

PANEL DISCUSSION

Wed, Dec 14, 2016

3-5 p.m

Essential or Essentialized?

The past, potential and current place of artist-run women artist's cooperatives

In the 1970's, energized by a groundswell of feminist activism, and fueled by Linda Nochlin's fraught questioning of why there were great women artists, pioneering women's cooperative galleries such as the A.I.R. gallery began to reshape the gallery landscape and culture. The idea that female "essence" could be contained in an exhibition space was paralleled by fears that women artists might be "ghettoized," and that "cooperative," as an alternative to "commercial," meant a compromised standards. A conciliatory view held that women-only spaces were neither good or bad, but necessary in a still sexist world. Despite these galleries proven success in providing opportunities for women artists closed out of the male-dominated art world, and a sense of camaraderie in an competitive art world, many artists and critics still question their continued necessity in what many feel is a now a more inclusive art world. This panel will explore the different reasons artists have and still choose to join women's cooperatives, the challenges involved in setting up and sustaining them, and the changing role they have played in the art world at large and the lives of artists. This panel will also explore the visibility and potentialities of women's galleries in India.

PANEL MODERATOR

Kathryn Myers, artist, Professor of Art, The University of Connecticut

PANELISTS

Yvette Drury Dubinsky, artist, A.I.R. Gallery member

Margaret Lanzetta, artist, New York, New York, Fulbright Senior Global Flex Scholar

Pradosh Mishra, Professor of History of Art, Banaras Hindu University, Varanasi, Fulbright Senior Scholar, United States

Jayanthi Moorthy, artist, A.I.R. Gallery member, Art Educator

Nancy Morrow, artist, A.I.R. member, Associate Professor of Art, Kansas State University

Sharmila Sagara, Professor of Visual Arts, Ahmedabad

PANELIST BIOS

KATHRYN MYERS is an artist and Professor of Art at the University of Connecticut. She received her BA from St. Xavier College in Chicago, and MFA from The University of Wisconsin, Madison. Her creative practice, research and curatorial projects engage with the art and culture of India, including an ongoing video series *Regarding India Conversations With Artists* includes over twenty interviews with contemporary artists in India. She has exhibited her work in the United States and India, and has been the recipient of two Fulbright Fellowships to India in 2002 and 2011. Other awards include the Marie Walsh Sharpe Foundation Studio Residency, and individual artists grants from The Connecticut Commission on Culture and Tourism. Her recent curatorial projects include “Traversing Traditions-India” at the Charter Oak Cultural Center in Hartford, Connecticut, and “Convergence, Art from India and the South Asian Diaspora” at the William Benton Museum of Art, The University of Connecticut.

YVETTE DRURY DUBINSKY is an artist who has had over 22 solo exhibitions in the past 25 years. She has also participated in numerous group exhibitions all around the US and in Europe. Yvette grew up in Chicago, Illinois and studied at the Art Institute of Chicago while in secondary school. She then finished AB and MA degrees at Washington University in St. Louis, Missouri before she completed a Master of Fine Arts degree in the School of Art there. She has taught at Washington University, Webster University, The University of Chicago and at Castle Hill Center for the Arts in Truro, Massachusetts, where she lives from May to October and has a studio. She has exhibited her work at A.I.R. gallery for the past three years as a New York member.

NANCY MORROW is an Associate Professor, Painting and Drawing: B.F.A., mcl and M.F.A., University of Washington. She teaches all levels of Painting, as well as Drawing and Color Theory. Her work has been shown in more than 100 exhibitions throughout the U.S., as well as in Japan, Slovakia, Germany, Hungary and Mexico. A former Skowhegan School of Painting and Sculpture Fellow, she was awarded the Mid-Career Fellowship in Visual and Fine Art from the Kansas Arts Commission in 2009. She has an A.I.R. member since 2005.

PRADOSH KUMAR MISHRA is teaching as a Professor of Art History in Banaras Hindu University, Varanasi, India. He is a graduated in Art History from BK College Art Crafts, Bhubaneswar and completed his Post Graduation from Punjab University, Chandigarh. He has documented the living stone carving art tradition of Odisha and published a book on *From Stone to God: Workshop Tradition of Odishan Sculpture*. Pradosh has research on *Emerging Trends in the Contemporary Indian Painting: with reference to globalization and national Identity* for his doctoral thesis. Pradosh had received a Fulbright Nehru Visiting Lecture Fellowship to teach at University of Connecticut, US for the Fall Semester 2012 and during his stay in the US, he also studied the American Museums as a centre of academic outreach. He has delivered special lec-

tures at Yale University, School of Art Institute of Chicago, Lesley University, Boston, Eastern Connecticut State University, Benton Museum and University of Connecticut, US.

SHARMILA SAGARA studied Masters in sculpture from Faculty of Fine Arts, M S University, Vadodara. Since then she has been engaged in research projects and teaching at premier architecture institute of India. She has also developed visual arts courses for the students of CEPT University, NID and Ahmedabad University. She also founded the Masters programme in Art, Design and Communication at CEPT University. Sharmila edited Ahmedabad 600: A Portrait of a City- a book on Ahmedabad published by MARG Foundation. She has presented papers at national and international art conferences and her research thesis topic is Travel of an Idea: Metaphysical state to Material state. Sharmila has served as director of Kanoria Centre for Arts and is an associate professor of visual arts. She is at present teaching at CEPT University, Ahmedabad University, NID as visiting faculty.

MARGARET LANZETTA is a New York-based artist best known for her abstract culturally inspired work using digitized motifs drawn from Buddhism, 60's pop culture, nature and contemporary industry. With varying media: painting, printmaking, and photography; and an enduring thematic interest in saturated color, repetition and pattern, a lexicon of motifs are used to explore larger issues of language, political power, spirituality, and cultural migration. In Lanzetta's work patterns collide, and reappear from painting to painting, a use of seriality influenced by artists such as Andy Warhol, Philip Taaffe and Yayoi Kusama. Hyperallergic editor John Yau has written, "Lanzetta undermines the sense of order and decorum normally associated with cultural and architectural patterns, transforming the decorative into something far-removed from paradise."

JAYANTHI MOORTHY is a New York-based artist is an artist, designer, creative cultural producer and an art educator. She exhibits her works both in US and India. She is predominantly a self-taught artist and has studied professional courses at The Arts Students League and Museum of Modern Art. Apart from maintaining an active art and design practice, Moorthy works as an art educator in Abron Arts Center, NYC; curates a yearly community event series called *Art Fast* that brings together creatives and non-creatives through a shared cultural experience and; as a member of A.I.R., focuses on creating off-site exhibit opportunities for its members and in developing the gallery's educational outreach. She joined A.I.R. as a fellow in 2013 and became a full-time member in 2015.