

Critical Connection: The Tensions that Bind *Heresies*, on the Page and Beyond

by

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The power of art to create connections denied by the intellect working alone to transform the unnamable into something palpable, sensuous, visible, audible. To take our unexpressed thoughts and desires and fling them with clarity and coherence on the wall, the screen, a sheet of paper or against the long silence of history. This power has been distinctly recognized by women as a key to our deepest political problem, the deprivation of the power to name. Beginning to create art which names this, we begin to create a politics which critiques all existing culture and all existing politics.

—Adrienne Rich

Introduction to *Heresies: A Feminist Publication of Art and Politics*

In 1975, a group of twenty or so women met in New York, in someone's loft, though whose exactly is lost to time and memory. Some recalled it was at Joyce Kozloff's, though she herself seemed uncertain, while others named each other at random¹. Lucy Lippard shared doubt of truly believing any single story, "A lot of people thought they were there at the first lead up, and it was various kitchen tables." Somewhat ironically, the gendered sector of the private space becomes the laboratory from which the very notions of private and the personal would begin to be unwoven. They met to discuss ideas surrounding a twofold project: the creation of an issue-oriented journal, at that time simply referred to as "Art and Feminism," and the creation of a Feminist Art School with the intention of building a feminist art community existing outside the established art world structure.² In the living room, they gathered with like-minded politically active women, some close in contact, others vaguely known in the greater context of the New York City art scene. As small manufacturers fled New York, lofts became cheap, yet run down and ragged – the collective not only took on the role of producing a feminist space within the journal and imagined feminist art school, but producing their own working spaces, teaching each

¹ Braderman, Joan, Crescent Diamond, and Women Make Movies. *The Heretics : As Told by Joan Braderman / Writer, Producer, Director, Joan Braderman ; Producer, Crescent Diamond ; No More Nice Girls Productions*. New York, N.Y: Women Make Movies, 2009.

² First Collective Announcement, 1975, Box 1, Folder 3, The Heresies Collective, inc. Records 1975-1995, Rutgers University Archives and Special Collections, Rutgers University Libraries.

other how to make them livable through pipe work, light construction methods, and dedication to creating a room of their own with few lines between those things that were sentimental, a part of their life, and a part of their work.³

The first few meetings consisted of larger conversations around what the collective processes would look like; what type of space the collective would produce, what would fill the pages of the journal, and how ideas would come together to form the threads from which their feminist ideology would grow. In the founding document, created within the first few hours of meeting, they named their commitments to a non-exclusive view of feminist art for an audience of feminists, artists and non-artists alike. The major goals for the newly formed collective were outlined as such,

We hope to provide radical thought, and through dialogue, to contribute to new forms of feminist art, feminist art education, and feminist art criticism. We view our art as political and capable of creating change and making the feminist experience a cultural reality. We believe that our lives and our art are connected and therefore in order to demystify art, and to make it available to all women we feel it is necessary to maintain a class, racial, and economical consciousness.⁴

As a way of entering into this dialogue and truly committing to a non-exclusive view of feminism with a focus on being in community with each other and with its readers, the collective broke itself into a dual editorial structure for the proposed journal. The structure mirrored their view of what feminism is—a changing process, a doing rather than a being and more than anything a non-hierarchical rhizomic way of organizing. Shifting editorial staff for each issue

³ Braderman, Joan, Crescent Diamond, and Women Make Movies.

⁴ First Collective Announcement, 1975, Box 1, Folder 3, The Heresies Collective, inc. Records 1975-1995, Rutgers University Archives and Special Collections, Rutgers University Libraries.

delivers an array of differing content, style, format, and points of view for each new installment, producing a material and space for public dialogue between women. The opening and sharing of a co-created space gives rise to an emphasis on multiplicity, where “many views, even opposing views, of feminist art can be heard” as well as a place for generating new creative energies among women.⁵ In this vein, professional and non-professional artists, academic and non-academic authors, and aesthetic production of all forms were invited to contribute to the journal which published its future issues and deadlines for unsolicited materials at the end of each issue. A commitment to this diversity of thought is present within the Mother Collective itself. The collective came from a range of beliefs; there were self-acclaimed socialists, lesbian feminists, Marxists, and anarchists hailing from fields of painting, sculpture, anthropology, literature,

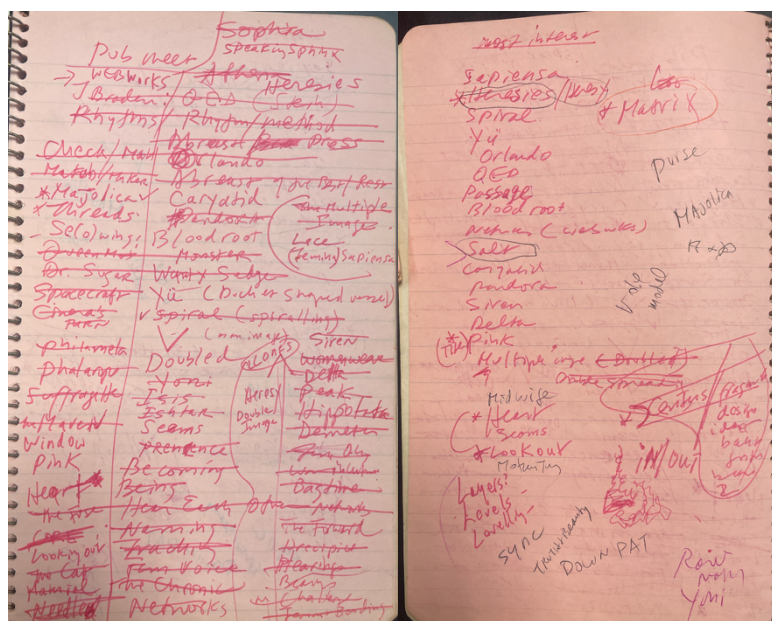


Figure 1 Lucy Lippard Files, Rutgers University Special Collections

performance, art history, architecture, and filmmaking with each discipline coming to be presented on the same plane.

Meanwhile, staying true to the democratic structure and multiple rounds of feminist dialogue, the name of the collective was not to be decided for about a year with each

member being asked to bring at least 20 name ideas to the following meeting. In Braderman's film they shared the strenuous process remarking Lippard's insistence on the name Pink, to

⁵ *Heresies: A Feminist Publication on Art and Culture*, 1, no. 1. 1977, pg. 1.

which others were less satisfied. In the archives (Figure 1), this is seen in Lippard's hand-written journal pages, on pink paper itself. Top contenders that were starred included "Threads"; "Heart"; "Majolia"; "Pink"; and finally, "Heresies" which can be seen with (kept) penned next to it.⁶

The collective's structure, process, and form were in part inspired by an article by Jo Freeman, first delivered as a speech at the Southern Female Rights Union, titled, "Tyranny of Structurelessness." Freeman, a Feminist sociologist, was concerned with the power relations within the flourishing radical feminist collectives when delivering the first iteration of the piece in a talk at the Southern Female Rights Union meeting in Mississippi. Given the relevance of the piece to the contemporary organizing struggles many women's groups were experiencing throughout the 1970s, it was reprinted several times from academic presses such as the Berkeley Journal of Sociology, where the Heresies Collective had seen it, to the pages of *Ms.*, a mainstream feminist publication. A printout of Freeman's points had been marked up with black pen and a few annotations, bringing a sense of physicality to the process the collective first undertook 50 years ago.⁷ Freeman begins the piece by forthrightly calling for a re-examination of the development of the Feminist Movement as a whole, with an emphasis on how to expand beyond what she refers to as the "elementary stages of development." Key to this growth is the formation of a cohesive democratic structure which also is politically effective. The 'structurelessness' once championed by the women's liberation movement is ultimately ineffective in sustaining a movement, and to Freeman it is ultimately impossible to achieve. She

⁶ Lucy Lippard Notebook, 1975-76, Box 17, The Heresies Collective, inc. Records 1975-1995, Rutgers University Archives and Special Collections, Rutgers University Libraries.

⁷ Structure Notions, 1976, Box 1, Folder 4, The Heresies Collective, inc. Records 1975-1995, Rutgers University Archives and Special Collections, Rutgers University Libraries.

champions instead a “trial-and-error process” of a democratic structure.⁸ Seven key points are laid out as components of this process: 1. Delegating authority to specific individuals for specific tasks by democratic procedures; 2. Requiring individuals to be responsible to the group which selected them, to keep in mind the power rests with the collective group; 3. The distribution of authority to as many people as reasonably possible to prevent a monopoly of power; 4. A steady rotation of tasks among the individual collective members; 5. The allocation of tasks along relational criteria keeping in mind the importance of allowing people to learn rather than be pigeonholed; 6. The diffusion of information to every member as frequently as possible; 7. Equal access to resources as needed by the group.⁹ These principles are palpable not only within the innerworkings of the collective, but on the pages of the journal as tasks are shared, articles are given their own spaces to be, and the design of the journal shifts with different stakeholders taking charge within both collectives. The emphasis on the process of collaborative production and a functional non-hierarchical structure seeps into the work creating the space in which feminist storytelling, exposure, and world-building can exist.

Many of the women present in the founding collective had been involved with a plethora of women’s artist groups sprouting from the seeds of the second wave in the 1960s. The Ad Hoc Women Artists’ Group, Los Angeles Council of Women Artists (LACWA), and Women Students and Artists for Black Art Liberation (WSABAL) were all founded in 1970.¹⁰ Although each group differed in makeup and mission, all three worked to sustain pressure on the art-world and protest its exclusions, often working in relation to each other.¹¹ Heresies members such as

⁸ Structure Notions, 1976.

⁹ Structure Notions, 1976.

¹⁰ Broude, Norma, Mary D Garrard, and Judith K Brodsky. *The Power of Feminist Art : The American Movement of the 1970s, History and Impact / Edited by Norma Broude and Mary D. Garrard ; Contributors, Judith K. Brodsky [and Others]*. New York: H.N. Abrams, 1994.

¹¹ Lovelace, Carey. “Optimism and Rage: The Women’s Movement in Art in New York, 1969–1975.” *Woman’s Art Journal* 37, no. 1 (2016): 4–11. <http://www.jstor.org/stable/26452049>.

Lucy Lippard, Joyce Kozloff and future member, Faith Ringgold, were involved with the Ad Hoc Group, LACWA, and WSABAL, respectively. West-East Bag, an international women artist network developed by Ad Hoc Committee's Women's Art Registry, began in 1971 spreading women's art laterally, creating friendship networks and banks of women's work, geographically unbounded. Here, Lucy Lippard, Judy Chicago, Harmony Hammond, Joyce Kozloff, Joan Snyder, and Miriam Schapiro organized together – building the critical connection for what would become the Heresies Collective in the coming years with the intention of international collaboration between women artists. In these groups, the feminist network began to spread like the roots of plants, interconnected. Through involvement in other women's groups and witnessing first-hand the mutation of collectives, the founding collective co-created a space to put into action the things they had learned through trial and error and dedicated years to shaping the goals and structure of the collective before releasing the first magazine.

Joyce Kozloff, a founding member, remembered the dual editorial structure as the result of hours of conversation and two retreats with the group of strong and passionate women which made up the original “Mother Collective,” another name for the main Heresies Collective.¹² In a phone conversation, she recalled the original meetings at the loft in New York which focused on what the magazine would be about. These conversations to a certain extent discussed the state of the existing feminist art journals that had begun to heed the call for recognition of women artists. Among these were *Feminist Art Journal* (1972), *Women Artists News* (1975), and *Womanart* (1976), which *Heresies* wanted to set themselves apart from the very start. Kozloff spoke to this saying, “Their approach was mostly monographic, so the articles would be about individual women, and that certainly was a good thing, because nobody had any visibility at that time, but

¹² Broude, Norma, Mary D Garrard, and Judith K Brodsky.

we wanted our magazine to be focused on organized issues.” *Heresies* was to be a journal full of ideas, new ideas about criticism, being a feminist in the art world, feminist theory, and the ongoing process of creating a feminist art aesthetic. The formation of the collective itself is taking up what author and professor Francis Frascina refers to as a form of “interventionalist strategy.”¹³ Seeing the collective as the antithesis of the individual, the developments of thinking and ideas in the journal come to emphasize the community engaged in the production and reception of the journal.

Once the form was decided, the group took two weekend retreats at Joan Snyder’s farm in which the women met to get to know each other and hash out issues that came up from consciousness raising sessions and general group conversations from the first few NYC meetings. Consciousness raising took up a large part of the first meetings of any feminist organization, and with *Heresies* it was no different. Consciousness raising is a social practice pioneered by radical feminist groups like the organization Redstockings, a mutation of New York Radical Women, with hopes of developing a political female class consciousness through “sharing experience and publicly exposing the sexist foundation of all of our institutions.” It was demarcated from therapy in its emphasis on the class dynamic, as opposed to individual solutions for personal problems.¹⁴ Kozloff recalled this trip elaborating on how sharing the concrete realities of each women’s life was crucial to the formation of the bonds necessary for first undertaking collective action,

She [Snyder] had a farm in Pennsylvania, and there were 21 of us, and it was for the whole weekend, four of us had young children with us, we slept on sleeping bags in the barn, and we each told our story. It was taped. I don't know what happened to the tape,

¹³ Francis Frascina, “New Modes of Dissent in Art of the 1960s and 1970s: Visual Culture and Strategies of Resistance: from Semina to Heresies” in David Holloway & John Beck, *American Visual Cultures*, New York: Continuum, 2005.

¹⁴ Broude, Norma, Mary D Garrard, and Judith K Brodsky.

but some of the women really had amazing life stories. So, I think that each story is about 20 minutes or a half hour. You were allowed to talk as long as you needed to. And there was a lot of emotion sometimes. And then we began to talk about what kind of structure the magazine, but we already had meetings in the city about what kind of a magazine we wanted to have that for.¹⁵

Communication is the cornerstone of the collective space and drives the lifespan of the journal, whether it is critique or praise, on the page or off, community cannot last without clear communication.

During these retreats, the Mother Collective broke into six working committees to handle the structural and publishing aspect of the organization. By the time the retreats had been realized, the imagined Feminist Art School had fallen to the wayside as the magazine took center stage due to its less demanding nature regarding funds, space, and faculty. The Mother Collective, through the dual editorial structure, assumed an overarching publishing and administrative role, and went on to hire two additional office staff employees in the coming year. Other than the office staff positions, all women on the Mother Collective and the individual issue collectives were unpaid volunteers – something that was necessary to the continuation of the journal which was always lacking the money necessary to keep running. The strenuous amount of labor behind the production of each of the 27 issues of *Heresies* highlights the collective's sense of urgency in their work and their commitment to changing the fundamental relations between women, artists, consumers, and producers. Hundreds of women worked for free, driven only by their commitment to create a space where feminist ideas could speak to audiences of their own. Through the collective's rejection of the relationship of criticism to art, seeing it as similar to the relationship of an advertisers to a product and the competitive structure

¹⁵ Joyce Kozloff, telephone interview by Makenna Monaghan, February 1, 2025.

mandating how the arts are used, they began to prophesize a system anew with the dual collective structure as the touchstone of this new way of working, publishing, and producing.



Figure 2 Heresies Collective visit Joan Snyder's farm (Courtesy of The Feminist Institute)

The dual editorial structure lends itself to a decentering of the homogenous narratives of the stereotypical emblem of feminism in the 70s, white, straight, middle-class women, which the collective named as a fault from the start. The structure shifted throughout the 27 issues published from 1977-1993, exemplifying the malleability of the magazine in adapting throughout various points of contention, oscillating the tension within the strands that bind without a break from the goals that guided the founding. There was never a unified party-line, but the initial founding was deeply rooted in socialist-feminist practices, bringing radical political thought to the forefront early on. The collective met for two years prior to the first publication, intentionally attuning themselves to the process of collaborative working, and how these motivations would appear in the product of the journal. Without carefully untwining the different aspects of

everyone involved in the collective and their visions for the publication, the collective would fray early on in an unorganized and antagonistic group dynamic as many feminist publications and organizations did in the 1970s suffering from burn out and unreconcilable conflict.¹⁶ Sue Heinemann reflected on the lifespan of the journal saying,

I think the amazing thing about *Heresies* was that it lasted as long as it did. If you look at something like Chrysalis, which started at the same time as *Heresies*, they didn't last more than two years. But because *Heresies* was continually involving new groups of women, I think it allowed for a lot of growth in that organization.¹⁷

The journal withstood and bared witness to three tumultuous presidencies: Jimmy Carter, Ronald Reagan, and George H.W. Bush. Maintaining its sharp political wit and focus through the conservative swing of the 80s and the end of the Cold War, *Heresies'* commitment to publishing despite financial woes allows us to gain a perspective of what dialogue can do and political energy can maintain. That being said, Marsha Meskimmon warns against exploring collectives as “isolated phenomena and record[ing] their longevity as the mark of their significance,” instead urging to focus on collectives as part of a continuum of “explorations of sexed subjectivity and social exchange.”¹⁸ This continuum is crucial to be seen as an evolving process through which feminist subjectivity is embodied and constituted in and through these exchanges with other subjects, objects, and the collective as a whole. The continuum of *Heresies* is felt through the production of a free space in which individuals, through collective processes of working, come to share the process of existing outside of the oppressive structures of the institution.

¹⁶ Broude, Norma, Mary D Garrard, and Judith K Brodsky.

¹⁷ Sue Heinemann, telephone interview by Makenna Monaghan, February 21, 2025.

¹⁸ Butler, Cornelia H., and Lisa Gabrielle Mark. *WACK!: Art and the Feminist Revolution*. Los Angeles, Cambridge, Mass: Museum of Contemporary Art ; MIT Press, 2007. Pg 335.

Lucy Lippard remarked on the freedom of finally having a space of their own. She spoke about the impact of this space outside of the public or private, “[It made] a big difference to me, because I was writing to my own audience. I’ve said that endlessly, but, you know, it was different from having to prune everything feminist for the major art magazines, and...I knew I was writing to an audience who knew what I was talking about, I didn’t have to pretend that I would, because it wasn’t political or anything. In a retrospective piece on her work in *Changing* she credits the years spent wrapped in the political energy of the feminist movement, after ignoring it for many years, as an embrace of the personal, the confessional, the vulnerable, and the autobiographical—all elements that were brought to the center of the collective’s process and the criticism featured within the pages. The struggle to define feminist art within the system occupies much of her work, *Heresies* can be seen as an attempt to unshackle the art and the writing from the conventions of the art world. “Exchange, for instance, is a feminist strategy; out of dialogue between peers comes a focus to be shared by others,” Lippard adds¹⁹. The exchanges shown throughout the pages and existing in the backrooms of *Heresies* and shared in the collective physical spaces create a communal space upheld by change, tension, cohesion, and love shared by the members and by the audience. Looking at the work completed by these women, one bears witness to the intense feelings that were shared among the countless women that contributed to *Heresies* and its mission.

Its frank and self-reflective nature roots itself in the personal and the political, ringing true of the 1970s Women’s Liberation Movement at large, but taking from Martiniquais philosopher Édouard Glissant’s work on the rhizomatic in *Poetics of Relation* we can see *Heresies* as the movement between these roots, where each and every identity, contributor, and

¹⁹ Lippard, Lucy R. “Changing Since Changing” in *The Pink Glass Swan selected essays on Feminist art Lucy R. Lippard*. New York: New Press, 1995.

member's thoughts and identities are extended through a relationship with the other.²⁰ The audience picks up this exchange, the distinguishment between the weeds and the blossoms come to the forefront of the work. These roots come together crossing and weaving through the pages of *Heresies* to create as Lippard writes in "Trojan Horses: Activist Art and Power," "...an art of contact...the product of different cultures communicating with each other."²¹ Planting, weaving, collaging, all feminized in form, are all apt ways of looking at the process of the engagement and how they appear in the creative process and the overall form of both the collective and the accompanying journal. Through looking at the editorial structure and various editorial statements, as well as the visual and textual contents of the journal, we can examine how these threads of hope, tension, cohesion, and a desire to create a network and world anew take root. From this exploration, one can gain an understanding of the political and affective inner workings of the collective and the work they accomplished—echoing at times but primarily reaching beyond the mainstream monovocal voice often imagined as the Second Wave Feminist Movement—in creating a space defying binary thinking and opening itself up to the multiplicities of the female identity through art, critique, and straightforward politics.

²⁰ Glissant, Edouard. *Poetics of relation*, 2006.

²¹ "Lucy R. Lippard, 'Trojan Horses: Activist Art and Power.'" *Modernism*, November 4, 2013, 174–76. <https://doi.org/10.4324/9781315833125-43>.

Editorial Tensions: Statements from the Collectives

How this political commitment to an egalitarian structure played out is tracked through the pages of the 27 issues and exemplified by the individual editorial statements that accompanied each issue. More is visible behind the curtain, or rather within the boxes stored in the basement of the Rutgers Alexander Library. The editorial process is one of the most important aspects of the collective's impact on publishing and art and a key aspect of the combining and mutating that created the organized space of the magazine. Through looking at several editorial statements from the first three issues and the Third World Women issue, as well as the overall editorial structure, the tensions and connections between each issue member and the Mother Collective come to the forefront showing how these interlace to create a new space of aesthetic and theoretical production. The weaving and interlacing of oppositional and non-oppositional viewpoints within the pages, and the editorial statements challenges, in Glissant's words, "a totalitarian root," which threatens to overwhelm viewpoints taking up forms of multiplicity.²² This totalitarian root is imagined as the wealthy male voice of authority but can be interpreted as a possible hierarchy within the collectives. The malleability of the collective and the relationships between different sects of the organization and production, as well as the audience, create a space in which the center and periphery are equivalent, held together by the cohesive tension of a shared feminist politic.

In October 1976, prior to the release of the first edition, the collective met to discuss how the process and the division of labor that had been established at that point would function and to refine the practices discussed. In this meeting, topics logistical and affective were broached, with the boundary between them blurred, furthering the dissolution of public and private space not

²² Glissant, 11.

only on the page, but between the women who created it. Lippard writes in “Pink Glass Swan,” featured in the first edition of *Heresies* that “...art should be a consciousness raiser; it partakes of and should fuse the private and the public spheres. It should be able to reintegrate the personal without being satisfied by the *merely* personal.”²³ The editorial collectives throughout the issues had this in their mind, the role of art and politics in not only fusing the private and public spheres but dialectically developed into something anew. Through the weaving of experience and taut tension between viewpoints, the seeds grew to form this space. The desire to create alternative spaces outside of gallery and museum spaces is discussed heavily in Brian O’Doherty’s influential piece on the *White Cube*, where he marks the 70s as the prime time in which art, and in our reading even more so feminist art, presents itself as intimate and personal—key to this presentation is its existence outside of apparatuses controlled by a hegemonic power. He described an “attempt to communicate with an audience that hasn’t been interfered with by art, this dislodging the wedge that art has driven between perception and cognition.” This communication is key to the ways in which *Heresies* set out to demystify art, artists, and the barriers between the audience, across-class and racial hierarchies.²⁴ The apparatus they create, through print media, is structured in a way in which few, if any, other publications were, inherently creating its own terms on which it would be engaged with.

The creation of the non-hierarchical structure and lateral community space is a playing out of the Adrienne Rich quote, recited by Miriam Schapiro in Braderman’s film, “The Heretics,” which calls on women to begin to create an art which names and counters the “long silence of history” to create a politics which can critique all existing systems of culture and

²³ “The Pink Glass Swan: Upward and Downward Mobility in the Art World” *Heresies: A Feminist Publication on Art and Culture*, 1, no. 1. 1977. Pg. 82.

²⁴ O’Doherty, Brian. *Inside the White Cube: The ideology of the gallery space*. Berkeley: University of California Press, 2010. Pg. 78

politics.²⁵ The work of *Heresies* takes up that naming, and making the connections necessary to forge ahead in an isolating and hostile society, fluctuating in conservative waves throughout the 27 issues. Logistically, they were debating possible hierarchies of skills and how to share a variety of tasks, meanwhile problems surrounding validation, appreciation, and ego were brought up in conversations of professionalism and power – both were met with the same sense of urgency.

The collective asked itself, “What does it mean to ‘function collectively’” and responded with an affirmative answer of focusing on the process – the materiality of the creation of the magazine as a new place of thought – while also placing emphasis on learning, as a collective, to talk about individual actors behavior in order to work together and relate as a collective.²⁶ Key to ‘functioning collectively’ was the establishment of criticism/self-criticism (C/SC) guidelines and a commitment to establishing time at the end of each meeting for C/SC, bringing criticism off of the page and into the space of production and collaboration. The document used to structure C/SC reads, “Criticism/Self-criticism is a tool for strengthening people personally and politically. It is a way of systematically reflecting on our experience in order to improve our revolutionary practice.”²⁷ Although differing from consciousness-raising in purpose, it was structured in a similar way to assure everyone had a chance to speak. The agreement emphasized the free exchange of negative and positive criticism, with a focus on humility and understanding urging people to regard the comments as statements of experience rather than whole truths, and encouraging an investigation of assumptions, taking on a sense of personal responsibility, and

²⁵ Braderman, Joan, Crescent Diamond, and Women Make Movies. *The Heretics*.

²⁶ Robinson, Hilary. *Feminism-art-theory: An anthology, 1968-2000*. Oxford: Blackwell, 2008.

²⁷ Criticism/Self-Criticism Guidelines, 1976, Box 1, Folder 4, The Heresies Collective, inc. Records 1975-1995, Rutgers University Archives and Special Collections, Rutgers University Libraries.

asking for support or appreciation when needed.²⁸ Sue Heinneman spoke of the practice as one that “allowed for a mechanism for making sure that tensions didn’t grow too big.”²⁹ The emphasis placed on the relationships between the women working on the magazine translates to the page with care and criticism sharing the stage, melding into complementary ideas.

The collaborative nature between the Mother Collective and editorial collective fluctuated during the lifespan on the journal; however, the commitment of each issue collective to submit their proposal and abide by the editorial contract upon its approval was static. Although the issue collectives worked with its own selected group outside of the Mother Collective, the group had a maternal overarching role in the production of each issue, as the name suggests. The proposals differed, but through looking at the unpublished issue “Women’s Groups: Time to Raise Hell,” one can get a sense of the process through which submissions were judged and what was expected by each Issue Collective. The Mother Collective provided a series of questions for the issue collective to answer. Questions inquired about multiple aspects of the issue collective and the imagined publication: the general description, specific goals, use of media, the relationship they shared with the community, other feminist groups, leftist groups, and other issue collectives, as well as an overarching question of how the group viewed coalitions and collaboration in general.³⁰ The proposal ultimately screened the dynamic of the group and how they would work together in loose collaboration with the Mother Collective, as well as how the issue would interact with the other issues in process or already published. The emphasis on the interconnectedness of the coalitions, even if just by shared aspects of collaboration, and the dynamism needed of the groups shows the precious balance tended to by

²⁸ Ibid.

²⁹ Sue Heinemann, telephone interview by Makenna Monaghan, February 21, 2025.

³⁰ Issue Proposal “Women’s Groups: Time to Raise Hell”, Box 17, Folder 18, The Heresies Collective, inc. Records 1975-1995, Rutgers University Archives and Special Collections, Rutgers University Libraries.

the Mother Collective – of new work, differing ideas and disciplines, and the commitment to a coherent lifespan for the journal.

The editorial contract, an agreement to work with and to seek help from the Heresies Collective, as well as its administrative and production staff, points to the shared commitments necessary for continuing the journal. At first glance it is simply an agreement to a timeline for editing and typesetting, a predetermined page limit (which fluctuated over the years from 125-96) and a budget of around \$600 (which also fluctuated based on financial resources).³¹ Outside of these operational agreements, the issue collective had to sign an agreement to not publish reviews or monographs, advertising (except exchange ads), commission materials, publish sexists, racist, classist, or homophobic pieces, or publish material by men. They also agreed to reflect a balance of Third World material, as well as lesbian and heterosexual viewpoints, give equal weight to verbal and visual material, and accept/reject the material quickly and responsibly. These guidelines were shared with each issue collective, although, the degree to which each collective abided by this agreement fluctuated, as did the Mother Collective's relationship with each issue collective. Vital to this fluctuation through the rifts and unions of each period of *Heresies*, is the continuance and the dialogue that came out of these lapses or conflicts. Judith Rudenbeck, Professor and Curator at University of California Riverside, emphasized this in her recent exhibition *Heresies: Still Ain't Satisfied* on view last year, "We were very clear that there wasn't a unified party-line for the journal and that the collective embraced self-criticism and change within its own process and evolution. We also wanted to be clear, though, that the initial gesture of founding the journal came out of a socialist-feminist tendency rather than the cliché of white woman bourgeois essentialist feminism that more recent

³¹ Editorial Contact, 1977, Box 1, Folder 3, The Heresies Collective, inc. Records 1975-1995, Rutgers University Archives and Special Collections, Rutgers University Libraries.

popular histories have assumed about feminism of the period. That is, class issues were present right at the outset, and powerfully.”³² The emphasis on this undercuts essentialist readings of the 70s of a monolithic time in which liberal feminism with few speaking heads ruled the land, opening up the complexities of the collectives working at that time and the ways in which their work has been co-opted by the powers of neo-liberalism and capitalism.

The first issue’s six collective members all came from the original collective: Joan Braderman, Harmony Hammond, Elizabeth Hess, Arlene Ladden, Lucy Lippard, and May Stevens. Once again, the collective hammered this idea of difference as a form of connection in the opening line of the joint editorial statement, writing, “The editorial collective of this first issue of *Heresies* shares not a political line but a commitment to the development of coherent feminist theory in the context of practical work.” To form this coherent feminist theory, something bell hooks was still arguing for when her book *Feminist Theory: From Margin to Center* was published in 1984, pointing to the general unrest around the instability of the identity of “feminist,” the Heresies Collective argued for a definition stemming from the examination of the most problematic aspects within feminist theory, esthetic theory, and political theory, not to simply analyze oppression, but to explore concrete ways of “transforming society into one that is socially just and culturally free.”³³ hooks argues that this inability to arrive at a consensus of opinion about what feminism is or accept any definitions that could serve as a point of unity creates an unstable foundation on which constructing theory or engaging in praxis is impossible.³⁴ *Heresies* attacks this lack of foundation in their own way, using different terms,

³² Judith Rodenbeck, email message to Makenna Monaghan, February 14, 2025.

³³ “From the First-Issue Issue Collective.” *Heresies: A Feminist Publication on Art and Culture*, 1, no. 1. 1977. Pg. 2.

³⁴ hooks, bell. *Feminism Is for Everybody : Passionate Politics* / Bell Hooks. Cambridge, MA: South End Press, 2000.pg 17

namely those of the arts and the artists. They continue the statement, “By confronting the very real differences in our own attitudes towards art and politics, which reflect those in the wider feminist community, we have uncovered networks connecting a broad range of forms and ideologies.”³⁵ These networks, visible on the pages of each journal, create the foundation for feminist thought within the arts and politics sphere, as well as the far-reaching foundation for *Heresies* itself.

The First-Issue Collective admitted their own insufficiencies – namely a lack of finding solutions to issues raised and the difficulty of the collective process which led to the publication. As a way to move forward from these insufficiencies, they implored the assistance of those who entered the dialogue with them, the audience of the magazine, “We mean to go from these beginnings, and we look to the larger feminist community for participation, response and criticism. Together we can work toward some answers. We have nothing to lose but our illusions.”³⁶ In Kathryn T. Flannery’s book, *Feminist Literacies, 1968-75*, she points to the faith in the power of the word palpable in this statement as indicative of many contemporary feminist literacies at the time, highlighting the “we” stating, “The editorial collectives saw themselves as responsible for making the world a better place, and they understood that to be effect, readers had to join in the effort—at the level of self-understanding, sociopolitical critique, and collective action.”³⁷ *Heresies* commitment to co-creating this space with members, contributors, and audiences alike defines their position in taking up the fight for a free space, un beholden to institutional powers to truly imagine the world, art and not, anew.

³⁵ “From the First-Issue Issue Collective.”

³⁶ “From the First-Issue Issue Collective.”

³⁷ Kirsch, Sharon J. 2006. “Feminist Literacies, 1968-1975: WL.” *Women and Language* 29 (1): 55-56. <http://libproxy.vassar.edu/login?url=https://www.proquest.com/scholarly-journals/feminist-literacies-1968-1975/docview/198820639/se-2>.

Surrounding the collective statement, the six editors of the issue provided their own brief individual statements. In these statements, the overarching goal lies with placing their political differences at the center, as well as trying to name their place within the feminist movement, alongside political ideologies and sexual orientations. It would be a misstep to not include the fact that these differences, although creating a real tension between the first issue collective at times, are somewhat marginal as far as identity go as the collective was made up of four middle-class white women, who had all been college educated, a point the collective mentions themselves in the editorial statement. This being said, the first issue collective was intentional with its selection of contributors bringing in pieces from Assata Shakur, Adrienne Rich, Jayne Cortez, Susan Saxe (one of eleven women placed on the FBI's most wanted list), and the Accion para la Liberacion de la Mujer Peruana, among many others whose points of view the collective itself was lacking.



*Instead of writing individual statements, the editorial group has chosen to present photographs of the private spaces where we work.
(Laurie Leifer.)*

Figure 3 Individual Statements in Heresies: Patterns of Communication and Space Among Women, page 2.

The individual issue editorial statements differed in form throughout the various groups that would come to the helm of production and design. For the second issue, “Patterns of Communication and Space Among Women”, the editorial group presented photographs of the seemingly ‘private’ spaces where they work substituting verbal for visual (Figure 3).

The images follow the printed names of the nine members of the issue collective, whose spaces are shown, and those who worked with them on design and production. In the second issue, the lack of a hard line between the visual and the verbal appears to us within the editorial statement. There is a sense of intimacy in being able to view their personal spaces, further dissolving the alienation between artist and audience, or producers and readers. Demystification and de-alienation are central goals of and theme through the collective's process and publication which is shown, oscillating the tension between visual and verbal and the art and the audience. The work of feminists to "create a new image vocabulary" comes to light in the work of this issue, forging words and image melding daily life and the political world.³⁸

The third issue, "Lesbian Art and Artists," magnified political and artistic rifts in the collective as the editorial statement emphasized the difficulty of organizing as a lesbian in a primarily heterosexual feminist organization. The first lines explain the extensive mission in which the issue collective is undertaking,

This issue of *Heresies* arises out of our need to challenge the heritage of secrecy, silence, and isolation which has been a necessity for lesbians who make art. Because we have no recognizable community with a sense of history, we seek to begin one by affirming and making visible the excellence of our efforts.³⁹

The overarching goal of the issue collective to assert the presence of lesbians within heterosexual culture, which was overwhelming within the original Mother Collective, and solidify their role as active members in defining the cultural field is quite the undertaking, but not an unusual one in

³⁸Lippard, Lucy R. "Some propaganda for propaganda" in *The Pink Glass Swan selected essays on Feminist art* Lucy R. Lippard. New York: New Press, 1995. pg143

³⁹ "From the Lesbian Issue Collective." *Heresies: A Feminist Publication on Art and Culture*, Lesbian Art & Artists 1, no. 3. 1977. Pg. 2.

feminist publishing at the time.⁴⁰ With any group of marginalized people, there was a concern of tokenism within the lesbians producing and contributing materials for the issue, as well as a fear that this issue would fill the gap, so to speak, and there would not be a commitment to further engage lesbian voices in further issues. The work they set out to do, namely, to begin a history that reinscribes the heritage of secrecy, silence, and isolation, is an undertaking that cannot be completed in a single issue, if not given the space to continue the mission they set out for themselves. The statement continues:

Perhaps our greatest challenge as a collective has been to remain faithful to the truth of our experience, its beauty and its pain, as we present it to an audience which has punished us for our very existence within it. Because of our position within a predominately heterosexual feminist journal, we had to struggle against the desire to make *the* definitive lesbian art issue.⁴¹

The tensions in regard to the in-group (heterosexual Mother Collective) and the out-group (lesbian issue collective) are named from the forefront, allowing this contention to be with the reader throughout the issue. The editorial statement also mentions the narrow frame of the "...all lesbian, white, college-educated, and mostly middle-class women who live in New York..." collective and the lack of wiliness of women to submit material who have not yet come out publicly or do not want to participate in a heterosexual journal. They also comment on their selection of material and the protectiveness that came to the forefront in making these selections. A stronger sense of ownership and the hand the collective played is palpable within the statement not only through their reactions to excluding material they saw as dangerous and invasive, but through the weight they are taking on creating a situated Lesbian history but doing so within a

⁴⁰ Broude, Norma, Mary D Garrard, and Judith K Brodsky.

⁴¹ "From the Lesbian Issue Collective."

majority heterosexual organization. The intention of the issue as a counter history and resource against the invisibility of lesbians within the mainstream artworld and the predominantly heterosexual women's movement at large is clear; however, the specific version of the lesbian experience they are attending to is also clear.

As the statement made clear the formation of "Lesbian Art and Artists" heightened palpable tensions between the mother and editorial collectives. An outline of issues had been created by the Mother Collective in March of 1975, shortly after the collective began to meet, Lesbian and Relationships Between Women was set to be the Fifth Issue, without acknowledging whether it would be a separatist lesbian group and insinuating a pressure from the heterosexual women's presence in the journal. In an unsigned letter addressed to Lucy Lippard sent on July 18th, presumably 1977, the dynamic is mentioned amid talk of financial crisis (an always impending issue for the collective) and the responses to the publication of the second issue. The note reads,

A recurring problem came up at the last meeting about the lesbian/straight question – Su said she was resentful because we didn't have any lesbian representation, i./e.

Discussions about the lesbian position in society in H. 2. There's a lot of bad feeling on both sides, and this, too, is a debate that will no doubt be going on still when you return.⁴²

The "problem" is what divides, but also what brings the collective and the issues together. The ongoing desire to attend to these concerns and continue the dialogue around whose voice is being heard and what perspectives are published continues throughout all 27 issues, a tension that binds the founding mission of the journal and creates a space for connection through discomfort and engagement.

⁴² Unknown to Lucy Lippard, July 18 1977, Box 17, Folder 77, The Heresies Collective, inc. Records 1975-1995, Rutgers University Archives and Special Collections, Rutgers University Libraries.

Lesbianism as a sexual orientation and as a political way of living was highlighted through the journal; however, as the editorial group stated – that view was one resulting from a somewhat homogenous group of lesbian women. The same note continued, “Other underrepresentation is from black women: H. 3 tells us they are not going to have any black writers or artists in their issue, not for lack of trying – which also has to do with our attempts on #2 re lesbians, but because nothing was submitted.”⁴³ While aware of the way the publication was going to be published, there seems to be an intentionality in reeling with the questions that the lack of lesbian women of color brings up. The awareness, but lack of correction, points to the continued dialogue around the commitment to diversity of thought outlined in the founding documents and raises the question of self-selection present within all submission-based publications and to what extent the collective was seeking out alternative experiences and spaces to look for submissions.

In response to the lack of lesbians of color within the issue, the Combahee River Collective (CRC), a Black feminist lesbian socialist organization from Boston – known for their groundbreaking collective statement confronting the lack of consideration for Black women within the larger Women’s Movement and tying their freedom to the destruction of the interlocking systems of domination, namely, the political-economic systems of capitalism, patriarchy and white nationalism and going forward with Black feminist practices published the same year as *Heresies* first issue (1977) – submitted a statement to be published in issue four.⁴⁴ The collective published CRC’s statement and responded with a statement from the collective placed directly next to it (Figure 5).

⁴³ Ibid.

⁴⁴ “Combahee River Collective Statement (1977).” *African American Studies Center*, September 30, 2009. <https://doi.org/10.1093/acref/9780195301731.013.78642>.

Dear Lesbian Issue Collective:

We appreciate all of the work the *Lesbian Arts and Artists* issue of *HERESIES* represents. We find it appalling, however, that a hundred years from now it will be possible for women to conclude that in 1977 there were no practicing Black and other Third World lesbian artists. It is not sufficient to explain such grievous omissions merely by stating: "...yet biases which informed our choices of material were certainly conditioned by the fact that we are all lesbians, white, college-educated, and mostly middle-class women who live in New York and have a background in the arts." Feminist and lesbian politics and creativity are not the exclusive property of white women. We would like to know if any of the hundreds of contributors you had to choose from were Third World women and if so to know more specifically the basis on which their work was rejected.

We look forward to your response.

THE COMBAHEE RIVER COLLECTIVE
SECOND BLACK FEMINIST RETREAT

November 4, 5 and 6, 1977

Cessie Alfonso	Somerset, N.J.
Lorraine Bethel	Cambridge, Mass.
Gwendolyn Braxton	Chicago, Ill.
Camille Bristow	Bronxville, N.Y.
Margie Butler	Plainfield, N.J.
Nivea Castro-Figueroa	Dorchester, Mass.
Cheryl Clarke	New Brunswick, N.J.
Charley B. Flint	Edison, N.J.
Domita Frazier	Dorchester, Mass.
Cecelia B. Homberg	Sunderland, Mass.
Gloria T. Hull	Newark, Del.
Bonnie Johnson	New York, N.Y.
Audre Lorde	Staten Island, N.Y.
Carroll Oliver	New York, N.Y.
Linda C. Powell	New York, N.Y.
Sharon Page Ritchie	Chicago, Ill.
Barbara Smith	Roxbury, Mass.
Beverly Smith	Cambridge, Mass.

Dear Combahee River Collective:

Although we did not systematically exclude Third World women from the *Lesbian Issue* of *HERESIES*, we did participate in a kind of passive exclusion. The editorial collective that formed was all white. Our knowledge of the Third World artist or lesbian community was limited. By not making a concerted effort to contact Third World Lesbian artists we became an only too typical all-white group operating in a racist society.

The inclusion of Third World contributions was based on the same criteria applied to all work submitted to the issue. We don't know exactly how many Black and other Third World women submitted work, but we received nothing that specifically dealt with being a non-white lesbian artist or which spoke from an identifiably non-white position. As far as we know, the work of only one Third World woman was included in the issue. It is probable that we didn't receive much work from Third World women.

HERESIES has had a similar problem with every issue. Most of the editors and contributors have been white women. As you may know, each issue of *HERESIES* is edited by a different group of women. Each issue is thematic and any women with an interest in that particular topic is welcome to work on the issue. We hope that, increasingly, Third World women will want to participate in issues of their choice.

Also, though we haven't done this yet, if a group of women approaches us with a proposal for an issue they want to put out themselves, we will consider giving an entire issue to them to produce. A group of women who are already organized, such as the Combahee Collective, might want to do an issue devoted to Black and other Third World artists. In this way we can begin to extend our publication to speak for many feminists who have not been well represented so far.

As you pointed out, however, it is *HERESIES'* responsibility to continue to print work by and about minority women (including Third World women, lesbian women, etc.) in each issue to avoid tokenism.

We hope this information and your letter will encourage a greater effort on the part of both *HERESIES'* editorial collectives and Third World women to enter into an exchange.

HERESIES is planning to publish an issue on Black, Spanish-American, American Indian and other Third World women to be edited by Third World women. As with all *HERESIES* issues, the concept, content and design are to be decided solely by its editors. The issue, No. 8, is to be published in January 1979. Any Third World woman in the New York area who is interested in working on this should contact *HERESIES* immediately so that the core editorial group can form. Write us or call (212) 431-9060.

Figure 3 CRC Statement in *Heresies*: *Traditional Arts / The Politics of Aesthetics*, page 129.

The inclusion and confrontation with this criticism, regardless of how apt the response might read today, being published within the pages of the journal demonstrate an emphasis on having difficult dialogue available for others to read and partake in. There is still a sense of ownership coming from the lesbian collective with the inclusion of allowing the CRC to undertake a whole production in the phrase of "...extend our publication to speak for many feminists..."⁴⁵ This tense interaction being displayed in front of the audience creates a space of discomfort often shied away from within the feminist movement, and especially within the art world. *Heresies* was beholden to no commercial audience, unlike individual critics and other mainstream feminist publications and organizations, something Lucy Lippard writes about vigorously.⁴⁶ This freedom

⁴⁵ *Heresies: A Feminist Publication on Art and Culture, Patterns of Communication and Space* among Women, 1, no. 3. 1977. pg 129

⁴⁶ Lippard, Lucy R. *Changing: Essays in Art Criticism* / [by] Lucy R. Lippard. [1st ed.]. New York: Dutton, 1971.

opened space for trial and error, the process Freeman emphasized, and *Heresies* reads today as an experiment of collective writing, being, and working – with its successes and failures on view for all to see and learn from.

Lula Mae Blocton, a lesbian artist and member of the Third World Women issue, remembered the debate around the lack of diversity within the Lesbian issue. She saw her own issue as a response to the Combahee River Collective statement saying,

I don't know if people knew me or not, but, that particular collective had a specific idea about work and what it looked like, and the definition of lesbian... That was probably one of the reasons why they pushed themselves to develop this Third World Women issue to be more inclusive, and why I was asked to be a part of it. They left themselves open because, I think they had good intentions but fell short of those intentions.⁴⁷

Figure 4 shows this connection quite clearly, with the first mention of the “Third World Women” issue placed directly below the dialogue between the CRC and *Heresies*. “Third World Women” would be published as issue 8, due to the yearlong development and already planned issues.

Central to the issue would be its heightened internationalist aesthetic, as well as the heightened engagement with the politics of the “other” as they are shaped by race, class, sexuality, gender, and nationality. The tensions within the collective itself and between the issue collective and the Mother Collective, became even more visible in this editorial statement (Figure 5).

⁴⁷ Lula Mae Blocton, telephone interview by Makenna Monaghan, February 13, 2025.

The statement starts with hope - the undertaking of the project as new and exciting in scope, a place to come together and exchange ideas, the cornerstone of the space *Heresies*

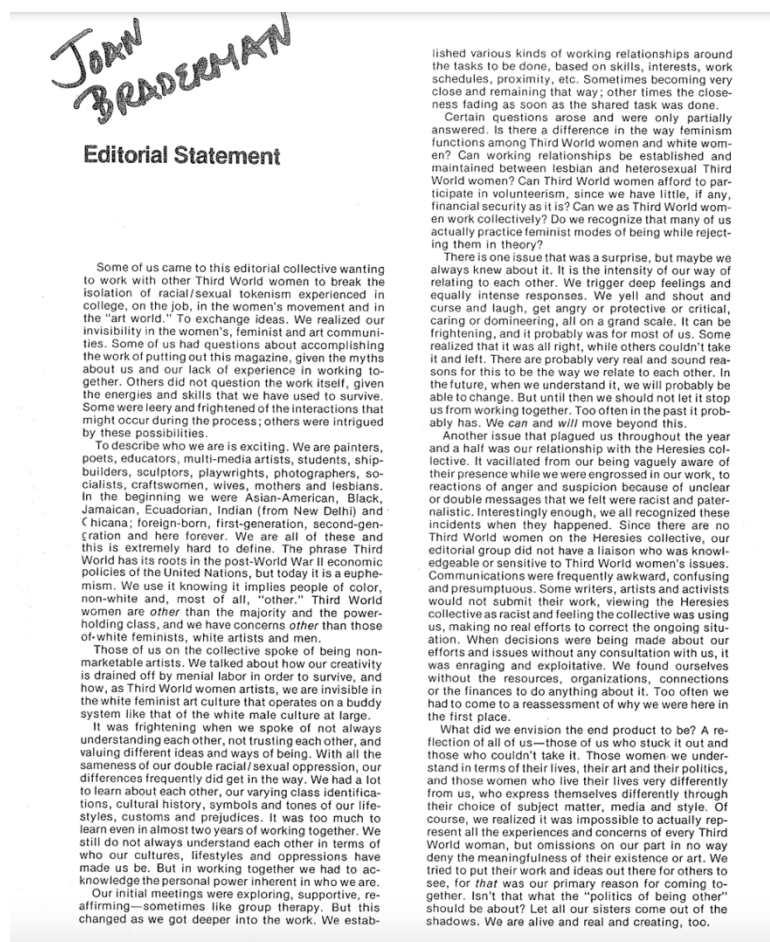


Figure 4 "Editorial Statement" in *Heresies: Third World Women*, page 2.

created. They go into who they are: painters, poets, educators, multi-media artists, students, shipbuilders, sculptors, playwrights, photographers, socialists, craftswomen, wives, mothers, and lesbians. The women ranged in social identities but were brought together under the identification of being "other". The politics of otherness are on display in the issue but come to the forefront within the editorial statement. From 'group

therapy' to working sessions,

they mark on how the relationships with the women changed throughout the production, allowing the intensity of the emotions felt in working in a collective flood through the second page of the issue. After stating the questions arose within the collective (Paragraph 6, Figure 5), these inter-issue difficulties are named head on - the fear and joy, anger and laughter – admitting the impact it had on the women who were able to stay and those who left.⁴⁸

⁴⁸ "Editorial Statement." *Heresies: A Feminist Publication on Art and Politics*, Third World Women. 2, no. 4. 1979. Pg. 2

These dynamics are crucial to why it was able to be completed and why it took the shape it has now, with each individual as well as the collective putting in their experiences, ideas, and art. Lula Mae Brown saw her commitment to the group as a commitment to the history they were making, which as the first Black Woman on the faculty of SUNY New Paltz wasn't new to her, stating,

I felt like it was important to be a part of history because *Heresies* was a group of volunteers. These women just volunteered their time and energy to try and make voices heard and I felt that would be a great time, a great way of having some input being in that dialogue. It was the first time that I had ever worked in a collective way myself. I think it was probably most women who were working on that particular issue's ['Third World Women'] first time too. Being an artist, you just tend to work independently, but, in the 70s it started to be that the idea of doing things collaboratively became more attracted to a lot of artists.⁴⁹

The collaborative aspect is what makes *Heresies Heresies* and brings the heretics of each contributor to the public expanding the dialogue around unconventional and subversive ideas of feminist art and politics. Although many collectives emerged during the 70s, feminist and artist alike, the nature of *Heresies* ever-changing, ever-evolving collaboration through multiple sects of the organization stands as a new way to experience the connection cross-disciplines, experiences, and ways of living.

However crucial feminist collaboration sounded, it is not easy, especially within a group where it feels like there is so much at stake as it did with the Third World Women issue. Most of the women had not known each other prior to the first meeting, Blocton noted they had maybe

⁴⁹ Lula Mae Blocton.

heard of each other but never had worked together in any capacity. As with the Mother Collective's trip out to Joan Snyder's farm, each issue collective had to get to know one another as part of the editorial process adding to the unconventional nature of the dual editorial structure. These relationships take up one thread of the tapestry, as the work comes together. Each woman came with her own skills and abilities, oftentimes not being in the same realm of the work they would be completing for the publication. The issue collective did not know each other, and they did not know the Mother Collective either, which becomes a key point of tension within the editorial statement, in which they write,

Another issue that plagued us throughout the year and a half was our relationship with the Heresies Collective. It vacillated from our being vaguely aware of their presence while we were engrossed in our work, to reactions of anger and suspicion because of unclear or double messages that we felt were racist and paternalistic... Since there are no Third World women on the Heresies Collective, our editorial group did not have a liaison who was knowledgeable or sensitive to Third World women's issues...⁵⁰

The paragraph goes on to categorize the communications they did receive as "awkward, confusing, and presumptuous," while claiming some writers and artists refused to submit any work at all as a matter of principle against the all-white Heresies Collective. In a nonreductive way, the identity issue plaguing the collective comes to a forefront within the editorial statement, which was published without push back from that same collective. The difficulties expressed in the editorial statement lay out the inherent tension between the supposed egalitarian relationship of a collective and their often inherently hierarchical structures. Sue Heinemann, the liaison for the issue collective, marks this statement as the pushing force for the development of the issue on

⁵⁰ "Editorial Statement."

racism, which included white members of the Heresies Collective in conversation with artists of color candidly as the editorial statement, stating in a phone call, “That was one result of the tension, an exploration of what racism meant, especially to the feminist movement.”⁵¹ The ongoing process of the publication was a dialogue in and of itself within different issues, members, and articles.

These tensions, whether personally, stylistically, or logistically, come to light first within the editorial statement of each issue. Through looking at the visual layout of each publication, can see how these threads come together as a crucial layer that binds the magazine. This dialogue can be seen as propagation, in spreading the word of what is possible when thinking about each of us as intertwined, art and politics as intertwined, our inner and outer lives and public and private spaces as intertwined. Each woman produces the space of the magazine, and its ability to continue publication through the acceptance of tension as a motivator and community being created through an air of chaos. The feedback loop is on display in which the cultural and intellection production is a special practice, in Trevor Paglen's sense of the term, with no outside of politics or outside of this production.⁵² Through coming to terms with these tensions, the collectives put themselves out as they are, demystifying the collective process itself to allow audience members to be a part of the conversation, hence becoming a part of the space itself.

⁵¹ Sue Heinemann, telephone interview by Makenna Monaghan, February 21, 2025.

⁵² Paglen, Trevor. “Experimental Geography: From Cultural Production to the Production of Space.” *The Brooklyn Rail*, March 6, 2009. <https://brooklynrail.org/2009/03/express/experimental-geography-from-cultural-production-to-the-production-of-space/>.

Layout: Weaving the Personal, Political, Visual, and Verbal

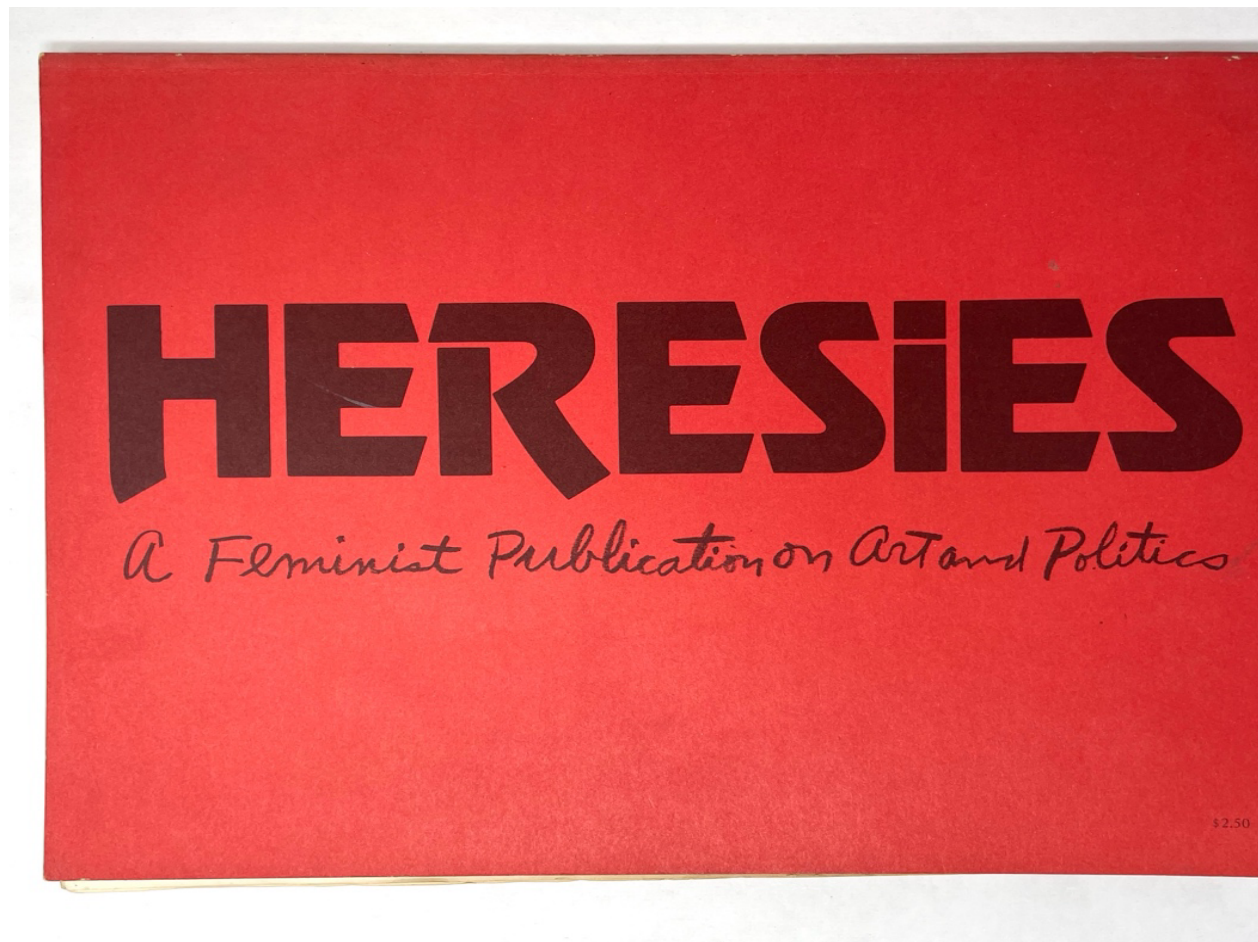


Figure 5 Heresies #1: Vol. 1, No.1: Feminism, Art and Politics (January 1977). Courtesy of Printed Matter.

The heretical thinking which gave *Heresies* its name is evident from the first view of the viscerally colored red cover which introduces the inaugural edition (Figure 6). Red, in an internationalist reading—something the journal hoped to be attuned to—comes to the forefront of the cultural imaginary as the color of revolution. Notably red marked the color of communism throughout the 20th century with the USSR’s Red Army and the accompanying U.S. Red Scare. The cover is reminiscent of the mass-produced millions of copies of Mao’s Little Red Book and

generally grabs attention with its demanding presence. Red, the color of blood and the color of struggle, pulls in the audience at first glance to uncover the heretical thinking that laid beyond.

Following the Heresies Collective's overarching statement, a reproduction of Australian artist Mandy Martin's 1975 screenprint titled *The Drive of the US is to Replace the Traditional Status Values of the Village Such as Writing Great Poetry...With New Ones like Owning a TV Set* is featured on the second page – bringing the visual to the forefront of the journal's layout.⁵³ As the first issue collective puts it there are few illustrations, but "...independent statements expressed visually, verbally, or in combination, sharing the same power and the same intent, and indicating that word and image can be equal ingredients in politically effective art."⁵⁴ The



Figure 6 Mandy Martin "The Drive of the US..." in *Heresies: A Feminist Publication on Art and Politics*, Issue 1. 1977, page 2.

interplay of text and image in Martin's print gives the reader a sense of stability in what to expect from the following pages, a biting critique of the U.S.'s practice of exporting democracy and liberal ideas of consumption exemplified by the landmark of American culture, an erected, indeed almost phallic, monument of a Coke bottle on a plinth, including the words, "Big, Big Coke." In the foreground Vietnamese men and women are traversing rice fields, with the female main figure carrying a baby on her back and a gun

⁵³ "Tradition Status Values of the Village..." *Heresies: A Feminist Publication on Art and Culture*, 1, no. 1. 1977. Pg. 1.

⁵⁴ "From the First-Issue Issue Collective." *Heresies: A Feminist Publication on Art and Culture*, 1, no. 1. 1977. Pg. 2.

in her arms. It is an attacking image and a wonderful example of the interplay between text and image indicative of political art in the 70s and the page art which spans *Heresies*.

Following Martin's piece, Barbara Ehrenreich, a prolific author, political activist, and figure in the Democratic Socialists of America, provides an article titled "Toward Socialist Feminism." This is the first solely textual piece published in the journal, a cornerstone of the realization of the necessity of pairing feminist art with theoretical texts. Lucy Lippard, in her piece "Trojan Horses: Activist Art and Power," published about seven years after the first edition of *Heresies*, makes clear the needed partnership between the visual and the verbal. Fielding a critique of artists as naïve in thinking they could change the world with art alone, she adds to Rudolf Baranik's statement and acknowledges "...art may not be the best didactic tool available but it can be a powerful partner to the didactic statement, speaking its own language (and, incidentally, sneaking subversively into interstices where didacticism and rhetoric can't pass)."⁵⁵ The polarity is propagated by those whom this 'propaganda' would threaten, the promise of *Heresies* to melt distinction is key to forming alliances across the vertical and horizontal classes, demystifying art and connecting the inner and outer worlds that we live in.

Ehrenreich begins the article with a plea to the personal and emotional aspects of being a woman in a capitalist society, namely being pissed off "...about the job, about your husband (or ex), about the kids' school, the housework, being pretty, not being pretty, being looked at, not being looked at (and either way, not listened to), etc." The inclusion of these affective traits leads into the personal as political message that spearheaded the Women's Liberation Movement in the 70s and is not shied away from in the pages of *Heresies*. Ehrenreich grapples with a main issue

⁵⁵ Lucy Lippard, 'Trojan Horses: Activist Art and Power' in *The Power of Feminist Art : The American Movement of the 1970s, History and Impact / Edited by Norma Broude and Mary D. Garrard ; Contributors, Judith K. Brodsky [and Others]*. New York: H.N. Abrams, 1994.

set out by the collective in the editorial statement mentioned prior, namely the fact that solutions are not provided within the pages but serve as a way to find new approaches to begin the process of finding out what it means to be political in a real, active, living situation. Ehrenreich provides a synopsis of what feminist socialism or socialist feminism, the order of the phrase is debated multiple times throughout the issue, means to her and focuses on the “‘theory’—the way we look at and analyze the world.”⁵⁶ Ehrenreich’s article placement brings socialism, Marxist theory, and the Marxist/feminist understanding of class and sex to the forefront of the journals mission—exemplified by the vibrancy of the cover page. Notably, from the beginning, the connection between the struggle for women’s liberation and the building of a collective class consciousness and class struggle are necessarily linked. In Ehrenreich’s words, “At that I may have fulfilled my mission of demystifying socialist feminism, but I don’t want to leave this theory as a ‘space’ or a common ground. Things are beginning to grow in that ground.”⁵⁷ Lippard’s “Trojan Horse,” draws further connection to this idea of growth, reminiscent of the rhizomatic notion present in Deleuze and Guatarri’s introduction to “A Thousand Plateaus” and some of Glissant’s previously mentioned work in “Poetics of Relation.” Lippard writes almost directly to Ehrenreich’s idea of the necessity of seeing growth in the space, or ground, “I like to keep reminding myself that the root of the word ‘radical’ is the word ‘root.’ Grassroots then means not only propagation – spreading the word – but is based on the fact that each blade of grass has its own roots.”⁵⁸ As Glissant writes in “Poetics of Relation,” the notion of the rhizome maintains the idea of rootedness, but challenges the idea of a “totalitarian root,” a single exclusive center of the domination of knowledge. In Ehrenreich’s first textual piece of *Heresies*, and Lippard’s thinking

⁵⁶ “Toward Socialist Feminism.” *Heresies: A Feminist Publication on Art and Culture*, 1, no. 1. 1977. Pg. 4.

⁵⁷ “Toward Socialist Feminism.” pg 6

⁵⁸ Lucy Lippard, ‘Trojan Horses: Activist Art and Power.’

some years later, the seeds are sown to examine the overall strategy of the collective enterprise as a critique of this authorial voice, showing the interconnectedness between art, text, audience, author, producer, and all levels of communication.

The first issue, at large, houses a diversity of texts that inundates the viewer with the educational and creative mission of the collective. In multiple phone conversations with members of the Mother Collective and various issue collectives, there did not seem to be a consensus on what exactly the content and design would be throughout the 27 issues. Lippard stated, “Each collective did their own design and everything but, they do look alike. So obviously, we'd sort of set something up that people like enough to emulate on some level.”⁵⁹ There were logistical challenges faced by the lack of a substantial budget, including cutting pages a few issues in and the lack of color. The lack of color lends itself to what academic and curator Judith Rodenbeck referred to as “a constant address to craft and popular culture,” with even the successful fine artists (such as Nancy Spero) “Taking up the funkiness of the cheap printing as a kind of challenge.”⁶⁰ The hybridity of the journal assesses the various ways visual artists who worked on the layouts in each issue took charge of this cheap printing style. The design provides new images and forms of communication, collaging a space to formulate feminist theory and thinking anew.

The issue continues with the Martha Rosler piece, “Tijuana Maid*,” the third “food novel” Rosler created in the mid-1970s. Each series was set on typewritten postcards sent in weekly installments, with the third drawing on newspaper articles and conversations with women on both sides of the mistress-servant relationship. It tells the story of a Mexican woman from Tijuana who goes to work in the United States and chronicles her experiences in the domestic

⁵⁹ Lucy Lippard, telephone interview by Makenna Monaghan, March 17, 2025.

⁶⁰ Judith Rodenbeck, email message to Makenna Monaghan, February 14, 2025.

workforce, crossing the border, and relationships with the white women who she works for. Rosler, alongside many of the artists who contributed to *Heresies* within this issue and beyond, fall under what Frascina explains as, “Some artists became critics and theoreticians, and several saw no distinction in their practice between the production of ‘objects’, with reference to the ‘visual’, and the production of written material: both were ‘texts’.”⁶¹ This texts almost reads as performance, something that can be said for many of the pieces and even the journal itself. Other contributors to issue 1 included: Adrienne Rich, May Stevens, Carol Muske, Loise Bourgeois, Nancy Spero, Harmony Hammond, Posters from the People’s Republic of China, Assata Shakur, among the 61 authors and artists featured. In crosscutting established cultural values in the USA and reframing repressed knowledges of a diverse array of women, *Heresies* provides the stable ground and the seeds for a new reaping—but first they had to weed the ground, which Mary Beth Edelson’s collage (Figure 8) demonstrates quite clearly.

⁶¹ Francis Frascina, “New Modes of Dissent in Art of the 1960s and 1970s: Visual Culture and Strategies of Resistance: from Semina to Heresies” in David Holloway & John Beck, *American Visual Cultures*, New York: Continuum, 2005, p. 196



Mary Beth Edelson, *Death of the Patriarchy/Heresies*, 1976. © Mary Beth Edelson.
Mary Beth Edelson is an artist living in New York who shows at the A.I.R. Gallery and is a member of the Heresies Collective.

Figure 7 Mary Beth Edelson, “Death of the Patriarchy” in *Heresies: A Feminist Publication on Art and Politics*, page 79.

The second issue, “Patterns of Communication and Space Among Women,” begins with a photo of the private spaces where they work (Figure 3), tying communication to the visual from the beginning of the issue. Deenza Metzger, begins the first article with the complexity of women’s expression, looking at patterns of communication in speech and art sharing stories collectively, with form mirroring message chronicling the interruption and gossip echoing in women’s lives. Metzger writes plainly, “The woman’s form is connective. It is a tapestry or a quilt, a weaving or collage, an interlacing of all the diverse parts which are obsessively differentiated in the dominant culture.”⁶² This collective tapestry is pertinent not only to the second issue, but the journal as a whole with its purposeful placement of the threads that come to produce the space of the magazine. The articles continue to tackle themes of women’s connection and culture, embodiment, notes from a therapist, gender expression, architecture,

⁶² “In Her Image” *Heresies: A Feminist Publication on Art and Culture, Patterns of Communication and Space among Women*, 1, no. 3. 1977. Pg. 11.

personal correspondence, nineteenth century women's movements, women in Northern Ireland, and feature short fiction from Lucy Lippard and prose poems, among many others. The second issue features many more images and visual art reproductions than the first, as well as a clearer connection between the visual and verbal. The aesthetic appearance is heightened in a letter found in the archives of a Rutgers University remarking the response to the issue as "good – and sometimes, just great. Many of the stores have complimented us on its appearance (anticipated by us, I must say)..."⁶³

Paglen's work in "Experimental Geography: From Cultural Production to the Production of Space," pushes for an approach to art in terms of spatial practice rather than that as a consumer. This production of space applies not only to objects of study but to the ways one's own actions participate in the production of space—Paglen's experimental geography "...means practices that take on the production of space in a self-reflexive way, practices that recognize the cultural production and the production of space cannot be separated from each other, and that cultural and intellectual production is a space practice."⁶⁴ The integration of lives and learned experience, visual and verbal ways of storytelling, creates *Heresies'* space as an act against the alienation of division and separation through arbitrary categorizations and specializations.

Kozloff, a member on the editorial board for "Patterns of Communication and Space Among Women," remembered the hours poured over selecting the articles and art included in the journal. She explained,

⁶³ Unknown to Lucy Lippard, July 18 1977, Box 17, Folder 77, The Heresies Collective, inc. Records 1975-1995, Rutgers University Archives and Special Collections, Rutgers University Libraries.

⁶⁴ Paglen, Trevor. "Experimental Geography: From Cultural Production to the Production of Space." The Brooklyn Rail, March 6, 2009. <https://brooklynrail.org/2009/03/express/experimental-geography-from-cultural-production-to-the-production-of-space/>.

We had seven that worked on our issue, who all felt passionately about the subject and people would argue. So, we reached out for visual material and for written material through our personal network, and stuff started to flow in. I remember a cardboard box that had files in it with all the articles that were coming in. We all read them. We all marked them up and discussed them and then went back to the writers and asked them to make such and such changes. And then they come back. And then, you know, we fought over them, and some people didn't want certain things other people did. And then we sent them back to the writer again, it was really intense, and we fought at those meetings over these things. I don't know what else I remember, but being left late at night, people's lofts, people's apartments, going over this material, discussing the articles one by one and some of the articles and images were contributed by members of the collective of the issue collective too.⁶⁵

Democratization was one of the overarching goals of the collective and this comes through in Kozloff's statement portraying the passionate conversations surrounding the selection of material for the second issue. Author and academic, Christiane Wagner states in "The Democratization of Art: Media and the Art of Publishing on Art" that "there is nothing more essential to the formation of community than the evolution of human perception and cognitive capacities that seek relationship and mutual understanding through the constant improvement of communication, thereby, building common beliefs and habits."⁶⁶ The emphasis on communication within the intra and inter-groups holds strong in the work that *Heresies* completes on and off the page.

⁶⁵ Joyce Kozloff, telephone interview by Makenna Monaghan, February 1, 2025.

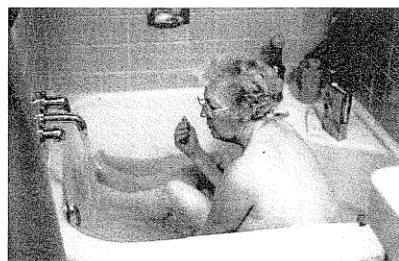
⁶⁶ Wagner, Christiane. "The Democratization of Art: Media and the Art of Publishing on Art" *ArtStyle*. March 2020. Pg. 94.

Sherry Markovitz's "Body, Space and Personal Ritual" follows a somewhat traditional

Rose

Jewish, 57 years old, married for 37 years, three grown children, part-time housewife recently returned to nursing on part-time basis. She has started studying Spanish to understand her non-English-speaking clients and volunteers her nursing services periodically at a second clinic. Still spends a great deal of time cooking, cleaning, and caring for people (husband, grandchild once a week, often visiting children). The day always starts early and goes quickly, with great activity. Her husband, a car dealer (age 63), used to put in an eight- to 12-hour day. He now comes

home earlier and they have (to her joy) more social life. Rose also entertains her friends at home (a two-story house) with weekly dinners of lox and bagels (paid for on a rotating basis by "the girls"), followed by a Mah-jongg game. Bedtime is usually nine or ten, sometimes earlier, but never without an evening bath. Probably the greatest changes for her at this time are the recent loss of her mother, the coming of a second grandchild, and the full transition to "grandmotherhood."



Evening bath.



Subject puts away clean dishes, puts dirty dishes in dishwasher.



Mah-jongg evening, with lox and bagel dinner.



Subject starches and irons her nurse's cap in the basement.



Rose and husband Jack before going out to a Sunday concert.



Subject awakens at 6 a.m., cuddles with her husband for a while.

Figure 8 *Heresies: Patterns of Communication and Space Among Women*, page 20.

photo-essay outline,

emphasizing the image-text

interplay of the issue. This

can be regarded as a pattern

of balance between cohesion

and tension, especially given

the personal relationship

Markovitz has with the

subjects featured, her own

mother and sister. There is a

sense of intimacy palpable

throughout the photos, but as

soon as a camera enters a

space it becomes more than

a mother and daughter,

instead mother and

voyeur, which is reflected in

Markovitz use of subject in all frames except one in which she is identified as Rose. The second issue is indicative of the space *Heresies* itself was beginning to create, one in which the lives, ideas, and work of women could be set forth without the fear of co-optation or de-radicalization.

It is an activist art, which Lippard describes as "an art that reaches out as well as in..." and this

issue, although it could be said about the journal at large, can be seen as what she calls an "art of

contact.”⁶⁷ The contact emerges from the page and confronts the viewer. In looking at Rose, we see the ritualistic acts that make up her day, in looking at her we see ourselves, our mothers, our grandmothers, our friends and friends’ mothers. We look at the space which she has called home for several years unbeknownst to the audience and see a life lived and in turn take up this space ourselves. The roots are spreading out to us, roots of tender communication and radical care while inwardly, Markovitz is instinctively drawn to examining her own family’s interior lives.

Domestic spaces were politicalized as the rip of public and private was torn by the Women’s Liberation movement, and in publishing Rose’s inner-life she is joining the ranks of feminist art history, whether or not Markovitz wanted to photograph just “feminist’s spaces.”⁶⁸ As Lippard writes, “The greatest political contribution of feminism to the visual arts has been a necessary first step—the introduction and expansion of the notion of autobiography and narrative, ritual and performance, women’s history and women’s work as ways to retrieve content without giving up form.”⁶⁹ *Heresies’* interweaving of photography, words, letters, journal entries, and all aspects of the process that activist art is all about does the work retrieving this content while creating new forms and ways of presentation.

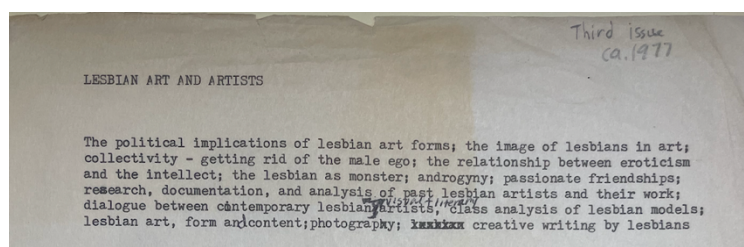


Figure 9 *Heresies* 3: “Lesbian Art and Artists” Call for Submissions,

The third issue, “Lesbian Arts and Artists,” is believed to be one of, if not the first, art publication to focus exclusively on lesbian creative

work.⁷⁰ In somewhat of a watershed moment, this issue reflects the tool kit of its historical

⁶⁷ Lippard, Lucy R, ‘Trojan Horses: Activist Art and Power’

⁶⁸ “Body, Space and Personal Ritual.” *Heresies: A Feminist Publication on Art and Culture, Patterns of Communication and Space among Women*, 1, no. 3. 1977. Pg. 19

⁶⁹ Lippard, Lucy R, “Propaganda for Propaganda” in *The Pink Glass Swan selected essays on Feminist art Lucy R. Lippard*. New York: New Press, 1995, pg 143.

⁷⁰ Burke, Tara. “In Pursuit of the Unspeakable: Heresies’ ‘Lesbian Art and Artists’ Issue, 1977.” *WSQ: Women’s Studies Quarterly* 41, no. 3-4 (September 2013): 63-78. <https://doi.org/10.1353/wsqa.2013.0098>.

moment, creating an intervention in dominant discourses of history and the feminist art movement. The intervention in history to make “lesbians visible against the violence of historical erasure”⁷¹ comes to view in the selection of visuals selected for the magazine, with over 30% of the illustrations predating the 1970s.⁷² The selection of visuals came in part from the separatist nature of this issue, a strategy of many politically involved lesbians at the time. Separatism at large was stressed as a process and method for living in the world, rather than an ideology. The discussion was heated at the time between the straight members of the Heresies Collective and those seeking to make it a purely lesbian issue as mentioned previously in the letter to Lucy Lippard, this discussion poured out to the possible contributors. One such discussion was addressed from Su Friedrich, a collective member, to Judy Stein, a Philadelphia based writer, academic, and curator. In a letter dated March 5, 1977, Su explains this conundrum stating, “It seemed a consensus that we don’t feel it’s our right or need to strictly define “lesbians”, out at this point we only want women whom we intuit or who define themselves as lesbian to speak to others about the state of being a lesbian in a heterosexist world.”⁷³ In the response, Stein did not define herself as such, rejecting labels altogether she instead asked the questions “Can a priest be a marriage counselor? Can a white do (teach) black studies? Can Flaubert be Bovary?”⁷⁴ This excerpt of the exchange is indicative of the larger complications surrounding the issue, as women who were not publicly out were reluctant to out themselves to the art world and the journals audience, as well as the self-selection attitude of those who wished to contribute. The historical

⁷¹ “From the Lesbian Issue Collective.” *Heresies: A Feminist Publication on Art and Culture, Lesbian Art & Artists* 1, no. 3. 1977. Pg. 2.

⁷² Ibid.

⁷³ Su Friedrich to Judy Stein, March 5 1977, Box 1, Folder 5, The Heresies Collective, inc. Records 1975-1995, Rutgers University Archives and Special Collections, Rutgers University Libraries.

⁷⁴ Judy Stein to Sue Friedrich, March 7, 1977, Box 1, Folder 5, The Heresies Collective, inc. Records 1975-1995, Rutgers University Archives and Special Collections, Rutgers University Libraries.

element works however to establish what Tara Burke refers to as an “ethics of identification” through showing artists lesbian relationships via archival photographs and supporting textual documents.⁷⁵ The images focus on the mythic lesbian, the monstrous lesbian⁷⁶, performance, photography (both known subjects and unknown), stills from contemporary lesbian cinema, and contemporary art pieces. In this, they are, in Adrienne Rich’s words, flinging their unexpressed thoughts and desires against the long silence of history and naming the previously unthinkable and unknowable in the public sphere.

The first piece of contemporary visual work features a performance by Betsy Damon,

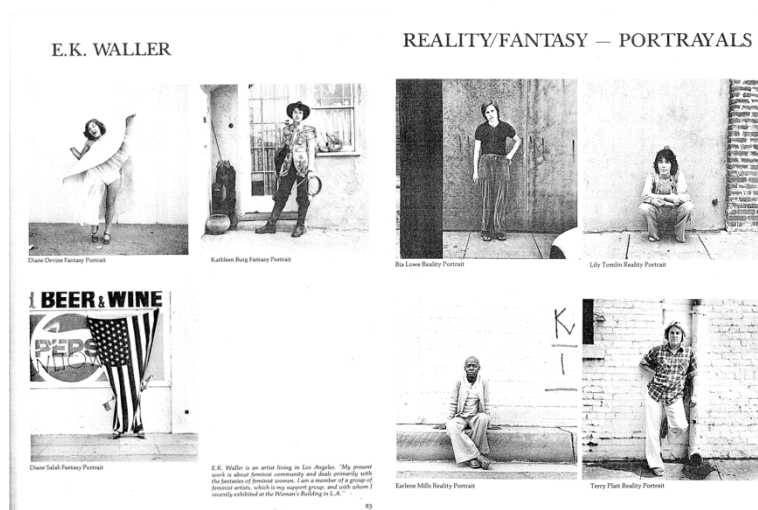


Figure 10 "Realty/Fantasy Portrayals" E.K. Waller, *Heresies "Lesbian Arts and Artists,"* page 92-93.

photographed by Su Friedrich, entitled *The 7000 Year Old Woman*. The stills capture her body, face, and hair all painted white, while her lips were blackened, providing a sharp contrast. Around her hung 420 bags filled with colored flour as she moved throughout time, puncturing these bags and

sometimes throwing them into the audience. The description of the piece goes on for three pages, observing the audience’s reaction and the embodied feelings of exposure and exhaustion; these feelings permeated not only her body but her mind, as time marched onward she was stuck in the circle. Time, reality, myth, and sensuality take the center stage as a running thread throughout the dialogue engaged in within the piece. Through E.K. Waller’s *Reality/Fantasy—Portrayals* the real and the fantastical come through in portraiture (Figure 11). While Waller’s piece features

⁷⁵Burke, Tara.

a play on the deviance of lesbianism and grapples with the play involved in gender performance, the images vary drastically in the journal from traditional photography and portraiture to the unconventional works of Sandra SeDando and Debbie Jones to the abstraction of Louise Fishman and Dona Nelson to the mixed-media masterpieces of Harmony Hammond. The wide array of style and outlook provides a counter-history, that is still privileging the experiences of the more hegemonic group within the out-group but produces it in a way that goes against the master narrative of Western art history, providing a horizontal network.

Harmony Hammond writes in the introduction of her book *Lesbian Art in America: A Contemporary History*, there had always been artists who were lesbian and lesbians who were artists, but the category “lesbian artist” didn’t exist as a stable constructed category until the 70s. The instability of this category and its unwillingness to be defined in an essential reading, even from the editorial collective or Hammond years after her role in the journal, disrupts stereotypes and reveals what Hammond refers to as “a fluid field in which assumptions about gender, sexuality, and representation are continuously called into question.” In referring to lesbian art as “a braid with three strands, gender, sexuality, and art, though from time-to-time other strands, such as history or identity, are woven in and out.”⁷⁷ The braiding of these identities and histories come to the forefront of this issue, as a microcosm of the work of all intersections and the problem of representation.

The “Third World Women” issue, became the first of the issues to not feature a single member of the Mother Collective on its editorial board. In its call for submissions, sent out in 1978, this was stressed with emphasis on the issue “BY and ABOUT Black, Latin American,

⁷⁷ Hammond, Harmony. *Lesbian Art in America : A Contemporary History* / Harmony Hammond. New York: Rizzoli, 2000. Pg 10.

American Indian, and other Third World women.”⁷⁸ Lula Mae Blocton was one of three visual artists on the design team, joined by Zarina Hashmi and Virginia Jaramillo. Although they all came from a background in the visual arts, few were versed in the mechanical processes that lay ahead. Blocton shared, “All we knew was that we knew people that we could call on to submit articles and artwork, but we had no idea of exactly how to put a magazine together. The Mother Collective helped us do that. Some of the women felt they were a little bit intrusive.”⁷⁹ She went on to share an anecdote about an argument between the collectives over the inclusion of “an article that was something cutting edge,” Blocton believed it probably had something to do with S&M, that the Mother Collective successfully persuaded the issue collective to not include.⁸⁰ The tension mentioned in the editorial seeps its way into the visual through the collective’s gaze on each article that was included. Despite this, the issue is groundbreaking in the work presented by women of color in the 70s and the audience it reached, indicative of how the off-page politics and intracommunity tensions provide a place of growth for the journal.

Looking at the contents page, featured on the back cover of the issue, allows one to grasp the network that had been developed by the late 70s with contributors such as Howardena Pindell, Jaune Quick-to-see-Smith, Adrian Piper, Joy Harjo, Ana Mendieta, and Audre Lorde submitting pieces to the publication. The process of collaboration between the pieces ranges as it is fully encompassing of “Third World Women” issue with writing from Black, Native, Indian, Mexican, Latin American, women at times situating their lived-experiences and on resisting the dominant and maintaining traditional or creating a new culture, isolation, creative modes of expression, unemployment, and discrimination. This issue marked an important step in the

⁷⁸ Third World Women Call for Submission, 1978, Box 17, Folder 55, The Heresies Collective, inc. Records 1975-1995, Rutgers University Archives and Special Collections, Rutgers University Libraries.

⁷⁹ Lula Mae Blocton, telephone interview by Makenna Monaghan, February 13, 2025.

⁸⁰ Ibid.

making visible of divides within the Feminist movement at large, the Feminist Art movement, and within *Heresies*, its audience, and its contributors.

Joy Harjo's piece is layered over an image of two young girls in a field, surrounded by sheep. Many sheep are grazing on the left of the image, where the poem is overlayed. The poem

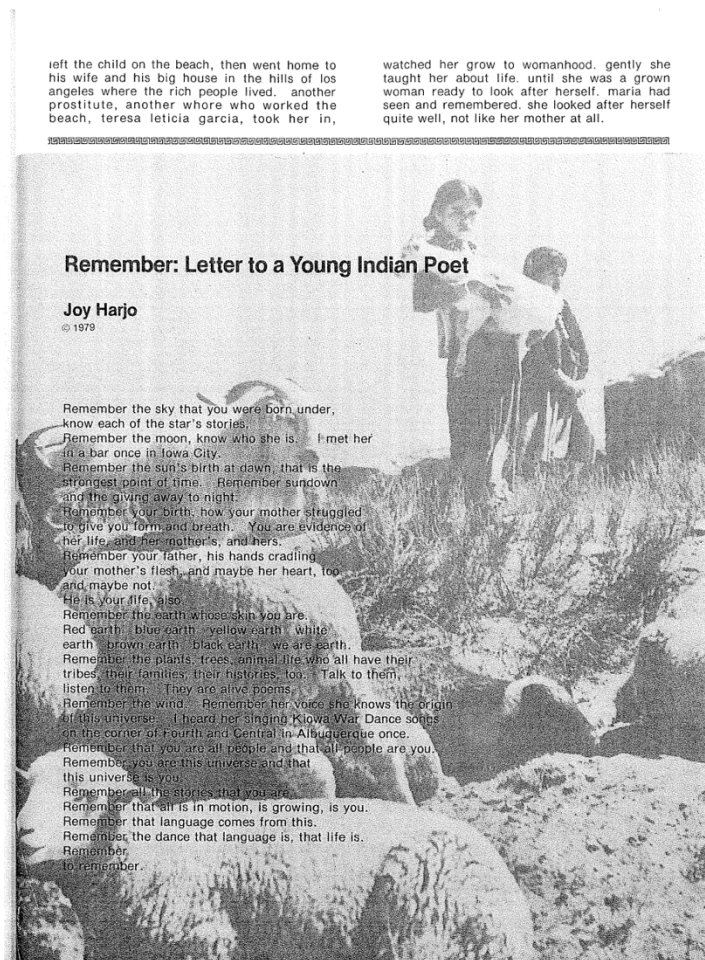


Figure 11 "Remember: Letter to a Young Indian Poet" in *Heresies* 8: *Third World Women*, page 79.

she saw brutally murdered after being assaulted and Maria being assaulted as well.⁸¹ The tense ending and heavy story, is brought into conversation with a poem of remembrance, one of movement, stability, love, and humanity.

speaks directly to the photograph pictured, with a theme of remembrance, intergenerational experience, and connection. The positioning of this poem follows a story by Barabara Sheen titled "Maria," that bleeds onto the other page, separated by a thin design pattern that stretches across the top of the page. "Maria" ends with a girl breaking a generational experience of her own, one of sexual trauma and harm, yet she herself continued her work as a sex worker on the beach, the occupation of her mother whom which

⁸¹ "Maria." *Heresies: A Feminist Publication on Art and Politics, Third World Women*. 2, no. 4. 1979. Pg. 77.

Blocton discussed the thought behind the selection of visuals, articles, poems, and the order of them. She shared, “We tried to break it up visually with things that we thought would be interesting and important but still have images standing alone, first we tried to to connect the visuals with the articles. We went page by page and designed each one, first trying to design the flow of the pages.”⁸² This flow is pertinent to the described pages above, allowing the reader to get a breath of fresh air, a loving remembrance in the midst of the darkness of exploitation and deceit.



Motoko, third from left, leaving Mess 9-27 during sandstorm. Heart Mountain Relocation Camp, Wyoming, Aug. 1943.

One of the very first to volunteer for the Army from Heart Mountain camp was Ted Fujioka, who had just finished high school in camp. He was also our first casualty.

Even before the evacuation program was completed, some evacuees were released on temporary permits to work on farms in the intermountain region. Influential people expressed concern for Nisei college students whose education had been disrupted. In October 1942, WRA announced more liberal procedures for leaving the camps, enabling both Nisei and Issei to apply. Evacuees seeking jobs outside the camps had their records checked by the FBI, which also had access to files of other intelligence agencies. If there was a promise of a job, the evacuee was permitted to go out on “permanent leave.”

I applied for student's leave after finishing high school in the camp. I had applied and been accepted by a junior college in Connecticut. I left the camp at age 17 with a train ticket to Bridgeport, Connecticut plus \$9 per day for meals and \$20 extra. That was my payment from the government.

Some 43,000 evacuees resettled in Illinois, Colorado, Utah, Ohio, Idaho, Michigan, New York, New Jersey, Minnesota. They found job challenges and opportunities. They had no desire to go back to the West Coast. Others, who were drawn back, faced the danger of violence, terrorists, unexplained fires, beatings, threats. The ghettos they had left were now filled with other minorities, such as Chicanos

and Blacks. Farmers who had left their land in trust to tenants found the land in ruins; it had not been attended to. Families that had stored household goods in the Japanese temples found them ransacked. Now the Japanese farmers found that white business people did not want to deal with them. Yet, despite the hostilities there were still friends, neighbors, teachers, business associates to help them reestablish themselves and pick up their normal lives again. But the Issei was once again faced with a hard uphill climb, and the Issei was now a little older.

Evacuation Claims Act

President Harry Truman signed the Evacuation Claims Act on July 2, 1948. The Japanese had until January 3, 1950 to file for claims. The total of \$131,949,176 was one-third of the sum the Federal Reserve Bank had estimated they had lost. Of the 23,689 claims filed, 60% were for less than \$2,500 (the “pots and pans” claims for loss of household items); and 73% were under \$5,000.

The largest claim was made by Keisaburo Koda, the “rice king.” He had given power of attorney over his land (5,000 acres) to a trusted white attorney friend and others. During his incarceration, they sold everything. Koda claimed \$2,497,500. The settlement was \$362,500. That just covered the 15-year litigation costs. And Koda died before he could collect a cent.

Even after the “relocating,” immigrant Japanese were prohibited from owning land or engaging in any business that required a license.

93

Figure 12 “Concentration Camps in the U.S.A.” in *Heresies 8: Third World Women*, page 93.

⁸² Lula Mae Blocton.

Patterns and breaks between texts comes as a defining feature of this issue.

Even within articles that already have images such as artist Motoko Ikeda-

Spiegel’s personal recollection of being

forcibly taken from Los Angeles, CA to

Wyoming and placed in a Japanese

internment camp named “Heart Mountain

Camp” for four years. This page shows

the education mission that was at the heart

of many feminist practices, and *Heresies*.

“Third World Women” is illuminated by

the tales of women of color including

those fictional, historical,

autobiographical, visual, and everything

in between. Spiegel's story pulls in first-hand documentation, a photo of her and her family in the camp in 1943, mixed with historical documentation of Truman's Evacuation Claims Act, this inclusion of a mix of personal narrative, historical narrative, and political narratives is exemplified through the texts and the images, including a map of all the internment sites placed throughout the United States. The star patterns separate each paragraph, allowing the viewer to breathe as the story goes on. Women take their rage, energies, experiences, and flung them onto the open page, showing the underbelly of the Western narrative of history we are fed throughout formal education. Despite not being a straight-forward "women's issue," Spiegel's piece touches on the multiplicities of marginalized subjects, something the larger "Women's Movement" has been criticized for the lack of acknowledgment of the multiplicity held within women of color's experiences. The "Third World Women" issue begins to point at a larger reckoning within *Heresies* and the feminist art movement, primarily in New York at this time, of the complexities of organizing within a "vertical" class, burdened with various intersections of race, class, sexuality, and nationality.

The pattern featured in Figure 14, breaks up Julianne Malveaux's article, "Three Views of Black Women---The Myths, the Statistics and a Personal Statement," a piece ruminating on the place of Black

women America: first the myth of Black women in the literature and media, then a statistical break down of unemployment, occupation, and other sects of the labor market, and her personal statement. The pattern is placed to break up Malveaux's personal view section ruminating on the numbers and images spoken about before. In this section, like Spiegel, she speaks directly to the double-bind of marginalized identities, in this case, Black women. With an emphasis on race and

I've termed my experiences "rude awakenings." Perhaps the sharpest jolt was the realiza-



tion that Black men are not necessarily my allies. In fact, more than half of the work-related conflicts that I've had have been with Black men. I've

Figure 13 *Heresies* 8: *Third World Women*, page 54.

sex and the way they play out in Malveaux's life, it lends itself to the groundbreaking work of Kimberle Crenshaw and her term "intersectionality," within the pages the intersection of identity meets with the intersection of personal, statistical, and imagination.⁸³ The space created within this journal stuck with the contributors and members such as Lula Mae Blocton. Recalling this specific section of the issue, she remarked this pattern as one she still is using in her art today. The connections formed, whether affective between people or between, in Blocton's case, the makers of the journal and the content held within, extend long after the lifespan of the journal.

The actions of each woman, whether as part of the issue collective, design team, contributors, or the mother collective, co-create and produce the space of the journal. Narrative art, and the combination of all forms of writing and visual arts, informed by a politically feminist consciousness opens the dialogue between the artist and the viewer. It is an invitation for engagement through the ways in which they see, they read, they create, and they live.

⁸³ Crenshaw, Kimberle. "Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color." *Stanford Law Review* 43, no. 6 (1991): 1241–99. <https://doi.org/10.2307/1229039>.

Conclusion: The Space Leftover

Looking back at *Heresies*, one can see it as a lab of learning to work together and to co-create a liberatory space from which cultural works and feminist theorization could sprout. The collective cleared the space, forming these bonds from the ground-up and sharing the platform with those whose voices were lacking in the mainstream make up of art publications and feminist publications. The radical nature of the make-up lends itself to, in Paglen's words, going off Walter Benjamin, "reconfigure the relations and apparatus of cultural production, to reinvent the 'infrastructure' of feeling in ways designed to maximize human freedom."⁸⁴ The reconfiguration of the apparatus through the horizontal democratic structure of the collective works to break down the barriers between producers, contributors, and viewers.

In remembering the hopes of the collective, Blocton shared, "We were hoping that artists who were sort of on the outside, even though that was all of us really, but specifically artists of color who were on the outside, would be able to look at this and find some kind of inspiration that, you know, you're not alone, that this is something."⁸⁵ That something, the communication of so many women's political, artistic, and affective lives transcends time as it reads just as true and invigorating to the modern eye. *Heresies* created new models, processes, and questions for thought and action creating a space for women to articulate themselves, connect and critique the limitations of the institutions and powers that be.

The journal continues to show that feminism is messy and creating a space for multiple subjectivities to exist under one roof, the *Heresies* name, is a process, but that process is where the most fruitful dialogue appears. Through learning to work together and critically engaging

⁸⁴ Paglen, Trevor. "Experimental Geography: From Cultural Production to the Production of Space." The Brooklyn Rail, March 6, 2009. <https://brooklynrail.org/2009/03/express/experimental-geography-from-cultural-production-to-the-production-of-space/>.

⁸⁵ Lula Mae Blocton.

with the multiplicities displayed in the pages of the journal, the center and the periphery lose most of their meaning. The dialogue moves together, weaving together different viewpoints, medias, lived experiences, and disciplines, to create the space of *Heresies*—a space of working to learn together, to see futures anew and examine the past in a new light. In an interview in 2010, Braderman spoke of the political landscape of where feminism laid, “Everybody is pretending it’s all over and the battles have been won. But different generations are going to have to take this on again and again and again and each generation is going to have to come to their own conclusions.”⁸⁶ The fight is far from over as we are faced with a new wave of conservatism and fascism sweeping the global North. As the mainstream grows less tolerant of heretical ideas, the need for spaces that can harbor and cultivate radical thought are as necessary now as they were in the 1970s. The collective nature of *Heresies* represents a radical and effective approach to embracing the tensions within feminist organizational communication, and illustrates the power of collective thought, encouraging all members to share their voices to advance shared goals and beliefs. In the tension and the critique, we can find strength using these differences as a tactic in creating a world in which experimentation and collective being is imagined anew; against the long silence of history, we can begin to create the spaces that will allow us the power to name.

⁸⁶ Wilson, Emily. Arts and culture. ““The Heretics’: Women of the Heresies Collective.” Women’s Media Center, April 12, 2010. <https://womensmediacenter.com/news-features/the-heretics-women-of-the-heresies-collective>.

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