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Feminist Art Journals in the US, 1970-1980

Jennifer S. Musawwir

Social networking technologies today encourage the view that we have unlimited access to group discussions and numerous resources accommodating one's professional and personal needs. Without these services I would certainly feel isolated despite living, working and going to school in New York City where at this stage in my life I remain most active at home in order to balance the workload of a graduate student with a growing family. My ability to maintain contact through these networks with likeminded and often geographically scattered groups of peers was paramount in my mind when I began to consider the situation forty years ago of groups of women in the arts who banded together to rethink and subsequently confront their second-class situation in the art world. While contemplating how networks operate, I began to research feminist art magazines published in New York and Los Angeles during the 1970s: *Women and Art* (NY, 1971-1972), *Feminist Art Journal* (FAJ, NY, 1972-1977), *Womanspace Journal* (LA, 1973), *Women Artist's Newsletter* (NY, 1975-1998), *Womanart* (NY, 1976-1978), *Heresies: A Feminist Publication on Art and Politics* (NY, 1977-1993) and *Chrysalis, A Magazine of Women's Culture* (LA, 1977-1980). These 1970s art journals candidly reported

on a dynamic period of transition. It immediately became clear to me that these journals demanded close attention from me and I decided to pursue a future with this material in the form of a dissertation. In what follows, I will share aspects of this research, which turned out to be far more pleasurable than expected and I became a genuine fan of these extinct publications. My newfound affinity as a reader/researcher raised the stakes and not only generated significant personal gratification but encouraged me to make my own sound investment in feminist art history.

These publications were founded out of necessity in the spontaneous combustion of the 1970s feminist art movement in the USA. There was the urgency to connect, organize, share information, document and provide unprecedented platforms in print for women in the arts. When I initially approached these magazines, I thought of them as conduits of information and as the basis for networks in comparison to my own identification with and use of listservs and email groups today. Reading through these magazines began not unlike my decidedly passive method of sorting through the bulk of information and discussions that flood my inbox. Even though the characteristically instant and massive

networks of today surpass those of the 1970s in “*information overload*”, there is a certain intimacy experienced when reading the emails generated by various listservs that I also felt when reading the back issues of the 1970s art journals. In both cases, I imagine myself as witness and participant to the discussions and event listings flashing across my monitor, even though I rarely respond or attend, as well as to those printed on the aged pages of these feminist art journals – which as past events, I have no chance of attending or reconstructing. The combined readership of these journals did not come close to that of the mainstream art press at that time and their circulations were primarily concentrated within communities of women in the arts located in either New York or Los Angeles.¹

The interdisciplinary content of *Chrysalis* and *Heresies* did gain some ground on college campuses in pursuit of Women’s Studies programs but I would maintain that the joint audience for these six publications was but a small group of interested parties. In an attempt to realistically quantify the body of readers at the time of printing, I envisioned their readers as a constellation of satellite audiences surrounding the editors and contributors. This visualization is not meant to subtract from these journals’ initial nor lasting impact but to relay my understanding that these were small-scale productions, and what I perceive as the limits on their reception, at the moment they were produced, remained internal or intimate to those actively involved in the emerging feminist art movement. With this perception at hand, my delight was compounded by the sensation that I was privy (almost as if I was eavesdropping) to a series of private conversations that took place about forty years ago. This sense of privacy is certainly an exaggerated fantasy that captured my imagination and by no means does it mean to diminish these journals’ intention to address larger audiences. Although the short lifespan of many of these magazines, contributes to my fantasy of sharing in private conversations, the history that has been handed down from these very sources says otherwise. Nonetheless, and under the pretense of my little fantasy, these back issues appeared as time capsules that allowed me to slip into the psyche of that heady period when political demonstrations, consciousness-raising groups and groundbreaking art were in abundance.

Women and Art

Women and Art was in print for only two issues in 1971-1972, however this pioneer publication hit the ground running

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and laid the groundwork for the movement at large. Members of Redstocking Artists, Women in the Arts, Women Students and Artists for Black Art Liberation, Women’s Ad Hoc Committee and other feminist groups joined together to found this New York publication in the winter of 1971. Taking cues from the women’s liberation movement and political organizations of artists formed in the late 1960s, such groups were responsible for the whirlwind of feminist activity that caused waves throughout this city’s art scene. The first issue of *Women and Art* reads like a roster of recent activity with contributions from Cindy Nemser, Patricia Mainardi, Marjorie Kramer, Irene Peslikis and Michelle Wallace reinforcing this journal’s intent to document the women’s art movement as well as to ‘**present research, analysis, criticism, news and of course a dash of humor to make the stubborn facts more digestible.**’² This first issue is filled with vibrant, angry and blunt pieces fearlessly calling out institutions and individuals for sexist practices. A number of reprinted letters to editors, art critics and museum directors appear in this issue, which opened with twenty-five responses to a letter distributed by Nemser to fifty art critics asking them to explain their methods of evaluating women’s art.³ Nemser approached a wide range of prominent critics that included those neither supportive nor sympathetic to the women’s art movement.

The first issue closes with a full-page article and schedule of the newly opened Women’s Interart Center preceded by Mainardi’s article ‘\$50,000 for a Women’s Show?’ which is a detailed breakdown of the events that had been taking place between the Brooklyn Museum and women’s rights groups fighting for a proper exhibition of women artists.⁴ The second issue from the summer/fall of 1972 maintains these important streams of information with nationwide reports on conferences as well as a forum on feminist art and feminine sensibility among twenty-eight women.⁵ As a result of the dispute within the editorial board, this final issue was accompanied by a Marxist supplement entitled *On Art and Society* that featured reprinted texts by Meyer Shapiro, Max Raphael and other likeminded individuals.

Although limited to two issues, *Women and Art* cannot be underestimated as an early informational hub documenting recent action, reflections on how feminist demands in the art world were received as well as announcing exhibitions, opportunities and details for upcoming demonstrations and gatherings. The contributors to this journal underscore the vast number of already-established networks and a seemingly close-knit community of women

active in the New York City art scene. Those linked to this journal were intent on changing the existing system and forcing open spaces for women all the while fearing that their actions could just as easily slip through the cracks of history. The collective nature of these reports and the detailed accounts of protest in print were what made this journal significant when compared to the piecemeal and often biased reports of feminist protests in either the newspapers or the art journals of the time and although these events have become part of a feminist art history of the women's art movement in the US, the immediacy of action and political fervor of these two issues relay this moment's dynamic when there was barely time to digest what was happening in the streets. The time, effort and pace required of these women to get the movement up and running and subsequently report on these activities for this magazine, in addition to developing their own work as artists, critics and scholars, is admirable and exhausting to witness as many of them were at stages in their professional development that parallel my current situation. The sense of anxiety or urgency running through *Women and Art* and its successors to document and ensure a written history for the feminist art movement obviously forced these women, who are all accomplished in their respective fields today, to expertly balance the multiple tasks of assuring the movement's advancement with that of keeping their individual careers on track.

Understandably, the feminist art movement was not a harmonious sisterhood but did evolve from a series of discourses informed by a number of intellectual disagreements that directed the content of these six publications. A difference of opinion between the Marxist and non-Marxists of *Women and Art* culminated in its abrupt end and prompted Nemser, Mainardi and Irene Moss of the latter faction to start *Feminist Art Journal (FAJ)* in the spring of 1972.

Feminist Art Journal

The early issues of this second New York journal, which managed to sustain itself for five years with nineteen issues, maintained the spirit of *Women and Art* with the intention of '**naming names and citing deeds**'. Seeking '**to enhance the status of women in all the arts by publishing articles on their past history and on their current history making activities**', this journal was not shy about exposing the sexist practices of New York art institutions in their exclusions of women artists, unfair treatment of women art professionals and other forms of discrimination affecting women in the

arts.⁷ The editors of *FAJ* backed the notion that women in the arts were entitled to equal opportunities and sought to correct the male/female ratios that were exceedingly in favor of men. They distanced themselves from west coast feminists Judy Chicago and Miriam Schapiro and their school of thought favoring central-core imagery and the womb in regards to a feminine aesthetic. Moss's attack on '**wombism**' in her article 'Separatism: The New Rip-Off' for *FAJ*'s 1973 spring issue brings us back to the origins of this long-discussed dispute.⁸

In the 1980s, *FAJ* was retrospectively criticized for its uneven coverage and negative approach that was believed to have ultimately fostered a separatist mindset much like the west coast feminist school of thought that its editors denounced.⁹ Some questioned Nemser's emphasis on individual struggle through her integration of biography into discussions that overshadowed the actual work of women artists featured in each issue.¹⁰ Despite this criticism, there is plenty of substantial material to be found in *FAJ* to which Gloria Feman Orenstein, Mary Garrard, Faith Ringgold, Marcia Tucker and Howardena Pindell all contributed. Some issues included lighthearted columns such as 'Feminists Are Talking About' and indulged its readers with off-the-record artist sightings. Regarding networks, *FAJ* and *Women and Art* also featured correspondences, newsletter excerpts and membership updates from West-East Bag (W.E.B.): An International Liaison Network of Women Artists. W.E.B. was founded in 1971 by Lucy Lippard, Marcia Tucker, Ellen Lanyon, Judy Chicago and Miriam Schapiro to connect women's groups on the east and west coasts of the United States. This network relied on snail mail, typewriters and Xeroxs for the gathering and distribution of information among its network of W.E.B. chapters and although labor-intensive, W.E.B. managed to spread as far as Tehran, Iran according to a 1973 update of its growing membership in *FAJ*. Furthermore, reports from the Women's Caucus for Art (WCA) regularly appeared in *FAJ* from the time of its founding at the annual College Art Association conference in 1972. The consistency of W.E.B. and WCA updates throughout *FAJ*'s five-year run broadened its coverage but more importantly documented the use of this publication for the maintenance and expansion of feminist networks.

Womanspace Journal

In Los Angeles, *Womanspace Journal* experienced a brief existence with only three issues produced over the course of six months in 1973. Edited by art historians Ruth Iskin, Beverly

O'Neill and Arlene Raven and designed by Sheila de Bretteville, this journal was devoted to **'the analysis and interpretation of women's art as well as specifically to a documentation and evaluation of the exhibitions and activities at WOMANSPACE.'**¹¹ The art space, which shared the name of this journal, was founded in January 1973 and at the end of that year relocated to the Women's Building where it remained open until June 1974. The featured subject and target audience of the journal was by default the community of women artists in Southern California who were directly involved with the art space. The journal and art space were brief and significant accomplishments that took place in the time between the previous year's *Womanhouse* exhibition and performance space organized by Chicago and Schapiro of the Feminist Art Program at Cal Arts and the following year's opening of the Women's Building where, among a number of other organizations, Chicago, Raven and de Bretteville founded the Feminist Studio Workshop. *Womanspace Journal* also foreshadowed the later and more sophisticated publication *Chrysalis* that was printed out of the Women's Building in the second half of the decade. *Womanspace Journal* was headquarters for the discussion of central-core imagery and its relationship to a feminine aesthetic as per Raven's article 'Women's Art: The Development of a Theoretical Perspective' and the re-printed text 'Female Imagery' co-written by Chicago and Schapiro in March 1972.¹² Articles dealing with the combined genesis of the space and journal such as Iskin's 'A Space Of Our Own, Its Meanings And Implications' and Schapiro's account of an October 1971 women artists' retreat are in accordance with the energies directed towards the organization of female-centric art spaces separate from patriarchal and traditional art schools, museums and galleries.¹³

Womanspace Journal maintained a significantly inward focus in comparison to the steadfast offensive of *Women and Art* and *FAJ* against the New York art world. By this characterization I mean that *Womanspace Journal* primarily featured the alternatives that the women of this Southern California art community had accomplished in the creation of mental and literal spaces for women. The journal did not respond to the criticism of its support for certain feminist tendencies in the *FAJ* nor does it share the combative attitude of either New York journal, but instead followed a nurturing path of discovery. *Womanspace Journal* functioned as a nexus within its community of women in Southern California, especially given its inclusion of the art space's calendar. The

calendar listed group exhibitions, art historical lectures, pioneer women lecture series, the **'Joan of Art seminars'**, film screenings, a one-year anniversary celebration of *Womanhouse*, panels and consciousness raising meetings as well as a lesbian week (February 20-29, 1973) and a menstruation weekend (February 9-10, 1973). In addition, 'Black Mirror: A Program Devoted to the Black Woman's Reflections on Herself Through Her Art, Her Lifestyle, Her History, Her Music and Her Dance' was listed as a month-long event in conjunction with the forthcoming group exhibition of work by Betye Saar, Samella Lewis, Gloria Bohanon, Suzanne Jackson and Marie Johnson. Reviews of the exhibitions and some of the events at Womanspace as well as other shows of women artists around town appeared in the 'LA Gallery Scene' column. Reading these listings and descriptions, created my desire to have had the opportunity to attend a number of these events but alas, these documents took the place of actual experiences and fueled my fantasy of being a silent witness to the west coast developments as experienced by the major players at that time. Although both *Womanspace* and *Women and Art* were brief blips in the history of the feminist art press, their attention to networking and documentation addressed the needs of women then in respect to the former and now with the latter capturing the essence of fleeting events.

Creating a history for the women's art movement required constant reflection on recent events and these three journals from the first half of the 1970s represent a moment when the feminist art movement was bursting at the seams and immediate documentation was imperative. The journals started after 1975 feature an increasing number of retrospective articles digesting and assessing the recent past that included the unsurprising task of filling in gaps already present in the movement's coverage due to oversights and omissions by both the mainstream and feminist art press. This shift is noticeable across *FAJ*'s run from 1972 to 1977 as it was the sole feminist art publication for several years. The four post-1975 journals continued to serve as networking and informational hubs with listings of exhibitions, opportunities, events, updated reading lists and more. The mid-decade shift into a contemplative mode underscores a transition, although by no means a conclusion to the early action necessitated to kick-start the movement to a later phase where some pieces of the puzzle had been put in place. Most importantly, the conversations initiated by the women in the first three journals continue in the second phase by many of

the same women who had also moved into different stages of their own development.

Womanart

Ellen Lubell started *Womanart* in the summer of 1976 and twenty years later Carrie Rickey described this short-lived feminist enterprise in academic terms as a seminar ‘**where contemporary art is seen in the context of revisionist history.**’¹⁴ The seven issues of *Womanart* include art historical texts on women from the past that sometimes appear in two or three installments across successive issues alongside features on current women artists and reports on the women’s art movement. This New York publication was more balanced in its coverage of the movement and sought to include and recognize west coast activities as well as those in New York, often featuring events that were overlooked by *FAJ*. The retrospective content in *Womanart*’s premier issue includes Vernita Nemeč’s chronicle of the ‘X¹²’ exhibition in downtown Manhattan from February 1970, Lubell’s overview of the women’s co-op gallery Soho 20, and Lawrence Alloway’s rundown of his articles written in support of the women’s art movement that appeared in other publications.¹⁵ This trend is maintained throughout and climaxed with the question posed on the cover of the 1977 winter/spring issue asking ‘What Ever Happened to The Women Artists Movement?’ Less than a decade into the movement, this issue featured reflections and evaluations from Linda Nochlin, Patricia Mainardi, Lucy Lippard, Mary Ann Gillies, Michelle Stuart, Miriam Schapiro, Nancy Spero, June Blum, Jackie Skiles, and Ce Roser. On a final note, WCA used the pages of *Womanart* to broaden its network with an article by its president at the time, Judith Brodsky, presenting an overview of this organization’s history.¹⁶ The last issue of *Womanart* was entirely devoted to WCA’s 1978 conference with reports on twenty panels and events. Although WCA and W.E.B. each circulated newsletters among its members, their presence on the pages of these New York magazines reaffirmed their existence and possibly expanded the reach of each organization.

Women Artists Newsletter

Women Artists Newsletter, co-founded by Cynthia Navaretta and Judy Seigel in 1975, was a monthly publication that also reported on WCA and CAA panels among numerous other panels held in New York City and around the country. This publication began as an eight-page

newsletter, published by Midmarch Arts Press in New York and as it developed became *Women’s Art News (WAN)* and then *Women’s Art News Book Review* ceasing publication in 1998. *WAN* in the 1970s was a valuable clearinghouse of information that included listings, reports on panels, exhibitions, where and how to submit work for exhibitions, updated reading lists and brief but pertinent articles on hot button topics. Prior to editing *WAN*, Siegel provided similar reports from the field for *Feminist Art Journal* as in the example of her detailed account of December 15, 1973 when women artists picketed twelve prominent New York galleries for their representation of little to no women artists.¹⁷ The profusion of information and intelligent reports efficiently packed onto the pages *WAN* kept those who cared “*in the know*” but more importantly reinforced the stability of feminist networks through its steady dispersal of information which underlined the necessity to document the activities of the women’s art movement.¹⁸

Heresies

The final journal among the New York publications is *Heresies: A Feminist Publication on Art and Politics* founded by the feminist art collective of the same name. This quarterly magazine had the longest run with twenty-seven issues published from 1977 to 1993, however my current research concerns only the eight issues from January 1977 through 1979. Every issue was theme-driven and overseen by a different editorial collective consisting of *Heresies* members and others not involved with the collective but invested in the chosen theme. The cornucopia of material presented in these issues, which were decidedly interdisciplinary, featured articles beyond those standard in typical art journals and the feminist art journals already discussed. Every issue is filled with numerous art works that range from basic reproductions of an actual object to works specifically created for the pages of this magazine. Transcriptions and visual documentation of public and private performances were prevalent throughout as a clear indicator that performance art was central to the women’s art movement. These performance pieces were often accompanied by additional insights from the artists discussing the processes, methods and experiences that informed their work, all of which ultimately contributed to the reconstruction of performance art in print that exist nowhere else. *Heresies* was probably one of the few opportunities for many of these women artists to distribute

their work to a larger public, even if the audience was limited to the readership of this journal. Consequently, *Heresies* bore witness to what was happening in artists' studios whether they existed as private spaces in the traditional sense or were integrated into the public realm where art exhibitions or public art interventions took place in the streets. Each issue could be characterized as a well-curated exhibition presenting art historical, anthropological, visual, literary, political, sociological and other contributions that easily lent itself to a Women's Studies course. *Heresies* made genuine and repeated efforts to expand its network with a multidisciplinary scope that welcomed contributions from beyond the art community, such as from female prison inmates, and in turn created the potential for broader audiences. Interestingly, *Heresies* has recently been given a second chance to reach new audiences because full-text digital issues are currently available on the website launched by the filmmaker and former *Heresies* member Joan Braderman.¹⁹

Chrysalis

Concurrent with *Heresies* and on the west coast, *Chrysalis* was published out of the Woman's Building from 1977 to 1980 with a total of ten issues. Kirsten Grimstad and Susan Rennie relocated from New York to join Raven, Iskin, de Bretteville and later Deborah Marrow and Peggy Kimball, to edit this journal later described as an **'interdisciplinary graduate program exploring the confluence of psychology, literature, and art'**.²⁰ This scholarly journal consists of resource catalogues, in-depth interviews with women who had made an impact in defining women's culture, feminist reflections on current affairs as well as visual art, poetry, fiction, historical analyses, investigative reporting, theoretical essays and (reprints of) writings from first wave feminists in order to broaden the historical context of the women's movement. The Women's Building and the Feminist Studio Workshop loomed in the background of *Chrysalis* and although there was a clear relationship between the journal and these organizations, it was more distinct than the direct overlap between *Womanspace Journal* and its art space. The visual art essays that do appear in *Chrysalis* did not preclude bi-coastal coverage of women artists and applied systems of thought practiced within the academic setting of the Feminist Studio Workshop. Given the interdisciplinary interests of *Chrysalis*, the visual art content was significantly less than that of the other journals including *Heresies* and steadily decreased until it completely disappeared in the last

issue. Although retrospective texts were included in both *Chrysalis* and *Heresies*, my attention was drawn to their respective attempts to diversify their content to reflect different communities of women.

When I began my research I was well aware that these journals would be representative of a white, middle-class, and heterosexual feminist art movement. Black and Latina women in the arts appear intermittently in the pages of *Women and Art*, *Womanspace Journal*, *Women Artists' Newsletter*, *FAJ* and *Womanart*, admittedly more than I had expected, but women of color ultimately remained on the sidelines. Backlash from women of color as well as from lesbians was already on the radar when *Heresies* was founded and the desire to right these wrongs was in the forefront of its mission; however, the content of *Heresies* remained essentially bound to the limits of its own collective of white, middle-class and college-educated women, particularly in the 1970s. The multicultural content throughout *Heresies* is commendable, however, a significant portion of this representation remained in the hands of white women who took anthropological and art historical interest in non-Western women of the past and present. *The Women's Traditional Arts: The Politics of Aesthetics* (#4, Winter 1978) and *Great Goddess* (#5, Spring 1978) issues each represent the sincere non-Western interests of *Heresies* with the former focusing on the anonymous creators of traditional arts and crafts and the latter celebrating newfound theories and works devoted to goddess mythologies that transcended culture and race and were approached universally or collectively. These interests were distinct from the Orientalism and primitivism of modern European and American art history and emerged around the time that post-colonial discourses were gaining momentum, however, it would be premature to infer a link between feminism and post-colonialism within these issues. The non-Western components of these early issues segue into more pronounced contributions from feminists who were women of color or third world women in later issues and Howardena Pindell was a frequent contributor to *Heresies* throughout the seventies.

The lesbian members of the *Heresies* collective formed part of the editorial board for the third issue *Lesbian Art and Artists* in the fall of 1977. This issue was co-edited by lesbians self-described as white, college-educated and generally middle-class women living in New York with backgrounds in the arts and it was explained in the editorial that many lesbian artists hesitated or refused to submit work to what was

perceived as a primarily heterosexual forum.²¹ Many were uncomfortable with the separation of lesbians to a single-issue as was the case for women of color similarly clustered into their own special issue in 1979. On the west coast, the seed of a more inclusive lesbian consciousness is present in the early issues of *Womanspace Journal* as well as in the programs of the exhibition space behind it. The ease with which the content of *Chrysalis* integrated the evolving discussion of lesbian art and artists was unrivaled and attributed to the fact that lesbian sensibilities in art were undergoing serious discussion at the Feminist Studio Workshop under the direction of Raven. While it may have provided more diversified explorations into art and sexuality, *Chrysalis* was not able to do the same with race. In response to the disproportionately low number of women of color as subject, author or artist, the tenth and final issue was dedicated to essays dealing with race, however none of these concerned women artists of color.

Heresies also closed the decade with its eighth issue *Third World Women: The Politics of Being Other* in response to a letter of complaint from a group of black feminists appalled by the exclusion of **'black or other Third World lesbian artists'** from the lesbian issue.²² This oversight was attributed to the fact that the circle of women connected to the collective and journal did not overlap with those women underrepresented in *Heresies*.²³ Consequently, a group of women of color, all of whom were not members of the *Heresies* collective, were given the opportunity to oversee their own issue. This was by no means a resolution and the editorial process turned out to be more combative than harmonious.²⁴ It was described as bittersweet and perpetuated feelings of suspicion and anger towards the *Heresies* collective who at times were perceived as racist or paternalistic in light of certain situations that took place during the year-long editorial process.²⁵ To be clear, the inconsistencies of race and sexuality were candidly addressed in both journals and when possible the opinions of women outside the inner circle were included. Race remained on the forefront of *Heresies'* concerns in the following decades due in part to the main collective's ever-changing group of women that eventually included artists Emma Amos and Cecilia Vicuna. Without doubt there was an international or global mindset among the content of *FAJ*, *Womanart*, *Heresies* and *Chrysalis* that was important then and now and although it does counter the intimacy of my imagined conversation, it cannot be omitted from this discussion. In some cases, an international

perspective may have only extended as far as Europe, Australia or Canada but this was no small feat especially since comparable feminist art magazines were not realized until much later in other countries.

When I first sought out these back issues, I was searching for evidence to back up an argument that these journals contributed to later gains made by women of color in the art world despite their multicultural short fallings at large. As my research progressed, networking capabilities and limitations of these six journals plus their diligence in documenting the movement as it happened quickly became the object of my attention. As a woman with a mixed racial background and with no direct familial, racial or cultural links to the movement represented in these pages, it would not be unreasonable to consider my displacement as not only temporal because I was born in 1976 but also personal due to a certain lack of identification. The underwhelming involvement of women of color did not, however, present barriers because in the end unavoidable gaps existed between the different circles of women despite efforts to correct this situation. My undeniable kinship with these magazines and the intimacy of my little fantasy as privileged witness and imagined participant contributed to my needs as a feminist art historian and the wistful longings of a fan always eager to fill-in the gaps in my own knowledge of the movement and its related back-stories. Throughout the entire process of reviewing these materials, I continued to think same thought – I'd like to have been a subscriber.

Jennifer S. Musawwir is a PhD student in Art History, Graduate Center, CUNY. Her thesis will examine the interventions of feminist art journals in the US 1970-1980.

Notes

1. Editorials from three of the journals provided circulation numbers with *FAJ* listing a distribution of 3,500 in 1974 but had reached 8,000 according to a 1977 press release. *Heresies* indicating in 1980 that their prior eight issues were selling out with print runs of 6000 and they had just increased their run to 8000 for the ninth issue with the intention of eventually going to 10,000. By mid-run, *Chrysalis* sales had increased from an original 200 to 8,000 per issue with consistent sales of back issues that led to the sale of 10,000 copies of the first issue. 'Editorial' *Feminist Art Journal* 3: 1 (Spring, 1974) pp.2 and

25. Cindy and Chuck Nemser 'Feminist Art Journal Press Release' July 1977, forwarded to Corinne Robins by Nemser and cited in Robins 'The Women's Art Magazines' *Art Criticism* 1, no. 2 (1980): 93, footnotes #1 & #20'; 'HERESIES Editorial Statement' *Heresies* #9: *Organized Women Divided* 3:1 (1980) p. 2; 'Editorial' *Chrysalis: A Magazine of Women's Culture* no. 5 (1977) p. 3
2. Irene Peslikis 'Editorial' *Women & Art* (Winter 1971) p.12
3. 'Analysis: Critics & Womens Art' *Women & Art* 1 (Winter 1971) p.2
4. *Women & Art*, 1 (Winter 1971) pp. 14-15
5. 'Open Forum: What is Feminist Art? Is there a Feminine Sensibility?' *Women & Art* (Winter 1971) pp. 17-22
6. 'Editorial' *Feminist Art Journal* 1: 2 (Fall 1972) p. 2
7. Ibid.
8. *Feminist Art Journal* 12:2 (Spring 1973) p.7
9. Corinne Robins 'The Women's Art Magazines' *Art Criticism* 1: 2 (1980) pp. 84-95. Christine Rom 'The Feminist Art Journal: One View,' *Woman's Art Journal* 2: 2 (Fall 1981/Winter 1982) pp. 19-24
10. Ibid. Christine Rom p. 21
- 11 'Editorial' *Womanspace Journal* 1: 2 (April/May 1973) p.4
12. Arlene Raven 'Women's Art: The Development of a Theoretical Perspective' *Womanspace Journal* 1: 1 (February/March 1973) p.14-20. Schapiro & Chicago, *Womanspace Journal* 1, no. 3 (Summer 1973) pp. 11-14
13. Ruth Iskin 'A Space Of Our Own, Its Meanings And Implications' *Womanspace Journal* 1: 1 (February/March 1973) pp. 8-10. Schapiro 'Our Beginning' *Womanspace Journal* 1:1 (February/March 1973) p. 7
14. Carrie Rickey 'Writing (And Righting) Wrongs: Feminist Art Publications' in Norma Broude and Mary D. Garrard (ed.) *The Power of Feminist Art* (1996) p. 123
15. Vernita Nemec 'X12: Feminist artists first show together' *Womanart* 1, no. 1 (Summer 1976): 4-7; Ellen Lubell 'SoHo 20 Women's Cooperative Gallery' *Womanart* 1: 1 (Summer 1976) pp. 16-19, 30; Lawrence Alloway 'Notes in the First Person,' *Womanart* 1: 1 (Summer 1976) pp. 22-23
16. Judith Brodsky 'Women's Caucus for Art 'Report from the President' *Womanart* 1: 4 (Spring/Summer 1977) pp.10-12
17. Judy Siegel 'Women in the Arts, A Gallery Action' *Feminist Art Journal* 3, no. 1 (Spring 1974): 25.
18. See Judy Siegel (ed.) *Mutiny and the Mainstream: Talk that Changed Art, 1975-1990* (New York:Midmarsh Press,1992)
19. <http://helios.hampshire.edu/nomorenicegirls/heretics/>
20. Carrie Rickey 'Writing (And Righting) Wrongs: Feminist Art Publications' (1996) p. 123.
21. 'Collective Statement' *Heresies* #3: *Lesbian Art and Artists* 1: 3 (Fall 1977) n.p.
22. 'Letter from The Combahee River Collective Second Black Feminist Retreat' *Heresies* #4: *Women's Traditional Arts – The Politics of Aesthetics* 1: 4 (Winter 1978) p.129
23. Response appeared on the same page next to the letter listed above
24. 'Editorial Statement,' *Heresies* #8: *Third World Women, the Politics of Being Other* 2: 4 (1979) p. 1
25. Ibid.

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