

# the Woman's Building

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**THE WOMAN'S BUILDING CELEBRATES THE NEXT GENERATION OF FEMINIST ARTISTS**  
***Animating the Archives: the Woman's Building* exhibition opens May 13, 2017**  
**Public performances, readings and discussions run through June 3**

(Los Angeles, CA) *Animating the Archives: the Woman's Building*; a Metabolic Studio Special Project in Archiving is a weeks-long series of exhibition, performance and events that highlights connections and points of departure between the feminist art of the 1970s and new work produced by contemporary Southern California women. Fifteen artists have received fellowships through [Metabolic Studio](#) to create works of art inspired by or responding to the history and legacy of [the Woman's Building](#). The visual, performance, media and social practice works created by these artists—Johanna Breiding, CamLab, Teresa Flores, Raquel Gutierrez, Hackers of Resistance, Onya Hogan-Finlay, Carolina Ibarra-Mendoza, Marissa Magdalena, J. Alex Mathews, Felicia 'Fe' Montes, Cindy Rehm, Gladys Rodriguez, Hana Ward, Lisa Diane Wedgeworth, and Diana Wyenn—will be on view at [Avenue 50 Studio](#) 131 North Avenue 50, Highland Park, CA 90042, from Saturday, May 13 through Saturday, June 3, 2017. A series of public performances, readings and discussions, intended to “recreate the ambiance of the Woman's Building,” according to board member Terry Wolverton, will be presented in conjunction with the exhibition.

The subject matter of the works being presented as described by some of the participating artists include Johanna Breiding, who “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.” Teresa Flores and Maryam Hosseinzadeh “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.” Lisa Diane Wedgeworth's *Teach Your Daughters Well, Enseñe Bien a Sus Hijas*, “creates an army of women who remind their communities to teach (stimulate, empower, elevate, educate) their daughters well.”



Images l to r: Lisa Diane Wedgeworth, “*Teach Your Daughters Well, Enseñe Bien a Sus Hijas*”; Felicia ‘Fe’ Montes, “*Building Madre Tierra’s Milpa (Mother Earth’s Corn Field)*” and “*Hackers of Resistance*”

When searching for younger artists interested in feminism, the Woman's Building Board consulted over a dozen artists, curators, and arts instructors; everyone recommended was invited to propose a project. A three-member selection panel—Meiling Cheng, Professor of Theatre in Critical Studies at the USC School of Dramatic Arts; Consuelo (Chelo) Montoya, founding Program Manager and faculty member in Otis College of Art and Design's MFA in Public Practice program; and Elena Muslar, then the Program Associate at the Skirball Cultural Center—chose the artists that would receive the fellowships.

Founded by artist Judy Chicago, graphic designer Sheila Levrant de Bretteville and art historian Arlene Raven in 1973, the Woman's Building\* (located at 1727 N. Spring St.) provided a space and a symbol for education, exhibition, performance, community and political action for the feminist art movement in Los Angeles and around the world up until its closing in 1991. Artists including Judy Baca, Betye Saar, Rachel Rosenthal, Eleanor Antin, Suzanne Lacy, Beatrice Wood and Lily Tomlin exhibited their work or participated in its programs. Authors Margaret Atwood, Alice Walker and Ntozake Shange presented their work in the Women Writers Series. Young artists moved from across the United States and from around the world to participate in its two-year educational program, the Feminist Studio Workshop.

Since the site closed, many of its artists have continued to promote its values and processes in their art, teaching and organizing work. A core group has also worked for decades to preserve the Woman's Building history through archives, audio and video oral histories, books, and in a 2011 exhibition at Otis College of Art and Design that was part of the Getty's Pacific Standard Time initiative.

The artist Lauren Bon and the Metabolic Studio have been working out of a warehouse across the street from the historic Woman's Building on North Spring Street. Lauren Bon invited the Woman's Building to return to Spring St, within Metabolic Studio from November 2016-April 2017, in order to continue the long-term task of preserving and re-animating the Woman's Building's critical role in the development of feminist culture and expression. LA-based author and poet Wolverton noted that when Metabolic Studio approached them with the opportunity, "We saw the chance to track the legacy of our movement in the artists of today." The artists awarded fellowships from Metabolic Studio were encouraged to review archival materials and become familiar with the history of the Woman's Building, and craft their response.

The public program schedule, as well as bios for the artists, images and descriptions of their projects can be found on the [press page](#) of the project web site.

Members of the media are asked to please contact Carolyn Campbell for higher resolution images as well as requests for interviews: [carolyn@campbellcomm.biz](mailto:carolyn@campbellcomm.biz)

The public is encouraged to follow us on [Facebook](#) and to visit the [event page](#) for further information.

Avenue 50 Studio is open Tuesday through Thursday and Saturday and Sunday from 10 a.m. to 4 p.m. Parking is limited (\$5 valet for events); Take the Gold Line to Highland Park Station, located between Avenue 57 and Avenue 58. Stay on Meridian and walk 7 blocks to Avenue 50. Make a left turn and cross over the railroad tracks.

\* The Woman's Building in Los Angeles was named after another structure built in 1893 by architect Sophia Hayden for the Columbian Exposition in Chicago. That building, which was demolished after the exposition, exhibited art and cultural works by women and included a mural by Mary Cassatt.