



Post Partum Document

Mary Caputi, Patricia Moynagh



Post Partum Document:

Post-Partum Document Mary Kelly, 1999 Mary Kelly's Post Partum Document one of this century's most significant and influential artistic statements on identity represents the ultimate merging of feminism and minimalist performativity. It is an extraordinary work that is viscerally experienced rather than statically received. Maurice Berger, New School for Social Research.

Rereading Post-Partum Document Mary Kelly, 1999 *Post-partum Document*, 1984 **Excavating Discursivity** Juli Christine Carson, Massachusetts Institute of Technology. Dept. of Architecture, 2000 Post Partum Document a multi media artwork made by American artist Mary Kelly from 1973-1978 was informed by and contributed to contemporaneous debates in the fields of Conceptualism, feminism and psychoanalysis throughout the seventies. This dissertation addresses the project's debate specificity. The conventional art historical categorization and analysis of an artwork one based upon its medium specificity was a mode of modernist criticism that Kelly's work specifically interrogated. What therefore distinguished Post Partum Document from other artworks of its period was an interrogation of the discursive site, i.e. a specific site of debate grounded within a given discourse. Within the practice of art Post Partum Document begs us to think of the discursive site as a displacement of the material site. Its multimedia status thus indicates the manner in which it simultaneously addressed questions of aesthetics, semiotics, film, psychoanalysis and activism within the visual field. Previous studies have engaged Post Partum Document primarily as an example of psychoanalytically informed feminist art. My dissertation traces its original debate within the broader history of Conceptualism, feminism and psychoanalysis in Britain followed by its American reception in the eighties at which point Post Partum Document became a model for feminist critical art practice. **Feminist Art and the Maternal** Andrea Liss, 2009 Feminist motherhood is a surprisingly unexplored subject. In fact, feminism and motherhood have been often thought of as incompatible. Profoundly provocative and innovative, *Feminist Art and the Maternal* is the first work to critically examine the dilemmas and promises of representing feminist motherhood in contemporary art and visual culture. Andrea Liss skillfully incorporates theory with passionate personal reflections on the maternal and in doing so she advances a fresh and necessary perspective on both feminism and art.

Mary Kelly, 1994 **Imaging Desire** Mary Kelly, 1998 In the 1970s Kelly's transgressive projects helped to instigate conceptual art's second phase; her daring critiques of the female body as a fetishized, allegorized, commodified site were debated long after they were first seen in galleries and discussed in catalogues and long before the debut of the bad girls in the 1990s. In fact, the debates currently surrounding Kelly's work are a necessary and defining element of theoretical discourse about art today. **Conceptual Art** Alexander Alberro, Blake Stimson, 2000-08-25 This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the conceptual art movement. Compared to other avant-garde movements that emerged in the 1960s, conceptual art has received relatively little serious attention by art historians and critics of the past twenty-five years, in part because of the difficult intellectual nature

of the art This lack of attention is particularly striking given the tremendous influence of conceptual art on the art of the last fifteen years on critical discussion surrounding postmodernism and on the use of theory by artists curators critics and historians This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the movement It also contains more recent memoirs by participants as well as critical histories of the period by some of today s leading artists and art historians Many of the essays and artists statements have been translated into English specifically for this volume A good portion of the exchange between artists critics and theorists took place in difficult to find limited edition catalogs small journals and private correspondence These influential documents are gathered here for the first time along with a number of previously unpublished essays and interviews Contributors Alexander Alberro Art Language Terry Atkinson Michael Baldwin Robert Barry Gregory Battcock Mel Bochner Sigmund Bode Georges Boudaille Marcel Broodthaers Benjamin Buchloh Daniel Buren Victor Burgin Ian Burn Jack Burnham Luis Camnitzer John Chandler Sarah Charlesworth Michel Claura Jean Clay Michael Corris Eduardo Costa Thomas Crow Hanne Darboven Ra l Escari Piero Gilardi Dan Graham Maria Teresa Gramuglio Hans Haacke Charles Harrison Roberto Jacoby Mary Kelly Joseph Kosuth Max Kozloff Christine Kozlov Sol LeWitt Lucy Lippard Lee Lozano Kynaston McShine Cildo Meireles Catherine Millet Olivier Mosset John Murphy H lio Oiticica Michel Parmentier Adrian Piper Yvonne Rainer Mari Carmen Ramirez Nicolas Rosa Harold Rosenberg Martha Rosler Allan Sekula Jeanne Siegel Seth Siegelaub Terry Smith Robert Smithson Athena Tacha Spear Blake Stimson Niele Toroni Mierle Ukeles Jeff Wall Rolf Wedewer Ian Wilson

Old Mistresses Rozsika Parker, Griselda

Pollock, 2020-10-01 Why is everything that compromises greatness in art coded as feminine Has the feminist critique of Art History yet effected real change With a new preface by Griselda Pollock this edition of a truly groundbreaking book offers a radical challenge to a women free Art History Parker and Pollock s critique of Art History s sexism leads to expanded inclusive readings of the art of the past They demonstrate how the changing historical social realities of gender relations and women artists translation of gendered conditions into their works provide keys to novel understandings of why we might study the art of the past They go further to show how such knowledge enables us to understand art by contemporary artists who are women and can contribute to the changing self perception and creative work of artists today In March 2020 Griselda Pollock was awarded the Holberg Prize in recognition of her outstanding contribution to research and her influence on thinking on gender ideology art and visual culture worldwide for over 40 years Old Mistresses was her first major scholarly publication which has become a classic work of feminist art history

Second Chance Ruth Rosengarten, 2022-08-23

In this intimate memoir Ruth Rosengarten explores the subject of evocative objects through a series of interconnected essays Evocative objects reflect our attitudes to our own lives and how we seek to display ourselves to ourselves They are therefore closely linked to our memories and how we filter process and reconstruct them Rosengarten explores the themes and associations invoked by her own evocative objects which are frequently shabby things of no material value They are

importantly often objects that in their materiality bear traces of actions of something having been Through the associative pathways that these objects have paved she discusses her experiences with the losses she has undergone her family's migrations and what it means to be a childless woman This leads her to address the question of what will become of her storied objects and the memories attached to them when she is no longer in existence This memoir offers an interdisciplinary approach to collecting and compiling fragments of one's life paying close attention to the evocative objects that embody us In doing so these essays explore loss memory childlessness longing family history literature and art theory through material entities which reveal the immaterial things at the heart of this study This book is sure to be of interest to anyone stimulated by memory work and the relationship between humans and their possessions

Recording Reality, Desiring the Real Elizabeth Cowie, 2011 Addressing the paradox of documentary

Mary Kelly's Concentric Pedagogy Mary Kelly, 2024-01-25 Selected and introduced by Juli Carson this book presents a collection of essential essays interviews and never before published archival materials that trace the development of the teaching of major artist and thinker Mary Kelly from 1980 2017 As an artist and a theorist Kelly is known for her foundational contributions to Feminism and Conceptual Art she is also revered for her innovative pedagogy which has influenced countless artists writers and teachers within the international art community Her description of a feminist practice of concentric pedagogy centred on the artwork rather than the mastery of the teacher radically changed teaching practice in art studios Detailing Kelly's innovative pedagogical program the essays are split into three sections The Method which focuses on Kelly's renowned method of ethical observation within studio critique The Project which explores her notion of what constitutes an artistic project and Project and Method in the Field which presents for the first time a transcription of *On the Passage of a Few People through a Rather Brief Period of Time* a performative colloquy commissioned by the Tate Modern and moderated by Kelly in 2015 following this transcription is a portfolio of practicing artists previously enrolled in Kelly's Interdisciplinary Studio Area at UCLA Mary Kelly's Concentric Pedagogy highlights how contemporary studio teaching practice has been largely informed by Kelly's bold and innovative approach to art pedagogy evidencing how the intersection of teaching artistic practice and radical political engagement can transform our approach to all three It is essential reading for students and teachers of art and design studio practice art history and theory contemporary and feminist art

Art In Its Time Paul Mattick, 2003-12-08 *Art In Its Time* takes a close look at the way in which art has become integral to the everyday ordinary life of modern society It explores the prevalent notion of art as transcending its historical moment and argues that art cannot be separated from the everyday as it often provides material to represent social struggles and class to explore sexuality and to think about modern industry and our economic relationships

Systems We Have Loved Eve Meltzer, 2013-07-02 By the early 1960s theorists like L vi Strauss Lacan Foucault and Barthes had created a world ruled by signifying structures and pictured through the grids of language information and systems Artists soon followed turning to language and its related forms to devise a new conceptual approach

to art making Examining the ways in which artists shared the structuralist devotion to systems of many sorts Systems We Have Loved shows that even as structuralism encouraged the advent of conceptual art it also raised intractable problems that artists were forced to confront Considering such notable art figures as Mary Kelly Robert Morris Robert Smithson and Rosalind Krauss Eve Meltzer argues that during this period the visual arts depicted and tested the far reaching claims about subjectivity espoused by theorists She offers a new way of framing two of the twentieth century s most transformative movements one artistic one expansively theoretical and she reveals their shared dream or nightmare of the world as a system of signs By endorsing this view Meltzer proposes these artists drew attention to the fictions and limitations of this dream even as they risked getting caught in the very systems they had adopted The first book to describe art s embrace of the world as an information system Systems We Have Loved breathes new life into the study of conceptual art

Afterimages Laura Mulvey,2019-11-15 Marking a return for Laura Mulvey to questions of film theory and feminism as well as a reconsideration of new and old film technologies this urgent and compelling collection of essays is essential reading for anyone interested in the power and pleasures of moving images Its title Afterimages alludes to the dislocation of time that runs through many of the films and works it discusses as well as to the way we view them Beginning with a section on the theme of woman as spectacle a shift in focus leads to films from across the globe directed by women and about women all adopting radical cinematic strategies Mulvey goes on to consider moving image works made for art galleries arguing that the aesthetics of cinema have persisted into this environment Structured in three main parts Afterimages also features an appendix of ten frequently asked questions on her classic feminist essay Visual Pleasure and Narrative Cinema in which Mulvey addresses questions of spectatorship autonomy and identity that are crucial to our era today

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

Theories and Documents of Contemporary Art Kristine Stiles,Peter Selz,2012-09-25 An essential text in the field of contemporary art history it has now

been updated to represent 30 countries and over 100 new artists The internationalism evident in this revised edition reflects the growing interest in contemporary art throughout the world from the U S and Europe to the Middle East Asia Africa Latin America and Australia **Iconic Works of Art by Feminists and Gender Activists** Brenda Schmahmann,2021-07-22 In this book contributors identify and explore a range of iconic works Mistress Pieces that have been made by feminists and gender activists since the 1970s The first volume for which the defining of iconic feminist art is the raison d tre its contributors interpret a Mistress Piece as a work that has proved influential in a particular context because of its distinctiveness and relevance Rinterpreting iconic art by Alice Neel Hannah Wilke and Ana Mendieta the authors also offer important insights about works that may be less well known those by Natalia LL Tanja Ostoji Swoon Clara Men res Diane Victor Usha Seejarim Ilse Fuskov Phaptawan Suwannakudt and Tracey Moffatt among others While in some instances revealing cross influences between artists working in different frameworks the publication simultaneously makes evident how social and political factors specific to particular countries had significant impact on the making and reception of art focused on gender The book will be of interest to scholars working in art history visual studies and gender studies

Research Handbook on Feminist Political Thought Mary Caputi,Patricia Moynagh,2024-05-02 Illustrating the collective power and relevance of feminist theory today Mary Caputi and Patricia Moynagh have carefully selected a diverse international range of leading scholars and activists to critically assess key social and political challenges in the twenty first century This Research Handbook demonstrates a variety of feminist analyses that offer compelling insights into an array of topics including police brutality the carceral state racial and sexualised violence trans rights climate change and the denial of reproductive rights **Art Labor, Sex Politics** Siona Wilson,2015-02-01 Contrary to critics who have called it the undecade the 1970s were a time of risky innovative art and nowhere more so than in Britain where the forces of feminism and labor politics merged in a radical new aesthetic In Art Labor Sex Politics Siona Wilson investigates the charged relationship of sex and labor politics as it played out in the making of feminist art in 1970s Britain Her sustained exploration of works of experimental film installation performance and photography maps the intersection of feminist and leftist projects in the artistic practices of this heady period Collective practice grassroots activism and iconoclastic challenges to society s sexual norms are all fundamental elements of this theoretically informed history The book provides fresh assessments of key feminist figures and introduces readers to less widely known artists such as Jo Spence and controversial groups like COUM Transmissions Wilson s interpretations of two of the best known and infamous exhibitions of feminist art Mary Kelly s Post Partum Document and COUM Transmissions Prostitution supply a historical context that reveals these works anew Together these analyses demonstrate that feminist attention to sexual difference sex and psychic formation reconfigures received categories of labor and politics How and how much do sexual politics transform our approach to aesthetic debates What effect do the tropes of sexual difference and labor have on the very conception of the political within cultural practice These

are the questions that animate *Art Labor Sex Politics* as it illuminates an intense and influential decade of intellectual and artistic experimentation

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