

XX Redux



revisiting a feminist art collective



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XX Redux - revisiting a feminist art collective

Guggenheim Gallery at Chapman University

February 2 - March 1, 2015

Marsia Alexander-Clarke

Nancy Buchanan

Diane Calder

Audrey Chan

Merion Estes

Vanalyne Green

Micol Hebron

Mayde Herberg

Connie Jenkins

Carol Kaufman

Jan Lester Martin

Rachel Rosenthal

Nancy Webber

Faith Wilding

Nancy Youdelman

Rachel Youdelman

Double X, a feminist art collective that flourished from 1975-1985, was committed to expanding the visibility of art made by women—not just work by their own members, but by other women, both established and emerging. This exhibition offers an opportunity to update the record—not necessarily with historic work, but current pieces.

In this spirit, in addition to art made by former XX members, XX Redux includes performance, photography and painting by younger colleagues Audrey Chan and Micol Hebron, who continue to celebrate feminism.

Recent works featured in the exhibition include sculpture (Nancy Youdelman), drawing and painting (Merion Estes, Micol Hebron, Connie Jenkins, Carol Kaufman, Rachel Rosenthal, Nancy Buchanan, and Faith Wilding), collage (Jan Lester Martin, Nancy Webber), video (Marsia Alexander-Clarke, Vanalyne Green), photography and digital prints (Diane Calder, Audrey Chan, Mayde Herberg, Rachel Youdelman).

An upstairs space displays books by Faith Wilding and Vaughan Rachel, and feminist ephemera from the past, in an installation designed and realized by gallery assistants Tayler Bonfert, Gina Kouyoumdjian and Elizabeth Plumb. In addition, Double X Redux displays posters from the Gallery Tally project organized by Micol Hebron, which continues to illustrate the disparity between male and female artists shown in professional art galleries. These chilling statistics reinforce the importance of recognizing the legacy of Double X.

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Installation view
XX Redux -revisiting a feminist art collective

Micol Hebron
 (En)Gendered (In)Equity: The Gallery Tally Poster Project, 2013-ongoing
 Inside cover front: Poster by Kevorkian D'Amelio
 Page 1: Poster by Siobhan Hebron
 Inside cover back: Poster by Kelsey Hart

Double X Redux by Nancy Buchanan

As a woman artist, I feel the need for feminine support and communication. Without the assurance of history, and the dignity of having a career, I find the recent accomplishments and biographies of contemporary women particularly inspiring. The information and encouragement from dedicated women provide others like myself with a definition of what an artist's life is like and the security of being able to identify with women who have realized similar goals.

-- Mary Jones, in her letter of application for membership in Double X

Double X, an art collective that flourished from 1975-1985, was committed to expanding the visibility of art made by women—not only work by their own members, but by other women artists. In their founding statement, XX declared: “We are committed to expanding the notion of what is considered art . . . We recognize a pluralistic art that is both stylistically diverse and expressive of a variety of points of view in a framework such that although different modes may conflict with one another, they do not negate one another.” More perspectives that are now considered the foundation of the feminist art movement were espoused by Double X—but until now, the group has been left out of history, despite the fact that XX contributed to the very making of this narrative; one of the collective's first projects was to publish Faith Wilding's *By Our Own Hands: The Women Artist's Movement, Southern California, 1971-76*. This exhibition at Chapman offers an opportunity to update the record—not necessarily with historic, but with current artwork.

In 1976 the question, “Why have there been no great women artists?” prompted Linda Nochlin and Ann Sutherland Harris to organize *Women Artists: 1550-1950* at the Los Angeles County Museum. However, despite a myriad of feminist

art organizations, the need for changing consciousness persists. Critic Christopher Knight noted in July of 2013 that LACMA, L.A.'s MOCA, and the Getty Photography Program all continue to favor men rather than women, especially when it comes to solo exhibitions. Micol Hebron has creatively illustrated the 70-30% inequities between men and women in today's art institutions with her ongoing Gallery Tally poster project.

A group of artists who had been members of Grandview I and II Galleries at the original location of the Los Angeles Woman's Building formed Double X, following the Building's relocation on Spring Street. Continuing until 1985, Double X was interested in supporting all professional women artists, and used its energies to find places for art outside of the gallery; the collective co-hosted the first evening of film by women of color in Los Angeles, at Barnsdall's municipal theatre, and sponsored slide presentations of emerging women artists (very emerging; their maximum exhibition record was not to exceed two shows). With receptive and shifting membership over its ten-year history, there were many participants in Double X; unfortunately, there are no digital copies of the complete XX records housed in the Archives of American Art and the following may not be inclusive, but this list of members in addition to those in this exhibition is still impressive: Anne Banas, Deanne Belinoff, Caron Colvin, Diane Destiny, Judith Golden, Geri (Ariel Owen-) Gray, Sharon Hare, Mary Jones, Rosalyn Mesquita, Linda Nishio, Vaughan Rachel, Bes Robinson, Sharon Shore, Judith Simonian, Hazel (Dunnighe) Slawson and Cynthia Upchurch; Kenon Breazeale, an art historian, and Dianne Smith slide librarian at California State University, Northridge, were instrumental in the group's final years.



Ideas expressed by Double X might have been written last year, or last week—over the years, time and again, many younger artists reclaim their feminist identity and contribute to the rich dialogue in defining what “feminist” means today. Feminism still provides a vital force in art and within the culture at large. Micol Hebron and Audrey Chan are two leaders re-inventing and celebrating feminist art. Hebron founded The LA ArtGirls shortly after completing her MFA, as a way of bringing women together to discuss issues of the contemporary art scene. The LAAGs have collaboratively produced several events, including a re-performance of Allan Kaprow's *Fluids* at the Getty. Hebron's practice interrogates many problematics in the careers of women artists, and connects historical eras. Audrey Chan (characterizing herself as a post-backlash feminist), has “performed” Judy Chicago and re-performed Leslie Labowitz's *Myths of Rape* with Elana Mann, along with many other collaborative works; the two artists also coordinated public events such as *Shares & Stakeholders: The Feminist Art Project Day of Panels* during the 2012 College Art Association meeting.

Artists from Double X continue to evolve their practices. We represent a gamut of contemporary directions; the sole commonality is based in the fact that all of our works grow from personal experience and/or social perspectives—the bedrock of feminist theory. While feminist ideas have evolved over time, their basic tenets involve asserting a humanistic regard for all life. This is reflected in the paintings of Merion Estes, Connie Jenkins, and Rachel Rosenthal. Ecofeminist ideas link the destruction of habitat to a similar marginalization of women within society—a blindness whose danger we are now beginning to fully appreciate. Estes began her career with pattern painting (before this was heralded as an important movement) and later evolved a process incorporating fabric swatches to bring out hints of representative landscapes often burning or exploding in response to environmental degradation. Similarly, earth's oceans are manifesting extensive damage, from the island of plastic trash floating far out at sea to massive species extinction. Connie Jenkins, painting local tide pools in the Channel Islands, reveals the vast diversity of sea life that might be overlooked or undervalued. Faith Wilding summons the ancient metaphor of a leaf's cycle signifying the human life span in her paintings of plant life. Rachel Rosenthal, celebrated for her powerful performance works, for many years adopted and lived with abandoned animals; the most celebrated of these being Tatty Wattles, the pet rat who often accompanied her in 1980s performances. Rosenthal has appeared in some of her pieces as the personification of Gaia, the Earth itself—and, in recent paintings, she identifies with small, angry dogs. Photographs in Diane Calder's *Looking Out* series remind us to look beyond the interior confines of the art world, to really see “the big picture”—our surroundings.

Vanalyne Green, Faith Wilding, Nancy Youdelman and Jan Lester Martin all began art studies within the famous women's art program founded by Judy Chicago at Fresno State University. Green's video finds her reiterating her allegiance to feminism, while playfully complicating the video presentation. Wilding, who often collaborates with the group subRosa, critiques new biotechnologies as they affect women's bodies. Since the early 1970s, Nancy Youdelman has been creating sculptural works using women's garments and shoes embedded with buttons, costume jewelry, forgotten photographs and plant materials to suggest qualities of life, death, memory and loss. Jan Lester Martin, known for her outrageous sociological tableaux featuring life-sized felines, has turned to collaged portraiture, depicting herself and female relatives who were “battered by life.” Nancy Webber's collage and pastel pieces are calm; their source is Indian miniatures, but they depict universal experiences of women.

Both Carol Kaufman and Marsia Alexander-Clarke are committed to refining abstraction; Kaufman in painting, and Alexander-Clarke in her videos containing fragmented images that often simulate woven patterns.

Portraits open up to symbolic emotional states--Rachel Youdelman has found that some expressions of defendants' and plaintiffs' head shots from the TV show *Judge Judy* resemble the faces of peasants depicted in 16th century paintings. Mayde Herberg's *Birdcage Series* could be read as an unfolding story of captivity. My own depiction of faceless hairstyles points to the continuing prison of women being judged by their appearance.

It is my great pleasure, and an honor, to exhibit with these colleagues.



Faith Wilding

My art practice is performative, interdisciplinary and contingent, using the media/process that best fits my subject matter, content, and purpose: solo and participatory performance, installation, collective public and social practice, drawing, painting, writing, artist books, video, digital media. My personal work addresses the psychic states of the contemporary body--a recombinant war body violently cobbled together from nomadic social, cultural, and political fragments. This uneasy body is a monstrous depository of melancholic fragments expressed as animal, human, organic, and machine recombinants, both beautiful and strange. I desire to make an immanent radical art that uses beauty as a convulsive transformational tactic.

My collective practice with subRosa explores the intersections of contemporary biotechnologies, genetic engineering, and Assisted Reproductive Technologies that encode our deepest fears, desires, and longings in narratives of evolution, choice and idealization. SubRosa's cultural interventions, publications, and public forums address feminist aspects of technology, gender, and difference, effects of global capitalism & bio-medical technologies on women's health.

71 Leaves indexes the years of my life. "The leaf is mother to the tree," writes Thich Nhat Hahn. The leaves of my childhood nourish the art of my treehood and let it flourish.

Above:
Faith Wilding
71 Leaves, 2014
Watercolor and ink on vellum
each 6"x 4"

Opposite page:
71 Leaves (detail)



Audrey Chan
Walk of Cunts (Study After Judy Chicago), 2011
Photographic documentation of a performance on
Sunset Boulevard, Hollywood
14 x 11" Photo credit: Jason Pierre



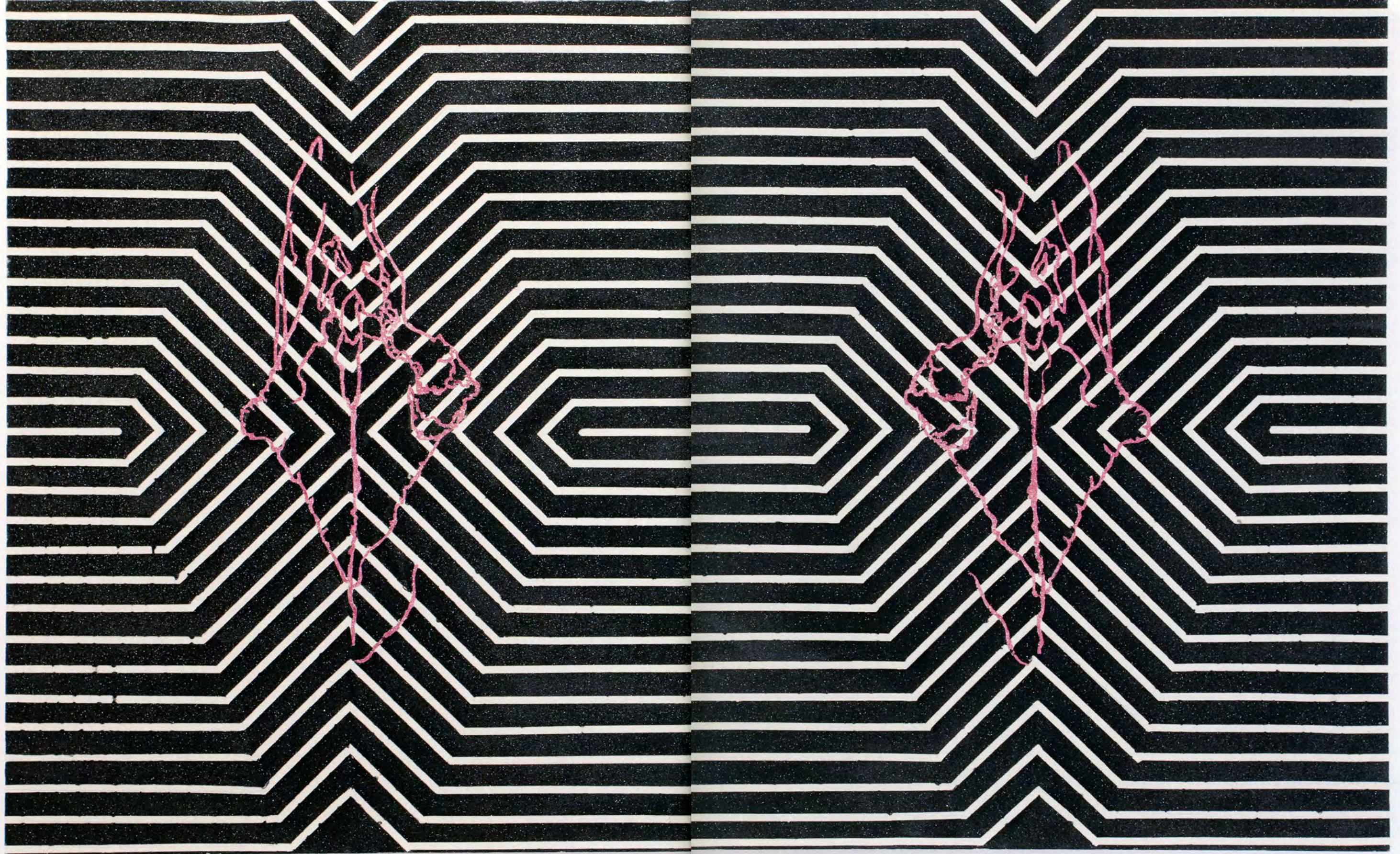
Audrey Chan
JC2 (Two Judys Redux), 2014
 Documentation of a performance in Belen, New Mexico
 14" x 11"
 Photo credit: Eileen Levinson

Opposite page:
 Audrey Chan
JC2 (3 Judys), 2014
 Documentation of a performance in Belen, New Mexico
 14" x 11"
 Photo credit: Eileen Levinson

Audrey Chan

JC2 is a series of performances by Los Angeles-based artist Audrey Chan as the Chinese-American doppelganger of artist Judy Chicago. Chan began her engagement with the legacy of Chicago and Miriam Schapiro's Feminist Art Program as one of the student organizers of Exquisite Acts & Everyday Rebellions: 2007 CalArts Feminist Art Project (exquisiteacts.org). Self-described as a "post-backlash" feminist artist, Chan used role-play, costume, and sublimation of the self to enter into a performative dialogue with the persona of Judy Chicago and cunt iconography from her iconic installation, *The Dinner Party* (1974-79). These public performances of "generational simultaneity" culminated in a collaboration with Chicago, which included shopping, a makeover, and guest appearances as "JC2" at Chicago's gallery exhibition openings at Nye+Brown in Culver City and Jancar Gallery in Los Angeles. Chan is currently developing a book about the project, *JC2*, which features a conversation with Chicago and is forthcoming from Insert Blanc Press in 2016.





Micol Hebron

I have a socially integrative, interdisciplinary practice that includes performance, installation, photography, and video. My body is my medium and site of discourse. I am interested in the social, cultural, and historical constructions of identity, particularly within the role and image of the female body in the wake of modernism and second wave feminism. I use art history, social games, folklore, mythology, everyday actions, memes, and humor to destabilize expectations and stereotypes of gender.

My current bodies of work address how ideas of essentialist feminism and central core imagery might open new dialogues in contemporary art. These ideas have been historically rejected by Post-structuralists as being anti-intellectual. wIn a post 9-11 world that is still heavily informed by patriarchal and capitalist notions of power, I hope that by returning to these artistic strategies that explore collaboration, empathy, and consciousness-raising, I can offer an alternative conversation about the roles of identity and subjectivity in cultural production.



Vanalyne Green

Nancy asked us to comment on XX for the forthcoming show. I've been thinking about this lots and why it's difficult to find the right language for what I remember of my time with the group -- which is odd because for some years, I've wondered why XX hasn't had its turn in the spotlight that's been arcing its way back into the '70s, compared with many other collaborative art projects and women artists in Southern California.

So, why hasn't XX come to the attention of curators and art historians passionate about restoring a sense of historical relevance to feminist art? I'm tempted to speculate it's because XX simply was interested in serving and advancing the opportunities for other women artists and that its feminism was neither rhetorical nor polemical: it was straightforward and adult. No soundbites, no '70s version of clickbait. I hesitate to say this, because does it imply that noisier feminisms weren't adult or straightforward or engaged in advancing the cause of women artists? There was a lot of noise in that time period and a lot of sectarianism. XX side-stepped most of that. It was a platform to try out ideas for shows and to engender social and collegial connections with other women artists. I look back on that experience with gratitude and respect for the women who made that possible.

Previous page:
Micol Hebron
Louise (After Stella), 2011
Glitter on canvas
75" x 100"

Above and opposite page:
Vanalyne Green,
I'm Still a Feminist, 2009
Video loop, 1:37



Above:
Nancy Youdelman
Pin Bra #2, 2010
mixed media
17.5" x 32.5" x 3.75"

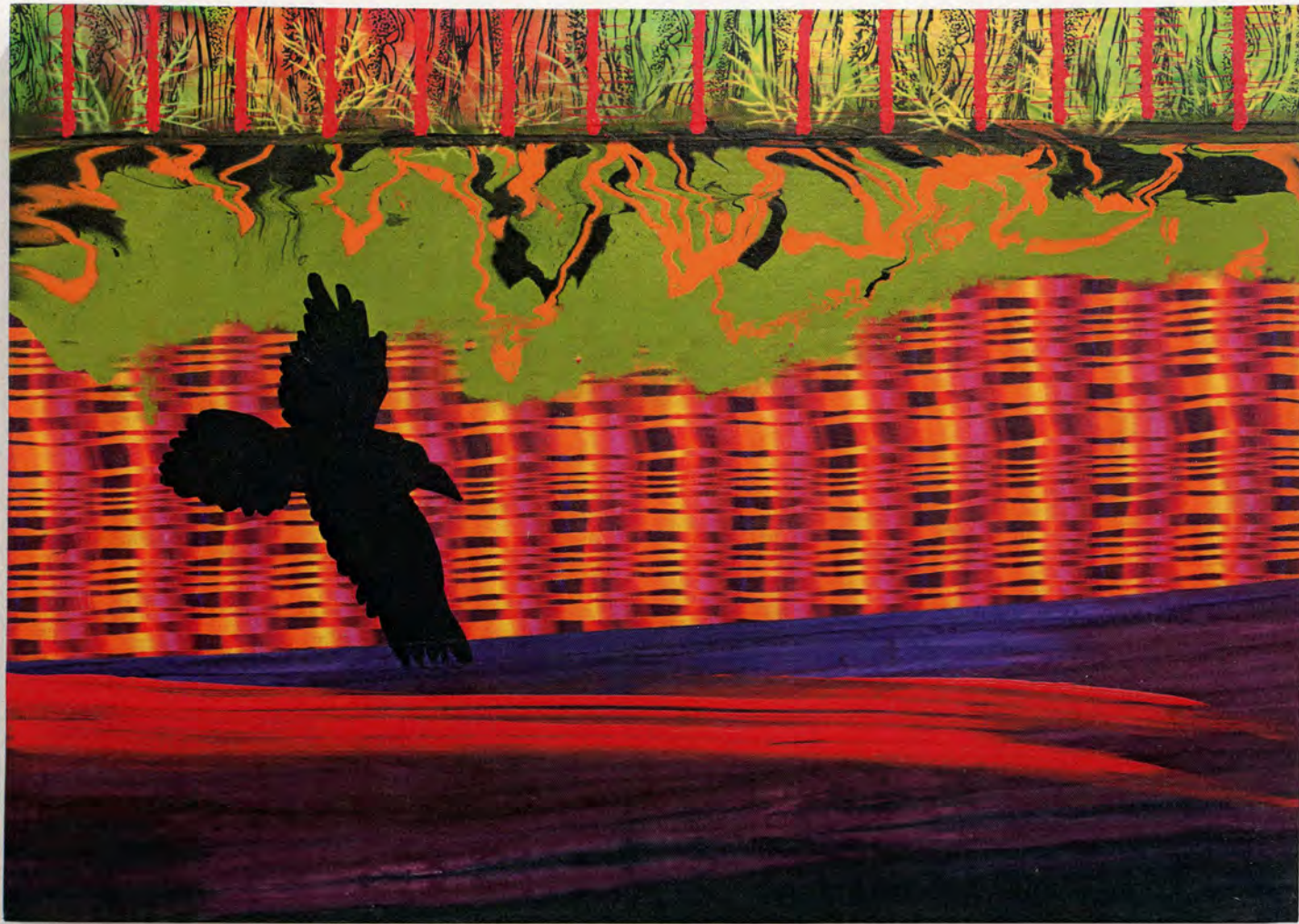
Opposite page:
Nancy Youdelman
Nonpareil, 2014,
Mixed media with encaustic
12" x 10.5" x 4"

Nancy Youdelman

I create sculpture using both found objects and bronze. I make casts of clothing that I transform with the discards of everyday life such as used buttons, broken jewelry, anonymous photographs, forgotten correspondence and natural materials, leaves, dried flowers—remains from my garden.

In 2007, shortly after I received a Gottlieb Foundation Artist grant, I purchased a collection of more than 300 vintage photos on eBay. Certain photos stood out and touched me deeply; many were of the same people, often taken during various times in their lives and I found myself repeatedly looking at them as if they were long departed friends, their faces peering out from the past, connecting me to another time.

In 2013 I created *Sally and Tuffy* from some of these photos. Taken in the early 1950s, Sally and her dog Tuffy (the names are written on the back) are doing various things, which I found to be endearing. This artwork honors the many dogs from my own life and speaks of the special bond that I had with them.



Estes, Merion
Raven, 2013
 Fabric collage, acrylic on fabric
 30" X 42"

Merion Estes

My paintings are part of an ongoing series of large painted collages portraying environmental disasters such as nuclear accidents, aerial attacks, pollution from unregulated industries, and extreme storms caused by global warming. The paintings are built on a ground of purchased fabrics that reference nature, such as printed batiks suggesting water, fiery fields, camouflage prints and animals. Mimicking the tropes of painting with these fabrics, I blur the boundaries between mass produced imagery and painted. The process is spontaneous and ever evolving much as the Abstract Expressionists worked with no preliminary plan. My lifelong practice as a painter has yielded a mature body of work that embraces the challenges of living in the 21st century.

My work is rooted in the feminist theory of the late '60s and early '70s, which led to the emergent pattern and decorative movement of that time. I was a pioneer in that area. My strong feminist views came out of the dynamics in my sexist family. Angry and rebellious, I got pregnant shortly after my seventeenth birthday. The lack of access to legal abortion as a minor was a primary shaping element of my life. In 1973 the Supreme Court ruled that a woman's right to privacy included reproductive freedom over the choice of whether or not to bear children. I hope that women in this country will not be forced back into such an oppressive system. In my early twenties, I read Simone De Beauvoir's *The Second Sex* and recognized my life. I began college as a soon-to-be single mother of three at twenty-four. I graduated in 1972 with an MFA in painting.





Previous page:

Estes, Merion
Blasted, 2013
Fabric collage, acrylic, plastic decal and glitter on fabric 60" x 48"

Above:
Installation view
XX Redux -revisiting a feminist art collective

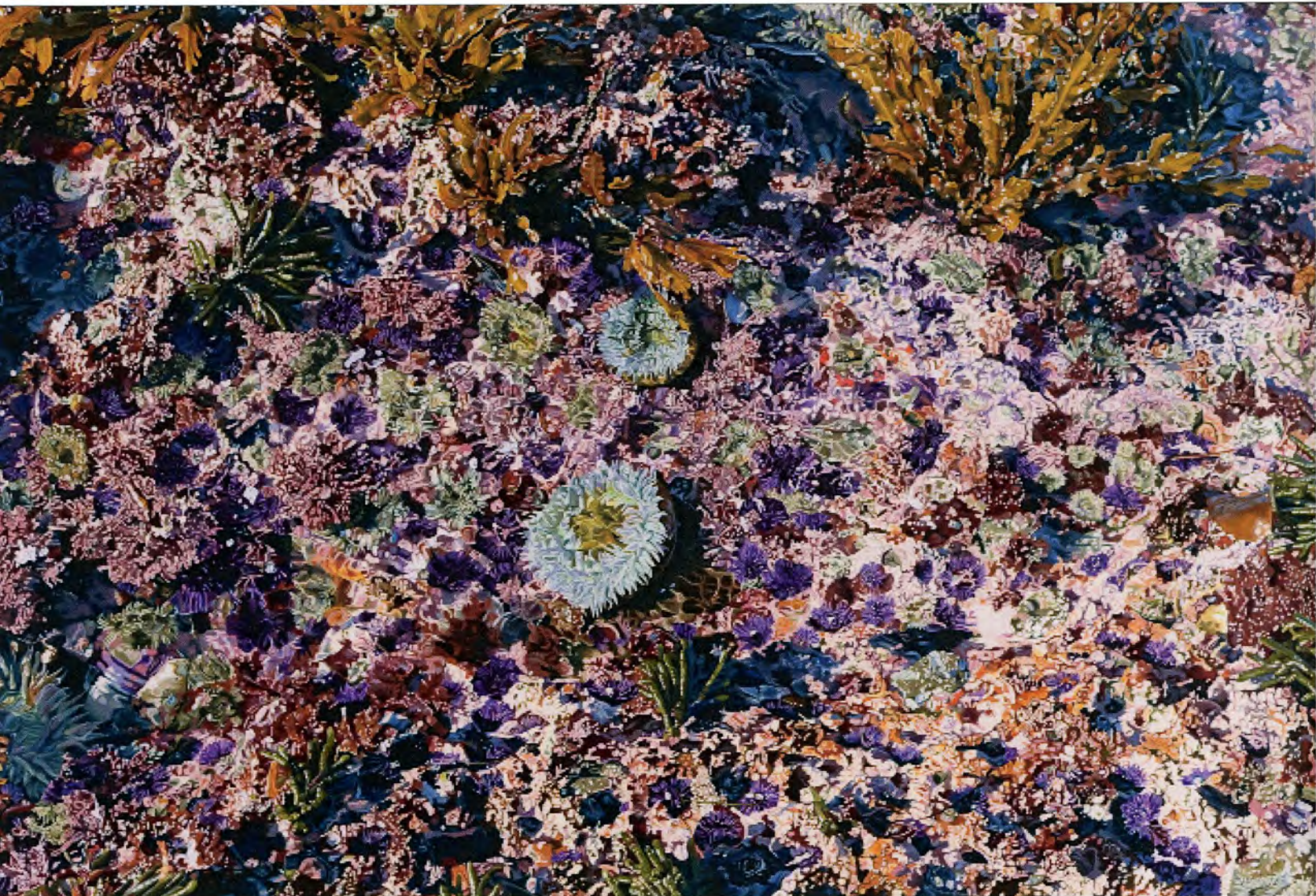


Connie Jenkins
Fossil Reef, 2009
Oil on canvas, 35" x 70"

Connie Jenkins

My work is based upon observation and sometimes, as now, it has served to bear witness. In the past, I have made work that is overtly political, but not explicitly feminist. More often, my feminism and my political and social concerns have led me to activities outside of my art.

I am an artist who is a feminist, but to the extent that my work reflects my gender, I consider it “feminine” rather than “feminist.” Tides and seasons have been a persistent theme in my work for more than four decades, surely reflecting the fact that our bodies are influenced by cycles and seasons. Over this same period, I have used water as both subject matter and metaphor. The experience derived from my paintings is brought as much by the viewer as by my perception as a witness.



Opposite page:

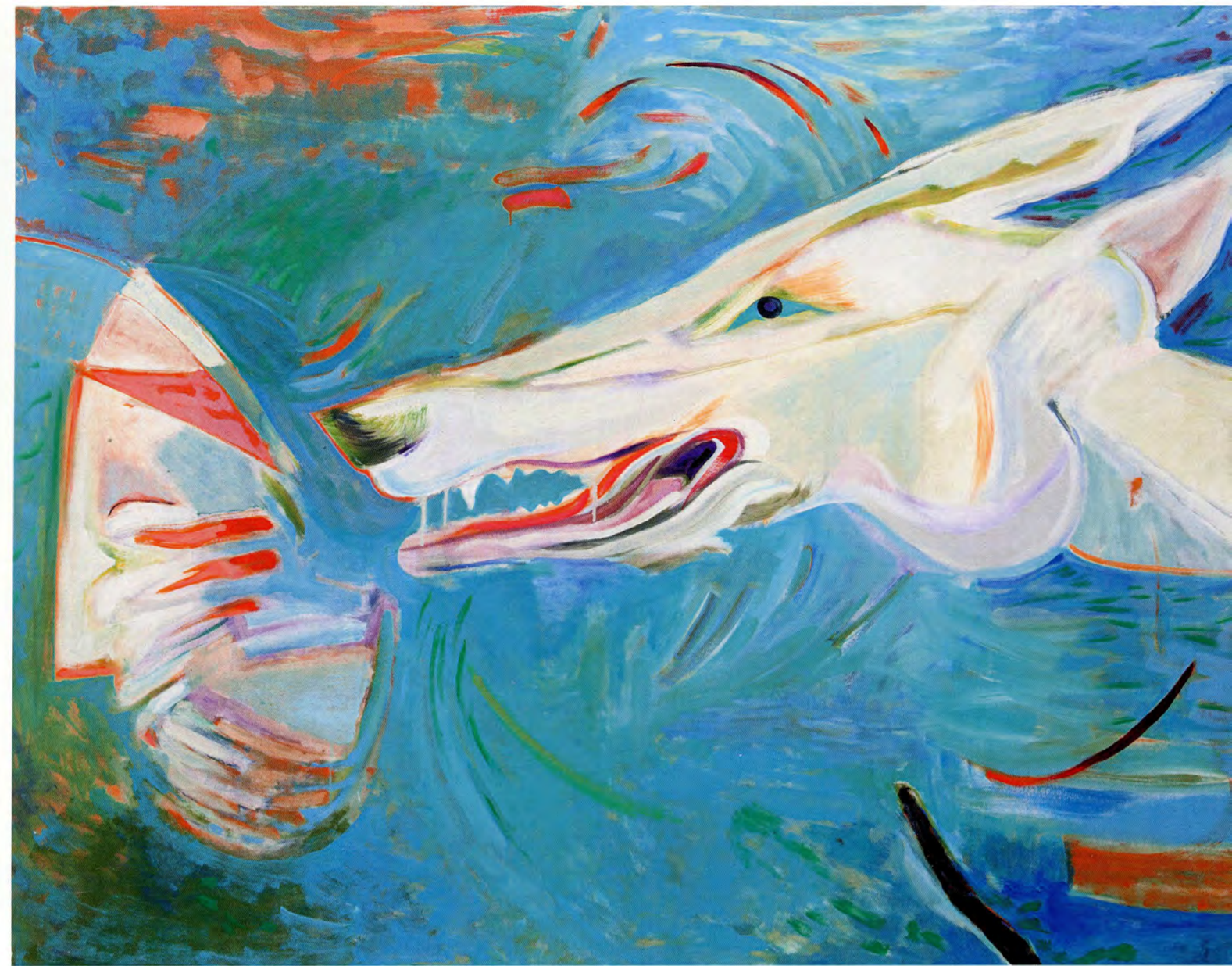
Connie Jenkins
Mermaid Lounge, 2008
Oil on canvas
30" x 46"

Above:
Installationview

XX-Redux -revisiting a feminist art collective



Rachel Rosenthal
Fierce Little Dog in an Orange Raincoat, 2007
 Oil on canvas
 24" x 36"



Rachel Rosenthal
Implicate Order, 2007
 Oil on canvas
 8" x 60"

Rachel Rosenthal

This is a self-portrait. Two personages: an angry dog and a pre-Columbian tribal man. I am that dog. I empathize with that dog. I represent the spirit of all those species, animals, trees, vegetation, minerals, who have been exploited, denigrated, and destroyed by human civilization. Yes, I am a very angry dog, ready to bite back. The man is the virile side of me, a pre-civilization, pre-agricultural human, still in harmony with the planet and its creatures, and who spends his time fashioning objects that are useful and beautiful, unaware that he is making art. Art making has been my whole life, in one form or another. I don't know how to do anything else: art and teaching. And being a dog...

When I decided to quit after 50 years in and out of a life of theatrical performing, I wanted to return to my other love, visual art, and attempt to become a good painter. Oil was a medium that had eluded me for decades. Gilah Hirsch invited me to her painting class at Cal State Dominguez Hills in 2001, and I spent a semester getting myself started with oils under her tutelage. It turned out that my subjects and models were mainly dogs. They arose spontaneously and are both themselves and my self-portraits. After a few years, I moved on to watercolors that are abstract.





Mayde Herberg

My interest in psychology and theatre first prompted me to create a series of small personal environments within birdcages. Later, I photographed myself (seemingly) inside, or looking into these miniature stage sets in the various cages. It is not a coincidence that most of the cages are from the 1950's, the era in which I grew up.

Birdcages have intrigued me since I was a young child. I saw them as beautiful objects, fanciful architectural forms, containers of mysteries, and rooms for small creatures. Several vivid recollections from my childhood come to mind concerning cage forms:

- I was enchanted by my father's painting of birds in a cage that hung on my bedroom wall when I was three years old. The image, with its singing birds in strong greens and oranges, contained its own perfect world.
- When visiting the home of elderly family friends, I saw a Victorian gilded cage with a mechanical nightingale inside. How magical it was to hear the bird warble after turning the key!
- Later on, my family had a large cage down the hill in the back yard that contained our chickens. The brilliantly plumed roosters fiercely charged all visitors, while the hens clucked and scratched the earth.

Other cage memories of my youth include: a play-time enclosure; my sister's crib; the birdcage with finches that swung in our living room; a tiny Japanese cricket cage; the rustic bamboo stacking cages of bird sellers in the streets of Mexico, and many more.

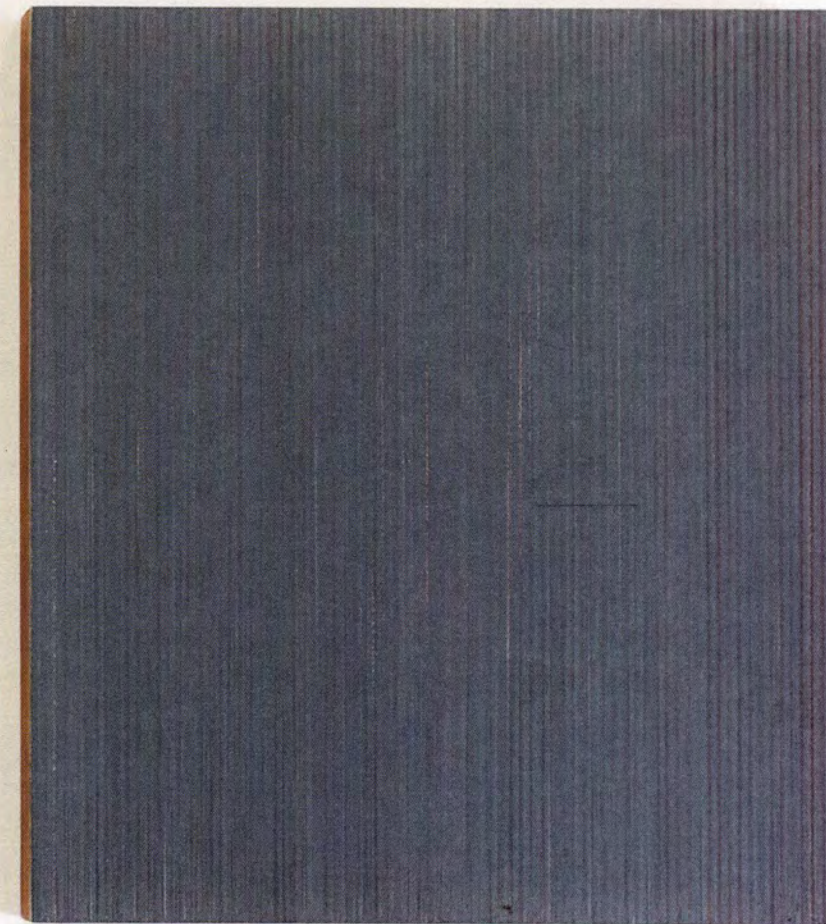
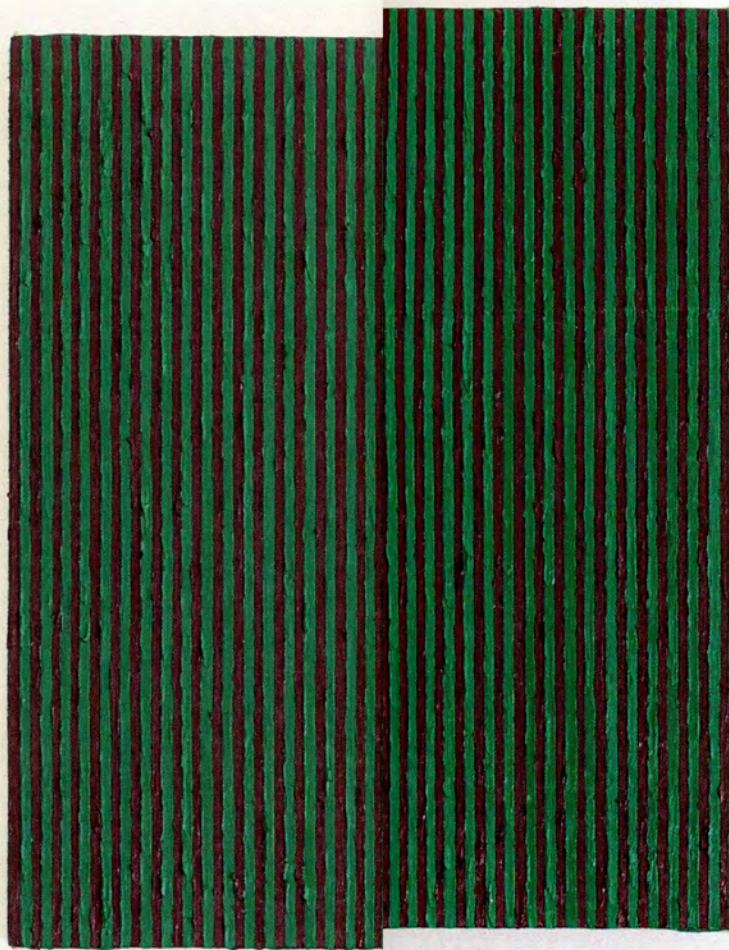
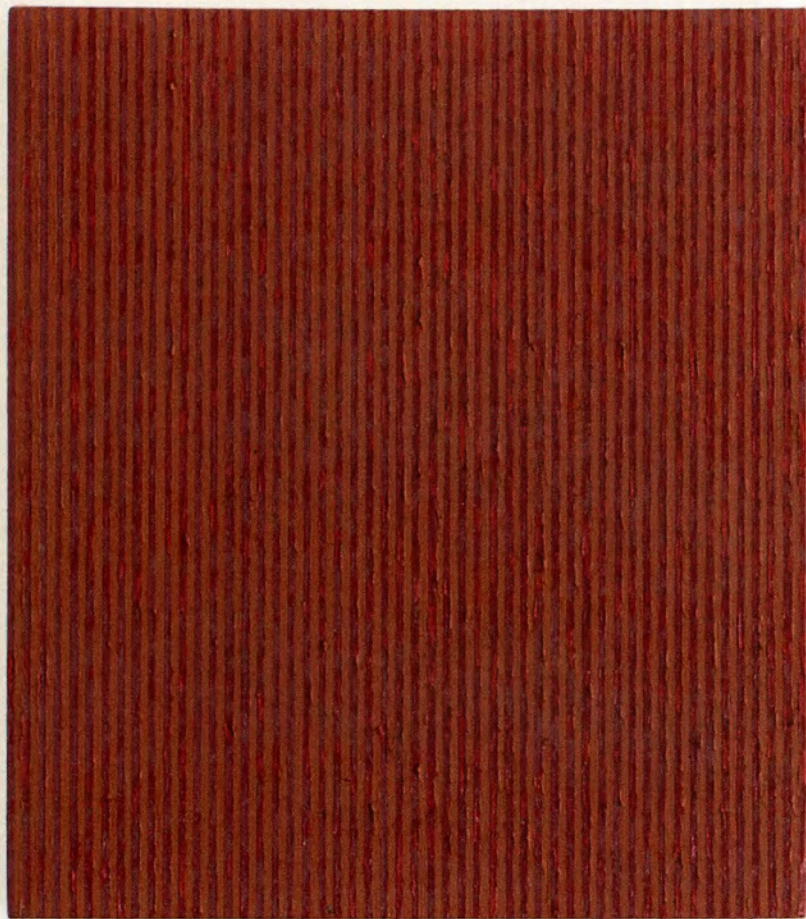
Today, the cage is a much more complex, dynamic, and polarized symbol for me.

On the one hand, it represents containment, protection, a defined structure, and order. On the other hand, it represents limitation, confinement, conformity, and captivity - in short, a prison.

This body of work grapples with some of these dualities/contradictions in my own psyche, where the cage is simultaneously containing and imprisoning, lyrical and dissonant.

Previous and opposite page, above:

Mayde Herberg
Birdcage series, 2013-2015
5 framed photographs, each 14" x 11"
birdcage with wooden bird



Carol Kaufman

Growing up in Boston in my early teens I knew the best way and clearest way to express myself would be through painting. My art education, with its required experimentation and wealth of media only reinforced the choice to study feminist art at the historic Woman's building for a year. From that year, I built strength and understanding and the beginning of exhibiting. My first solo show was at Grandview (in the original LA Woman's Building) and continued with Double X. In 1974, I finished studies at California Institute of the Arts; I made the commitment a few years later to abstract painting, which continues today. My exploration has been a structure formed by repetitive organic lines or ruled lines creating an abstract, mesmerizing surface. A surface of skin (like on the human body) reveals a moment in time, an experience that can be complex to simple or create nothing depending on the light of the day. My process is labor-intensive mark making, and my tools are pencils or oil paint to represent (not a product that is flawless) an artwork that has life on or beyond its surface and has no vocabulary except its own.

Carol Kaufman
Untitled, 2014
each, 15" x 13"
Oil on canvas 2014,

Untitled, 2014
each, 15" x 13"
Oil on canvas 2014,
Untitled, 2014

Untitled, 2011
15" x 13"
graphite on panel,



Jan Lester Martin
Bushel & a Peck, 2009
 paper on wood, 11" x 12.5"

Opposite page:
 Jan Lester Martin
Cruel Cobalt, 2009
 paper on wood, 9" x 12"

Jan Lester Martin

I started making collages about 1990. I had been feeling blocked and wanted to be able to play with images without worrying about making Art with a capital A. I found I loved fitting the pieces of paper together, rather like a jigsaw puzzle that only made sense to me. I began by working with scraps of newspapers and magazines mounted on cardboard. It was very freeing – my “art supplies” cost nothing, so if I wasn’t happy with what I did, I could just toss it. After awhile the collages morphed from loose sketch like pictures to densely packed compositions, now mounted on wood.

In a way, the collages are placemarkers, a visual record of what was going on in my life.

One of the first was a raw, furious howl at life, created in reaction to finding out my then-husband had been cheating on me since the day we were married.

After unyoking myself from this intolerable situation, I began de novo.

A new place, a new job, eventually a new husband – life got good again and the collages became light and playful.

But life buffets us all.

After the sudden death of my second husband, I fell apart. I couldn’t stand the world I was in, so I sort of retreated into the past. I began sifting through my parents’ belongings, which had been in storage since my dad’s death in 1997. I found photos and letters and newspaper clippings that revealed things about my family I’d never known: My grandmother’s dashed ambitions and bitterness in her marriage. My mother’s life-long resentment that she’d been forced to end her engagement to an “unsuitable” boy and instead marry my father. The story of my dad’s sister, whose mental anguish may have led to her death.

In response, I began making small psychological “portraits” of these unsung women. It wasn’t intentional at first, but I think that by putting them into my art I was trying to heal their lives.

Eventually, I healed, too.





Diane Calder

In the days when part time art instructors provided their own slides if they chose to expose students to anything beyond the work pictured in text books that was mostly by males, I confess to sneaking images I photographed of art created by women into slide libraries at a number of institutions. Actually, it was a collaborative adventure at CSUN where XX member Dianne Smith was in charge. And CalArts even paid me for contributions I made to their slide collection while working on my MFA.

I took hundreds of photographs at art institutions here and abroad before it occurred to me to examine an inversion of the expected. Instead of focusing on artwork housed within museums and galleries, I began to look outward, utilizing windows and doors to frame investigations of the art institution's position within the community and its influence on our view of the world outside its walls.

Xtra magazine published selections from this series as an artist's project in 2009, accompanying my memorial to Judith Hoffberg. Recently however, Looking Out imagery circulates mostly via email and Facebook. I welcome this opportunity to examine the work with XX Redux viewers and encourage each of you to consider extending the project by "Looking Out" on your own.

Diane Calder
From the series *Looking out*, 2006-2010

Above:
SAIC Chicago
8.5x11"

opposite page, clockwise:
Skirball, in memory of Judith Hoffberg
Tate Modern
Blum & Poe
Metropolitan Museum of Art
11x8.5" each



Nancy Webber

My process in creating these recent collages has been to use the original miniature's compositional structure, which I have always appreciated. Images from old books (some from library book sales) provide the characters in the narrative, which are figures, many of women as well as animals, plants, and architecture, and my pieces bring these forward in time. This process has been very enjoyable for me, finding these "stand-ins" as with the portraits in my prior art history series. My connection to India is a personal one. My father's brother Augustine, a Jesuit, who looked very much like my father, spent his entire adult life in India and Nepal from 1927 until he died in 1993. I have visited my Uncle's Ashram in Patna, Bihar twice in the mid to late eighties. (A third time was with a Rotary group visiting Pune and Mumbai.) When my daughter Sophia, cousin Alice and I visited him in 1986-87, he took us to Bod-Gaya where there are many Buddhist temples, the largest being the Tibetan, which has the Bodi tree. I returned in 1988 when I

had a sabbatical to tour more of India on my own, but stayed in some Jesuit safe housing along the way . . . taking advantage of being the "Bishop's niece." My uncle was made bishop of Patna and Nepal in 1947 and donated one of the buildings in Patna to Mother Teresa, for a hospital. His photograph is on the cover of the book *Mother*.

Nancy Webber
Herself Alone, 2014
17.25" x 13.25"

Chandra; Women meeting in the Garden, 2014
14.25" x 12.25"

Lady of the Lake, 2014
14.25" x 11.25"



Nancy Buchanan

Early work reflected power hierarchies and inequities; this still concerns me. My depiction of faceless hairstyles points to the continuing pattern of judging women according to their appearance. My current practice now includes digital photographic prints, drawings and collages; but that may change. For many years, I did performances and made videotapes; neither seems entirely appropriate to my work now, since viewers and viewing habits are radically different now. However, working with other artists to create dialogue (especially women artists), is just as important to me now as it was when I was very young. Double X was a wonderful, rabble-rousing group, and I wanted to take a tiny step to celebrate its history, to invite some XX colleagues to show recent artwork and invite some younger feminists to share their perspectives.

Nancy Buchanan
New Hair Portrait #8, 2014
 drawing, 8.5" x 11.75"

New Hair Portrait #5, 2013
 m/m on board
 17.5" x 18"



Marsia Alexander-Clarke

I work with small cropped cells of recorded video material which I call marks in loose reference to the mark in drawing and painting. Through cropping, a suspension arises between identity and mystery. The marks divide and define the space, activating the darkness. Changes in placement, repetition and rhythm create a dialogue through time. *Ut Coelum* is a work that is formed from a recording of an a cappella choir of 14 women singing a composition based on a text by Lipsius and composed by Ethan Nasreddin-Longo. Its marks are layered and repeated and set in fields of color that constantly shift and change, producing fields of imagery of tiny faces and undulating waves of sound. Originally this composition was presented on twelve monitors arranged in an arc. *Hortensia* is a work based on my interview with Hortensia Chu concerning her emigration to this country from Peru.

Marsia Alexander-Clarke
Hortensia, 2002
 Video, 2:00min



Rachel Youdelman

While watching episodes of Judge Judy on YouTube, I was struck by the quality of the faces seen in close-ups of defendants and plaintiffs: their physical traits and their intense emotional tenor evoke depictions of peasantry in European genre paintings of the 16th century. Other eras in portraiture come to mind as well. The YouTube broadcasts and the paintings seem to share iconographic motifs and strike common emotional notes, and I find that compelling.

Rachel Youdelman
JJ My Way, 2012,
6 digital prints
each 8.5 x 11

From the Laundromat to the Woman's Building: Historical Precedents to Double X Gallery by Elizabeth Dastin

Los Angeles during the 1970s was host to a wealth of significant feminist activity. The best known is the 1972 installation, Womanhouse, organized by Judy Chicago and Miriam Schapiro. In part as an extension of these efforts, the alternative, nonprofit gallery Womanspace (1973-1974) opened its doors the following year, and the Woman's Building (1973-1991), a



non-profit arts and education center, followed suit a few months later. The Woman's Building was home to several art cooperatives, including Womanspace, which eventually relocated there in 1974. When Womanspace closed a handful of months later, several members formed the Grandview Galleries (1973-1975) and when those spaces closed, select members formed Double X (1975-1985). It is the intention of this catalogue contribution to establish a historical precedent for Double X, namely through acknowledgment of the legacy and significance of its foremother Womanspace.

But first, why did Womanspace open in January of 1973? In order to fully understand the space, what made it alternative, and how we can appreciate its legacy, we have to first acclimate ourselves to the culture of the era. As Betty

Friedan trenchantly articulated in 1963, the modern, post-WWII American woman was becoming increasingly dissatisfied with her limited societal role and didn't have a proper vocabulary or outlet to voice her discontent. Friedan's book is often credited as a major factor in the launch of second-wave feminism as it awakened women and encouraged them to reexamine their roles in society. Enlivened by Friedan's text and the hopeful, energetic momentum of its aftershocks, members of the art world throughout the country began publicly protesting the scarcity of work by women artists in museum exhibitions, permanent collections and commercial gallery shows. Womanspace is among a fertile group of similarly minded initiatives that was born out of dissatisfaction with their limited access to the mainstream artworld and was intended to subvert and circumvent those systems.

Since there is already a substantial body of literature that illuminates the stifling conditions for women artists during the late '60s and early '70s in great detail, I will not devote too much attention paraphrasing those criticisms. However, it is vital to this study to list a collection of major benchmarks, all of which took place in Los Angeles, that encouraged in defiance or by example the creation of Womanspace. In 1968 Josine Ianco-Starrels curated the exhibit "Twenty-five Women in Art" at the Lytton Gallery at LACMA (renamed the Frances and Armand Hammer Building); in 1970 Judy Chicago founded the Fresno Feminist Art Program, the first of its kind, at California State University Fresno; that same year the Los Angeles County Museum of Art (LACMA) mounted its Art and Technology exhibition which infamously excluded women artists entirely; in 1971 the Los Angeles Council of Women (LACWA) was born in response to the inequities of the LACMA show; in 1971 the Women's Art Registry, the first slide registry of women's art, was established; and in 1972 Chicago and Miriam Schapiro, along with their students at CalArt, created the collaborative installation of Womanhouse. These exhibitions and instances of grassroots advocacy were incredibly influential predecessors to Womanspace.

Writing in 1976 about the impact of second wave feminism, critic Lucy R. Lippard reflects that "the single most moving aspect of the early days of the women's art movement was the reemergence of and communication among these

'invisible' people...slowly women artists came out of the woodwork, and slowly a real community was formed." One such community was the collection of women involved in LACWA, several of whom would soon become founders of Womanspace. Women in Los Angeles had long felt dissatisfied with the lack of representation of fellow women artists in mainstream museums; however, their exasperation grew to a fever pitch once the infamous LACMA exhibition was mounted and what was once individual anger re-formed into collective rage and an official organization. Similar groups were beginning to assert themselves throughout the country and LACWA is an illustrative and local example of women banning together and clarifying feminist ideas into something more formal and active.

Another inroad that led to Womanspace was consciousness-raising groups and the content search exercises processed by Chicago and her students. One of these groups in Los Angeles included Chicago, Schapiro, Max Cole and Carole Caroompas—all women who would eventually become founding members of Womanspace. In the inaugural issue of Womanspace Journal Schapiro credits a particularly productive meeting hosted by Cole as being where "the seeds of Womanspace were sewn," and extrapolates on that significant moment noting that "Womanspace is the obvious fulfillment of the dream expressed so concretely that sunny afternoon in Arcadia, California." Content searches and consciousness-raising meetings, such as the one Schapiro discusses, were incredibly significant laboratories for feminist concepts that didn't yet have a form. Chicago remembers these discussions as a forum for rethinking the academic programming that had been perpetuated by an artworld conceived by and for men. As she reflects: "being a woman artist in a male-dominated artworld wasn't serving me. What I was thinking about and working on creating was a system that would provide for women what men were provided with all the time. A support system, an educational system, intuitions that would show our work, criticism that would address our work in relation to our historic struggle."

The installation of Womanhouse supported by CalArts and trail-blazed by Chicago and Schapiro was also in part a byproduct of consciousness-raising groups. Founding Womanspace director Ruth Iskin sites this installation as being an important influence on the women who would eventually conceptualize the gallery. It showed women artists that they could "empower themselves through collaborative work" as the women who banned together to create Womanhouse had so successfully done before. Despite the shared emphasis on community and the collective, a major conceptual difference between Womanhouse and Womanspace is that Womanhouse was always intended to be a temporary installation whereas Womanspace was designed as a permanent hub for women's exhibitions and performances with visibility to a broader group of people.

As a result of consciousness-raising sessions, grassroots political rallies and efforts like the Womanhouse installation that championed women's art and collaboration, Womanspace was able to come to fruition. Chicago summates that it was a "period of tremendous discovery. Womanspace came out of that."

On January 27th, 1973 Womanspace opened its doors to 3500 eager, sympathetic men and women alike. The opening show was a mixed media group exhibition of work by founding members and outside female artists who were invited to show at the gallery. Highlights from this exhibition list include: Eleanor Antin, January 20, 1649, 1972, series of photographic stills from a film, Sherry Brody, Palm Trees, 1972, ink, Chicago, Great Ladies, 1972, acrylic and ink on canvas, Finkel, Berigan Series: Hiroshima, 1972, stoneware and resin, Schapiro, Ox, 1972, paper, Westcoast, Drapery: Hollywood Bedroom, 1972, plastic, Wilding, The Eggbearer, 1972, goache and Caroompas, Hathor, 1972, mixed media. Although there is discrepancy about this in the archival documents, the works were for sale; however, the gallery functioned more as an intermediary between buyers and artists than a traditional commercial dealer and asked for a voluntary 20% commission of the sale price. The works in this first exhibition ranged in price from \$50 to \$1,200, the majority selling between \$100-200.

Twenty-one women founded the gallery but its membership soon grew to accommodate 700 people, 19 of whom were men. Membership was \$12 annually and privileges included: free or reduced admission to special events, access to the slide registry, opportunity to submit work to the open-wall, voting privileges, subscription to the Womanspace Journal and the Womanspace Calendar. Each exhibition was supplemented by a month of supporting activities that included: film screenings, lectures, performances and costume celebrations and every Friday night women-only were invited to discuss themes that were relevant to them, such as lesbianism, motherhood and sexism in the schools and galleries. Since Womanspace was more alternative than a mainstream fine art exhibition space, one of its most critical goals was to educate the public and these events were an integral part of that initiative.

The first issue of Womanspace Journal was published one month after the gallery opened and in it, many of the founding members submitted writings concerning the need for a place like Womanspace and expectations for the gallery's longevity. Chicago wrote a piece entitled "Let Sisterhood be Powerful" in which she articulates the purpose of the gallery and the necessity for women to have a safe haven like Womanspace where they can gather, discuss issues central to the female experience, exhibit their work, learn about their history and build their professional network. She closes the essay by posing a series of prescient questions whose answers were not terribly positive for Womanspace but foreshadow the successes of Double X:

Will Womanspace succeed? Will women support other women? Will women come forward and find their affirmation, their strength, their identities through the work of their sisters? I feel anxious. I don't want to go back to the isolation I have so recently emerged from. Sisters, I ask you...help us, support us, work with us, so that women artists can have their place in the world, can share work with each other, with us, with you.

Womanspace relocated to the newly opened Woman's Building in November of 1973 and permanently closed its doors six months later. Despite this early closure, Womanspace was tremendously significant and as an early experiment in feminist alternative spaces in Los Angeles. The gallery was created by a considerable number of the most influential second wave feminist figures, hosted landmark events such as June Wayne's Joan of Art workshop, Anais Nin's Pioneer Women lecture and Carolee Schneeman's film screenings in addition to exhibiting significant works of art including: Suzanne Lacy's *Kidney Piece*, Betye Saar's *The Liberation of Aunt Jemima*, Judy Chicago's, *Let It All Hang Out*, Miriam Schapiro's *Ox* and Faith Wilding's *Blue Flower* that have become iconic of the era. Womanspace was among the earliest community-oriented spaces for women in the United States and functioned as a critical prototype for Double X. Its model challenged the myopic, commercial New York art scene and its thematic shows pushed beyond what was aesthetically pleasing alone and tackled topics that were uncomfortable, confrontational and seldom addressed. Womanspace gathered women from their isolation, taught them professional skills and encouraged them to think about their work on their own terms outside of the ingrained framework of a male-dominated discipline. The gallery helped women form communities, alliances and inspired women around the country to develop similar spaces and create similar opportunities for themselves. However, the legacy of Womanspace does not end there.

From the beginning, Womanspace existed on the margins of the mainstream and, despite its impressive roster of members and groundbreaking events, continues to exist on the margins of feminism. That the gallery only existed for eighteen months cannot be refuted; however, within those eighteen months were failed ideas, embittered arguments and painful truths that were instrumental to have and recognize in order for future alternative spaces to succeed and feminism to progress. There's a melancholy grandeur about dreams that fail and, as Wilding so elegantly summarizes, Womanspace "was an incredible testing ground, it was a learning curve, a huge learning curve, and a brave experiment."

I was curious to see if the old Laundromat, the original location of Womanspace, still existed and took a little pilgrimage to Culver City to find it [fig. 1]. There it was, 11007 Venice Boulevard, still standing and used today as office rental space. The façade is plain, unassuming and aside for three flourishes of Mayan temple-like details on the roof, unadorned. Over forty years have gone by since Womanspace lived within those walls yet here I was, standing on a congested street, staring at a nondescript building and mesmerized by everything it has unknowingly done for me. The building embodies that room Woolf so vehemently encouraged we make our own, it contained people, events and art that changed the way women function in the world, and it continues to hold the traces of these powerful memories. Suddenly I saw the building as a metaphor both for the gallery and its legacy. 11007 Venice Boulevard is passed constantly by people everyday yet its impression on the street is humble and unassuming. Similarly, Womanspace was at the center of feminist activity in Los Angeles, activity that has since become iconic, yet its presence within this history is minimal. Understanding what happened at Womanspace and standing on Venice Boulevard in front of its original manifestation, I realized voices that are quiet are still powerful and sometimes whispers change the world.

1. A list of the most active members of Womanspace is as follows: Lucy Adelman, Miki Benoff, Sherry Brody, Carole Caroompas, Judy Chicago (advisor), Max Cole (vice-chairwoman), Bruria Finkel, Judith Fried, Marge Goldwater (director), Gretchen Glicksman (director), Elyse Grinstein, Ruth Iskin (director), Vaughn Kaprow, Suzanne Lacy, Linda Levi, Joan Logue, Mildred Monteverdi, Beverly O'Neil, Eugenie Osman (treasurer), Fran Raboff (secretary), Arlene Raven, Rachel Rosenthal, Betye Saar, Miriam Schapiro, Wanda Westcoast (chairwoman), Faith Wilding and Connie Zehr.

2. The Woman's Building was a multi-functional space formed from the vision that art initiatives should not be separated from the other activities of the burgeoning women's community. In addition to housing cooperative galleries, the facility was also home to theater companies, a feminist bookshop, a travel agency, a coffee house and the offices of the National Organization for Women. The building took its name and inspiration from a structure that was designed by architect Sophia Hayden for the 1893 Columbian Exposition in Chicago and built to exhibit works by women.

3. Betty Friedan, *The Feminine Mystique* (New York: W.W. Norton, 1963).

4. During the 1970s in New York, a group of women organized by the Ad Hoc Women Artists Committee famously protested the Whitney Museum of American Art for their inclusion of less than 4% women artists in their biennial.

5. For recently published texts on this subject, see: *Modern Women: Women Artists at the Museum of Modern Art* (Butler, 2010), *Global Feminisms: New Directions in Contemporary Art* (Reilly and Nochlin, 2007), *WACK!: Art and the Feminist Revolution* (Butler, 2007), *The Pink Glass Swan: Selected Essays on Feminist Art* (Lippard, 1995), *The Power of Feminist Art: The American Movement of the 1970s, History and Impact* (Broude and Garrard, 1994) and *Framing Feminism: Art and the Women's Movement, 1970-85* (Parker and Pollock, 1987).

6. Lucy R. Lippard, *From the Center: Feminist Essays on Women's Art* (New York: Dutton, 1976), 44.

7. Finkel, interview. LACWA was incredibly successful in their protests. The organization drafted a letter with lawyers and threatened to sue LACMA until museum officials agreed to meet with the group. The outcome of this meeting was LACMA's agreement to mount the exhibition "Women Artists: 1550-1950" in 1976.

8. For example, in New York Women Artists in Revolution (WAR) formed in 1969, National Women's Political Caucus founded in 1971 and cooperative gallery A.I.R. opened in 1972. The Corcoran hosted a conference on Women in the Arts in Washington D.C. in 1971, Artemisia Gallery opened in Chicago in 1973 and the Philadelphia Focus on Women in the Visual Arts event was mounted by a 100-woman organizational committee in Philadelphia in 1974.

9. Traditional consciousness-raising groups provided a space where women could meet other women, feel safe and supported in a new community and start to reprogram their individual experiences as part of a collective whole. Chicago's content search practice is more specific and encourages artists to find subject matter for their work in their personal experiences while developing a consciousness of how those experiences reflect larger social and cultural forces.

10. Miriam Schapiro, "Our Beginning," *Womanspace Journal* Vol. 1, no. 1 (1973), 7.

11. Judy Chicago, telephone interview by Elizabeth Dastin, October 1, 2014.

12. Wilding, *By Our Own Hands*, 48.

13. Ruth Iskin, written interview facilitated by Elizabeth Dastin, September 28, 2014.

14. *Ibid.*

15. Chicago, interview.

16. There is no record of any member refusing to award this commission back to the gallery.

17. Marmer, *Womanspace*, 39. Male membership, called "Friendship Membership," was available at the same cost for all the privileges except for exhibition space.

18. Wilding, *By Our Own Hands*, 51.

19. Judy Chicago, "Let Sisterhood be Powerful," *Womanspace Journal* Vol. 1, no. 1 (1973), 4.

20. Chicago, interview.

21. Wilding, *By Our Own Hands*, 57.

22. Wilding, interview.



Installation view
XX Redux -revisiting a feminist
art collective

Double X: A Selected Resume

Exhibitions

1975 Sensibilities, Wilshire West Plaza; Curated by Anne Banas & Carol Kaufman: Anne Banas, Marsia Alexander, Merion Estes, Connie Jenkins, Rachel Youdelman, Nancy Youdelman, Carol Kaufman, Rachel Rosenthal, Cindy Upchurch, Judy Simonian, Faith Wilding, Margit Omar, Bes Robinson, Suzanne Lacy, Sharon Hare, Toni Licari, Nancy Buchanan

1976 XX Group, Cal State San Bernardino; Curated by Cindy Upchurch: Merion Estes, Bes Robinson, Nancy Youdelman, Connie Jenkins, Rachel Rosenthal, Nancy Buchanan, Carol Kaufman, Anne Banas, Judy Simonian

1978 Cal State LA; Working Together--multiple artist collectives: Ariadne, Feminist Art Workers, Mother Art, The Waitresses, Women of the Earth, XX

1978 LACE Double X Plus: Nancy Youdelman, Mayde Herberg, Judith Golden, Leslie Labowitz, Martha Rosler, Deanne Belinoff, Faith Wilding, Nancy Buchanan, Hazel Slawson, Maren Hassinger, Suzanne Lacy, Barbara Smith, Cynthia Osborne, Toby Tannenbaum, Merion Estes, Connie Jenkins, Mary Jones, Cynthia Upchurch, Caron Colvin

1979 Double X in Depth, The Woman's Building: Deanne Belinoff, Vanalyne Green, Mayde Herberg, Connie Jenkins, Mary Jones, Nancy Buchanan

1981 Double X Obsessions: Images of Accumulation; Curated by Mayde Herberg: Diane Destiny, Amy Goldman, Mary Jones, Paula Lombard, Rosalyn Mesquita, Linda Nishio, Margaret Paz-Partlow, Carol Quint, Vaughan Rachel, Cynthia Upchurch, Nancy Webber

Large Scale & Public Work

1) 1975 Slide Lecture, The Woman's Building: Caroline Kent, Maura Sheehan, Miriam Slater, Rita Yokoi

1976 Lectures: Women Artmakers; 10-week lecture series at LAICA

2) 1977 By Our Own Hands, published by XX, Written by Faith Wilding; book completely produced & distributed by XX members.

3) 1977 Five Women Artists: slide viewing, discussion at Gallery Theatre, Barnsdall Park.

1978 Evening of Performance, Vanalyne Green, Leslie Labowitz, Suzanne Lacy, Linda Montano, Barbara Smith

1978 XX organized two panels at the New Artspace Conference: New Attitudes and Directions of Women's Artspace and Groups, and Building a Support Structure for Women's Art Groups

1979 Double X-Posure, Three events sponsored by XX, funded by grants from NEA, City of LA, organized by Nancy Buchanan:

a) Convergence: An Evening of Film by Asian, Black and Chicana Women from the Los Angeles Community November 30, 1979; works: Der Besuch: The Visit, by Angelina Chen; Varnette's World: A Study of a Young Artist by Carroll Parrott Blue; In Transit: The Chinese in California by Lillian Wu; Diary of an African Nun by Julie Dash; Water Ritual #1: An Urban Rite of Purification by Barbara McCullough; Chicana by Sylvia Morales; Bellydancing: A History and an Art by Alicia Dhanifu; Your Children Come Back to You by Sharon Larkin; Tai Chi by Jeanne Robinson. co-sponsored by The Opened I, with films curated by Barbara McCullough;

b) Emerging Women Artists: Ten Newcomers; slide presentations by Ester Raucher, Carole Scurlock, Ling Chung, Linda Nishio, Anna Crowell, Shirley Days, Catherine Ruane, Nancy Rosenblum

c) Large-Scale and Public Works; lectures by Judith F. Baca, Lesie Labowitz & Suzanne Lacy, Maria Karas

Artists Missing in Action, poster produced by XX in response to LACMA exhibition of survey of 1960s-70s art that included only 2 women.



Double X and the Opened I, Inc., invite you to attend the second DOUBLE X-POSURE, a series of events highlighting the work of women artists and filmmakers...

CONVERGENCE

Friday, November 30th, 7:00 p.m.



IN TRANSIT, Courtesy of Lillian Wu

An Evening of Film by Asian, Black and Chicana Women from the Los Angeles Community

DER BESUCH: THE VISIT (Angelina Chen, 1979). An autobiographical super 8, 22 minutes, color - account of the filmmaker's meeting with her dying father after a seventeen year separation.

VARNETTE'S WORLD: A STUDY OF A YOUNG ARTIST (Caroll Parrott Blue, 1979). A study of a woman's struggle to maintain her cultural commitment as she searches for positive, alternative means for economic survival.

IN TRANSIT: THE CHINESE IN CALIFORNIA (Lillian Wu, 1977). A sensitive documentation of the plight of the Chinese in California from the turbulent days of the 1848 Gold Rush to the present.

DIARY OF AN AFRICAN NUN (Julie Dash, 1976). Based on a short story by Alice Walker, the film examines the mental anguish of a Black nun consumed by internal conflicts resulting from her "marriage to the 'White God.'" - 16mm, 14 minutes, black and white -

WATER RITUAL #1: AN URBAN RITE OF PURIFICATION (Barbara McCullough, 1979). A poetic film exploring the use of ritual as a means of exorcising the societal frustrations which engulf a people. Ritual is used as a physical manifestation of the spiritual to initiate the desire for change. - 16mm, 3 minutes, black and white -

CHICANA (Sylvia Morales, 1979). A tribute to the historical contributions of the Chicana who have struggled to bring about societal change from pre-Columbian times to the present. - 16mm, 22 minutes, color -

BELLYDANCING: A HISTORY AND AN ART (Alicia Dhanifu, 1979). The first comprehensive film on classical bellydancing which traces the origins of the dance to the neolithic age in the Sahara. The film also presents historical data on the instruments, costumes and basic methodology of the dance. - 16mm, 23 minutes, color -

YOUR CHILDREN COME BACK TO YOU (Sharon Larkin, 1979). A little Black girl, Tovi, is torn between an acceptance of western values and those of the African world, contradictory values which are embodied in her closest maternal links. - 16mm, 32 minutes, black and white -

TAI CHI (Jeanne Robinson, 1979). An exploration into one person's experience with the practice of Tai Chi. 16mm, 7 minutes, black and white -

This program is made possible by **Double X**, in conjunction with the **Opened I, Inc.**, non-profit organizations of women and emerging artists, through a grant from the National Endowment for the Arts and the City of Los Angeles.

Coming Attraction

- Tuesday, December 4th, 7:30 p.m. -
Emerging Women Artists: Ten Newcomers.

All programs are free and open to the public and will take place at the Gallery Theatre, Barnsdall Park (a facility of the Municipal Arts Department, City of Los Angeles), 4804 Hollywood Boulevard, Los Angeles.

double x-posure

Double X invites you to attend the final event
in a series highlighting the work of women artists and filmmakers

Tuesday, December 4, 7:30 p.m.

EMERGING WOMEN ARTISTS:

Slide presentations by

Esther Raucher Carole Scurlock

Sheila Ruth Marilyn Neher Ling Chung
Linda Nishio Anna Crowell Shirley Days

Catherine Ruane Nancy Rosenblum

Ten newcomers selected by Double X through an open invitation to
Los Angeles women artists who have participated
in no more than two exhibitions.

This program is free and open to the public at the Gallery Theatre,
Barnsdall Park (a facility of the Municipal Arts Department,
City of Los Angeles) - 4804 Hollywood Boulevard, Los Angeles

This event is made possible by Double X, a non-profit organization of women artists,
through a grant from the National Endowment for the Arts and the City of Los Angeles.

double x-posure

Marsia Alexander-Clarke is a video installation artist with a background in painting and sculpture. Alexander-Clarke is interested in taking video into new directions through the use of video as “mark.” Through selection and repetition Alexander-Clarke breaks the images predilection for narrative and arrives at visual environments influenced by painting and Middle Eastern decorative arts. Her interest in contemporary music has also influenced two major video installations based on the faces and sound of a choir singing. In 2008 Alexander-Clarke exhibited *Tapestries*, a video installation at the Armory Center for the Arts in Pasadena, California. Two additional solo exhibitions of Alexander-Clarke’s work were presented at the California Museum of Photography in 2012 and Cerritos College art Gallery in 2013.

Nancy Buchanan received her MFA from UC Irvine, and the influence of Robert Irwin led her to focus on site-specific installations and performances for many years. Buchanan’s work was included in exhibitions of the Pacific Standard Time initiative sponsored by the Getty, at Los Angeles MOCA, the Pasadena Museum of California Art, and the Laguna Beach Museum of Art. She was an early “video pioneer” and her videotapes have been exhibited internationally. She received four NEA Artist’s fellowships for her work in performance and video; in 1997, she was awarded a Rockefeller Fellowship in New Media, to complete an interactive work exploring notions of “home.” She taught classes in video and art & politics in the School of Film/Video at CalArts from 1988-2012. Recently, she has focused on digital photos, drawing and collage. She has also been active as an independent curator, beginning with her contribution to Double X activities.

Diane Calder quickly discovered that performance art at the Woman’s Building was nothing like learning her lines for the female lead in her high school production of *The Man who came to Dinner*. After trying her hand at painting Barbara Smith’s nude body, Calder scripted a production in which she exhibited the many facets of feminist life via onstage costume changes. *Motherheard*, with an apron and rolling pin as props, galvanized every mom in the Woman’s Building audience to shout out whatever it was that their mothers habitually said in hopes of shaping them up. The dialog was made into a book, sold through Sisterhood bookstore. Interviewing Clyde Tombaugh, the astronomer who discovered Pluto, and orchestrating a performance around projections onto the dome of the Griffith Park Planetarium of her own and other artist’s suspicions of what life might be like on the (then) planet, may have been the highlight of Calder’s career thus far. Drama helped keep her CSUN students involved, but didn’t do much in response to perplexing questions from CalArts MFA mentors like Michael Asher or Mary Kelly. Of course there were also group and individual exhibitions of Calder’s photographs and installations over the years, at places as distant as P House Gallery in Tokyo and closer to home at La Mamelle and LACE. Most recently Calder contributed work to Micol Hebron’s *Gallery Tally* and Kim Abeles’ *Shared Skies* projects. Diane Calder is a member of the International Association of Art Critics. She examines the work of local and international artists, considering the implications of current and historical practices for several in print and online art publications including *ArtScene*.

Audrey Chan is an artist and writer based in Los Angeles. She addresses identity, rhetoric, and the feminist construct of “the personal is political” through performance, video, and image/text. Chan received a BA with Honors from Swarthmore College and an MFA from California Institute of the Arts. In 2013, she was recipient of an ARC grant from the Center for Cultural Innovation and a California Community Foundation Fellowship for Visual Artists. She is currently developing an artist’s book, *JC2*, about her ongoing performances since 2008 as Judy Chicago’s Chinese-American doppelganger, forthcoming from Insert Blanc Press in 2016. Her first book, *Conseil juridique et artistique / Legal and Artistic Counsel*, offered a transcription of the artist’s interview with Bernard Edelman, renowned French jurist and philosopher and expert on author’s rights during her 2009 stay as artist-in-residence at l’École des Beaux-Arts de Nantes in France. These conversations opened larger questions about the meaning of political and conceptual art. In 2005, she has collaborated with artist Elana Mann as the performative duo Chan & Mann.

Chan & Mann presented the performance *Myths of Rape* (2012) at the LA Art Show, a re-interpretation of Leslie Labowitz-Starus’ *Myths of Rape* (1977) for Suzanne Lacy’s *Three Weeks in January* as part of the Getty’s Pacific Standard Time Festival. In 2012, she was also co-organizer with Elana Mann of *Shares and Stakeholders*:

The Feminist Art Project Day of Panels at the 100th Annual College Art Association Conference at the Museum of Contemporary Art, Los Angeles <sharesandstakeholders.com>. Chan’s writing and artist interviews have appeared in *Afterall Journal*, *Afterall Online*, *East of Borneo*, and ...might be good. More of the artist’s work may be found at <audreychan.net>.

Merion Estes was raised in San Diego where she began her art studies. She got her BFA from the University of New Mexico in Albuquerque in 1970 and her MFA from the University of Colorado in Boulder in 1972. She moved to Los Angeles later that year and has lived and worked here ever since. She had her first show in 1973 and has shown regularly ever since. She had a five-year survey in 1979 at the Municipal Gallery in Barnsdall Park. Numerous solo and group shows and articles followed. In 2005 she was part of a huge five-person show at the Fisher galleries at USC including artists depicting post-modern landscapes. In 2006, she had a thirty-five year retrospective at the Pomona College Museum of Art curated by Rebecca McGrew. 2007 brought a solo show at the Cardwell Jimmerson Gallery as well as a residency at the Santa Fe Art Institute. In 2009, a show of large works on paper at the Gallerie Anais in Bergamot Station was mounted. 2012 brought four “solo” shows of landscape-based work at the Municipal Gallery at Barnsdall Park called *Un-Natural* that included Constance Mallinson, Fatehma Barnes and Lisa Adams.

Vanalyne Green is an American artist who primarily works in video and film, though recent years have seen her experimenting with conceptual works that include sculptural objects. She is best known for work that appropriates the conventions of various genres to examine hierarchies of meaning where sex and privilege cross paths. Her work playfully and bitterly examines the paradoxes of American citizenship within such social practices as addiction, sports, sexuality, and, most recently, prayer.

Green is also of that generation of American artists whose artistic careers have developed contemporaneous to that of feminism in its sociological sense. She studied at Fresno State University in the first feminist art program started by Judy Chicago and then at California Institute of the Arts with Sheila Levrant de Bretteville. Green was a founding member of the collaborative group *Feel Tank Chicago*. She could be said to be of the generation of feminist artists for whom gender politics is built into the philosophical core of what it understands as valid artistic practice since the late 1960s onwards.

Green’s art demonstrates the developmental processes of an artist from the first generation of feminist artists to base its discourses in an advanced theoretical framework beyond simple resistance.

Micol Hebron is an interdisciplinary artist based in Los Angeles. She received a 2012 California Community Foundation Fellowship for her contributions to the Los Angeles art community. Through photographic works, videos, installations, performance and writing, Hebron has become known for critically engaging the tropes of art history and modernism, with a particular eye toward resurfacing and re-examining feminist activism, social practice, and public engagement. Hebron has been engaged in individual and collaborative projects in Los Angeles since 1992. Her work frequently explores the female artist’s relationship to art-making and art history. Current projects involve a comprehensive tally of gender ratios in the contemporary gallery world (the *Gallery Tally Poster Project*); research on ideas of “cute;” the role of nudity as a radical speech act in the actions of colonial era women in America; and the influence of essentialist feminism upon contemporary practice. Hebron is interested in gift economies, evolutionary psychology, and collaborative activity. Hebron is the founder of the *LA Art Girls* and the *Elizabeths*. She has been an editor and contributing editor at *X-Tra* magazine since 2003.

For the past 30 years, the work of **Mayde Meiers Herberg** has been primarily oil pastel drawing informed by her interest in dreams and the complex machinations of the psyche. The early drawings were whimsical images of watery environments, where fish come to tea at a table and play *solitaire* in the deep blue sea. These works are lush and somewhat impressionistic with dappled light and floating vegetation. Later, Herberg’s scenes shifted to metaphorically depict thorny emotional situations. Her use of vibrant color and strong sense of design heighten the quality of starkness in these drawings. Most recently Herberg’s work has taken the form of mixed media installation. She incorporates photographs of staged events with found objects. Her deep interest in psychology, theater and design inform the new installation work.

Jan Lester Martin is a graduate of the California Institute of the Arts. She was a founding member of both the Fresno Feminist Art Program and the Feminist Art Program at CalArts, as well as a founding member of Double X. She lives in Benicia, California.



Connie Jenkins is a painter who lives and works in the Santa Monica mountains in Ventura County. She became active in the feminist art movement when she arrived in Los Angeles from the University of Colorado in 1972. She participated in the first Womanspace exhibit and served as a Co-Chair when Double X was founded. For most of her career, her work, photorealist in style, has utilized images of water. Most recently her paintings have focused on the intertidal zone of California's Channel Islands where she volunteers as a monitor with biologists studying the long-term health of the Pacific Ocean.

Rachel Rosenthal, a winner of OBIE, Rockefeller, Getty, NEA and CAA awards among others, is an internationally recognized pioneer in the field of feminist and ecological performance art. Her revolutionary performance technique integrates text, movement, voice, choreography, improvisation, dramatic lighting and wildly imaginative sets into an unforgettable theatrical experience. She is currently Artistic Director of The Rachel Rosenthal Company's TOHUBOHU! Extreme Theatre Ensemble, and at 87 still teaches her signature brand of improvisational theater at her studio space. The School of the Art Institute in Chicago awarded her an honorary doctorate in 1999. In the year 2000, the City of Los Angeles awarded her the title of "Living Cultural Treasure."

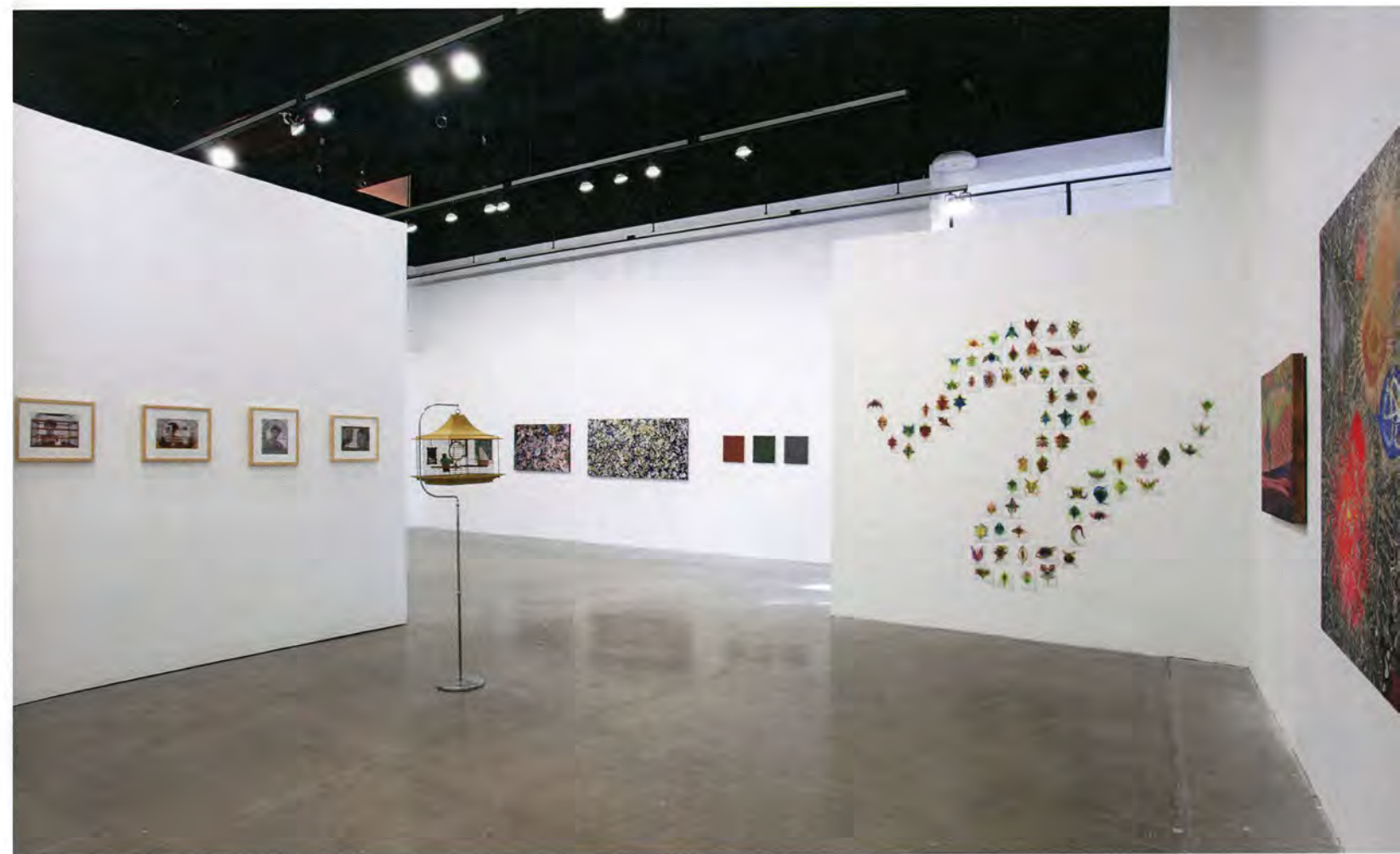
Nancy Webber has been an artist since early childhood; she received her MFA from Mills College, Oakland, CA after a year of graduate study in Florence Italy. She has taught studio art classes College of the Holy Names in Oakland, CA, and at L.A. Harbor College along with a Film Appreciation class. She was awarded an NEH grant to study "Women's Place in American Film" in 1974. For over thirty years she has continued her "life imitates art" series of photographic portraits based on comparisons of contemporary people from all walks of life juxtaposed with their doppelgangers from art history. The images have been published in magazines internationally and now one hundred selections will be published in February 2015 at the Long Beach Museum of Art where one of the comparisons in the book will be included in their exhibition of Jawlensky's paintings. Webber's awards include the J. Paul Getty Trust Fund for the Visual Arts Fellowship in Photography 1991-2 and in 2003 a public art grant from the Los Angeles Dept. of Cultural Affairs. In 2012, her work was exhibited as part of the Pacific Standard Time project at Arena 1 Gallery, Santa Monica Airport. Webber has enjoyed international study with two Fulbright-Hayes seminars in Indonesia ('94) and Morocco and Senegal ('99) from which she curated exhibitions for the Fine Arts Gallery L A Harbor College of the Arts.

Faith Wilding was born in Paraguay and emigrated to the US in 1961. Wilding is an intermedia artist, writer, and educator. She received a BA in Comparative Literature from the University of Iowa and her MFA from California Institute of the Arts (1973). Wilding is Professor Emerita, Performance Art/Critical Studies at SAIC and is currently Visiting Scholar at Brown University, Providence, RI through 2015. Wilding was a co-initiator of the Feminist Art Programs at CSU Fresno and CalArts. Double X published her book *By Our Own Hands* in 1976. Wilding's work addresses the recombinant and distributed bio-tech body in multiple media and performances. Her retrospective "Fearful Symmetries" will travel to Memphis, and Pasadena Armory Center for the Arts in 2015. Wilding's work has been included in major museum exhibitions such as WACK! Art and the Feminist Revolution and in solo and group shows across the United States, Canada, England, Europe, Mexico, and Southeast Asia.

Wilding co-founded and collaborates with subRosa, a cyberfeminist cell of cultural producers using Bio-Art and tactical feminist performance in the public sphere to critique the intersections of information and biotechnologies in women's bodies, lives, and work. Her awards and grants include: WCA Life-time Achievement Award (2014), Guggenheim Fellow (2009) and NEA artist fellowships (1987, 1989, 1998).

Nancy Youdelman has the distinction of having been part of the very first feminist art class that was taught by Judy Chicago in 1970 at California State University, Fresno. She continued her participation in the Feminist Art Program (1971-1972) at California Institute of the Arts, Valencia, where she participated in the internationally acclaimed project, *Womanhouse* (1972), receiving her BFA from CalArts in 1973 and her MFA from UCLA in 1976. Youdelman was a founding member of both Grandview Gallery at the historic Woman's Building in Los Angeles and Double X. Her extensive exhibition record includes many national exhibitions including recent solo exhibition at Eight Modern in Santa Fe, New Mexico in 2013 and Penn State University in 2014. She has been the recipient of numerous awards including recent grants from the Pollock/Kraswner and the Adolph and Esther Gottlieb Foundations.

Rachel Youdelman's bookworks are found in a variety of public and private collections. She was a member of Womanspace, XX, and Grandview Gallery at the Woman's Building. She is a 1973 graduate of the Feminist Art Program at California Institute of the Arts. In 2012, she completed a master's program in visual studies at Harvard University, with a thesis on Victorian taxidermy. She has published book reviews and critical pieces on the visual arts in *Clio's Psyche* and the *Journal of Psychohistory*. She may be contacted at ryoudelman@gmail.com.



Installation view
XX Redux -revisiting a feminist
art collective

Guggenheim Gallery Mission Statement

The department of art will provide provocative exhibitions and educational programming that provide a local connection to the national and international dialogue about contemporary art and provide a framework for an interchange between artists, scholars, students and the community at large. While the exhibitions feature contemporary art, they often address other disciplines and societal issues in general. Integrated into the curriculum, these programs contribute significantly to the Chapman education.

Mission Statement of the Department of Art

The Mission of the Department of Art at Chapman University is to offer a comprehensive education that develops the technical, perceptual, theoretical, historical and critical expertise needed for successful careers in visual art, graphic design and art history. The department supports artists, designers, and scholars within a rigorous liberal arts environment that enriches the human mind and spirit. We foster the artistic and academic growth necessary to encourage lifelong study and practice of the arts through a curriculum that contains strong foundation and history components as a basis for continued innovations in contemporary practice and scholarship.

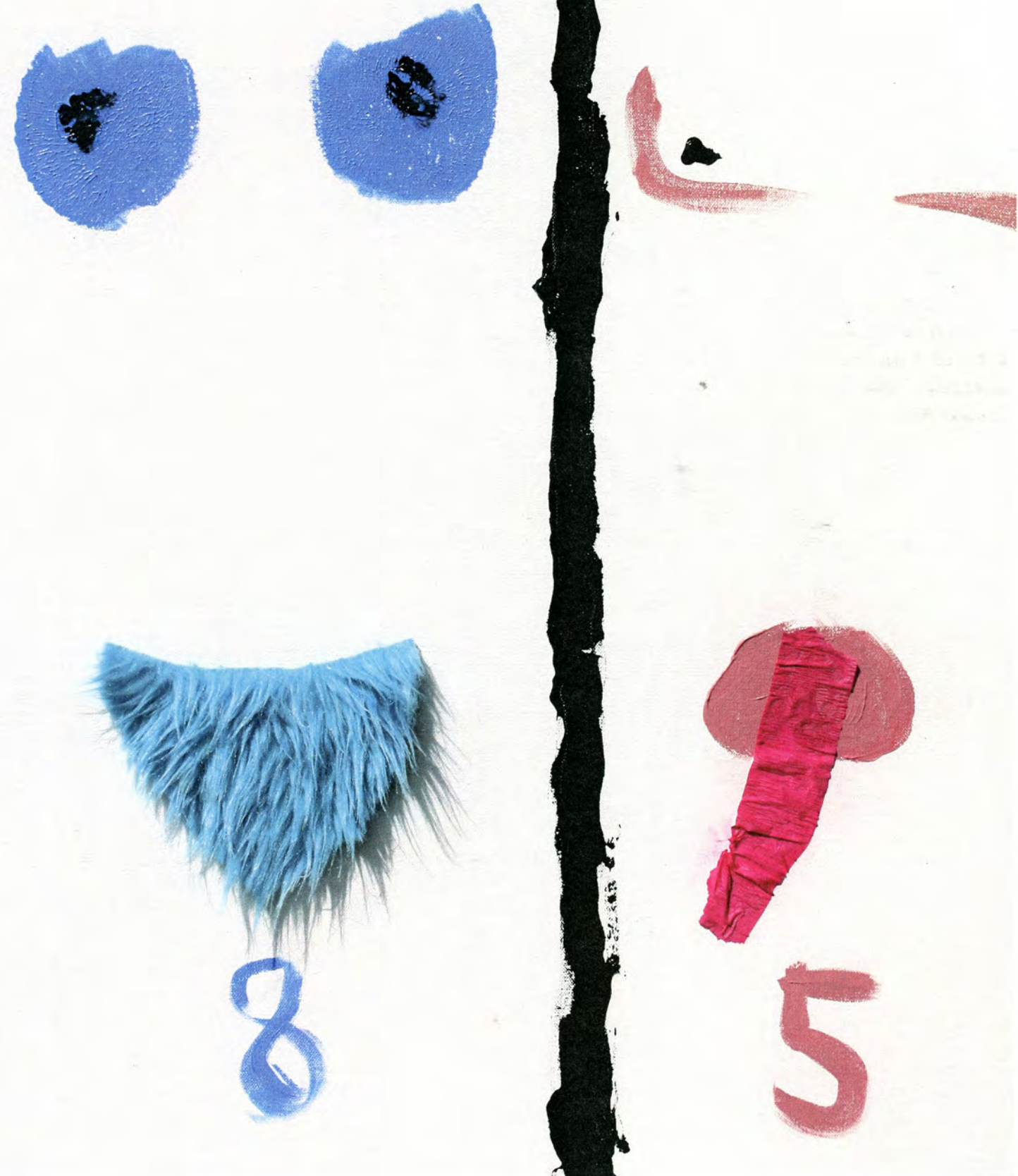
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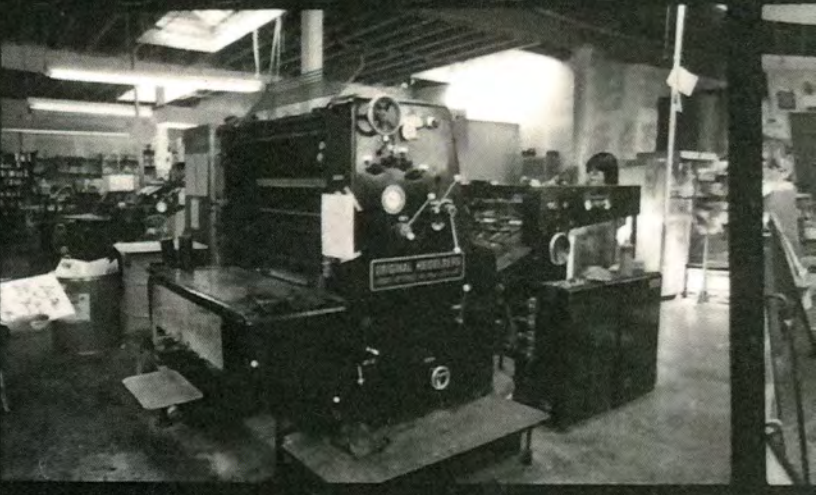
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 **CHAPMAN UNIVERSITY** | **GUGGENHEIM GALLERY**

