

Lynda Benglis

Artforum International, November 1974; Photo: Arthur Gordon
as found in the library of the Oldenburg University, Germany

„When I travel to different universities and libraries, I sometimes check to see whether back issues of *Artforum* are in the stacks. If so, I go visit the November 1974 issue. More often than not, however, the page I'm looking for has been ripped out. People tear pages from magazines because they want to keep the pages for themselves or because they want to destroy them. In this case, it is hard to say which motivation might be at hand.“

From: Richard Meyer, *Bone of Contention*, *Artforum International*, November 2004
Richard Meyer, Robert and Ruth Halperin Professor in Art History, Stanford University, USA

Letter from the editorial board of Artforum International
Artforum International, December 1974

Lynda Benglis

Advertisement for an exhibition at Paula Cooper Gallery
Artforum International, April 1974
Bibliothek der Universität Oldenburg

Judy Chicago

Artforum International, October 1970
Stadt- und Museumsbibliothek zu Köln

„I had this other name that everybody used to call me, called Judy Chicago. It was an underground name, and at that time in L.A. all these people, all these artists had underground names. Larry Bell was Ben Locke, I can't remember the rest of them, but I remember we used to list our phone numbers in those names. It was part of being in. I always said it was because you wanted to get away from the telephone company because we all owed money. So, anyway, I was named Judy Chicago, that's what they used to call me. I had this tremendous Chicago accent. [...] I decided to change my name when I had this big show at Fullerton to announce the fact that I was taking control of my own destiny henceforth, and I was going to... It was sort of an act of defiance, and all that stuff. Funny. But, I really like my name. That's the thing now, it's the right name, it's my name. Anyhow, and self-naming, you know, Lucy Lippard had just written this book about... the first multicultural art book, and she talks about the stages of empowerment. And one of the first stages is naming. I think that's one of the reasons so many women chose names, took names of their own because it's part of the process of empowerment.“

Transcript of Interview with Lynn Hershman, Stanford University, USA, November 1990

Judy Chicago

Dezember 1970

Anzeige im *Artforum International*
Bibliothek der Universität Oldenburg

“Anyway, they did this boxing ring ad, which sort of by accident got into *ArtForum*, which was not anything I engineered. That was just unusual because things don't usually happen to me by accident. Everything I do, practically, I have to engineer. Then the next thing I knew, every place I went in the country there was this boxing ring ad of me in the boxing ring. And then, of course, all these male artists would come up to me and, Hey you want to box? It was a joke, because everybody in the LA art community knew that I was not this type of person. In the LA art community there were all these ads. All these guys were always doing these big, macho ads, so this was my little take off on all these guys with their muscles and their studs and this and that. I really thought it was hilarious, but then it got printed in *Art Forum* and everybody thought this was really who I was. For years, I had to deal with this bizarre idea that this was who I was, was a boxer. I mean, it was so funny and stupid. But, it really did. . .What it did it symbolized the moment in time when women did in fact come out fighting. This happened to coincide with when they did the Whitney, when they did the Tampaxes and the eggs and the protests were starting. The women's artist movement was starting in the east coast, so all this happened around the same time.”

Transcript of Interview with Lynn Hershman, Stanford University, USA, November 1990

Ed Ruscha

Artforum International, January 1967, Photo: Jerry McMillan
Stadt- und Museumsbibliothek zu Köln

Jerry McMillan: "One day he just turned up in his bunny suit and said will you shoot some photos for me? So I said yeah, sure. I never did ask him why he was wearing it. [...] There were funnier things I should have shot. But I wasn't thinking I was documenting him. I had no idea how successful he would become."

Ed Ruscha Says Goodbye to College Joys shows the artist sharing a large ornate bed with a number of women. "It started out with three girls, but we couldn't make it look comfortable," says McMillan. "So we got it down to two. Then he took out a page in *Artforum* and published the picture. It was like his wedding announcement."

Dan Glaister, *Ed Ruscha: before he was famous*, *The Guardian*, 2 Juni 2004

Ed Ruscha married in 1967. Before that, he had worked under the pseudonym “Eddie Russia” as a layout designer for *Artforum International*.

Danh Vo

Artforum International, April 2011

Advertisement for an exhibition at Galerie Chantal Crousel
Photo: Heinz Peter Knes

Ingrid Sischy

Artforum, February 1980, first issue published by Ingrid Sischy as Editor
Bibliothek der Universität Oldenburg

“MICHELLE KUO: Under your tenure [1980-88], *Artforum* distinctly moved beyond the visual arts, to culture more broadly--not only to different media but to mass media.

INGRID SISCHY: Much of that impetus came from what artists themselves were looking at, talking about, and creating. If you look at our very first issue [February 1980], we handed the editorial pages over to artists and alternative art magazines. We didn't ask them what they were going to do before they sent in their projects.

And that was no accident. The philosophy behind it derived, in large part, from the world of artists' printed matter and of artists' books, where the relation between the artist and the audience is very immediate. Those were my roots. It is also important to remember the context. This was toward the end of a golden era of all kinds of alternative spaces for art--including Earth art, video art, performance art--which had arisen because artists and critics had been increasingly critical and suspicious of institutional power structures, be they galleries, museums, governments, academies ... The aim was to go around institutions and create contexts for direct contact between the artist and the audience that wasn't mediated by museums, galleries, academia, any of that.

When I began my position as editor, it felt as if *Artforum* had become very narrow. Many artists, young and old, women and men, straight and gay, white and nor, had been left out of the dialogue because they didn't fit the reigning definition of what was deemed appropriately avant-garde or appropriately modern. Europe was barely covered. Forget the East, Africa, etc“.

Ingrid Sischy, Interview with Michelle Kuo, September 2012, *Artforum International*

Piotr Uklanski

Untitled (GingerAss)

Artforum International, September 2003

With a text by Alison Gingeras on the following page.