

Editorial

For some time, *n.paradoxa* has been publishing histories of women's art organisations in the last four decades and analyses of the feminist politics of organising opportunities for women artists. Some of the key analyses already published in previous volumes are listed at the end of this editorial and consider organising structures beyond the many analyses in *n.paradoxa* of single exhibitions or group exhibitions of women artists.

The aim of this volume, *Organising/Organisations*, is to extend this work. As is the policy of *n.paradoxa*, an international and diverse approach has been taking to assembling this volume, looking at many types of organisation and many kinds of organising with/for women artists around the world: in Japan, Singapore, New Zealand, UK, Italy, Germany, Canada, USA and Poland. While women artists coming together as a group to organise an exhibition, conference or event has been the most common form of feminist organising since the 1970s, many of these informal groups (after several years of operation) did coalesce into formal arts organisations (and became NGOs, registered not-for-profit organisations or charities), art galleries or museums, journals or publishing ventures, mentoring networks, libraries and archives, art schools and educational projects and, even, biennale foundations for women artists. The Biennale Donna (Italy) and the Incheon Biennale (Korea) are two women's art Biennales which have existed amongst a host of outstanding and regularly organised women's art festivals in Slovenia (City of Women); Ladyfest (across Europe and US); Spain (MAV's Women's Views) or If I Can't Dance, I don't want to be part of your Revolution (Netherlands).

The building of organisations requires an organisational philosophy, an approach which is more than a "*mission statement*" or a policy document; these programmes are only evident in how the organisation realises its work and establishes itself. This is why it is generally only possible to consider this work in retrospect, not in its founding moment when only ambitions are expressed. Organisations require long-term development or sustained practices to become established. The overwhelming emphasis on individual women artists and groups forming for the purpose of one exhibition in feminist art history has tended to overshadow the significance of these long-term organisations which have been central to the infrastructure of the women's art movement. While some of these initiatives have been temporary or short-lived, others have operated for nearly 30-40 years. These organisations are separate from the

older associations of women artists in many countries around the world (some over 100 years old), because they pursue feminist agendas in relation to the work of women artists and they do not just provide exhibition opportunities. The link to other modes of feminist organising, political interventions and protest should not be ignored. This volume places the focus on a feminist politics of organising which requires attention to diversity amongst women artists as the constituency, audience, support system for the organisation; agreements on procedures for fund-raising and management; organisational decision-making processes and attention to publicity as well as building visibility or reputation. While it is possible to examine women's work as curators and educationalists as organisers and this is considered in several articles, especially as women outnumber men in these fields, their gender alone does not mean that their work favours women artists, nor that they control programmes, selection of works or acquisitions. This volume did not consider another form of organising: the founding of women's art museums, but there are several private initiatives: from the Frauen Museum in Bonn to the National Museum of Women in the Arts in Washington D.C and the feature on Yinchuan is about a museum founded by a woman.

In conjunction with the last volume's interview (Pauline Barrie 'Founding Feminism: Women's Workshop, Artists Union and Women Artists Slide Library' vol.38 (July 2016) pp.56-65), the early history of Women Artists Slide Library / Women's Art Library in the UK is highlighted in the photos of exhibitions organised in the 1980s which helped establish the basis of the programme of this important organisation for women artists until 1996.

See also: M.L.Fernandez Cao on **Mujeres en las Artes Visuales (MAV)** vol.38 *n.paradoxa* pp.74-80; Felicity Sparrow on **Circles** vol. 34 pp.86-95; Marta Garsd on **Women-Artists Networks in Post-dictatorship Argentina** (1986-1999) vol.32 pp.59-69; Christine Conley on Allyson Mitchell and Deirdre Logue's **Feminist Art Gallery** in Toronto vol. 30 pp.67-76; María Laura Rosa on **Mujeres Públicas** vol. 30 pp.5-11; Hong-hee Kim on **Korean Activists** vol.29 pp.14-21; Meredith A. Brown on **A.I.R. Gallery** vol. 27 pp.29-37; Laura Meyer with Faith Wilding on **Fresno Feminist Art Program** vol. 26 pp. 40-51; Alexis Kinloch on **Mentoring Association for Women Artists (MAWA)** in Canada vol. 26 pp.70-75; Hannah Kruse on **Goldrausch Kuenstlerinnenprojekt** in Berlin vol. 26 pp.78-83; Red Chidgey, Rosa Reitsamer and Elke Zobl on **Ladyfest** vol.24; Rudolfine Lackner on **VBKO** and **IntAkt** in Austria vol.23 pp.48-55; Katie Cercone on **The New York Feminist Art Institute** vol.22 pp.49-56; Melanie Perrier on **FSPACE** vol.19 pp.81-89.
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