





## The Women's Graphic Center

Founded in 1973 by Sheila Levrant de Bretteville, the Women's Graphic Center exists to provide a place where women artists, writers, and designers can gain access to the skills and equipment needed to produce their works in multiple. In its ten-year history, scores of artists have produced books, posters, and postcards through the WGC Studio. Central to its philosophy is the importance of expressing women's words and images in the public arena.

The WGC Studio includes: an off-set printing press, a Chandler & Price platen press, three flatbed proof presses, lead type, complete continuous tone and graphic arts darkrooms, a Lucygraf photo modifier, paper cutters, and light tables. For a daily or a monthly fee, the studio is available to artists who have demonstrated proficiency on the equipment. Workshops and classes are offered quarterly to instruct artists in the use of the equipment, to teach both basic and innovative techniques in design, printing, and the book arts, and to assist artists in publishing themselves.

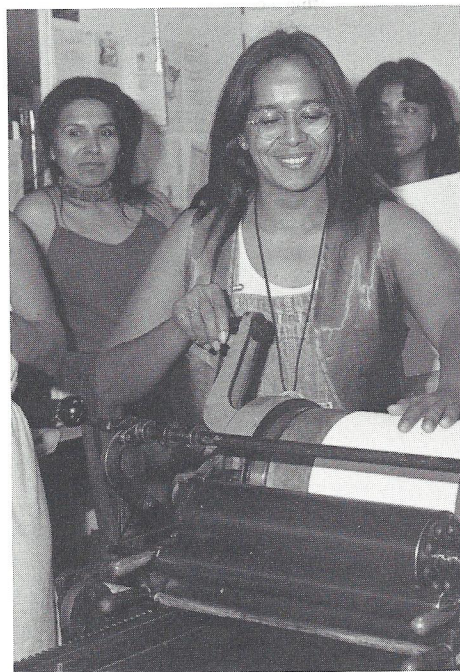
The Women's Graphic Center also sponsors special projects for artists. In 1982, "Madre Tierra," a project involving twelve Chicana artists and writers under the direction of Linda Vallejo, was completed at the Women's Graphic Center. Each artist who participated produced a broadside on the theme of Mother Earth. These were exhibited in the Woman's Building gallery and compiled into a portfolio.

In 1983, ten women artists were commissioned by the WGC to produce posters about their personal relationship to a public site in Los Angeles. "Public Announcements/Private Conversations," directed by Sheila de Bretteville, was shown at the Bridge Gallery in the Los Angeles City Hall and included posters by Astrid Preston, Betye Saar, Alexis Smith, Judy Simonian, Patssi Valdez, Robin Valle, Joan Watanabe, Carrie Weems, Qris Yamashita and Rita Yokoi. In 1984, six artists will be commissioned to produce artists' books, and sixteen will be commissioned to produce artists' postcards. Projects of the WGC are funded in part by grants from the National Endowment for the Arts and the California Arts Council.



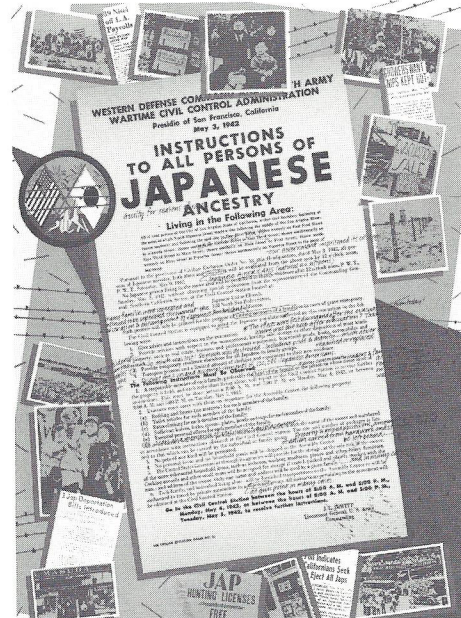
Rountry/Williams

A studio of one's own is provided by the Women's Graphic Center, where artists receive technical assistance and access to equipment to produce their work in multiple. Artistic Director Susan E. King has developed the WGC into the best-equipped community access printing studio on the West Coast.



Laura Aguilar

Artists involved in Madre Tierra included: Juanita Cynthia Alaniz, Cecilia Castenada Quintero, Yreina Cervantez, Osa de la Riva, Josephina Gallardo, Judy Miranda, Mary Helen Ponce, Rosemary Quesada-Weiner, Naomi Quinonez, Anita Rodriguez, Olivia Sanchez, and Sylvia Zaragoza-Wong.



Silkscreen artist Qris Yamashita produced this poster, about Little Tokyo, as her contribution to "Public Announcements/Private Conversations."



Special Events



"Once upon a time she thought incest was something she had to carry around all by herself," read this logo for the Incest Awareness Project, designed by Bia Lowe. The project was created to make the issue of incest public from a feminist perspective. Sponsored by Ariadne: a Social Art Network and the Gay and Lesbian Community Services Center, the project had several components: 1) "Bedtime Stories: Women Speak Out About Incest," an exhibition of visual art, writing, performances and video by adult female incest survivors, curated by Leslie Belt and Paula Lombard; 2) a media campaign directed by Leslie Labowitz, Nancy Taylor, and Terry Wolverton; 3) a Prevention and Recovery Program (including referrals and rap groups) conducted by Tyaga, Karen Minns, and GLCSC; and 4) "Equal Time in Equal Space."



Bia Lowe

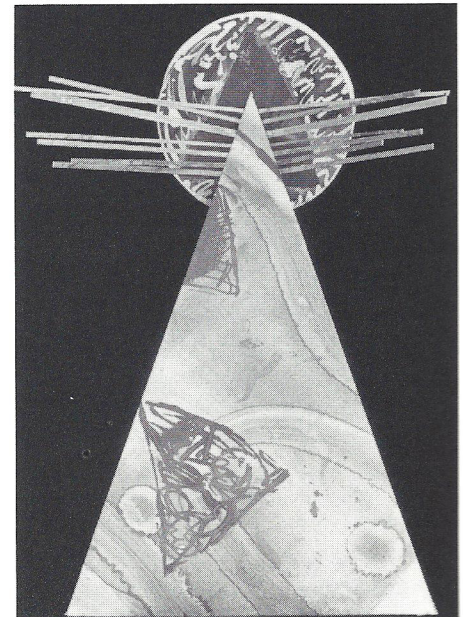
"Equal Time in Equal Space," was a multi-monitor interactive video installation by artist Nancy Angelo, done in 1980 as part of the Incest Awareness Project. On each of six monitors a woman appeared describing her experience of incest and its effects on her life. The monitors were placed in a circle, replicating a consciousness-raising session, and as each woman spoke on-screen, the others could be observed listening and responding to her. The audience was also seated within the circle, and after the screening they engaged in a discussion about their experiences of incest and/or their reactions to the tapes.



Linda Norlien

Folk artist Tressa (Grandma) Prisbrey was honored in 1976 at the Woman's Building by Feminist Studio Workshop participants who built a replica of her "Bottle Village" and installed it in the second floor Environmental Gallery.

*"Art is reviving. It is reviving half-forgotten painters, obscure folk artists and movements that didn't make it into the history books . . . The treasure among the Woman's Building's agreeable . . . offering is an assemblage shrine in homage to Grandma Prisbrey . . . Artists of the Woman's Building have re-created Grandma Prisbrey's style in an architectural section that houses such imaginative conceits as a toothbrush tree, a pencil mandala, and a doll's head bush." William Wilson, Los Angeles Times, 5/12/76*



"Diety," paper sculpture by Linda Vallejo, was one of several works exhibited in "Cross Pollination," 1979, curated by Josine Ianco-Starrels, Dr. Samella Lewis, and Candace Lee. The exhibit included works by Japanese, Black, and Latina artists: Elizabeth Catlett, Li Cherr, Yoshiko Kanai-Baker, Patricia Murillo, Rochelle Nicholas, Mildred Thompson, Linda Vallejo, and Takako Yamaguchi.