

NYFAI

Interview: Janet Goldner interviewed by Dena Muller

Date: November 19th, 2007

D.M. It's Monday, November 19th. We're at Janet Goldner's home on Warren Street in Manhattan and this is the oral history project interview for the New York Feminist Art Institute. I'm Dena Muller conducting the interview with Janet Goldner.

D.M. So, just as a starting question, when did you first become involved in NYFAI?

J.G. I went to some lectures and other events. I remember hearing Judy Chicago talk at NYFAI.

D.M. Was it one of the open houses?

J.G. No, it was a lecture, a formal lecture. And I took a workshop with Faith Ringgold . . . but the really major involvement that I had was in one of the collaborative projects that NYFAI did in the early 80s. It was 24 women broken into 6 groups and we had 6 weeks to get to know each other, make some art, and show it. It had its problems as you might imagine.

D.M. As the collaborative process always does.

J.G. But some of my best friends – once we stopped hating each other – came out of that project.

D.M. Don't you find that generally that friends you've fought the hardest for are the ones that mean the most?

J.G. Right. So the way that it was set up, there were these 4 groups and each group had a kind of mentor.

D.M. From the group or established by the school?

J.G. Established by the school. I think it was funded by the N.E.A.. They had an N.E.A. collaborative grant for it. We were the first. It happened once or maybe twice after us. This is while they were still in their facility on Spring Street in the UPS Terminal. Lauren Ewing was our person and Faith Ringgold was one of them, and Cynthia Carlson and May Stevens. And they came in and out occasionally. I don't know what their relationship with the other groups was. But we had 6 weeks to meet each other, get to know each other, come up with something, do it, and show it. There was a little gallery on Lafayette Street that is now an antique store, just north of Bleeker Street. That was

really very important in my life. It was more than a few hours a day. It really took over this whole period of time. Both figuring out what we were going to do and what we wanted to do and there were group activities like theatre games but they weren't very successful. We were wanting to kill our friends and they were having us . . . you know, "Pretend you're in the barnyard." "But I want to kill my friend." The actual running of the program from NYFAI, after putting it together in the first place, wasn't that useful. D.M. So they were trying to overlay group collaborative process, formal exercises, and you were already deep into the process of collaborating on this installation.

J.G. And then there were also lectures. I remember Holly Solomon came and gave a talk. She actually said that this may be difficult now but it's about the friendships that you develop in this kind of process. I remember her saying that.

D.M. Do you remember, back to the very initial point, how you found out about that class, or that workshop?

J.G. There was a poster – I probably have it somewhere – that I saw it . . .

D.M. You saw it up, around Soho . . .

J.G. I saw it somewhere. I was aware of NYFAI and had been to some events but I never took any other classes, I didn't go on any other regular basis. You applied for this thing. So, I applied and got in, and did this project. That was my major association with NYFAI.

D.M. You didn't attend the gala opening?

J.G. No, I didn't have 25 bucks to rub together to go to the opening.

D.M. But you knew it was happening?

J.G. I had just moved to New York and I saw the posters up around, I mean, I was looking for them. I'm a great poster reader and I saw it but I didn't have enough money to go.

D.M. It was 25 dollars from what you remember?

J.G. Something like that.

D.M. And it was at The World Trade Center, right?

J.G. Right. But I didn't have 25 bucks in those days. So I couldn't go.

D.M. At that time you were already establishing yourself as a professional artist? Where were you in your career development when you took that course?

J.G. I graduated from college in '74, moved to New York. . . . when was the gala, do you remember?

D.M. Very early 80s, '81, '82, I don't remember the exact date.

J.G. I moved to New York in the late 70s and I was going to NYU, getting a Masters. I was getting a Masters as a way to do something while I was figuring out how to be in New York.

D.M. Exactly, that sounds familiar.

J.G. So it was around that time where I was already seeing myself as an artist. I wasn't established in any way but I was already weaving, I already had a B.A. in art and I was on my way to getting an M.A. in art. This was before B.F.A.s and M.F.A.s. I was a weaver at the time. I was already battling it out, the high art/low art debate which was driving me crazy. So I was pretty ripe for some other kind of conversation.

D.M. And in that first flyer that you saw about that program, did it list the artists who were involved like Faith Ringgold and May Stevens. Did you know their work?

J.G. I don't know if it listed the artists. I knew some of their work.

D.M. You don't remember your first encounter? When you said high art/low art, I was just thinking about Faith.

J.G. I think I had probably heard of Faith and May Stevens and possibly not Cynthia Carlson and Laura Ewing. That's my guess . . . but I would have been doing it not for them but for this community and for the experience.

D.M. What was your position on feminism at the time? Were you involved in any other feminist activities? Did you define yourself as a feminist or an activist?

J.G. I've always been an activist and I've always been a feminist, although, a lot of my activism as not –strictly speaking- been feminist.

D.M. Can you explain that a little bit more?

J.G. I grew up in an activist family, they were socialists. I grew up on picket lines in the 50s in the D.C. suburbs about labor disputes and civil rights movements and picketing Woolworth's for lunch counter segregation and organized demonstrations for the grape boycott when I was in high school and anti-war. When I was in high school I was going to demonstrations – that was the late 60s – and it was just a matter of going downtown. There was all sorts of organizing going on. I was very much an activist so that by the 70s

I was a little burnt out actually. And then in '73 I discovered Africa, so it was really more a personal kind of internal working at that point. I wasn't so involved in feminist activism, although I always considered myself an activist and a feminist.

D.M. You were comfortable with that through college years?

J.G. Yeah. I went to Antioch, so it wasn't such an odd idea.

D.M. So when you said you were looking for community when you moved to New York. Were you looking for a feminist community? Were you looking for a women's community?

J.G. I don't know that I knew what I was looking for. I was looking for ways to establish myself and ways to connect into something . . . ways to find colleagues, ways to define myself. It seemed like an exciting possibility and opportunity.

D.M. And you said that first involvement at NYFAI was good and bad for the things that were structurally in place?

J.G. I remember seeing the whole brochure from the classes and the more structured program but I was already in grad school, so I was already in school. But I did go to a few lectures and workshops. I was interested. Then when this collaboration possibility came along in the early 80s, I applied, and then got to do that.

D.M. And did the collaborative project give you the sense of community you were looking for? Did you find it right away?

J.G. Well, it was very tough as I was saying. Collaboration isn't easy. And I've worked a lot collaboratively since then so I have an appreciation of it. It's stayed with me. It's a wonderful way to work.

D.M. Was that your first experience with collaborative art making?

J.G. I think so. I had done more parallel play then collaborative. I went to Penland in North Carolina as a weaver when I was in college and there was a wonderful sort of cross fertilization with the other weavers, but I think that was the first that I really worked on a collaboration in that way where whatever is coming out of it is somehow part of the group process, not anybody's individual work.

D.M. And was it talked about as feminist process? Do you remember the framing of it for the group?

J.G. It's hard to remember. What I remember most was the process in the small group.

D.M. All that conflict resolution that had to go on.

J.G. Right. And also all this engagement and push and pull and getting to know people and going out to lunch. All of that creating community that happened within the small group. It's interesting because the way the rooms were set up, there were two rooms. There were walls that opened between the two rooms – and the people that I'm close to now are the people who were in my group and the people who were in the other group that was in the same room that we were. I realize I don't really know anyone from the two groups who were in the other room.

D.M. Right, something about sharing the space and knowing each other.

J.G. And we kind of overheard their process.

D.M. What was the culmination of this?

J.G. There was a show at this little gallery. Our group made – it's very interesting too – our group made a boat. A kind of a lyrical boat, the ribs of a boat and sail . . . kind of sailing away on our voyage. We all worked together on one object. The other group in the same room made these big paper mache structures that looked like hearts or peppers or something organic. Then, there was another group that did body casts. Then there was another group that all worked on their own drawings and paintings but they worked all in the same room and they showed all their individual pieces salon style, all over the walls and throughout their space. It was interesting to me also, all these different ways of collaborating . . . it could be a central piece, it could be individual pieces that go to make a whole.

D.M. And did you take any classes after that? What was your involvement with NYFAI after that?

J.G. Once it moved to Franklin Street, I went to some events -- open houses or lectures or an occasional workshop or something like that, but the collaboration thing was really the big experience. I was peripherally involved on either end of that.

D.M. Did you ever lead an activities like that, or teach anything?

J.G. There? No.

D.M. Did you find that having that experience changed the way that you made work or did you find yourself applying those processes later?

J.G. Yes. Definitely. I work a lot collaboratively now. It's interesting because my friends in Mali – this group of 6 artists who have been working together since the 70s – and I have done a lot of collaborating. And I think that it really put the idea of collaboration and community into my vocabulary. I've also done collaborative projects again with other members that I worked with during that collaboration.

D.M. . . . of that original group.

J.G. Yes, later on. Like Quimetta Perle and I made art together, Carla Rae Johnson, Gail Addiss and I moderated a panel at The College Art Association a few years ago. There's cross fertilization that keeps happening with the same people but also out into the world. Definitely it had a big effect, it was very important.

D.M. Do you feel like it changed your feminism at all? Did it change your relationship to the sort of formal women's movement, the Feminist Art Movement?

J.G. It underscored it. It was a way of defining as much by inference as collaboration at The Feminist Art Institute. I think so. Not in a direct way but just as part of the vocabulary.

D.M. You said in our earlier conversation that you were a member of Soho20 as well.

J.G. Yes.

D.M. At what point in your career were you a member there?

J.G. In the late 80s. The collaboration was in the early 80s.

D.M. Do you think that your experience with NYFAI had anything to do with you being open to, or interested in a cooperative gallery experience?

J.G. Maybe. It's really hard to say. There are so many different influences. I think that what made me think about Soho20 was other artists I saw, other friends who were in it . . . some of whom, Carla Rae, came from the collaboration and some of whom came from other places.

D.M. So there was a lot of overlap there.

J.G. Yes. It seemed to be an avenue and a way to show my work. It's hard to assign a direct correlation to it so I don't want to overplay it, and I don't want to underplay it either but collaboration was certainly very important to me.

D.M. It's like what we were talking about earlier before the interview started, about lineage and origins; it's hard to know sometimes.

J.G. Right.

D.M. So we also talked a lot in the conversation before about the way the world is changing from then to now, what are the political pressures today, and specifically the condition of the art world today. Is there anything about your experience with NYFAI that you feel informs what we could be doing today to create opportunities within the art world or change conditions for women artists? To use art as activism or any aspect of that that you feel applies today?

J.G. The collaboration is directly NYFAI and it's something that's very important to me and it feed into all these other kinds of influences.

D.M. It's a piece of a lot of things that were going on in your life at the same time.

J.G. Right. So I can go forward and say, "From what I've learned from those times including the collaboration which was something that was undoubtedly and unmistakably very important in my development. Yes, there's ways like what I was talking about . . . I wanted to bring Malian women artists together. That's very much out of my experience at NYFAI, my experience at W.C.A. I have this kind of backlog of ways that women come together and why that's important. I never was in a direct consciousness-raising group but out of that whole experience of women coming together and talking about their experiences and sharing what they do, that that's how women help each other go forward . . . by breaking down the isolation and by identifying the ways that the culture doesn't support their decisions about what they might want to do around art making or around other things that don't fit some sort of stereotype of what women are supposed to be . . . that there's a way of trying to deal with that. That's how I came up with this idea to help Malian women artists make their work by getting them to talk to each other. I can't say it's because of NYFAI, it's because of all the activism and feminist work that I'd done.

D.M. That NYFAI underscored.

J.G. Yes. And the part about NYFAI that's unique to my experience is this collaborative experience that I had. So it goes forward almost like a wave. So, therefore, I knew that this was the way to do it.

D.M. I think it's interesting to talk about some of the challenges too, and some of the complications. It's hard to articulate this, but I'm going to try, When I think about my understanding of the organization, women's art organizations that were founded in the

70s and 80s, I think a lot about . . . it's very simplified, but . . . this sort of East Coast / West Coast. The Feminist organizations on the West Coast were very much about feminist process and feminine aesthetic, feminist aesthetic in art making and that in general, the East Coast organizations founded in the early 70s were focused on – as we were saying earlier – strategies to create opportunities for women to make work and then also visibility in the art world, access to exhibition opportunities, etc. And NYFAI always seems to me to be this interesting example of merging both where it was led by Miriam Schapiro and Judy Chicago to bring this sort of Feminist art program at Cal Arts philosophy around studio art practice, classroom environment, etc. and then also the visibility, exhibitions, gallery offshoot that became Ceres Gallery. Is there anything in that presentation of both issues that was challenging or complicated? Do you remember discussing any of those issues? In some ways NYFAI is a very different project than what A.I.R. and what Soho20 were doing. It wasn't the focus of those organizations as much to talk about the feminist process or feminist art making, it was more about gallery process and feminist strategies.

J.G. Well, and in Soho20 when I was there, there was this constant debate about why are we a women's gallery, shouldn't we include men? I was always on the side of . . . “We're a women's gallery because that's what we need to be. We shouldn't include men.” I was very much on that side of it.

D.M. Keeping the feminist agenda about . . .

J.G. Right, at least in the artists that were a part of the gallery.

D.M. Is there anything about NYFAI trying to balance those two issues about using feminist process in the classroom?

J.G. I would say since my major experience with NYFAI was the collaboration, and a few classes and workshops – was really about process. It was not about market. Holly Solomon might have come in to give a lecture, but it was really about the process and really about forming a community that is important to me today.

D.M. Was it a concern in the way that that process was structured . . . were people talking about “what will we be showing?” and “who will be at the opening?” Was there a PR around the opening that was that sort of attempting to get critical attention or try to make sales happen?

J.G. A little bit. There wasn't anything really to sell. There were just these objects.

D.M. Were they for sale?

J.G. I have no idea.

D.M. You don't remember?

J.G. No. I don't think so.

D.M. It obviously wasn't a driving force.

J.G. What I'm saying is that the whole thing was really about process. It wasn't about market. I haven't figured out the market yet. Gee, people sell artwork? "How does that happen?"

D.M. I know.

J.G. But I'm not very oriented to the market. I decided a long time ago that the point of this is to make my work and if I was going to worry about – I mean I see artists that decide that the way they get validation is to sell work and I love it when a piece of my work sells, but I don't know how to do that, and I gave up on that a long time ago. But that's part of what NYFAI and W.C.A. did was getting me in touch with other women who were in the same situation, and the message from that to me was, just keep doing your work. You learn to live however you do it. Very early on, and I was a weaver very early on, I lived in this little town in Vermont where there were 12 weavers in town, in Putney, Vermont. We had these potluck dinners once a month or so – and then we had a show at the end of the year. I saw these people who wanted to do art weaving – which was what I was doing, making art out of fibers – and they were trying to do production weaving, scarves and rugs or whatever to support their art weaving. I saw that an artisan never gets far enough ahead to stop making scarves and make art. So, very early on – when I just got out of college – I knew it just wasn't going to work. I'm not going to worry about it. I'm not going to do production weaving, I don't like it, I don't like working in a factory, I'm just going to do my work.

D.M. Right.

J.G. So that was a kind of community and collaborative process within these potluck dinners that led to an exhibition at the end of the year which was almost an encyclopedic look at various forms of fiber art going on at that point. People were doing such a range of different things with it. It's a way of answering another question in that I was very

much looking for community in all of these places. And, I was weaving – weaving has been a women’s art form that’s what the basis for the whole high art/ low art debate is, it’s women’s work so it’s low art.

D.M. Hence, a feminist issue for that reason.

J.G. Right. I had been in that, and I understood it as a feminist issue, that that’s why it was devalued. I’m kind of circling back, but . . .

D.M. So the balance of the feminist process and feminist aesthetic issue at NYFAI and visibility for women artists in New York was not in conflict for you.

J.G. No, it was what I was already involved in. The feminist process was just permission to keep going. It’s just a way to keep going. It was a lifeline. There are lots of women who are in the same situation, just keep going. You keep making your work. It’s o.k.

D.M. You said in our earlier conversation then in later parts of your career you were involved administratively, formally in an academic program, right?

J.G. Yes.

D.M. Did you teach in other contexts than the study abroad program?

J.G. Earlier I did. I taught weaving and fibers and all sorts of things.

D.M. Before the 80s . . .

J.G. Yes. One of the jobs that I had was working in community centers and working in museums teaching classes and informally . . . and I’ve also taught a number of times in various Universities as well, just a single class. I taught art in an Early Childhood Education program at CUNY Staten Island for several years, so I’ve done some teaching.

D.M. Did you find yourself trying to put feminist process into the classroom?

J.G. It wasn’t named that way. But just as I’m saying my art is feminist because I’m a feminist and I made it, there’s things about process and community that is in the way I teach art because that’s how I see it. So that if I’m teaching weaving to little girls or to adults, or I’m working with little girls in an after school program in a community center, then my view of the world will come forward. It’s not a political forum, but it certainly is in what I’m teaching.

D.M. Is there anyone else that you got involved in NYFAI? Is there anyone else that you told about your experience there that took classes later?

J.G. Again, it's so cross-fertilized that by the time you get into that . . . I know lots of people who were in and out and around. It's very hard to remember.

D.M. That's all right. I'm just trying to pull NYFAI specific details out of our broad conversation. What's really interesting about this project is I think the goal of this project is to do both the very specific fact telling about NYFAI . . . for people who took the courses or were involved in the activities to tell very specific anecdotal pieces like that, but also to just get a really good sense of the tone of the times so that you know why the organization was started and what it's life trajectory was like.

J.G. And why it was important. It was important, there's no question about that. Even though my relationship with it was at this one moment, it was very important in my life and in my development and in ways that are still important to me. But one of the things I can do, I probably have some papers from that time which I will look back in my files and see what I have.

D.M. Nancy has a good collection of them going and the plan is for it all to go to Rutgers along with these interviews.

J.G. Right.

D.M. And we're collecting close to 20 interviews total. And it's all different aspects, people who were very involved teaching, people who were involved administratively and in developing it . . . Do you remember anything as time went on – you were not involved in taking classes – but do you remember hearing anything about the later years and maybe the closing, anything around that?

J.G. I heard about the closing. I was shocked by it. At that point I was tangential, sometimes going to open houses and I knew people in Ceres so I would go to shows, and was in some of the group shows at Ceres when it was downstairs at Franklin Street. So, I heard about it. I was shocked and saddened and felt left out that there wasn't some kind of closing event, some kind of calling us back in to say goodbye even though I wasn't so connected on a daily basis. How could this be? How could they just close their doors without telling us?

D.M. Right. Did you feel like there should have been a struggle to keep it open?

J.G. Yes. A struggle to keep it open or at least a party to close it, just some kind of closing to give everybody some closure. It was just gone.

D.M. And in some ways, maybe that's why this project is so necessary is that for a lot of people working in the art world and working on feminist issues in the art world, it's a lesser known project for that reason because it is not open today . . .

J.G. It closed a long time ago.

D.M. Yes and there were many people involved like you were, but it's a piece to the very complex puzzle of their professional life . . .

J.G. Right.

D.M. That it's something that gets mentioned but not necessarily highlighted and like I said earlier it is such an interesting convergence of the feminist dialogue at the time. And interesting to know what worked about it and what didn't and what applications it might provide today.

J.G. After some period of time, I can't remember, it must have been like 5 years after the collaboration, we attempted to have a kind of reunion.

D.M. Of your six people?

J.G. Of the whole group.

D.M. All 24.

J.G. I had a studio at that point on Broome Street and we put out this call to everybody whose address we had and a few people showed up. It wasn't a huge success but there were maybe 6 or 8 people from the various groups that showed up. There wasn't any NYFAI to connect to at that point. And there are actually a couple of people who are on my mailing list from the bigger group who I never really knew that well. So there's still a connection between any of them. I run into them and "Oh, yeah!" You know.

D.M. Do you know what happened to the boat?

J.G. No, I don't. It was in one of the member's basements . . . Here's a funny story. We were asked to name our group and we – being bad girls – decided that to name our group was really silly. There was a group meeting and we would have to be called by this name. We thought that this was kind of summer camp-like so we decided that we were going to change our name every week or something like that, being an ornery bunch. But we finally settled on the name the "Bluebirds" . . . and there's three of us at least who identify between us as "Bluebirds." One of the members was in a reading group when she was in elementary school that was called "The Bluebirds". She was very happy with the

name until she found out it was really the slow learners. So anyway, we were “Bluebirds” and we still exchange bluebirds. I have a butter dish that Gail Addiss gave me that has bluebirds on it and somebody will find a postcard or a song or a cafe and there are honorary Bluebirds that are our partners or spouses. It’s something that still exists.

D.M. Yeah that’s funny. It’s a good name for the reunion exhibition that keeps getting kicked around a little bit too, this idea of . . .

J.G. I’ve been doing a little bit of trying to get people back together to do something. I’ve been going to the planning meetings at Nancy’s and so much of it is about the Visual Diaries which I wasn’t involved in . . . and so I think the collaboration is something that is very important and I tried to get people together and interested in an exhibition whether it’s then and now or now, and I can’t really get much response.. I’m sure that if I managed to get an exhibition together that people would put work in it, but I can’t really get people back to collaborate.

D.M. The actual process . . . right. It’s interesting because when I was at A.I.R., one of the fellowship artists wanted to . . . she’s a sculptor and also a puppeteer and does performances based on these characters and puppets that she makes and she wanted as her fellowship project to basically lock people into the gallery for a weekend, write the story, write the performance piece and then make the puppets that they would use to act out and have this collaborative end with a performance. It’s so interesting because it had that feeling of another age in some ways and this reconnection is happening right now, activism and social justice, collaboration . . . it feels like there is sort of a fold in time happening where people are interested in the strategies from the 70s and early 80s that were effective in changing society . . . and it’s interesting because of all those logistics in how to get people to agree to lock in for a weekend or spend that much time together, it was hard to get the idea off the ground, but it was very interesting to think of it as you would start walking through the door with nothing but ideas and materials, but end with something. It would be really interesting. So what do you think that is? You were starting to say it earlier before we turned the recorder on about what’s going on right now with this desire to document, to reinvigorate some of the strategies for the Feminist Art Movement in general or for NYFAI in particular, what do you think is going on that there seems to be sort of a collective energy around revisiting these issues?

J.G. There's The Feminist Art Project, right? Another piece that's been very important that isn't NYFAI related is the writing workshops for artists that Arlene Raven taught that I participated in. I'm currently in a writing group that's still meeting – it's been meeting for 10 years.

D.M. That met through Arlene?

J.G. We all took a writing workshop with Arlene and we follow Arlene's process of listening . . . are you familiar with what she did? It was a three-week course. It was like psychotherapy for your artwork, also growing out of kind of consciousness-raising where you would talk uninterrupted about your artwork and someone would scribble down verbatim what you were saying. Arlene had a very generous approach to it. Rather than a crit which breaks somebody down and says no, you're not doing . . . She assumed that what you were doing was valid but you just had to understand what you were really doing. It was really writing to construct an artist statement. And therefore learning what you're really doing. Looking at the materials, looking at your influences. Pairing off with people and talking and listening, hearing writing process. We're about to have a show in March at Jersey City State University. It's the first public thing that we've done together. We're working with Anne Swartz as a curator. It was something that we talked about when Arlene was still alive, and she put us in touch with Anne. We all see show as an homage to Arlene.

D.M. Did she teach at NYFAI at all?

J.G. I don't know whether she did or she didn't. I didn't know her at that point. I knew her later. But certainly she and Nancy knew each other. It is very hard to tell who is still talking to who from that group.

D.M. Isn't it really true? And to think that the early years of NYFAI were times when Miriam Schapiro and Judy Chicago still talked to each other. And if anything their falling out might have been a bit around NYFAI. Whatever layered things were going on.

J.G. . . . and then Marybeth Edelson and Nancy and Betsy Damon.

D.M. Was Marybeth involved at NYFAI?

J.G. I have no idea. I don't know, but I ran into Marybeth before the meeting at A.I.R. and I told her about it and I realized there was no way she was going to show up. I saw

that there was something between her and Nancy and there was no way she was going to show up.

D.M. Interesting, right? So much history. It's an interesting thing that being a student of feminism and the women's Art Movement in college in the 90s reading Mary Garret and Norma Broude's writing and thinking about it from this sort of abstract, purist sort of conceptual place and then going to work within these institutions and finding out how complex all of this really is. It's so interesting to me that you talk about this collaborative project starting with contention and conflict and resolving all of that. That that's such an important piece of the process of these organizations that doesn't necessarily get talked about openly in the documentation around it because feminist process means - in the textbook, in the classroom, in a woman's studies program, it means – collaboration, consensus, these feminist ways of doing things . . . When I was in school in the 90s in my women's studies programs, we didn't talk about conflict resolution as a piece of that, we talked about consensus and collaboration.

J.G. Well, how do you get to consensus? What's the meat of collaboration?

D.M. Exactly.

J.G. You have these strong-willed, feisty women, coming together to try to think together, work together. What do you think is going to happen?

D.M. All those smart little girls that we were talking about earlier . . . subdued their whole lives.

J.G. Subdued, but not so subdued that they lost it. These are the ones who kept enough of it.

D.M. Found ways to circumvent and keep it present and act out in ways in their adult lives.

J.G. Enough to have the audacity to think they could be artists.

D.M. Right, and thank God for it, right? It really did change the world for a lot of people.

J.G. Yes.

D.M. Is there anything else in closing, for getting the history right, important opportunities to document the undocumented that you want to say about NYFAI or about New York at that time? . . . women's issues?

J.G. Well, just the part of what we were saying before that it's important to see it as a continuum, ongoing. There were the early mothers from the 70s and the late 60s, so the movement there, but the art world always pays attention to the founders or whoever is the youngest. So it's one of my problems that they don't want to pay attention to the whole continuum of the feminist art movement. And it's much richer and much more complex than just the founders and whoever is under 30, under 40, today. There are all of us in the middle that keep getting left out. When I was the youngest of this, there was no attention to any of this. It wasn't like the limelight comes on in shifts. Now there's The Feminist Art Project, there's this NYFAI thing, there's The Sackler Wing, there's the WACK! Show, there's Global Feminisms, somehow there's been all of this attention. Maybe it's just been long enough since the 60s and 70s, so maybe it's in the air for that reason, or the political situation in this country and in the world is bad enough that people are looking around for what's happened before. There are many feminist artists. The Feminist Art Movement is complex. It was always about inclusion. And now as it gets codified, it becomes about exclusion. And that's what's really upsetting to me. There's a lot more to the Feminist Art Movement. Rather than this reductivist way of entering into the cannon, keep it as vast and messy as it really is and was.

D.M. Right, more and more.

J.G. Right, there's lots. If feminism is about the world taking advantage of the experiences and intelligence and thoughts and hopes of everybody in the world, then the feminist art movement needs to stay inclusive as well and that's what it was about, giving voice to all of it.

D.M. True, it's so complex, right?

J.G. Right.

D.M. Because the movement didn't fundamentally change the basic mechanics of the art world, how our history is written . . .

J.G. Well "The Power of Feminist Art" was a book that was 30, 40 years in the making and there is a first stab at it and that's great. But there needs to be lots more of them, lots more view points,

D.M. I guess the point that we keep coming to say, instead of hanging our hat on any one of these efforts as the definitive statement, we need to think about that this is the

beginning of many more exhibitions, many more projects like NYFAI, many more attempts to bring the dialogue.

J.G. Well, that's also why it's hard for me to talk about NYFAI as an isolated thing is because it wasn't an isolated thing for me. It was just one piece of my experience, but a very important piece of my experience.

D.M. . . . layered into everything else that you were doing.

J.G. and I had a kind of predisposition but it helped me go wherever it is I'm going.

Thank you.

D.M. Thank you.

J.G. This was fun.