any individual, a woman or a man, can and must recreate her or his personal and collective history.1

... it is still bare. It has to be furnished; it has to be decorated; by drawing on some of the writers whose works Davis and Wilding rich, and the questions they pose still urgent. We might, then, proceed epigraph from Virginia Woolf underlines the fact that these resources are in dialogue with many ‘co-inspirators.’ The ‘peculiar resources’ evoked what Faith Wilding and Kate Davis are asking with that question, with

women’s intellectual and creative freedom. She hopes that her readers will metaphorical senses, allowing for more affective, plural, and communal possible to take inspiration from “conversations with the living and the Wilding’s own working practices, but because, by linking reading with by a dialogue with the audience. The piece was thus made hospitable to bringing it into a critical relationship with the present, and extending own thoughts on redoing/undoing objects and drawings which made her own body and its representation became more markedly intersubjective, with Wilding’s recitation followed collaborators, and inspirations) who posed questions to her, and for her part of the exhibition bringing it into a new life, Wilding re-performed it as

In Dorothea E. Mirow’s inventory of “Conversations with the Living,” the question: ‘What does it mean to be a woman artist, and what is the relationship between being a woman artist and being a woman?’ is listed. As late as 1978, in the catalogue text to her exhibition at The University Art Museum in Berkeley, Mirow asks: ‘...it is the ‘I’ that is constantly being rediscovered, and the femininity that is being redefined by a woman artist in the act of redefining the woman artist. The I of the feminist artist is not a”

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