

From: **Casey Goodman** <caseydgoodman@gmail.com>
Date: Wed, Feb 26, 2014 at 5:59 PM
Subject: Re: Question
To: Info <info@powerstationdallas.com>

Dear Gregory,

Thanks a lot for your thorough reply. As someone who hopes to begin a small space here in Chicago, your view on the setbacks involving artist's schedules is a valuable one. I hope through this correspondence I can develop a language with which to justify what will most likely be an inevitable situation of inequality.

I imagine your Texas location could often serve as a complication, make you even more susceptible to drawbacks with busy artist's schedules than galleries in New York or Berlin. However, regardless of time span, you still have a ratio of 1 woman to 10 men.

I'd be curious to know if you do in fact feel pressure to maintain and/or make up for this inequality? Is it an unwritten rule among professional exhibition spaces that this is not worth compromising the quality or frequency of your programming?

And regarding the Amarillo Entropy Show, I can absolutely relate to putting out rounds of invitations and the replies being less than equal. This is out of the gallery's hands. Yet it still poses a ethical question, one that public institutions are bound to.

With thanks,
Casey

On Wed, Feb 26, 2014 at 5:40 PM, Info <info@powerstationdallas.com> wrote:
Dear Casey,

Thank you for your email. Our program only allows for three exhibitions per year and often times our calendar is dictated by the busy schedules of the artists we invite to participate. There have been occasions when the timing for artists we are interested in (both women and men) just didn't work out right. We are currently in conversation with women artists for our next two exhibitions and hope to announce them soon.

Also, if you are referring to the group exhibition as being Amarillo Entropy, then I can further clarify. This exhibition, a part of our summer programming, was actually a research based project examining art activity in and around Amarillo, Texas from 1960 onward. A large group of artists from around Texas were invited by myself to contribute new works to a silent auction, benefitting a newly formed West Texas A&M University art fund dedicated to conservation efforts and research opportunities of art in Amarillo, like the Amarillo Ramp. There were only 46 artists who contributed work, 16 of which were women. These numbers were constituted by the artists who chose to respond to the invitation. The invitation was extended to a greater number of individuals.

Thanks and I hope you continue to follow The Power Station's programming in the future.

Very best,

Gregory Ruppe
Exhibitions Manager

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On Feb 26, 2014, at 4:01 PM, Casey Goodman wrote:

> Dear Alden, Rob, and Gregory,

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> Hello, I hope you don't mind an unsolicited email from an artist in Chicago. I have been following your impressive programming for some time and have developed a question I'm hoping you will entertain.

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> I imagine that you do receive some criticism in relation to the gender inequality presented by your space. Instead of continuing that criticism here, I'm more interested in the potential programmatic motivation that would allow the following statistics:

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> 1 woman out of 11 shows, in over 2 years (plus a group show which exhibited about 14 women out of 49.)

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> The Power Station boasts one of the most extreme statistics illustrating inequality in art institutions that exists today. Is the result of a *men's rights* type mission? I would be very impressed by the transparency of that agenda. The awareness and yet perpetuation of this situation is very radical, and I would be grateful to hear more about it.

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> Thanks so much for your time.

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> Casey Goodman