

# **Seeing Through The Seventies Ebays On Feminism And Art**

**Kathy Battista** 

## Seeing Through The Seventies Ebays On Feminism And Art:

**Seeing Through the Seventies** Laura Cottingham, 2000 Cottingham's writings investigate central tensions currently operative in the production distribution and evaluation of art especially those related to cultural production by and about Seeing Through the Seventies Laura Cottingham, 2013-11-05 In recent years Laura Cottingham has emerged as one of the most visible feminist critics of the so called post feminist generation Following a social political approach to art history and criticism that accepts visual culture as part of a larger social reality Cottingham's writings investigate central tensions currently operative in the production distribution and evaluation of art especially those related to cultural production by and about women Seeing Through the Seventies Essays on Feminism and Art gathers together Cottingham s key essays from the 1990 s These include an appraisal of Lucy R Lippard the most influential feminist art critic of the 1970 s a critique of the masculinist bias implicit to modernism and explicitly recuperated by commercially successful artists during the 1980s an exhaustive analysis of the curatorial failures operative in the Bad Girls museum exhibitions of the early 1990s surveys of feminist influenced art practices during the women's liberationist period speculations on the current possibilities and obstacles that attend efforts to recover lesbian cultural history and an examination of the life work and obscuration of the early twentieth century French photographer Claude Cahun Pain and Politics in Postwar Feminist Art Rachel Warriner, 2023-02-23 Between 1966 and 1976 American artist Nancy Spero completed some of her most aggressively political work Made at a time when Spero was a key member of the anti war and feminist arts activism that burgeoned in the New York art world during the period her works demonstrate a violent and bodily rejection of injustice Considering the ways in which anti war and feminist art used emotion as a means to persuade and protest Pain and Politics in Postwar Feminist Art examines the history of this crucial decade in American art politics through close attention to Spero s practice Situating her work amongst the activism that defined the era this book examines the ways in which sensation and emotion became political weapons for a generation of artists seeking to oppose patriarchy and war Exemplary of the way in which artists were using metaphors of sensation and emotion in their work as part of the anti Vietnam war and feminist art movements in the late 1960s and early 1970s Spero s practice acts as a model for representing how politics feels By exploring Spero s political engagement anew this book offer a profound recontextualization of the important contribution that Spero made to Feminist thought politics and art in the US After Modernist Painting Craig Staff, 2013-03-14 Painting has often been declared dead since the 1960s and yet it refuses to die Even the status and continued legitimacy of the medium has been repeatedly placed in question As such painting has had to continually redefine its own parameters and re negotiate for itself a critical position within a broader more discursive set of discourses Taking the American Clement Greenberg's Modernist Painting as a point of departure After Modernist Painting will be both a historical survey and a critical re evaluation of the contested and contingent nature of the medium of painting over the last 50 years Presenting the first critical account of painting rather

than art generally this book provides a timely exploration of what has remained a persistent and protean medium Craig Staff focuses on certain developments including the relationship of painting to Conceptual Art and Minimalism the pronouncement of paintings alleged death its response to Installation Art's foregrounding of site how it was able to interpret ideas around appropriation simulation and hybridity and how today painting can be understood as both imaging and imagining the digital After Modernist Painting is an invaluable resource for those seeking to understand the themes and issues that have pertained to painting within the context of postmodernism and contemporary artistic practice Experimental Filmmaking and **Punk** Rachel Garfield,2021-10-21 Just as punk created a space for bands such as the Slits and Poly Styrene to challenge 1970s norms of femininity through a transgressive strident new female ness it also provoked experimental feminist film makers to initiate a parallel lens based challenge to patriarchal modes of film making In this book Rachel Garfield breaks new ground in exploring the rebellious feminist punk audio visual culture of the 1970s tracing its roots and its legacies In their filmmaking and their performed personae film and video artists such as Vivienne Dick Sandra Lahire Betzy Bromberg Ruth Novaczek Sadie Benning Leslie Thornton Abigail Child and Anne Robinson offered a powerful deliberately awkward alternative to hegemonic conformist femininity creating a new punk audio visual aesthetic A vital aspect of our vibrant contemporary digital audio visual culture Garfield argues can be traced back to the techniques and forms of these feminist pioneers who like their musical contemporaries worked in a pre digital analogue modality that nevertheless influenced the emergent digital audio visual culture of the 1990s and 2000s Suzanne Lacy Sharon Irish, Suzanne Lacy, Often controversial and sometimes even shocking to audiences the work of California based artist Suzanne Lacy has challenged viewers and participants with personal accounts of traumatic events settings that require people to assume uncomfortable positions multisensory productions that evoke emotional as well as intellectual responses and even flayed lambs and beef kidneys Lacy has experimented with ways to claim the power of mass media to use women s consciousness raising groups as a performance structure and to connect her projects to lived experiences. The body and large groups of bodies are the locations for her lifelike art revealing the aesthetics of relationships among people In this critical examination of Suzanne Lacy Sharon Irish surveys Lacy s art from 1972 to the present demonstrating the pivotal roles that Lacy has had in public art feminist theory and community organizing Lacy initially used her own body or animal organs to visually depict psychological states or social conditions in photographs collages and installations In the late 1970s she turned to organizing large groups of people into art events including her most famous work The Crystal Quilt a 1987 performance broadcast live on PBS and featuring hundreds of women in Minneapolis and pioneered a new genre of public art Irish investigates the spaces between art and life self and other and the body and physical structures in Lacy's multifaceted artistic projects showing how throughout her influential career Lacy has created art that resists racism promotes feminism and explores challenging human relationships Local Invisibility, Postcolonial Feminisms Laura Fantone, 2018-03-22 This book offers gendered

postcolonial insights into the poetic and artistic work of four generations of female Asian American artists in the San Francisco Bay Area Nancy Hom Betty Kano Flo Oy Wong Trinh T Minh ha Theresa H K Cha and Hung Liu are discussed in relation to the cultural politics of their time and their art is examined in light of the guestion of what it means to be an Asian American artist Laura Fantone's exploration of this dynamic understudied artistic community begets a sensitive and timely reflection on the state of Asian American women in the USA and in Californian cultural institutions Love, War and the Women of Surrealism Whitney Chadwick, 2017-11-14 A fascinating examination of the ambitions and friendships of a talented group of midcentury women artists Farewell to the Muse documents what it meant to be young ambitious and female in the context of an avant garde movement defined by celebrated men whose backgrounds were often quite different from those of their younger lovers and companions Focusing on the 1930s 1940s and 1950s Whitney Chadwick charts five female friendships among the Surrealists to show how Surrealism female friendship and the experiences of war loss and trauma shaped individual women s transitions from someone else s muse to mature artists in their own right Her vivid account includes the fascinating story of Claude Cahun and Suzanne Malherbe in occupied Jersey as well as the experiences of Lee Miller and Valentine Penrose at the front line Chadwick draws on personal correspondence between women including the extraordinary letters between Leonora Carrington and Leonor Fini during the months following the arrest and imprisonment of Carrington's lover Max Ernst and the letter Frida Kahlo shared with her friend and lover Jacqueline Lamba years after it was written in the late 1930s This history brings a new perspective to the political context of Surrealism as well as fresh insights on the vital importance of female friendship to its progress Picture Jill Fields, 2012-02-27 In 1970 Judy Chicago and fifteen students founded the groundbreaking Feminist Art Program FAP at Fresno State Drawing upon the consciousness raising techniques of the women s liberation movement they created shocking new art forms depicting female experiences Collaborative work and performance art including the famous Cunt Cheerleaders were program hallmarks Moving to Los Angeles the FAP produced the first major feminist art installation Womanhouse 1972 Augmented by thirty seven illustrations and color plates this interdisciplinary collection of essays by artists and scholars many of whom were eye witnesses to landmark events relates how feminists produced vibrant bodies of art in Fresno and other locales where similar collaborations flourished Articles on topics such as African American artists in New York and Los Angeles San Francisco s Las Mujeres Muralistas and Asian American Women Artists Association and exhibitions in Taiwan and Italy showcase the artistic trajectories that destabilized traditional theories and practices and reshaped the art world An engaging editor s introduction explains how feminist art emerged within the powerful women s movement that transformed America Entering the Picture is an exciting collection about the provocative contributions of feminists to American art Femininity, Time and Feminist Art C. Johnson, 2013-08-08 This book examines feminist art of the 1970s through contemporary art made by women In a series of readings of artworks by amongst others Tracey Emin

Vanessa Beecroft Hannah Wilke and Carolee Schneemann the reader is taken on a journey through maternal desire fantasies **Abstract Bodies** David J. Getsy, 2015-11-03 Original and theoretically astute Abstract of escape and failed femininity Bodies is the first book to apply the interdisciplinary field of transgender studies to the discipline of art history It recasts debates around abstraction and figuration in 1960s art through a discussion of gender s mutability and multiplicity In that decade sculpture purged representation and figuration but continued to explore the human as an implicit reference Even as the statue and the figure were left behind artists and critics asked how the human and particularly gender and sexuality related to abstract sculptural objects that refused the human form This book examines abstract sculpture in the 1960s that came to propose unconventional and open accounts of bodies persons and genders Drawing on transgender and queer theory David I Getsy offers innovative and archivally rich new interpretations of artworks by and critical writing about four major artists Dan Flavin 1933 1996 Nancy Grossman b 1940 John Chamberlain 1927 2011 and David Smith 1906 1965 Abstract Bodies makes a case for abstraction as a resource in reconsidering gender's multiple capacities and offers an ambitious contribution to this burgeoning interdisciplinary field Renegotiating the Body Kathy Battista, 2012-11-20 What makes art feminist art Although feminist artists do have a unique aesthetic there can be no essential feminist aesthetic argues Kathy Battista in this exciting new art history Domesticity the body its traces and sexuality have become prominent themes in contemporary feminist practice but where did these preoccupations begin and how did they come to signify a particular type of art Kathy Battista's re engagement with the founding generation of female practitioners centres on 1970s London as the cultural hub from which a new art practice arose Emphasising the importance of artists including Bobby Baker Anne Bean Catherine Elwes Rose English Alexis Hunter Tina Keane Hannah O Shea Kate Walker and Silvia Ziranek and examining works such as Mary Kelly's Post Partum Document Judy Clark's 1973 exhibition Issues Carolee Schneemann's Meat Joy and Cosey Fanni Tutti s Prostitution shown in 1976 Kathy Battista investigates some of the most controversial and provocative art from the era This book not only deals with the famous art events but includes analysis of lesser known exhibitions and performances and explains why so much feminist art has been both marginalised in art history and grossly under represented in institutional archives and collections Re-envisioning the Contemporary Art Canon Ruth E Iskin, 2016-12-08 Re envisioning the Contemporary Art Canon Perspectives in a Global World seeks to dissect and interrogate the nature of the present day art field which has experienced dramatic shifts in the past 50 years In discussions of the canon of art history the notion of inclusiveness both at the level of rhetoric and as a desired practice is on the rise and gradually replacing talk of exclusion which dominated critiques of the canon up until two decades ago The art field has dramatically if insufficiently changed in the half century since the first protests and critiques of the exclusion of others from the art canon With increased globalization and shifting geopolitics the art field is expanding beyond its Euro American focus as is particularly evident in the large scale international biennales now held all over the globe Are canons and counter canons still relevant Can they be

re envisioned rather than merely revised Following an introduction that discusses these issues thirteen newly commissioned essays present case studies of consecration in the contemporary art field and three commissioned discussions present diverse positions on issues of the canon and consecration processes today This volume will be of interest to instructors and students of contemporary art art history and museum and curatorial studies The Cambridge History of the American Essay Christy Wampole, Jason Childs, 2023-12-14 From the country's beginning essayists in the United States have used their prose to articulate the many ways their individuality has been shaped by the politics social life and culture of this place The Cambridge History of the American Essay offers the fullest account to date of this diverse and complex history From Puritan writings to essays by Indigenous authors from Transcendentalist and Pragmatist texts to Harlem Renaissance essays from New Criticism to New Journalism The story of the American essay is told here beginning in the early eighteenth century and ending with the vibrant heterogeneous scene of contemporary essayistic writing The essay in the US has taken many forms nature writing travel writing the genteel tradition literary criticism hybrid genres such as the essay film and the photo essay Across genres and identities this volume offers a stirring account of American essayism into the twenty first century

**Seeing Differently** Amelia Jones, 2013-06-19 Seeing Differently offers a history and theory of ideas about identity in relation to visual arts discourses and practices in Euro American culture from early modern beliefs that art is an expression of an individual the painted image a world picture expressing a comprehensive and coherent point of view to the rise of identity politics after WWII in the art world and beyond The book is both a history of these ideas for example tracing the dominance of a binary model of self and other from Hegel through classic 1970s identity politics and a political response to the common claim in art and popular political discourse that we are beyond or post identity In challenging this latter claim Seeing Differently critically examines how and why we identify works of art with an expressive subjectivity noting the impossibility of claiming we are post identity given the persistence of beliefs in art discourse and broader visual culture about who the subject is and offers a new theory of how to think this kind of identification in a more thoughtful and self reflexive way Ultimately Seeing Differently offers a mode of thinking identification as a queer feminist durational process that can never be fully resolved but must be accounted for in thinking about art and visual culture Queer feminist durationality is a mode of relational interpretation that affects both art and interpreter potentially making us more aware of Hannah Wilke Nancy Princenthal, 2010 Hannah how we evaluate and give value to art and other kinds of visual culture Wilke s artwork frames a heroic story about formal invention social activism personal loyalties individual freedom above all breathtaking risk A defining presence in the emerging community of women artists in the 1960s 70s Wilke developed a controversial visual language in response to her own women s experience **Routledge International Encyclopedia of** Women Cheris Kramarae, Dale Spender, 2004-04-16 For a full list of entries and contributors sample entries and more visit

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and concerns from violence and sexuality to feminist theory the Routledge International Encyclopedia of Women brings the field into the new millennium In over 900 signed A Z entries from US and Europe Asia the Americas Oceania and the Middle East the women who pioneered the field from its inception collaborate with the new scholars who are shaping the future of women's studies to create the new standard work for anyone who needs information on women related subjects of the Sister Chapel Andrew Hottle, 2017-07-05 The Sister Chapel 1974 78 was an important collaborative installation that materialized at the height of the women s art movement Conceived as a nonhierarchical secular commemoration of female role models The Sister Chapel consisted of an eighteen foot abstract ceiling that hung above a circular arrangement of eleven monumental canvases each depicting the standing figure of a heroic woman The choice of subject was left entirely to the creator of each work As a result the paintings formed a visually cohesive group without compromising the individuality of the artists Contemporary and historical women deities and conceptual figures were portrayed by distinguished New York painters Alice Neel May Stevens and Sylvia Sleigh as well as their accomplished but less prominent colleagues Among the role models depicted were Artemisia Gentileschi Frida Kahlo Betty Friedan Joan of Arc and a female incarnation of God Although last exhibited in 1980 The Sister Chapel has lingered in the minds of art historians who continue to note its significance as an exemplar of feminist collaboration Based on previously unpublished archival materials and featuring dozens of rarely seen works of art this comprehensive study details the fascinating history of The Sister Chapel its constituent paintings and its ambitious creators Art Workers Julia Bryan-Wilson, 2009 Sumario From artists to art workers Carl Andre s work ethic Robert Morris s art strike Lucy Lippard s feminist labor Hans Haacke s paperwork

**Queer Behavior** David Getsy,2023-01-13 Introduction Scott Burton's Queer Postminimalism Street and Stage Early Experiments Imitate Ordinary Life Self Works Literalist Theater and Being Otherwise in Public 1969 70 Languages of the Body Theatrical Feminist and Scientific Foundations 1970 71 Performance and Its Uses The Emotional Nature of the Number of Inches between Them Behavior Tableaux 1972 80 Acting Out Queer Reactions and Reveals 1973 76 Pragmatic Structures Sculpture and the Performance of Furniture 1972 79 Conclusion Homocentric and Demotic

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