

Women Art Revolution : videotape interviews by Lynn Hershman-Leeson M1639

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Department of Special Collections and University Archives

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Title: Women Art Revolution : videotape interviews by Lynn Hershman-Leeson

source: Hershman-Leeson, Lynn

creator: Hershman-Leeson, Lynn

Identifier/Call Number: M1639

Physical Description: 4 Linear Feet: 68 video tapes, one box of transcripts, one box of releases & transcripts, one hard drive

Date (inclusive): 1990-2008

Abstract: Videotaped interviews with over 40 artists, critics, historians, and curators for the film *!Women Art Revolution*, documenting the development of the feminist art movement from the 1970s through 2008.

Preferred Citation

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Acquisition Information

Purchased September, 2008; Accession 2008-242.

Scope and Contents note

The collection consists of artist, critic, and curator interviews and footage created for use in the documentary *!Women Art Revolution* made by Lynn Hershman-Leeson, which chronicles the birth and evolution of the Feminist Art movement in the United States. The collection came as both the original videotapes of various formats and digital video file versions of most of the tapes, except where otherwise noted. The collection also includes transcripts for many of the interviews in both paper and digital form.

All received digital video files as well as any associated transcripts can be accessed through the collection website: <https://exhibits.stanford.edu/women-art-revolution>.

Processing note

The collection was processed by Stefan Elnabli and Crystal Rangel, students from the NYU Moving Image Archiving and Preservation Graduate Program, under grants from the Institute of Museum and Library Sciences.

Conditions Governing Access

Audiovisual materials are not available in original format, and must be reformatted to a digital use copy.

Subjects and Indexing Terms

Lacy, Suzanne

Hershman-Leeson, Lynn

Leduc, Violette

Baca, Judith Francisca

Brodsky, Judith K.

Levrant de Bretteville, Sheila

Hershman-Leeson, Lynn

Kollwitz, Kathe

Vicuna, Cecilia

Hammond, Harmony

Grode, Susan A.

Guerrilla Girls

Kanarek, Yael

Kelley, Mike

Heiss, Alanna
July, Miranda
Lippard, Lucy R.
Pindell, Howardena
Antoni, Janine
Kozloff, Joyce
Antin, Eleanor
Kushner, Robert
Schneemann, Carolee, 1939-
Sackler, Elizabeth A.
Schapiro, Miriam
Utterback, Camille
Wilding, Faith
Ringgold, Faith
Rosenthal, Rachel
Rosler, Martha
Roth, Moira
Sims, Lowery Stokes
Fox, Howard
Rainer, Yvonne
Reilly, Maura
Rich, B. Ruby
Wilson, Martha
Butler, Cornelia H.
Chicago, Judy
Tucker, Marcia
Da Costa, Beatriz
Spero, Nancy
Edelson, Mary Beth

Interviews

Eleanor Antin**Biography**

Eleanor Antin (b. 1935) is a performance artist, photographer, and filmmaker whose work has often explored the social constructions of gender and femininity. In the early 1970s, she began utilizing the tools of Conceptual art—especially serial photography and performance documentation—to insert social commentary, biographical representation, and fantasy into a discourse that had until then been much more focused upon the systematic and the semiotic. *Carving a Traditional Sculpture* (1972), for example, consisted of 144 gridded photographs of a nude Antin, arranged chronologically to document her weight loss over thirty-six days. History—and women's place in it—has been an important theme. Eleanor Antinova, her most well known and long-lived performative persona, was a fictional, marginalized member of the celebrated Ballets Russes and a demonstration of continuing gender and racial inequalities. *100 Boots* (1971-73), a classic work of Conceptual art, featured 51 images of boots in scenes that progressed from one American coast to the other.

Antin's later work has tended to incorporate quasi-historical themes; her recent photographic series include *Roman Allegories* (2004) and *The Last Days of Pompeii* (2001).

box 1,
videotape 1A

Santa Monica, CA; 2006-07-22 

Format

Mini-DV (1A), Digital .mov file

Janine Antoni**Biography**

Janine Antoni (b. 1964) is a performance artist, sculptor, and photographer who often explores the transitions between making and finished product—a focus that results in sculptural installations that appear both static and revelatory of the artist's creative process. *Gnaw* (1992) and *Lick and Lather* (1993) are two of her most well known works. In both, Antoni used materials in which she could leave lasting human marks: in *Gnaw*, she presented two Minimalist cubes—one of chocolate, the other of lard—that she had chewed away into deliberate deformity. In *Lick and Lather*, she ingested chocolate self-portrait busts and washed away soap ones into varying degrees of obscurity. These and other works—messy, unsterile—have caused viewers to re-envision the bodiliness of both abstract and figural forms; to acknowledge that feminine discretion (especially to keep body fluids hidden and their sources undisclosed) has long been a cultural expectation. *Loving Care* (1993) took these notions to an extreme, the piece consisting of the visual and physical remnants of Antoni's sweeping of her dye-filled hair, like a paint brush but much more personal, across a gallery floor.

In approaching her work in this way, Antoni has adopted a project that has motivated many activist, feminist artists both of her generation and earlier: to acknowledge the feminine body and to celebrate it.

box 1,
videotape 2A-2B

Brooklyn, NY; 2006-05-10 

Format

Mini-DV (2A-2B), Digital .mov file

Judith Baca**Biography**

Judith (Judy) Baca (b. 1946), a Mexican-American artist and activist working primarily in Los Angeles, has dedicated her career to demonstrating the ways in which public art, created in partnership with community members, can be a force for social change. One of her first undertakings after college was a collaborative mural project aimed at tempering gang violence (1969). In 1976 she co-founded the Social and Public Art Resource Center (SPARC), which has been a source of inspiration, support, and sponsorship for projects that address the identities and concerns of underrepresented populations such as women, immigrants, and the economically disadvantaged. Because these murals and related public art installations are located in the neighborhoods in which the participants live, a strong sense of joint ownership accompanies the works' creation.

Baca's most celebrated work is *The Great Wall of Los Angeles*, a mural project begun in 1973 in the Tujunga Flood Control Channel of the San Fernando Valley. Completed over the course of five years, *The Great Wall* acts as a visual narrative of centuries of California history—especially of that history which has consistently been underrepresented in "official" documents and textbooks. It, and Baca's mural projects in general, find their stylistic precedents in the works of the Mexican muralists and the W.P.A., yet the social activism and specific themes that they espouse are decidedly contemporary.

box 1,
videotape 3A,
3A-copy

Catalina Island, CA; 1992-10-02 **Format**

Hi-8 (3A), U-matic (3A-copy), Digital .mov file

Judith Baca and Suzanne Lacy

box 1,
videotape 3B, 6A

Los Angeles, CA; 2004-07-07 **Format**

DVCAM (3B, 6A), Digital .mov file

Judith Brodsky**Biography**

Judith K. Brodsky (b. 1933) is a noted artist and art educator. She is a Distinguished Professor Emerita in the Department of Visual Arts at Rutgers, and the Founding Director of the Rutgers Center for Innovative Print and Paper, which was renamed the Brodsky Center in her honor in September 2006.

Over the past thirty years, Brodsky has held numerous leadership positions in the art world, most notably as past national president of ArtTable, the College Art Association, and the Women's Caucus for Art (WCA). The WCA was established in 1972 as part of the College Art Association to promote equity for women artists and art professionals. Today it remains one of the largest and most influential organizations for women artists, with twenty-seven chapters nationwide. As the first working artist to lead the organization, Brodsky expanded political activism and membership in the WCA.

New York, NY; 2008-04-22 **Format**

Digital .mov file

Cornelia (Connie) Butler**Biography**

Cornelia (Connie) Butler is the Robert Lehman Foundation Chief Curator of Drawings at the Museum of Modern Art. Prior to coming to New York in 2006, she served as a curator at the Museum of Contemporary Art, Los Angeles. Though much of Butler's curatorial focus has been directed toward works on paper and the graphic arts, perhaps her most notable project of late was the ambitious, multimedia undertaking *WACK!: Art and the Feminist Revolution*. Her final exhibition for MOCA, *WACK!* served as a retrospective exploration of the effects that feminist art of the 1970s had on the art and society that surrounded it. The show achieved a multifaceted success: high attendance numbers and an intense critical response, both positive and negative.

box 1,
videotape 4A

Los Angeles, CA; 2004-07-07 **Format**

DVCAM (4A), Digital .mov file

New York, NY; 2008-02-17 **Format**

Digital .mov file

Judy Chicago**Biography**

Judy Chicago's (b. 1939) *Dinner Party* (1973-79) is certainly the most iconic feminist artwork of the decade, but the artist's accomplishments are much broader than a single artwork can suggest. Having begun her career as a painter and sculptor in the late modernist vein, she radically varied the course of her career in the early 1970s by adopting an overtly feminist, and often sexual, iconography for her own work. In partnership with Miriam Schapiro she established the Feminist Art Program at the California Institute of the Arts, which opened in 1972. It was meant to serve as a place for young female artists to discover a new way of making art, removed from the entrenched male-centrism that she asserted occupied most art schools. A notable result of this program's establishment was the organization of Womanhouse, a collaborative space occupied by female artists working in various media. The Feminist Studio Workshop, which she founded with Sheila de Bretteville and Arlene Raven and which was not affiliated with CalArts, opened in 1973.

In parallel with her artistic and pedagogical endeavors, Chicago published *Through the Flower*, a work that has become a touchstone for feminist autobiographical writing of the 1970s. *Beyond the Flower* is a sequel of sorts, describing her post-1970s life and the evolution of both her career and her views on the place of women in society.

box 1,
videotape 5A-5C

Hayward, CA; 1990-11-09 **Format**

U-matic (5A, 5B, 5C), Digital .mov files (3)

box 1,
videotape 5H

Davis, CA; 2005-03-04 **Format**

Mini-DV (5H), Digital .mov file

Beatriz da Costa

box 1,
videotape 6A

Los Angeles, CA; 2004-07-07

Format

DVCAM (6A)

DISBAND performance

New York, NY; 2008-02-28 

Format

Digital .mov file

Existence and Location of Originals note

The DISBAND performance begins at 00:06:36 and ends at 00:18:18 on the PS 1 digital file.

Mary Beth Edelson

Biography

Mary Beth Edelson (b. 1933) creates works that impel viewers to confront the feminine body and the ways in which it has been both exploited and underrepresented in the history of art. One of her primary strategies has been to portray women as primordial archetypes—created before the establishment of patriarchal societies—such as goddesses, tricksters, and warriors. She demonstrated this most famously in her series of black-and-white self portraits in which she drew and painted on nude photographs of herself posed atop boulders, in the woods, or in the undefined zone of a gallery space. By presenting herself so self-possessed and unapologetically unclothed, she hoped to help loosen the centuries-old grip that male artists held on the passive female body.

Another one of her tactics has been to re-present famous artworks collaged with the faces and bodies of women. In *Some Living American Woman Artists/Last Supper* (1972), for example, Edelson covered the faces of Da Vinci's *Last Supper* attendees with images of contemporary female artists, Jesus being represented here by Georgia O'Keeffe. As with many of her works, Edelson combined humor and gravity, aiming to create an atmosphere that was subversively assertive.

Edelson has also worked in collaborative and/or political environments, participating in the early exhibitions at A.I.R. Gallery (founded in 1972), taking part in the Heresies Collective, and helping to lead the Women's Action Coalition from 1992-94.

box 1,
videotape 8A-8B

New York, NY; 2007-02-07 

Format

Mini-DV (8A, 8B), Digital .mov files (2)

Howard Fox

Biography

Howard Fox is former Curator of Contemporary Art at the Los Angeles County Museum of Art. During his tenure there he documented developments in the art world of both international and local interest, often with commendably thorough treatment of women artists and their unique contributions. *Avant-Garde in the Eighties* (1987) was a broadly focused show that included the work of artists such as Laurie Anderson, Cindy Sherman, Sherrie Levine, and Susan Rothenberg. *Los Angeles, 1955-1985: Birth of an Art Capital* (2006), held at the Centre Pompidou, provided a sweeping, chronological look at the city's unique identity in the postmodern art world—including the central role its residents played in the advancement of the feminist art movement.

box 1,
videotape 9A

Los Angeles, CA; 2004-07-07 

Format

DVCAM (9A), Digital .mov file

Susan Grode

box 1,
videotape 10A

Los Angeles, CA; 2004-07-07 

Format

DVCAM (10A), Digital .mov file

Guerrilla Girls

Biography

Active in New York and elsewhere from 1985 to the present, the Guerrilla Girls are an anonymous group of artists, critics, and other art world participants who draw attention to disparities in treatment and pay between male and female artists and between white artists and their non-white peers. Members maintain their anonymity—important for keeping their messages broad and their professional identities safe—by the trademark donning of gorilla masks and by the adoption of female artist pseudonyms.

The distribution of posters across SoHo and the East Village was the Guerrilla Girls' first strategic action, soon followed by protests, speaking engagements, and surprise appearances. One poster (1988), for example, declared that "the advantages of being a woman artist" included "working without the pressure of success" and "not having to undergo the embarrassment of being called a genius." Another (1990) presented a pop quiz: "Q: If February is Black History Month and March is Women's History Month, what happens the rest of the year? A: Discrimination." Combining simple graphics, clear yet clever statements, and illustrative statistics, the posters were created in order to target the art system at its epicenter, New York City. The Guerrilla Girls have more recently expanded their focus to California, Spain, Mexico, China, and elsewhere.

box 1,
videotape 11B-copy,
11C-11E

New York, NY; 2006-05-13 

Format

DVCAM (11B-copy), Mini-DV (11C, 11D, 11E), Digital .mov files (4)

Guerrilla Girls-Kathe Kollwitz

box 1,
videotape 11A-copy

Santa Monica, CA; 2006-07-22 

Format

DVCAM (11A-copy), Digital .mov file

Guerrilla Girls-Violette Leduc

New York, NY; 2008-02-15 

Format

Digital .mov file

Harmony Hammond**Biography**

Harmony Hammond (b. 1944) has, throughout her career, actively combined her work as an artist with her goals as an activist. The artwork she has produced is grounded in the assertion that traditionally feminine qualities—emotionality, bodiliness, domesticity—are worthy subjects, and also means, for art making. The sculptural pieces she created in the early 1970s featured swaths of fabric as a primary material; her series of rag rugs from the same years evoked the products of traditional women's handwork. Her paintings, while almost exclusively abstract, are strongly textured and colored and reveal the processes of their making. Hammond asserts that this creative process, a specific experience for the female artist, is an important component of the finished object's meaning.

Much of Hammond's work as an activist has taken place in museums and galleries. She was a founding member of A.I.R. Gallery, a female artist-run organization focused exclusively upon work by women. In 1978 she curated "A Lesbian Show" at 122 Green Street Workshop, through which she featured work by lesbian artists. Bringing attention to the unique and empowered qualities of feminist and lesbian art is a goal she has realized through the written word as well: *Lesbian Art in America: A Contemporary History* (2000) is the foremost text on the subject.

New York, NY; 2008-02-17 **Format**Digital .mov file

Alanna Heiss**Biography**

Alanna Heiss (b. 1943) is the Director of AIR, Art International Radio, an Internet-based art radio station operating out of the Clocktower Gallery in New York. She founded and was the Director of P.S. 1 Contemporary Art Center from 1976-2008 and is one of the originators of the so-called alternative space movement. Heiss has curated and/or organized over seven hundred exhibitions at P.S.1 and elsewhere. Considered one of the most important curatorial figures in the art world, Heiss has been awarded numerous prizes, including the Chevalier of Arts and Letters in 1987.

New York, NY; 2008-05-01 **Format**Digital .mov file

Lynn Hershman Leeson**Biography**

Lynn Hershman Leeson (b. 1941) is a performance artist and filmmaker who, in various media, has investigated the idea of selfhood and what establishes an individual as a sentient, gendered, unique person. Between the years of 1974 and 1978, Hershman Leeson spent much of her time performing as an alter ego, the character Roberta Breitmore. Much of the work—drawings, photographs, clothing, medical records, letters, etc.—Hershman Leeson produced during the Breitmore years related to the character's emotional and practical existences. Hershman Leeson seemed to be demonstrating that the two existences could and should not be easily separated—nor should the artist herself be easily separated from the character she created.

Hershman Leeson's work in film, video, and new media has been equally focused toward exploring the ways that bodies interact and define themselves. *Lorna* (1983-84), described by the artist as "the first interactive video art disc," allowed the viewer to experience the emotions of the title character while also, at key points, making important decisions for her. The viewer was both entwined with and removed from Lorna's life.

In the 1980s and 90s, Hershman continued to focus on new media, expanding her work in video and creating online environments that incorporated artificial intelligence. Concurrently, she began to direct feature films; her first film, *Conceiving Ada* (1997), situated the nineteenth-century computer science innovator Ada Lovelace in juxtaposition with the twentieth-century computer reality that she helped to create.

A winner of numerous awards and honors for her contributions to art practice, Hershman Leeson is currently Chair of the Film Department at the San Francisco Art Institute. She is Professor Emerita at the University of California, Davis, and an A.D. White Professor at large at Cornell University. *!Women Art Revolution* reflects years of interviews that Hershman Leeson has compiled in order to tell the story of the feminist art movement in the artists' own words.

box 1,
videotape 12A

Davis, CA; 2005-03-04 **Format**

Mini-DV (12A), Digital .mov file

San Francisco, CA; 2006-10-24 **Format**

Digital .mov file

Existence and Location of Originals note

The 2006 Lynn Hershman interview begins at 00:06:33 in the B. Ruby Rich part 2 interview digital video file.

Miranda July**Biography**

Miranda July (b. 1974) is a video and performance artist, filmmaker, and author who has attracted audiences in venues ranging from mainstream movie theaters (*Me and You and Everyone We Know* (2005)) to the Venice Biennale (*Eleven Heavy Things* (2009)). Though the themes around which she creates her work are varied—childhood, friendship, surveillance, love, control—one particularly unifying element is July's attention to her audience, real or imagined. In *Things We Don't Understand and Definitely Are Not Going to Talk About* (2006-), for example, members of the audience take active part in the performance. More subtly, *Getting Stronger Every Day* (2001), a seven-minute video piece, relates the deeply personal experiences of the fictional characters while also generating a quiet mood of memory and loss that resonates with any viewer. July's writing, which includes short stories and personal essays, continues this inclusive strategy. Most notable are *No One Belongs Here More Than You* (2007) and *Learning to Love You More* (2007), the titles themselves implying the participation and importance of an unknown individual(s), their accompanying Web sites inviting interaction of a different sort.

July's relationship to the feminist artists of the previous generation is indirect yet distinct. The issues of politics and power that infuse many of her works are informed by the spirit of radical protest that surrounded her in Berkeley, where she spent her youth and began her career as an artist.

box 1,
videotape 11A-copy

Santa Monica, CA; 2006-07-27 **Format**

DVCAM (11A-copy), Digital .mov file

Existence and Location of Originals note

This interview is on the same videotape and in the same digital video file as the Guerrilla Girl "Kathe Kollwitz" interview. Miranda July interview begins at approximately 00:39:17.

Yael Kanarek

box 1,
videotape 14A

New York, NY; 2006-05-12

Physical Description: 1 item(s)

Format

Mini-DV (14A)

Mike Kelley**Biography**

Mike Kelley is an installation, performance, and video artist who lives and works in Los Angeles. As a graduate student at the California Institute of the Arts (CalArts) between the years of 1976 and 1978, he was exposed to the feminist aesthetic and attitude that had flourished there in the early 1970s under the leadership of Judy Chicago and Miriam Schapiro. Though Kelley does not consider his work to be directly influenced by the styles and strategies of feminist art, he does cite its performative and cooperative aspects, its adoption of traditionally feminine craft materials, and its attention to social, sexual, and psychological issues as important for his own growth as an artist.

Sculptural installations that incorporate used stuffed animals in odd, conjoined arrangements are perhaps Kelley's most well known works. These animal sculptures have often struck viewers as unsettling and somehow both personal and repellent, reactions that the artist has spent much time exploring and, at times, consciously exploiting. Other works, such as the video/installation *Day is Done* (2005), present a panoply of popular culture visual markers; in *Day is Done* these relate to the extracurricular activities associated with high school.

Kelley's mode is often cross-disciplinary. As a young man in Detroit he played in the rock band Destroy All Monsters; musical collaborations and the punk sub-culture continue to inform his aesthetic. His writing, a substantial component of his oeuvre, ranges from art criticism to psychological musings to performative texts.

box 1,
videotape 15A

Los Angeles, CA; 2006-07-27  

Format

Mini-DV (15A), Digital .mov files (2)

Joyce Kozloff**Biography**

Born in 1942, Joyce Kozloff was a co-founder of the Pattern and Decoration movement of the 1970s. Her early paintings and collages draw on colors and designs from Islamic, North African and Southwest American Indian cultures. Kozloff's interest in decorative arts and "craft" or "ornament" aligned with the feminist movement and provided a stark alternative to the minimalist "high art" being produced mainly by men during this period. Her later large-scale public art commissions incorporate ceramic tile installations which reflect her continuing interest in color, pattern, and design from other parts of the world. Her latest cartographic works incorporate images of maps and continue to explore the themes of place, gender and power.

box 1,
videotape 16A

New York, NY; 2006-05-11 

Format

Mini-DV (16A), Digital .mov file

Robert Kushner**Biography**

Painter and sculptor Robert Kushner (b. 1949) is one of the few American decorative painters of our era, producing colorful, florally embellished work since 1971. Kushner is also one of the few men who had a key role in the Pattern and Decoration Movement. Originating in New York in the mid-1970s, the movement was one aspect of the reaction against the stark impersonality of Minimal art and also represented a defense of the idea that decorative art is a humanizing influence that should not be regarded as inferior to "fine" art. Many of the artists involved in the movement were women who were interested in exploring how the decorative crafts that have traditionally carried feminine associations could bear renewed, progressive meanings. Notable artists in this group include Joyce Kozloff and Miriam Schapiro. Kushner continues to work in this mode; on the occasion of his twenty-five year retrospective at the New Jersey Center for Visual Arts he noted, "I really believe the public deserves something beautiful."

box 1,
videotape 17A-copy

New York, NY; 2006-05-12 

Format

DVCAM (17A-copy), Digital .mov file

Suzanne Lacy**Biography**

Suzanne Lacy (b. 1945) is an activist and performance artist whose work includes installations, videos and large-scale performances on social themes and urban issues. She often collaborates with other artists to produce works about women's issues. Her first large-scale public work, *Three Weeks in May* (1977), dramatized the high incidence of rape in Los Angeles. One of her best-known works to date is *The Crystal Quilt* (Minneapolis, 1987) a performance which included 430 older women and aired live on PBS. She is currently the Chair of Fine Arts at the Otis College of Art and Design in Los Angeles.

box 1,
videotape 18A-18B

San Francisco, CA; 1990-05-09 

Format

U-matic (18A, 18B), Digital .mov files (2)

box 1,
videotape 18C

Unknown Location; 1990 

Format

U-matic (18C), Digital .mov file

Sheila Levrant de Bretteville**Biography**

As an artist and arts educator Sheila Levrant de Bretteville (b. 1940) holds a pivotal role in the history of feminist art. She founded the Women's Design Program at the California Institute of the Arts in 1971, co-founded the first independent feminist art school in the United States, the Feminist Studio Workshop in Los Angeles in 1973 (with Judy Chicago and Arlene Raven), and there created the Women's Graphic Center. In 1980 de Bretteville established the Department of Communication Design at the Otis Art Institute, and in 1990 became the first woman to receive tenure at the Yale University School of Art. Throughout her career de Bretteville has continually focused on the social implications of design and worked to establish the means by which women artists could collaborate to address and publicize feminist concerns as part of the design process.

box 1,
videotape 7A-7C

Los Angeles, CA; 1990 

Format

U-matic (7A, 7B), DVCAM (7C-copy), Digital .mov files (3)

box 1, videotape 7
D

New York, NY; 2008-02-15 

Format

Mini-DV (7D), Digital .mov file

Lucy Lippard

Biography

First gaining notoriety as a chronicler of the Postminimal and Conceptual Art movements, Lucy Lippard (b. 1937) has curated and written art criticism since the early 1960s. After publishing the book-length, chronological bibliography *Six Years: The Dematerialization of the Art Object* in 1973, Lippard narrowed her focus more specifically to art by women. *From the Center: Feminist Essays on Women's Art* (1976) collects much of her work from the early 1970s; *The Pink Glass Swan: Selected Essays on Feminist Art* (1995) is a more recent anthology. She has also published monographs on specific artists, such as Judy Chicago and Eva Hesse.

In her work as a curator, Lippard has pushed the boundaries of the exhibition space, presenting innovatively irregular sculptures in *Eccentric Abstraction* (1966) and obviating the need for a physical space altogether in *955,000* (1970). In recent years, Lippard has continued to support feminist art and has also turned her attention to issues of climate and place.

box 2,
videotape 19B

San Francisco, CA; 1987 

Format

Betacam SP (19B), Digital .mov file

Paper in Container

Folded permissory note in container: "This is to confirm I will let Lynn Hershman use my interview on videotape for her tape on women artists and the Feminist Movement - Lucy R. Lippard, 10/18/93"

Howardena Pindell

Biography

Howardena Pindell (b. 1943), painter and mixed media artist, curator and educator, is known for the wide variety of techniques and materials used in her artwork. She has created abstract paintings, collages, "video drawings," and "process art." Many of her pieces engage in deconstruction and reconstruction. Her work explores texture, color, structures, and the process of making art; it is often political, addressing the issues of racism, feminism, violence, slavery, and exploitation. Her work is also autobiographical, particularly in the years after a 1979 car accident in which she suffered a concussion and memory loss.

In 1990 Pindell received the Most Distinguished Body of Work or Performance Award from the College Art Association. Her work is in the collection of the Metropolitan Museum of Art, the Museum of Modern Art, the Whitney Museum of American Art, the Yale University Art Gallery, the Harvard University Art Museums and the Rhode Island School of Design Museum, among many others.

box 1,
videotape 20A

New York, NY; 2006-05-09 

Format

DVCAM (20A), Digital .mov file

Yvonne Rainer**Biography**

Yvonne Rainer (b. 1934) is a dancer, choreographer, filmmaker, and co-founder, in 1962, of the highly influential Judson Dance Theater in New York. After studying at the Martha Graham School and with Merce Cunningham, she began to choreograph works through which she could challenge traditional notions of dance performance. Most notably in *Trio A* (first performed in 1968 as part of the larger work *The Mind is a Muscle*), Rainer utilized a flow of mundane movements to complicate the performer/audience relationship and to draw attention to the body as a functional object—a strategy that finds its parallels in Minimalism. Her work in the 1970s, increasingly film-based, became more oriented toward content and context while still maintaining a focus upon form. Her *Film About A Woman Who...* (1974) drew attention to the place of women in a male-dominated society. Later films, such as *Privilege* (1990), have continued this theme, with treatments of menopause and aging, breast cancer, and homosexuality. They repeatedly demonstrate Rainer's belief in the importance of presenting the female body and the female voice through the critical and self-identifying eye of the female artist.

box 1,
videotape 21A-21B,
21B-copy

Berkeley, CA; 1990-09-12 **Format**

U-matic (21A, 21B), DVCAM (21B-copy), Digital .mov files (2)

San Francisco, CA; 2006-10-24 **Format**

Digital .mov file

Maura Reilly**Biography**

As the Founding Curator of the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum (the permanent home of Judy Chicago's *The Dinner Party*), Maura Reilly has worked to build the Center into the world's preeminent museum space for the exhibition and interpretation of feminist art. Reilly received her Ph.D. from New York University's Institute of Fine Arts; since then she has taught, curated, and published in the field of feminist and queer theory.

Reilly has published essays in collected works such as *Women Making Art: Women in the Visual, Literary, and Performing Arts Since 1960* (2001) and makes regular contributions to *Art in America*. Her exhibition catalogs include *Global Feminisms: New Directions in Contemporary Art* (organized and edited with Linda Nochlin, 2007) and *Ghada Amer* (2010). A Lifetime Achievement Award from the Women's Caucus for Art is one of several professional honors she has received.

box 1,
videotape 22A

New York, NY; 2007-02-06 **Format**

Mini-DV (22A), Digital .mov file

B. Ruby Rich**Biography**

B. Ruby Rich (b. 1949?), a film critic, film festival programmer, cultural theorist, and professor is perhaps best known for her work in feminist film criticism and the creation of the term "New Queer Cinema." In recent years, Rich has written for *The Guardian* (UK), the *SF Bay Guardian*, and *sf360.org*. Previously she was a contributor to *Sight and Sound*, *The Nation*, *The Village Voice*, *The New York Times*, *Cinema Journal*, and many other popular and scholarly journals. The author of *Chick Flicks: Theories and Memories of the Feminist Film Movement*, Rich now teaches in the Social Documentation Program at the University of California, Santa Cruz, where she's currently chair of the Community Studies Department.

box 1,
videotape 23A-23B

San Francisco, CA; 2006-10-24 

Format

Mini-DV (23A, 23B), Digital .mov files (2)

Faith Ringgold**Biography**

Faith Ringgold (b.1930), a writer, painter, sculptor, printmaker and performance artist, is perhaps best known for her painted story quilts which incorporate African American images and narratives. Ringgold's art has redefined black and feminist ideals and is rooted in the strength of African American culture, family, mother-daughter relationships, marriage, sexuality, and female self-expression. Ringgold's interest in story-telling naturally led to the production of several award-winning children's books with African American themes including *Tar Beach*, *Aunt Harriet's Underground Railroad in the Sky*, *Dinner at Aunt Connie's House* and *Bonjour Lonnie*. Her web site includes material geared for children and young people. The topic of race is never far away.

box 1,
videotape 24A

New York, NY; 1991-09-03 

Format

Hi-8 (24A), Digital .mov file

box 1,
videotape 24B

New York, NY; 2006-05-10 

Format

Mini-DV (24B), Digital .mov file

Rachel Rosenthal**Biography**

Rachel Rosenthal (b. 1926) is a key figure in the development of interdisciplinary performance. Her work incorporates dance, vocals, video, visual effects, and other media as a means to address themes related to animal rights, gender, the environment, and humanity's general place on the planet. Her current dance ensemble, The Rachel Rosenthal Company, is both a traveling performance group and a method of instruction (utilizing her "Doing by Doing" technique) and outreach.

Rosenthal has spent much of her career in Los Angeles, a city that, she felt upon moving there, lacked much of the restrictive—and masculine—intensity that New York projected. In 1956 she founded the Instant Theatre, a decade-long experiment in teaching and innovative, improvisational performance. In the early years of the feminist art movement in L.A., Rosenthal began collaborating with fellow artists such as Miriam Schapiro and Judy Chicago and helped to found Womanspace Gallery in 1972. Her realization, by way of these collaborations, that her personal experiences—both psychological and physical—held meaning for others has affected her artwork ever since. Rosenthal's performance *Charm* (1977), for example, was an interpretation of her childhood experiences with deprivation (illustrated by the intimidating figure of her governess) and excess (symbolized by an abundance of pastries and cakes). In *The Death Show* (1978), she explored the theme of death and its constant presence. *Rachel's Brain* (1987) was a costumed musing on human excess and nature's regrettable decline into abstraction, related through Rosenthal's unmistakable stage persona.

In recent years, Rosenthal has moved away from performing herself, concentrating instead upon painting, artists' books, and artistic direction. Over the years she has received awards from the City of Los Angeles, the College Art Association, the Women's Caucus, and many other organizations. She has been included in numerous group shows, including *Los Angeles 1955-1985* at the Pompidou Center (2006); many of her works, interviews, and reviews are collected in Moira Roth's monograph *Rachel Rosenthal* (1997).

box 1,
videotape 25A,
box 2,
videotape 25B,
25C

Los Angeles, CA; 1990-07-27 **Format**

Hi-8 (25A), U-matic (25B, 25C)

box 2,
videotape 25D

Unknown Location; 1992-10-03 **Format**

U-matic (25D), Digital .mov file

Martha Rosler**Biography**

Martha Rosler (b. 1943) is a performance artist, video artist, and photographer whose practice has focused upon issues of politics, class, and gender. Her series *Bringing the War Home*, begun in 1967, was a set of photomontages that juxtaposed suburban interiors with photographs from the war in Vietnam; it was an early example of the activist content with which she imbued her primarily Conceptual work. *The Bowery in two inadequate descriptive systems* (1974-75), a spiralbound photobook containing images of the decrepit street placed opposite words indicative of drunken homelessness, was a career-defining work. After it came works of a more explicitly feminist bent: the six-minute video *Semiotics of the Kitchen* (1975), which drew attention to women's prescribed domestic roles, and *Vital Statistics of a Citizen, Simply Obtained* (1977), a video documenting a woman's reduction to her basic physical measurements. Since the 1980s she has returned her focus to more general concepts of social justice: housing, pollution, labor, globalization.

Rosler is also a critic, and her writing has often intersected with her own creative interests. She has explored the issues surrounding the art market, truth in photography, censorship, the birth of video art, and feminism's place in the art world.

box 1,
videotape 26A

New York, NY; 2006-05-12 

Format

Mini-DV (26A), Digital .mov file

box 1,
videotape 26B

New York, NY; 2008-02-15 

Format

Mini-DV (26B), Digital .mov file

Moira Roth**Biography**

Moira Roth (b. 1933), English-born and American-based critic, art historian and writer of fictional plays, poems, and narratives is an expert on Marcel Duchamp. She has become increasingly interested in cross-cultural connections and has traveled extensively in Southeast Asia. She has written about women and performance art in California and is currently teaching at Mills College in Oakland, California.

box 1,
videotape 27A-27B

San Francisco, CA; 2005-03-04 

Format

Mini-DV (27A, 27B), Digital .mov files (2)

Elizabeth Sackler**Biography**

Elizabeth A. Sackler (b. 1948) is a public historian, arts activist, and American Indian advocate who has been for many years a key figure in arts education and philanthropy. She has served on the National Advisory Board of the National Museum of Women in the Arts as well as on the Board of the Brooklyn Museum and is the founder and president of the American Indian Ritual Object Reparation Foundation. She is currently President and CEO of the Arthur M. Sackler Foundation and the founding president of the Friends of the Freer and Sackler Galleries of the Smithsonian Institution in Washington, D.C. As President of the Elizabeth A. Sackler Foundation, Dr. Sackler is responsible for the gift of Judy Chicago's *The Dinner Party* to the Brooklyn Museum, where it is permanently installed in the Elizabeth A. Sackler Center for Feminist Art.

The recipient of numerous awards for her service and patronage, Dr. Sackler is published in scholarly journals, book and magazines and lectures on a variety of topics, from ethics in the art market to gender and art.

box 1,
videotape 28A

Brooklyn, NY; 2007-02-06 

Format

Mini-DV (28A), Digital .mov file

Miriam Schapiro**Biography**

As with many of the artists associated with the feminist art movement, Miriam Schapiro (b. 1923) began her career surrounded by the male-dominated movements of the 1950s and 60s, particularly Abstract Expressionism and hard-edge painting. As she developed as an artist, she began to incorporate the structures and brushwork typical of these movements into a body of work that addressed the uniqueness of the female identity. For example, her OX series from the 1960s presents a set of very basic, abstract symbols of language that also combine to form a rather obvious stylized representation of the female vagina—a second layer of meaning that a viewer could deny but probably not ignore.

Schapiro created her OX series after a move to Southern California—a life change that brought with it a faculty position at the California Institute of the Arts (CalArts), where she worked with Judy Chicago to establish the Feminist Art Program in 1971. Soon after, she and other members of the Program founded Womanhouse, and in 1972 Schapiro co-created the work *Dollhouse*, a piece that unapologetically integrated feminine imagery into the core of its meaning. During the 1970s Schapiro began to incorporate fabric into patchwork assemblages of paint, embroidery, and quilting that she called "femmages." These works were the starting point for her leadership in the postmodern, abstraction-focused Pattern and Decoration movement, a mode of art making that continued into the 1980s.

box 2,
videotape 30A-30B

New York, NY; 1990-05-30 

Format

U-matic (30A, 30B), Digital .mov files (2)

Paper on Container

Orange post-it stuck to face of container:

"Problems w/ Master"

box 2,
videotape 30E

New York, NY; 1990-07-02

Format

Betacam (30E)

Paper in Container

Manufacturer Information and sticker labels

box 2,
videotape 30 F

Los Angeles, CA; 1992-09-03 

Format

Hi-8 (30F), Digital .mov file

Miriam Schapiro and Faith Wilding

box 2,
videotape 30C-30D

New York, NY; 1990-05-30 

Format

U-matic (30C, 30D), Digital .mov files (2)

Carolee Schneemann

Biography

A pioneer of feminist performance art, Carolee Schneemann, b. 1939, works in a wide variety of media including performance, assemblage, photography, film, video, and installation. Throughout her career, her work has found its loci in discourse on the body, sexuality, and gender. One of her most important early pieces was the multimedia performance work *Meat Joy* (1964) which incorporated nude dancers, contemporary popular music, raw meat, and sexual innuendo. From the same period came her first major film *Fuses* (1964-67), considered to be the first feminist erotic film. Banned and censored in several locales, it portrays the artist and her partner, James Tenney, in bed, watched by their cat, the images interspersed with landscape footage. Schneemann also burned, baked, cut and painted the film, creating layers of collage.

Schneemann's flouting of convention was further defined by her later performance *Interior Scroll* (1975), in which she unrolled a text from her vagina and described the sexism and disdain women artists encounter in their careers from male colleagues and art critics.

box 2,
videotape 29A

Copenhagen, Denmark; 1990

Format

U-matic (29A)

box 2,
videotape 29B-29D

New York, NY; 1991-03-08 

Format

U-matic (29B, 29C, 29D)

box 2,
videotape 29E -
29F

San Francisco, CA; 1991-10-05 

Format

U-matic (29E, 29F)

New York, NY; 2008-02-28 

Format

Digital .mov file

Existence and Location of Originals note

The Carolee Schneemann interview starts at 00:04:04 and ends at 00:06:36 on the PS 1 digital file.

Lowery Stokes Sims**Biography**

Lowery Stokes Sims (b. 1949) is Curator at the Museum of Arts and Design in New York. From 2000-2007 she was president and curator of the Studio Museum in Harlem and from 1972-1999 was on the educational and curatorial staff of the Modern Art department at the Metropolitan Museum of Art. While at the Metropolitan, Sims curated over forty exhibitions, many reflecting an interest in African American and women artists. She has written extensively on African, Latino/a, Native and Asian American artists and taught art history, curatorship, and art criticism at Bard College and Queens College, among others. She is a noted specialist in the field of Euro-American African Art, with particular emphasis on the work of Wilfredo Lam. In addition to authoring numerous significant catalog essays for the Metropolitan, she has been a frequent contributor to such periodicals as *Artforum* and *Arts Magazine*.

box 1,
videotape 31A

New York, NY; 2006-05-12 

Format

DVCAM (31A)

Sylvia Sleigh**Biography**

Sylvia Sleigh (b.1916) moved to the United States from Wales in the 1960s. She is perhaps best known for her feminist parodies of iconic paintings which incorporate gender reversal in famous themes. Works that allude to well-known paintings by such masters as Giorgione, Titian and Manet—who all treated the theme of the reclining Venus—depict male rather than female nudes. Similarly, Sleigh replaced Ingres's nude women in Turkish bath scenes with bathing men. She used these works to explore the question of values attached to the traditional representations of women and men, and to draw attention to the absence in Western art of erotic portraits of men. In her many portraits of Paul Rosano, a model she painted many times in the 1970s, Sleigh satirically juxtaposed the idealized stances traditionally given to gods or figure-heads with commonplace contemporary settings.

In a 2007 interview for Myartspace, Sylvia Sleigh was asked if gender equality issues in the mainstream art world, and the world in general, had changed for the better. Sleigh answered, "I do think things have improved for women in general; there are many more women in government, in law and corporate jobs, but it's very difficult in the art world for women to find a gallery." One of her most well known paintings, *A.I.R. Group Portrait* (1977), depicts the members of a gallery (to which she herself belonged) that was founded to begin addressing this inequality.

New York, NY; 2008-02-28 

Existence and Location of Originals note

The Sylvia Sleigh interview begins at 00:24:08 and ends at 00:27:54 in the WACK! PS1 digital file.

Format

Digital .mov file

Nancy Spero**Biography**

Nancy Spero (1926-2009) was a painter who, through her artwork and her direct political engagement, made sexism, racism, violence, and the abuse of power the main themes of her career. In the 1960s much of her work related to the Vietnam War; the *War Series* (1966-70) depicted rudimentary, phallic bombs and helicopters against plain white backgrounds. This technique, of drawing or painting isolated images on sheets of paper, sometimes with stamped typography and collage, became her signature. As, in the 1970s, she began to concentrate solely on the experiences and oppressive treatment of women, she developed a simplified vocabulary of forms: goddesses, gods, animals, monsters, and disembodied heads. Her work *Torture in Chile* (1974), for example, was a pale image of heads, geometric constructions, and snakes, hung below the printed words "Torture in Chile women reaching the Buen Pastor Jail have been subjected to the most brutal tortures live mice and insects introduced into vaginas hair pulled out by the handfuls nipples blown off or burnt genitals destroyed by electricity."

Spero's political interests in the 1970s ran parallel to the subjects that she was exploring in her artwork. In 1969 she joined the Art Workers Coalition, an organization that worked to address iniquities in the art world and in society in general (one of its main causes being an end to the Vietnam War). She also became active in Women Artists in Revolution and, in 1972, co-founded Artists in Residence (A.I.R.) Gallery, a cooperative exhibition space in New York for women artists.

Spero has received awards from the College Art Association, the Women's Caucus for Art, Skowhegan, and the American Academy of Arts and Letters. Her work has been exhibited at the Museum of Modern Art, Museu d'Art Contemporani de Barcelona, the Museum of Contemporary Art, Los Angeles, the MIT List Visual Arts Center, and the Institute of Contemporary Arts, London.

New York, NY; 2008-02-18 **Format**

Digital .mov file

Marcia Tucker**Biography**

Marcia Tucker (1940-2006) was a curator and founder of the New Museum of Contemporary Art in New York, an institution she directed for twenty-two years. Both her curatorial practice and her museum held as a philosophical underpinning the notion that contemporary art and its exhibition should be challenging conceptually and, often, politically. Tucker's practice of this belief in the organization of a Richard Tuttle exhibition led, at least indirectly, to her dismissal from a curatorship at the Whitney Museum of American Art in 1977—a development that was her impetus to create the New Museum. In her role as director she oversaw the mounting of such exhibitions as *Bad Painting* (1978) and *Bad Girls* (1994), the catalog for the latter of which contained an essay by Tucker titled "The Attack of the Giant Ninja Mutant Barbies." Her engagement with feminist art was sometimes direct (the aforementioned show and her rumored involvement with the Guerrilla Girls being two examples) but often more subtle, an implicit component of her mission to support the radical in art.

box 1,
videotape 32A

Santa Barbara, CA; 2006-07-26 **Format**

Mini-DV (32A), Digital .mov file

Camille Utterback**Biography**

Camille Utterback (b. 1970) is an artist and programmer in the field of interactive installation. As she states on her Web site, "My work is an attempt to bridge the conceptual and the corporeal." Utterback's work has been exhibited at galleries, museums and festivals both nationally and internationally. In addition to her own artwork, Utterback heads her own company, Creative Nerve Inc., which develops long term and permanent installations for commercial and museum settings.

Utterback's awards include a 2009 MacArthur Foundation Fellowship, the Transmediale International Media Art Festival Award (2005), a Rockefeller Foundation New Media Fellowship (2002), and a commission from the Whitney Museum for the CODEDOC project on the Museum's Artport Web site (2002). Utterback holds a U.S. patent for a video tracking system she developed while working as a research fellow at New York University (2004). Her work has been featured in *Art in America*, *Wired Magazine*, *The New York Times*, *ARTnews*, and many other publications. It is also included in the 2003 publication *Digital Art* (2003) by Christiane Paul.

Unknown Location; 06-2008 **Format**

Digital .mov file

Cecilia Vicuña**New York, NY; 2008-05-01**  **Existence and Location of Originals note**

The Cecilia Vicuña interview begins at 00:18:58 in the Judith Brodsky digital file.

Format

Digital .mov files (2)

WACK! P.S. 1 Opening**New York, NY; 2008-02-28** **Format**

Digital .mov file

Scope and Contents note

This digital file also includes interviews with Carolee Schneemann and Sylvia Sleigh as well as the DISBAND performance.

Faith Wilding**Biography**

Faith Wilding (b. 1943) works across disciplines, creating sculptural installations, performances, essays, and monologues as a means to explore the feminine identity in social, psychological, and biological terms. When Judy Chicago and Miriam Schapiro founded the Feminist Art Program—which they began at California State University, Fresno in 1970 and then moved to the California Institute of the Arts (CalArts) in 1971—Wilding was one of its first graduate students. The program's first major project, *Womanhouse* (1971-72) was a defining moment in Wilding's career. Her sculpture *Crocheted Environment* (1972), installed in one of the house's rooms, formed an archetypal womb-like structure around its viewers, the feminine connotations of which were enforced by her use of crochet in its construction. It is illustrative of Wilding's interest in highlighting women's maternal, domestic, and often communal roles in society—sometimes to complicate or question them, sometimes to celebrate them. More recently Wilding has focused specifically upon the ways in which bodies, and particularly women's bodies, are affected by the encroachment of technology upon biology. She has published essays relating to the topic and created works such as *Recombinants* (1992-96), a set of drawings depicting humans that have melded with machines, plants, and animals. subRosa, an artists' collaborative of which she is a member, creates works relating to biotechnology and women's health, women's representation in politics and the media, and other issues—all relating to what it terms "cyberfeminism."

box 2,
videotape 33A

New York, NY; 1990-05-30 

Format

U-matic (33A), Digital .mov file

Martha Wilson

box 1,
videotape 34A

New York, NY; 2006-05-12 

Format

Mini-DV (34A), Digital .mov file

box 1,
videotape 34B

New York, NY, 2008-02-15 

Format

Mini-DV (34B), Digital .mov file

box 3, folder 1-46

Transcripts

Physical Description: 53 item(s)

Scope and Contents note

This series includes transcripts for most videos in the collection except:

- Judith Brodsky
- Cornelia Butler 2008
- Beatriz da Costa
- DISBAND performance
- Guerrilla Girls 2008
- Harmony Hammond
- Alanna Heiss
- Yael Kanarek
- Sheila Levrant de Bretteville 2008
- Lucy Lippard
- Rachel Rosenthal
- Martha Rosler 2008
- Carolee Schneeman
- Sylvia Sleigh
- Nancy Spero
- Camille Utterback
- Cecilia Vicuna
- WACK! PS1 Opening
- Martha Wilson 2008

Digital Storage

box 4,
computer_media 2,
box 4,
computer_media 1
box 4,
computer_media 2

RAID portable hard drive: WAR Part 1, clone

RAID portable hard drive: WAR Part 2, clone

Transcripts, Working Materials & Documentation

Scope and Contents

Working materials and documentation for the film "Women, Art, Revolution," comprising the following files of interviewees. The interview transcripts are sometimes different from and more complete than the edited versions on the Stanford website, in that they include timing marks and identification of edits and other content. The Lucy Lippard transcript is not present on the web site.

box 5, folder 1
box 5, folder 2
box 5, folder 3

box 5, folder 4
box 5, folder 5
box 5, folder 6
box 5, folder 7
box 5, folder 8
box 5, folder 9

box 5, folder 10
box 5, folder 11

- Eleanor Antin: Image licenses; transcript; slides; release**
- Janine Antoni: Image licenses, releases, transcript**
- Judy Baca: Image licenses, still photos; postcard, photocopied documentation, transcript**
- Lynda Benglis: releases**
- Judith Bernstein: Image licenses; DVD with images, releases**
- Judith Brodsky: Releases**
- Connie Butler: Releases, transcript, image license**
- Theresa Cha: Image licenses; DVD with images**
- Judy Chicago: Image licenses; office correspondence; 3 autograph letters including an important 6 page critique of WAR; release agreements; interview transcript**
- Shelia Levvrant de Brettville: Image licenses; releases; tls; transcript**
- Beatriz da Costa: photocopied documentation; releases; transcript**

box 5, folder 12	Mary Beth Edelson: Image licenses; DVD with images; related correspondence
box 5, folder 13	Howard Fox: Releases, transcript, DVD with images
box 5, folder 14	Susan Grode: Release, transcript
box 5, folder 15	Guerilla Girls: Carey Lovelace: Release, transcript
box 5, folder 16	Alanna Heiss: Release
box 5, folder 17	Barbara Hammer: note, release
box 5, folder 18	Harmony Hammond: Image licenses; 2 DVDs with cover letters; releases
box 5, folder 19	Lynn Hershman: Image license
box 5, folder 20	Amelia Jones: Image license; release; transcript
box 5, folder 21	Miranda July: Image license, releases, transcript
box 5, folder 22	Guerilla Girls: Kathe Kollwitz: Image licenses; releases; transcripts, 2 dvds
box 5, folder 23	Yael Kanarek: catalogue, image license, DVD with images, release
box 5, folder 24	Mary Kelly: Image license, DVD
box 5, folder 25	Mike Kelly: Releases, transcript
box 5, folder 26	Joyce Kozloff: Catalogue, photos, artist ephemera; image licenses, release, transcript
box 5, folder 27	Robert Kushner: Image licenses, slides, transcript
box 5, folder 28	Karen Lecocq: Image licenses, 2 DVDs of slides, with list; essay, correspondence
box 5, folder 29	Leslie Labowitz: Image licenses
box 5, folder 30	Lucy Lippard: Clip license, transcripts
box 5, folder 31	Ana Mendieta: Image license (Galerie Lelong)
box 5, folder 32	Lorraine O Grady: Image license, dvd; photocopied documentation
box 5, folder 33	Adrian Piper: Release
box 5, folder 34	Howardeena Pindell: 8 original photos, cover letters, clip and image licenses, DVD; release, transcript, cv
box 5, folder 35	Suzanne Lacy: Release, image and clip licenses, set of 5 slides "In mourning and in rage" issue of "High Performance," (41/42); photocopied documentation, transcript
box 5, folder 36	Yvonne Rainer: License, release, artist ephemera (announcements), photocopied documentation, transcript
box 5, folder 37	Arlene Raven: Release from Video Data Bank
box 5, folder 38	Maura Reilly: Releases
box 5, folder 39	B. Ruby Rich: Release, transcript
box 5, folder 40	Faith Ringgold: Image licenses, releases, photocopied documentation, transcript
box 5, folder 41	Martha Rosler: Image licenses, release, DVD with images, transcript
box 5, folder 42	Rachel Rosenthal: Image license, DVD, release, image list, transcript
box 5, folder 43	Moira Roth: Releases, transcript
box 5, folder 44	Betye Saar: Image license, DVD
box 5, folder 45	Elizabeth Sackler: Release
box 5, folder 46	Miriam Schapiro: Releases, transcript
box 5, folder 47	Carolee Schneeman: Photocopied documentation, image and clip licenses, releases
box 5, folder 48	Lowery Stokes Sims: Release, transcript, image license
box 5, folder 49	Nancy Spero: Clip and image licenses, releases
box 5, folder 50	Marsha Tucker: Image and clip licenses, release, transcript
box 5, folder 51	Mierle Laderman Ukeles: DVD, image license
box 5, folder 52	Cecila Vicuna: Image and clip license, release
box 5, folder 53	Hannah Wilke: Image license, release
box 5, folder 54	Faith Wilding: Imagelicense, transcript, 1 letter
box 5, folder 55	Martha Wilson: Image licenses, DVD, transcript
box 5, folder 56	Nancy Youdeman: Image license, 9 slides, DVD