

Cecilia Dougherty
cecilia.dougherty@gmail.com
<https://www.ceciliadougherty.com/>

BIBLIOGRAPHY, WEBSITES, PUBLICATIONS

BOOKS

The Irreducible I: Space, Place, Authenticity, and Change, New York and Dresden: Atropos Press, 2013.

MONOGRAPHS

The War on Christmas, C. Dougherty (ed.). New York: Grace Press, 2011.

The Fourth Space. Chapbook, New York, 2010.

The Third Space. Chapbook, New Haven, 2009.

CHAPTERS IN BOOKS

“Sue,” *Writers Who Love Too Much: New Narrative 1977-1997*, Dodie Bellamy and Kevin Killian (eds.). New York: Nightboat Books, 2017, 356-60.

“Stories from a Generation: Video Art at the Woman’s Building,” *From Site to Vision: The Woman’s Building in Contemporary Culture*, Sondra Hale and Terry Wolverton (eds.). Los Angeles: Otis College of Art and Design, 2011, 302-27.

“Grapefruit Ripening: Ten Years of Video Art in San Francisco, 1985-1995.” *Radical Light: A History of the Avant Garde Moving Image in the San Francisco Bay Area, 1945-2005*, Steve Anker, Kathy Geritz, and Steve Seid (eds.). Berkeley: University of California Press, 2010, 245-247.

“Dig Where You Stand,” *Thread Waxing Space Artist’s Book*. Participant Inc. New York, 2006.

“Core Sample,” *Core Sample: Portland Art Now*, Randy Gragg and Matthew Stadler (eds.). Portland: Clear Cut Press, 2003.

“Veg Out,” *Cookin’ With Honey*, Amy Scholder (ed.). Ann Arbor: Firebrand Books, 1996, 64-68.

“I Came to New York Last Summer.” *Witness: An Exquisite Corpse, XXX Fruit Magazine*, Anne-Christine D’Adesky (ed.), Winter 1995/96, 99.

“70s Chronicle,” *Framework* January 1995, 7.

“Sue,” *Some Weird Sin II*, Wayne Smith and Rex Ray (eds.), 1994.

“Letter to Jane” *Some Weird Sin*, Wayne Smith and Rex Ray (eds.), 1993.

ARTICLES, STORIES, POETRY

Mirage #5: Period(ical), “After the Fact Quasi-Conversation, July 1997, Bard College,” with Yvonne Rainer, December 2018.

“On the Go,” *Put an Egg on It*, Number 14, September 2017.

“Summer 2000,” *Picture Lock: 25 Years of Film/Video Residencies at the Wex*, Wexner Center for the Arts, Ohio State University, 2015.

“6-minute essays,” *Dog Under Porch*. New York: Little Socks Press, 2008, 17-20.

“Flying in Dreams,” *Papers*, Katie Holten (ed.). Published in conjunction with *Laboratorio della Vigna*. Irish Pavilion, 50th Venice Biennale, 2003.

FELIX: A Journal of Media Arts and Communication, Leah Gilliam, Elisabeth Subrin, and C. Dougherty, “Dearest Cecilia,” Volume 2 Number 2, 1999, 232-234. Collaborative text.

Afterimage, “Stories from a Generation: Early Video from the LA Woman’s Building.” Volume 26 Number 1, Summer 1998, 8-11.

Untitled Drawings, *Grand Larceny* Vol. 2, Monica Chau, Ken Gonzales Day, Kelly Martin, and Hillary Mushkin (eds.), 1995, 20.

“freedom oh! freedom/Los Feliz,” Rick Jacobsen and Wayne Smith (eds.). *This is Not Her*. San Francisco: Rick Jacobsen, 1995, 8.

Untitled artist’s page, *Grand Larceny* Vol. 1, Monica Chau, Ken Gonzales Day, Kelly Martin, and Hillary Mushkin (eds.), 1994, 23.

I (heart) Amy Carter, “Pathetic.” Tammy Rae Carland (ed.), Spring 1994.

Blocnotes, “Los Angeles, ‘Jardin d’herbes folles’ - Growing Weeds in L.A.: A roundtable discussion with Cecilia Dougherty, M. A. Greenstein, Terry R. Myers, Lari Pittman, and Sue Spaid,” Number 7 Fall 1994, 124.

Mirage #4: Period(ical), “Joe-Joe,” August 1993, Number 19.

LA Press, “Made the American Way,” Vol. 1, Lawrence Andrews (ed.), 1989, 6.

REVIEWS

Art in America, Trisha Baga: Whitney Museum and Greene Naftali, March 2013, 149-150.

Temple Bar Magazine, bi-monthly book reviews, Dublin: HKM Publishing, Ireland, 2006–2007.

Nest, “Temporary Headquarters: Paintings by Hilary Harkness,” Winter 2001-02, 162-171.

Artbyte Magazine, “Leah Gilliam goes *Apehit* and renegotiates art, politics, and outmoded computers along the way,” May-June 2000, 72.

Artbyte, “Ghostcatching/Bill T. Jones,” April-May 1999, 63.

New Art Examiner, “No One Said It Would Be Easy: The New York Lesbian and Gay Film Festival,” October 1996, 34-36.

New Art Examiner, “Identity Crisis at the University Art Museum,” September 1995, 29-37.

INTERVIEWS

Phyllis Baldino in conversation with Cecilia Dougherty and David Kalal, Interview date July 6, 2017. <https://www.inbetweentheories.com/phyllis-baldino-interview.html>

Luba Drozd in conversation with Cecilia Dougherty and David Kalal, November 26, 2017. <https://www.inbetweentheories.com/interview-transcript.html>

Le Tigre World, Interview, Le Tigre, <http://www.letigreworld.com>, currently offline, archived at <http://www.ceciliadougherty.com/writing.html>.

San Francisco Bay Guardian, “Meet Your Makers: An Earful,” June 27, 1992, 38.

MOBILE & WEB-NATIVE WORKS

Drift (2020), web narrative, <https://www.drift.ceciliadougherty.com>

Time Before Memory (2019), interactive story-game, <https://www.paleolithic.ceciliadougherty.com>

In-between Theories (2017 - ongoing), a collaborative online project with David D. Kalal about the consciousness of the interstitial, <http://www.inbetweentheories.com>

Podcast, *In-between Theories*, 2018, <https://itunes.apple.com/us/podcast/in-between-theories/id1330639153?mt=2>

Quotidian New York, (2007-2016), photo essay of daily life in New York, <http://fourlegsgood.blogspot.com/>, site is active but this project has ended

REVIEWS & WRITING ABOUT MY WORK

Tony Huffman, “Excavating Humanity: Cecilia Dougherty’s *Time Before Memory*,” Arcade Project, <https://www.arcadeprojectzine.com/features/excavating-humanity>, June 23, 2020.

Cynthia Chris, "The Practices of a Faculty," *Media Culture Faculty Exhibition: 2018*, The Art Gallery of the College of Staten Island, September - October, 2018, pp. 7-11.

Sonia Shechet Epstein, "Pixelvision," Sloan Science and Film, September 26, 2018, <http://scienceandfilm.org/articles/3150/pixelvision>.

Scott Northrup and Jonathan Rajewski, *Desire as Politics*, Valade Family Gallery, College for Creative Studies, exhibition catalogue, 2018, pp. 5-6.

Glen Mannisto, "Desire as Politics: Eight Video Installations at Valade Family Gallery at the College for Creative Studies," Detroit Art Review, February 21, 2018, <http://detroitartreview.com/2018/02/desire-as-politics-valade-family-gallery/>.

Daniel Benjamin and Eric Sneathen, *The Bigness of Things: New Narrative and Visual Culture*, Oakland, Wolfman Books, 2017, ix, x, 107, 110-113.

Susie Tommaney, "Coal Miner's Granddaughter," Houston Press, November 6, 2015, <http://www.houstonpress.com/event/coal-miners-granddaughter-7899269>.

Glasstire, Texas Visual Art, "Cecilia Dougherty: Coal Miner's Granddaughter," October 21, 2015, <http://glasstire.com/events/2015/10/21/cecilia-dougherty-coal-miners-granddaughter/>.

Rachel Del Giudice, "Art of the Real: Cecilia Dougherty, 'Grapefruit,'" FilmLinc Daily, April 18, 2015, <http://www.filmlinc.org/daily/cecilia-dougherty-grapefruit-art-of-the-real/>.

Andrew Lampert, "Laboratory: Video by Cecilia Dougherty," Anthology Film Archives, April 2012, 18.

Gardella, Elise. Review of *The Irreducible I: Space, Place, Authenticity and Change*. Amazon, June 11, 2013, https://www.amazon.com/Irreducible-Space-Place-Authenticity-Change/dp/0988517035/ref=tmm_pap_swatch_0?_encoding=UTF8&qid=1551723194&sr=8-1#customerReviews.

Brett Price, Review of *The Irreducible I: Space, Place, Authenticity and Change*. Amazon, May 6, 2013, https://www.amazon.com/Irreducible-Space-Place-Authenticity-Change/dp/0988517035/ref=tmm_pap_swatch_0?_encoding=UTF8&qid=1551723194&sr=8-1#customerReviews.

B. Ruby Rich, "New Queer Cinema," *Critical Visions in Film Theory*, September 1992. Rpt. in *Critical Visions in Film Theory*, Timothy Corrigan and Patricia White (eds.). Boston: Bedford/St. Martin's, 2011, 772.

Paul David Young, "Bearing Witness: A Week of Performance at CANADA." *Art in America International Review* December 16, 2011, <http://www.artinamericamagazine.com/news-opinion/the-scene/2011-12-16/canada-video-performance/>, no longer online.

Kevin Killian, "Cecilia Dougherty – In A Station, Petals," *Right Window* August 2, 2011, <http://rightwindow.blogspot.com/2011/08/cecilia-dougherty-in-station-petals.html>.

Dodie Bellamy, "Morning Light," *Belladodie* August 8, 2011, <http://dodiebellamy.blogspot.com/2011/08/morning-light.html>.

Sarah Schmerler, "Cecilia Dougherty: Participant, Inc." *Art in America* February 2011, 102-103.

"Cecilia Dougherty 'The Fourth Space' with Aleksei R. Stevens 'Moving Parts,'" *NY Art Beat: Info and Opinion on NY Art & Design* October 2010 <<http://nyartbeat.com>>. Accessed October 2010, no longer online.

Elizabeth Freeman, *Time Binds: Queer Temporalities, Queer Histories*. Durham: Duke University Press, 2010, 21-33.

Kara Williamson, "Gone: Video by Cecilia Dougherty," 2006, <http://www.tribes.org/web/2006/10/01/gone/>.

Michael Fox, "Speed: What would you do with one weekend to write, shoot, and edit a short movie?" *San Francisco Weekly* October 8, 2003.

Amy Sillman, "Cecilia Dougherty," *Swingset* Issue 3 Winter 2003, 49-54.

Diana Burgess Fuller, Daniela Salvioni, *Art, Women, California 1950-2000: Parallels and Intersections*. Berkeley: University of California Press, 2002, xi.

Sarah L. Stifler, "Slippery When Wet: An Exhibition Dossier," *GLQ: A Journal of Lesbian and Gay Studies* Volume 8, Number 1-2. Durham: Duke University Press, 2002, 241-249.

Victor Fan, "New York Underground Film Fest," *Film Festival Reporter* Spring/Summer 2001, 22.

"Gone video begins gallery series," *Provincetown Banner* July 12, 2001, 39.

Andrew Lewis Conn, "Notes from the Underground," *Film Comment* May-June 2001, 67-68.

Melissa Anderson, "Superstar: The Pat Loud Story/Double Fantasy," *The Village Voice* March 13, 2001 <<http://www.villagevoice.com/film/0110,anderson,22853,20.html>>.

Judith Halberstam, "The Joe-Joe Effect," *GLQ/Gay and Lesbian Quarterly*. Durham: Duke University Press, 2000, 359-363.

Alexandra Juhasz, "Bad Girls Come and Go, But a Lying Girl Can Never Be Fenced In," *Visible Evidence Volume 5: Feminism and Documentary*. Minneapolis: University of Minnesota Press, 1999, 105-107.

Laura Cottingham, "Eating from the *Dinner Party Plates*," *Seeing through the Seventies: Essays on Feminism and Art*. New York: Routledge, 1999, 152.

Leah Gilliam and Elisabeth Subrin. "The Failure to Assimilate: The Video Works of Cecilia Dougherty." *FELIX: A Journal of Media Arts and Communication* Volume 2 Number 2, 1999, 235-237.

Laurie Weeks, "Specimen: The Video Works of Cecilia Dougherty," *FELIX: A Journal of Media Arts and Communication* Volume 2 Number 2, 1999, 238-241.

Isabel Sanduri, Lyn Love, and Jeremy Lehrer, "Profiles," *The Independent Film & Video Monthly* March-April 1999, 39.

Lia Gangitano (ed.), *The Failure to Assimilate: The Video Works of Cecilia Dougherty*. New York: Thread Waxing Space, 1998 (monograph).

Nayland Blake, "Cecilia Dougherty," *Out Magazine*, November 1998.

Claire Jackson and Peter Tapp (eds.), *The Bent Lens, A World Guide to Gay and Lesbian Film*. Victoria: Australian Catalogue Company, 1997, 92, 151, 178 and 225.

Nicholas de Villiers, "Dyke Camp: The Queer Connection," unpublished paper, 1997.

Chris Straayer, *Deviant Eyes, Deviant Bodies: Sexual Re-Orientation in Film and Video*, New York: Columbia University Press, 1996, 204 and 218.

Michael Sarver, "Skin Deep, A White Guy Looks at Criticism, Exclusion, History, and Power," *Art Calendar* December 1996, 11-12.

Sarah Schulman, "We Try Harder," *Mix Festival Catalog* 1996, 6-9.

Edward Rubin, "Cecilia Dougherty: Walter Reade Theatre at Lincoln Center," *New Art Examiner* February 1996, 41.

Maria Troy and Thompson Owen, "Failure: a new tape by Cecilia Dougherty," *P-Form* Winter 1995/96, 20-22.

Gwendolyn Audrey Foster, *Women Film Directors: An International Bio-Critical*. Westport: Greenwood Press: 1995, 74.

Steve Seid, "Film Notes," *University Art Museum – Pacific Film Archive* January/February 1995, 18.

Johnny Ray Huston, "Riot Biiitch," *San Francisco Weekly* July 6, 1994, 12-13.

Liz Kotz, "An Unrequited Desire for the Sublime: Looking at Lesbian Representation Across the Works of Abigail Child, Cecilia Dougherty, and Su Friedrich," Martha Gever, John

- Greyson and Pratibha Parmar (eds.), *Queer Looks: Perspectives on Lesbian and Gay Film and Video*. London: Routledge, 1994, 86-102.
- Eileen Myles, "Joe-Joe," *Art in America* April 1994, 129.
- Christine Tamblyn, "Multiple Identities," *The Independent* March 1994, 25-26.
- David Bonetti, "A pair of exhibitions held back by their agendas," *San Francisco Examiner* October 8, 1993, D19.
- Erin Blackwell, "Joe Orton's Double-Dyke Life," *Bay Area Reporter* October 7, 1993, 39.
- Elizabeth Pincus, "What's New," *San Francisco Weekly* October 6, 1993, 20.
- Judith Halberstam, "Transgenderism - Coming to a Theatre Near You," *On Our Backs* Sept/Oct, 1993, 10-11.
- Bruce C. Steele, "Get Me to The Fest On Time," *Out Magazine* July 1993, 14.
- Glen Helfand, "Come Together," *San Francisco Weekly* June 16, 1993, 19.
- Susan Gerhard, "Humor Me," *The San Francisco Bay Guardian* June 16, 1993, 52.
- Brandan Judell and Carletta Joy Walker, *Arts Magazine*. Live radio interview with Cecilia Dougherty and Leslie Singer. WBAI Radio, New York, June 7, 1993.
- Liz Kotz, "Video Drone," *Artforum* May 1993, 15-16.
- Harry Kloman, "Trying to do the Impossible," *In Pittsburgh* April 28, 1993, 17.
- David Bonetti, "Artists roll out the purple carpet for Prince," *San Francisco Examiner* April 10, 1993, 44-45.
- Catherine Saalfield, "Let's Talk About Sex: New York's Lesbian and Gay Experimental Film Festival," *The Independent* April 1992, 20-21.
- B. Ruby Rich, "A Queer Sensation: New Gay Film," *The Village Voice* March 24, 1992, 41-44.
- Film Arts Foundation. "The Camcorder Revolution." Oral presentation on the work of Cecilia Dougherty and others. San Francisco Artspace, February 21, 1992.
- Karl Soehnlein, "Unconventional Films and Videos Screen at New York Festival," *The Advocate* August 1991, 81.
- Mary Wings, "A Maverick Among Mavericks," *The Advocate* September 10, 1991, 82-83.

- Manohla Dargis, "Don't Blink," *The Village Voice* September 10, 1991, 64.
- Sarah Schulman, "San Francisco International Lesbian and Gay Film Festival," June 1991, 17.
- Liz Kotz, "Re-mapping Boundaries: Video and Popular Culture." Artists Space, New York, March 1991.
- Valerie Soe, "Cecilia Dougherty/Grapefruit," *Cinematograph* Fall 1991, 87-90.
- Steve Seid, "The Body Politic: Recent Video Art by Bay Area Women," *Release Print* September 1990.
- Matthew Gilbert, "Gay film festival transcends stereotypes," *The Boston Globe* August 3, 1990, 39.
- Andrew Rasanen, "Chased," *Bay Windows* August 16, 1990, 16.
- Jeanne Finley, "Transgressions," *New Langton Arts Catalog of Programs* 1989, 56.
- Liz Kotz, "Ec-centric Identities." Whitney Symposium, Whitney Museum of American Art, April 1990. Oral presentation on the work of Cecilia Dougherty and others.
- Liz Kotz, "Smart and Subversive: Videos from the Lesbian & Gay Fest," *SF Weekly* June 13, 1990, 19.
- Valerie Soe, "Linchpin of San Francisco Art," *Artweek* March 1990, 22.
- Valerie Soe, "Bay Area Video: Cycling through pot, punk and politics," *Artweek* December 7, 1989, 22.
- Liz Kotz, "Interrogating the Boundaries of Women's Art: New Work in Video by Women," *High Performance* Winter 1989, 36-41.
- Tony Labat and Anne MacDonald, "SFAI/PV," *Shift Magazine* November 1989, videotape.
- Sherry Lee Thomas, "Satisfying the Superlative," *Artweek* October 21, 1989, 5.
- Nayland Blake, National Association of Artist's Organizations Annual Conference, Minneapolis, 1989. Oral presentation on the work of Cecilia Dougherty and others.
- Kenneth Baker, "Five Artists Christen CCAC's New Gallery," *San Francisco Chronicle* September 19, 1989.
- Steve Seid, *University Art Museum Calendar*, Pacific Film Archive program notes. August 1989, 9-10.
- Christine Tamblyn, "Diamonds in the Rough," *Shift Magazine* Number 5, 1989, 56-57.

CITATIONS / MENTIONS

Robin Coste Lewis, *To the Realization of Perfect Helplessness*, New York: Alfred A. Knopf, 379.

Angela Flournoy, “This photo of a busy intersection in Downtown L.A. is a meditation on infinity,” interview with Robin Coste Lewis, *The Los Angeles Times*, Nov. 28, 2022.

Leo Goldsmith, “‘Flat is Beautiful’ Considers Pixelvision’s Second Life,” *The Village Voice*, August 10, 2018.

Pablo Assumpção, “*Time Binds: Queer Temporalities, Queer Histories* by Elizabeth Freeman,” E-Misférica 8.1, Performance ≠ Life, Hemispheric Institute, <https://hemi.nyu.edu/hemi/en/e-misferica-81/assumpcao>.

Tanya Zimbaro, “Conversation with Steve Seid,” *Artpractical* March 17, 2015 <http://www.artpractical.com/column/studio-sessions-conversation-with-steve-seid/>.

Hoang Tan Nguyen, *A View from the Bottom: Asian American Masculinity and Sexual Representation*. Durham: Duke University Press, 2014.

Lucy Raven, “Radical Light. Alternative Film and Video in the San Francisco Bay Area, 1945–2000,” *Bomb Magazine*, Spring 2011, <http://bombmagazine.org/article/4935/radical-light-alternative-film-and-video-in-the-san-francisco-bay-area-1945-2000>.

Ed Halter, “Bay Watch,” *Artforum* November 2010, 59-60.

Gerry Fialka, “PXL Triple Fake,” *CineSource*, October 5, 2010, http://cinesourcemagazine.com/index.php?/site/comments/pxl_triple_fake/#.WFBXoaIrLdQcinesourcemagazine.com.

Thomas Beard, “Life in Film: Thomas Beard & Ed Halter,” *Frieze*, September 1, 2010 <https://frieze.com/article/life-film-thomas-beard-ed-halter>.

Ferguson Ulrich, “The Lost Decade of Alternative Film and Video - 2000-2010,” *Exinearticles*, May 4, 2010, <http://ezinearticles.com/?The-Lost-Decade-of-Alternative-Film-and-Video---2000-2010&id=4218440>.

Aimee Walleston, “On the Hour: Artist-Curated Film Screening at CANADA Gallery,” *Art in America International Review* July 30, 2009, <http://www.artinamericamagazine.com/news>.

Aimee Walleston, *Interview Magazine*, July 30, 2009, <http://www.interviewmagazine.com/blogs/contributors/aimeewalleston/>.

Kate Lenkowsky, *Contemporary Quilt Art: An Introduction and Guide*. Bloomington: Indiana University Press, 2008, x.

Ed Halter, "A Jones for Indiana," *The Village Voice* July 3, 2007,
<http://www.villagevoice.com/nyclife/0727,halter,77128,15.html>.

Fionn Davenport and Oda O'Carroll, "Temple Bar: Shop," *Lonely Planet Dublin* 2007, 70.

"Temple Bar: Places," *Rough Guide to Dublin* 2007, 100.

Rebecca Cleman, "Interview with Steve Seid," *Media Art Resource*, Electronic Arts
Intermix, Spring 2006,
http://www.eai.org/resourceguide/exhibition/singlechannel/interview_seid.html.

Steve Seid, "Gone and Hollywood Inferno: Cecilia Dougherty, Laura Parnes," Pacific Film
Archive Program Notes, 2006, <http://www.lauraparnes.com/press/seid.html>.

Brandon Hayes, Staci Nicholson, "Video Art's Popularity with Queer Artists," 2002,
http://www.glbtq.com/arts/video_art.html.

Mary Kunz, "Movie Chatter: Going, going ..." *Gusto* October 26, 2001, 4.

Jessica Branch, "New York Underground Film Festival," *New York City Search* October
2001
<http://newyork.citysearch.com/profile/11457158/>.

Brian Miller, "Events, Oddballs, & Rep," *Seattle Weekly* November 6-12, 2002, 79.

Gary Sullivan, "Interview with Kevin Killian," *Readme Issue #4* Spring/Summer 2001,
<http://home.jps.net/~nada/killian.htm>.

Richard Baimbridge, "New York Underground Film Festival," *Res* May/June 2001, 65.

Aaron Krach, "Festivals: Talent Show, 8th New York Underground's Movie Mish Mash,"
Indie Wire March 21, 2001,
http://www.indiewire.com/ots/fes_01NYUFF_010321_wrap.html.

Irving Bellemead, "New York Underground Film Festival Report," *Splendid Zine* March
2001, <http://www.splendidezine.com/departments/&/nyuff.html>.

Dennis Lim, "Surreal Endgames, Seedy Glamour," *The Village Voice* March 13, 2001.

Harmony Hammond, *Lesbian Art in America, A Contemporary History*, New York: Rizzoli,
2000, 142-43.

Kathleen Hanna, "Kathleen's FAVES,"
http://www.lettrigreworld.com/sweepstakes/html_site/favorites/khfaves.html.

Kathleen Hanna, *Index*, cover interview with Laurie Weeks, 2000.

Le Tigre, "Hot Topic," *Le Tigre*, mention in song lyrics, 1999.

Laura Cottingham, "On the Origin of *The Anita Pallenberg Story*, Installment # 1," 1999, <http://www.haussite.net/haus.0/cottingham/LC011.HTML>.

Ruby Rich, "In the Name of Feminist Film Criticism (1978-79, 1980, 1991)," *Chick Flicks: Theories and Memories of the Feminist Film*. Durham: Duke University Press, 1998, 83.

Katia Noyes, "Film," *Night & Day, S. F. Weekly* February 22, 1995, 21.

Clark Kent and Connie Casserole, "Out There," *Bay Area Reporter* February 16, 1995, 34.

Sarah Schulman, *My American History*. New York: Routledge, 1994, xviii, 156 and 254.

Nancy Steidtmann, "Gay film fest: On society's cutting edge," *Marin Independent*, June 16, 1993.

Jan T., "Homo-Films in Botanique," *De Morgen* April 21, 1992.

Beth McGillicuddy, "Lesbian and Gay Film Festival: A Refreshing Relief," *Sojourner: The Women's Forum*, October 1990.

Glen Helfand, "Art," *Night & Day, S. F. Weekly* July 18, 1990, 21.

Steve Warren, "Out on Film," *The San Francisco Guardian* June 13, 1990, cover photo & 25.

"Festival," *Windy City Times* September 17, 1987, 29.