

WORKS IN THE EXHIBITION

Laurie Anderson
Self Portrait Into the Edge of a Mirror, 1975
Four black and white gelatin prints on one mount
23-1/2 x 24 inches overall
Private collection, New Jersey

Laurie Anderson
Talking Papers, 1977
Two silver prints with marker
11 x 14 inches each
Private collection, New Jersey

Eleanor Antin
The Wonder of it All, from The King of Solana Beach, 1974-75
Eight black and white photographs and text panel
6-1/2 x 9-1/2 inches each
Courtesy of Ronald Feldman Fine Arts, Inc., New York

Lynda Benglis
Artforum advertisement, November 1974
Iris print
12 x 22 inches
Courtesy of Cheim & Read, New York

Lynda Benglis
Photograph for exhibition announcement, 1974 or 1975
Color photograph
21 x 17 x 1-1/4 inches
Collection of Paula Cooper Gallery

Lynda Benglis
Parenthesis, 1975
Cast aluminum, cast lead in velvet lined wood box
24 x 30 x 5 inches
Courtesy of Cheim & Reid, New York

Dara Birnbaum
Technology/Transformation: Wonder Woman, 1978
Color video, 5:50 minutes
Collection of Art for Arts Sake Video Archive, NYC
Courtesy of Electronic Arts Intermix

Valie Export
Action Pants: Genital Panic, 1969 / 2001
Silver gelatin print
65 x 48 inches
Courtesy of Patrick Painter Editions, Vancouver, B.C.

Valie Export
Body Sign (ACDE), 1970
Black and white photographs
14-3/4 x 10-3/4 x 3-3/4 inches
Courtesy of Patrick Painter Inc., Santa Monica

Nancy Grossman
Collage Pastel #2, 1976
Collage and pastel on paper
26 x 20 inches
Courtesy of Michael Rosenfeld Gallery, New York

Nancy Grossman
H.U.F., 1980
Mixed media assemblage
Two parts: 17-1/4 x 6-1/2 x 11 inches
Courtesy of Michael Rosenfeld Gallery, New York

Nancy Grossman
Untitled (Double Head), 1971
Mixed media collage on paper
21 x 29 inches
Courtesy of Michael Rosenfeld Gallery, New York

Jenny Holzer
Inflammatory Essay Posters, text date 1979-82
Posters
17 x 17 inches each
Collection of the artist
Courtesy of Cheim & Reid, New York

Joan Jonas
Organic Honey's Visual Telepathy, 1972
Black and white video, 17:24 minutes
Collection of Art for Art's Sake Video Archive
Courtesy of Electronic Arts Intermix

Mary Kelly
Primapara: The Bathing Series, 1973 / 1997
Twelve gelatin silver prints, edition of three
Courtesy of Leslie Tonkonow Artworks + Projects, New York

Barbara Kruger
Pictures/Readings, 1976-77
Three photographs and text panels
16-1/2 x 40 inches each, framed
Collection of the artist

Ana Mendieta
People Looking at Blood, Moffit, 1973
Slide projection of performance in Iowa, 20 images
Courtesy of the Estate of Ana Mendieta and Galerie Lelong, New York

Yoko Ono and John Lennon
Bed Peace, 1969
Color 16 mm film transferred to DVD, approximately 72 minutes
Collection of the artist

Adrian Piper
Food for the Spirit, No. 1, 1971
Gelatin silver print
21-1/4 x 21-1/4 inches, framed
Collection of Eileen and Peter Norton, Santa Monica

Adrian Piper
Food for the Spirit, No. 6, 1971
Silver print, selenium toned
21-1/4 x 21-1/4 inches, framed
Collection of Eileen and Peter Norton, Santa Monica

Adrian Piper
Food for the Spirit, No. 12, 1971
Silver print, selenium toned
21-1/4 x 21-1/4 inches, framed
Collection of Eileen and Peter Norton, Santa Monica

Martha Rosler
Cargo Cult, from "Beauty Knows No Pain, or Body Beautiful," (1965-74), c. 1972
Photomontage printed as color photograph
40 x 30 inches
Collection Eileen and Peter Norton, Santa Monica

Martha Rosler
Semiotics of the Kitchen, 1975
Black and white video, 6:09 minutes
Collection Art for Art's Sake Video Archive
Courtesy of Electronic Arts Intermix

Carolee Schneemann
Interior Scroll, 1974
Paper scroll in Plexiglas box
Scroll: 33 x 2 x 1 inches; box: 37 x 6 x 6 inches
Collection of Eileen and Peter Norton, Santa Monica

Carolee Schneemann
Interior Scroll, 1975
Beet juice, urine and coffee on photographic print, AP #1
40 x 77 inches framed
Courtesy of PPOW, New York

Cindy Sherman
Untitled Film Still #10, 1978
Gelatin-silver print
7-1/2 x 9-1/2 inches
Private collection

Cindy Sherman
Untitled Film Still #32, 1979
Gelatin-silver print
7-1/2 x 9-1/2 inches
Private collection

Cindy Sherman
Untitled Film Still #37, 1979
 Gelatin-silver print
 7-1/2 x 9-1/2 inches
 Private collection

Mimi Smith
Open Door, 1974
 Knotted thread and wooden tape measures
 87 x 46 inches
 Courtesy of Tilton/Kustera Gallery, New York

Mimi Smith
Wall Phone, 1973
 Knotted thread and tape measures
 24 x 6 inches
 Courtesy of Tilton/Kustera Gallery, New York

Mimi Smith
Window, 1974
 Knotted thread and tape measures
 36 x 45-1/4 inches
 Courtesy of Tilton/Kustera Gallery, New York

Nancy Spero
Codex Artaud XXVIII A & B, 1972
 Typewriter and gouache collage on paper, 2 panels
 83-1/2 x 12-1/2 inches each
 Courtesy of the artist and Galerie Lelong, New York

Mierle Laderman Ukeles
Interviewing Passersby on the Sidewalk about Their Maintenance Lives, 1974
 Three black and white photographs and 8 text panels
 Photographs: 20 x 16 inches each; Text panels: 8-1/2 x 11 inches each
 Courtesy of Ronald Feldman Fine Arts, Inc., New York

Mierle Laderman Ukeles
Maintenance Art Questionnaire (from Maintenance Art Tales performance), 1973-76
 Text pages, photocopy of envelope
 Courtesy of Ronald Feldman Fine Arts, Inc., New York

Mierle Laderman Ukeles
Manifesto for Maintenance Art: Proposal for an exhibition "Care", 1969
 Four typed pages
 11 x 8-1/2 inches each; 11-3/4 x 9-1/4 x 1/2 inches each framed
 Courtesy of Ronald Feldman Fine Arts, Inc., New York

Hannah Wilke
Having a Talent Isn't Worth Much Unless You Know What to do With It, n.d.
 Poster
 45 x 30 inches
 Courtesy of Ronald Feldman Fine Arts, Inc., New York

Hannah Wilke
Marxism and Art: Beware of Fascist Feminism, 1977
 Off-set poster on heavy stock paper
 11-1/2 x 9 inches
 © 2002 Marsie, Emanuelle, Damon and Andrew Scharlatt
 Courtesy of Ronald Feldman Fine Arts, Inc., New York

Hannah Wilke
So Help Me Hannah, 1978
 Six black and white unique photographs
 60 x 40 x 2 inches
 Courtesy of Ronald Feldman Fine Arts, Inc., New York

Martha Wilson and Jacki Apple
Transformance (a.k.a. Claudia), December 15, 1973
 36 photo panels plus text panel
 Photo panels: 11 x 14 inches each; Text panel: 7¾ x 11 inches
 Collection of Martha Wilson

PRINTED MATTER AND ARCHIVAL MATERIAL

Unless stated otherwise, all loans are courtesy the Women's Art Registry Collection, Special Collections and University Archives, Rutgers University Libraries.

The Women's Art Registry was founded in the early 1970s by Lucy Lippard as a slide file and information network. It was created to serve women artists with an alternative to the mainstream gallery system. Since 1992, the Registry has been maintained by Rutgers University (catalog number MC892), with new material added regularly by Lippard. It is an invaluable resource for conducting research about feminist art.

Books and Periodicals

Kathy Acker, *The Childlike life of the Black Tarantula #4*, Published by the artist, 1973.
 (MC892/Box 28)

Kathy Acker, *Adult Life of Toulouse Lautrec*, New York: TVRT Press, 1975. Courtesy Printed Matter, Inc., New York.

Kathy Acker, *Top Stories, #9: New York City in 1979*. Buffalo, New York: Top Stories, 1979.
 Courtesy Printed Matter, Inc., New York.

Artforum, vol. XIII, no. 4, December 1974 (with "Letters" to the editor John Coplans in response to the advertisement of Lynda Benglis in the November 1974 issue). Collection of Ingrid Schaffner.

Chrysalis: a magazine of women's culture, no. 1, 1977. Collection of Ingrid Schaffner.

Chrysalis: a magazine of women's culture, no. 8, summer 1979 (with Arlene Raven and Deborah Marrow, "Eleanor Antin: What's Your Story"). Collection of Ingrid Schaffner.

Criteria: A Critical Review of the Arts, vol. 4, no. 2, fall 1978 (with an article by Avis Lang Rosenberg, "Women Artists and the Canadian Art Work: A Survey"). Collection of Ardele Lister.

Criteria: A Critical Review of the Arts, vol. 4, no. 1, spring 1978 (with article by Lucy Lippard, "PHOTO - DIALOGUE IV"). Collection of Ardele Lister.

Heresies: a feminist publication on art & politics #1, 1977 (with Lucy Lippard, "The Pink Glass Swan: Upward and Downward Mobility in the Artworld"; Martha Rosler, "Tijuana Maid"; Nancy Spero, "Torture in Chile"). Courtesy Printed Matter, Inc., New York.

Jenny Holzer, *A Little Knowledge Can Go a Long Way/Your Oldest Fears are the Worst Ones*, self published, 1978. Collection of the artist.

Heresies: a feminist publication on art & politics #7, *Women Working Together*, vol. 2, no. 3, 1979 (with Barbara Zucker, "Women Working Together"). Courtesy Printed Matter, Inc., New York.

Heresies: a feminist publication on art & politics #8, *Third World Women: The Politics of Being the Other*, vol. 2, no. 4, 1979 (with Ana Mendieta, "Silueta Series"; Adrian Piper, "Political Self Portrait #2"). Courtesy Printed Matter, Inc., New York.

Barbara Kruger, *Pictures/Readings*, self published, 1978. Collection of Catherine Morris and Tom MacGregor.

Suzanne Lacy, *Rape*, Los Angeles: Women's Graphic Center, 1972/76. Courtesy the Robert J. Shiffler Foundation.

Suzanne Lacy, *Three Love Stories*, Casco Glass Books, 1978. Courtesy the Robert J. Shiffler Foundation.

Faith Wilding, *By Our Own Hands: The Women Artist's Movement in Southern California, 1970-1976*. Santa Monica, California: Double X, 1977. Collection of Catherine Morris and Tom MacGregor.

Artists: Archival Material

Laurie Anderson, announcement card for *Objection*, New York, October 19, 1973. (MC892/Box 28)

Laurie Anderson, copy of manuscript with two photographs documenting *The Institution Dream Series*, n.d. (MC892/Box 28)

Eleanor Antin, announcement card with *100 Boots Cross Herald Square*, Museum of Modern Art, New York, May 30 through July 8, 1973. (MC892/Box 28)

Lynda Benglis, announcement card for *Sculpture*, Paula Cooper Gallery, New York, November 8 through December 3; and *Video, Polaroids*, The Kitchen, November 8 through 15, n.d. (MC892/Box 28)

Lynda Benglis, announcement card, Paula Cooper Gallery, New York, February 8 through March 4, 1970. (MC892/Box 28)

Lynda Benglis, announcement card, The Clocktower, New York, December 6, 1973, through January 20, 1974. (MC892/Box 28)

Jenny Holzer, announcement for *Installation*, Franklin Furnace, New York, December 12 through 30, 1978. Collection of the artist.

Jenny Holzer, "Special Supplement: New Wave Art," *Weekly Soho News*, 1979. Collection of the artist.

Joan Jonas, photo-documentation of *Organic Honey* performance event, 1972. Collection the artist.

Yoko Ono, manuscript for essay "The Feminization of Society," 1972. Collection of the artist.

Carolee Schneemann, announcement for *Up To And Including Her Limits*, Anthology Film Archives, December 12 and 13, 1974. (MC892/Box 2)

Carolee Schneemann, announcement for *Works by Carolee Schneeman/1976 Pocket Planner*, 1975. (MC892/Box 2)

Cindy Sherman, exhibition review (illustrated by a *Film Still*) of *Real Life*, a group exhibition at Artists' Space, New York, 1979. Courtesy Metro Pictures.

Cindy Sherman, review by Valentine Tatransky, *Arts Magazine*, vol. 53, no. 5, January 1979. Courtesy Metro Pictures.

Cindy Sherman, announcement card for *Untitled Film Stills*, The Kitchen, New York, 1980. Courtesy of Metro Pictures.

Nancy Spero, announcement for *Codex Artaud*, A.I.R. Gallery, New York, March 17 through April 4, 1973 (MC892/Box 42)

Mierle Laderman Ukeles, copy of manuscript for *Maintenance Art Activity I*, Wadsworth Atheneum, Hartford, Connecticut, with note to Lucy Lippard, n.d. (MC892/Box 28)

Hannah Wilke, announcement (with *s.o.s. starification object series, 1 of 36 playing cards from mastication box, performance: paris, 1975*), Robert Feldman Gallery, New York, opens September 13, 1975. (MC892/Box 45)

Martha Wilson, letter to Lucy Lippard and a set of index cards with instructions for actions, March 3, 1971. (MC892/Box 28)

Collectives and Coalitions

A.I.R. Gallery, New York, "Opening September 16", announcement brochure, 1972. (MC892/Box 2)

CUNT Cheerleaders (Cay Lang, Vanolyn Green, Dori Atlantis and Susan Boyd), the black and white photographs. Collection Dori Atlantis.

The Feminist Art Workers (Cheri Gaulke, Nancy Angelo, Candace Compton, Laurel Klick), announcement brochure, 1977. (MC892/Box 2)

Heresies Collective [See also, Periodicals]:

Letter from Lucy Lippard to Adrienne Rich, July 31, 1976. (MC892/Box 64)

Letter from Martha Rosler to Lucy Lippard, August 30, 1976. (MC892/Box 64)

Typed list of the tentative contents for the first issue ("The most interesting ideas, after all, are heresies' S. Sontag,"), 1976. (MC892/Box 64)

Manuscript of the mission statement, 1976. (MC892/Box 64)

Museum Workers Association of New York City, announcement for an open hearing "Women & Museums," March 21, 1971. (MC892/Box 2)

W.A.R., announcement for *A Documentary HerStory of Women Artists in Revolution*, 1971. (MC892/Box 2)

W.E.B. (West East Bag):

Open letter to Art Department Chairs, March 3, 1972. (MC892/Box 2)

Open letter to women art students, n.d. (MC892/Box 2)

West East 'Baggie', newsletter, n.d. (MC892/Box 3)

west east coast bag, newsletter, June, 1972. (MC892/Box 3)

Letter from Valie Export to Lucy Lippard, June 11, 1975. (MC892/Box 3)

Letter to Joseph Masheck, *Artforum Magazine*, April 18, 1977. (MC892/Box 3)

Womanhouse, invitation, January 30 through February 27, 1972. (MC892/ Box 2)

Womanhouse, announcement for a lecture by Judy Chicago and Arlene Raven and a screening of the 1974 documentary film by Johanna Demetrakas, *The Silvermine Guild School of the Arts*, New Canaan, Connecticut, 1974. (MC892/Box 2)

The Woman's Building, prospectus brochure, n.d. (MC892/Box 2)

The Woman's Building, prospectus brochure with floor plans, "A public center for woman's culture, welcomes you," n.d. (MC892/Box 2)

Woman's National Abortion Action Coalition, open letter (signers include Yoko Ono), January 11, 1973. (MC892/Box 3)

Womanspace, press release and calendar, January 1973. (MC892/Box 2)

Women's Interart Center, press release, "First Women's Open Art Show," New York, January 21, 1972. (MC892/Box 2)