

2001

02/07/01

Discussion Topic: It is February, the month to honor...ahem...LOVE. We'll be getting in deep with talk about relationships and love or lack thereof. Bring your best sex tips and party tricks!

February's Discussion Topic

"Relationships & love or lack thereof - Bring your best sex tips & party tricks" inspired all sorts of steamy subject matter. We discussed our own sexuality and relationships at length. We traded tips on how to get out of a boring sex situation. For instance, try massaging a man's balls and shaft to get him off quicker, tell him or her flat out that it's not working for you, or simply pull out a magazine to get the point across. Some noteworthy observations included, getting on top if the guy has a tendency to ejaculate prematurely; cut the sex short if you suddenly find yourself daydreaming about ice cream or stuff you have to do later; use hand-held showers. And let's not forget: If you're conservative about making noise, it represses your orgasms. Laughter is good! Name your sex toys. Masturbation and eye contact can jumpstart eroticism. Pretty much doing anything with the male genitalia will produce results. Boys who have good relationships with their moms & sisters tend to be keepers. And lastly, don't masturbate with something bigger than average! HA!

03/07/01

March Discussion Topic:

"The artist is extremely lucky who is presented with the worst possible ordeal which will not actually kill him. At that point, he's in business." ~John Berryman

How do your negative experiences, your obsessions & neuroses, your self-involvement play into your work? Do you believe these aspects influence you favorably or hinder your creative process? What are your ideal creative circumstances? How does the competitive edge affect your relationships with other artists?

Some of our responses:

In part, being creative is a matter of observing other artists' work and trying to do something that no one else has done before. You use your skills and push them to their limits. The nature of art is not competition, but it becomes so in business when you're trying to get gallery shows, publish your work, or set up gigs. It is less a matter of competing creativity between artists and more a vying for the biz-related opportunities that advance our careers. Napster came up as an example of quality vs. marketability. Fay suggested that if Napster had prevailed, the music would be more likely to achieve a higher level of qualitative creativity, as opposed to being dominated by its market value. Barbara Fae appreciates both positive and negative experience and believes that the positive things are what heal us from the negative things we've suffered. Fay suggests that bad experiences are no more valid than good ones and that being an artist can become a healthy way to deal. Heather says that her obsession with food and her upbringing and how such things relate to women have definitely had an influence on her artwork. Christa adds that art is a statement of our times; it's tainted by art history. Even abstract artists experiences come out as emotional response in their work.

05/02/01

May Discussion Topic:

There is the falsely mystical view of art that assumes a kind of supernatural inspiration, a possession by universal forces unrelated to questions of power and privilege or the artist's relation to bread and blood. --Adrienne Rich

What happens when you need to work but divine inspiration is nowhere to be found? Do you revert to exercises, or a still life, or do you stare at your canvas/computer screen/score until *CREATIVITY* speaks to you?

Highlights from the May Discussion Topics

--Cup of coffee – Christa Toole
--You can try to schedule creative time, but sometimes you need an energy boost, something simple. Others, you just have to indulge your whims and have fun and then go back to the creative stuff later. –Greta Feeney
--Make lists of titles for inspiration – Fay Ku
--Write lists of creative ideas by the hundred, i.e. "Create something."; "What if I paint it green?"; "Or make it out of glass?"; "Or wax?" – Brynna Tucker
--Remember your dreams and work from them. – Christa Toole
--Make sure you spend some of your time doing nothing. – Greta Feeney
--Work in different mediums – Jen Laskey
--Master conviction and perspective. Have faith and believe in yourself and then offer your desires up to the universe. – Heather Weathers

06/06/01

We are delighted to announce that The Exhibitionists will have a special guest host for the June 6th meeting. Lani Iacovelli is a videographer, graphic designer and creative person extraordinaire currently based in Washington D.C. This year, she has been producing a traveling art show collective called "The Hub." For this project, she asks artists questions about their influences, inspirations and passions, and then requests that they respond in their favored mediums. The Hub premiered in D.C. on March 6th and is expected to travel to Boston, NYC, Portland, LA & San Francisco. She is now creating a video installation piece about the development of artists' personal philosophies to accompany The Hub. Lani will be leading our discussion based on a framework of questions exploring the fleeting moments of truth in which we leave ourselves open to knowing and being known.

We'll be discussing personal philosophies and delving into such questions as:

- * Who were the most influential people in your life, and how were they influential?
- * What has been the most challenging experience of your life?
- * What do you like most about yourself?
- * What books, films, etc. have influenced your system of thought?
- * Have you ever been "in love?"
- * For what, if anything in life, do you feel guilt?
- * Are you where you wish to be in life?

08/01/01

Jen and I have been busy, meeting with people, contacting possible venues. Why wait for our first big show to think about a possible second? Time and energy permitting, if we aren't completely giddily inexhaustive in discussing our Body in Motion, Bedlam in Mind show at Galapagos, we would like to propose a theme for our second show, and as a topic of conversation for this month!

We spent the August meeting discussing the theme and logistics of our upcoming Fall 2001 show at Galapagos: Body in Motion, Bedlam in Mind. We took a look at the space and discussed the two areas where visual art can be displayed. The main gallery space in the back with the stage and the area above the reflecting pool by the entrance. The entrance area would be ideal for displaying a collaborative piece done by all the Exhibitionists; however, we also wish to encourage individual proposals for that space.

09/05/01

How does ART influence the world?

The Venice Biennale is considered one of the most important international exhibitions worldwide. It highlights visual arts, music, dance, architecture, cinema and theatre and promotes freedom and open-mindedness in art while striving to make contemporary art accessible to the general public. This year's theme is "The Plateau of Humankind." The exhibition is expected to "observe and capture the feelings and stories that are narrated in and through the works of young artists;

there are social problems, environmental themes, the rhythms of everyday life, new technology and the World Wide Web of information, work and sport, happiness and tragedy."

Sounds good doesn't it? Well, check out the site, the roster of artists and some of the criticism and see what you think [links below].

Giant international arts exhibits offer one way to leave your artist's mark on the world, but there are other alternative organizations, such as RTMARK (<http://www.rtmart.com>) and the Guerilla Girls (<http://www.guerrillagirls.com>) that are more extreme in their artistic pursuits to influence the world (even the art world) socially, environmentally and politically.

Feel free to do your own research and/or take a look at the following URLs:

La Biennale di Venezia: http://194.185.28.38/index_gb.cfm

Art Forum feature: <http://www.artforum.com/index.php?id=683&pn=inprint>

ArtReview (scroll down): <http://www.art-review.co.uk/ARTREV/julyaug2001/reviews.htm>

Sculpture Magazine (interview with Harald Szeemann, Biennale curator):
<http://www.sculpture.org/documents/scmag01/june01/bien/bien.htm>

RTMARK: <http://www.rtmart.com>

Guerilla Girls: <http://www.guerrillagirls.com> & (scroll down to Museums/Whitney Committee for this one) <http://www.guerrillagirls.com/hotflash.html>

10/03/01

Hello ladies,

I hope all is well - thank you to those who checked in, to reassure everyone that you are safe. After being drunk for the first two days after the 11th of September, I found myself all of a sudden in almost a panic to find myself alone with my emotions. I automatically went into my studio - unsure how it would feel to pick up a paintbrush, as nothing else felt right or appropriate to do. Turns out, painting has been my one consolation through all of it. And that's all I've been doing, hiding in my cocoon-studio, painting.

Although I was able to be comforted by my art, I didn't presume that this was helping the world or the city right now. However, as an artist, I wondered how relevant, if at all, is art in times of crisis. Whether the public are comforted or need art, or does it all depend? What function should art play when there is tragedy? I would especially love to hear from our non-artists, who may have a more impartial opinion.

So, I propose this for spring board for our next discussion at our First Wednesdays meetings (October 3rd, @ Revival - will send out a reminder closer to the date).

Two more things:

Four Corners, the space in Chinatown, has recently renewed their offer for us to hold a benefit show. They would like it to happen as soon as possible - i.e. next month!

Before all this shit happened, one theme we had tossed out was the women on women topic for the show - but I think recent events made me want to use that theme another time. I would like instead to have "Maps" as a theme.

Of course, we should all discuss this and decided as a group, I just wanted to throw it out there and get us thinking now. The idea is this theme will allow those who want to address the events

of 9/11 to do so, and at the same time it is broad enough to allow those who want to bypass it to do. I will explain at the next meeting – very briefly, but wanted to get y'all thinking.

in response to fay's email;

i too have been asking myself what role art plays in crisis. and i think that will be a new question i will seek to address in the immediate future in my art. i havn't been in my studio since the events, because I can't help feeling what i'm doing is useless. for my own sanity, i've been listening to WBAI and talking/analyzing the event with others... maybe, Fay, or all of you, next time you are in your studio, tune into 99.5 and see what you think. There is a program I especially like on at 1pm or 2?, I think 1pm called "the positive mind" with armand demill. but soon i will be back in the studio, i'm sure! In summary, we'll be talking about the potential relevance of art/writing/music/etc during times of crisis.

We're very much looking forward to seeing you all again, especially this time!

Thanks to all those who attended last month's meeting, both returning and new members. The discussion topic, art during crisis, revolved considerably around the recent terrorist attacks in our city. The dialogue was passionate and thought-provoking, and talking about the recent events was a sensitive subject for all. We always hope that our discussions will be enlightening and interesting, and that we'll walk away from meetings feeling creatively energized. Our common respect for one another empowers us to talk about difficult issues and learn from each other, whether the subject is art, sex, politics or our own feelings. We want to thank you especially for putting such strong and good energy into this group, for valuing the art of conversation, and above all, for always putting your best ear out and listening to each other. It was really great to hear from all of you.

11/07/01

The November discussion topic will be:

How do you reconcile your attraction to things un-feminist, anti- woman or just stereotypically not-feminine?

12/05/01

Erotism/beauty in art: is it disappearing as our daily life become more saturated by once-forbidden images and in general, beautiful things? Is there a correlation between the disappearances of the beautiful nudes in the galleries and the emergence of Calvin Klein billboards of naked, strapping boy-toys? How about in the non-visual art forms?

01/09/02

Sorry about having to skip out last week's meeting. The Galapagos show is looming frighteningly close before us (January 19th), and we want to get everyone together to go over administrative stuff instead of having our usual discussion-based meeting this month. There's plenty of exciting work to do in preparation for the show and we're looking forward to starting out the new year with a big bang of an event!

02/06/02

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03/06/02

March Discussion Topic: National Identity vs. Personal Identity How much of a role does your national identity play in your personal identity? Discussion could focus on current events, as well as artists, writers, musicians, actors, etc., from past & present whose work focused/es on their national identity, are anti-national, who have been/are expatriates or live in exile from their countries.

Don't forget your homework: bring a discussion topic to the table!

04/03/02

April signals the Exhibitionists' 2nd birthday! We have much to celebrate, and discuss: the potentially upcoming CB Gallery show and a discussion (coming soon). For this special occasion, let us, instead of meeting at our usual bar, feast upon sushi at:

05/01/02

The Power of Refusal

Are boycotts (or rejections of some sort) necessary to change the current system? Artist Lee Lezano not only rejected the New York art scene in the 1970s by moving to Texas, but she also stopped talking to WOMEN altogether (even in grocery stores!). What, if anything, did she accomplish with this act? Is rejection only effective when executed by the masses? Or, do you have to join "them" to beat "them"?

06/05/02

The Socialization of Artists

I read a quote (that I will misquote because I can no longer find the page) in the Eva Hesse Book by Lucy Lippard. The quote was written in Hesse's Diary after someone asked her why she wanted so badly to be an artist, why couldn't she just be a pretty wife. She then wrote in her diary "Do I have the right of womanliness? Can it coincide with my artistic career?"

It struck me because I am always worried about how my work has changed based on my social surroundings and the depth of my relationships (both romantic and platonic).

How do your relationships change the way you work?

Does sexual tension intensify your artistic drive?

Where do your sexual tensions get resolved?

Does your intensity deplete when you get laid? (sorry if that is crass, it just sounded good)

How do you balance (or integrate) your relationships and social life with your studio practice/creative work time?

07/10/02

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07/31/02

August[July] Discussion Topic: The Nude in Art and Life

Does a nude subject make the art more compelling? How does nudity enhance or detract from performance? Is it valid sometimes for people to just be naked or is nudity incidental? As contemporary women artists and performers, how do you feel about being naked as a subject of art as opposed to viewing someone else? What are your own issues with nudity and the idea of exposing yourself in the world?

Artists to consider: Tracey Emin, Karen Finley, Kiki Smith, Mapplethorpe, Jenny Seville, Dinos & Jake Chapman, Spencer Tunick

09/04/02

Female Adolescence in the Art World

Art critic and novelist A.M. Homes was quoted in this month's issue of Vogue as saying, "Women are a hot commodity now, so they're making work about things they're interested in without worrying what men will think of it. And that means playing with all these ideas of what it means to be a girl." Do you think this is an accurate statement? Does your girlhood make its way into your art? What does it mean to be a girl? What is the pop-cultural impact of addressing girls' issues in art?

Artists to consider: Amy Cutler, Marlene McCarty, Rita Ackermann, Nicky Hoberman, Lisa Yuskavage, Kim Dingle, Justine Kurland, Anna Gaskell, Dana Hoey and Deborah Mesa-Pelly, Hellen van Meene.

10/01/02

Art Inspired by Travel

The quest for artistic enlightenment, hunger for the historical, exposure to other cultures, relaxation and regeneration are all reasons why we choose to travel. The act of travel provides its own inducements to creativity. How does travel feed your work? Do you use it literally as a subject and record places through photographs, films, sketches or writing? Do you work from the memory of a place or a trip after you've returned? Or do you deal with it abstractly and use the experience to see your own work, or life, with a fresh vision?

Let's talk about our own travel experiences and the work we've created from them and try to bring at least one artist, writer, musician (or other) to the table who uses travel as a mode of inspiration for his/her work. Examples of your own work and others' are welcome.

02/05/03

We'll surprise you with the discussion topic at the meeting!

We've got lots to report! Including...

1. Exhibitionist Overhaul (updating your bio, statements, etc.)
2. Membership Drive
3. Upcoming Events (2 shows so far and another fabulous activity)
4. The 3 (count 'em, 3!!) workshops we are absolutely doing this year
5. Your boobs

Regarding #5, don't worry, we will explain, and as always with our extra-exhibitionistic activities, you don't really HAVE to participate, but you might just like this idea! So, to warn ya, we are bringing a camera ... (hee hee)

03/04/03

Discussion Topic: Procreation & Postcreation

We're interested to discuss the act of creation and its many interpretations with the possibility of contributing to Womanifesto 2003, a collection and compilation of texts and images on this theme. All cultures have their own ideas about fertility and infertility. This includes issues regarding conceiving and not conceiving, delivering and raising, and giving and getting both procreation and postcreation help and advice, as well as issues of surrogacy, genetic engineering, sex determining and feticide. By exploring the myths and realities surrounding creation, we can come to understand how they have influenced the thinking of societies in the past and present, and how they may continue to do so in the future. We should consider creation as a subject in local sayings and beliefs, medical facts, advice, taboos, recipes, lullabies and the arts. Additionally, think about your role as a woman artist and how the notion of procreation and postcreation affects your life and work.

04/01/03

The April Discussion Topic is the same as the one in March: Procreation & Postcreation (since we were too busy meeting new artists to actually discuss it) - It was inspired by the Womanifesto 2003 project and is pasted in full BELOW. Please give it some thought and be prepared for our next meeting.

06/03/03

The Discussion Topic for June will be: SHAME

Have you ever done anything shameful? It seems there are two faces of shame. One is the individualized experience of having committed some act that is truly disgraceful to one's self. The other is caused by the humiliation of having broken a social taboo. Shame is often associated with guilt, yet it is more difficult to talk about, or even to admit. Why is it that shame has this effect on us? How can we accurately depict shame in our art when it is possibly the most difficult emotion to articulate?

08/05/03

It's that time of the month again - our first Tuesday general meetings. This time, we thought we'd meet, for the last time (this year anyways) at Naked Duck Gallery for a post-mortem discussion on what we thought worked, didn't work and what could have been improved upon. We would also like, now that all the work is up and finished, to open it up to an open critique of the work. Also, we'll discuss possible upcoming shows, events, and workshops.

09/02/03

10/07/03

Fay has been devising the discussion topic. She'll have a more articulate version of it tomorrow, but the subject is: The Representation of Violence in Contemporary Art and The Differences in How It Is Portrayed by Women and Men.

11/04/03

Topic of discussion for this week: Violence, either implied or suggested, in our art world, and how the two sexes portray them differently. Is it as obvious and simple as men, being the biologically more aggressive, directs violence onto others while women, the presumed passive one, inflicts it towards the self. We may look at Happenings, Yoko Ono, Orlan, Sophie Calle, Chris Burton and others.

01/13/04

Instead of a discussion, we will be participating in a photo shoot. For what, you ask? For our Exhibitionists calendar, of course. A calendar? Yes, we will be sending out, one month at a time. It will include an Exhibitionist of the Month, with details of meetings, events and workshops. We'll be targeting carefully selected curators, as well as public relations and press persons (people we hope to develop closer relationships with and entice them with our events). This may, if successful, culminate in a more professional-grade, full 12-month calendar, but that's later. For now, we will plan on producing February, March, April and May. Additionally, we will continue the December meeting's conversations about upcoming event proposals and details to put on our aforementioned calendar.

This is what we've sketched out so far:

1. An interactive performance piece at the Whitney Biennial (March)
2. The premiere of the Exhibitionists documentary (perhaps as early as the spring)
3. Some sort of fundraiser
4. Jen's Bookmaking Workshop
5. Encaustics Workshop
6. Possible blog for the Exhibitionists (Dana will send follow up explanation)
7. An EVENT

02/03/04

This will be a continuation of our January meeting. We'll be planning events and campaigns for the upcoming year, including further discussion of our Exhibitionist promotional calendar, the Exhibitionist Blog, our Whitney Biennial invasion and our upcoming 2004 fundraising event. Put your thinking caps on, ladies!

03/02/04

The Future of The Exhibitionists

It's only a month before The Exhibitionists Women's Art Salon turns 4 years old. (That's 37 in "cat years"!)

We started out with modest hopes of meeting other art gals in the city, having some interesting informal arts related discussions, and desiring to create a group that would support emerging women artists. Four years, 15 events, 7 workshops (including this month's bookmaking), and almost 40 salons later it's time to reflect on what we've done as a group and determine our path for the future.

04/06/04

Food & Art

There are multiple connections in the relationship between food and art.

For instance, both represent consumption.

The politics of food can send us on an exploration of starvation, global famine, self-mutilation, cultural obsessions, and obesity.

It also leads us to a celebration of the decadent pleasure that revolves around eating fine food, as well as the joyful act of sharing it with others.

What is it that drives us to connect food and art?

Consider the classic genre of the still-life bowl of fruit, Warhol's neon-colored hot fudge sundaes, Goya's meat paintings, Alice B. Toklas's Cookbook, Karen Finley's ritualistic use of yams, beans, chocolate, honey, etc. in her performance art pieces, Thomas Forsythe and his Food Chain Barbies. There are also countless references to food in literature, especially regarding Kafka's "A Hunger Artist," Laura Esquivel's Like Water for Chocolate, and the unforgettable short poems about plums by William Carlos Williams.

Famous food movies: Babette's Feast, Eat Drink Man Woman, Tampopo.

05/04/04

Instead of our usual meeting format, we instead will be traveling to the New York Studio School (8 West 8th Street, between 5th and 6th Avenues). Jules Olitski, a central figure in the development of abstract expressionism and colorfield paintings, will be lecturing. Let's all try to get there by 6:15 (the lectures can get crowded). It is a free lecture. Discussion at some nearby restaurant or bar will follow.

06/06/04

June Discussion Topic:

Is there a recipe for greatness? There are formulas and techniques for creating any piece of art, whether it be writing, music, choreography or visual art, but what is the criteria for greatness? How can we speculate on whether a certain piece will endure time, or if it has the capacity to alter the future of its genre? How do we analyze the truth of a work that seems to possess qualities of greatness without being falsely influenced by current trends? If a character, a book, a song, film or painting is deemed great, then is the creator also, by way of their own creation, necessarily a great artist? Who do you think the truly great artists of today are?

08/09/04

The topic requested by the filmmakers will be: The Future of The Exhibitionists. We may consider touching on the interdisciplinary nature of the group, the salon as an alternative or complement to our pursuits in the mainstream arts/literary/performance worlds, and how our association with each other helps us evolve as individual artists (or not?).

10/04/04

In The Now

11/08/04

I hope in light of the disappointing results of the election (and a week to recover) that coming together this month will be a way to reconnect on a new level. We are not a political group, per se, but we are a group of women who care very deeply about what is going on in the world around us, as well as the world afar.

Despite allowing myself to wallow in a long pissy day of spiraling negativity, at the end of it I do believe -- and perhaps more than ever -- that we must continue to hold our desire for knowledge and justice sacred, to keep working for what we believe is good and worthy and necessary in the world, to strive for the best in ourselves and our art, and to continue trying to make a difference -- even if at times our efforts may seem futile.

12/15/04

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01/10/05

Salon Discussion Topic: Defining Success

What criteria determines one's success as an artist? Presumably there is some mental equation we all do, but with so many variables the calculation is tricky. Aside from the obvious (fame, fortune, influence, merit), consider that most artists don't even become famous, or even widely recognized, until after their deaths (though perhaps, with modern media and technology this is changing?). Observe critics hustling for the next big star, but notice that many of the stars seem to drop out of the public eye fairly quickly. Contemplate how an artist's work may be reviled in his or her own country, but revered in others. How do such variables affect the notion success? How do you define success for artists you admire? Can you definitively say who the most successful artists in your field are today? What measures do you use to evaluate your own success as your career develops?

02/09/05

Discussion Topic: Aren't We Grown-Ups?

According to a recent TIME magazine article: "Social scientists are starting to realize that a permanent shift has taken place in the way we live our lives. In the past, people moved from childhood to adolescence and from adolescence to adulthood, but today there is a new, intermediate phase along the way. The years from 18 until 25 and even beyond have become a distinct and separate life stage, a strange, transitional never-never land between adolescence and adulthood in which people stall for a few extra years, putting off the iron cage of adult responsibility that constantly threatens to crash down on them." Our generation has more collective debt – mainly stemming from educational loans and credit cards – than any other before us. Many of us graduated college and were then swept up into the dotcom era of inflated salaries and jobs aplenty, only to be spat out the other end and suffer multiple layoffs, lack of health insurance, an impending social security crisis and a general disenchantment with the daily grind. Not to mention diminishing support for the arts. So, are all these factors keeping us from "growing up," as the TIME article suggests? What are some practical things we can change to improve our lives? I'll forward the TIME article separately.

03/16/05

March Discussion Topic:

Realism vs. Fantasy: Escaping from the Current Reality

Where is the line drawn between reality and fantasy in a work of art? Is fantasy more effective when it is anchored in or springing from reality? What do we gain from escaping the current reality via art, music, literature, film or theatre?

04/05

It's April of 2005, which means, The Exhibitionists Women's Art Salon is five years old! And to celebrate, we're *not* going to have a salon this month! Instead, we're going to do 2 screenings of The Exhibitionists documentary.

The first screening will be at my apartment, and it'll be a private screening for the gals who star in the film -- you know who you are. This screening will take place on Monday, April 18th at 8pm. Separate email with details to follow, but please save-the-date.

The second screening, well, we're trying to hook up and rent one of the Two Boots theatres, but they may be all booked in April -- working on that. Will keep you posted!

Otherwise, in May, we'll go back to our regularly scheduled salon on Monday, May 2nd, and maybe we'll talk about "The self as subject." And maybe it'll actually really be spring by then, too!

05/05

Hi All, Since we've met twice in the last two weeks, and we're going to get together for the May 15th documentary screening, I'm going to cancel the May salon meeting (which we were originally going to have tomorrow).

If there's interest in doing it later this month, let me know, otherwise we'll meet again for a delightful discussion in June.

06/05

Discussion Topic: The Self As Subject

Portraits engage viewers in a relationship with both the subject and the artist, but that relationship becomes even more complex when examining a self-portrait, or art in which the artist uses her or himself as the subject. Does the artist's own image probe into something beneath the surface? Is the image acting as a mask, revealing only what the artist wishes us to see? Is it provoking us to reveal something of ourselves as we engage with it?

There are many artists, filmmakers, writers, performers and musicians who use themselves as subjects of their work.

Cindy Sherman has used photographs of herself to challenge the role and representation of women in society, the media and in art. Amy Cutler draws on her own life for the images in her work, and she says it creates feelings of intimacy that allow viewers to share personal stories with her. Frida Kahlo obsessively focused on both her physical and spiritual self in her paintings. Claude Cahun, the Surrealist writer and photographer, used costumes and masks to explore her own identity in her work. On Kawara did a series of postcards and telegrams that used dates with personal proclamations like, "I am still alive. I got up at..." provoking viewers to wonder, "but is he still alive now"? Performance artists like Orlan, Carolee Schneeman, Karen Finley, Annie Sprinkle, Bob Flanagan, Vito Acconci, Kate Gilmore and Andrea Fraser also explore(d) the self and its relationship to, representation of or individual role in the world.

And surely, we can all think of countless musicians and writers of memoirs (and sometimes thinly veiled fiction) who've used this same method of self as subject.

How is the mode of engagement different when referencing the artist's self than it is with any other subject? Isn't it true that to some extent we all use ourselves as resources, and maybe ultimately subjects, for our own work? Doesn't art come from within even if we aren't exploiting our own image or creating a work that is literally autobiographical? Isn't our personal history and experience, as Soos pointed out in the documentary, what makes all artists' work unique?

In closing, I just wanted to add this excerpt from an interview with Charlie Kaufman:

Interviewer: At some point, "Adaptation" becomes this sort of very self-devouring loop – in the sense that, at the beginning, the "Kaufman" character in the movie takes on the assignment to adapt "The Orchid Thief," but the rings of self-reference wind closer and closer – until we have the character based on you following around the character based on Susan Orlean and we're literally seeing the filming of this moment as the Kaufman character is writing it. There's like three layers of self-reference there. Did you have a moment like that where adapting "The Orchid Thief" went off the rails for you personally?

Kaufman: Yeah. Definitely. The reason I decided to do it that way was because I couldn't ... I mean, the movie is about failure. And frustration. That's what I was feeling. I didn't know how to write it – so I thought I'd write about not knowing how to write it. And I didn't tell anybody. I didn't tell the studio, because at that point I didn't know any other way to do it, and I was certain they would say, "No – what are you talking about? This isn't what we hired you to do." But I had to turn something in, and it was scary. I felt like when I turned it in that I was going to be blacklisted. [Laughs] You know, "I took these people's money and then I turned in this nonsense." And self-indulgence! I mean, I put myself in – what was that?

Interviewer: You put yourself in and a fictitious twin brother. You put yourself in twice.

Kaufman: Maybe fictitious. Donald. My brother Donald And they liked it, and they wanted to make it.

07/05

This Month's Discussion Topic: Don't Quit Your Day Job (see description below)

Next Month's Discussion Topic: Shopping for Female Artists in the Art Market

July 2005 Discussion Topic: Don't Quit Your Day Job

Some artists aspire to make a living through their artwork, others strategically pick day jobs that complement their art, and still others choose to make their living by doing something entirely different from what they do as artists. How do the dual roles of "art" and "work" meld into one, play off each other, or remain distinctively separate?

Back in the day, poet William Carlos Williams was also a doctor. Murder mystery writer Mary Roberts Rinehart was a nurse. T.S. Eliot worked in a bank. The French novelist Colette performed in a music hall. Paul Gauguin was a stockbroker. Georgia O'Keefe was a teacher.

Even now, A.M. Homes writes art criticism in addition to her short stories and novels. Koan-Jeff Baysa is both a curator and a medical doctor. Painter Ellen Harvey is also a corporate lawyer. And most of our professors in college and grad school were practitioners of the various arts.

The Cultural Policy & the Arts National Data Archive estimated that there were 2,511,000 artists in the United States in 2001, representing 1.8 percent of the total civilian labor force.

Of these:

2,108,000 (84%) were employed in primary jobs as artists

315,000 (12.5%) were employed in secondary jobs as artists

88,000 (3.5%) were unemployed

We all know that unless you're very successful (and lucky), it's difficult to make an enviable living off your artwork alone, but here are some interesting statistics from the U.S. Dept. of Labor Bureau of Labor Statistics:

The median annual earnings of salaried fine artists, including painters, sculptors, and illustrators, were \$35,260 in 2002. The middle 50 percent earned between \$23,970 and \$48,040. The lowest 10 percent earned less than \$16,900, and the highest 10 percent earned more than \$73,560.

Artists held about 149,000 jobs in 2002. More than half were self-employed. Of the artists who were not self-employed, many worked in advertising and related services; newspaper, periodical, book, and software publishers; motion picture and video industries; specialized design services; and computer systems design and related services. Some self-employed artists offered their services to advertising agencies, design firms, publishing houses, and other businesses on a contract or freelance basis.

This month's Exhibitionists discussion topic will focus on the ways we make our double lives work. Whether we struggle to keep our living expenses within the "starving artist's budget," wake up (or go to bed, in my case) at zero o'clock in the morning to squeeze in more creative hours, scrounge money to pay someone else to clean the apartment every few weeks, maintain a mindless job that doesn't sap creative energy away, enjoy an art-related job that enables networking and some proximity to art, or are building a second career in the corporate sector, we all have tips and advice we can share with each other to try and make the path to our creative success a little easier.

If you're interested in doing a little more research on this subject before the salon, check out:

The Cultural Policy & the Arts National Data Archive <http://www.cpanda.org/>

U.S. Dept. of Labor Bureau of Labor Statistics <http://www.bls.gov/>

A few articles of interest from NYFA:

"Ten Habits of Successful Artists" by Geoffrey Gorman
<http://www.nyfa.org/level4.asp?id=162&fid=1&sid=51&tid=169>

"Ten Tips for Success in the Art World" by Geoffrey Gorman
<http://www.nyfa.org/level4.asp?id=167&fid=1&sid=51&tid=169>

"Career Self-Assessment and Setting Goals" by Susan Koblin Schear
<http://www.nyfa.org/level4.asp?id=253&fid=1&sid=51&tid=197>

"Making Time for Art: I Wanted to Be an Artist, So I Quit My Job and Became One" by Christopher Fife
<http://www.nyfa.org/level4.asp?id=173&fid=1&sid=51&tid=169>

08/05

Salon Topic: August 2005: Shopping for Female Artists in the Art Market

A few months ago, the online magazine Artkrush (artkrush.com) posted this:

Are Female Artists Missing the Mark(et)? (NY Times, May 1)
Recent contemporary auctions in New York raise provocative questions about female artists in the art market. While today's male artists such as Maurizio Cattelan achieve prices above \$1 million, contemporaries such as Elizabeth Peyton rarely enjoy estimates that high. (However, at the May 11 Christie's auction of contemporary art, one Peyton work sold for \$800,000.) Given the subjectivity of art pricing, the question remains whether female artists are content with their lot.

...which prompted me to read the corresponding May 1st New York Times article (I've pasted it below for your pleasure).

While it's not surprising that women's art work is getting the shaft on pricing, (Consider that the sexes are not yet balanced on the dollar in the workplace), it's not something that should be taken lightly either. Please read the NYT article, and let's discuss at tonight's meeting.

09/05

It has been suggested to me that we use this meeting to come together and share our thoughts about the devastation of Hurricane Katrina, the failure of our country's emergency response infrastructure, and our desires to help those in need.

How frustrating is it to be so connected by news media, internet, email and telephone that we are inundated with information, but yet, still feel relatively helpless when disaster strikes? There are conflicting reports from journalists and government officials, major media networks and independent bloggers, and an expanding dialogue that's taking place among friends, families, associates and random folks all over the world. As overwhelming as this inundation of information may be, at least our many means of communication enable us to continue connecting with each other, to try and make sense of what is happening, to offer our support, and to bear witness to a multitude of perspectives. But is this enough?

11/05

Comme ça? Is It Art or Is It Marketing? The Retrospective(s) of Isabelle Huppert

As an admirer of Isabelle Huppert, I was interested to hear about the 25-film Retrospective of her work at MOMA from October 17 – November 23. A few nights later, I went to BAM to see the National Chinese Ballet, and I learned that Huppert was performing there in Sarah Kane's *4:48 Psychose* from October 19 – 30. She was also scheduled to present Barbara Loden's film *Wanda* (1971) on October 23. And then, I received a promotional postcard from P.S.1 announcing an exhibition release for *A Woman of Many Faces: Isabelle Huppert*, a show opening on October 30 that will feature more than 100 photographic and video portraits of Huppert, as well as written portraits by Susan Sontag and Elfriede Jelinek.

It suddenly seemed that Isabelle Huppert was everywhere! Not a bad thing, I thought at first. It didn't surprise me that MOMA and P.S.1 would piggyback on each other (though I thought P.S.1's focus was supposed to be on "emerging artists"), but the coinciding events at BAM really piqued my interest. I wondered if the city itself was in on it. Was Mayor Bloomberg about to give Huppert a key to the city? But then I started thinking about the role marketing plays in the art world, how important it is to create a buzz, how it can make or break an exhibition, a film, a show, a book, an artist, a writer or performer. That's why, this month, we'll be discussing marketing and its symbiotic relationship with art.

01/06

Agenda:

Salon Discussion Topic: Artists Have All the Fun (And the Sex Too, Apparently!)

If you Google, "The Proceedings of the Royal Society Artists Sex Study," you'll find a host of recent articles from National Geographic, MSNBC and assorted other publications on a study published earlier this month by the University of Newcastle upon Tyne and the Open University claiming artists have more sex than non-creative people.

http://news.nationalgeographic.com/news/2005/12/1215_051215_creative_sex.html

<http://www.msnbc.msn.com/id/10253413/>

<http://www.timesonline.co.uk/article/0,,1068-1900223,00.html>

And not only do we have more sex, but we apparently have better sex! (Before you get too excited, the researchers attribute our exotic sex lives to a link between artistic sexuality and schizophrenia, but hey, we're still having great sex, right?). Unfortunately, the articles are -- as Emily put it -- "infuriatingly generalizing," and they cite the most obvious of rumored-to-be promiscuous artists throughout the ages, but I still think it'll be a fun topic of discussion for my last Exhibitionist salon (for a while, anyway).

02/06

Salon Discussion Topic: Learning to Love You More

Learning to Love You More is both a web site and series of non-web presentations comprised of work made by the general public in response to assignments given by artists Miranda July and Harrell Fletcher. Participants accept an assignment, complete it by following the simple but specific instructions, send in the required report (photograph, text, video, etc), and see their work posted on-line. Like a recipe, meditation practice, or familiar song, the prescriptive nature of these assignments is intended to guide people towards their own experience.

Me and You and Everyone We Know is a poetic and penetrating observation of how people struggle to connect with one another in an isolating and contemporary world. In July's modern world, the mundane is transcendent and everyday people become radiant characters who speak their innermost thoughts, act on secret impulses, and experience truthful human moments that at times approach the surreal. They seek together-ness through tortured routes and find redemption in small moments that connect them to someone else on earth.

Please follow the links below to the sites for "Learning to Love You More" and "Me and You and Everyone We Know".

<http://www.learningtoloveyoumore.com/>

<http://www.meandyoumovie.com/?referer=%2Fmeandyoumovie>

Consider the following discussion topics and be prepared for a lively conversation on tuesday!

- 1) What makes the site and assignments of "*Learning to Love You More*" 'art?' Is it 'art?'
- 2) Think of an assignment the group can submit.

03/06

Salon Discussion: Whitney Biennial

Our discussion topic this month will be the Whitney Biennial. Please try to see the exhibition before Tuesday night, and read the following articles in preparation for discussion. Friday nights are pay-what-you-wish admission from 6-9 at the Whitney.

Whitney Directions:

Subway: 6 to 77th Street (walk two blocks west to Madison Avenue)

Bus: M1, M2, M3, M4 to 74th Street

http://artfairsinternational.com/jan_feb_2006/article_9.html

<http://www.newyorkmetro.com/arts/art/features/16039/>

04/06

Salon Discussion Topic: Real Estate

In response to a recent announcement (below), and to get psyched for a panel organized and moderated by Brynna (taking place next week!) we thought we all might benefit from talking about how real estate – renting, owning, studios, apartments, storefronts, galleries, etc. – effect our lives as artists. Come ready to share stories of your crazy teeny tiny first apartment for a grand a month, or brag about a great deal you have now...

Aside from our personal experiences, Artists have always played a role in the development of a neighborhood, have increased its market value, and subsequently been pushed out of the neighborhood they helped to build.

What can we do about it? A lot more than we think!

Food for thought:

Check out the Panel Brynna has put together to discuss Real Estate for Artists and Creative Professionals...

http://www.pratt.edu/news/prmain.php?story=04.19.06_Pratt_Institute_To_Present_Panel_On_Real_Estate_For_Artists_And_Creative_Professionals.html

05/06

Salon Discussion: Censorship

Last week, the MFA Thesis show at Brooklyn College was unexpectedly shut down after the work of a few students was considered offensive. While it is not shocking that artwork might be found offensive, it is always surprising when work is actually censored. Below is the Plan B (Brooklyn College MFA Thesis Exhibition) artists' official statement as of 10 pm Thursday May 4:

"On Thursday, May 4, Brooklyn College MFA students were surprised to find their thesis exhibition shut down the day after their successful and well-attended opening reception. MFA students were monitoring the exhibition during its first day of open hours at the Brooklyn War Memorial, when at 3 pm a locksmith arrived to change the locks, and a building supervisor insisted that the students and gallery visitors leave immediately. Later that day, Maria Rand, Brooklyn College Gallery Director, reached Julius Spiegel, Borough Parks Commissioner for Brooklyn, who said that he had received complaints about two or three artworks' sexual content. This exhibition was scheduled to run through May 25."

Please look at the following websites and be prepared to discuss the censorship of the Brooklyn College MFA show and censorship generally:

<http://depthome.brooklyn.cuny.edu/art/MFA%20Thesis/index.htm>

<http://plancensored.blogspot.com/>
http://www.nytimes.com/2006/05/06/arts/design/06mfa.html?_r=2&oref=slogin&oref=slogin
<http://www.washingtontimes.com/national/20040420-114829-2076r.htm>

06/06

Discussion Topic: Artists Residencies

We're all busy. We never have enough time to create our REAL work - and who can blame us? Between jobs, friends, family, relationships, social responsibilities, laundry and house-cleaning, it often feels impossible to squeeze out that much needed time alone to create. Despite the pitfalls of being an artist that we all know so well, one HUGE benefit is the opportunity of Artists Residencies.

Artists Residencies allow you to get away from your regular life and get into the studio. Depending on the residency, they will provide you with anything from just a studio space to a studio space, a place to live and meals. Residencies also cater to certain media and genre. There are residencies for writers, dancers, visual artists, new media, etc. Residencies also differ in length, cost (some are free! some cost \$), location, offerings and experience. There are residencies that function more like a summer camp, with LOTS of artists and scheduled meals and mandatory work study. There are residencies where you may never see another living human being the entire length of your stay.

There are Artists Residencies all over the country and all over the world. Quite frankly, an Artists Residency can be that long awaited vacation you've never been able to take. And, you can justify it to non-artists as a "residency", a career move. Best of all, it gives you the time and space to create and explore your true passion.

Discussion: We'll hear from members who have attended residencies (I know who you are!) and talk about how and where to apply, benefits of attending, etc. Below are two great websites that list artists residencies in the USA and around the world:

<http://www.artistcommunities.org/>

<http://www.resartis.org/>

08/06

Discussion Topic: Grants and Funding for Artists and Writers

Living check to check, choosing between buying paint or buying food, Paying rent on the 3rd of the month if your lucky...

Artists and Writers are often looking for ways to stretch their money - if they have any at all! Let's get together, spend a little hard earned cash on a drink or a snack at Marion's, and share stories about grants, funding, and other financial support systems we've discovered, or invented!

Check out some websites that might inspire this conversation:

<http://www.foundationcenter.org/>

<http://www.creative-capital.org/>

<http://www.warholfoundation.org/>

<http://www.pkf.org/>

<http://web.mac.com/serviceworks/iWeb/Site/Service-Works.html>

09/06

Discussion Topic: The Survey...

I hope you have all received the Survey (What Survey? if you haven't email us and we'll get it to you!!!). We are interested in getting some input on the group, it's future, and diagnosing any unknown problems so we can have a productive year together! This is an exciting time to be creative women, as there are several things happening this year to honor woman artists now and throughout history... Let's make some noise too!

10/06

The topic will be "How To Get Through The Week" - what do you do during the week to keep yourself motivated and creative in the studio, physical or virtual? Do you have advice for other artists?

11/06

Discussion Topic: What's Happening, Hot Stuff?

What are you working on? What's your latest project? Are you writing the next hit off Broadway hit? Have you started the quintessential 21st Century American Novel? Are you working on a series of paintings that will establish you as THE hot new thing in Chelsea? Or, have you been nesting at home, getting ready for winter and cooking up a storm? Tuesday night is an opportunity to share what you are working on with the group and toot your own horn. Bring samples of your work, or do a short reading! Share a recipe! Or just talk about what you're gonna do :)

01/07

Discussion Topic: Hello, 2007!

As always, the start of the new year is a chance to reflect and renew, take stock of last year's accomplishments and look forward to the year ahead. This month we will be talking about career goals for the new year. Are you going to apply to juried shows? Organize ten alternative venue events? Apply to artists residencies? Create a new body of work? Finish that pesky thesis? What are your plans for 2007?

Remember, this is YOUR GROUP, and it can be whatever you want it to be. Please come to the meeting tomorrow night prepared to be energized and excited for the year ahead!!

02/07

Valentine's, V-Day, and the Vagina Festival...

What better time to come together and talk about how this year is being dubbed the year of the woman artist.

The opening of the Elizabeth Sackler feminist wing of the Brooklyn Museum, The Feminist Art Cover Story in February's ARTnews, Panels and awards to women at CAA, our own Alexandra Jacoby's Vagina Festival, and countless other events and exhibitions in 2007 are awarding a well deserved spotlight to creative women.

Come share your thoughts, tell us about events, and share opportunities and ideas of how we might get involved as individuals or as a group!

03/07

This Month's Topic:

Spring's almost here! The official first day of spring is March 21, or the Vernal Equinox - one of two days in the year when day and night are of equal length. After the 21st, the days start getting longer, and the weather gets balmy. It's a great time to get re-generated!

Vernal Equinox Traditions:

Spring Cleaning

The Vernal Equinox is a time of renewal, both in Nature and in the Home. More than just physical activity, "spring cleaning" removes any negative energy accumulated over the dark winter months and prepares the home for the positive growing energy of spring and summer.

Celebrating the Vernal Equinox

While the Vernal Equinox was an important point of passage in the year, the actual method of marking the festival varied from village to village and people to people. Rituals and invocations for abundance in the new crops being planted would often be held during the new moon closest to the Equinox (traditionally a good time to plant).

In some places this was also the time when promises were made between lovers for the Handfasting Ceremony that would come at Midsummer. In a very real sense the ceremony was an expression of hope and trust in the new lives that would blossom in the warmth of summer. This time of equality between day and night has been, and continues to be, a timekeeper, marking our passage from darkness and cold to warmth and light.

There is no shortage of rituals and traditions surrounding the coming of spring. Many early peoples celebrated for the basic reason that their food supplies would soon be restored. The date is significant in Christianity because Easter always falls on the first Sunday after the first full moon after the vernal equinox. It is also probably no coincidence that early Egyptians built the Great Sphinx so that it points directly toward the rising Sun on the day of the vernal equinox.

Discussion:

This month we start clearing out those cobwebs. We will share what projects we are working on, upcoming deadlines, and interesting exhibitions. What's your latest project? Are you starting a new series of work, or looking forward to planting a garden this spring? What artists are inspiring you right now? Are there any exhibitions you can't wait to see? Are there juried exhibitions or residencies you are applying for? Or, are you just looking forward to longer days and warmer weather? Please come prepared to share your latest inspiration, application or exhibition.

04/07

This Month's Topic:

We have two things to discuss this month. One is the permanent installation of Judy Chicago's "Dinner Party" at the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum. The other is Spring Fever! What are you working on? What are you excited about?

Judy Chicago's Dinner Party:

Judy Chicago is an artist, author, feminist, educator and intellectual whose career now spans four decades. Her work and life are models for an enlarged definition of art, an expanded role for the artist, and a woman's right to freedom of expression. Chicago pioneered Feminist Art and art education in the early 1970s through unique programs for women at California State University-Fresno and later (with Miriam Schapiro) the California Institute of the Arts. Demonstrating an openly female point of view through collaborative art projects such as Womanhouse in Valencia, California, Chicago helped to initiate a worldwide Feminist Art movement. Between 1974 and 1979, she created The Dinner Party with assistance from hundreds of volunteers. It is a homage to women's history in the form of a large triangular table with symbolic ceramic plates representing 39 famous feminist guests-of-honor.

http://www.brooklynmuseum.org/exhibitions/dinner_party/

<http://www.lewallencontemporary.com/judychicago/projects/dinner>

<http://www.maureenmullarkey.com/essays/dinnerparty.html>

Discussion:

If you get a chance to see the Dinner Party, please be prepared to share your experience. Is it as relevant today as it was when it was created in 1974-1979? Do you relate more to the aesthetic or the concept?

Spring Fever:

"I like to sing-a, about the moon-a and the june-a and the spring-a!!!"

Thank goodness the days are longer and the weather is warming up. I think we all needed to get out of the winter. Now that Spring has finally sprung, are you getting rejuvenated?

Discussion:

Much like last month, we will share what projects we are working on, upcoming deadlines, and interesting exhibitions. What's your latest project? Are you starting a new series of work, or looking forward to planting a garden this spring? What artists are inspiring you right now? Are there any exhibitions you can't wait to see? Are there juried exhibitions or residencies you are applying for? Are you just looking forward to longer days and warmer weather? Or, do you just have good old spring fever? Please come prepared to share your latest inspiration, application, exhibition and passion.

05/07

Our next meeting will be an Open Studio Visit with Open Ground at Emily Bicht's studio in Astoria:

Tuesday, May 8, 7:00pm

You can view her work here: www.emilybicht.com

View the Open Ground website here: <http://www.open-ground.org/>