

# ALL MY INDEPENDENT WOMEN 2012

*All My Independent Women 2012* brings together visual art and experimental music over a seven-week programme at the Women's Art Library/Make and Cafe OTO. Interested in understanding and supporting feminist modes of production and circulation of artists' practices that deal with issues around gender, this project marks the coming together of three important archives: the Women's Art Library/Make – and the Women's Revolutions Per Minute archive recently donated to WAL – which functions as a unique place to experience women's art; the Open Music Archive, a collaborative project to source, digitise, and distribute out-of-copyright music recordings; and AMIW Video Lounge, a collection of video art by feminist artists belonging to *All My Independent Women's* network.

*All My Independent Women 2012* aims to enrich these three archives, by contributing to their promotion and preservation, and the practices they represent, highlighting the importance of their use and potential for re-invention. Exploring the different forms of distribution performed by these archives – that were once living networks – *All My Independent Women 2012* searches for new modes of accountability and circulation within the arts that are based on dialogue and care.

The programme combines a series of talks, workshops, and round table discussions around notions of distribution and archiving, feminine genealogies, the writing of 'herstories' and curating from a feminist approach; viewings of the artists' practices in these archives; and the commission of two music pieces based on Open Music Archive's piece 'Brilliant and the Dark' recorded in 2010 with the women choir Gaggle.

[amiw2012.blogspot.co.uk](http://amiw2012.blogspot.co.uk)



ALL MY INDEPENDENT WOMEN

Initiated in Portugal in 2005 by Carla Cruz AMIW is an international artist project that supports, hosts and distributes artwork, with feminist approaches.

[allmyindependentwomen.blogspot.co.uk](http://allmyindependentwomen.blogspot.co.uk)

## WOMEN'S ART LIBRARY

*The Women's Art Library* is the research collection that began as the Women Artists Slide Library in the early 1980s, and developed into Make, the organisation of women's art. The collection was gifted to Goldsmiths, Special Collections in 2003 and has since become the centre of a programme of residencies, exhibitions, talks, workshops, collaborations and the Living with Make: Art in the Archive bursary co-produced with *Feminist Review*.

## WOMEN'S REVOLUTIONS PER MINUTE ARCHIVE 1977-2004

*Women's Revolutions Per Minute (WRPM) Archive* is a unique resource of music by women. Set up in 1977 as part of the Women's Art Collective in London, *WRPM* initially promoted festivals of music by women as part of the Women's Liberation Movement. It was developed from 1979-1999 by Caroline Hutton as a sole trader and distribution enterprise based in Birmingham, distributing radical and feminist titles into independent and mainstream music stores, bookshops and colleges as well as developing direct sales through mail order, women's music events, peace festivals and conferences.

From 1999-2004 Hilary Friend based in Manchester extended the catalogue especially the listings of world music and women composers and set up the *WRPM* website for online sales, publicity and networking.

The *WRPM* archive contains hard copies of everything from the catalogue over 27 years, including vinyl, tapes, CDs and books. There are over 2000 items in twelve main sections, including feminist and political singer-songwriters and groups, folk, world music, traditional singers, acappella, women composers and educational resources. There are also ephemera, correspondence, accounts and listings of the network of musicians, independent record companies, suppliers and outlets.

*WRPM* was a response to the political context of its time and the archive can be used to encourage the on-going debates

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that it both generated and responded to. It will enable students and research departments to explore topics such as the socio-cultural position of women in music, power relationships within a cultural industry, use of visual media, and pathways of developing identity. The archive is now housed along with the Women's Art Library in Special Collections of Goldsmiths University of London Library. It offers the opportunity to engage with an example of a 'small business enterprise' run by and for women as an alternative to the mainstream and to have access to a collection which illustrates the practice, impact and achievement of women in musical culture.

## OPEN MUSIC ARCHIVE

Open Music Archive initiated by artists Eileen Simpson and Ben White, is a collaborative project to source, digitise, and distribute out of copyright music recordings. The archive is situated within the current discourse surrounding notions of authorship, ownership and distribution, reanimated by a porting of Free/Libre and Open Source software models to wider creative contexts. The Open Music Archive concerns itself with the public domain and creative works which are not owned by any one individual and are held in common. The project aims to share the existing resource and to build a larger archive in open collaboration with others. The archive aims to distribute this music freely, form a site of exchange of knowledge and material, and be a vehicle for future collaborations and distributed projects.

[www.openmusicarchive.org](http://www.openmusicarchive.org)

## AMIW VIDEO LOUNGE

AMIW Video Lounge is a collection of video art by feminist artists belonging to All My Independent Women network, with 16 video works from 2005-2011 by Miguel Bonneville, Genève Brossard, Catarina Carneiro & Sameiro Oliveira Martins, Carla Cruz, Mónica Faria, Risk Hazekamp, Anna Jonsson, Cristina Mateus, Susana Mendes Silva, Rita Rainho, Flávio Rodrigues, Evelin Stermitz, and Lenka Vráblíková.

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**ARTS COUNCIL ENGLAND**  
LOTTERY FUNDED

AMIW  
video  
lounge  
workshops  
and talks at  
**Women's  
Art Library**  
Goldsmiths  
University  
of London



WOMEN'S ART LIBRARY/MAKE  
Goldsmiths University of London  
Special Collections Reading Room  
– Rutherford Building  
New Cross, London, SE14 6AF  
020 7717 2210/2295  
[www.gold.ac.uk/make](http://www.gold.ac.uk/make)  
[g.greenan@gold.ac.uk](mailto:g.greenan@gold.ac.uk)

CAFE OTO  
18 - 22 Ashwin Street  
Dalston, London, E8 3DL  
[www.cafecoto.co.uk](http://www.cafecoto.co.uk)

ALL MY INDEPENDENT WOMEN 2012



*The Brilliant and the Dark  
– B Side Samples For Remix*

at Cafe OTO

AMIW VIDEO LOUNGE OPEN TO THE PUBLIC  
27 September to 14 December 2012  
Monday - Friday - 10am - 5pm  
(Wednesdays until 7pm)





## PROGRAMME

EXCEPT FOR

*The Brilliant and the Dark*  
– B Side Samples for Remix

all events will be held at the Women's Art Library and are free to attend  
AMIW VIDEO LOUNGE OPEN  
TO THE PUBLIC

27 Sept 14 Dec

28 SEPT  
5-7PM

### PRACTICING SEXUAL DIFFERENCE WORKSHOP WITH ALEX MARTINES ROE

RSVP [http://is.gd/amiw\\_28sept](http://is.gd/amiw_28sept)

In this workshop, radical Italian feminist practices developed by the Milan Women's Bookstore Collective and others in the mid 1970s form a reference point for a series of practical tasks undertaken in groups and pairs. Starting with some discussion of different practices like *autocoscienza* (consciousness raising), the practice of relationships, the practice of doing, and *affidamento* (entrustment), we will then work in small groups to identify our individual "symbolic mothers"; relations of *affidamento* that we experience in our own lives; and potential practices of doing. Although the content of the workshop is focused on female sexual difference, people of all sexual identities are welcome to participate. The aim of the workshop is to explore the contemporary relevance of practices of sexual difference: as specific political acts, they move away from ideological models of collective politics, but nevertheless connect to one another. With special attention to the politics of documentation, we will record and annotate aspects of each encounter with these practices, forming an archive within the Women's Art Library.

**Alex Martinis Roe** (b. 1982, Melbourne) is concerned with facilitating feminist relations within the art encounter and its historicization. She holds a PhD from Monash University Australia (2011), funded by Silver Jubilee Scholarship. Residencies: Seoul Artspace Geumcheon (2011); Gertrude Contemporary Art Spaces, Melbourne (2006-7); since 2009 lives and works Kunsthau KuLe, Berlin. Recent shows: *Collective Biographies*, Bibliothekswohnung, Berlin (solo, 2012); *Post-planning*, Ian Potter Museum of Art, Melbourne (2012); *non-writing histories*, Artspace, Sydney (solo, 2012); *Genealogies*; *Frameworks for Exchange*, Pallas Projects, Dublin (solo, 2011); *Denkmalpflege*, Heidelberger Kunstverein (2011); *HaVE A LoOk! Have a Look! FormContent*, London (2010). This year she also gave a presentation at Salon Populaire as part of *What is Power Today?* and taught *Lecture Performance* at the Public School, Berlin.

The VBKOE (Vereinigung bildender Künstlerinnen Österreichs – Austrian Association of Women Artists) archive contains a sizable amount of mixed materials – such as letter correspondences, funding applications, day-to-day records as well as prints and works realised by women artists – since its foundation in 1910.

This workshop will be based on our participation in the VBKOE archive and hopes to extend the discussion to the archival politics more broadly. The archival politics, in our minds, points to the entangled relations between the politics and materials. Therefore, we would like to touch on the basic questions regarding any archive – as a site to bring in the past, present and future all together in a non-linear timeline: why some things have become part of the archive initially, and how meaning is being engendered over time.

**Hyun Jin Cho & Nina Hoehchl** are both artists and have made collaborative works; they also have been involved with archiving work in different contexts. Hyun Jin Cho worked previously as the archivist for the film distribution company *Artificial Eye*. Nina Hoehchl is a board member of VBKOE since the beginning of 2012 and has been tasked with the VBKOE archive.

10 OCT  
5-7PM

### ARCHIVAL MATERIALS, PRACTICES, POLITICS AND POETICS WORKSHOP WITH HYUN JIN CHO AND NINA HOECHTL

RSVP [http://is.gd/amiw\\_10oct](http://is.gd/amiw_10oct)

16 Nov  
8PM CAFE OTO

### THE BRILLIANT AND THE DARK – B SIDE SAMPLES FOR REMIX PERFORMANCES BY KAREN GWYER, BEATRICE DILLON, AND THE OPEN MUSIC ARCHIVE

Advance tickets at [www.cafeoto.co.uk](http://www.cafeoto.co.uk)

This *Brilliant and the Dark* by artists Eileen Simpson and Ben White interrogates proprietary rights that reside within archive material – remixing archive source through collective female voice. Using the viral logic of copyleft to negotiate the default conditions of the market, this collaborative project continues to generate unknown, unpredictable outcomes and potentials. [www.openmusicarchive.org/tbatd](http://www.openmusicarchive.org/tbatd) 1969 Archive Work for Women's Voices, re-worked with all-female choir Gaggle, released 2011, remixed live by Karen Gwyer, Beatrice Dillon and the Open Music Archive.

Originally from the US, London-based experimentalist **Karen Gwyer** delights in exploring the limits of intricacy and maximalism, layering choirs of wordless vocals upon booming, pulsing synths and undulating, mega-multi-track rhythms. [karengwyer.com](http://karengwyer.com)

A round table about the creative commons and the arts based on the projects Open Music Archive, initiated by artists Ben White & Eileen Simpson and the Embroidered Digital Commons (2007-2013), an internationally distributed embroidery of the text 'A Concise Lexicon of/for the Digital Commons' written by the Raqs Media Collective (2003).

**Ele Carpenter** is a curator, artist and writer, and lecturer in the MFA Curating program at Goldsmiths College, University of London.

**Eileen Simpson** and **Ben White** work at the intersection of art, music and information networks, and seek to challenge conventional mechanisms for the authorship, ownership and distribution of culture. Their ongoing project Open Music Archive is an initiative to source, digitise and distribute out-of-copyright sound recordings and is a vehicle for collaborative projects exploring the material's potential for reuse.

**Beatrice Dillon** is a musician, composer and producer based in London. She has worked for the BL National Sound Archive, produced documentaries for BBC Radio, presented shows for Resonance FM and curated music seasons for Whitechapel Gallery. She assisted John Coxon in the founding of Treader Records and co-directed a documentary on Paredon Records. She wrote and recorded soundtracks to *Nyx* and *Eris* (2010-12) two films by artist Claire Hooper and has compiled a forthcoming cassette for The Trilogy Tapes. [www.dillonwork.com](http://www.dillonwork.com)

2 Nov  
5-7PM

### FEMINIST CURATORIAL PRACTICES TALK BY LARA PERRY AND FRANCESCO VENTRELLA

RSVP [http://is.gd/amiw\\_2nov](http://is.gd/amiw_2nov)

Departing from *All My Independent Women* as an ongoing experiment to exhibit feminist practices within the arts in ways that propose new modes of accountability and that question the structures and systems in place in the arts, this conversation will explore notions of feminist curation, distribution and archiving. Questioning, how can we (artists, curators, art historians and cultural producers), not only make visible feminist art practices, but also bring about systemic change into the art world?

**Lara Perry** is Principal Lecturer in the School of Humanities at the University of Brighton. Lara was the lead applicant in the Leverhulme international research network that investigated 'Transnational Perspectives on Women's Art, Feminism and Curating' (2010-12), and one of the organizers of Civil Partnerships, a programme of exhibition and debates on feminist and queer curating at the University of Brighton with a symposium at Tate Modern in May 2012. Her book *History's Beauties: Women in the National Portrait Gallery 1856-1900* (2006) is a study of gender in the collection, administration and audience of the museum.

**Francesco Ventrella** is Teaching Fellow in Art History at the University of Sussex. He is the former editor of *parallax* and a founding member of the independent art space 1:1 project in Rome. His research focuses on the intersection between writing (in the broadest sense), materialities and temporalities in art and visual culture. With Sibyl Fisher he is the co-instigator of the postgraduate research project *Curatorial Affinities* which investigates curating as a feminist practice.

5 DEC 5-7PM  
RE-ENGAGING ARCHIVED  
ART PRACTICES

GUIDED EXPLORATION OF THE WOMEN'S  
ART LIBRARY AND THE WOMEN'S  
REVOLUTIONS PER MINUTE ARCHIVES  
BY ALTHEA GREENAN AND MIKA HAYASHI  
EBBESSEN

RSVP [http://is.gd/amiw\\_5dec](http://is.gd/amiw_5dec)

This Women's Art Library/Make is an important collection of documentation dedicated to women's art practice and a critical achievement in the study of visual culture. It began as a collection of slides brought together by women artists wishing to raise the visibility of women's art. The archive of Women's Revolutions Per Minute also documents an organization that emerged from the women's movement and promoted women's music is all its forms.

Compelled by the need to circulate and make accessible the art by women in a pre-digital era, this session will be both an aural and visual show-and-tell of two artist-led collections that offer an insight into strategies of distribution inspired from collective publications to a lone lollipop in the shape of a fist.

**Althea Greenan** is curator of The Women's Art Library, part of the Special Collections held in Goldsmiths University of London. Her reviews on publications and exhibitions have appeared in *Make* magazine, *Contemporary*, *Vertigo* and elsewhere. They were produced in tandem with her work on the collection of the Women's Art Library, ongoing projects like the *Living with Make: Art in Archive* Bursary and research on the 35mm slide. Artists she has worked with include Caroline Smith, Oriana Fox, Clare Gasson, Rose Frain and Natalie Papamichael.

**Mika Hayashi Ebbesen** is an artist, filmmaker, and writer based in London. She is also an editor at *Shoppinghour* Magazine and currently composing work with recorded human voices and instrumental noise. Earlier this year she initiated *Human Fiction Tartini* as an inclusive vehicle to challenge the barriers between different genres of sonic experimentation.