

Spinning Off

October/November 1979

Art about Incest

(story on page 1)

**Four Full Pages of
Women's Art**

(see pages 4, 5, 8, 9)

Calendar of Events

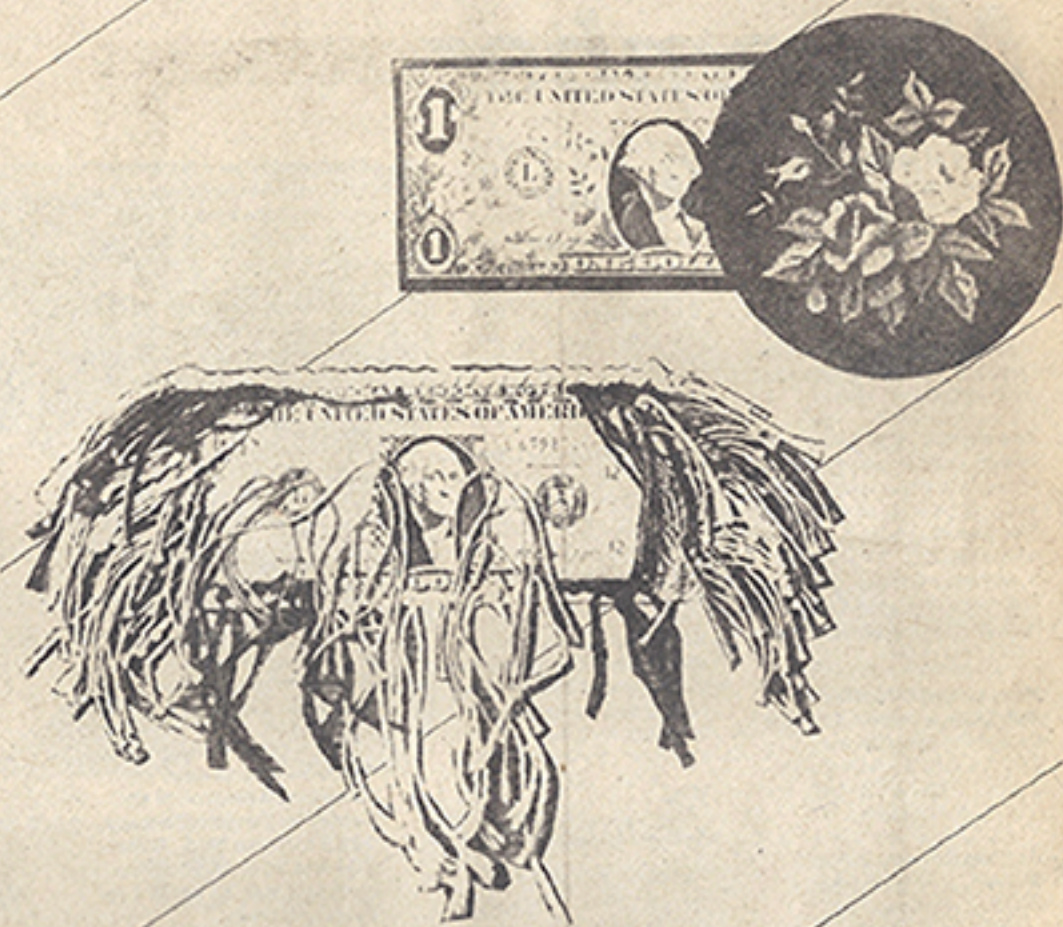
(see page 6)

Once upon a time
she thought incest was
something she had to
carry around all by herself.

cover art by Bia Lowe



Esther Ginsberg is a fine artist with an extensive commercial art background. She worked as designer and inventor in the toy industry and made soft sculpture pieces as staff designer for *Good Housekeeping* and *Woman's Day* Magazines. She is currently teaching at a school for young unwed mothers in Los Angeles. Her newest series "Money, Money, Money" addresses the issue of art and economics. "Money, Money, Money. We dream and fantasize about it. We love and hate over it. The dollar is always in our daily activities and our speech, but noticeably missing from art. Intrigued by the value placed on the dollar itself, I have chosen to design with and about the American icon." Esther will be showing in the exhibit "Mind Over Matter" at the Woman's Building, opening November 24.



Esther Ginsberg, *Everything's Rosy, and Money with Strings Attached*

Sylvia Gavurin has been making art since 1952. She is a board member of the Westwood Center of the Arts and the Westside Jewish Community Center. She was artist in residence at the University of Michigan in 1978, and her work can be found in private collections, libraries and cultural centers throughout the United States.



Sylvia Gavurin, *Hillside Silhouette No. 3*, aquatint

Women Artists in Los Angeles



Ann Wolken, *Teaching Picture*

Ann Wolken challenges the limited role of women in traditional fairy tales. Her work focuses on re-interpreting and re-writing fairy tales. "To me, witches were matriarchal heroes because of their magical powers and healthful ideas. They were the only women that appealed to me in terms of role models in fairy tales." Themes in her work have included: "Female Crucifixion Series," "Kitchen Witches," "The Friendship Between a Princess and a Witch," "The Life of a Xerox Checker," and many others. Ann earned her Masters Degree in painting from the University of Oregon in 1973. She taught in the Woman's Building Extension Program in 1976 and 1977, and now works with children, creating visual poems and narratives from personal observations. The "Teaching Picture" shown here is a self portrait. "My work expresses great hope for the future generation of women."



Linda Vallejo, *Hieroglyphics*, litho/silkscreen monotype with stop-outs and dyes

Linda Vallejo studied lithography in Madrid, and received her Masters Degree in Art from California State University, Long Beach. She has received grants from the California Arts Council and the National Endowment for the Humanities. "All of my pieces contain archetypal, mythological or dream-world imagery. I use archetypal subject matter found in ancient cultures combined with the modern idea of self knowledge through the interpretation of dreams." Linda is currently working at Self Help Graphics and Art, Inc., a graphic arts studio and gallery serving the East Los Angeles community. Her work was recently included in *Cross Pollination* at the Woman's Building.

Rachel Rosenthal was born in Paris, France and studied art and theatre in New York and Paris. She has been actress, dancer, director, sculptor and collagist, alternately or together. In Los Angeles, 1956, she created Instant Theatre, a form of spontaneous, collective theatre that was seminal in the avant-garde of the fifties and sixties. She's exhibited her sculptures widely with encouragement from and participation in the Women's Art Movement of Los Angeles. Since 1975, Rosenthal has focussed on art performance. Her work is narrative and autobiographical, drawing from her past and facilitating present passages. She is interested in communicating personal material in ways that resonate deeply within other people as they experience her work. The opposite of "cool," Rachel's performances are rites and exorcisms of life and growth that aim at the universal through focusing on the intensely personal.

Rachel Rosenthal in performance: *The Death Show*, Space Gallery, October, 1978.



photo: David Moreno



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