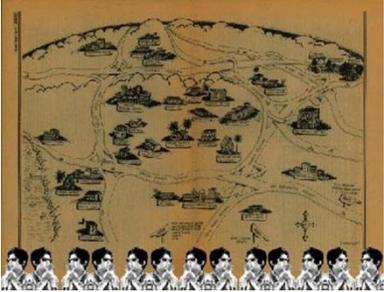


Animating the Archives: the Woman's Building, A Metabolic Studio Special Project in Archiving

Artists and Project Descriptions

| Artist | | Bio | Project Description |
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| Johanna Breiding |  | <p>Johanna Breiding is an artist and teacher based in Los Angeles. Her practice intersects analog and digital technologies to emphasize voice, movement and experiential paths. She has exhibited at LAXART, Human Resources, Ochi Projects, Armory Center for the Arts, Berkeley Art Museum, and Oakland Museum. She is a recipient of the 2017 Rema Hort Mann Emerging Artist Grant.</p> | <p>My Teachers — this video work portrays an intergenerational exchange between the artist's mentor and mentee. It constructs and explores a space of intimacy through performance and through the enactment of embodied histories that at times conflate, and at others diverge without compromise. The project considers the political stakes of the Women's Building within a contemporary framework of queerness, and touches on recent discussions about the lack of "safe spaces" for queer and people of color communities.</p> |
| CamLab |  | <p>CamLab is the feminist collaborative practice of Anna Mayer and Jemima Wyman (begun 2005). The duo's social practice work and relational object-making has been hosted by and exhibited in Los Angeles at MOCA, the Hammer Museum, The Lounge at REDCAT, and Dan Graham/Leslie Dick. In Fall 2015, CamLab was Occidental College's Wanlass Artist-in-Residence.</p> | <p>Regarding Room: Miniatures Workshops – The artists will host two Miniatures Workshops for the community, in which participants remake, in miniature, artworks with themes of rape and sexual assault. The miniatures created will be exhibited.</p> |

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| <p>Teresa Flores with Maryam Hosseinzadeh</p> |  | <p>Teresa Flores is an interdisciplinary artist with work focusing on California culture, history, and feminism. She has taught at the Armory Center for the Arts in Pasadena and California State University Fresno and holds an MFA in Public Practice from Otis College of Art and Design Maryam Hosseinzadeh organizes walking tours, collects in/formal stories, creates redevelopment dossiers, and sometimes makes other kinds of projects at the intersection of community arts programming, public art, and regional history with a focus on LA and Southern California.</p> | <p>BrokenHeartArtCards 2.0 – Updating Mary-Linn Hughes' 1984 BrokenHeartArtCards, the artists will create memes and printed materials that visually examine how contemporary culture perpetuates misogyny and gas lighting, while looking closely at the parallels to their existence in domestic relationships and the new Republican administration.</p> |
| <p>Raquel Gutierrez</p> |  | <p>Raquel Gutiérrez is a poet and essayist pursuing her MFA degree in poetry at the University of Arizona. Born and raised in Los Angeles, she writes about space and institutionality and publishes chapbooks by queers of color with the tiny press Econo Textual Objects, established in 2014.</p> | <p>Fissures in Frisson is a performative rendering of inter-generational memoir of politicized eros as Raquel Gutiérrez embodies a discursive history of Los Angeles lesbian movement making.</p> |
| <p>Hackers of Resistance</p> |  | <p>The Hackers of Resistance are three women of color who work in the intersection of art, interactivity, and activism, creating playful media that tackles hegemony and builds community.</p> | <p>In an alternate 2017, we, the Hackers of Resistance, take direct action to demand freedom of assembly without fear of surveillance. The resulting both is an installation and performance site. Cyberfeminists, join us in our interactive-multimedia-performance to hack back and reprogram our world, one power structure at a time.</p> |

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| <p>Onya Hogan-Finlay in collaboration with Phranc</p> |  | <p>Onya Hogan-Finlay is a Canadian artist based in Los Angeles. She creates drawings, artist multiples and collaborative work that activates participation through site specific installation and social practice. Responding to collections of LGBT archives, Onya has organized exhibitions and projects that re-imagine and reveal feminist iconographies and minor histories.</p> | <p>2017 Avest Awards —Honoring the decade long legacy of the Woman's Building Vesta Awards (1982-1991), Onya Hogan-Finlay and Phranc will collaborate to create the <i>2017 Avest Awards</i>, a limited edition of handmade, miniature paper vest sculptures and letter pressed certificates that will be presented to 10 women in recognition of their contributions to the arts in Southern California.</p> |
| <p>Carolina Ibarra-Mendoza</p> |  | <p>Carolina Ibarra-Mendoza is a visual artist born and raised in east LA. As a freelance graphic designer she makes time to volunteer for Las Fotos Project and The Montebello Historical Society. Carolina is incredibly passionate about both revisiting the past and investing in the future from a feminist perspective.</p> | <p>Madre Tierra Workshop – Grown from the seeds of the Madre Tierra Press (1982), Carolina led a selfless self-portrait mixed-media workshop; the results will be displayed in the exhibition.</p> |
| <p>Marissa Magdalena</p> |  | <p>Marissa Magdalena questions norms of physical and social space. Her artwork inhabits a place between sculpture and performance, juxtaposing Marissa's San Joaquin Valley roots and her current Los Angeles backdrop. She has exhibited at 18th Street Art Center, Avenue 50 Studios, The Bakersfield Museum of Art, Juas, Museum of Ventura County, Phantom Galleries, Self Help Graphics, and undisclosed locations in Tehran.</p> | <p>"L/D" — Marissa Magdalena investigates the through line that extends from the Woman's Building's past into present day through conversations between artists to whom the Woman's Building was foundational and their mentees; from these dialogues Marissa will create art pieces to be worn on the body. The pieces will be exhibited and a performance by Jerri Allyn and Marjan Vayghan will be staged. The title refers to "Lift Over Drag," the ratio necessary to achieve flight.</p> |

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| <p>J. Alex Mathews</p> |  | <p>J. Alex Mathews is a Los Angeles based artist, arts administrator/advocate and educator. She serves as the Assoc. Director and Dir. of Programming for Dance Resource Center, facilitates sexual health education with More Than Sex-Ed, teaches yoga, works with a collage-making group, participates in Arts for LA's ACTIVATE fellowship and takes part in Emerging Arts Leaders/LA's Leadership Council. To view some of her work visit: jamjamming.tumblr.com</p> | <p>Strike Light – By creating individualized match boxes and exploring gestural accumulation inspired by the "STRIKE" of light, this project re-imagines Cheri Gaulke's <i>The Postcard Project: Our Heroines</i>, Arlene Raven's <i>Picture This, or, Why is Art Important?</i> and Jane O'Reilly's feminist reclamation of "CLICK," described as the moment we see that something is wrong with the world portrayed at face value and resounds in a woman-deaf, woman-blind world as an earth shattering revelation. The resulting installation will be accompanied by a live performance.</p> |
| <p>Felicia 'Fe' Montes</p> |  | <p>Felicia 'Fe' Montes is a Xicana Indigenous artist, activist, educator, designer, performer and practitioner of the healing arts based in East Los Angeles. She is the visionary of Mujeres de Maiz, Urban Xic and La Botanica del Barrio and a graduate of University of California Los Angeles, California State University Northridge, and Otis College of Art and Design.</p> | <p>Building Madre Tierra's Milpa (Mother Earth's Corn Field) is a performance ritual created as a rite of passage for members of Mujeres de Maiz and their Woman's Building Chicana predecessors to initiate all into a symbolic home or homeland solidifying generational ties among the artists and groups and honoring the living legacy of the Woman's Building. The private ritual happens offsite; documentation will be exhibited.</p> |

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| Cindy Rehm |  | <p>Cindy Rehm is a LA based artist and an educator. She is the co-founder of <i>Craftswoman House</i> a project dedicated to presenting feminist works and former Director of the Baltimore installation space <i>spare room</i>. Rehm's work has been shown at national and international venues and can be viewed at cindyrehm.com.</p> | <p>One Woman Shows is a play on words against the singularity of the solo exhibition to a model of multiplicity as a group of women witness and perform acts of self-naming.</p> |
| Gladys Rodriguez |  | <p>Gladys Rodriguez was born in Panama in 1987; she came to America at age 14. She has experimented with mixed media including video and sculpture installations. Since graduating from California State University Los Angeles, her work uses fabric and recycled materials to create pieces for video performances that tackle themes of self-analysis, culture and identity.</p> | <p>Tapestry #1: Self-Portrait – The artist has woven a 4' x 4' tapestry out of natural and synthetic hair decorated with beads and treated with coconut oil, representing the continuing struggle of being a woman of color in America.</p> |

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| Hana Ward |  | <p>Hana Ward is a painter and ceramicist from Los Angeles, California. She likes drawing little characters with things on their mind— endearing yet undeniably melancholy beings. Hana is also the co-founder of Uno+Ichi, a brand specializing in handmade ceramicware that add charm and sass to your daily rituals.</p> | <p>A Room of One's Own — Borrowing its title from the Virginia Woolf essay on women writers, this series of paintings are inspired by the writings and "soul conversations" of writers from the Woman's Building. The paintings investigate women engaged with various layers of their consciousness, serving as a visual ode to the sanctuary of the mind.</p> |
| Lisa Diane Wedgeworth |  | <p>Lisa Diane Wedgeworth is a multi-disciplinary artist whose work is rooted in storytelling. Informed by personal narratives, her work takes form as paintings, video, installation, photography and archived oral histories. She earned both her MFA and BA degrees from California State University Los Angeles. She is the 2016 Georgia Fee Artist in Residence. www.LisaDianeWedgeworth.com</p> | <p>Teach Your Daughters Well, Enseñe Bien a Sus Hijas collects stories, rituals and traditions from women in exchange for a functional ARTifact to create an army of women who will remind their communities to teach (stimulate, empower, elevate, educate) their daughters well.</p> |
| Diana Wyenn |  | <p>Diana Wyenn is a Los Angeles-based director, dramaturg, creative producer, and arts advocate. Whether working on large spectacles or intimate performances and films, Wyenn consistently challenges and inspires her audiences to see beyond the usual. She is a proud associate member of the Stage Directors and Choreographers Society. dianawyenn.com</p> | <p>1+1=3 — Influenced by second-wave feminism's rallying slogan, "the personal is political," Diana Wyenn's new work of public performance art, "1+1=3" confronts current threats to women's rights in America. The performance happens off-site in a guerrilla style pop-up in three different locations announced just prior to the performance. Follow @dianawyenn on Instagram or Facebook for updates on when and where to experience 1+1=3 at the end of April.</p> |