!WOMEN ART REVOLUTION

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!W.A.R. appreciates the generosity of the artists and scholars interviewed:

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Leslie Labowitz, Artist and Activist

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Lynn Hershman Leeson, Artist, Professor Emeritus, UC Davis, Chair, Film, SFAI

Krista G. Lynes, Professor, San Francisco Art Institute Howardena Pindell, Artist and Professor, SUNY Stony Brook Adrian Piper, Conceptual Artist and Analytic Philosopher Yvonne Rainer, Dancer, Filmmaker and Professor, UC Irvine Maura Reilly, Curator, Elizabeth A. Sackler Center for Feminist Art

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Emily Roysdon, Artist, Writer, Editor and Co-Founder of LTTR Elizabeth A. Sackler, Founder, Elizabeth A. Sackler Center for Feminist Art

Miriam Schapiro, Artist and Co-Founder, Feminist Art Program at CalArts

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Hiro Narita
Antonio Rossi
Lise Swenson
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Location Camera New York 2006 Lise Swenson Satoko Sugiyama

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Julie Konop

Location Camera New York 2008 Antonio Rossi

Sound Recordists David Hocs

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by Carrie Brownstein
Arrangement by Janet Weiss
Carrie Brownstein - Guitar
Janet Weiss - Drums and Percussion
Rebecca Cole - Keyboards and Piano
Mary Timony - Vocals
Live Video Patrick Stanton.
Recorded and mixed by Tucker Martine at Jackpot Studio,
Portland, Oregon.

"Blues"

by Carrie Brownstein
Arrangement by Janet Weiss
Carrie Brownstein - Guitar
Janet Weiss - Drums and Percussion
Rebecca Cole - Keyboards and Piano
Mary Timony - Vocals
Live Video Patrick Stanton.
Recorded and mixed by Tucker Martine at Jackpot Studio,
Portland, Oregon.

"Surfy"

by Carrie Brownstein
Arrangement by Janet Weiss
Carrie Brownstein - Guitar
Janet Weiss - Drums and Percussion
Rebecca Cole - Keyboards and Piano
Mary Timony - Vocals
Live Video Patrick Stanton.
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"Theme"
by Carrie Brownstein
Arrangement by Janet Weiss
Carrie Brownstein - Guitar
Janet Weiss - Drums and Percussion
Rebecca Cole - Keyboards and Piano
Mary Timony - Vocals
Live Video Patrick Stanton.
Recorded and mixed by Tucker Martine at Jackpot Studio,
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"Theme Redux"
by Carrie Brownstein
Arrangement by Janet Weiss
Carrie Brownstein - Guitar
Janet Weiss - Drums and Percussion
Rebecca Cole - Keyboards and Piano
Mary Timony - Vocals
Live Video Patrick Stanton.
Recorded and mixed by Tucker Martine at Jackpot Studio,
Portland, Oregon.

"Theme Vox"
by Carrie Brownstein
Arrangement by Janet Weiss
Carrie Brownstein - Guitar
Janet Weiss - Drums and Percussion
Rebecca Cole - Keyboards and Piano
Mary Timony - Vocals
Live Video Patrick Stanton.
Recorded and mixed by Tucker Martine at Jackpot Studio,
Portland, Oregon.

"Tighten Up"
by Carrie Brownstein
Arrangement by Janet Weiss
Carrie Brownstein - Guitar
Janet Weiss - Drums and Percussion
Rebecca Cole - Keyboards and Piano
Mary Timony - Vocals
Live Video Patrick Stanton.

Recorded and mixed by Tucker Martine at Jackpot Studio, Portland, Oregon.

ADDITIONAL MUSIC (Alphabetical by Artist)

"The White Horse is Bucking"
Written and Performed by Erase Errata
Published by Inconvenient Recordings, Great Hereafter Music,
Bianca Sparta Music and Ellie Erickson Music
Courtesy of Erase Errata

"Madame" Written and Performed by Kaia Released in 1996 Courtesy of Kaia Wilson

"The War Will Be Over When We Want It"
© The Quails. Written and Performed by The Quails
Published by and courtesy of The Quails

"Queen Of The Scene"
Written and Performed by Tribe 8
Released in 1998
Label: Alternative Tentacles
Courtesy of Jennifer K. Schwartz for Tribe 8,
Manager/Owner, Redhead Rampage Music (BMI)

Production Management Lois Bianchi Laura Blereau Mia Lor Houlberg

Production Assistants Emily Bates Laura Blereau Gracie Bucciarelli

Andrew Federman

Project Advisors Peter Broderick George Leeson Ruby Lerner

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Additional Interview Footage:

"Adrian Piper: What Follows...," 1989. University of Colorado, Department of Art and Art History, Visiting Artist Lecture Series. Courtesy of Video Data Bank "Ana Mendieta, Fuego de Tierra", 1987. Producers Kate Horsfield, Nereyda Garcia-Ferraz, Branda Miller. Footage Courtesy of Kate Horsfield and Video Data Bank "Arlene Raven: An Interview," 1979. Lyn Blumenthal, Nancy Bowen and Kate Horsfield. Courtesy of Video Data Bank "Barbara Hammer Interview for Lynn Hershman Leeson", footage Courtesy of Barbara Hammer "Barbara T. Smith Interview for Lynn Hershman Leeson", 2009. Courtesy of Barbara T. Smith "Eleanor Antin: An Interview", 1979. Courtesy of Video Data Bank and Kate Horsfield Hannah Wilke footage created by Ariel Dougherty, "Love, Sex

Hannah Wilke footage created by Ariel Dougherty, "Love, Sex and Romance" (1991). Footage Courtesy of Ariel Dougherty Papers, Schlesinger Library

Judy Chicago footage Courtesy of Judy Chicago and Donald Woodman

Leslie Labowitz Interview, 2007. Shot by Peter Kirby. Footage Courtesy of Peter Kirby

"Nancy Spero: An Interview", 1982. Interview by Kate Horsfield. Courtesy of Video Data Bank.

Nancy Spero and Lucy Lippard. Interview by Kate Horsfield. Courtesy of Kate Horsfield and Video Data Bank

Rachel Rosenthal performance footage Courtesy of Rachel Rosenthal

Roselee Goldberg Interview: "PERFORMANCE: The Living Art", Courtesy Ralph Vituccio and Rich Dwyer, 1988 and Courtesy of Roselee Goldberg

Suzanne Lacy footage Courtesy of Suzanne Lacy

"Tammy Rae Carland Interview 2009 by Gracie Bucciarelli

Los Angeles County Museum of Art, Los Angeles, CA bitforms gallery, New York, NY Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum, NY Hotwire Productions, San Francisco, CA P.S.1 Contemporary Art Center, Queens, NY Richard L. Nelson Gallery, University of California at Davis Amy Sommer home, Los Angeles, CA Lynn Hershman Leeson home, San Francisco, CA San Francisco Art Institute, San Francisco, CA Whitney Museum of American Art, New York, NY

ARTWORK STILLS (Alphabetical by Artist)

Marina Abramovic, "Rhythm 10", 1973. Courtesy of Marina Abramovic and Sean Kelly Gallery, New York Eleanor Antin, "The King", 1972. Courtesy of Ronald Feldman Fine Arts, New York

Eleanor Antin, "My Kingdom Fell Upon Hard Times" from "The King of Solana Beach", 1974-75. Courtesy of Ronald Feldman Fine Arts, New York

Eleanor Antin, "Carving: A Traditional Sculpture", 1973. Installation view: 148 B/W photographs and text, 7" x 5" each, Collection of the Art Institute of Chicago. Courtesy of Ronald Feldman Fine Arts, New York

Eleanor Antin, "Antinova as the Black Ballerina (dying swans)", 1975. Pen and ink on paper. 14" x 23". Courtesy of Ronald Feldman Fine Arts, New York

Eleanor Antin, "Antinova as the Black Ballerina (leap)", 1975. Pen and ink on paper. 14" x 23". Courtesy of Ronald Feldman Fine Arts, New York

Janine Antoni, "Caryatid", 2003. Courtesy of Luhring Augustine Gallery

Janine Antoni, "2038", 2000. Courtesy Luhring Augustine Gallery

Janine Antoni, "Loving Care", 1993. Courtesy of Luhring Augustine Gallery

Judith F. Baca, "Farewell to Rosie the Riveter and Development of Suburbia" (1983) - A detail from "The Great Wall of Los Angeles". Photo: Linda Eber. Courtesy of S.P.A.R.C.

Tammy Rae Carland, "Untitled (On Becoming: Billie + Kate, 1964 #5)", 1998. Courtesy of Tammy Rae Carland

Alexandra Chowaniec, "Crutches", 2009. Oil on canvas, 84" x 60". Courtesy of Alexandra Chowaniec

Theresa Hak Kyung Cha, "Other Things Seen, Other Things Heard (Ailleurs)", 1978. Images courtesy of Berkeley Art Museum / Pacific Film Archive

Judy Chicago, "The Dinner Party: installation overview - close-in", © Judy Chicago 1979, Mixed media: 48' x 42' x 3', Gift of the Elizabeth A. Sackler Foundation, Collection: The Brooklyn Museum, Brooklyn, NY. Photo: copyright Donald Woodman Judy Chicago, "The Dinner Party: Wing 3 Anthony & Blackwell Placesettings", © Judy Chicago 1979, Mixed media: 48' x 42' x 3', Gift of the Elizabeth A. Sackler Foundation, Collection: The Brooklyn Museum, Brooklyn, NY. Photo: copyright Donald Woodman

Judy Chicago, "The Dinner Party: installation view",© Judy Chicago 1979, Mixed media: 48' x 42' x 3', Gift of the Elizabeth A. Sackler Foundation, Collection: The Brooklyn Museum, Brooklyn, NY. Photo: copyright Donald Woodman Judy Dater, "Imogen and Twinka at Yosemite", 1974. Original print size is in both 10" x 8" and 14" x 11". Courtesy of Judy Dater

Judy Dater, "Ms. Clingfree", 1981. Original size: 20" x 24" cibachrome. Courtesy of Judy Dater

Char Davies, "Forest Stream", Ephémère (1998). Digital still image captured during live performance of immersive virtual environment Ephémère. Courtesy of Tanya Das Neves and Char Davies

Sheila Levrant de Bretteville, "Women In Design: The Next Decade", 1975. Courtesy of Sheila Levrant de Bretteville Sheila Levrant de Bretteville, Journal Cover: "Chrysalis No. 1", 1975. Courtesy of Sheila Levrant de Bretteville Sheila Levrant de Bretteville Levrant de Bretteville 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1988 | 1

Sheila Levrant de Bretteville, Journal Cover: "Chrysalis No. 7". Courtesv of Sheila Levrant de Bretteville

Sheila Levrant de Bretteville, Journal Cover: "Chrysalis No. 8". Courtesv of Sheila Levrant de Bretteville

Coco Fusco, "A Room of One's Own", Photo credit: Eduardo Aparicio, Courtesy of Coco Fusco and Eduardo Aparicio Guerrilla Girls, Book Cover: "The Guerrilla Girls' Bedside Companion to the History of Western Art". Courtesy of the Guerrilla Girls

Guerrilla Girls, Book Cover: "Confessions of the Guerrilla Girls". Courtesy of the Guerrilla Girls

Guerrilla Girls, Photograph of Guerrilla Girls with signs: "I Decide. You Decide. We Decide. They Don't Decide." Courtesy of the Guerrilla Girls

Guerrilla Girls, Book Cover: "The Guerrilla Girls' Art Museum Activity Book". Courtesy of the Guerrilla Girls

Guerrilla Girls, Book Cover: "Bitches, Bimbos and Ballbreakers: The Guerrilla Girls' Illustrated Guide to Female Stereotypes". Courtesy of the Guerrilla Girls

Guerrilla Girls, Photograph of Guerrilla Girls in bathroom with sign, "The Birth of Feminism". Courtesy of the Guerrilla Girls Guerrilla Girls, Poster: "HOW MANY WOMEN HAD ONE-PERSON EXHIBITIONS AT NYC MUSEUMS LAST YEAR", Courtesy of the Guerrilla Girls

Guerrilla Girls, Poster: "GUERRILLA GIRLS' 1986 REPORT CARD", Courtesy of the Guerrilla Girls

Guerrilla Girls, Poster: "Do women have to be naked to get into the Met. Museum", Courtesy of the Guerrilla Girls

Guerrilla Girls, Poster: "THE ADVANTAGES OF BEING A WOMAN ARTIST", Courtesy of the Guerrilla Girls

Guerrilla Girls, Poster: "THE GUERRILLA GIRLS' POP QUIZ", Courtesy of the Guerrilla Girls

Guerrilla Girls, Poster: "SORRY SWEETIE/WAY TO GO DUDE", Courtesy of the Guerrilla Girls

Guerrilla Girls, Poster: "BUS COMPANIES ARE MORE ENLIGHTENED THAN NYC BUS COMPANIES", Courtesy of the Guerrilla Girls

Guerrilla Girls, Poster: "THE WOMEN'S HOMELAND TERROR ALERT SYSTEM", Courtesy of the Guerrilla Girls Guerrilla Girls, Poster: "WOMEN IN AMERICA EARN ONLY 2/3 OF WHAT MEN DO. WOMEN ARTISTS EARN ONLY 1/3 OF WHAT MEN ARTISTS DO." Courtesy of the Guerrilla Girls Guerrilla Girls, Poster: "WHEN RACISM & SEXISM ARE NO LONGER FASHIONABLE, WHAT WILL YOUR ART COLLECTION BE WORTH?" Courtesy of the Guerrilla Girls Guerrilla Girls, Poster: "GUERRILLA GIRLS DEMAND A RETURN

TO TRADITIONAL VALUES ON ABORTION", Courtesy of the Guerrilla Girls

Lucy Gray, "Katita and James on stage after Nutcracker". Courtesy of Lucy Gray

Harmony Hammond, "Floorpiece VI", 1973. Courtesy of Harmony Hammond

Lynn Hershman, "Roberta Breitmore", 1974-78. "External Transformations: Roberta's Construction Chart, No. 1", Dye Transfer print, 40" x 30", 1975. Courtesy of Lynn Hershman Leeson

Lynn Hershman, "Roberta Breitmore", 1974-78. "External Transformations: Roberta's Construction Chart, No. 2", Dye Transfer print, 24" x 30", 1975. Courtesy of Lynn Hershman Leeson

Lynn Hershman, "Roberta Breitmore", 1974-78. "Articles of Identity: Roberta's California interim driver's license", 1976. Courtesy of Lynn Hershman Leeson Lynn Hershman, "Roberta Breitmore", 1974-78." Articles of Identity: Roberta's check", 1976. Courtesy of Lynn Hershman Leeson Lynn Hershman, "Roberta Breitmore", 1974-78. "Internal Transformations: Roberta's Body Language Chart", Silver Gelatin print, 30" x 24", 1978. Courtesy of Lynn Hershman Lynn Hershman, "Roberta Breitmore", 1974-78. "External Transformations: Roberta Thinking", C Print , 30" x 40", 1974. Courtesy of Lynn Hershman Leeson Lynn Hershman, "Roberta Breitmore", 1974-78. "External Transformations: Lay Off and Leave Me Alone", C Print, 30" x 40", 1974. Courtesy of Lynn Hershman Leeson Lynn Hershman, "Roberta Breitmore", 1974-78. "External Transformations: There are Times...", C Print, 30" x 40", 1974. Courtesy of Lynn Hershman Leeson Lynn Hershman, "Roberta Breitmore", 1974-78. "Internal Transformations: Roberta's Diary", C Print, 30" x 40", 1974. Courtesy of Lynn Hershman Leeson Lynn Hershman, "Roberta Breitmore", 1974-78. "Internal Transformations: Roberta's Dental X Ray", C Print, 8"x 10" 1974. Courtesy of Lynn Hershman Leeson Lynn Hershman, "Roberta Breitmore", 1974-78. "Meet Mr. America: Roberta Waiting in San Diego Print", 8"x 10"1977. Courtesy of Lynn Hershman Leeson Lynn Hershman, "Roberta Breitmore", 1974-78. "Meet Mr. America: Roberta on a Date in San Diego Print", 8"x 10" 1977. Courtesy of Lynn Hershman Leeson Lynn Hershman, "Water Woman", Silver Gelatin Print, 30" x 40", 1976. Courtesy of Lynn Hershman Leeson Lynn Hershman, "Women Bleeding in a Paper Bag", Pencil/ Paper bag/Glitter, 4" x 6", 1973. Courtesy of Lynn Hershman Lynn Hershman, "Phantom Limb Reach", Silver Gelatin Print, 30" x 40", 1988. Courtesy of Lynn Hershman Leeson Lynn Hershman, "Phantom Limb Seduction", Silver Gelatin Print, 30" x 40", 1988. Courtesy of Lynn Hershman Leeson Miranda July, "Love Diamond", 1998-2000. Courtesy of Miranda Julv Miranda July, "The Swan Tool", 2001. Photo by Harrell Fletcher. Courtesy of Miranda July

Lisa Kahane, "Portrait of Martha Wilson". Courtesy of Lisa

Kahane

Yael Kanarek, "Attached", 2004. c print, 54" x 66" / 137 x 168 cm, edition on 6, courtesy bitforms gallery nyc Yael Kanarek, "Ready", 2004. c print, 66" x 50" / 167.6 x 127 cm, edition on 6, courtesy bitforms gallery nyc Joyce Kozloff, "Carousel", 1974. Jeanne Siegle Collection. Photo eeva-inkeri. Courtesy of Joyce Kozloff Joyce Kozloff, "Hidden Chambers", 1976. Joyce Kozloff. Photo eeva inkeri. Courtesy of Joyce Kozloff Joyce Kozloff, floor piece from "An Interior Decorated" at the Mint Museum, Charlotte, NC 1980. Collection Ludwig Forum for International Art, Aachen, Germany. Photo: Steve Causey. **Courtesy of Joyce Kozloff** Barbara Kruger, Installation at the Museum of Modern Art. Glasgow, Scotland. Courtesy of Barbara Kruger Leslie Labowitz, "Myths About Rape" Performance (still), 1978. Part of "From Reverence to Rape to Respect", Suzanne Lacy/Leslie Labowitz collaboration, public campaign on violence against women in Las Vegas. Courtesy of Leslie Labowitz Suzy Lake, "On Stage", 80 image slide show (1972-75) remounted as a DVD (2006). Print (shown here) editioned in 1996. Courtesy of Suzy Lake Suzanne Lacy and Leslie Labowitz, "In Mourning and In Rage", Los Angeles, 1977. Photo by Maria Karras. Courtesy of Suzanne Suzanne Lacy, "Learn Where the Meat Comes From" (Photo Series and Video), 1975-76. Photo Raul Vega. Courtesy of Suzanne Lacv Karen LeCocq, "Feather Cunt", 1971. Courtesy of Karen LeCocq / Nancy Youdelman Sol LeWitt, "Drawing R189", 9/19/74. Cut paper/pencil/inscription, 14" x 14", #108. Courtesy of Lynn Hershman Leeson Ana Mendieta, "Arbol de la Vida (Tree of Life)", 1976. Lifetime color photograph © The Estate of Ana Mendieta Collection, Courtesy Galerie Lelong, New York Ana Mendieta. "Documentation of an untitled work". 1972 (lowa). 35 mm color slide © The Estate of Ana Mendieta Collection. Courtesy Galerie Lelong, New York Ana Mendieta, "Documentation of Feathers on a Woman", 1972 (lowa), 35 mm color slide (detail), © The Estate of Ana Mendieta Collection, Courtesy Galerie Lelong, New York Ana Mendieta, "Documentation of an untitled work", 1972 (Intermedia studio, University of iowa), 35 mm color slide © The Estate of Ana Mendieta Collection, Courtesy Galerie Lelong, New York

Ana Mendieta, Stills from "Sweating Blood", 1973. Super 8 Color silent film © The Estate of Ana Mendieta Collection, Courtesy Galerie Lelong, New York

Shirin Neshat, Rebellious Silence, 1994. RC print and ink, 46 5/8 and 31 1/8 inches (118.4 x 79.1 cm) Copyright Shirin Neshat, Courtesy of the Gladstone Gallery

Shirin Neshat, Allegiance with Wakefulness, 1994. RC print and ink, 46 3/4 and 37 1/8 inches. Copyright Shirin Neshat, Courtesy of the Gladstone Gallery

Lorraine O'Grady, "Mlle Bourgeoise Noire", 1980-83. Courtesy of Lorraine O'Grady

Howardena Pindell, "Lake Lillies for Kim", 1980/81. Acrylic, gouache, split postcards, glitter, thread on museum board, 14" x 24" x 2", Private collection, New York. Courtesy of Howardena Pindell

Howardena Pindell, "Relationships (Kandinsky #1), 1995-96. Acrylic and vinyl type on canvas, nails, Plexiglass mirror, wrapped and stuffed objects, 72" x 75" x 24". Collection of the Heckscher Museum, Huntington, New York. Courtesy of Howardena Pindell

Howardena Pindell, "Autobiography: Air/CS560", 1988. Acrylic, tempera, oil stick, blood (the artist's), paper, polymer photo transfer, vinyl type on canvas, 87" x 84". Collection of the Art Institute of Detroit, Detroit, Michigan. Courtesy of Howardena Pindell

Howardena Pindell, "Sweatshop", 1999. In 45 parts, acrylic, polymer photo transfer and vinyl tape on canvas, nails, 7' x 10'. Collection of the artist, New York and courtesy of Howardena Pindell

Howardena Pindell, "Autobiography: Water/Ancestors/Middle Passage/Family Ghost", 1988. Acrylic, tempera, cattle markers, oil stick, paper, polymer photo transfer and vinyl sewn on canvas, 118" x 71". Collection Wadsworth Atheneum, Hartford, Connecticut. Courtesy of Howardena Pindell

Adrian Piper, "Catalysis III",1970. From "Adrian Piper: What Follows...", 1989. University of Colorado, Department of Art and Art History, Visiting Artist Lecture Series. Courtesy of VDB Faith Ringgold, "The Wake and Resurrection of the Bicentennial Negro", 1976. © Faith Ringgold. Courtesy of Faith Ringgold Rachel Rosenthal, "The Arousing, (Shock, Thunder)", 1979. Photo: Lyn Smith. © Rachel Rosenthal. Courtesy of Rachel Rosenthal

Rachel Rosenthal, "The Death Show", 1978-80. Photo: David Moreno. © Rachel Rosenthal. Courtesy of Rachel Rosenthal Rachel Rosenthal, "Gaia 1st Version". Photo: Barbara T. Smith. © Rachel Rosenthal. Courtesy of Rachel Rosenthal

Rachel Rosenthal, "Charm", 1977. Photo: Cynthia Upchurch. © Rachel Rosenthal. Courtesy of Rachel Rosenthal Martha Rosler, Self-portrait in an Airplane Bathroom, (no date). Courtesy of Martha Rosler and Rosler Studio Martha Rosler, "From Our House to Your House", X-mas card #4 (alt.), 1976. Courtesy of Martha Rosler and Rosler Studio Betye Saar, "I've Got Rhythm", 1972. Collection of Whitney Museum of American Art, New York. © Betye Saar; Courtesy of Michael Rosenfeld Gallery, LLC, New York, NY Betye Saar, "The Liberation of Aunt Jemima", 1972. Collection of the University of California, Berkeley Art Museum. © Betye Saar; Courtesy of Michael Rosenfeld Gallery, LLC, New York, NY Betye Saar, "Bitter Sweet (Bessie Smith)", 1974. Collection of Halley K Harrisburg and Michael Rosenfeld, New York, NY. © Betye Saar; Courtesy of Michael Rosenfeld Gallery, LLC, New York, NY

Miriam Schapiro, from Femfolio, Edition 53/60. Courtesy of Lynn Hershman Leeson

Carolee Schneemann, "Up to and Including Her Limits", Berlin, 1976. Photo Henrik Gaad. Courtesy of Carolee Schneemann Carolee Schneemann, "Axis in Parallel", 1973. Photo by Shelley Farkas, Courtesy of Carolee Schneemann

Carolee Schneemann, "Eye Body", 1963. Photo by Erro, Courtesy of Carolee Schneemann

Carolee Schneemann, "Body Collage", 1967. Courtesy of Carolee Schneemann

Carolee Schneemann, "Meat Joy", 1964. Courtesy of Carolee Schneemann

Carolee Schneemann, "Interior Scroll", Carolee Schneemann, 1975/2004. Courtesy of Carolee Schneemann

Joan Semmel, from Femfolio, Edition 53/60. Courtesy of Lynn Hershman Leeson

Cindy Sherman, "Untitled Film Still", 1980. Black and white photograph, 8" x 10" (edition of 10) (MP#58). Courtesy of Metro Pictures on behalf of Cindy Sherman

Cindy Sherman, "Untitled", 1981, color photograph, 24" x 48" (MP#96). Courtesy of Metro Pictures on behalf of Cindy Sherman Silva Sleigh, from Femfolio, Edition 53/60. Courtesy of Lynn Hershman Leeson

Barbara T. Smith, "Feed Me", 1973. Courtesy of Barbara T. Smith Nancy Spero, The Fifth Hour of the Night, 1974. Handprinting and painted collage on paper, 10 x 8 1/4 in (25.4 x 21 cm) © Estate of Nancy Spero. Courtesy Galerie Lelong, New York Nancy Spero, D.O.W. M.U.R.D.E.R.E.R., 1968. Gouache and ink on paper, 35 7/8 x 23 7/8 inches (91.2 x 60.7 cm) © Estate of Nancy Spero. Courtesy Galerie Lelong, New York

Nancy Spero, Atom Bomb, 1966. Gouache and ink on paper, 24 x 36 inches (61 x 91.4 cm) © Estate of Nancy Spero. Courtesy Galerie Lelong, New York Nancy Spero, Life Force Depletions, 1974. Handprinting and painted collage on paper, Approx. 8 x 10 inches. © Estate of Nancy Spero. Courtesy Galerie Lelong, New York Mierle Laderman Ukeles, "Touch Sanitation", 1979-80. Courtesy: Ronald Feldman Fine Arts. New York Cecilia Vicuña, "Unannouced Roof Performance, New York", 2006. Unspun wool. Dimensions variable. Collection of the artist. Photo by Tara Hart. Courtesy of Cecilia Vicuña Catherine Wagner, "Definitely Not Sterile", 1995. Courtesy of Catherine Wagner Faith Wilding, "Daily Text", Watercolor and Ink / Paper OS, 9 1/2" x 13", 1988. Courtesy of Faith Wilding Faith Wilding, "Myths of Desire: Tales of Control (Eve, center)", Acrylic on canvas, 76" x 216", 1984. Courtesy of Faith Wilding Hannah Wilke, "Intra-Venus Series #4", July 26 and February 19, 1992. Performalist Self-Portrait with Donald Goddard. 2 panels: 71 1/2" and 47 1/2" each, chromagenic supergloss diptych. Courtesy Donald and Helen Goddard and Ronald Feldman Fine Arts, New York Hannah Wilke, "Intra-Venus Tapes", 1990-1993. 16 channel video installation, running time: 1:57 minutes, edition of 3. Photo: Hermann Feldhaus. Courtesy Donald and Helen Goddard and Ronald Feldman Fine Arts, New York Hannah Wilke, "Intra-Venus Series #6", February 19, 1992. Performalist Self-Portrait with Donald Goddard. 47 1/2" x 71 1/2", Chromagenic supergloss print.Courtesy Donald and Helen Goddard and Ronald Feldman Fine Arts, New York Martha Wilson, "Male Impersonator", 1973. © Martha Wilson. Photo by Richards Jarden. Courtesy of Martha Wilson Martha Wilson, "Painted Lady", 1972. © Martha Wilson. Photo by Richards Jarden. Courtesy of Martha Wilson Martha Wilson, "Posturing: Drag", 1972. © Martha Wilson. Photo by Doug Waterman, Courtesy of Martha Wilson Martha Wilson, "Self-Portrait", 1973. © Martha Wilson. Photo by Paul McMahon. Courtesy of Martha Wilson Martha Wilson, "Transformance: Claudia", 1973. © Martha Wilson. Courtesy of Martha Wilson

ARTWORK VIDEO/FOOTAGE (Alphabetical by Artist)

Lynda Benglis, "Document", 1972. Courtesy of Video Data Bank

Dara Birnbaum, "Technology/Transformation: Wonder Woman", 1978. Courtesy of Video Data Bank

Nancy Buchanan with Barbara T. Smith, "Please Sing Along", 1974. Courtesy of Nancy Buchanan

Eleanor Coppola, "Joyce" 1972. Courtesy of Eleanor Coppola DISBAND Performance: Ilona Granet, Donna Henes, Ingrid Sischy, Diane Torr and Martha Wilson, 1979-1982. Courtesy of Martha Wilson on behalf of DISBAND

Lynn Hershman, "First Person Plural", 1984. Courtesy of Lynn Hershman Leeson

Lynn Hershman, "Roberta Breitmore, 1974-78. External Transformations: Becoming Roberta", 1974. Footage courtesy of Lynn Hershman Leeson

Lynn Hershman, "Windows of Bonwit Teller, New York", 1976. Installation Documentation. Footage courtesy of Lynn Hershman Leeson

Joan Jonas, "Vertical Roll", 1972. Courtesy of Video Data Bank Suzanne Lacy and Leslie Labowitz collaboration, "In Mourning and In Rage", 1977. media performance, Los Angeles. Courtesy of Suzanne Lacy and Leslie Labowitz

Karen LeCocq, "Make-Up Piece (from Leah's Room)", 2009. 'A Room of Their Own Performance'. Video by David Medley. Courtesy of Karen LeCocq

Ana Mendieta, "Anima", 1976. From "Ana Mendieta, Fuego de Tierra", 1987. Producers Kate Horsfield, Nereyda Garcia-Ferraz, Branda Miller. Footage Courtesy of Kate Horsfield and Video Data Bank

Ana Mendieta, "Alma Silhueta en Fuego", 1975. From "Ana Mendieta, Fuego de Tierra", 1987. Producers Kate Horsfield, Nereyda Garcia-Ferraz, Branda Miller. Footage Courtesy of Kate Horsfield and Video Data Bank

Ana Mendieta, "Silhueta" series, 1975. From "Ana Mendieta, Fuego de Tierra", 1987. Producers Kate Horsfield, Nereyda Garcia-Ferraz, Branda Miller. Footage Courtesy of Kate Horsfield and Video Data Bank

Yoko Ono, "Cut Piece", 1964. ©Yoko Ono Lennon. Courtesy of Yoko Ono Lennon

Howardena Pindell, "Free, White, and 21", 1980. Courtesy of Howardena Pindell and The Kitchen, New York

Adrian Piper, "Cornered", 1988. From "Adrian Piper: What Follows...", 1989. University of Colorado, Department of Art and Art History, Visiting Artist Lecture Series. Courtesy of VDB Yvonne Rainer, "Trio A", from the Mind Is A Muscle performance.1966/1978 ©Yvonne Rainer. Courtesy of Video Data Bank and Yvonne Rainer.

Rachel Rosenthal, "Traps", 1982. ©Rachel Rosenthal. Courtesy of Rachel Rosenthal

Rachel Rosenthal, "The Others," 1984. ©Rachel Rosenthal.

Courtesy of Rachel Rosenthal

Rachel Rosenthal, "Was Black", 1986. ©Rachel Rosenthal.

Courtesy of Rachel Rosenthal

Rachel Rosenthal, "L.O.W. in Gaia", 1986. ©Rachel Rosenthal. Courtesy of Rachel Rosenthal

Martha Rosler, "Semiotics of the Kitchen", 1975. Courtesy of Video Data Bank

Martha Rosler, "Vital Statistics of a Citizen, Simply Obtained", 1977. Courtesy of Video Data Bank

Carolee Schneemann, "Fuses", 1965. Self-shot, original: 16mm film, 18 min. Courtesy of Electronic Arts Intermix

Camille Utterback, "Liquid Time Series", 2001-2002. Courtesy of Camille Utterback

ARCHIVAL FOOTAGE (Screening Order)

Archival Footage, Oddball Film + Video, San Francisco Archival Footage Prelinger Archives, San Francisco "Black Panther", 1969. California Newsreel. http://newsreel.org/ Women's Liberation March and Miss America Pageant Footage (1968), Roz Payne Newsreel Archives

"Love, Sex and Romance", 1991. Created by Ariel Dougherty. Courtesy of Ariel Dougherty Papers, Schlesinger Library "Right Out of History: The Making of Judy Chicago's Dinner Party", 1980. Directed by Johanna Demetrakas. Courtesy of Johanna Demetrakas

"Cock and Cunt Play", Written by Judy Chicago. Performers: Fatih Wilding and Jan Lester. *Womanhouse* 1972. Courtesy of Johanna Demetrakas

"Womanhouse", Courtesy of Johanna Demetrakas

"Windows of Bonwit Teller, New York", Lynn Hershman, 1976. Installation Documentation. Courtesy of Lynn Hershman

"The Great Wall of Los Angeles", Directed by Donna Deitch, Courtesy of S.P.A.R.C

Leslie Labowitz Interview, 2007. Shot by Peter Kirby. Courtesy of Peter Kirby

"Guerrillas In Our Midst", 35 minutes, 16mm color, sound. Directed and Produced by Amy Harrison. Courtesy of Amy Harrison

"C-SPAN 07-26-90". Courtesy of C-SPAN

Women's Action Coalition (WAC) Footage, Deborah Meehan. Courtesy of the New York Public Library "Ana Mendieta, Fuego de Tierra", 1987. Producers Kate Horsfield, Nereyda Garcia-Ferraz, Branda Miller. Courtesy of Kate Horsfield and Video Data Bank Brodsky Center Reunion Footage. Courtesy Lynn Hershman Leeson

Fresno Reunion Footage, 2009. Video by David Medley. Courtesy of Karen LeCocq

WAC animation created by Merrill Aldighieri. Courtesy of Deborah Meehan

WACK! at MOCA. Courtesy of Lynn Hershman Leeson WACK! at P.S.1. Courtesy of Lynn Hershman Leeson Live video of Carrie Brownstein original soundtrack video recording by Patrick Stanton

AUDIO

Audio KP 027 "Huey Newton Birthday Party" (1970-2-15) and KP 040 Ron Dellums - "The Black Panther Party (no date)". Courtesy of The Freedom Archives: www.freedomarchives.org

ARCHIVAL STILLS (Screening Order)

Leeson Archives
"Lynn Lester Hershman, Post-Berkeley". Courtesy of Lynn
Hershman Leeson Archives
"Lynn Hershman (with slides in hand)". Courtesy of Lynn
Hershman Leeson Archives
"Eleanor Antin, Portrait of the Artist". Courtesy of Ronald
Feldman Fine Art, New York
Sheila Levrant de Bretteville Headshot. Courtesy of Sheila
Levrant deBretteville
Suzanne Lacy Headshot. Courtesy of Suzanne Lacy
Martha Wilson Headshot. Courtesy of Martha Wilson
Marcia Tucker Headshot. Courtesy of Dean McNeil

Lowery Stokes Sims Headshot, Courtesy of Lowery Stokes Sims

Miranda July Headshot. Courtesy of Miranda July

Cornelia Butler Headshot. Courtesy of Cornelia Butler

"Lynn Lester, Pre-Berkeley". Courtesy of Lynn Hershman

"Whitney Breuer Building Exterior". Courtesy of Meredith Hudson

"A.I.R. Gallery (Exterior)". Courtesy of A.I.R. Gallery Howardena Pindell, 1980. Courtesy of Howardena Pindell "A.I.R. 97 Wooster St N.Y., N.Y. 10012". Courtesy of A.I.R. Gallery

"A.I.R. Gallery Artists", 1978. Photograph by Diane Church. Courtesy of A.I.R. Gallery

Lynn Hershman, "Roberta Breitmore", 1974-78. "External Transformations: Becoming Roberta", 1974. Silver Gelatin print, 8" x 10". Photo: Edmund Shea. Courtesy of Lynn Hershman Leeson

Martha Wilson photo, 1972. Courtesy of Martha Wilson Miriam Schapiro and Judy Chicago seated on the steps of Womanhouse, 1972. Courtesy of Judy Chicago The Woman's Building, Los Angeles: Arlene Raven, Sheila de Bretteville, and Judy Chicago. Photo Copyright Maria Karras. Courtesy of Sheila Levrant de Bretteville Archives FSW at Sheila's house, September, 1973. Courtesy of Sheila Levrant de Bretteville Archives

The Woman's Building, S. Grandview, Los Angeles, 1973. Poster by Sheila de Bretteville. Photo by Maria Karras. Courtesy of Sheila Levrant de Bretteville Archives

The Woman's Building, "Women in American Architecture Exhibition", Spring Street, 1975. Courtesy of Sheila Levrant de Bretteville Archives

The Woman's Building Construction, 1975. Courtesy of Sheila Levrant de Bretteville Archives

The Woman's Building Construction, Enclosing the Darkroom, 1975. Courtesy of Sheila Levrant de Bretteville Archives Woman's Building Exterior, Sheila de Bretteville, Arlene Raven, Miriam Schapiro and others. Courtesy of Sheila Levrant de Bretteville Archives

Betye Saar and Suzanne Seigel. Courtesy of Sheila Levrant de Bretteville Archives

Arlene Raven and Sheila de Bretteville,1978. Courtesy of Sheila Levrant de Bretteville Archives

The Woman's Building, Front Desk, Sheila de Bretteville, Cindy Marsh, Arlene Raven, and Cheyl Swannack. Courtesy of Sheila Levrant de Bretteville Archives

The Woman's Building Construction, Sheetrock, Sheila de Bretteville and Christie Kruse, 1975. Courtesy of Sheila Levrant de Bretteville Archives

The Woman's Building, Printing. Courtesy of Sheila Levrant de Bretteville Archives

The Woman's Building, Dressing Up In Pink, 1975. Courtesy of Sheila Levrant de Bretteville Archives

The Woman's Building, Gathered at a lightbox. Courtesy of Sheila Levrant de Bretteville Archives

The Woman's Building, Art Show. Courtesy of Sheila Levrant de Bretteville Archives

The Woman's Building, "Cinderella Talking to a Sister" Spring Street Opening Celebration, 1974. Courtesy of Sheila Levrant de Bretteville Archives

The Woman's Building, Cheri Gaulke character with umbrella, Spring Street Opening Celebration, 1974. Courtesy of Sheila Levrant de Bretteville Archives

The Woman's Building, artwork (shoes installation) by artist Cheri Gaulke. Courtesy of Sheila Levrant de Bretteville Archives Women planning at table (Arlene Raven). ©1975 Maria Karras. Courtesy of Maria Karras

Teach In, 1976. Courtesy of Sheila Levrant de Bretteville Archives

The Woman's Building, WGC Class, Frances Butler teaching. Courtesy of Sheila Levrant de Bretteville Archives

Dr. Ruth Iskin and Helmut Newton. Photo by Suzanne Lacy and courtesy of Suzanne Lacy

Allan Kaprow, Suzanne Lacy at Lacy's performance, MAPS, Los Angeles 1973. Photo by Susan Mogul. Courtesy of Suzanne Lacy Lynn Hershman, Suzanne Lacy, Judy Baca and Sheila de Bretteville 1985. Courtesy of Lynn Hershman Leeson Archives Leslie Labowitz, Sprouttime: New York, installing for LA/London Lab, an exhibition curated by Susan Hiller and Suzanne Lacy. New York, 1981. Courtesy of Suzanne Lacy

Suzanne Lacy and Leslie Labowitz, "In Mourning and In Rage", Los Angeles, 1977. Photo by Maria Karras. Courtesy of Suzanne Lacy

"Marcia Tucker, 1970s", Courtesy of Dean McNeil and the Estate of Marcia Tucker

Photo of Ron Dellums (1976) courtesy of Robin Doolin, Rights and Reproductions, Oakland Museum of California

Anita Hill / Clarence Thomas Hearings (archival photograph). Courtesy of Jessica Bucciarelli

WAC Protesting at the opening of the downtown Guggenheim. xCourtesy of Lisa Kahane

"Sexual Politics" Exhibition Banner, designed by Susan Silton, 1996. Photograph courtesy of Amelia Jones

"The New Museum", Photo by Dirk Rowntree, courtesy of the New Museum, New York.

"Marcia Tucker Whitney Office", Courtesy of Dean McNeil and the Estate of Marcia Tucker

"Marcia Tucker with New Museum Curators", Courtesy of Dean McNeil and the Estate of Marcia Tucker

"The New Museum (Exterior)". Courtesy of Julie Sengle
"The Geffen Contemporary at MOCA". Courtesy of MOCA
Installation view of WACK! Art and the Feminist Revolution at
The Geffen Contemporary at MOCA, 2007, photo by Brian
Forrest. ARTISTS (L-R) Katharina Sieverding, Mary Kelly, Niki de
Saint Phalle, Jean Tinguely, and Per Olof Ultvedt, ORLAN.
Courtesy of MOCA

Installation view of *WACK! Art and the Feminist Revolution* at The Geffen Contemporary at MOCA, 2007, photo by Brian Forrest. ARTISTS (L-R) Judy Chicago, Marta Minujínand, Richard Squires, "Where We At" Black Women Artists. Courtesy of MOCA

Installation view of WACK! Art and the Feminist Revolution at The Geffen Contemporary at MOCA, 2007, photo by Brian Forrest. ARTISTS (L-R) Louise Fishman, Joan Snyder, Isa Genzken, Lynda Benglis, Susan Hiller, Miriam Schapiro. Courtesy of MOCA

Installation view of WACK! Art and the Feminist Revolution at The Geffen Contemporary at MOCA, 2007, photo by Brian Forrest. ARTISTS (L-R) Kirsten DuFour, Judith F. Baca. Courtesy of MOCA

Still Photography of the Guerrilla Girls, Orange Photography, San Francisco

DOCUMENTS

Judy Chicago, Boxing Ring Ad, Announcement in Artforum for Jack Glenn Gallery, 1971. Photo by Jerry McMillan. Courtesy of Judy Chicago

WSABAL Manifesto. Courtesy of the personal archives of Faith Ringgold

Ad Hoc Committee of Women Artists "Annual Annual" Poster. Courtesy of the personal archives of Joyce Kozloff "50%" Painted Egg, Courtesy of Lynn Hershman Leeson "Los Angeles County Museum, Art and Technology Exhibit, 1971, 100% Men" Poster. Courtesy of the personal archives of Joyce Kozloff

Ad Hoc Committee of Women Artists "Rip-Off File". Courtesy of the personal archives of Joyce Kozloff

Article: "The dadist vision- artists' games at the SF Art Institute". By Prudence Juris. Courtesy of Lynn Hershman Leeson Archives

Cover: Heresies; A Feminist Publication on Art and Politics,1977. Courtesy of Harmony Hammond for Heresies Publication

Journal Cover: Womanspace

Everywoman Magazine,1971. Issue on Feminist Art Program.

Courtesy of Karen LeCocq

Journal Cover: Heresies; Women Working Together. Courtesy of Harmony Hammond for Heresies Publication

Journal Cover: Heresies; Lesbian Art and Artists. Courtesy of

Harmony Hammond for Heresies Publication

Poster: "A Lesbian Show", 1978. Copyright Harmony Hammond. Courtesy of Harmony Hammond

Journal Cover: Heresies; Women's Traditional Arts The Politics of Aesthetics. Courtesy of Harmony Hammond for Heresies Publication

Journal Cover: Heresies; Sex Issue Heresies #12. Courtesy of Harmony Hammond for Heresies Publication Hillside Strangler newspaper clipping, "In Mourning and In Rage", Suzanne Lacy and Leslie Labowitz, Los Angeles 1977.

The New York Times, Thursday, February 11, 1988. B5 (By Douglas C. McGill)

The New York Times, Thursday, March 19, 1987. B6 Kristine Stiles, "Cloud with Its Shadow," in Marina Abramovic (London: Phaidon, 2008): 33-96.

Quote: "What is Feminist Art? The most important movement since World War II", Blake Gopnik, *Washington Post*, 2007 (April 22, 2007)

Quote: "The WACK! show is a thrill, rich and sustained. Just by existing, it makes history", Holland Cotter, *New York Times*, 2007 (March 9, 2007)

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