

Symposium ArtTableNederland

Changing Attitudes: Attuning Feminist Legacies

Date	Tuesday November 30, 2010
Time	13.00 – 16.30 hrs
Location	The Temporary Stedelijk (auditorium)
Price	Free of charge, with valid entrance ticket
Language	English

Reservations: You can reserve a seat between **6 and 28 November** by sending an e-mail to post@arttablenederland.nl. You will receive a confirmation e-mail. Seats are limited.

Introduction

To mark its fifth anniversary, ArtTableNederland organises, in collaboration with the Stedelijk Museum Amsterdam, a conference on the contemporary position of women in the arts. Key point in this project is the examination of the different feminist legacies, as well as the obstacles women may encounter today and in the future in the realisation of their ambitions. In this transgenerational debate women from the Netherlands and abroad, who have made their mark in the field of art and culture, will share their experiences and perspectives.

There is a renewed interest in the theme of feminism and art. In the Netherlands this return can be illustrated by the overview exhibition *rebelle: Feminism and art 1969-2009* (2009) and *Episode 3* by the curatorial platform *If I Can't Dance, I Don't Want To Be Part Of Your Revolution* (2008), in addition to many other small-scale initiatives. This trend is symptomatic of the ample attention given to feminism internationally, through the foundation of The Elizabeth Sackler Center for Feminist Art (with an extensive database), such exhibitions as *Wack! Art and the Feminist Revolution* (2007), *Global Feminisms* (2007) and *elles@centrepompidou* (2009-ongoing) and new-born organisations such as Contemporary Feminism and the Troublemakers Foundation. Nevertheless the F-word remains controversial among artists and curators. Does this mean that women have finally found their way and are there no obstacles left? Is the revolution over? Or do women in senior positions in the world of art still encounter the proverbial glass ceiling? Female artists appear to have achieved parity with men, but what do the statistics tell us about the difference between men and women artists in terms of income and exposure? Do prominent museums and institutions such as the MoMA and the Centre Pompidou help improve the situation of women artists or do they stand aloof from this issue? What is the situation regarding prestigious prizes like the Turner prize and exposure at venues like *Documenta* and the Venice Biennale?

The conference wishes to address these questions and many more by focusing on the significance of feminism and its legacy in the art world at large: from gallery owner to museum curator/director, from artist to scholar, from critic to cultural producer.

Program

The conference has a two-segment programme dedicated to feminist legacies in the visual arts. The first part is dedicated to the present or presence of these legacies in the arts and the second part is devoted looking at the future of feminism. Four experts, women who are known for their involvement in feminist issues, will give their views per segment. The debate and interviews will be led by one moderator.

12.45 - 13.00	Entrance
13.00 - 13.10	Welcome by the ArtTableNederland chair woman Din Pieters
13.10 - 13.30	Introduction Magriet Schavemaker (Stedelijk Museum)
13.30 - 14.30	Panel I
14.30 - 15.00	Intermission
15.00- 16.00	Panel II
16.00 - 16.30	Commentary
17.00 - 19.00	Informal reception at Slewe Gallery

Panel I

Present/Presence of the feminist legacy in the visual arts

This panel investigates whether the issues of feminisms past (which are not necessarily over) are still relevant for contemporary feminisms. What exactly is the feminist legacy and how is the ideology of previous generations of feminists articulated in contemporary art and art practices? Does the Women's Movement or feminism still play a role for a younger generation of art practitioners? If so, should certain issues be recalibrated or are we still dealing with the same problems? Have the strategies that women use in the art world changed? In short: is feminism a history, a legacy or an urgent topic?

Panellists

Cornelia Butler, curator Museum of Modern Art (New York)

Mirjam Westen, curator Museum voor Moderne Kunst (Arnhem)

Maria Roosen, artist (Arnhem)

Camille Morineau, curator Centre Pompidou (Paris)

Moderator

Hendrik Folkerts, Curator Public Program, Stedelijk Museum (Amsterdam)

Panel II

Future of the feminist legacy in the visual arts

Looking from the present to the future of feminism and women's issues in the arts, we may rightly wonder 'what's next?'. Which ideals and goals should women focus on and how can the right strategies be devised to get there? Should 'we' sail under feminist colours or are they outmoded nowadays? Is there even a 'we' left? And if more women will be in charge, occupying important positions in the art world, what kind of cultural changes would that cause? What kind of changes are we hoping for? This panel seeks to engage directly with these important questions, in order to articulate the feminist legacies of the future and see if feminism really is a changing attitude.

Panellists

Silvia Eiblmayr, curator (Austria)

Jo Baer, artist (Amsterdam)

Ellen de Bruijne, gallery owner (Amsterdam)

Iris van der Tuin, university teacher Genderstudies (Utrecht)

Moderator

Kitty Zijlmans, professor of History and theory of art in the new age, University of Leiden

Biographies

Panellists

- 1. Cornelia Butler**, is currently a senior curator at the Museum of Modern Art, New York. Most recently, she curated the exhibitions *Wack! Art and the Feminist Revolution* (2007) and the solo-exhibition of Marlene Dumas in 2009. Butler has published widely on the topic of feminism.
- 2. Mirjam Westen** is curator of contemporary art at the Museum voor Moderne Kunst Arnhem. She has curated several exhibitions centered around social issues, gender and eurocentrism, such as 'Zelfbeschikking' (1995), 'Elck zijn waerom. Vrouwelijke kunstenaars in België en Nederland 1500-1950' (1999-2000) (in cooperation with Katlijne van der Stighelen); 'Secrets of the 90's' (2004); 'Dealing with Reality' (2007), 'rebelle. Art & Feminism 1969-2009' (2009). She has compiled solo presentations for, among others, Milica Tomić (2000), Angèle Etoundi Essamba (2001), Kara Walker (2002), Emily Jacir (2003), Lily van der Stokker (2003), Lida Abdul (2006), Regina Galindo (2007) and L.A. Raeven (2010). Besides her work as a curator Mirjam Westen is active as an art historian and publicist. She is board member of the International association of curators of contemporary art (IKT).
- 3. Maria Roosen** is an artist and works and lives in Arnhem. Roosen gained attention with her striking glass objects, vases and breasts: soft, vulnerable, erotic shapes in sparkling colors. In addition to her smaller work she creates commission-based, monumental sculptures for public spaces, such as the sculptures in the garden of the Museum for Modern Art Arnhem and the Singer Laren. She exhibited in the Stedelijk Museum (Schiedam), Museum Boijmans van Beuningen (Rotterdam), MUHKA (Antwerp) and Museum d'Hondt-Dhaenens (Deurne). In 1995 Roosen, together with Marlene Dumas and Marijke van Warmerdam, represented The Netherlands at the Biennale in Venice. In 2006 she received the Wilhelminaring, a Dutch award for sculpture. In 2009 she received the Singer Prize for her entire oeuvre. See www.mariaroosen.com for more information.
- 4. Silvia Eiblmayr** is curator, lecturer and publicist. She works and lives in Vienna. From 1993 until 1995 she was director of the Salzburger Kunstverein and between 1999-2008 director of Galerie im Taxispalais/Galerie des Landes Tirol, Innsbruck. Eiblmayr has been a visiting professor at the Academy of Fine Arts Munich, University of Essen (1988-2003), lecturer at the Academy/University of Fine Arts Vienna (1999-2009) and the IKM/University of Music and Performing Arts Vienna. She is the author of numerous publications on modern and contemporary art and of the book "Woman as Picture" – The Female Body in 20th Century Art, 1993, 3rd edition 2001.

5. **Jo Baer** (1929 Seattle) is an artist. She lives and works in Amsterdam. During the 1960s Jo Baer became internationally known as a representative of Minimal Art. She moved to Europe in 1975, where her work changed from abstract to figurative. She uses subjects from the image history of society and incorporates these in large drawings and paintings. Baer participated in a large number of exhibitions and her work is part of renowned collections. In 2009 she had a solo exhibition of her work in the Van Abbemuseum Eindhoven. In 2010 Roma Publications published 'Jo Baer. Broadsides & Belles Lettres. Selected writings and interviews 1965-2010' (Roel Arkesteijn ed.).
6. **Ellen de Bruijne** is a gallery owner. She lives and works in Amsterdam. After working as a producer and assistant-curator, art historian Ellen de Bruijne started her own gallery at the Rozengracht in 1999, Ellen de Bruijne Projects. Driven by idealism and personal engagement she has represented many young artists ever since, among others Dora Garcia, Susan Philipsz, Falke Pisano and L.A. Raeven. Ellen de Bruijne distinguishes herself by stimulating analytical, socially engaged and media critical projects and her emphasis on interactive performances and performative art. The confrontational opening acts by L.A. Raeven, where the audience found themselves facing the consequences of decisions they had themselves made, are now famous. In 2006 Ellen de Bruijne received the European Association of Galleries' FEAGA award for innovation and creativity.
7. **Iris van der Tuin** is assistant professor in Gender Studies at Utrecht University. She has recently been awarded a VENI grant by the Netherlands Organisation for Scientific Research (NWO) for the project 'The Material Turn in the Humanities'. Van der Tuin is co-chair of ATGENDER, the European association for gender research, education, and documentation. She teaches on feminist epistemology and methodology, feminist classics, and philosophy of science. Her research focuses on third-wave feminism, new feminist materialism, and philosophy of the humanities.
8. **Camille Morineau (1967)** is conservator at the Musée National d'Art Moderne, Centre Pompidou. She has (co) curated 'Big-Bang' (2005), a thematic presentation of the museum collection and of 'Nouveau Réalisme' (Galeries nationales du Grand Palais, 2007). She had also been responsible for 'Nouvelles Vagues' (a collection presentation in China, 2004), the retrospective 'Yves Klein corps, couleur immatériel' (2006) and 'elles@centrepompidou' (2010/11). Morineau publishes regularly in 'artpress' and has been nominated as Young Leader (French American Foundation). For four years she has been curator at the Centre Pompidou Foundation. At the moment she is preparing a retrospective exhibition about Gerhard Richter, in cooperation with the Tate Modern in London and the Neue National Galerie in Berlin. The exhibition will open in 2012 in Paris.

Moderators

1. **Kitty Zijlmans** studied Art History at Leiden University and was awarded her PhD in 1989 for a theoretical thesis about art history and systems theory. In July 2000 she was appointed as Professor of Contemporary Art History and Theory at Leiden University. In 2010 Zijlmans was accepted as member of the KNAW, the Royal Netherlands Academy of Sciences. Her main interest is in the fields of contemporary art, art theory, and methodology. She is especially interested in the position and contribution of women in art and culture, and the ongoing intercultural processes and globalization of the (art) world. Recent books: "World Art Studies: Exploring Concepts and Approaches" (Eds. Kitty Zijlmans and Wilfried van Damme, Amsterdam: Valiz 2008); "CO-OPs. Interterritoriale verkenningen in

kunst en wetenschap / Exploring new territories in art and science. Work in progress” (Eds. Kitty Zijlmans, Rob Zwijnenberg, Krien Clevis, Amsterdam: Buitenkant 2007).

- 2. Hendrik Folkerts** has studied Art History at the University of Amsterdam. He frequently publishes in such journals and platforms as Metropolis M, Afterall Online, Tubelight and for the Stedelijk Museum (Bureau) Amsterdam. Folkerts currently works as Curator Public Programme at the Stedelijk Museum Amsterdam and as coordinator of the Curatorial Programme at de Appel art centre, Amsterdam.

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