

**RAW FILE  
MAKING-VISIBLE  
IRENE CLOUTHIER  
MAY 11, 2022  
7-8:30 P.M.**

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>> Adriana Arizpe Martin: THANK YOU SO MUCH FOR BEING HERE TONIGHT WITH US. SO NICE TO SEE YOU ALL BACK AGAIN WITH MAKING VISIBLE.

>> Annie Mahon: YES, GOOD TO BE HERE AGAIN, ISN'T IT? YES. WE HAVE, WE HAVE FUN THINGS PLANNED -- COMING UP. AND WE FINALLY HAVE GOTTEN -- GETTING GOING AGAIN. IT HAS TAKEN US A FEW MINUTES AFTER WE HAD A LITTLE BLIP THIS WINTER. I WAS SICK. AND THEN --

HAVING SOME TROUBLE WITH OUR FIRST SERIES. BUT, NOW WE HAVE THIS ONE. WHICH IS A START OF A STAND-ALONE. AND THEN WE WILL, BE HAVING OUR, OUR FIRST SERIES OF THE YEAR, STARTING HOPEFULLY NEXT MONTH SO BE ON THE LOOKOUT FOR THAT. AND MEANWHILE, WE ARE JUST HAPPY TO SEE YOU.

>> THANK YOU, IF YOU WANT TO WRITE IN THE CHAT -- WHERE ARE YOU JOINING US FROM. AND WHATEVER YOU WANT TO -- TO SHARE IN THE CHAT. WE ARE JUST GIVING SOME MINUTES -- FOR PEOPLE TO -- TO -- TO COME. SO --

>> Adriana Arizpe Martin: FEEL FREE TO CHAT OR LET US KNOW.

>> Annie Mahon: YES, MAYBE YOUR NAME, WHERE YOU ARE CALLING FROM. AND, AND COUPLE OF REMINDERS, ONE IS THAT WE HAVE, DON, IS HERE, GIVING US LIVE CAPTIONS AS USUAL. SO IF YOU ARE SUPPORTED BY BEING READING, READING CAPTIONS, YOU CAN TURN IT, TURN IT ON AT THE BOTTOM WHERE IT SAYS LIVE TRANSCRIPT, TURN ON SUBTITLES. SO YOU CAN DO THAT. AND THE OTHER THING IS --

OH, THERE WAS ANOTHER THING. HMM. CAN'T REMEMBER WHAT IT WAS. THAT WAS SOMETHING ELSE. SOME OTHER REMINDER, I WANTED TO GIVE -- GIVE, ABOUT THE EVENING.

>> Adriana Arizpe Martin: WELCOME, FROM RICHMOND, VIRGINIA.

THANK YOU.

>> I WANT TO SAY SOMETHING REALLY QUICK WITH THE PEOPLE WE HAVE AROUND RIGHT NOW. SO -- I JUST NOTICED, BECAUSE WE CONNECTED A LITTLE BIT BEFORE YOU, ANNIE, AND I, WITH DON. AND I ALREADY SHOWED TWICE THAT IT SAYS THAT I HAVE AN UNSTABLE CONNECTION. SO, HOPEFULLY IT WILL GO SMOOTHER FROM NOW ON. BUT IF YOU GUYS SEE ME, FREEZES, I CAN SEE IT TOO. AND I WILL TRY TO WAIT UNTIL I SEE THAT I AM MOVING AGAIN. AND I AM NOT FROZEN. TO KEEP TALKING. SO YOU GUYS DON'T MISS THE IDEA.

>> Adriana Arizpe Martin: PERFECT.

>> Annie Mahon: THANK YOU.

>> Adriana Arizpe Martin: THANK YOU. THANK YOU.

>> Annie Mahon: HI TO RACHEL, ARLINGTON, SUSAN BACK AGAIN. SUSAN IS ONE OF OUR, REGULAR. LOVE THAT.

>> Annie Mahon: THANK YOU SO MUCH, SUSAN.

>> Adriana Arizpe Martin: IN NEW JERSEY. LAND OF THE LENAPEHOKING, I DON'T KNOW HOW TO SAY THAT. YES HERE ON THE OAK INDIGENOUS LANDS. BOTH ADRIANA AND I ARE IN THOSE PLACES. BUT THERE WAS SOMETHING, I JUST CANNOT REMEMBER WHAT IT WAS. BUT I AM SURE IT WILL COME BACK TO ME.

>> Adriana Arizpe Martin: THANK YOU FOR SUPPORTING

MAKING-VISIBLE. AS YOU KNOW, WE ARE DOING THIS IN THE  
FORMAT OF MINDFULNESS. YOU DON'T HAVE TO BE A PRACTITIONER,  
BUT WE ALWAYS START AND, AND -- AT THE END WE WILL HAVE A  
BELL. AND TIME TO BREATHE. SO --  
THAT'S -- THAT'S THE WAY WE -- THINK WE CAN LIKE --  
HAVE FOCUS ON WHAT WE ARE HEARING AND LEARNING. TOGETHER.  
THAT'S SOMETHING THAT -- THAT, THAT WE ALWAYS WANT TO  
STRESS, MAKING VISIBLE. AND TO LEARN TOGETHER. AND WE ARE,  
WE ARE, REALLY HAPPY FOR YOU TO SHARE THESE MOMENTS WITH  
US.

>> Annie Mahon: YES, I AM THE TECHNICAL HOST ALSO. AND I  
WILL --

POTENTIALLY MUTE YOU IF YOU ACCIDENTALLY GET LEFT UNMUTED.  
JUST, JUST AN ADVANCED NOTICE.

>> Adriana Arizpe Martin: ANOTHER THING THAT I WILL LIKE TO  
MENTION, ANNIE IS THAT WE RECORD THESE SESSIONS.

>> Annie Mahon: THAT WAS IT.

>> Adriana Arizpe Martin: IF YOU DON'T WANT TO BE RECORDED  
PLEASE JUST -- JUST, I DON'T KNOW, TURN OFF OF YOUR CAMERA.  
BUT, WE WILL, LOVE TO HAVE YOU IN, IN THIS CONVERSATION AS  
WELL. WE USUALLY USE AFTER THE -- THE MATERIAL THAT WE HAVE  
HERE, SOME ONE IS GOING TO BE IN OUR WEBSITE. YOU CAN FIND,

YOU ARE GOING TO FIND THIS, THIS, SESSION, AND, ALL OTHER  
PREVIEW SESSIONS THAT WE HAVE IN ALL OF THE TOPICS WE HAVE  
COVERED. IN THE WEBSITE. SO PLEASE GO AND VISIT OUR WEBSITE.  
AND SHARE IT. BECAUSE YOU HAVE A LOT OF -- REALLY GOOD  
STUFF THERE. TO, TO, TO, GO BACK TO THE TOPICS AND TO,  
SHARE WITH PEOPLE THAT YOU THINK WILL BE INTERESTED IN  
THAT. I THINK IT IS TIME TO START, GUYS, WHAT DO YOU THINK?  
>> Annie Mahon: YEAH, LET'S GO AHEAD. I WILL START WITH THE  
BELL. AND READ THE QUOTE FROM, A BOOK, THICH NHAT HANH  
BOOK. THICH NHAT HANH IF YOU DON'T KNOW IS A, VIETNAMESE  
BUDDHIST MONK. I THINK MOST OF YOU KNOW. AND HE IS ADRIAN  
AND I'S MAIN INSPIRATION FOR THE PRACTICE OF MINDFULNESS  
AND WE -- AND SINCE WE ARE LEADING THESE WEBINARS IN THAT  
FORMAT, WE LIKE TO START WITH SOMETHING FROM HIM. ALSO WITH  
THE BELL TO SETTLE OURSELVES. OFFER THE BELL, FEW WORDS OF  
SETTLING. AND READ A QUOTE FROM THE BOOK --  
THE ART OF SAVING THE WORLD. SO --  
AND, THE, THE PIECE I WILL READ IS WRITTEN BY SISTER TRUE  
DEDICATION AND INCLUDES A QUOTE BY THICH NHAT HANH. OKAY, I  
WILL DO THIS. JUST MAKE YOURSELF COMFORTABLE. YOU CAN RELAX  
YOUR BODY AS MUCH AS YOU WOULD LOOK TO RELAX RIGHT NOW. AND  
LISTEN TO THREE SOUNDS OF THE BELL.

(THREE BELL TOLLS)

>> Annie Mahon: BREATHING IN, I CAN FEEL I AM BREATHING IN. BREATHING OUT. I CAN FEEL THAT I AM BREATHING OUT. THICH NHAT HANH, OR THAY, AS WE CALL HIM IS A POET, SCHOLAR, PEACE ACTIVIST, ZEN MASTER, AND I WILL, ANNIE WILL ADD, ARTIST, AND MAN OF ACTION. HE EMBODIES AN INSPIRING DECISIVE, COMPASSIONATE, AND FEARLESS ENGAGEMENT THAT SPRINGS FROM A PLACE OF SERENITY AND INSIGHT. THAY TEACHES TO PRACTICE MEDITATION IS TO LOOK DEEPLY INTO THE HEART OF REALITY. TO SEE THINGS THAT OTHERS CAN'T SEE. AND, AS HE SAYS, ONCE THERE IS SEEING, THERE MUST BE ACTING. OTHERWISE, WHAT'S THE USE OF SEEING? ONCE THERE IS SEEING, THERE MUST BE ACTING. OTHERWISE, WHAT'S THE USE OF SEEING?

>> RECORDING IN PROGRESS.

>> Annie Mahon: SO TONIGHT WE WILL -- SEE SOME THINGS AND WE WILL LEARN ABOUT WHAT WE CAN DO ABOUT THESE THINGS THAT WE SEE. AND THAT WE KNOW ABOUT. SO, THANK YOU FOR BEING HERE. AND I WILL TURN IT OVER TO IANA TO INTRODUCE OUR SPEAKER.

>> Adriana Arizpe Martin: THANK YOU, THANK YOU, ANNIE, THANK YOU EVERYONE FOR BEING HERE TONIGHT WITH US, MAKING-VISIBLE. WE ARE SUPER EXCITED TO HAVE, WITH US,

TONIGHT, IRENE CLOUTHIER, SHE IS A GREAT ARTIST, AND, AND  
INSPIRING CURATOR AND -- AND MAINLY FOR ME, ONE OF MY BEST  
FRIENDS. SO, I AM REALLY, REALLY, HAPPY TO HAVE HER.

BECAUSE I KNOW HOW MUCH SHE HAS TO SHARE WITH ALL OF US. I  
AM GOING TO READ --

IRENE'S BIOSO YOU KNOW A LITTLE MORE ABOUT HER. IRENE IS A  
MEXICAN-AMERICAN ARTIST WHO LIVES AND WORKS IN THE  
WASHINGTON, D.C. AREA SINCE 2000. SHE HAS A BA AT MONTEREY  
UNIVERSITY, MA AT GEORGE MASON UNIVERSITY, AND, WORKS WITH  
A VARIETY OF MEDIA FROM DIGITAL PHOTOGRAPHY TO SCULPTOR,  
INSTALLATION ART AND DRAWING. HER WORK HAS BEEN SHOWN  
WIDELY AROUND THE UNITED STATES, CANADA, MEXICO, SOUTH  
AMERICA, AND EUROPE. SHE HAS EXHIBITED HER WORK IN 14 SOLO  
SHOWS, IRENE PARTICIPATED IN MORE THAN 200 EXHIBITIONS,  
AROUND THE GLOBE. IRENE IS A MULTIDISCIPLINARY ARTIST WHO  
HAS WORKED EXPLORING THE MEMORIES AND LONGINGS OF CHILDREN,  
GAMES, TOYS, SHE ALSO DOES WORK SERIES ANALYZES WARS OF  
OPPOSITE, OPPOSITE CONCEPTS, AND THAT CREATE TENSION AND  
COINCIDE WITH LYRICS, MAKING A VISION, ANALOGY, OF HOW  
OPPOSING FEELINGS CAN ALSO HAVE POINTS OF COINCIDENCE. SHE  
HAS ALSO WORKED WITH SCULPTURE MADE OF PAPER CACHE AND  
OTHER CONCEPTS INSPIRED NOT ONLY BY MEXICAN TOYS BUT BY THE

GREAT WORK AND COLOR OF MEXICAN TRADITIONS AND THE LANDSCAPE. SHE IS ALSO AN ENTREPRENEUR, WRITES ABOUT ART, AND HAS CURATED AND WORKED ON PRODUCTIONS OF SEVERAL EXHIBITIONS IN MEXICO AND IN THE UNITED STATES. USING HER IMMIGRATION EXPERIENCE AS A WAY TO CREATE BRIDGES AND TO CONNECT COUNTRIES THROUGH CULTURE AND ART. SO -- THANK YOU SO MUCH, IRENE FOR BEING HERE WITH US TONIGHT. AND -- THE SPACE IS FOR IRENE RIGHT NOW. WE WILL HAVE, ABOUT, 45 MINUTES. AND THEN WE WILL OPEN THE -- THE FLOOR FOR EVERYONE TO, TO PARTICIPATE AND TO ASK QUESTIONS TO, TO, IRENE. THANK YOU, IRENE. PLEASE GO.

>> THANK YOU, ADRIANA, ANNIE, HOSTING ME HAVING ME ON THIS SPACE. A GREAT HONOR TO BE HERE. I WOULD LIKE TO SEE, ANNIE, THAT REQUIRES HELP FROM YOU, IF YOU CAN OPEN THE MIKES I WOULD JUST LOOK TO START WITH A QUICK QUESTION AND SEE WHO WANTS TO ANSWER THE QUESTION. JUST TO SEE WHERE WE ARE AT WITH THE KNOWLEDGE OF WOMEN ARTISTS. SO, MY QUESTION IS --

IF, MAYBE, TWO, THREE OF YOU, CAN NAME, THREE WOMEN ARTISTS. AND OF COURSE, IF SOMEBODY SAYS THAT, NAME, DO NOT REPEAT THE NAME. WHEN IT IS YOUR TURN TO GO.

>> AT LEAST THREE ON THIS CALL.



>> YEAH.

>> GEORGIA O'KEEFE. JUDY CHICAGO. AND, AND -- PICK SOMEONE LOCAL, MY FRIEND IN D.C., MARALEE MOJICA.

>> AWESOME, THANK YOU, ABBY.

>> KATE MILLET. GLORIA STEINHAM. AND, AND -- AND FRIEDA KAHLO.

>> THANK YOU, LINDA.

>> AWESOME. OKAY. YEAH, GO AHEAD.

>> ANA MENDIETTA, MARY COURSE, AND THERE ARE SO MANY OTHERS, MY GOD, WHY AM I BLANKING ON HER NAME, ALICE NEIL.

>> AWESOME. SO SO, I GUESS THE IDEA, ANNIE, YOU CAN GO BACK AND MUTE EVERYBODY. THANK YOU FOR SHARING. THE IDEA WAS JUST TO, TO, MAKE US CONSCIOUS AND, AND BE PRESENT, TO THE -- TO THE FACT THAT WE -- WE DO KNOW WOMEN ARTISTS. BUT WE ALSO, STRUGGLE TO FIND THE NAMES. THEY DO NOT REPEAT.

NORMALLY THERE ARE TWO OR THREE THAT POP INTO OUR HEAD.

AND, AND I WILL, PROBABLY GUESS, THAT, FRIEDA

KAHLO, MAYBE, LOUISE BOURGEOIS, AND GEORGIA O'KEEFE, NOT SAYING THEY'RE NOT GREAT ARTISTS, THEY ARE. BUT THE REALITY IS THAT WE HAVE BEEN TAUGHT AND TRAINED BECAUSE OF, WE ARE, WE ARE --

PART OF THE SYSTEM IN THE WAY THE SYSTEM IS BUILT. WHEN WE  
TKWE TO THE SYSTEM, WE SEE A MAJORITY OF MEN. IT DOES NOT  
MEAN THAT THERE ARE NOT WOMEN ARTISTS. I WANT TO START WITH  
THAT AS AN EXERCISE FOR US TO BE AWARE. BE AWARE OF WHERE  
WE ARE STANDING

I THINK WE CAN KNOW. IF WE THINK HARDER, WE ALL KNOW  
PROBABLY MORE THAN, 15 WOMEN ARTISTS. BUT THEY'RE NOT  
ALWAYS ON TOP OF OUR HEAD. BECAUSE WE ARE NOT SEEING THEM  
ON THE REGULAR BASIS. SO, WITH THAT SAID. I AM GOING TO  
START SHARING MY SCREEN. AND I AM GOING TO, I HAVE A  
PRESENTATION. I WANTED TO DO -- A PRESENTATION THAT WAS NOT  
ONLY STATISTICS I DON'T WANT TO GET YOU, DIZZY WITH  
STATISTICS. IT IS IMPORTANT TO PAINT A PICTURE OF HOW  
THINGS ARE -- RIGHT NOW. JUST GIVE ME ONE SECOND. THEN WE  
ARE GOING TO GO INTO SOLUTIONS. I DON'T WANT TO JUST LEAVE  
IT ON -- ON --

ON THE BACK PART OR ABSENCE OF INCLUSION. SHARE SCREEN. GOT  
IT. AND, GOING TO START. AND --

AND MY INFORMATION, MY -- MY WEBSITE AND MY, MY, TAG FOR  
MOST SOCIAL MEDIA IS RIGHT THERE. BUT I JUST WANTED, ALSO,  
GUYS TO, TO SEE --

MY NAME, BECAUSE I, I THINK IT IS EASIER FOR PEOPLE TO GET

FAMILIAR. I WILL START WITH THIS. IF I UNDERSTAND THAT  
THERE IS ARTISTS HERE, AND ALL OF THE PEOPLE WHO ARE -- WHO  
ARE MORE --  
INTO ART, HAVE PROBABLY HAVE SEEN --  
ONE OF THE WORKS MADE BY, GUERRILLA GIRLS. AND THE  
GUERRILLA GIRLS THEY STOOD OUTSIDE OF THE MET MUSEUM WITH A  
BANNER THAT READ LIKE THIS ONE, DO WOMEN HAVE TO BE NAKED  
TO GET INTO THE MET MUSEUM? LESS THAN 4% OF THE ARTISTS IN  
THE MODERN ART SECTIONS ARE WOMEN, BUT 76% OF THE NUDES ARE  
FEMALE. SO THEY, THEY HAVE DONE SEVERAL VERSIONS OF, OF  
REVISIONS OF THESE -- BANNER. THEY DID A REVISION WHEN THEY  
WERE IN BRAZIL, THEY DID A REVISION, FIVE, TEN YEARS LATER.  
4% OF THE NUDES, THEY HAVE NOT BEEN A LOT OF INCREASE IN  
THE INCLUSION. WHICH MUSEUMS WE ARE TALKING ABOUT. I AM  
GOING TO TALK ABOUT JUST VERY SPECIFIC, STATISTICS, THE  
MANCHESTER GALLERY OF ART, HAS, 80% MALE. 85% MALE AND 85%  
WHITE IN THEIR COLLECTION. 5.6% OF NEW YORK CITY GALLERIES  
ARE WOMEN OF COLOR ONLY. 11% OF, ACQUISITIONS OF WOMEN, AT,  
26 PROMINENT MUSEUMS IN THE U.S. --  
IN THE PAST DECADE, DECADE, WERE WOMEN. (AUDIO DROP) SO,  
AND, AND --  
THE MORE I HAVE RESEARCHED THIS. IT COMES TO MY ATTENTION,

FIRST OF ALL THIS IS A COUNTRY THAT HAD --  
THAT HAD, IMMENSE DIFFERENCE THAT THEY NAMED THE MOTHER OF  
MODERN ART A WOMEN, WHICH IS, WHICH IS, GEORGIA O'KEEFE,  
THAT SOMEBODY MENTIONED AT THE VERY BEGINNING. SO,  
CONSIDERING THAT THIS IS A COUNTRY THAT ACTUALLY --  
INCLUDED, OR, TOOK, AS THE -- THE GUIDE OF THE LEADER. OF  
THE MODERN ART MOVEMENT. A WOMAN. AND THEN WE WENT FROM  
THAT --  
TO NOT HAVING A LOT OF INCLUSION, INTERESTING IT DIDN'T  
OPEN UP MORE OPPORTUNITIES FOR MORE WOMEN. SO --  
IF YOU GUYS DON'T KNOW WHO THE GUERRILLA GIRLS ARE --  
AND THIS IS THE FIRST TIME YOU ARE TALKING ABOUT YOU'RE  
HEARING TALKING ABOUT THEM. THE GUERRILLA GIRLS ARE A  
COLLECTIVE OF WOMEN. THAT THEY PERFORM AND PRESENT,  
STATISTICS TO RAISE AWARENESS. ABOUT, INEQUALITIES, LACK OF  
INCLUSION IN THE ART WORLD. FROM THE ANONYMITY. SO THEY  
ALWAYS ARE DRESSED IN BLACK. WEARING GUERRILLA MASKS. AND  
THEY USE, NAMES OF WOMEN ARTISTS, AS, AS --  
AS NICKNAMES TO REFER AND TALK -- WHEN THEY'RE GIVING A  
TALK. SO LET'S SAY WHEN THEY CAME TO THE, TO THE, I THINK  
THE LADY WAS NAMED, FRIEDA  
KAHLO, HEAR POD CASTS THEY'RE TALKING ABOUT SOME BODY IS

GOING TO BE NAMED, JUDY CHICAGO, OR, ANY OTHER FEMALE  
ARTIST THAT THEY CHOOSE. THEY RAISED WORK. RAISE ADD  
WARENESS. LATEST PROTEST AND SHOWS THAT THEY, OR,  
INVESTIGATIONS OR RESEARCH THEY HAVE BEEN DOING AND, AND  
THE WAY THEY HAVE BEEN RAISING THEIR VOICES IS,  
REGARDING --

ABUSE, AND THE ME TOO MOVEMENT INSIDE THE ART WORLD. LIKE,  
SEXUAL ABUSE. PEOPLE WHO ARE NOT -- NOT ETHIC IN THE  
WORK -- FOR ENVIRONMENT INSIDE THE MUSEUMS. AND -- AND,  
INSTITUTIONS AS WELL. SO, I JUST WANTED TO SHOW YOU A PHOTO  
OF THEM. SO YOU HAVE THEM IN YOUR MIND. AND, WE ARE GOING  
TO GO --

AND THEN WE ARE GOING TO -- ON THE FUN SIDE WITH --  
WITH SOME IMANNALS AS WELL. IT SAYS, A TKAT ANALYSIS OF 18  
MAJOR U.S. ART MUSEUMS, FOUND THEIR COLLECTIONS ARE, 87%  
MALE. 85% WHITE. THIS IS ACCORDING TO, TO A -- PRESENTATION  
THAT THE NATIONAL MUSEUM OF WOMEN IN THE ARTS HAS --  
ON THEIR WEBSITE. AND, AND --  
REPRESENTATION IN COLLECTIONS. MAJOR U.S. ART MUSEUMS. SO,  
WHITE. MEN. , LATINO MEN. ASIAN MEN. WHITE WOMEN. ALL OTHER  
GROUPS ARE, ARE LESS THAN 1%. SO, AGAIN, I DON'T WANT TO  
LIKE --

MAKE YOU DIZZY WITH ALL OF THE STATISTICS AND GRAPHICS BUT I THINK YOU WILL PAINT A GREAT -- PICTURE, OF HOW THE ART WORLD IS RIGHT NOW. AND THEN WE CAN GO INTO MY OWN EXPERIENCE AND THEN, THEN WHAT I THINK WE CAN ALL DO TO CHANGE IT. 14% OF THE EXHIBITIONS AT 26 PROMINENT U.S. MUSEUMS OVER THE PAST DECADE WERE OF WORK BY BY WOMEN ARTISTS. SO, ONLY, 14% IN 26 MUSEUMS. AND THEN IT SAYS, JUST 5.6% OF ARTISTS IN U.S. CITY GALLERIES ARE WOMEN OF COLOR. THEY'RE 90% OF THE U.S. POPULATION. WHEN YOU SEE THE LEFT CORNER. IT'S -- IT'S, STAGGERING. TOP 10 ART WORKS BY, PRICE AND CATEGORY AT AUCTION IN 2019. SO, THE REASON I WANTED TO TALK ABOUT, THE ART MARKET AND THE, OUR AUCTION MARKET IS BECAUSE -- ESPECIALLY, MAYBE IN THE LAST 30 YEARS. MOST, MOST, MORE, MAYBE IN THE LAST 0 YEARS, PARTICULARLY. THE ART MARKET HAS -- HAS BECOME A BIG THING AND IT HAS BECOME WHAT IT, DICTATES, WHAT IS SHOWN IN MUSEUMS. AND THEN, THE FIRST -- THE LEGITTIZATION FROM ARTIES GOES INTO THE GALLERIES, IF GALLERIES ARE NOT SHOWING WOMEN THEY'RE NOT SHOWING WOMEN OF COLOR, THEY'RE NOT SHOWING MINORITIES, THEN THE MUSEUMS DON'T INVITE THEM OR THEY DON'T GET INTO THE MUSEUMS COLLECTIONS OR MUSEUM SHOWS. AND THEN THE WHOLE -- THE,

GOING TO AUCTIONS. AND SO THE WHOLE ART MARKET CHANGES,  
BECOMES LIKE THE WAY IT IS RIGHT NOW. I FOUND A LOT OF  
INFORMATION ABOUT THIS IN SPAIN. IN ARGENTINA, MAINLY. MORE  
THAN IN OTHER, SPANISH SPEAKING COUNTRIES. AND THIS WAS,  
NEWS I REMEMBER, A FEW YEARS AGO. AND, I WAS, REALLY  
STUNNED, JUST TO SEE -- THAT, THAT THE, THE PRADO IN  
MADRID, IN 200 YEARS, HAD NEVER SHOWN AN EXHIBITION OF A  
WOMAN ARTIST. IN 2016, THEY SHOWED THE FIRST, THE FIRST  
TIME, EVER, AN SOLO SHOW, BY A WOMAN ARTIST. 17th CENTURY  
FLEMISH ARTIST. HAS NOT BEEN ANOTHER SINCE THAT. 197 YEARS  
OF THE MUSEUM OF THE PRADO IN SPAIN WITHOUT A WOMAN. AND, A  
LOT OF PEOPLE CAN SAY A LOT OF THINGS, I AM JUST GOING TO  
GIVE YOU SOME, DIFFERENT IDEAS, AND, AND --  
AND THINGS THAT ARE HAPPENING AROUND THE WORLD. FOR  
INSTANCE, A LOT OF MUSEUMS HAVE, SAT AROUND, STARTED  
NOTICING THIS. WHAT THEY DID, THEY STARTED INCLUDING, THEY  
LITERALLY REHUNG THE MUSEUM EXHIBITION AND COLLECTION. TO  
INCLUDE --  
APPLIED ARTS. AND, AND -- CRAFTS, AS WELL. BECAUSE IN THE,  
14, 15th, 16th CENTURY, WOMEN, WERE NOT ALLOWED INTO --  
INTO, FORMAL EDUCATION IN ARTIST STUDIOS, SO THEY ALL MAKE  
A LOT OF THEM WORK IN APPLIED ARTS. SO THEY STARTED

INCLUDING APPLIED ARTS TO BE ABLE TO INCLUDE WOMEN AS WELL.  
THAT WAS ONE OF THE THINGS THAT, THE GALLERY --  
IS DOING. THEY TAKE MODERN, ACTUALLY, A HUGE RENOVATION,  
THEY REHUNG THE ENTIRE EXHIBITION AND COLLECTION. TO RETELL  
THE STORY FROM A DIFFERENT PERSPECTIVE INCLUDING WOMEN AS  
WELL. AND DID A RECENT RENOVATION AS WELL, THREE, FOUR,  
YEARS AGO. WITH AN INCLUSION IDEA IN THEIR MIND AND THEY'RE  
SHOWING MORE WOMEN, MORE, WOMEN OF COLOR, MORE, MORE  
MINORITIES, AND NOW WE CAN SEE, FOR INSTANCE, THE MEXICAN  
MURALIST, RIGHT NEXT TO, FRANCIS BACON AND CHANGES THE WAY  
WE HAVE READ THE ENTIRE -- EXHIBITION. AND, I CAN SAY THAT,  
NOT ONLY AS A MEXICAN, WHICH I FELT VERY PROUD TO SEE. THEY  
WERE SHOWING ARTISTS NEXT TO OTHER ARTISTS, WE KNOW THAT  
REPRESENTATION MATTERS. ART HAS BEEN THERE, FOREVER,  
CENTURIES, TO REPRESENT, AND TELL STORIES, AND BE THE  
EVIDENCE OF, OF, HISTORY. WITH ART, EARLIER STATISTICS THAT  
HAS BEEN SHOWN, TOLD THE STORY FROM A MALE PERSPECTIVE. WE  
ARE TALKING MUSEUM, AND, MUSEUM IN MADRID, COUPLE EXAMPLES.  
IN SPAIN, IN 2002, STARTED DOING A VERY BIG PRIZE, ART  
PRIZE, CALLED, THE VAZQUEZ PRIZE. AND, THERE IS NEVER,  
NEVER BEEN, NO WOMEN HAS EVER WON THE VAZQUEZ PRIZE IN  
SPAIN SINCE, ITS CREATION IN 2002. SO IT HAS BEEN 20 YEARS.



IT IS A COLOMBIAN ARTIST. IN 2010. AND SINCE, 2010, NO ONE,  
NO OTHER WOMAN HAS WON -- THE, THE VAZQUEZ PRIZE. ANOTHER  
INTERESTING FACT, SINCE WE ARE TALKING ABOUT SPAIN --  
SPAIN'S -- BIGGEST ART FAIR, IS LIKE THE ARMORY SHOW. IN  
SPAIN. AND IT HAPPENS, EVERY FEBRUARY. AND IT IS A VERY  
BIG -- VERY IMPORTANT. NOT ONLY, IN SPAIN, BUT, IT IS ONE  
OF THE MOST IMPORTANT ONES IN EUROPE. AND, AND, ONLY 25% --  
OF, --  
AND ONLY 13% OF WOMEN GET INTO COLLECTIONS. COLLECTION ON  
SALES IN ATICO. BY CONTRARY, WE HAVE --  
65% OF STUDENTS IN --  
IN, ART SCHOOLS, ARE WOMEN. AND, 74% OF STUDENTS IN ART  
HISTORY --  
ARE WOMEN. SO, MY QUESTION IS --  
WHERE ARE ALL OF THESE STUDENTS GRADUATING FROM ART AND,  
AND FROM -- FROM ART HISTORY. AND WHAT ARE THEY DOING? AND  
WHY ARE THEY NOT SHOWING AT THE SAME LEVEL OR AT SAME --  
SAME, SAME AMOUNT OF TIMES AND THE SAME EXHIBITIONS. AND  
ART SPACES AND MUSEUMS IF, IF THAT MANY WOMEN ARE GOING TO  
ART SCHOOL. TALKING ABOUT, GOING TO THIS ONE. TALKING ABOUT  
POSITIVE THINGS PARTICULARLY IN SPAIN, SINCE WE ARE TALKING  
SPAIN. THE MUSEUM IN MADRID. IT STARTED IN 2008. 46% OF

WOMEN, VERSUS, 54% OF MEN. SO THEY MADE A CONSCIOUS EFFORT AND CHANGE. AND THEY'RE ACTUALLY DOING IT. THIS IS NOT THE NORM FOR MOST MUSEUMS. WE CAN -- WE CAN TALK ABOUT MUSEUMS HERE IN THE, A LITTLE LATER. AND YOU GUYS WILL BE SURPRISED. IF YOU HAVE NOT NOTICED THAT THERE IS NOT VERY MANY WOMEN. THE GOOD NEWS IS THAT LIKE THIS YEAR AT THE VENICE, BIENNALE, CECILIA VICUNA WON THE GOLDEN LION OF THE VENICE BIENNALE IS LIKE THE OSCAR IN THE ART. AND WELL, ALSO, CAT REINTO FRITCH, THE BIG LITTLE ROOSTER AT NATIONAL GALLERY OF ART EAST BUILDING ALSO WON A GOLDEN LION FOR -- FOR, LONG, LIKE, ACHIEVEMENT AWARD. WITH, WITH, CECILIA VICUNA, SHE IS THE FIRST -- LATINA OF INDIGENOUS DESCENT THAT WINS THE GOLDEN LION AT THE VENICE BIENNALE SINCE ITS ORIGIN. THIS IS A BIG THING. IT IS A BIG CHANGE. IN THE ART WORLD. WITH CECILIA VICUNA WINNING THIS. CECILIA HAS SPOKE ABOUT IT. SHE HOPES THAT NOW -- THIS OPENS THE DOOR FOR MORE WOMEN AND FOR MORE INDIGENOUS WOMEN. TO BE INCLUDED IN, IN, ARSENALS, IN, AND SPACES, AND REPRESENTATION OF COUNTRIES. AT THE BIENNALE AS WELL. CECILIA LIVES IN NEW YORK. BUT SHE IS FROM CHILE. THIS IS -- THIS IS, SOME, CECILIA'S WORK, SHE WORKS IN VERY

DIVERSE MEDIA

WORKS ON INSTALLATION ART. BUT SHE ALSO DOES PAINTING. AND I JUST WANTED TO SHOW YOU A COUPLE OF THINGS. SHOW YOU KNOW WHO WE ARE TALKING ABOUT ABOUT THE PRIZE. THIS IS NOT WHAT SHE DID AT BIENNAL, BUT AN EXAMPLE OF THE WORK. AN EXAMPLE OF HER PAINTINGS. AND --

AS, YOU CAN SEE --

THERE IS A LOT OF COLOR, REPRESENTATION, AND, THERE IS ALSO A LOT OF -- A LOT OF, OF COLONIALISM AND IN HER WORK AS WELL. OKAY. ANOTHER WOMEN ARTIST THAT I, THAT, -- (AUDIO BREAKUP) THE HIRSCHORN HAS A HUGE INSTALLATION, BY BARBARA KRUGER, IN THE BASEMENT BEFORE THE RESTROOM, AND AUDITORIUM AREA. FIRST THIS IMAGE HAS MADE A LOT OF, INSTAGRAM POSTS IN THE LAST WEEKS WITH THE WHOLE DISCUSSION ABOUT -- THE ABORTION ISSUE, IN, IN THE UNITED STATES. IT HAS BECOME A FLAG FOR WOMEN'S RIGHT TO CHOOSE. ALSO, I FOUND THIS -- WORK BY, BARBARA KRUGER, I FEEL THAT IT CAN BE, KIND OF LIKE --

A FLAG WE CAN ALL RAISE AND JUST BE CONSCIOUS THAT IF WE DON'T DO ANYTHING. WE CAN BECOME COMPLICIT, AND NOT JUST IN ART. THIS IS A QUOTE --

THAT, I GOT --

FROM, FROM AN ARTICLE. AND IT SAYS, THE RISE TO PROMINENCE OF WOMEN, LGBTQ, AND ARTISTS OF COLOR IS PACKED WITH PROBLEMS FROM THE VERY START. EVEN FINDING A GALLERY TO REPRESENT THEM IS NOT WITHOUT ITS DIFFICULTIES. A REESEN'T STUDY SHOWED THAT, OVER 80% OF AMERICAN ARTISTS REPRESENTED BY A TOP NEW YORK GALLERIES ARE WHITE AND 70% MALE. WHICH MEANS, THAT ASIAN, 8.1%, AFRICAN, 8.8%, LATINO, 2.1, MIDDLE EASTERN, 1%. PACIFIC ISLANDERS IS, .2%, AND, NATIVE AMERICAN ARTISTS ARE .1% ARE STRUGGLING TO REACH A 20% MARK, EVEN THOUGH COMBINED THEY COMPRISE THE MAJORITY OF NEW YORK RESIDENTS. AND THIS IS AGAIN, JUST A WAY OF HIGHLIGHTING THE DIFFERENCES. AND, LASTLY, I FOUND THIS INFOGRAPHIC FROM MARCO, ARCO, THE FAIR WE WERE TALKING ABOUT EARLIER FROM THIS YEAR. IN FEBRUARY. AND, AND, YOU CAN SEE THE PIE THAT IS HIGHLIGHTED IN GREEN AND PINK. THAT IS THE REPRESENTATION, PARTICIPATION OF WOMEN VERSUS MEN. WOMEN BEING THE PINK. GREEN BEING THE MAN. THE TOW TAUFL DIRECTORS, EITHER, GALLERY DIRECTORS OR, DIRECTORS, INSTITUTIONS, THAT SHOW WOMEN. THIS IS, THIS IS REGARDING, LATIN AMERICAN ART. SO -- NOW --

I WANT TO START TALKING ALSO ABOUT, MY EXPERIENCE. BECAUSE THAT IS WHAT I KNOW BEST. AND I AM GOING TO GIVE YOU --

SPECIFICALLY SOME --

NUMBERS OF SOME STATISTICS ON, ON LATINO WOMEN. SO, AS ATRIANA SAID ON INTRODUCTION I AM A MEXICAN-AMERICAN ARTIST. I MOVED HERE IN 2000. AND, FOR, FOR THE LARGEST, MAJORITY OF MY LIFE -- BEING MEXICAN WAS ALL I KNEW. BUT IT DIDN'T MEAN THAT MUCH. AND IT DIDN'T MEAN A LOT. AND, UNTIL YOU MOVE TO ANOTHER COUNTRY --

THEN YOUR NATIONALITY BECOMES A VERY BIG PART OF YOUR IDENTITY. AND THE WAY YOU ARE DEFINED BY YOURSELF, AND BY OTHERS. SO --

TALKING ABOUT LATIN X. 19% OF THE U.S. POPULATION IS LATINO. 5, THIS IS A 5% INCREASE, SINCE, 1970. AND IT IS ESTIMATED THAT IN THE NEXT, TEN YEARS, IT RAISES TO 28%. OF LATINO IN THE POPULATION. I READ THIS QUOTE DOING MY RESEARCH ON AN ARTICLE. IT SAYS, THE CANNONS OF ART AND HISTORY MUST BE PUSHED TO MEET THE WORLD WE LIVE IN. AS I WAS SAYING BEFORE, IF ART WAS SUPPOSED TO BE THE -- THE, TO ILLUSTRATE --

HISTORY. AND ILLUSTRATE OUR WORLD, AND OUR COMMON ERA, WE DON'T HAVE REPRESENTATION AND INCLUSION -- THEN WE ARE NOT TELLING THE STORY WITH ALL OF THE -- THE COLORS AND ALL OF THE DIVERSITY THAT IT NEEDS TO BE TOLD. WE CANNOT TALK

ABOUT -- PROTEST FOR INSTANCE IN THIS COUNTRY, A LOT OF WOMEN, STARTED LIKE, SHOWING UP -- IN THE ART WORLD. IN THE 60S, WITH PROTEST, ART, VIDEO ART, HAPPENINGS, AND ALL OF THESE OTHER ALTERNATIVE -- WAYS OF PRODUCING ART AND SHOWING ART. AND --

AND YET. THERE IS VERY, VERY, LITTLE. REPRESENTATION AND TALK ABOUT -- CHICANO ART, CHICANO ARTISTS. WE CAN NOT TALK ABOUT PROTESTS IN THE ARTS WITHOUT INCLUDING CHICANOS. AT THE SAME TIME, THE CIVIL RIGHTS MOVEMENT WAS HAPPENING IN THIS COUNTRY. CESAR CHAVEZ, ALSO DOING MAGNIFICENT, MAGNIFICENT FIGHT FOR, FOR -- THE RIGHTS OF, LATINO IMMIGRANTS AND LATINO WORKERS IN THE FARMS. AND THE CROPS. SO --

WE CANNOT -- TALK ABOUT -- ART WITH SOCIAL CONTENT AND REVOLUTION AND, AND CIVIL RIGHTS WITHOUT, THE INCLUSION OF LATINO VOICES. AND I MEAN LATINO VOICES NOT ONLY -- AT THE LATINO MUSEUM. WE HOPE TO SEE LATINO VOICES, EVERYWHERE AS WELL. SO, AS I, THAT, AS THESE SLIDES SAYS. IN 2007, I STARTED CREATING -- AS I SAID, I MOVED HERE 2000, THEN IN 2007, I NOTICED THAT I WASN'T GETTING INTO A LOT OF SHOWS. I WAS SUBMITTING MY WORK, FOR OPEN, AND SOMETHING -- INTERESTING HAPPENED. THAT

I, I WAS ALREADY, SHOWING A LOT IN MEXICO IN DIFFERENT MUSEUMS AND INSTITUTIONS. AND EVEN AT THE BEGINNING WHEN I FIRST MOVED HERE, I, I WAS INVITED TO AN ART SALON IN MEXICO SHOWING AT THE MUSEUM OF MODERN ART IN MEXICO CITY. AND AT THE SAME TIME, HERE IN D.C., I WAS SHOWING AT ALTERNATIVE SPACES I WASN'T BEING INVITED OR BEING INCLUDED IN A LOT OF SHOWS. I HAD A GALLERY IN MIAMI. AND I WAS DOING VERY GOOD WITH THAT GALLERY IN MIAMI. THEY WERE SHOWING MY WORK IN, IN IN DIFFERENT -- ART FAIRS AROUND THE, THE COUNTRY. AND AROUND THE WORLD AS WELL. BUT I WASN'T BEING INCLUDED, OR I DIDN'T FEEL INCLUDED IN THE D.C. AREA. SO AT SOME POINT -- AFTER I MOVED HERE, I NOTICED THAT I WAS NOT ONLY A MEXICAN ARTIST. BUT I WAS ALSO, LABELED AS LATINA ARTIST. SO THEN I -- I WAS, LIKE I AM GOING TO STOP COMPLAINING ABOUT NOT BEING INCLUDED. I AM GOING TO START CREATING OPPORTUNITIES, FOR ME AND FOR OTHERS. SO IN, 2007, I APPROACHED THE MEXICAN CULTURAL INSTITUTE. THERE WAS -- THE FIRST -- ATTEMPT TO DO AN ART FAIR IN DECEMBER DISAT THAT POINT. AT THE, THE CONVENTION, THE NEW CONVENTION CENTER. AND I, SUGGESTED THE MEXICAN CULTURAL INSTITUTE TO ALLOW ME TO CURATE A SHOW, OF LATINO ARTISTS, LIVING IN D.C. AREA. THE

WAY I SAW THE SHOW, OR THE IDEA OF THE SHOW WAS THAT, IF WE DID IT -- WITH LOCAL ARTISTS. IT WASN'T GOING TO COST A LOT OF MONEY. AND, IT WAS GOING TO SHOW THE DIVERSITY, THAT IT WASN'T GOING TO BE SHOWN AT THE -- AT THE ART FAIR. SO, THEY ALOU ME TO DO THIS SHOW. YOU CAN SEE ON THE LEFT-HAND SIDE, THE NAME OF THE SHOW WAS, DIRECTIONS. THEY SEE CONTEMPORARY LATINO ART. AND, AND, THE PHOTO ON THE RIGHT IS -- IS THE PAGE OF MY -- WITH ONE OF MY ART WORKS THAT IT WAS INCLUDED IN THE EXHIBITION. THEN --

I THINK I HAVE ONE SLIDE MISSING. OKAY. THIS SERIES, REGIO MEANS YOU ARE FROM, THE NORTH OF MEXICO. IN MONTEREY, THAT'S HUH THEY CALL, IN THE SAME WAY, WE SAY, WASHINGTONIANS HERE IN WASHINGTON. RE GI O MEANS FROM MONTEREY. I LIVED IN MONTEREY FOR TEN YEARS, I WENT TO SCHOOL THERE. AND, I -- I WORKED THERE FOR SOME YEARS, THEN I MOVED HERE TO THE UNITED STATES. WHEN I MOVED HERE TO THE D.C. AREA, I NOTICED THAT THERE WERE NOT A LOT OF BILLBOARDS. AND THERE WAS NOT A LOT OF, VISUAL CONTAMINATION LIKE THERE IS IN MY COUNTRY. AND MANY OTHER LATIN AMERICAN COUNTRIES. SO, I KIND OF LIKE STARTED MISSING, HAVING -- HAVING THIS --



IN MY OPINION, THIS BILLBOARDS AND SIGNS ARE ALSO --  
AN EXPRESSION OF OUR, POPULAR CULTURE. SO, WHEN I WAS ABLE  
TO GO BACK TO MEXICO THE FIRST TIME AFTER A YEAR AND A  
HALF. OF NOT BEING ABLE TO TRAVEL, BECAUSE OF MY GREEN  
CARD. I STARTED TAKING PHOTOS OF DIFFERENT SIGNS. AND  
CREATING THE SERIES. IN TOTAL THE SERIES WAS TEN IMAGES.  
THAT, THEY WERE ALL, OF THREE DIMENSIONAL SIGNS. THAT FOR  
SOME REASON --  
PEOPLE, PEOPLE --  
IN COMPANIES IN BIG CORPORATIONS STARTED LIKE, MAKING THREE  
DIMENSIONAL BILLBOARDS. THERE ARE A COUPLE HERE IN THE D.C.  
AREA, BUT I HAVEN'T SEEN THAT MANY. AND, FOR INSTANCE, THE,  
THE, THE AT THE RIGHT-HAND SIDE. MONTEREY. SEMEX, THE  
BIGGEST -- CEMENT COMPANY IN LATIN AMERICA. ONE OF THE  
BIGGEST ONES IN THE WORLD. THIS IS, AN ACTUAL SACK OF  
CEMENT, SIGNED, LIKE, A SIGN THAT ITS SHAPED IN THE FORM,  
IN THE SHAPE OF -- OF, SACK OF CEMENT, THREE DIMENSIONAL.  
IF YOU SEE A LITTLE BIT ON THE, ON THE -- ON THE EDGES YOU  
CAN SEE IT HAS VOLUME AS A SACK OF CEMENT. SO I CREATED  
THIS ART WORK. AND I THINK IT WAS JUST ALSO --  
KIND OF LIKE -- MY WAY OF -- COPING WITH BEING AWAY FROM  
HOME. AND, MISSING THIS, THIS LANDSCAPE, AND THEN, BRINGING

A LITTLE BIT OF HOME BACK HERE. THEN, I STARTED BEING INCLUDED. IN, LATINO SHOWS. AND, IT SAYS HERE MY IDENTITY AS A MEXICAN WAS NEVER IMPORTANT. TO ME, UNTIL I EMIGRATED TO THE UNITED STATES. THEN I WAS, UNDER THE LATINO LABEL. MOST OF THE OPPORTUNITY THAT I WAS GETTING WAS ON HISPANIC HERITAGE MONTH AS LATINO ARTIST. AND, I AM NOT TRYING TO DIMINISH OR MINIMIZE THE IMPORTANCE OF, DOING SHOWS OR EXHIBITIONS TO RAISE AWARENESS OR DISABILITY DURING THE, HISPANIC HERITAGE MONTH. BUT I FELT THAT THIS IS ALMOST ALL OF THE OPPORTUNITIES THAT I WAS GETTING. I WAS NOT INCLUDED IN MANY OTHER SHOWS. I KEPT KNOCKING ON DOORS, GALLERIES, AND, AND, DIFFERENT ART CENTERS. I KEPT GETTING REJECTED. THERE IS A PART IN A SENSE THAT MAYBE I WAS TOO YOUNG. AND MY WORK WASN'T MATURE ENOUGH. BUT THERE WAS A DISPARITIEN THE WAY I WAS SHOWING, AND GETTING, REVIEWS AND SUCCESS. IN OTHER PARTS OF THE COUNTRY. LIKE IN MIAMI, IN L.A., IN HOUSTON, TEXAS. THAT I HAD A GALLERY THERE AS WELL. I EVEN SHOWED -- IN PARIS. AND, IN SPAIN. IN OTHER PLACES. AND I WASN'T GETTING A LOT OF SHOWS HERE IN THE D.C. AREA. SO -- I SHOWED WITH THE CAPITAL ONE ART PROGRAM, LIKE, THREE, FOUR TIMES. AND I ACTUALLY HAD MY FIRST SOLO SHOW, IN 2010 AT THE CAPITAL ONE -- ART PROGRAM. SO, IT TOOK ME TEN

YEARS --

TO HAVE THE FIRST SOLO SHOW IN THE D.C. AREA. AT THAT

POINT, I HAD -- HAD --

FOUR, FIVE, DIFFERENT SOLO SHOWS BETWEEN HOUSTON AND MIAMI.

BUT NOT HERE IN D.C. AS I WAS --

SORRY, THAT WAS MY BELL TO, TO MAKE ME AWARE OF TIME. AS I

CONTINUED TO WORK --

DIFFERENT APPROACHES OF MY WORK. THIS IS A WORK THAT I DID.

THE SIGN ON ROUTE 50 IN ARLINGTON, VERY CLOSE TO, SEVEN

CORNERS. AND, IT IS JUST A VISUAL EXPLORATION OF HOW THE --

HOW THE, OREGON LANDSCAPE CHANGES AND HOW IT ADAPTS ALSO TO

THE, TO THE MARKET. SO THE FIRST ONE -- THE 1.99 WAS DONE

IN 2009. PHOTO I TOOK IT IN 2008. AND THEN THE OTHER ONE

WAS DONE, TEN YEARS LATER IN 2019. IT IS A PHOTO OF THE

SAME SIGN. AND, AND FOR YEARS AND YEARS, I USED TO DRIVE BY

THERE. I WAS LIKE WHY IS IT THAT, HOW CAN THEY AFFORD TO

NOT RAISE THE PRICES. AND IT KEPT JUST LIKE -- CAUGHTING MY

EYE AND, ATTENTION THAT THEY WERE NOT RAISING THE PRICES.

THEN WHEN THEY FINALLY ROSE THE PRICE I NOTICED THERE WAS

ALSO -- THAT THEY DO, OFFER, WASH AND FOLD. I KNOW IT MIGHT

SEEM LIKE SOMETHING, VERY -- NOT VERY IMPORTANT

I SEE IT AS THE WAY, BUSINESSES ARE, ADAPTING. AND, ALSO

HAD A SIGN UNDERNEATH THAT, THERE, HE SAID THAT THEY SPOKE SPANISH. SO THIS IS AN AREA THAT HE HAS BEEN -- GETTING MORE AND MORE POPULATED BY LATINO PEOPLE SO THEY'RE ACTUALLY, TRYING TO -- TRYING TO ADAPT TO THAT MARKET. THESE ARE, WORK, IS PART OF -- AN INSTALLATION THAT IS CALLED THE OTHER GAZE, THE WORK IS A BUT THE PERCEPTION HOW WE ARE SEEN BY OTHERS AND HOW WE SEE OTHERS. THE KWRAOEUTD IS THAT WHEN YOU STAN IN FRONT OF THE INSTALLATION THAT IS, -- IDEA IS THAT WHEN YOU STAND IN FRONT OF THE INSTALLATION THAT IS 17 FISH BOWLS. EVERY FISH BOWL HAS A PHOTO OF AN EYE THAT IS INTERVENED, AND HAS WIGGLY EYES. AND THE FISH BOWL ITSELF -- FUNCTIONS, OR WORKS AS, AS -- THE, THE EYE -- THE HUMAN EYE. SO THEN WHEN YOU ARE STANDING IN FRONT OF IT YOU CAN SEE HOW YOU ARE SEEN BY OTHERS AND SEE HOW WE LABEL OR, JUDGE OTHER PEOPLE AS WELL. THAT HAS TO DO WITH MY OWN REFLECTION ABOUT FEELING, NOT FEELING INCLUDED AND ACCEPTED IN THIS COUNTRY AND ACCEPTED IN, IN MY OWN -- FINDING MY OWN SPACE IN THIS COUNTRY AS WELL AS AN IMMIGRANT. THEN I DID THIS SERIES THAT I, THINK IT IS AN ONGOING SERIES THAT IS CALLED OPPOSITES. IT IS PART OF WHAT, RIGHT ON, THE BIOTHAT I -- I TAKE OPPOSITE WORDS

THAT --

THAT, END WITH THE SAME LETTER. AND THEN I FLIPPED IT. THE  
TEXT. AND I MAKE --

I MAKE THEM --

TO NEWT THEM BY THE LETTER THAT THEY, THAT THEY SHARE. JUST  
TO MAKE A VISUAL --

REFERENCE, VISUAL WAY OF SHOWING THAT EVERY SINGLE OPPOSITE  
IN MY OPINION. EITHER IT IS A FEELING OR A THING. IT IS  
CONNECTED. SO -- THERE IS NO GOOD, ABSOLUTE GOOD, ABSOLUTE  
BAD. AND NOBODY IS ALL GOOD OR ALL BAD. SO, FORWARD WITH  
THE OTHER ONES. AND, LET THEM, WRITE IN THE HEAR AND THERE,  
I MADE IT FOR, FOR, SUBMISSION OF A BIENNIAL, BUT IT WAS  
CALLED -- (SPEAKING SPANISH) I WASN'T ACCEPTED ON THE  
BIENNAL OOH, MADE THOSE, THINKING ABOUT GOING, GOING UP,  
AND, DOWN, NORTH, AND SOUTH, AND, BEING HERE. AND NOT BEING  
HERE. FEELING YOU ARE HERE NOT HERE AT THE SAME TIME. THEN  
IN 2018, I PRESENTED AT MEXICAN CULTURAL INSTITUTE. AND,  
ANNIE ACTUALLY CAME FOR THAT. TO VISIT THAT EXHIBITION  
ALONG WITH OTHER PEOPLE FROM THE SANGHA. THIS IS THE -- AN  
INSTALLATION THAT I DID AS AN ALTAR, OR OFRENDA FOR DAY OF  
THE DEAD. AND ALL OF THE WORK WAS DONE IN PAPIER-MACHE, AND  
ALL INSIDE THE BOATS ARE, SKULLS, THAT THEY'RE HAND

PAINTED. AND THE SIGN THAT IT SAYS, MUJERES ON LEFT-HAND  
SIDE SIDE SAYS LIFE IS WORTHLESS. AND, THE ALTAR DEDICATED  
TO WOMEN VICTIM OF FEMECIDE IN THE WORLD. THAT'S WHY IT  
SAYS THAT -- LIFE IS WORTHLESS BECAUSE, THERE IS, A  
PANDEMIC OF FEMICIDE GENERALLY IN THE WORLD, I FEEL  
PARTICULARLY IN LATIN AMERICA. IT IS A BIG PROBLEM. THE  
PROBLEM WITH COUNTRIES IN LATIN AMERICA, THERE IS  
CORRUPTION, NOT CONSEQUENCES. IT HAS COME TO THE POINT  
WHERE YOU CAN, KILL, OR DO ANYTHING WITH A WOMAN. THERE  
WILL BE NO CONSEQUENCES. AND MEN ARE GROWING AND KNOWING  
THAT. THAT THEY CAN DO ANYTHING. AND THEY WILL BE NO  
CONSEQUENCES. YOU CAN SEE THE SKULLS BETTER. ALSO THE  
SKULLS HANGING ON THE WINDOWS AULGS MADE WITH PAPIER-MACHE  
AND, AND, TISSUE PAPER AS WELL AS THE SIGN. WHEN I WAS  
FABRICATING THE PAPIER-MACHE BOATS AND SKULLS AND SIGN, I  
WAS VERY CONSCIOUS THAT THIS IS THE WAY --  
PINATAS ARE MADE, TRADITIONALLY IN MEXICO. AND ANCESTRAL  
TRADITION THAT -- THAT PEOPLE CARRY FROM GENERATION TO  
GENERATION. AND THEY, THE BUSINESSES ARE PASSED, ONE TO,  
ONE GENERATION TO ANOTHER ONE. THIS IS A SERIES OF PINATAS  
THAT I MADE. THIS IS MY INTERPRETATION OF A PINATA, INVITED  
TO, DO A PIECE FOR -- AN ORGANIZATION THAT SUPPORTS WOMEN

WITH CANCER. AND THE THEME THEN WAS, CHEMICAL BASALS,  
ABOUT, FINDING JOY. SO MY INTERPRETATION WAS, THAT, THAT,  
SOME TIMES YOU HAVE TO WHACK A PINATA AND BREAK IT OPEN TO  
GET TO THE SWEET AND THE ENJOYMENT OF LIFE. AND, THE PINATA  
TRADITIONALLY IN MEXICO ARE USED --  
ON THE SALVATIONS BEFORE -- CELEBRATION BEAVERS CHRISTMAS,  
CALLED POSADAS, AND THEY --  
THEY THE ORIGINAL PINATA IS MADE IN THE SHAPE OF A STAR.  
AND WITH SEVEN PEAKS OR SEVEN CONES, EACH PEAK REPRESENTS  
ONE OF THE CAPITAL SINS. STAR, BECAUSE THE BETHLEHEM STAR  
THAT GUIDES, THAT GUIDED THE THREE WISEMEN TO FIND BABY  
JESUS FOR CHRISTMAS. THIS IS ANOTHER SERIES THAT I HAVE  
BEEN DOING FOR THE LAST -- PROBABLY MORE THAN EIGHT YEARS.  
AND IT HAS BECOME KIND OF LIKE THE TRAVELERS JOURNAL. WHERE  
I TAKE MY LITTLE NOTEBOOK. NOTEBOOK. THESE ARE, 8X4 INCHES  
EACH. AND, IT IS LITERALLY, DRAWINGS, SAOERLTS REIS  
CALLED -- EVERYDAY OBJECTS. -- SERIES, CALLED, EVERY DAY  
OBJECTS. THE IDEA IS TO DO A QUICK SKETCH. I DON'T USE  
PENCIL OR ERASER. I TAKE ON THE DRAWING. SOME TIMES IT  
WORKS. SOME TIMES IT IS NOT. NOT INTERESTED IN PERFECTION  
OR PERFECT PERSPECTIVE OR PERFECT LINES. THERE IS A LOT OF  
MISTAKES IN MANY OF THEM. BUT IT IS ABOUT -- MAKING LIKE A

SNAPSHOT OF THE MOMENT. AND, AND -- LITTLE OBJECTS THAT, ALSO DEFINE -- SPACES AND DEFINE PEOPLE AS WELL. AND FOR INSTANCE, I HAVE MANY PANTRIES, IF I GO TO ADRIANA'S, HERS WILL BE DIFFERENT THAN MY PANTRY. WHATEVER SHE BUYS EVERY WEEK IS DIFFERENT FROM WHAT I BUY EVERY WEEK. THIS IS A NOTHER SERIES THAT I MADE, PAPIER-MACHE. WITH THE SAME TECHNIQUE AS, PINATAS, CALLED, I WANT TO FLY. MAKING A REFERENCE ALSO, MOVEMENT AND IMMIGRATION FROM, FROM ONE COUNTRY TO ANOTHER ONE AND, AND JUST TRAVELING IN JEN RAM. AND, THE LINES THAT I, USED -- IN GENERAL. AN THE LINE HAS THE I USE TO DECORATE THE AIRPLANES, MAKE REFERENCE OF DECORATIONS THAT, COMMERCIAL AIRPLANES HAVE ON THE TAIL OF THE PLANE. LASTLY THIS IS THE IMAGE THAT THEY USED. FOR THE INVITATION TO THIS TALK. THIS SIGN IN 2020, EXHIBITION. IT WAS CALLED, THAT I CURATED AT, THE ART GALLERY IN WASHINGTON, D.C.

I DON'T THINK IT NEEDS A LOT OF EXPLANATION. BUT I GUESS, I, MY INVITATION WITH THE SIGN IS NOT FOR PEOPLE TO AGREE WITH ME. IT IS FOR PEOPLE TO KID THAT A HUMAN CAN ONLY BE A HUMAN. IT CANNOT BE ANYTHING ELSE. THE FACT THAT WE CALL -- UNDOCUMENTED IMMIGRANTS IN THIS COUNTRY, ILLEGAL ALIENS, HAS HAS A LOT OF IMPACT. WORDS ACTUALLY MATTER WHEN WE



LABEL PEOPLE THAT WAY. IF CROSSING A BORDER WILL MAKE YOU ILLEGAL. THEN EVERYBODY IN JAIL WILL BE ILLEGAL AS WELL. CROSSING A BORDER IS NOT, DOESN'T MAKE IT ILLEGAL. IT JUST, IS AN ILLEGAL ACTION. THAT THEY ARE DOING. BECAUSE OF DESPERATION. SO --

IF, COMMITTING AN ILLEGAL ACT, MAKE, MAKES YOU ILLEGAL, THEN, EVERYBODY IN JAIL WILL BE ILLEGAL AS WELL. UNDER THAT CATEGORY OR IDEA. MY INVITATION IS TO CONSIDER THAT WE NEED TO CHANGE THE, THE NAME. WE NEED TO CHANGE THE DISCOURSE REGARDING THIS. BECAUSE A HUMAN CAN ONLY BE A HUMAN. CANNOT BE ANYTHING ELSE. BEFORE WE OPEN THE FLOOR, I WANT TO INVITE EVERYBODY TO MAUL CHANGES. WHAT ARE THE THINGS WE CAN DO TO MAKE A CHANGE AND BE PART OF THE CHANGE. THESE ARE THINGS THAT WE CAN ALL DO, STARTING RIGHT NOW. FOLLOW WOMEN'S PAGES, ON SOCIAL MEDIA. HAVING FOLLOWERS AND LIKING THINGS AND POSTS, MAKES A DIFFERENCE FOR PEOPLE. CONSIDER THAT ARTIST THAT YOU KNOW HAS A SMALL BUSINESS TO PROMOTE. EVERY TIME YOU LIKE, WHAT THEY DO, ON SOCIAL MEDIA, MAKES THAT, THAT, THAT, POSTING SHOW FOR OTHER PEOPLE. AND THAT INCREASES THE VISABILITY. SO, A SMALL LIKE, IT IS, A BIG SUPPORT. FOR, FOR VISUAL ARTISTS, MUSICIANS, ARCHITECTS, DANCE, DANCERS, ACTORS, AND ANY OTHER ART FORM. BUY AND

MAKE A COMMITMENT TO BUY MORE FROM WOMEN. FROM SMALL  
BUSINESS -- OWNERS. AT THE CORNER STORE FOR WOMEN,  
DESIGNERS, FOR, FOR WOMEN MUSIC. AND SO FORTH. AND, AND,  
ALSO, I SAY, IF THERE IS A MOVIE OR CONCERT, AN ART  
EXHIBITION BY A WOMAN, ATTEND THE EVENT. SOME TIMES, I  
SEE -- WHEN THERE IS, A MOVIE THAT IS, DIRECTED BY A WOMAN.  
THAT IT HAS A VERY BAD REVIEWS. THE WAY I SEE IT IS I NEED  
TO GO AND SEE IT SUPPORT IT EVEN IF IT HAS BAD REVIEWS. WE  
WANT TO SEE MORE STORIES FROM FEMALE PERSPECTIVE, IF WE  
DIDN'T SEE THE MOVIE, WE ARE NOT GIVING THEM THE  
OPPORTUNITY TO KEEP TELLING STORIES AND PRODUCING, ART. IF  
YOU HAVE IT IN YOUR BUDGET, COLLECT ART BY WOMEN

I WILL INVITE EVERYBODY WHO ATTENDED THE TALK TODAY TO  
LOOK AROUND WHATEVER ART YOU HAVE BOUGHT IN YOUR HOUSE,  
AND, AND, THINK ABOUT HOW MANY WOMEN DO YOU HAVE IN YOUR  
COLLECT STPH-GS AND, JUST ASK YOURSELF IF YOU HAVE  
ENOUGH -- ENOUGH WOMEN IN YOUR COLLECTION. IF YOU DON'T,  
MAKE AN EFFORT TO BUY --  
BUY ART BY WOMEN AND ART BY, BY MINORITIES, AND, BROWN  
PEOPLE AS WELL. SO, THAT'S, THAT'S IT. IF YOU, WHEN I OPEN  
THE FLOOR, ANNIE FOR QUESTIONS.

>> THANK YOU, EVERYONE.

>> Adriana Arizpe Martin: THANK YOU, EVERYONE. THANK YOU, IRENE. PERFECT. I THINK THIS IS AMAZING. WE ALL KNOW, WE DON'T KNOW AT THE SAME TIME WHAT IS HAPPENING. SO IT IS REALLY GREAT TO SEE THAT IN NUMBERS. AND IN WORDS, FROM, FROM AN ARTIST. THAT IS PART OF WHAT IS MAKING-VISIBLE. WE WANT TO MAKE A DIFFERENCE HAVING PEOPLE FROM, THE GROUP THAT WE ARE TALKING ABOUT. SPEAKING FROM THEIR OWN EXPERIENCE. SO, I DON'T KNOW IF YOU AGREE, ANNIE. AND EVERYONE. WE CAN -- WE ARE NOT THAT MANY. WE, WE, I DON'T KNOW, HOW DO YOU WANT TO PROCEED. DO YOU WANT PEOPLE TO OPEN THEIR MIKES? DO YOU WANT THEM TO WRITE, THE QUESTIONS IN THE CHAT. AND READ THEM. WHATEVER YOU PREFER.

>> HOWEVER PEOPLE WANT TO DO IT. I THINK, AS YOU SAID, WE ARE NOT THAT MANY. WE CAN --

I AM SEEING HERE ON THE COMMENTS. SOME -- SOME LIKE -- MENTIONED, AS WELL ON THE WOMEN ARTIST. I JUST WANTED TO SAY --

I, I DID A LITTLE BIT OF RESEARCH. ON THE ART MARKET. BEST SELLING WOMEN ARTISTS JOAN MITCHELL, GEORGIA O'KEEFE, AND, INEZ MARTIN, AGNES MARTIN. AND, THAT, THAT, ALL -- THAT ONE, TWO, THREE, FOUR, FIVE, SIX. THOSE SIX WOMEN, REPRESENT, 6, NO, 40% OF THE SALES OF WOMEN. OF TOTAL

WOMEN. SO --

WHEN THERE IS -- WOMEN'S SALES AND THEY SELL WELL, ALL OF  
THE MONEY GOES TO --

FIVE WOMEN BASICALLY. AND, OF THOSE, THERE IS ONLY ONE OF  
THEM ALIVE. SO --

SOME ONE WANTS TO START WITH A QUESTION OR COMMENT. UNMUTE  
YOURSELF. AND GO AHEAD, PLEASE.

>> HI, I WILL GO FIRST IN PART BECAUSE I HAVE TWO SMALL  
CHILDREN. AND MY HUSBAND HAS BEEN PUTTING THEM TO BED. SO,  
I AM SO GLAD FOR THIS PRESENTATION. THANK YOU VERY MUCH FOR  
MAKING IT. IT WAS WONDERFUL. AND I MAY HAVE TO GO, SO I  
JUST KIND OF WANTED TO PUT MY THOUGHTS, A LITTLE BIT FIRST.  
USUALLY I WOULD HANG BACK MORE. BUT, ONE THING I WOULD, WAS  
CURIOUS ABOUT IS -- I SEE, WE HAVE -- INTREPID, DON  
ROMBACH, EXCUSE ME, IF I MISPRONOUNCED YOUR NAME.

OTHERWISE, WE ARE ALL WOMEN HERE. I WAS CURIOUS, WHETHER,  
WHETHER WHAT ANY ONE'S THOUGHTS WERE WHEN YOU GO SUPPORT A  
WOMAN ARTIST. BRING YOUR BROTHER. BRING YOUR HUSBAND. BRING  
YOUR, NEIGHBOR, BRING YOUR, FATHER. WHO EVER IT IS.

BECAUSE, I FIND IT SO MANY OF THESE CONVERSATIONS ARE,  
WONDERFUL. AND, WE HAVE SO MUCH AGREEMENT AND, DESIRE FOR  
CHANGE. AND SUPPORT AMONGST OURSELVES. THIS IS THE THING

THAT I FIND IS, INTERESTING, YOU KNOW, TO NOT -- I DENT  
WANT TO -- SAY THIS IS A FEMALE TRAIT, BUT I FIND THAT  
COLLABORATION IS SOMETHING THAT IS MORE COMMON AMONG  
FEMALES OFTEN, THAN THE SORT OF CAPITALISTIC, MALE  
DOMINATED SOCIETY THAT IS PREVALENT IN THE UNITED STATES.  
SO -- BRINGING, MEN INTO IT, TO BE A PART OF IT, YOU KNOW I  
DON'T WANT TIGHT BE ABOUT THEM, BUT, JUST TO REMEMBER A  
LITTLE BIT, YOU KNOW, IN SO MANY WAYS, THAT, THAT LEVERAGE  
CAN HELP. AND IT CHANGES THE DIALOGUE AS WELL. WHERE  
INSTEAD OF HAVING THESE CONVERSATIONS AMONGST OURSELVES, WE  
CAN --

LEGITIMIZE THESE PERSPECTIVES AS HUMAN PERSPECTIVES NOT  
JUST FEMALE OR MINORITY PERSPECTIVES OR LGBTQ, PERSPECTIVES  
WE NEED TO KIND, WELL, MY OPINION IS THAT WE KIND OF NEED  
TO MAKE SURE THAT EVERYBODY IS HEARING IT. SO, THAT WAS  
JUST SORT OF MY, MY ONE, CONTRIBUTION OR THOUGHT. AND THE  
OTHER IS THAT, I DO LOVE THE IDEA OF EXPANDING THE IDEA OF,  
OF, ART AS CRAFT. BECAUSE IN SO MANY -- ERAS IN HISTORY,  
ART WAS CRAFT. THERE REALLY WASN'T THAT DISTINCTION BETWEEN  
FINE ART AND WHAT WAS MADE AND USED EVERY DAY. AND IN MANY  
SOCIETIES FOR INSTANCE WHERE PEOPLE WERE, YOU KNOW THEY  
DIDN'T HAVE -- IN BEDOUIN SOCIETIES MORE ABOUT SONG AND

THEATER AND POETRY, YOU KNOW IT WAS ANT BOUT THE OBJECT.  
THERE WERE MANY, MANY PLACES WHERE WOMEN HAVE BEEN LEADERS.  
IT ITS NOT RECOGNIZED IF WE, CONFINE OUR CONCEPT TO ONE  
VERY TINY LITTLE WAY. I WAS ENCOURAGED TO HEAR WHAT YOU  
SAID ABOUT OTHER MUSEUMS INCLUDING, CRAFT FOR LACK OF A  
BETTER WORD IN THEIR COLLECTIONS. MAYBE A WAY TO JUST,  
BOOST THEIR METRICS. BUT, MAYBE THAT'S NOT A BAD THING.  
BECAUSE IT IS A PART OF HOW WE --

>> HAVE OUR EXPERIENCE.

>> YES. THANK YOU FOR MAKING THAT COMMENT. AND YES, THE --  
THE WAY, THE REASON THEY DID IT TOO IS BECAUSE IT TOOK A  
VERY LONG TIME FOR WOMEN TO BE ACCEPTED AT A UNIVERSITY. IN  
ORDER FOR THEM TO BE ABLE TO STUDY ART. SO THE ONLY WAY OF  
RETELLING THE STORY IS INCLUDING ALL OF THESE OTHER WORKS  
THAT THEY WERE DOING. AND, AND, MOST OF IT -- IT FALLS INTO  
APPLIED ARTS, LIKE POTTERY AND EMBROIDERY, AND TAPESTRY,  
AND ALL OF THESE OTHER FORMS OF ART.

>> EXACTLY. AND THERE IS SO MUCH, RICHNESS THERE. AND, I  
FIND THAT A LOT OF, CURRENT ARTISTS BRING THAT HERITAGE  
INTO THE ART WORK NOT ALL, CERTAINLY THEY DON'T NEED TO.  
EVERYONE TELLS THEIR STORY THEIR OWN WAY. BUT I FIND THAT  
WHEN WE OPEN, OUR, OUR CONCEPTION OF WHAT, CREATIVITY, CAN

MEAN, AND, HOW IT, IT, CAN, CONNECTS PEOPLE ACROSS TIME,  
AND ACROSS CULTURE, CULTURE FOR ME THAT'S KIND OF WHAT THE  
POWER OF ART IS. AND -- AND WE CAN DO THAT IN MANY, MANY,  
DIFFERENT WAYS.

>> THANK YOU.

>> ANNIE.

>> CAN I, THIS IS ANNIE, I JUST WANT TO SAY COUPLE THINGS.  
ONE, THANK YOU SO MUCH FOR THAT. I REALLY APPRECIATE  
HEARING IT. DON IS OUR CAPTIONER, SO HE IS, NOT HERE AS  
A -- AS A LEARNER. THAT SAID WE ARE ALL LEARNING TOGETHER.  
THAT WE DON'T, WE CAN'T REALLY TELL WHO IS IDENTIFYING AS A  
WOMAN AND WHO IS NOT. AND SO WE DON'T WANT TO ASSUME THAT.  
ON THIS CALL. BUT THAT, THAT, IT IS FUNNY, DON ISN'T HERE  
BY -- BY JUST BECAUSE HE FELT LIKE IT.

>> I JUST WANT TO THANK YOU VERY MUCH FOR YOUR  
PRESENTATION. I FOUND IT TO BE --

THANK YOU VERY MUCH FOR YOUR PRESENTATION. I FOUND IT TO BE  
VERY ENLIGHTENING ONCE AGAIN. WITH STATISTICS. I STUDIED A  
LITTLE BIT MYSELF. BEFORE PRESENTING, I LIVE ON BAINBRIDGE  
ISLAND IN WASHINGTON STATE. AND IT SO HAPPENS THAT THE  
DIRECTOR OF OUR BAINBRIDGE MUSEUM AND FOUNDERS, FOUNDER IS  
FEMALE, THE DIRECTOR, IS, IS -- IS A GAY MAN. WHO, AND, AND

I -- SUGGESTED TO THEM THAT -- THAT WE DO A WOMEN IN PHOTOGRAPHY EXHIBITION. AND WE -- HE WAS VERY AMENABLE TO DOING THAT. AND, IT TURNED OUT TO BE ONE OF THE, BEST EXHIBITS AND --

PEOPLE AGREED LIKE, THEIR FAVORITE, THAT THE MUSEUM HAS DONE. AND SINCE THEN, HE, OUR MUSEUM HAS BEEN VERY ACTIVE. IN ADDRESSING THESE, USE OF NONINCLUSION. BY INCLUDING MANY WOMEN AND MANY PEOPLE OF COLOR. AND MANY LGBT AND PEOPLE WHO ARE GENDER NEUTRAL. AND -- MAKING THAT, OUR, OUR STORIES THE FOCUS. AND, SO I JUST WANTED TO POINT THAT OUT. AND THEN ALSO, I WAS LOOKING AROUND MY HOUSE. AND NEARLY ALL OF THE ART IN MY HOUSE IS MY OWN. AND, I THINK THAT'S FUNNY BUT THE ONLY OTHER ART THAT I HAVE IS FROM LEDA ALBUQUERQUE, A FRIEND OF MINE, AND CARRIE MAY WEAMS, GREAT PHOTOGRAPHER, STARTED WOMEN IN PHOTOGRAPHY INTERNATIONAL PART OF THAT BACK IN, BACK IN L.A. IN THE '80S. AND -- SO --

YEAH, I MEAN, IT'S -- BEFORE YOUR, I RACED HOME TO COME TO YOUR LECTURE. BUT, AN HOUR BEFORE I GOT HOME, I WAS SOBBING. BECAUSE, I AM -- I'M HEARTBROKEN BY WHAT'S GOING ON IN THE UNITED STATES RIGHT NOW. WHERE WOMEN ARE CONCERNED. PARTICULARLY --



EVERYTHING THAT HAPPENED TODAY. IS JUST OVER THE TOP. EVEN MORE THAN IT, AND WHAT COULD HAPPEN. I'M HEARTBROKEN ABOUT THAT. BUT I MEAN I THINK THAT HAS BEEN GOING ON FOR SO LONG. THAT WE HAVE BEEN IGNORED. WE HAVE BEEN -- SHUT DOWN. WE HAVE BEEN --

I MEAN AS A PHOTOGRAPH, I HAVE REALLY BEAUTIFUL ART WORK. AND IT DOESN'T GET OUT THERE THE WAY THE MEN'S DOES. IT NEVER HAS. AND I DON'T KNOW IF IT EVER WILL. I MEAN, WE HAVE BEEN DEALING WITH THIS FOR SO LONG. AND, I LOVED WHAT, ANNIE SAID IN THE BEGINNING. WHICH IS IF YOU SEE SOMETHING --

DO SOMETHING. WHICH IS, THICH NHAT HANH'S APPROACH. AND, I HAVE BEEN THINKING WHAT THE FUCK CAN I DO? YOU KNOW, TO EXPRESS HOW DEEPLY --

SHOCKED AND HURT AND, AND, OVERWHELMED AND, AND --

DISAPPOINTED AND, BLOWN AWAY, AND, AND JUST -- ANGRY. I

FEEL --

ABOUT --

ALL OF THE SITUATION FOR WOMEN ARTISTS AS WELL AS, JUST WOMEN. IN THE UNITED STATES. AT THIS POINT. SO --

I APPRECIATE EVERYTHING YOU SAID. AND --

I REALLY WOULD LOVE TO SEE IT GET BETTER. BUT RIGHT NOW I

FEEL LIKE --

I AM FEELING VERY DISAPPOINTED

I HAVE BEEN HURT SO MUCH BY MEN IN THE INDUSTRY THAT I AM IN. ESPECIALLY WHEN I WAS A ROCK AND ROLL PHOTOGRAPHER. I MEAN, THAT WHOLE THING IS, IS AN INDUSTRY, MEN ARE RUNNING. SO, ANYWAY, THAT'S, I THOUGHT I WOULD, SHARE MY TWO CENTS. WHEN THIS STARTED I STARTED CRYING. BECAUSE, IT IS JUST, I FEEL SO HURT. SO, SO -- NOT LIKE THICH NHAT HANH IN THE SENSE OF, SEEING. I AM FEELING, MY WHOLE BODY FEELS. LIKE JUST THIS, VIBRATORY FIELD OF JUST -- IT IS ALMOST OVERWHELMING ME RIGHT NOW. I DON'T KNOW WHAT I WILL DO OR WON'T DO ABOUT THAT AS ANERED AIST. I HAVE HAD SO MANY THOUGHTS IN THE MIDDLE OF THE NIGHT WHAT TO DO TO EXPRESS MYSELF RIGHT NOW. AND NONE OF THEM SEEM, LIKE I WILL EVER DO THEM. THEY JUST -- I ALMOST FEEL VIOLENT. LIKE, JUST, STANDING ON, ON A -- STANDING ON A STAGE AND LETTING PEOPLE CUT PARTS OF MY BODY TO, TO OFF ME. TO EXPRESS HOW DEEPLY UPSET I FEEL. AND HOW MUCH I WANT TO EXPRESS IT. BUT I AM JUST NOT SURE IN ANY WAY HOW AT THIS POINT.

>> THANK YOU, LINDA FOR SHARING. FIRST OF ALL I WANT TO -- APPLAUD YOUR HONESTY. AND YOUR SHARING FROM, FROM SO HONEST

AND SO OPENLY. I ALSO WANT TO APPLAUD, AND, CONGRATULATE YOU FOR THE SHOW THAT YOU WERE TALKING ABOUT, THE VERY BEGINNING. OF HOW SHOWING MINORITIES HAS MADE A DIFFERENCE. AND IT HAS BEEN REALLY WELL ACCEPTED. SO, WE ALL NEED TO, MAKE A CHANGE IN PROMOTE THAT. LIKE, TALK TO YOUR -- IF YOU GUYS KNOW ANY GALLERY OWNERS, YOU CAN TALK TO THEM. IF YOU KNOW ANY -- PEOPLE, ON THE MUSEUM BOARDS. TACK TO THEM. SO, THOSE ARE THE LITTLE THINGS THAT WE CAN START DOING TO MAKE A DIFFERENCE.

>> THANK YOU I HAVE A QUESTION ON A VERY DIFFERENT SUBJECT THAT YOU TOUCHED ON ABOUT --

BUYING FEMALE ARTISTS. I HAVE A GOOD FRIEND WHO IS AN ARTIST. AND I HAVE MORE THAN ONE GOOD FRIEND. ABBY IS A FRIEND OF MINE. I CONSIDER HER AN ARTIST, IS AN ARTIST.

I WAS TALKING WITH HIM. ESSENTIALLY IN THE GALLERIES WHERE HE IS --

HOWEVER YOU PUT IT. YOU KNOW, ONE OF THE PEOPLE THEY'RE SHOWING. THEY TAKE, 50% OF --

OF WHAT --

WHAT HIS -- ART IS SOLD FOR. AND --

YOU HAD TALKED ABOUT, YOU KNOW, GALLERIES BEING THE WAY -- TO GO. AND --

I WONDERED, I GUESS, MY -- MY --

OPINION WAS --

ALWAYS TO, TO BUY FROM THE ARTIST DIRECTLY. BUT, I UNDERSTAND FROM WHAT YOU ARE SAYING THAT THAT ISN'T GOING TO HELP --

ARTISTS GET REPRESENTED. SO I AM CURIOUS YOUR RESPONSE.

>> THANK YOU FOR BRINGING THAT UP. YES. SO MOST GALLERIES TACK FROM LIVING ARTISTS, 50%. OUR DEALERS WORK ON A RANGE BETWEEN --

10%. TO A 30%. DEPENDING ON -- THE ARRANGEMENT THEY HAVE WITH THE ARTISTS. AND, AND -- MY OPINION -- MY COMMENT, I MADE IT. BECAUSE --

ONE OF THE BIGGEST COLLECTORS IN THE WORLD, A MEXICAN COLLECTOR, SORRY TONALLY, ONE OF THE BIGGEST MIX CAN COLLECTORS. BUT HE ALSO IS, ALWAYS ON THE TOP --

LIST, OF COLLECTORS. IN THE WORLD. WHAT HE SAYS IS THAT WHEN HE LIKES AN ARTIST. HE RESPECTS THE ARTIST ENOUGH, TO GO AND BUY THE ART WORK FROM, FROM THE GALLERY. TO LET THE GALLERY KNOW. THAT HE -- HE, CONSIDERS THAT -- ARTIST -- WORTHY THOUGH THE GALLERY KNOWS HE KNOWS THE ARTIST. SO IT IS, I UNDERSTAND YOUR POINT. AND YES THE ARTIST MIGHT WIN MORE. IF YOU BUY FROM THE STUDIO. BUT IT IS ALSO, SOMETHING

TO CONSIDER THAT MAYBE ON OCCASIONS, YOU CAN ALSO BUY AT A GALLERY. YOU ARE GOING TO PAY PRETTY MUCH THE SAME. AND YOU ARE SUPPORTING THE ECO SYSTEM AS WELL. BECAUSE ARTISTS -- YES. THEY ONLY MAKE -- THEY, SELL AND THEY GET 50%. FROM THE SALES. BUT ALSO THE GALLERY DOES THE WORK THAT THEY THE ARTIST SOME TIMES CANNOT DO. OR DOESN'T HAVE TIME TO DO. OR, DON'T WANT TO DO. OR, OR DOESN'T KNOW HOW TO DO IN THE SENSE THAT, THAT --

GALLERIES HAVE A TENDENCY TO HAVE MORE REACH. FOR, FOR, GETTING INTO COLLECTIONS AND OTHER, OTHER ART SPACES. SO -- I'M NOT GOING TO TELL YOU WHAT TO DO. BUT THAT'S MY OPINION. BUT, IN, MY OPINION IS, BASED ON THE, OPINION OF -- OF, VERY -- WELL-KNOWN, COLLECTORS, THAT HAS A MUSEUM IN MEXICO. AND ALL.

>> WONDERFUL. THANK YOU SO MUCH.

>> WE HAVE THREE HANDS UP. YEAH, SO FAR. CAMILLE. ABBY, PATTY.

>> HI.

>> FIRST I WANT TO JUST SAY, THANK YOU, IRENE, SO, SO MUCH. I FEEL LIKE THIS IS A WAKE-UP CALL. FOR ME. AND, I WILL -- I WILL DEFINITELY TAKE ALL OF YOUR SUGGESTIONS -- TO HEART. I, I AM, I THINK ANNIE AND ADRIANA, FOR

BRINGING-UP TO US. AND, ALSO, I, I SAW YOUR DAY OF THE DEAD EXHIBIT. IT WAS -- AMAZING. TEARFUL. AND, SO MANY OTHER, ADJECTIVES, I CAN'T DESCRIBE IT, IT WAS AMAZING. AND THEN, JUST ONE LAST THING. I WANTED TO SHARE WITH PEOPLE. IN CASE YOU HAVEN'T BEEN THERE, THERE IS A REALLY AMAZING, EXHIBIT. AT THE PHILIPS GALLERY. THE ARTIST IS MARTA PEREZ GARCIA, THROUGH AUGUST 28th. AND IT IS CALLED INTERSECTIONS. AND, IT IS -- I THINK, 19 OR 20, HEADLESS FEMALE TORSOS. AND IT'S, ABOUT, IT ADDRESSES INCREASED, THE, INCREASES, INCREASED DOUGH VIOLENCE. HAND MADE TORSOS MADE OF PAPER AND OTHER VARIOUS MATERIALS. AND IT IS REALLY POWERFUL. SO JUST WANTED TO SHERRY THAT WITH YOU. SO, THANK YOU.

>> THANK YOU, CAMILLE.

>> ABBY.

>> THANK YOU, IRENE FOR THIS PRESENTATION. BRINGING THE TOPPING TO LIGHT. AND I ALSO, WANT TO ACKNOWLEDGE, WHAT LINDA SAID. BECAUSE, THAT WAS, THAT WAS REALLY -- SPOKEN, STRONGLY AND FROM THE HEART. SO MANY, I HAVE SO MUCH TO SAY ABOUT SO MANY THINGS THAT CAME UP. BECAUSE -- A LOT OF MY EXPERIENCE INTERSECT A NUMBER OF THINGS THAT CAME UP. BUT I WILL BE REALLY BRIEF. YOU KNOW, FOR ME, I THINK THE THING, THE PIECE ABOUT GETTING INTO, GETTING YOUR

WORK INTO GALLERIES AND MUSEUMS, IT ADDS A VALIDITY. TO,  
TO, TO YOUR, TO YOUR WORK. IN THE EYES OF COLLECTORS. AND  
THE WORLD. I THINK THAT'S -- AN IMPORTANT ASPECT OF THAT.  
BUT HAVING WORKED IN MUSEUMS FOR MANY DECADES, UNTIL  
RECENTLY, IT'S --

YOU KNOW, I DON'T KNOW IF PAINFUL IS THE RIGHT WERE. BUT  
IT'S -- FOR YOU KNOW MOST MUSEUMS ARE RUN BY WHITE MEN. AND  
THERE HAS BEEN IN THE TIME I HAVE BEEN IN THE MUSEUM  
FIELD -- THERE HAS BEEN A LITTLE BIT OF A SHIFT. BUT NOT A  
SEISMIC SHIFT. NOT A HUGE SHIFT. AND SO I THINK WHEN YOU  
TALK ABOUT WHAT IS GOING ON IN MUSEUMS, THAT'S A REALLY BIG  
BOULDER TO PUSH UP A REALLY, REALLY, REALLY BIG HILL. YOU  
KNOW. I FIND FOR ME, FOR MY WORK --

I HAVE BEEN REALLY SUCCESSFUL, SELLING -- DIRECT. WITH  
COMMISSIONS AND THROUGH MY STUDIO. AND HAVING SOME -- SOME  
REGIONAL LOCAL GALLERY REPRESENTATION. AND -- FORDS FOR  
AND -- I'M AT A PLACE WHERE, I'M -- YOU KNOW, I AM GOOD  
WITH THAT. BECAUSE, I GET TO --

I GET TO BE A -- A CREATOR, BE A PAINTER, GET TO BE AN  
ARTIST. THERE ARE PEOPLE THAT -- IT JUST MAKES ME SO HAPPY  
WHEN SOMEBODY WANTS TO BRING SOMETHING I CREATED INTO THEIR  
HOME TO LIVE WITH. I MEAN THAT'S, THAT'S, YOU KNOW. THAT'S,

THAT'S --

THAT'S IMPORTANT. AND THERE WAS ONE OTHER THOUGHT THAT I HAD ON THE TIP OF MY TONGUE. AND I AM SLIPPING A LITTLE BIT HERE. BUT, THANK YOU, THANK YOU, SO MUCH. FOR, FOR PRESENTATION.

OH, OH, I KNOW THE OTHER THING I DID WANT TO SHARE THAT I WAS THINKING ABOUT TOO AS A PERSON, WHITE WOMAN WHO IS AN ARTIST, AT THIS, THIS STAGE IN MY CAREER, AND IN MY LIFE, I HAVE BEEN THINKING A LOT ABOUT HOW IN TERMS OF THE WIDER -- REPRESENTATION --

IN THE WORLD OUT THERE. YOU KNOW --

I FEEL LOOK I SHOULD, SHOULD --

IT'S, IT IS BOTH A QUESTION AND STATEMENT. LIKE SHOULD I --

AND, ALSO THAT I SHOULD. STEP ASIDE --

TO MAKE MORE SPACE --

FOR, BIPOC ARTISTS. -UP KNOW, THAT, EVEN THOUGH, WOMEN HAVE, A REALLY UPHILL BATTLE IN GENERAL INCLUDING WHITE WOMEN THAT I FEEL, I HAVE A -- I FEEL THERE IS A NEED FOR ME TO, STEW STEP ASIDE ALSO. AND MAKE SPACE FOR, FOR, MAKE SPACE FOR OTHERS. SO THAT WAS A BUNCH OF REALLY QUICK BULLET POINTS. THANK YOU FOR LETTING ME SHARE. THANK YOU FOR THE PRESENTATION.



>> THANK YOU, ABBY. FIRST, I -- YEAH, I, I ALL MOST WANT TO APOLOGIZE FOR ASSUMING. THAT EVERYBODY WANTS TO TAKE THAT PATH OF VALIDATION THROUGH A GALLERY. BECAUSE YOU ARE TOTALLY RIGHT. I WAS SPEAKING -- LIKE, TO MUSEUM STATISTICS BECAUSE THAT IS ONE PATH. BUT, I USED TO TEACH, AT A UNIVERSITY IN MEXICO. IN, MONTEREY, MEXICO. THE FIRST THING I TOLD MY STUDENTS, WAS -- BECAUSE THE ART WORLD MY ANALOGY WAS KIND OF LIKE GOING TO LAS VEGAS. THERE ARE SEVERAL TABLES. EACH TABLE OFFERS SOMETHING DIFFERENT. IF YOU WANT TO PLAY THE ROULETTE, YOU HAVE TO GO THROUGH THE RULES OF THE ROULETTE. IF YOU WANT TO PLAY, BLACK JACK, ASSUME THE RULES OF BLACKJACK FOR PLAYING OR YOU CAN GO TO THE MACHINES. POP A QUARTER. AND GET, PLAY ON THAT. AND, EACH ONE HAS A DIFFERENT RULE. THERE IS PEOPLE THAT WANT VALIDATION. IF YOUR GOAL IS TO BE ON A MUSEUM COLLECTION, AND, AND, AND --

GO TO, AND SUCH, THEN THE GALLERIES IS YOUR PATH. BUT THERE IS, PLENTY OF PEOPLE THAT, THAT IS NOT THE PATH THAT THEY WANT TO FOLLOW. AND IT IS TOTALLY RESPECTABLE AS WELL. I WAS TALKING -- MORE, MORE IN REFERENCE TO, TO PEOPLE WHO WANT THE VALIDATION, TO GET INTO MUSEUM COLLECTIONS AS WELL. BUT I FEEL THAT WHATEVER PATH WORK FOR YOU. AND IF

YOU ARE TOTALLY HAPPY AND CONTENT WITH, WITH SELLING  
DIRECTLY. AND, AND --  
AND YOU FEEL --  
WHOLE AND COMPLETE WITH THAT. THAT'S PERFECTLY FINE.  
>> SO, I WILL TAKE, THE QUESTION FROM, PATTY, WHO, PATTY,  
POMENTA, WHO HAS BEEN WAITING. WANT TO UNMUTE YOURSELF.  
>> YEAH, THANK YOU FOR, FOR --  
FOR EVERYTHING. GIVING THIS SPACE TO -- TO BE VULNERABLE  
AND TALK ABOUT --  
YOU KNOW, RELEVANT STUFF THAT, THAT YOU KNOW --  
NOT NECESSARILY, CONSTANTLY, ON THE TABLE, FOR WOMEN.  
RIGHT. WE HAVE --  
WE CURRENTLY HAVE -- AS FEMALES, SO MANY BATTLES GOING ON.  
IN THIS COUNTRY. AND --  
OUTSIDE, AND IN OUR COUNTRIES AND VENEZUELA, MEXICO. LATIN  
AMERICA AS A WHOLE. SO I JUST WANT TO POINT OUT THAT --  
AS WAS SAID AT THE BEGINNING OF THE CONVERSATION, I THINK  
IT IS SUPER RELEVANT FOR US TO KEEP BRINGING THE SUBJECT TO  
THE TABLE. RIGHT NOW OF COURSE THERE ARE PRESSING MAT EARN  
AS, YOU KNOW, THE FREEDOM OF ABORTION, THE FREEDOM OF  
ELECTION OF YOUR OWN, OVER YOUR OWN BODY, AND, AND, THOSE  
CORE THINGS THAT YOU KNOW -- THAT HAVE A PRECEDENCE OVER --

SO MANY OTHER THINGS. RIGHT. BUT I THINK IT IS IMPORTANT  
TO, TO KEEP BRINGING, THIS, THIS, SUBJECT TO THE TABLE. AND  
THANK YOU, BECAUSE, AS A MINORITY, IN THE COUNTRY, AS AN  
IMMIGRANT, AS WELL. I FEEL NOT ONLY REPRESENTED BUT I FEEL  
THAT, ART WILL ALWAYS BE -- A WAY --  
A HEALTHY WAY OF EXPRESSION. AND, AND -- IT CAN BE ALSO --  
LOUDER THAN WORDS. SOME TIMES. SO -- I THINK IT'S JUST,  
GREAT FOR THIS --  
THIS SPACE TO BE CREATED. TO REMIND OURSELVES. IT IS  
IMPORTANT. AND --  
AND THANK YOU SO MUCH.

>> THANK YOU, FOR YOUR -- FOR YOUR COMMENT AND FOR BEING  
HERE. LAURA. YOU HAVE YOUR HAND RAISED IF YOU WANT TO  
UNMUTE YOURSELF.

>> YEAH.

>> THANK YOU. I JUST WANTED TO SAY --  
NOT AN ARTIST. JUST A PERSON. HOPEFULLY THREE QUICK THINGS.  
HOPEFULLY THREE QUICK THINGS. JUST APPRECIATING THE TALK,  
APPRECIATING EVERYONE'S COMMENTS, AND, INTERESTING, BECAUSE  
I REALLY COULD ONLY THINK OF, LIKE, JUST AS YOU SAID,  
FRIEDA

KAHLO, AT END OF YOUR TALK WHEN YOU WERE --  
TALKING ABOUT, WHAT YOU PUT ON YOUR WALL, I REALIZED, OH --  
WHEN I THINK ABOUT ACTUALLY WHAT IS ON MY WALL, I HAVE GOT  
THREE MORE ARTISTS THAT THE I COULD ACTUALLY -- NAME. EVA  
CASSIDY, CAROL GRIGG, AND, AND --  
THEN THERE IS ANOTHER. THAT, THAT I JUST WANT TO ELEVATE  
FOR EVERYBODY, BESA BUTLER. WHO IS BEING CREDITED WITH  
ACTUALLY CREATING --  
A NEW GENRE OF TEXTILE ART. SHE DOES QUILTING. WITH A  
VIBRANCY THAT -- THAT, THEY'RE LOOK, QUILTS, PORTRAITS WITH  
A VIBRANCY THAT IS SORT OF, SIMILAR TO WHAT YOU SEE IN A  
SERRAT WORK, IT IS AMAZING. AND THEN, ALSO ON MY WALLS I  
HAVE MY DAUGHTER WHICH SHE DOESN'T SELL ART, SHE JUST MAKES  
IT FOR ME. AND I LOVE IT. BUT ON THE TOPPING OF --  
WHAT TO DO. I JUST HAVE THIS WONDERING --  
SO, WHEN I, I BOUGHT A HOUSE LAST YEAR. AND, I WENT TO  
BLACKREALTOR.COM TO FIND A REALTOR. THAT WORKED REALLY WELL  
FOR ME. SO IF YOU ARE INTO INDEPENDENT BOOKSTORES, YOU LOOK  
TO, SUPPORT INDEPENDENT BOOKSTORES AND THERE ISN'T ONE --  
IN YOUR NEIGHBORHOOD, YOU CAN ACTUALLY GO TO A WEBSITE THAT  
IS CALLED, BOOKSHOP.COM AND BUY -- BUY, LIKE VERTABLY  
FROM AN INDEPENDENT BOOKSTORE. AND JUST WONDERING --

WHETHER OR NOT THERE IS A POSSIBILITY FOR, FOR SORT OF LOOK  
A VIRTUAL TEAMING OF GALLERIES THAT HAVE, THAT SUPPORT  
WOMEN ARTISTS. TO CREATE SORT OF A -- YOU KNOW, A VISIBLE  
SPACE. FOR, FOR WOMEN ARTISTS OF ALL KINDS. THANK YOU.

>> THANK YOU FOR YOUR QUESTION, LAURA. SO, I FOUND --  
AS I WAS RESEARCHING STATISTICS FOR THE TALK. THAT THERE ARE  
A COUPLE OF WEB SITES THAT THEY, THEY ARE LIKE --  
ALMOST LOOK A UNION FOR WOMEN, ARTISTS. BUT IT'S NOT  
NECESSARILY, A PLACE FOR SALES. BUT, IF YOU -- MAKE, SEARCH  
ON DIFFERENT PLATFORMS, ETSY, PLATFORMS YOU CAN ACTUALLY,  
MAKE A SEARCH JUST FOR WOMEN ARTISTS. LOCALLY, YOU, YOU  
HAVE -- THE WASHINGTON PARK FOR THE ARTS. WASHINGTON PARK  
FOR THE ARTS, AN ORGANIZATION THAT HELPS SUPPORT, SUPPORTS,  
PROMOTES --

YOU CAN ALSO MAKE SEARCH BY NAMES. AND BY, BY, GENDER, AND  
BY, BY, TECHNIQUE, OR, (AUDIO BREAKING UP) TRANSFORM  
GALLERIES. IF YOU WANT TO STAY LOCAL. THERE IS, THERE IS  
PLENTY OF ART DEALERS. WE ACTUALLY HAVE ONE HERE. TONIGHT.  
AND THERE IS OTHER ART DEALERS AS WELL. BUT, WORKING THE  
AREA. THEY HAVE A LOT OF WOMEN, REPRESENTED ON THEIR  
ARCHIVES AND THE NAMES OF THEIR ARTISTS. AND THE EXAMPLES  
YOU GAVE US.

>> I THINK IT IS FEASIBLE. BY MAKING SEARCHES, CUSTOMIZED SEARCHES ON DIFFERENT PLATFORMS THAT SELL ART.

>> I GUESS I AM ALSO JUST WONDERING IF WE SHOULDN'T TALK THAT IDEA UP. MAYBE, SOMEBODY SHOULD DO IT.

>> THANK YOU. THANK YOU. THANK YOU, I THINK WE ARE ALMOST, ON TIME, MAYBE, WE -- AT THE FINISH OF THIS -- OF THIS AMAZING CONVERSATION. I THINK, ANNIE, I WILL -- GIVE THE MIKE TO YOU. BUT I WILL SAY THAT, THAT MAKING VISIBLE IS A SPACE FOR ALL OF YOU GUYS. IF YOU ALSO WANT TO HAVE YOUR WORK HERE -- PLEASE, PLEASE DO IT. AND LET'S TRY TO MAKE SOMETHING. MAYBE, IF YOU CAN THINK, ON SOMETHING WITH MAKING-VISIBLE TO MAKE THIS VISIBLE AND TO HAVE -- ART EXHIBIT OR SOMETHING. SO PLEASE, COUNT ON US. AND -- YOU HAVE OUR SPACE FOR YOU. ALWAYS. AND, AND -- THANK YOU, IRENE, AND THANK YOU, EVERYONE BECAUSE YOUR PARTICIPATION, HAS BEEN AMAZING. FROM THE HEART. HAVING SO MANY PEOPLE BEING PART OF THIS, THIS GROUP. OF ARTISTS IS, IT IS SOMETHING THAT, THAT -- MAKES ME FEEL REALLY COMFORTABLE. MAYBE WE NEED TO DO MORE OF THESE, SAME TOPIC. WE WERE TRYING TO -- TO FIND OUT, WITH THIS, WITH THIS -- STAND-ALONE CONVERSATION. BUT I THINK THAT THE TOPIC CAN --

CAN GIVE US MORE SESSIONS. SO, ANNIE, I DON'T KNOW WHAT YOU WANT TO SAY.

>> Annie Mahon: YEAH, I HAVE TO SAY, I AM SURPRISED BY THE NUMBER OF PEOPLE AND THE ENGAGEMENT WE GOT ON THIS TOPIC. IN SUCH SHORT NOTICE. IT IS CLEARLY SOMETHING THAT, IS MEANINGFUL TO A LOT OF PEOPLE. AND I APPRECIATE EVERYONE'S -- DEEP SHARING. AND, REALLY -- BEING WILLING TO OPEN. OPEN TO THIS TOPIC. AND -- AND, YEAH, I GUESS IT IS SORT OF LOOK A TIP OF THE ICEBERG THING. THERE IS JUST SO MUCH HAPPENING RIGHT NOW. FOR WOMEN. THAT, THAT THIS IS -- THIS IS A PIECE OF IT. THAT, THAT WE DON'T ALWAYS SEE. THERE IS A LOT OF IT IN DIFFERENT PLACES. SO, THAT'S -- IT'S NOT EASY. IT'S NOT EASY. AND I, IF WE CAN FIND WAYS TO CHANGE. I LOVE THAT WE ARE, HAVING, BEEN GIVEN TOOLS TONIGHT. SOME IDEAS FOR THINGS WE CAN DO. I LOVE WHAT, JUST SAID TOO, HOW CAN WE COME TOGETHER TO DO THINGS AS WELL. BE IN TOUCH --

>> Adriana Arizpe Martin: I CAN SHOW, I HAVE ONE OF THE --

>> Annie Mahon: LET ME PUT IT ON.

>> Adriana Arizpe Martin: YOU JUST SAW IN THE PRESENTATION. AMAZING. THESE ARE PART OF IRENE'S LIFE AS WELL. WHO EVER

WANTS TO SHOW THEIR WORK, WITH MAKING-VISIBLE, PLEASE LET US KNOW. I JUST WANTED TO SHOW -- IRENE'S WORK, BECAUSE IT IS SUPER -- NICE AND CUTE. AND, AND, THIS IS -- THIS IS (SPEAKING SPANISH)

>> CLOTHESLINE. WHERE YOU PUT THE CLOTHES TO DRY.

CLOTHESLINE. IS IT?

>> I THINK THAT'S SOMETHING FROM MEXICO. I DON'T KNOW.

>> NO, NO, THEY USE THEM USE IT HERE.

>> YEAH, WE USE THEM. THEY JUST SORT OF HAVE GOTTEN OUT OF STYLE.

I STILL TRY TO USE IT. ALL RIGHT, WE WILL HAVE A FINAL BELL. AND, AND -- AND THEN, WE WILL, SEE IF THERE IS ANY OTHER ANNOUNCEMENTS. I PUT A NOTICE IN THE CHAT ABOUT -- CONNECTING WITH US THROUGH MAKING-VISIBLE.ORG, DONATING THERE IF YOU CAN TO HELP US PAY OUR SPEAKERS AND KEEP, KEEP THE PROGRAMS COMING. SO, I WILL FINISH WITH A BELL.

AND THEN, A LITTLE BIT OF DEDICATION, OF OUR TOMB TOGETHER. OF OUR TIME TOGETHER. (BELL TOLLS)

FROM THIS TIME THAT WE HAVE SPENT TOGETHER. MAY ALL OF OUR WORDS AND WISDOM AND, OUR HEARTS, GO OUT TO THE WORLD. AND IN SOME WAY, MAKE SOME DIFFERENCE, SMALL OR LARGE, IN HEALING THE WORLD. AND BRINGING MORE EASE AND JOY AND



FREEDOM TO ALL OF WOMEN AND ALL BEINGS. EVERYWHERE. (BELL TOLLS)

>> THANK YOU, DEAR FRIEND FOR BEING HERE. THANK YOU, DON, FOR CAPTIONING. AND, AND --

>> RACHEL FOR ALL OF THE WORK SHE DOES ALL, ALL OF THE, A LOT OF THE WORK OF MAKING-VISIBLE. SO, ALL OF THE COMMUNICATION, THANK YOU SO MUCH, RACHEL.

>> Annie Mahon: YEAH.

>> Adriana Arizpe Martin: AND WE HAVE --

>> AND, EVERYBODY ON THE, MAKING-VISIBLE TEAM FOR THE INVITATION AND FOR OPENING THIS SPACE FOR ME AND FOR, FOR --

FOR TALKING ABOUT, THIS ISSUES, AND RAISING AWARENESS, ON THIS TOPIC.

>> Annie Mahon: YES, I WANT TO ADD THAT DON SAYS HE IS VERY WILLINGLY HERE.

>> THANK YOU. AND WE HAVE OUR NEXT SERIES -- WE ARE GOING TO -- WE ARE STUDYING -- STARTING IN JUNE. WE HAVE A SERIES ON ENVIRONMENTAL JUSTICE. LED BY INDIGENOUS PEOPLE FROM THE FROM INDIGENOUS PEOPLE PERSPECTIVE. SO, I HOPE WE CAN COUNT ON ALL OF YOU. AND, WE, I THINK, MAYBE NEXT WEEK, YOU WILL HAVE IN OUR WEBSITE, INFORMATION ABOUT -- WHAT WE ARE GOING

TO TALK ABOUT. AND MAYBE, ALREADY --

SOME OF THE, THE THREE SPEAKERS THAT WE ARE GOING TO HAVE WITH US. SO -- PLEASE, HELP US, SPREAD THE WORD ABOUT MAKING-VISIBLE.

>> Annie Mahon: CAN I ADD ONE MORE THING THE SERIES WE WERE TRYING TO GET GOING THAT WE REALLY HAVE A LOT OF PEOPLE, WITH PASSION, BUT NO ONE -- REALLY WANTS TO SPEAK ON, IS, ANTI-MUSLIM RACISM. AND WE HAVE BEEN REALLY TRYING TO PULL THAT TOGETHER. IT HAS BEEN A LOT HARDER THAN WE EXPECTED. SO, IF YOU HAVE THOUGHTS OR YOU KNOW IDEAS THAT YOU WANT TO EMAIL US, WE WOULD BE OPEN TO THAT. THANK YOU.

>> Annie Mahon: YES.

>> THANK YOU.

>> Annie Mahon: PLEASE SHARE THIS CONVERSATION AND OTHER ONES THAT WE HAVE, AS I SAID AT THE BEGINNING. SHARE MAKING-VISIBLE. TO YOUR FRIENDS.

>> RECORDING STOPPED.

>> AND, USE THIS SPACE FOR YOU GUYS.

>> THANK YOU.

>> HAVE A WONDERFUL NIGHT. BE WELL. BE SAFE. BE HAPPY.

>> THANK YOU.

>> THANK YOU,

>> THANK YOU.

>> THANK YOU.

>> THANK YOU.

>> THANK YOU.

>> THANK YOU.