ASRA Annotated Bibliography

Caroline Fazzini

Artists’ Books

*Home Sweet Home*, Robbin Ami Silverberg, 2007

An architectural album of an imaginary middle-class house made of vellum paper with archival inkjet printed words and plans. The layout is covered with proverbs from different cultures about women’s domestic roles. The artist on her website describes the book as “depicting a prevailing misogyny that is as funny as it is painful.”

*Inviolable Habits*, Rebecca Lown, 1993

This book illustrates what could be considered the commonalities between nuns, whores, and brides. The pages feature photos of brides with die cut tabs that have pictures of nuns on them. Underneath the tabs are pornographic photos along with religious quotes. The contrasting yet in some ways parallel photos combine to create sexual innuendos.

*Service: A trilogy on Colonization. A budding gourmet, McTowers Maid, Tijuana Maid*, Martha Rosler, 1978

This book consists of three short novels that each address the social uses of food. They use the act of cooking as a lens to view issues of privilege, class, race, gender bias, and discrimination in the U.S. The novels were originally sent by mail as a postcard series.

*A Subversive Stitch*, Fiona Dempster, 2012

This book explores ideas around women’s work specifically stitching, darning, and embroidering. It is also about about censorship and highlighting certain words and hiding others for safety, very similar to the ways in which letters were written home during wars. The artist describes to book to be “about history where men mostly got to write it and women weren’t featured.”

Feminist Periodicals

*Up from Under: by, for, and about women*, Publisher: Up from Under Inc., New York, NY

January/February edition 1971

This issue relates to my interests in feminist publications and the ways in which the authors express their views about their societally determined roles. The introduction essay is about gender ad family roles and expectations of women as the childcare providers and how women’s work as a caretaker is not appreciated nor valued. She encourages women to stick together and make a change by demanding dignity and respect, and to say that their needs and desires are just as important as men’s. In another article titled “The Women Who Take Care of Children: Why Child Care?” the two authors Vicki Breitbart and Beverly Leman, write about the expectations of women to take care of children and how if someone else does it for them, it can be viewed as some sort of personal failure. They explain that daycare has not been demanded or made available because when women work people assume it is temporary and even more popular is the belief that a woman’s role is to be a mother (according to society). The authors take many other approaches towards educating and informing women of their rights and how to stand up for them. Other articles in this issue include: How to fix a toilet (see photo), Ovulation and menstruation, and The Origin of the Family (basically the historical explanation for women being viewed as subordinate).

*her-self,* Publisher: her-self collective, Ann Arbor, MI, Volume 2, number 3 June 1973

This newspaper includes letters to the editor from women explaining instances of sexism they have encountered in the workplace. It also includes a section of news briefs with topics such as “Strokes caused by the Pill, Day care, Male Contraceptive, TV ads.” The news briefs all deal with news and information that pertain to or could affect women. This paper also has an interesting section that lists songs that men write about women on one side (by artists like Mick Jagger, Keith Richards, and B.B. King) and songs that women write about women on the other side. This paper could be of use to me because of the information and stories written by women but also because of their use of a more creative tactic of display of content in the song section.

*Everywoman*, Los Angeles, April 1972.

This source contains an article titled “Cock and Cunt”, which is the script of a performance piece by Judy Chicago and the Feminist Art Program that was presented at *Womanhouse*. The work addresses the roles that physiology and genitalia play in forcing women to identify with the behaviors associated with their gender. The script is meant to be performed in a highly stylized and over exaggerated manner. From page 12-17 are poems that address multiple topics (favorite is Bridal Suite on p. 14). There are also four prints by Melissa Erickson in the article, which portray “how marriage reduces a woman’s autonomy.” This issue contains a few satirical articles along with the prints, one being written by an anonymous woman professor.

*Sister: Los Angeles Feminist Newspaper*, vol. iv, no. 12, March 1974.

This newspaper includes an article titled “The state of the movement”, which outlines the timeline (beginning in 1971) of the establishment of the first women’s centers and focuses on the development of present projects (in 1974) such as the “Sisterhood Bookstore”, an abortion clinic, and anti-rape squads creating an organization called “The Commission Against Assaults on Women.” This paper also addresses Chicana women, lesbian women, and Native American women and their experiences with feminism, which demonstrates a bit of intersectionality that I have not yet come across in other periodicals. The author of the article “The Chicana and Feminism” interviews Gloria Molina of La Comision Femenil Mexicana (women’s organization dedicated to developing leadership among women in the Chicano community). Also, there is another article about the war of women against rape, which mentions the racism present in sexual assault crimes. The author asks how women in third world countries experiences and feelings about rape differ from white women’s’. The article also addresses the role of sexist ideology in society and how that factors into the perpetuation of rape.

*Ain’t I A Woman?*, vol. 1, no. 4, AIAW Collective, Iowa city, IA, August 21, 1970

This article focuses on the publication’s self criticism. They admit to having talked mostly about the white middle class and giving solutions based on white privilege. The newspaper has articles written about day care, the movement groups represented in their delegation (the Black Panther Party, San Francisco Red Guard, Women’s Liberation, Peace and Freedom Party, Newsreel, and Movement for a Democratic Military). There is also an article about the racism against Mexican Americans in the workplace. The newspaper encourages support during protests and picketing in Davenport for these women. There is an article on consumerism and how it relates to women’s role as a sexual object, the housekeeper, and the husband’s power in the relationship. The author makes the claim that consumerism as applied to women is sexist both in the way it is advertised and in the ways it perpetuates a certain image of women.

*Off Our Backs: A Women’s News Journal*, vol. ix, no. 10, Washington D.C., November 1979.

This article focuses specifically on issues of racism and sexism. It includes an essay called “Conditions 5”, which is a magazine written by black women about the experience of being black and/or a woman. There is also a section called “Chicanas speak” in which the author explains her feelings of isolation from black, Latina, Asian, and native American women as well as her desire to express her feminist beliefs on her own terms. There are also sections about the 1st national third world lesbian and gay conference along with the keynote speech from the conference. There is also an article in which the author writes about her “impressions and confessions about racism.” The poetry and prose section includes poems but also an illustration. This article also addresses it’s readers/audience on the back page, anyone in the D.C. area. There are also advertisements from CA, MD, PA, NY, MI, OR, and D.C., so it must have had a pretty wide-ranging audience.

*Off Our Backs: A Women’s News Journal*, vol. ix, no. 11, Washington D.C., December 1979.

This article provides a recap of a feminist theory conference that was held at NYU. The news section contains international news ranging from a Chinese rape/libel trial to American Indian women of the Tobique reserve demanding housing, to Spanish women in Bilbao demonstrating due to the prosecution of eleven women relating to abortions. This article also includes other news essays on teen pregnancy, rape, and censorship, with more focused “d.c. news” following the international and national news sections. This article also addresses it’s readers/audience on the back page, anyone in the D.C. area. There are also advertisements from CA, MD, PA, NY, MI, MA, and D.C., so it must have had a pretty wide-ranging audience.

Secondary/Other Primary Sources

Drucker, Johanna. *The Century of Artists’ Books*. 2nd ed. Portsmouth, RI, United States: Granary Books,U.S., 2004.

This book has several chapters that relate well to my topic and interests: The artists’ book as idea and form (artists’ books may appear book-like or be created in the spirit of books, but they do not provide the same expected experience, more like sculpture), Artists’ books & the early 20th century avant-garde (history of their invention (book as an art form) beginning during the Russian avant-garde), The book as a visual form (how they go beyond typical books’ tactility and materiality, they “maximize their visual potential” through various methods regarding different visual elements), and The artists’ book as an agent of social change (*Service* is discussed in this context, also discussed are the different motivations/examples of artists’ books calling for social change). These chapters all explore ideas that are important to my research questions of materiality and visual form and the ways in which ideas are communicated through artists’ books, specifically, ideas about feminist issues and women’s experiences.

Wasserman, Krystyna, Johanna Drucker, and Audrey Niffenegger. The book as art: artists' books from the National Museum of Women in the arts. New York: Princeton Architectural Press, 2011.

This is a catalog of women book artists that was originally printed to accompany an exhibition of artists’ books at the National Museum of Women’s Art in 2006 (this book is the second edition). Johanna Drucker’s essay is of the most interest to me as she writes about the space of a book as being both intimate and public and how this mix is paradoxical. She also mentions how the activities associated with bookmaking (needlework, decorative arts, almost like keeping a diary) were/are traditionally perceived as women’s work. Drucker explains the obstacles women had to face in becoming involved in the print industry/typesetting and also when the practice itself became less traditional and changed into a form of artistic expression. She says that bookmaking as a medium gives a unique form to women’s stories due to its “expressive possibilities.”

Broude, Norma, Mary D. Garrard, and Judith K. Brodsky. The Power of Feminist Art: The American Movement of the 1970s, History and Impact. New York: Harry N. Abrams, 1994.

This book includes many essays that will be of use to me in terms of their information about the feminist movement and feminist history (especially when women’s gender roles are discussed). The essays fall under four section headings, the first being Seeds of Change: Feminist Art and Education in the Early Seventies. This section consists of essays about Judy Chicago and Miriam Schapiro’s Feminist Art Program at CalArts and their project *Womanhouse*. There is a conversation/interview given by Broude and Garrard to Chicago and Schapiro in which they talk about the impact of women’s traditional arts and roles on their work. The next section is titled Building a Network: Feminist Activism in the Arts in which the chapters by Garrard on feminist organizations, an essay by Carrie Rickey on feminist art publications, as well as an essay by Linda Nochlin in which she outlines the beginning of feminist art history (she also mentions reading the publications *Off our backs* and *Everywoman*, both of which I have access to). In the third section, Challenging Modernism: The Facets of Feminist Art, the chapters on protest against racism and sexism by Yolanda M. Lopez and Moira Roth provide useful historical information. Also, the chapter by Broude provides insight into the influence of women’s traditional activities and roles on feminist art, specifically the pattern and decoration movement. The final section of the book focuses on the impact (post-1970s) of feminist art. Essays by Suzanne Lacy and Laura Cottingham discuss the legacy of feminist art of the 70s and how it’s changing.

Bradley, Will, and Charles Esche. Art and Social Change: A Critical Reader. London: Tate Publishing, 2007.

This source contains an essay on a feminist manifesto that was written for the exhibition ‘MAGNA. Feminism: Art and Creativity’, which took place in Vienna in 1972. There is also an essay written by Lucy Lippard titled *Time Capsule*, in which she discusses social change and art that was inspired by “social energies.” She speaks mostly about the 1960s but she mentions the women’s movement of the 1970s and the conflicts between cultural, radical, and socialist feminism. She also mentions the Guerrilla Girls and the Women’s Action Coalition briefly. There is also a section in the book titled Art Hysterical Notions of Progress and Culture, which explores the concept of language communicating messages of superiority, stemming from the use of the word ‘decorative’ in the context of feminist art. Jaudon and Kozloff examine quotes from various known names in art history’s use of words that denote high art and low art.

"Interview with Lucy R. Lippard on Printed Matter - A Table by Julie Ault." Printed Matter. Dec. & jan. 2006. Accessed February 24, 2017. https://www.printedmatter.org/tables/41.

This is an online interview with Lucy Lippard about the founding of Printed Matter and its integral role in the publication of artists’ books. Lippard speaks about the history of the development of the organization and the initial criteria for the kinds of books they wanted to publish. Lippard had very strict criteria “…mass produced, relatively cheap, accessible to a broad public, all art and no commentary or preface or anything that wasn’t part of the artwork by anyone—artist or critic.” Lippard also comments on Printed Matter’s original community of “radical/avant-garde/experimental (not always the same thing) artists.”

Westen, Mirjam, and N'Goné Fall. Rebelle: art & feminism 1969-2009. Arnhem: Museum voor Moderne Kunst Arnhem, 2010.

This is an exhibition catalog for the show *rebelle. Art and Feminism 1969-2009*, which took placein the Arnhem Museum for Modern Art in 2009. The exhibition focused on the influence of feminism on art over the course of forty years (beginning in 1969). The show brought together hundreds of works by eighty-eight female artists. The book contains various essays that are relevant and useful to my understanding of the history of feminist art and the different issues women responded to through art. It also includes a long list of the entries and artists from the show, with a few paragraphs describing the artist and their work. This provides me with a pretty extensive index of feminist artists both contemporary and from the past.

Lyons, Joan. 1985. Artists' books: a critical anthology and sourcebook. Rochester, N.Y.: Visual Studies Workshop Press.

This book contains certain chapters that are useful to my thinking about the audiences of artists’ books. One chapter titled ‘The Artist’s Book Goes Public” by Lucy Lippard is about the intimate communication that artists’ books offer, but also their accessibility. Lippard claims that one day she would like to see artists’ books being sold in grocery stores and airports, but that she does not want them to have the same fate as coffee table books. In another article by Shelley Rice called ‘Words and Images: Artists’ Books as Visual Literature,’ Rice acknowledges the artist’s book’s ability to “circumvent the gallery system and make their works inexpensive and thus accessible to a large audience,” but that she intends to focus more on the ways in which artists use the books as a medium and the aesthetics involved. This relates to my research as she is considering design choices by book artists, specifically in the connections made between images and text and performance or theatrical works.

Clark, Amanda Catherine Roth. "The Handmade Artists' Book: Space, Materiality, and the Dynamics of Communication in Book Arts." Order No. 3562408, The University of Alabama, 2013. http://pitt.idm.oclc.org/login?url=http://search.proquest.com/docview/1399575524?accountid=14709.

This dissertation explores the communicative properties of contemporary artists’ books. The abstract describes the essay as arguing “the importance of the physical book, and emphasizes viewer interaction with handmade artists’ books as an intimate experience bound by time and space, an experience laden with cultural information and social knowledge.” The author is (similarly to me) interested in the viewing nature of artists’ books and how that experience is affected by the physicality of the object. The author’s goal is to promote the study and research of artists’ books as well as the collection of them by library collections. I believe that Clark’s perspective of why it is important to study these books could be of value to me as someone who is studying artists’ books.