

## A conversation to know if there is a conversation to be had

A one-day meeting of 10-14 female artists living and working in New York in April 2010.

This event is the first of a series of private meetings to take place in small semi-public spaces in the cities New York, London, Berlin and Amsterdam. The goal is to engage a critical discussion amongst female practicing artists under the age of 50\* to address our complicated relationships to a long history of feminism and female art history. 'A conversation..' aims to create a set of questions, or rather work together on editing a relevant series of questions about being a woman in the arts. This serves as an opportunity for professional female artists from varied fields to speak frankly about the current or underlying values and expectations as a female artist in the art world.

I will ask each person who can attend to send me a small set of questions (from 2-5), which I will compile, group into general themes, and distribute to all the participants to have a few weeks before the meeting. This list of questions will serve as a catalyst for the day to begin a conversation, and will be used as an anchor in the discussion to edit and react to throughout the day.

The current long-term goal of this project is to create a publication of edited transcriptions of the discussions from all the cities, but the day will be used solely to address our set of questions, with the idea that the conversation needs to happen to know if there will be momentum or contention that could lend itself to a longer term project.

We will be meeting at Dexter Sinister on Ludlow St., and the meeting will take place either on April 25<sup>th</sup> or May 2<sup>nd</sup>.

Here is a brief set of questions that I would propose. I hope these can set a context in which you would feel excited to add your own questions:

What aspects of feminism in art history feel like they still open new avenues and which feel constraining?

Is there a female subjectivity? Is it dependent on context?

Is expression valued equally between men and women artists?

How does one relate to the historic value of 'women's work', and would there be a benefit of self-organization in the art world?

Is talking about yourself as a woman artist something that can only be done in certain contexts and why?

The invitees are: (with the hope that 10-14 are able to come)

Tamy Ben-Tor

Carol Bove

Martha Colburn

Anne Collier

Anne Craven

Sue De Beer

Liz Deschenes

Trisha Donnelly

Ellen Gallagher

Amy Granat

Rachel Harrison

Jaqueline Humphries

Sharon Hayes

Violet Hopkins  
Karen Kilimnik  
Jen Liu  
Zoe Leonard  
Lisa Oppenheim  
Elizabeth Peyton  
Paola Pivi  
Eileen Quinlan  
Amy Sillman  
Lucy Skaer  
Meredyth Sparks  
Mika Tajima  
Kara Walker  
Pheobe Washburn

\*The idea of having an age determination is because I would like to have this group be contained to a generation that grew up, for the most part, in a 'post-feminist' world. I am also working on an inter-generational conference in tandem with this project.

Please RSVP by March 15th whether or not you will be able to attend. There are currently two possible dates: April 25<sup>th</sup> and May 2<sup>nd</sup>, so please let me know which would suit you better. Contact me with any questions in general or if you feel someone that is living in NY should be added to the list,  
Kind regards,

Melissa Gordon