Real Time
September 1 - December 9, 2011

Mary H. Dana Women Artist Series, Mabel Smith Douglas Library Galleries, Rutgers University
8 Chapel Drive, New Brunswick, NJ, 08901
Gallery Hours: Monday - Friday 9am - 5pm / Weekends by appointment
Real Time

An exhibition by the art collective Brainstormers
September 1 - December 9, 2011

Mary H. Dana Women Artist Series 40th Anniversary Exhibition

Mary H. Dana Women Artist Series Galleries
Rutgers University
Douglass Library, 8 Chapel Drive, New Brunswick, NJ 08901
The vision of the Rutgers Institute for Women and Art (IWA) is to transform values, policies, and institutions, and to insure that the intellectual and aesthetic contributions of diverse communities of women in the visual arts are included in the cultural mainstream and acknowledged in the historical record.

The mission of the Rutgers Institute for Women and Art is to invent, implement, and conduct live and virtual education, research, documentation, public programs, and exhibitions focused on women artists and feminist art. The IWA strives to establish equality and visibility for all women artists, who are underrepresented and unrecognized in art history, the art market, and the contemporary art world, and to address their professional development needs. The IWA endeavors to serve all women in the visual arts and diverse global, national, regional, state, and university audiences.

Founded in 2006, the Institute for Women & Art is actively engaged in:

* Exhibitions and public programming organized by the award-winning and nationally recognized Mary H. Dana Women Artists Series, founded in 1971 by Joan Snyder, and other sponsored events through the US and abroad.

* Educational and curricular development led by The Feminist Art Project (TFAP) website and the FARE: Feminist Art Resources in Education for K-12, college students and their teachers. (http://feministartproject.rutgers.edu)

* Research and documentation facilitated by the Getty and New Jersey State Council on the Arts-funded Women Artists Archives National Directory (WAAND), as well as the archival collections found in the Miriam Schapiro Archives on Women Artists (http://waand.rutgers.edu).

IWA Staff:
Ferris Olin and Judith K. Brodsky, Founding Directors, Institute for Women and Art, & Curators, Mary H. Dana Women Artist Series
Connie Tell, Acting Director, Institute for Women and Art, & Project Manager, The Feminist Art Project
Nicole Ianuzelli, Director of Operations, Institute for Women and Art, & Project Manager, Mary H. Dana Women Artist Series
Leigh-Ayna Passamano, Project Assistant, Institute for Women and Art

Special Thanks:
Kelly Worth, Administration, Rutgers University Libraries
Tamiyah Yancey, IWA Undergraduate Assistant
STATEMENT / IRW INTRODUCTION

Every year, the Institute for Research on Women (IRW) at Rutgers University sponsors a series of activities focused on an annual theme. These events include a weekly interdisciplinary seminar, which invites participating faculty, graduate students and visiting scholars to present their work-in-progress for discussion; a Distinguished Lecture Series; two semester-long learning communities for Rutgers juniors and seniors; and, often, a spring symposium.

For 2011-2012, our theme is “(De)Generations: Reimagining Communities.” Notions of genealogy and tradition have been central in the configuration of intellectual, political, and social communities. Communities define themselves through the identification of founding fathers, genealogies, and generations of forefathers. History (particularly cultural and literary history) has often been divided into “generations” that can sometimes span as many as thirty years: the 1898 generation in Spain, the Lost Generation in the United States, the Baby Boom generation, Generation X. The notion of generation presupposes genealogy, reproduction, belonging and filiation (one generation is always the product of another). At the same time, a generation is defined horizontally, in the present, and usually typified by a small or representative group of agents who embody a certain Zeitgeist, those who are deemed best able to represent the time, the era or the epoch.

Several key texts have attempted to deconstruct this notion of generations by proposing alternative tropes that interrogate the implicit gender and age hierarchies that inform the invention of a distinct community over time. A new set of terms has emerged to imagine the complex interactions that configure communities, such as solidarity, consensus, habitus, friendship, and intimacy. Our programming for 2011-12 investigates representations and meanings of belonging and non-belonging implied in genealogies and generations. We explore projects that envision not only alternative temporalities, but also other ways of creating solidarities and agency within academic, social, and intellectual communities.

We are delighted this year to continue our collaboration with the Institute for Women and Art to highlight artistic engagements with and representations of “(De)Generations: Reimagining Communities.” The art collective the Brainstormers have used various media, from performance to the internet, to highlight the vast gender inequities present in the New York art community. For their exhibition Real Time, the Brainstormers have created an installation that addresses the daily lives of visual artists throughout the country, in an attempt to dispel myths of the art community as being populated by solitary, creative, male geniuses unencumbered by mundane daily constraints. Using live video feed to their own studios and regular Twitter updates, they help audiences reimagine the lives and genders of working artists and explore the relationships between visual artists and their various communities.

On behalf of the IRW, we would like to thank Ferris Olin, Judy Brodsky and Connie Tell for their collaboration, and look forward to working with the IWA in the years to come.

Yolanda Martínez-San Miguel and Sarah Tobias
Institute for Research on Women
ARTIST STATEMENT / THE BRAINSTORMERS

Through public performance, exhibition, publication, the internet, and video, the art collective Brainstormers (founded in 2005) investigates topics ranging from power structures in the art world to gender inequity in contemporary museum and gallery exhibitions. To find out more information about the Brainstormers please visit: http://www.brainstormersreport.net.

For the exhibition, Real Time, the Brainstormers have created a site-specific installation that focuses on issues connected to the realities of being a visual artist in the contemporary art world. In the public imagination, many believe the “artist” to be a self-destructive genius who spends each day in the studio caught up in the frenzy of inspiration, challenged by the extremes of addiction and poverty or the pressures of fame. “He” is an outsider, free from the responsibilities of employment, relationships, and the common aspects of daily living.

In an effort to dismantle this myth and to convey a more accurate portrait of the “artist”, Brainstormers invited hundreds of contemporary artists across the country to share the intimate details of their daily lives. These artists anonymously contributed daily records and studio photographs in response to the following:

*Brainstormers are interested in an anonymous hand-written record of how you spent your day yesterday. We are interested in everything from the most mundane details to larger issues. Please use whatever format makes most sense to you--the format might include lists, narrative, drawings, a calendar, or your daily planner entries. We understand that yesterday may not have been a typical day for you. That’s fine.*

In addition, for the duration of the exhibition, each of the Brainstormers provided live video feed of their studio spaces and updates through Twitter that offered additional examples of how artists spend their time.
Anonymous Artist, Submission #1, 2011

Yesterday was beautiful so I decided not to go to the windowless studio, but rather have a working "porch" day. After sending our proposal materials, I took some wetting out to the green pool & but came back inside after realizing that a swarm of bees had taken up residence there. Last spring, I'd been working on an application for a paper making workshop in Mexico. When the time came, I decided to move to San Miguel de Allende with my fiancé. After a long & boring drive, we headed north to the Sierra Madre. We spent a few days in the mountains, and then headed to the bull run. After that day, I realized I was not ready to face the bull & I'd rather watch sports, but when my sister-in-law says she would love to watch sports, he'd get hurt — So... says it's not about my sister-in-law, he'd get hurt —

Anonymous Artist, Submission #2, 2011

February 14

Furlough day. The schools were shut down. I have to go to work.

So... I did other stuff:
- Did several loads of laundry
- Got a mammogram done
- Picked up some Vitamin D
- Brought Valentine's Day cards for my daughters' husbands
- Played with the dog
- Walked for hours on a nearby beach
- Posted grades after grading papers
- Went to lunch with my daughter
- Went to dinner with my family
- Pulled weeds
Anonymous Artist, Submission #4, 2011

Anonymous Artist, Submission #5, 2011
Anonymous Artist, Submission #9, pages 1-2, 2011
May 9, 2011
6:35 a.m.
- Awake, sleepless night. Sunday nights are the worst, thinking over the week ahead
3:00 a.m.
- Coffee instead of tea. Feeling a little lighter mentally.
- Shower and prepare for work
8:20 a.m.
- Commuting on the B train. A seat, same quiet, not a sad Monday start
1:20 a.m.
- Work, assessment of day ahead as follows:
  - Rifle through inbox
  - Conference group billing
  - Emails
  - Preparing archival storage removal

check, phone messages
10:35 a.m.
- Office loud mouth has arrived, will near the weekend itinerary for an hour
11:05 a.m.
- Phone call with Pitney Bowes regarding back billing issue, really screwed up since December 2010
- Morning shredding paper: garbage project in preparation for office move
12:46 p.m.
- Early lunch
- Thinking over list of To Dos for Open Studios
2:15 p.m.
- Take a walk, pick up paint roller for tonight's project!
- Walk through Madison Park!

4:45 p.m.
- Almost there
5:20 p.m.
- E to D train to Sunset Park
- Feeling energized
6:00 p.m.
- Set up to patch and paint two walls
- Chat with studio mate
7:30 p.m.
- Clean up
- Spend some time looking at paintings, nothing but looking
8:20 p.m.
- D to Atlantic, take Q train home
10:20 p.m.
- Satiated with turn for dinner
- Talk with Will
- Wash face, brush teeth
- Take sleep aid, must sleep tonight

Anonymous Artist, Submission #10, pages 1-3, 2011
Anonymous Artist, Submission #18, 2011

Anonymous Artist, Submission #19, 2011

MONDAY, APRIL 25, 2011

9 am - Woke up and had a cup of coffee with lactose-free milk.

9:30 am - Prepared and ate breakfast. The mortadella from fridge seemed a bit old but I made a sandwich with it and ate it anyway.

9:45 am - Showered.

11 am - Went to an appointment with my primary physician to explain to her I stopped taking my blood thinners.

11:30 am - I started wondering whether or not I should go swimming, then chose not to do it.

12 pm - Had lunch after a short walk. I chose a grilled chicken burrito and a can of seltzer at a Chinese-Mexican bar.

3 pm - Drew a bit in my studio and wondered why I haven’t produced an interesting work on paper since 2009.

4 pm - Had a cup of tea and a bar of dark chocolate with peanut butter. I later found out the chocolate was expired. I started thinking that perhaps I ingest expired products a bit too often.

6 pm - Started drawing again. I hated it.

8 pm - Cooked and ate dinner at home. I made a grilled salmon with white rice. It tasted boring.

8:30 pm - I realized I forgot to buy folic acid and vitamin B12 to control my homocysteine levels so I went out to the local pharmacy to get some.

8:55 pm - Took the vitamins and some baby aspirin.

9:45 pm - Talked to my sweetheart on the phone for several hours after drawing. It was a good conversation. We are in love.

12:10 am - Had a shower. I used a citrus-scented soap and did not enjoy it very much.

12:30 am - Had a cup of red tea and thought about going swimming the following morning. Then fell asleep.
Anonymous Artist, *Submission #20, front and back*, 2011

Cut this painting up—plan on using it for a larger mixed media piece.

Had Steak for dinner—drank coffee after.

Key lime pie for dessert.
what did i do?
i always turn my computer on first, then next, overwhelmed by
spent long time on a phone call with a friend who is ill, she is in terrible pain, can’t get around, she needed to talk.

didn’t go to studio cause needed to use computer went through all listings i had been saving to see what deadlines i hadn’t missed. then read through these to see what made sense to apply to? segment?

was the possibility of being able to get my work there? (always a problem)
took a break for

Transported

at

received email that brainstormers now would arrive. APRIL 26

printed out 3 possibilities

2 grant competitions

1 residency with support to apply to. deadlines 3/10, also, MFA

called health insurance company to try to resolve a problem; also had to contact 3 doctors’ offices to resubmit claims. left

ate leftovers: cold chicken, salad, drank cup of decaf coffee and read parts of the NY Times

MORE: e-mail

worked on fabric piece i had brought home from the studio, annoyed at myself that it hadn’t gotten a bit

dirty, sewed up a side of the piece, disappointed that the exhibit that i created the piece for has been canceled and i

haven’t been able to contact the woman who put out the call. the art issue seems to be political but i would really

know until i am able to talk to her and maybe not even then.

wrote/worked on draft of proposal for residency app due this Friday. a long shot but would be GREAT

ate salad and sat down to dinner with my partner. i had salmon and salad, he ate the squash and
tomato and we talked about challenges to his organization, my organization with the health insurance process ...

cleaned up and went back to the computer, revised proposal, answered e-mail, sent draft of proposal to friend for feedback.

out town computer around midnight

finished reading nytimes magazine article on sugar and its toxicity. began reading the death instinct

by Ted Reifenhans

turned off around 1:30am.
Wake up at about 8:00 a.m.
8:00 a.m. It’s not unreasonably early
but it feels awful when you just worked
a 15-hour day at your job the day before
and know that what you’ll
be in just a few hours. After playing
with the cats (our 12-year-old cat &
two new kittens) in bed for a few
minutes, I fed them and cleaned
their litter box. Feeding means
separating the older cat while she
eats and keeping the kittens from steal-
ing her food. As I proceeded to get
ready for work, I kept a watchful
eye over them as they played—the
dynamic between the older cat
and the kittens is still a bit rocky
so I have to make sure no one
gets hurt.

I made breakfast (oatmeal with
oatmeal with
oatmeal with cinnamon and blueberries
and blueberries
and blueberries with blackberries) and set
set
set
up food, because I didn’t feel like
putting the kittens in another room
while I ate, and otherwise
they would sabotage my meal. I got
dressed for work, answered a
twenty quick e-mails, and gave my
partner a nudge because he was
oversleeping.

I left the loft and headed
to the locksmith to make a copy
of my partner’s keys. The night
before, most likely due to exhaustion,
I dropped some of my keys into
the street drain while locking up
my bike. So I had another set
made and rode over to my partner’s
workplace to give him back his
set. Then I rode to work.

Arrived at work at about 11:00 a.m.
I work in the office of an
art handling company, I tend to
do any and all of the following:
plus more: Client correspondence,
paperwork for the transport of
painting, inventory of artwork in
storage, storage reports for clients,
conditioning of artworks, billing
clients, depositing checks, sorting
mail... you get the idea.

When I arrived at work, I already
knew it was going to be a hectic
day, I’m not sure that I care to
recap the workday in detail, but I
will say that this is a mentally-draining job which requires one’s
full attention. I always eat lunch
working in front of my computer

and don’t take coffee or cigarette
breaks, so I don’t feel bad when
I have to take a personal phone
call or deal with a personal need.
Yesterday I spoke to my father over
the phone for about 30 minutes (he
lives in Florida). He has been quite ill
for some time, as a consequence of
smoking cigarettes, and is now
slowly recovering. He went to the
hospital in August, stayed for one month,
then did two weeks of physical
therapy at a rehabilitation center (a
portion of this time I spent with
him in Florida). He returned home
in October a non-smoker. My father
and I normally speak about once a
month, simply because of the nature
of our communication, but now I call
him every few days... During the
day when I knew his hospital
admission in advance, I took the time
to keep his spirits high and to let
him know I am fully supporting
him to the best of my ability.
I think it helps. My father is an
artist as well, and was a musician
(mainly drummer) when he was
younger. Reconnecting with him as
I’ve been doing is affecting my
Anonymous Artist, Submission #27, pages 4-6, 2011

art practice positively though I'm not sure I can yet articulate how.
After having an inspiring conversation with my father, I had to
switchoff and return to the high-stress office environment. It
seemed I didn't care about the things I deal with at my job. I
eat a peanut butter, banana, and honey sandwich and continued
working.
I received a text from my mother at almost 4:30 p.m., saying that my
brother's girlfriend (of 15 years) was released from the hospital and that
the surgeon had removed her ileostomy bag. She had had surgery
during the day before her fourth surgery
and with a new surgeon. Her un
expected health problems in late
only were followed by several
surgeries, the ileostomy bag and the
nursing of an open wound.
Communication with my brother has
been intermittent as he is consumed
with these issues. In addition to
my father, this situation also
weighs on me.

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* Left work around 7:30 p.m.
I generally try to maintain a
6:00-1:00 workday, four days/week.
However, sometimes the job is more
demanding than that. This was
apparently one of those weeks. I
arrived home and immediately
started rerouting the internet
cable that was strewn all over
the loft. My partner and I just in
stalled electric baseboard heaters
which displaced the internet cable.
After siting the cable, I
quickly ate a bowl of leftover
divi (I had made a huge batch
for the week) and got to work
in the Studio.
In the Studio, I had to shoot a
few collages to include in my
Submission to the A.I.R. Biennial.
My camera recently started having
problems so I had to borrow a
friend's, which in a way means
relearning how to shoot and view
the work with that particular
camera. I downloaded the images
and made sure I had something
to work with. I color corrected the
images for awhile before getting
very tired and very cold (out
Studios aren't yet heated). I had
intended to also do some writing
end reflection on an installation
I recently completed, but by that
time, it was after midnight and
I was far from clear headed.
Instead of writing, I took a shower
and went to sleep.
Anonymous Artist, Submission #28, 2011
Anonymous Artist, Submission #29, 2011
Yesterday

I am up and feeding in bed
3 am Son up sleepy
4 am I am up

5:30 am son up and wet need to change diaper and clothes
6:00 am Daughter is up too
6:15 am Husband is up

9:20 am Arrive at pool
9:30 am out of pool
10:00 am Arrive work
1:45 pm leave work
2:00 pm Arrive home

8:00 pm Son asleep
2:45 am wake up
3:15 am Come with I girls play and we are

Waking
5:30 am start dinner
6:30 pm Son to bed
6 - 11 pm husband home

Today

7:15 am Husband puts D to bed
8 am Watch TV show
8:15 am Son wake
9:15 am Go to bed
10:15 am sleeping
12:20 pm Son wake
Anonymous Artist, *Photograph of Studio #4*, 2011

Anonymous Artist, *Photograph of Studio #5*, 2011
Anonymous Artist, *Photograph of Studio #8*, 2011

Anonymous Artist, *Photograph of Studio #9*, 2011
CHECKLIST OF WORKS

Anonymous Artists, *Daily Record Submissions*, 2011
Total of 117 daily record submissions - 15 pictured, mixed media, dimensions variable

Total of 154 studio photographs - 4 pictured, dimensions variable

Brainstormers, *Still from Twitter Feed for “Real Time” Exhibition*, 2011
dimensions n/a, no images available

Brainstormers, *Stills from Live Studio Feeds*, 2011
dimensions n/a, no images available
THE BRAINSTORMERS / C.V.

EXHIBITIONS & PERFORMANCES
2011 Real Time, Rutgers University, Mary H. Dana Women Artist Series, New Brunswick, NJ
2010 Greater Than Last Time?, Activist web piece
2009 Then & Now, The Lesbian, Gay, Bisexual & Transgender Community Center, New York, NY. Curated by Chris Hanway. (Catalog published)
2008 Get Mad, (a collaboration with the Guerrilla Girls), Bronx Museum of Art. This performance was held in conjunction with “Making It Together: Women’s Collaborative Art and Community.” Curated by Carey Lovelace. (Also performed in Chelsea, New York, NY)
2007 Air Kissing: Contemporary Art About the Art World, Momenta Art, Brooklyn, NY. Curated by Sasha Archibald. (Also traveled to Arcadia University Art Gallery, Glenside, PA in 2008)
Scene & Herd, Brooklyn Museum of Art, Brooklyn, NY, May 5, 2007
2006 RedHead, Lower Manhattan Cultural Council, New York, NY, (group exhibition)
How Good Are You? Brainstormers’ performance at the Armory Show, New York, NY
2005 Point, Brainstormers’ performance at the opening of “Greater New York” at P.S.1, New York, NY

PUBLICATIONS
“Brainstormers and Gender Inequity in the Art World.” Women’s Studies Quarterly, Fall/Winter (2007): 144-149
“The Cutting Edge and the Corporate Agenda,” Women and Environments. Fall/Winter 2006
Sound of Art, LP, published by Art Fag City, 2010 (compilation)

AWARDS
2007 Puffin Foundation Artist Grant

BIBLIOGRAPHY
Aronowitz, Nona, Bernstein, Emma Bee, Girl Drive: Criss-Crossing America, Redefining Feminism, Seal Press, 2009
Fallon, Roberta, and Rosof, Libby, “Greater Than What?” Artblog, March 15, 2005
Haegle, Katie, “Female Gazing: A Day With The Young Women’s Caucus For Art,” Bitch Magazine, June 2011
Ilel, Nell, “Young Artists and Their Admirers Flock to LIC for PS1’s Latest,” Queens Chronicle, March 17, 2005
Zimmer, Amy, “A Place at the Table,” Metro NY, March 23, 2007
Zimmer, Amy, “Protesters: P.S.1 Show Biased Against Women” Cover Story, Metro NY, March 14, 2005

PANELS & LECTURES
Ask Me, I Will Tell, Panel hosted by the Feminist Tea Party, College Art Association Conference, Feb. 10, 2011, New York, NY
Forgetting the F Word, a panel discussion of Feminism in the contemporary art world. Panelists included Maura Reilly, curator of the Sackler Center for Feminist Art at the Brooklyn Museum of Art and Paddy Johnson, author of ArtFagCity.com, 2006
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