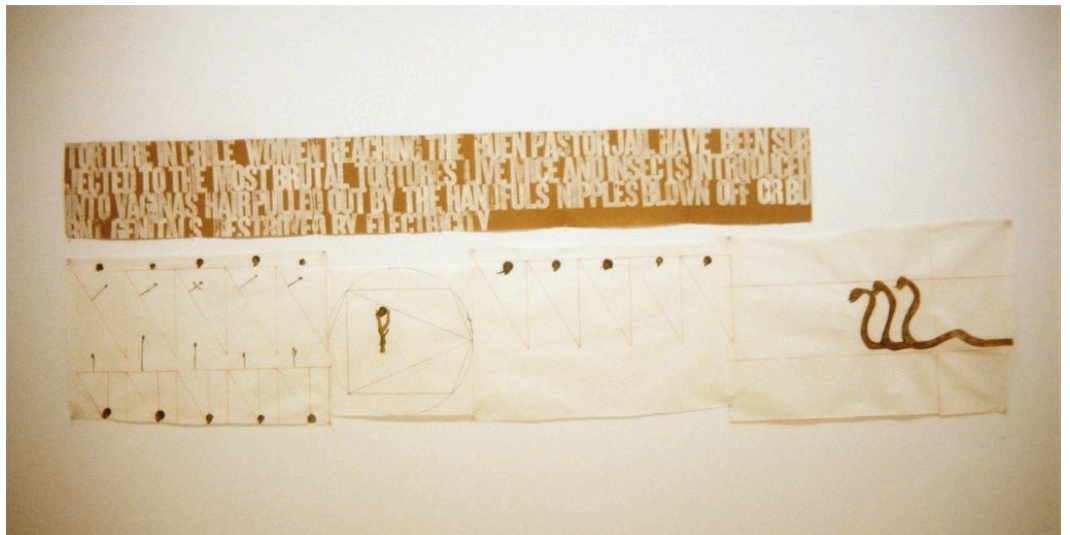


Figure 4.20, Nancy Spero, *Torture in Chile*, 1974.

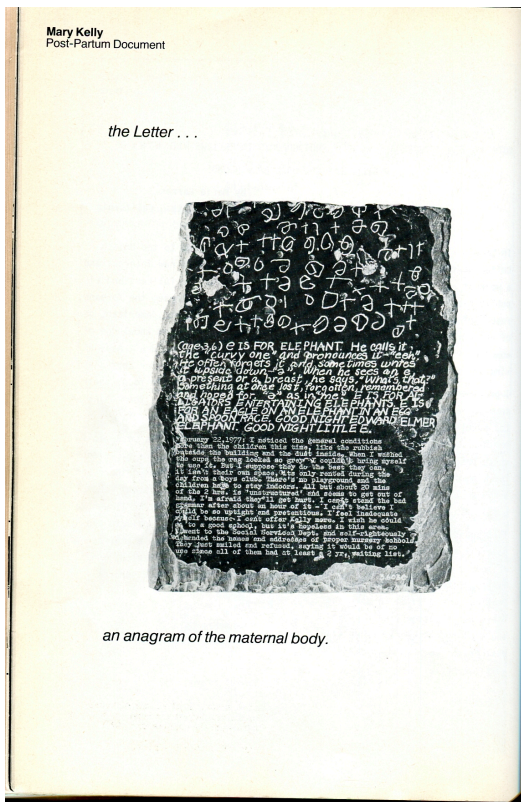


Figure 4.21, Mary Kelly, *Documentation VI Pre-writing Alphabet, Exergue and Diary*, from *Post-Partum Document*, (1979). *Issue: Social Strategies by Women Artists*: unpaginated.



Figure 4.22, Su Richardson, Monica Ross and Kate Walker, *Fenix°* in Birmingham, 1978. *Framing Feminism*: 25.



Figure 4.23, Su Richardson, Monica Ross and Kate Walker, *Fenix°*, at Dartington Hall, Totnes, detail of Kate Walker's wall, 1978. 'Fenix°' slide folder, WAL.



Figure 4.24, Su Richardson, Monica Ross and Kate Walker, *Fenix°*, detail of *One Hand Tied Behind Us*, 1979. 'Fenix°' slide folder, WAL.



Figure 4.25, Su Richardson, Monica Ross and Kate Walker, *Fenix°*, detail of Monica Ross, *Bed Installation* with Ross and Richardson lying on the bed and Kate Walker beside it, 1979. Photograph by James T. McShane, WAL.



Figure 4.26, Su Richardson, Monica Ross and Kate Walker, *Fenix°*, detail of Kate Walker's *S.O.S Window*, 1978. 'Fenix°' slide folder, WAL.



Figure 4.27, Su Richardson, Monica Ross and Kate Walker, *Fenix^o*, detail of Kate Walker's wall with mannequins, 1979. Photograph by James T. McShane, WAL.



Figure 4.28, Su Richardson, Monica Ross and Kate Walker, *Fenix^o*, detail of Su Richardson, *A Life in Legs*, 1978. 'Fenix^o' slide folder, WAL.



Figure 4.29, Robert Gober, *Untitled (Leg)*, 1989–90. MoMA website.



Figure 4.30, Su Richardson, Monica Ross and Kate Walker, *Fenix^o*, detail of Monica Ross, *Bed Installation*, 1980. 'Fenix^o' slide folder, WAL.

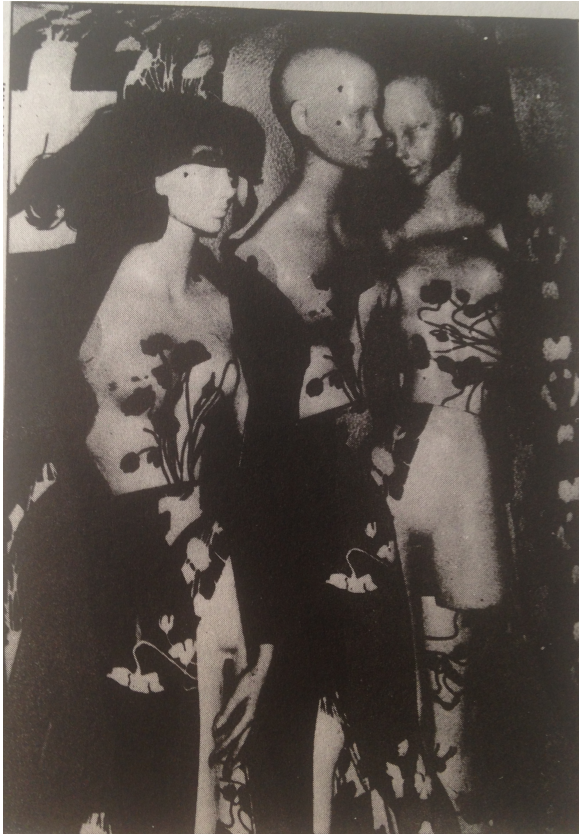


Figure 4.31, Kate Walker, *Self Portrait*, 1980 from Su Richardson, Monica Ross and Kate Walker, *Fenix°*. Parker, "The Story of Art Groups": 50–51.



Figure 4.32, Loraine Leeson, in collaboration with the Women's Health Information Collective, *Women's Action on Health* poster (1979) from Peter Dunn and Loraine Leeson, 'East London Health Project', 1978–80. TGA 955 Installation Shots, ICA Collection, Tate Library and Archives.



Figure 4.33, Su Richardson, Monica Ross and Kate Walker, *Fenix*^o, detail of the 'Last Fenix installation', 1980. 'Fenix^o' slide folder, WAL.



Figure 4.34, Bonnie Ora Sherk, Photograph of *A Triptych, Within a Triptych, Within a Triptych, Within the Context of a Counterpointed Diptych: Technological/ Non-Mechanised etc...*, in 'Issue' (1980). Lauritis, "Lucy R, Lippard and the Provisional Exhibition": 268.



Figure 4.35, Bonnie Ora Sherk, Plan for *Community Crossroads (The Farm)*, 1974. (1974–80). museumartutil.net.



Figure 4.36, Bonnie Ora Sherk, Photograph of children at *Community Crossroads (The Farm)*, undated, 1974–80. museumartutil.net.

Conclusion



Figure 5.1, Hannah O'Shea, *A Litany for Women Artists*, 1977. thisisliveart.co.uk, website.



Figure 5.2, Annabel Nicholson, *Reel Time*, 1973. luxonline.org.uk website.



Figure 5.3, Lis Rhodes, *Light Music*, 1975. [Triple Canopy](http://triplecanopy.com) website.



Figure 5.4, Photograph of the Sylvia Pankhurst BP Spotlight display at Tate Britain, 2013–4. Proposed by the Emily Davison Lodge (Olivia Plender and Hester Reeve). From Hester Reeve’s website.



Figure 5.5, Photograph of the *Women and Work: A Document on the Division of Labour in Industry* (1973–5), BP Spotlight display at Tate Britain, 2013–4. Tate website.



Figure 5.6, Alex Martinis Roe, *The Practice of Doing*, 2012–3. Universität der Künste Berlin website.



Figure 5.7, Sisters of Jam, *the Lavender House*, as installed at Örebro Konsthall 27 February – 3 April 2016. From the artists' website.

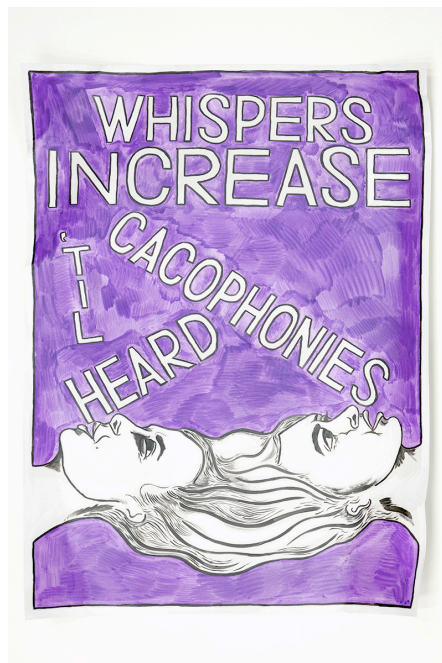


Figure 5.8, Anna Bunting Branch, *W.I.T.C.H. ("Whispers Increase 'Til Cacophonies Heard")*, 2015. From the artist's website.



Figure 5.9, Sharon Hayes, *In My Little Corner of the World, Anyone Would Love You*, 2016. Studio Voltaire website.



Figure 5.10, Sharon Hayes, *In My Little Corner of the World, Anyone Would Love You*, 2016, detail reverse of the plywood structure. Studio Voltaire website.