

1/4/2012

Goldsmiths – The Women’s Art Library

[00:00]

MG (Melissa Gordon): This started as a project in 2010 where I organised... I was actually organising an international women’s conference with Sue Tate who was supposed to be here today, but couldn’t make it, who’s an interesting art historian in Bristol. She had come to Berlin to do an essay on the women in the Berlin Biennale before that and an essay where she introduced Susan Winterling, Pauline Olowaska and Nairy Baghramian and the way that they work with older legacies of feminism. So we started talking about organising something now, and we tried to get some funding which didn’t work out, so we decided to do this in different cities so no travel money was needed. The first meeting was in Dexter Sinister in New York in the spring 2010. That was a really nice group of people who kept meeting in NY [...] I will make another magazine next year called ‘PERSONA’ to look at how women artists access character, how they deal with presentation themselves, in their work, whether they opt out, saying no, because I think it overlaps with the question of working as well... But otherwise, I think the meeting take on their own sets of concerns.

[0:07:07]

Maria Z: I liked the [Raven Row] meeting because there wasn’t a predefined set of subjects, that we had to be interested in because we were all women artists; that it was very open flow of conversation. I thought it worked well because it was able to morph into lots of different conversations, that at some point had to do with being a woman artist but also just about being an artist in general or... anyway, it felt like an open situation, defined by people who were there.

Tina: So, there wasn’t anything particular you talked about, or there wasn’t a topic, or...?

Audrey: I remember talking about what we wore when we went to openings [laughter] and I was the only person who admitted to wearing a dress. I remember talking about the discrepancies in numbers of male to female artists represented by galleries... and if people had trouble with curators. And we also talked about the “gay mafia”, and how they as a marginal group had managed to become quite powerful in the art world. I had never considered that idea. Gay men have been able to leap-frog a lot of problems in a way perhaps that women haven’t and I wonder why that is.

[0:09:04]

Annabel: Did the topic of kids get into that in a polarising way? That it's kids that hold us back? And that seemed to split the group into those who have kids and to those who haven't got kids. And trying to look into where the pressure or difficulties of being a woman come from, in terms of your career. I thought that was quite tricky, it was quite thorny at that point.

Audrey: I guess it is, because you always want a women's meeting to be as least like Woman's Hour as possible. To take out the issues of children and childcare and the difficulties that those things bring...

Emma: Quite a parallel to what you said about the 'gay mafia'; I mean, they don't have children, at least this generation doesn't. There is power there, there's freedom to move to another country to do a job.

Tina: I find it quite interesting that you can't put a definition on what it is. I just came from Studio Voltaire end-of-show breakfast for artists and I was trying to explain to two guys about what I was going to now and one of them said, 'Oh, is that like the W.I. [Women's Institute]?' [laughter ... 'where old women make cakes' ... 'I think it's quite revolutionary'... 'they make jam' ... 'they have lectures']

Tina: The Women's Institute in East End, they are pretty cool; I was working with them last year, so... They [the men I was talking to] were interested in what this meeting of women artists would be...

[0:12:58]

Annabel: We spent quite a lot of time trying to define things, and the need for it. I remember thinking afterwards that it doesn't need a definition, but it's definitely needed. There was a discussion that it has been done and doesn't need to be revised, but I think it's something that needs to be revised continually and spoken about.

Alison: There was a feeling there is a problem. What is the problem? Do we have this problem in common?

Tina: Is it a problem of specific area? Is there a problem in the production; women artists making, producing, running business, running stuff, or is that in the art that gets made? These are two different areas. We all make very different diverse art.

[0:14:35]

MG: This has been a big question in all of our discussions ... Getting together to try to figure out what the bottom line is, to discuss. Is your experience as a woman in relationship to being a worker; is that different than being a maker? Does the fact that you're a woman affect the way you function in society?

Tina: Does it affect your production in the sense that it's part of how you define yourself as a woman?

MG: This is where it gets kind of sticky and interesting because being an artist is especially sticky when it comes to production and how that is linked to yourself. I think it's an important and unanswered question.

Tina: I don't know if it's an artwork question, I think everyone makes what she wants to make. But I don't know if that's a good thing to say... There's definitely a problem field in how things work, production and visibility, and –

[0:16:31]

Emma: Money. Male artists earn a lot more...

Leslie: There was a conversation recently where the comment was made that there's a harder time finding a woman who's been consistently making art that's been considered successful for a long amount of time.

Tina: Because of the histories of women artists is not as long.

Emma: And the careers are interrupted. And they're not supported by the man in the way that the canonised artists were supported by their partners.

MG: I was going to send everyone an article on how Jerry Saltz is agitating MoMA to rehang their collection ['Where are all the women?' New York Magazine, November 15 2007]. They have way more female artists in the collection, it's a legacy that's produced ... Stuff that's worth a lot of money, that's been made into this history. And if we watch this film [Women Artists in America, 1970s], so much more was happening, but it gets lost in the retelling.

[0:19:47]

Jess: What Leslie was saying is interesting because it comes back to this idea of 'I can't meet you, I'm busy' or that we're turned on the entire time and it ties into the way that it tricks off curator's

tongue 'Oh, we can't do a retrospective on a female artist because she hasn't had a continuous career' and I do think it's quite interesting that that's the institutional fallback position.

Leslie: Like consistency.

Jess: Like consistency, continually working without any... As if men don't have other things in their lives. It was kind of interesting that it did come off as the obvious reason. That's how big institutions view a body of work, or a lifetime as an artist.

[0:20:44]

Tina: That's systematic, that functions in any other institution as well. If you try to work in a government, it's the same thing, women become unemployable ...Art institutions are basically running with the logic of a society.

[0:22:57]

Karolina: It would be really hard if you made the step into education at the age of 26 or 28 after first having children.

Tina: It sounds completely unrealistic.

Maria: But I do think there are other structures than where the man is supporting the woman...

Emma: But it would have to be economic though; where's the money coming from? In that case it would be because the woman's the higher earner.

Maria: I'm not talking about one supporting the other, I'm talking about sharing.

Emma: Sharing is something this state of Britain is not set up to promote. There are other countries where it's legislated to make it theoretically possible but here it's really hard.

Maria: My own situation is that my husband is an artist... There are artistic couples who don't have jobs, apart from part-time work here and there... I know a lot of young couples who have that option of sharing because their income is so low anyway. I feel it happens more in artist-communities than others perhaps. I think that kind of DIY-method gets lost sometimes... I know this country and other countries have a difficult set-up in terms of childcare. Even in places like Denmark, where I'm from, the majority is that men do most of the work and women earn a bit

less, though it is slightly more equal than it is here. I'm just wondering about if artists are able to do it in a different way. Anyway, that's what I wanna do, ha.

[0:27:08]

Karolina: It's true, I mean, you have just started, and what I know, from, other artist couples; the longer it goes, the older the children are; the combination of things; women tend to go back in some structures, without being asked to take on the major part of domestic labour, plus the career. Men, I feel, also tend to go back into old patterns, claiming more work time for themselves. Some quite rigid structures I thought wouldn't exist, but people slip back into it. In their heads, in society, the economic factor as well is stronger; I thought you could ignore it but I'm not sure. You start with an idea and then you slip back into habits.

Emma: There's an interesting research project done in a country where the paternity leave is as good as it gets in the world, I mean it's really long, up to a year, and they found that despite that men tend not to always take it. So that implies there is something else going on.

[0:29:42]

Annabel: ... a man might be more fearful of losing their position, career-wise, or status. And also have less conscious of when they should spend time with children.

Emma: I'm quite interested in what the other thing is, which isn't economical.

MG: Another thing than being a male or female artist is the real sense of competition that sometimes comes up, whether or not you have kids.

Emma: I was explaining to someone today what I was coming to, a woman artist with no children and who's not going to have any. And she said 'What do you think you're going to talk about?' And I said, 'I don't know because I didn't go to the first meeting.' 'Do you think you'll talk about children?' I said I don't know. She said, 'because most women artists do have children, don't they?' And I said, 'do they?' I was really surprised that that's what she thought we might talk about and thought most women artists did have children.

Tina: That's the classic role, art school being a finishing school, you would marry someone and still have a little bit of art in your life...

[0:31:36]

Jess: Isn't it more broadly, though, about not just having kids but this dissolve between work and life and how as a woman you have to navigate in quite a new way at the moment I think what those two things are. I think everyone at the moment is having to readjust what work and not working is. The question of kids is the surface but underneath there's a much broader... And it comes to dating an artist, going to your husband's work dinners as an artist; what position are you putting yourself in when they don't introduce you in a particular way and how much are going to fight for that?

Tina: Dating an artist is really interesting. I just put myself on the Guardian dating website, because I thought I should go on a date. Two questions: Do I say that I'm an artist? I found lots of artists that I know. The second question: Do I say hi to the artists I recognise? ...Another question; as a woman artist, do you have to have a partner; are you seen as more respectable if you have a partner? Or if you're single, is that a more powerful position as a woman artist? I think in this country – I'm from Germany – it's better if you have a partner, it seems more socially acceptable.

Céline: There's a lot of social pressure, but I think it's about being a woman full stop, not about being a woman artist. I find that British society is quite conservative when it comes to social models. The nuclear family is all-prevailing. It should include children, preferably.

MG: I know of a female artist who has not allowed her partner to come to her openings and there's a part of me that understands that. My partner's older than me, so I feel younger. And I want to feel not younger, and in control of my own life.

Annabel: Is what Céline's saying to do with being an artist or being a woman?

MG: It's to do with being a woman. And being able to stand alone. And does it really matter? It's to do with how you want to be seen and how you want to present yourself. ...Being in an artist relationship you want to be supportive. There's the debate of being supportive and trying to find time and space for yourself.

[0:37:15]

Audrey: When you go to an opening, and you're there, as a solo person, as an artist, who hasn't brought their home life with them and you maybe meet curators and people you haven't met before who are quite powerful. Doesn't the fact that you're not giving anything away about your personal home set-up... doesn't that give you a sense of power? If you say, Oh, I've got to get home for the baby-sitter, Oh here's my partner, or here's my husband; maybe that could in some way limit or close down possibilities, where if you are just you as the artist, I would see that as quite a powerful way of approaching it.

Tina: That's a good example of the other way round; you should use that set-up as a thing of power, because otherwise if you hide everything, you just bow down to conventions of... it sounds...

Maria: Crazy; it sounds crazy to me to present yourself in a different way.

Tina: If you turn it around and say I have a family and put your cards on the table.

Audrey: But it's a professional situation; you wouldn't bring your family to work or a high-level meeting if you worked in a bank.

Céline: Surely it's a question of choice, but it does put you in a very different position. If you are arguing for the integration of your personal life within your work or if you argue that not integrating your personal life in your work is a way of protecting it or separating it or maybe just protecting yourself.

Annabel: But wouldn't it be weird if your friends were there but your partner wasn't; it would be bizarre wouldn't it?

MG: I guess there are lots of different situations and that's weird in the art world; we're in a weird world in which our personal lives sometimes overlap and sometimes... To certain things I wouldn't even want my friends to come.

[0:39:55]

Céline: Some things you have to do as an artist are incredibly unpleasant; you wouldn't want to put your closest and dearest through it –Like what? Like horrible conversations with people who are not that interesting and you go to dinners that you have to go to, and you know exactly what it's going to be like.

Jess: But I think it's more urgent than that because it's more about how you have to bespokely reinvent yourself in each situation that you walk into, and I don't think that's necessarily experienced in the same way... This idea that you reinvent your femininity depending on which social or working environment you're going into; I can see how that still is bit of a pressure for women.

Nadia: I think that's a power. I really, utterly enjoy that. I don't have kids, I don't have anything else to think about apart from my selfish individual; I kind of welcome that, it's so wonderful.

Jess: Also what Mel said there's that joy of being unobserved; like you can go into the world and be unobserved by the person who knows you the best and you do have this moment of reinvention, so I see what you mean. But I also think that you don't want to do that and you want to have a less fractured sense of self.

MG: We also inhabit a fractured character that it's something that you can benefit from or be bothered about.

Céline: Is that about being a woman artist, is that just about being a human being?

Jess: I'm sure, I was just wondering if it's more accentuated by the things you feel you have to hide...

Céline: I think that's a good question: Do you think it's more accentuated as a woman; you have to make those choices?

[0:42:21

Ursula: The question is also do men have to do that? Aren't we going back to the classical issues of representation of male and female. There is so much discussion about gender fluidity, but it seems we are stuck in this old terms.

MG: Everyone has to be on and off.

Tina: I think it's more accepted in society for men to have that divide. It's more difficult for women to see that as an option. I know artists who put all their personal life on display, and the opposite.

Ursula: A lot of labour in families especially when small children are involved, seems still to belong to woman, which also reflects the unmoving representation of family structures in society today.

MG: I think the idea of personal narrative is incredibly important in terms of being an artist and I find that very frustrating. As a woman going into a new situation you have to contextualise yourself very quickly. You have to be that thing. A lot of male artists have done that thing they are that thing, they are known for what they do. And then you come in often being less known and you have to fill this space somehow...

Ursula: I think it can be fun to perform certain strategies within these parameters, if you do not feel you are forced to. We can think back to early feminist strategies, that was almost the only way for them to make yourself visible within the art world.

[0:45:26]

MG: Something that came up last time in terms of using feminist strategies was by Rachel; her frustration with the fact that male artists are using feminist strategies that almost feel out of bounds to her as a female artist. – What kind of feminist strategies? For example making work about the body; there are strategies that feel difficult for us as a generation to deal with which are being recycled by a group of male artists. I mean we can't own this but...

Ursula: It is an interesting fact that we are through back to the discussion of first wave feminism, the question is who profited from that work?

[0:46:53]

Céline: In relation to the 'gay mafia', that's a really good question. What is it that the 'gay mafia' was able to do in the same amount of time? We haven't managed to do that, we forgot there's a problem still.

Karolina: Maybe the 'pink curtain' is less competitive with each other. It sounds awful, but they're supportive. It's also based in tradition, in history, this slight competitiveness between women. I mean hopefully it is changing, there is enormous solidarity as well. But solidarity is stronger [within gays], because they were even more of an underdog.

MG: Does anyone think there is a link with the dandy, or the connoisseur? ... People like Nicholas Schopenhauer, Daniel Buchholz ... There's this attitude of connoisseurship that's wrapped up in it; there's a trust that's been developed. –Trust between who? Trust that you know what is good. In what you're presenting or what has been presented.

Emma: That's always had a connection with time for me, because I think someone like Buchholz; you can't be that way unless all your time, in your whole life, is devoted solely to the pursuit of the best and the ways you're interested in it and being like that. I just think that time is not available to most people. You need a certain level of income to dedicate yourself, or even start. There is an issue of time. You can be a much more involved artist and progress a lot further if you have more time. It's just a fact. –Why do we have less time? I have less time, definitely, for various reasons. That's a choice. –Is it that we have to take care of children? It's not just that, it's about earning

money. It's choice, a desire, what do you choose to do with your life; what do you really want to do with it? What effect does that have on the time that you have and is it easier to be an artist if you can work longer on it each day? That's going to have an impact and the practical ways it has an impact on women artists with children, and it isn't that. I mean that's what we're talking about here, it's something else as well. It's interesting that you raised the question of dandy, Buchholz, maybe cabinets; that's very much being utterly devoted to this pursuit...

Tina: I think that's a side track, I'd like to come back to this question of support and mutual solidarity. Sharing information and knowledge, possibilities. I can see it from histories, the gay community share a lot of information in order to not to get caught up in difficulties. How do women, we as artists, work together, how do we share useful information?

[0:51:30]

Emma: But I think it comes back to the same thing because it's about how we're socialising; how long you socialise for, where you go on holiday and who you go with.

Tina: It's also about who you work with...

Tina: Do you rather work with men or do you work with women? –I don't think about it; just people...

Céline: Actually occasionally I do; I started working with a woman, who's a museum director, I've never met a woman who was a museum director; I don't know how many you know, but that just made it very obvious to me and I was quite happy about it. I'm not saying it makes her good or bad, it just made me aware of it cos usually I don't give it so much attention. ...

[Ed. *It is so strange to read this from the added perspective of a decade, as it clearly isn't true, and at the very least isn't true anymore. It is absolutely clear from my CV that I have worked with a lot more women than men, and a lot more women museum directors. There are also more women directors of museums in 2020 than in 2012... but generally I also wear my feminism much more explicitly, after realising that it just gets sidelined and ignored when it is not clearly, unavoidably on the table.* – Céline Condorelli, 2021]

[0:53:37]

Alison: Networks of women are disparaged. For example you said you were coming and someone said 'Oh is it like W.I.?' It's ridiculed and made ludicrous...

Jess: I also wanted to say that this supporting each others work I think is interesting in a micro-way, how cultural capital within works support it. It comes down to how you process sex; a man can make work about – oh this is gonna sound awful – a glory hole in a toilet and that would appeal in a secret capital to a whole network of people who enforce that as a good thing to make work about. The capital is supported and how is that processed in women's work, how is the invisible material of work made cool?

Tina: Women don't have that kind of secret language, because our language, or, I don't know language... But it's defined by society as a whole, mainly from man's perspective...

Céline: But for gay men you could also say that, that it's defined from a straight man's perspective, and there's been a tremendous amount of invention.

Tina: Yeah, there's been a development of secret coding; does that exist for women?

[0:57:49]

Leslie: Society is naturally more accepting of a woman as being creative and a bit surprised when a man puts himself into the role of being creative and therefore pays attention in a different way. 'Of course my daughter is creative and artistic,' and when your son steps out and becomes a ballet star, you've got to write a musical about it. If I sew into a painting it doesn't mean the same thing as my husband sewing in a painting. But neither of us stand next to our work in a gallery, we put that work forward and we get to walk away from it and somehow it's identified completely differently, because he painted or I painted that.

[0:58:37]

Ursula: It's the question which space is given and who occupies it. Where are the hidden power structure and the gate keepers? Or is it just about confidence and the way how to occupy a space or your position with confidence?

Céline: I've got a comment about the solidarity, which is an important issue. I've done quite a bit of work on friendship, the history of friendship, and I was quite surprised to find that the history of friendship has a very rich discourse that's completely and explicitly routed in the ideas of friendship being friendship amongst men. Women are not included in that history and women have not written about friendship, there are no women philosophers who talk about friendship, so even the idea of solidarity is much more suited to solidarity amongst men and its got a different history its accepted socially in a different way. And we know that men's friendships are really important in the world. And that they'd be intellectual friendships, women's friendships were domestic. –

Sisterhood is a given, whereas brotherhood doesn't sound like a word. So they have to build on it, they have to actually do it, where we just have it. Which we don't.

[1:00:54]

Céline: Men's friendships is based on men doing things together. Women's friendship is just women talking to each other, and therefore not active in the world. We can be completely isolated in our homes and still have this sisterhood, and that's just bullshit.

Audrey: Céline, what you just said there that male friendship is based on doing things and women's friendship is based on talking together, I think it's key to this situation. If men got together like this, they probably wouldn't have had the first hour of our discussion, obviously, but they probably would be working on some project, something that was going to happen. I keep looking at that photograph of the surrealists, with two women in it, and photographs like that, and those groups of men, and I just think – what did they talk about when they got together? I've got a feeling they talked about something practically happening, something getting done. And not about their situation and how difficult it was but what they were going to make next. I might be wrong about that, but I wonder if that's what's holding women back.

Céline: Or we have to think about that this kind of discourse that's generated here is also form of action.

MG: I think it's also interesting to think about what you're in control of, or what you decide as an artist is valid to work with. I wonder if women have fewer things that are valid to work with, or if other people don't agree with that, I don't know. –I'll say that again. The sense that in the world at large, in thinking about the fact that friendship, discussing with a friend or a small group of people, that that in itself would be a valid, productive thing is for all of us like 'yeah', whereas for a group of men it would automatically be valid. That this sense of subject matter being valid material to shape. What you work with links in some way... For example, of course a lot of women make work about being a woman, I've noticed in my own history that if I make work about being a woman then it's much easier for the audience to get that, than if I make work about modernism, it's 'Why would she talk about...' and I wonder if other people...

Ursula: The feminist discourse is an academic one today. Everybody can use it. But there is still a problem that you are put in a gender box as an artist working with it. The other thing, there's lots of feminist women in our generation, who are in power positions.

Céline: Yeah, there are, I don't think it's 50%, but there are. It's just I don't necessarily meet them.

[Ed. *The world has changed a little – there are a lot more women in power positions than there were 10 years ago, while much work remains to be done, it is indeed very possible to be a feminist artist woman and not make work about that.* – Céline Condorelli, 2021]

Ursula: It's not a given that powerful women are supporting female artists. It does strike me sometimes, that female artists are still overlooked.

Alison: Is it easier to trust a male artist who has confidence we were speaking about, maybe doesn't have the same urgency...

Tina: Maybe you still have to justify programming women artists. There has to be some form of gendered justification.

Maria: I've been doing these lectures for contextual studies for a foundation year I've been teaching, which means I have to build these lectures of art history of the last one hundred years. And if I just did it automatically it's incredible how few women I would put in, if I just did it quickly. So I had to go back through them and think why didn't I put her in, and why didn't I put her in and her... and ended up showing 50-50 but I was quite shocked by my own automatic... You don't think about it, a lot of male artists are just present in your mind.

Tina: And that's education; that's what you get taught and that's what you teach as well. I teach as well and I realised that you have to make this intense effort, I have to have a balance.

Jess: It's also the pressure of the wall-text; what are these curators going to write. They can't write, 'She hung out with Duchamp', it is about contextualisation, how easy it is to slot someone into a narrative, if that narrative's being told in a specific way.

[1:08:53]

Tina: Another thing of education, male artists taking space, female artists taking space... When I teach students I find it interesting that on a BA course male and female students have a very different way to start work. Male students are good at adapting what's already there: I'm going to paint, I'm going to be a painter, I'm going to try this, or I'm going to be a sculptor, I'm going to put stuff together... And female students almost start to reinvent art history, they have to go through this process of defining what art is for them, in order then to make the art. That seems to be a big thing. The guys are sorted. It definitely has to do with history, and history of education and how these things are repeated and taught.

Ursula: We should be proud of occupying feminist history without being labeled.

Tina: Occupy that little bit of that feminist art history, but that's such a narrow field.

Ursula: That's what I mean. Be aware of the strength of always questioning established methodologies, that is material for change. For example, a lot female artists stopped working more classical mediums and started to work with video and performance. They tried to engage with different formats and therefore produced a lot of groundbreaking works.

MG: Female characters are like islands floating around, like Mary Hellman, who's an amazing example of that, she's such an amazing context, but she still kind of floats there as a painter... New York painters who you just think as single characters...

Ursula: At the end, I think it's about the market. Even a lot of very iconic feminist artwork, for example Valie Export, who is in every museum collection worldwide, did not achieve a high market value until today. How much is feminist work actually worth in the market? Nothing compared to anyone else. I think our generation is still affected by that.

Tina: This goes into the issue of taking space. How can I occupy a space without having to justify my occupation? Without having to reinvent myself every time I present myself next to the artwork? – That's true for race as well. Black artists having to define themselves, how do they set themselves in relation to the canon when perhaps their identity hasn't got a model. It's the same for women. Also if you have to occupy space, what does it mean? Do you have to be aggressive? What kind of work do you make to occupy the space? The question is not what kind of medium do I work with, the question is what is art, for me, for the students. The big question is everything has been done already, for women somehow. For guys it's 'Great brilliant, I'm gonna do something similar, or something in that line,' for the girls it's 'Shit, everything has been done already, so what am I going to do?' and then comes that reinvention.

Bettina: Do you think it's just a different track for women to find their way and males also find themselves and come to a conclusion?

Tina: No, I think women making art, it's still something unusual, in that sense. I catch myself thinking that while teaching. I can talk to the girls, the students, the women, about feminist issues, women's issues, women artist issues, I can be quite fluent in this discussion. But when the guys come with something particularly male and controversial, then all of a sudden I find myself stuck because I don't have the background, academic research, or... to talk to them about. Because it's seen as the mainstream thing, so if they have a special male issue, there's no literature for that, or at least there's no literature in my head for that. With women I have a lot to talk about. –That you touch feminist history but not everyone's necessarily working with it.

T: Of course not, but there is that...

MG: We have the strategies, each generation will have a successful strategy. Don't men have a huge legacy of successful strategies to look at and to relate to, for as we can relate to male strategies, for me there is always some remove, like Bruce Naumann, there's a remove to relate to him... It's so fluid I don't even know why there's a remove. I should be able to inhabit it...

Jess: This reminds me of something I heard on the radio a few weeks ago, it was probably Woman's Hour... It was a successful, like would have been a grammar school, really successful girls scoring highly in the whole country and their head teacher was on saying that she was introducing a new course for these girls to learn about risk. To teach how risk's important, they score really highly, do really well, but then they go out into the real world and for some reason something's not working in terms of strategies. –That they're too afraid to fail?

Annabel: It was a coping mechanism given for the current climate; you're not going to walk into your most selected job, so how to strategise around that and not fall apart when that happens. ...

[1:21:09]

Ursula: Again, using feminist strategies was often a risk, firstly it was provocative and not market driven but there was nothing to lose - the risk could be interpreted that way, there is nothing to risk and nothing to lose...

[Break]

[/End of transcript]

Points after break:

- Angela McRobbie
- Students getting organised again; women students being especially active. Getting organised as feminists again.
- Debunking myths; instead of thinking there's elimination against female artists, actually to have a discussion with female curators about this. What is the reality? But do you put yourself in the position of a victim by doing this? But not talking in personal terms, talking about the phenomenon. Is there feminist curating? Conscious-raising; to get curators thinking harder about their selections. People who are self-employed/freelance vs. people who are p.a.y.e. in a big institution. Freelance

writer and artist have a lot in common. The power-issue; asking curator from Tate might make it too personal; they wouldn't get anything from it. A difference between opening the meeting up, and inviting someone specific. Not mimicking an institutional set-up. Let it get messy.

– Defining your politics as feminist, but your work as separate from that. To define your work as feminist adds a close-up to it, to be avoided like plague.

– Connecting the dots, how to resolve these questions in your life. Openness (of the meetings) allows the connections to be made.

– Political issues for young women now are so complex. Maybe because it all seems individual and personal, but really they are issues for all women.

– Feminism as a trend is dangerous; easy to put into filing cabinet.