

Gender Artwork And The Global Imperative A Materialist Feminist Critique

What makes curating feminist organizing? How do curators relate to contemporary feminist concerns in their local conditions and the globalized artworld? The book brings together twenty curatorial case studies from diverse regions of the globe. Reflecting their own curatorial projects or analyzing feminist-inspired exhibitions, the authors in this book elaborate feminist curating as that which is inspired to challenge gender politics not only within but also beyond the doors of the museum and gallery. Connecting their wider feminist politics to their curatorial practices, the book provides case studies of curatorial practice that address the legacies of racialized and ethnic violence, including colonialism; which seek to challenges the state's regulation of citizenship and sexuality; and which realize the drive for economic justice in the organizations and roles in which curators work. The settings in which this work is done range from university art galleries to artist-run spaces and educational or activist programmes. This collection will be enjoyed by those studying and researching curating, exhibitions, socially and ecologically engaged contemporary art practices, and feminist transnational movements in diverse geographic contexts. The essays are of relevance to practicing curators, critical cultural practitioners, and artists.

The 1970s was a decade when matters previously considered private and personal became public and

political. These shifts not only transformed Australian politics, they engendered far-reaching cultural and social changes. Feminists challenged 'man-made' norms and sought to recover lost histories of female achievement and cultural endeavour. They made films, picked up spanners and established printing presses. The notion that 'the personal was political' began to transform long-held ideas about masculinity and femininity, both in public and private life. In the spaces between official discourses and everyday experience, many sought to revolutionise the lives of Australian men and women. *Everyday Revolutions* brings together new research on the cultural and social impact of the feminist and sexual revolutions of the 1970s in Australia. Gay Liberation and Women's Liberation movements erupted, challenging almost every aspect of Australian life. The pill became widely available and sexuality was both celebrated and flaunted. Campaigns to decriminalise abortion and homosexuality emerged across the country. Activists set up women's refuges, rape crisis centres and counselling services. Governments responded to new demands for representation and rights, appointing women's advisors and funding new services. *Everyday Revolutions* is unique in its focus not on the activist or legislative achievements of the women's and gay and lesbian movements, but on their cultural and social dimensions. It is a diverse and rich collection of essays that reminds us that women's and gay liberation were revolutionary movements.

This important new book examines contemporary art while foregrounding the key role feminism has played in enabling current modes of artmaking, spectatorship and theoretical discourse. *Contemporary Art and*

Feminism carefully outlines the links between feminist theory and practice of the past four decades of contemporary art and offers a radical re-reading of the contemporary movement. Rather than focus on filling in the gaps of accepted histories by 'adding' the 'missing' female, queer, First Nations and women artists of colour, the authors seek to revise broader understandings of contemporary practice by providing case studies contextualised in a robust art historical and theoretical basis. Readers are encouraged to see where art ideas come from and evaluate past and present art strategies. What strategies, materials or tropes are less relevant in today's networked, event-driven art economies? What strategies and themes should we keep hold of, or develop in new ways? This is a significant and innovative intervention that is ideal for students in courses on contemporary art within fine arts, visual studies, history of art, gender studies and queer studies.

The concept of the avant garde is highly contested, whether one consigns it to history or claims it for present-day and future uses. The first volume of *The Idea of the Avant Garde - And What It Means Today* provided an unprecedented forum on the kinds of radical art theory and partisan practices that are possible in today's world of global art markets and creative industry entrepreneurialism. This second volume presents the work of 50 artists and writers who explore the diverse ways that today's avant-gardism renews the project of aesthetic and political praxis. The manifest strategies, temporalities and genealogies of avant-gardism are expressed through an international, intergenerational and interdisciplinary convocation of ideas that covers the fields of film, video, architecture,

visual art, art activism, literature, poetry, theatre, performance, music and intermedia."More than one hundred years after the eruption of Dada and fifty years after its loudly proclaimed death, the spectre of the avant garde returns in renewed and vibrant forms. This excellent collection gives an overview of just how and why a renewed experimental artistic politics is important."- Stephen Shukaitis, author of *The Composition of Movements to Come: Aesthetics and Cultural Labor After the Avant-Garde*. "One hundred years after the October Revolution, why does art continue to be meaningful in terms of ideological disruption, that is, in avant-garde terms? If you are looking to understand this question, *The Idea of the Avant Garde* is the place to start. Navigating the decade marked by the financial apocalypse of 2008, this volume introduces the twenty-first century anti-capitalist zeitgeist in no uncertain terms: art reserves the right to not let us lose sight of what is wrong, who is responsible and what it means to take sides." - Angela Dimitrakaki, author of *Gender, ArtWork and the Global Imperative: A Materialist Feminist Critique*. 80 illustrations

The Art of Feminism

Women Can't Paint

Images that Shaped the Fight for Equality, 1857 – 2017

Mistress-Pieces

And What It Means Today

Classical Myth and Feminist Thought

A Materialist Feminist Critique

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Polish-born artist Ewa Partum is considered a pioneer of

Central-Eastern European feminist art produced within the conceptual idiom. Her work can also be divided chronologically into Polish (1965-82), West Berlin (1982-1989) and transnational (from 1989) periods. Karolina Majewska-Güde articulates the historical alterity of Ewa Partum's works in their various locations and the specificity of the positions from which Partum's art was interpreted and disseminated. At the same time, the book engages with the art histories of the Central and Eastern European neo-avant-gardes focusing on the issue of narrative strategies of CEE art history.

Pop Art and Beyond foregrounds the roles of gender, race, and class in encounters with Pop during the Long Sixties. Exploring the work of over 20 artists from 5 continents, it offers new perspectives on Pop's heterogeneity. Featuring an array of rigorous chapters written by both acclaimed experts and emerging scholars, this anthology transcends the borders of individual and national contexts, and suspends hierarchies creating a space for the work of artists like Andy Warhol and the women of the Black Arts Movement to converse. It casts an inclusive look at the intersectional complexities of difference in Pop at a moment that gave rise to a plethora of radical social movements and identity politics. While this book introduces revelatory non-canonical artists into the Pop context or amplifies the careers of others, it is not limited to the confines of fine art. Chapters explore the intersecting variables of oppression and liberation in rituals of youth subcultures as well as practices across

media with Pop sources and parallels ranging from Native American objects, Harlem advertisements, and Cordel literature, to stand-up comedy, music, fashion, and design. Pop Art and Beyond thus widens the conversation about what Pop was and what it can be for current art in its struggle for social justice and critiques of power.

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'être*, its contributors interpret a "Mistress-Piece" as a work that has proved influential in a particular context because of its distinctiveness and relevance.

Reinterpreting 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 Menéres, Diane Victor, Usha Seejarim, Ilse Fusková, 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.

Gender, Race, and Class in the Global Sixties
Global Feminisms

Connections Between Gender and Drawing

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A Companion to Dada and Surrealism

Methodology, My Love

1945-2017

A Companion to Feminist Art

Provides a completely updated survey of the major issues in gender history from geographical, chronological, and topical perspectives This new edition examines the history of women over thousands of years, studies their interaction with men in a gendered world, and looks at the role of gender in shaping human behavior. It includes thematic essays that offer a broad foundation for key issues such as family, labor, sexuality, race, and material culture, followed by chronological and regional essays stretching from the earliest human societies to the contemporary period. The book offers readers a diverse selection of viewpoints from an authoritative team of international authors and reflects questions that have been explored in different cultural and historiographic traditions. Filled with contributions from both scholars and teachers, A Companion to Global Gender History, Second Edition makes difficult concepts understandable to all levels of students. It presents evidence for complex assertions regarding gender identity, and grapples with

evolving notions of gender construction. In addition, each chapter includes suggestions for further reading in order to provide readers with the necessary tools to explore the topic further. Features newly updated and brand-new chapters filled with both thematic and chronological-geographic essays Discusses recent trends in gender history, including material culture, sexuality, transnational developments, science, and intersectionality Presents a diversity of viewpoints, with chapters by scholars from across the world A Companion to Global Gender History is an excellent book for upper-level undergraduate and graduate students involved in gender studies and history programs. It will also appeal to more advanced scholars seeking an introduction to the field.

Working Aesthetics is about the relationship between art and work under contemporary capitalism. Whilst labour used to be regarded as an unattractive subject for art, the proximity of work to everyday life has subsequently narrowed the gap between work and art. The artist is no longer considered apart from the economic, but is heralded as an example of how to work in neoliberal management textbooks. As work and life become

obscured within the contemporary period, this book asks how artistic practice is affected, including those who labour for artists. Through a series of case studies, *Working Aesthetics* critically examines the moments in which labour and art intersect under capitalism. When did labour disappear from art production, or accounts of art history? Can we consider the dematerialization of art in the 1960s in relation to the deskilling of work? And how has neoliberal management theory adopting the artist as model worker affected artistic practices in the 21st century? With the narrowing of work and art visible in galleries and art discourse today, *Working Aesthetics* takes a step back to ask why labour has become a valid subject for contemporary art, and explores what this means for aesthetic culture today.

Featuring a new package and an additional 60 pages of material, this revised edition of *The Art of Feminism* covers an even more impressive range of artworks, artists, movements, and perspectives. Since the debut of the original volume in 2018, *The Art of Feminism* has offered readers an in-depth examination of its subject that is still unparalleled in scope. The comprehensive survey traces the ways in

which feminists—from the suffragettes and World War II-era workers through twentieth-century icons like Judy Chicago and Carrie Mae Weems to the contemporary cutting-edge figures Zanele Muholi and Andrea Bowers—have employed visual arts in transmitting their messages. With more than 350 images of art, illustration, photography, and graphic design, this stunning volume showcases the vibrancy of the feminist aesthetic over two centuries. The new, updated edition of the book features revised and expanded material in each of the book's original sections, as well as entirely new material dedicated to the art pieces that have shifted the landscape of feminist art today. This new material includes: women artists of the Bauhaus; grassroots and experimental curatorial efforts; a broader range of performance artists; and recent art shows and works, such as Kara Walker's *Fons Americanus*, which debuted at London's Tate Modern museum in 2020. UNIQUE IN SCOPE: The breadth and inclusiveness of this volume sets it apart and makes it the definitive book on international feminist art. The new edition brings the book into the current moment, ensuring that this groundbreaking volume remains relevant and fresh. It features an astonishing roster

of artists, including: Barbara Kruger
Sophie Calle Marina Abramovic Judy Chicago
Faith Ringgold Cindy Sherman Ana Mendieta
Zanele Muholi Mickalene Thomas Louise
Bourgeois Shirin Neshat Andrea Bowers Pina
Bausch JEB Amrita Sher-Gil Luchita Hurtado
Ayana Jackson Patrisse Cullors EXPERT

AUTHORS: Lead author Helena Reckitt has
assembled a team of experts who are
superbly qualified to unpack the rich
history, power, and symbolism of feminist
art for a new modern-day audience. UPDATED
AND INCLUSIVE: This edition of the book
features an even more diverse array of
artists and artworks than the original,
from the beautiful figurative paintings of
Hungarian-Indian artist Amrita Sher-Gil to
the thoroughly researched and
extravagantly costumed self-portraits of
American photographer Ayana Jackson.
Perfect for: Feminists and activists Art
history lovers College and graduate
students

Laughing with Medusa explores a series of
interlinking questions, including: Does
history's self-positioning as the
successor of myth result in the exclusion
of alternative narratives of the past? How
does feminism exclude itself from certain
historical discourses? Why has
psychoanalysis placed myth at the centre

of its explorations of the modern subject? Why are the Muses feminine? Do the categories of myth and politics intersect or are they mutually exclusive? Does feminism's recourse to myth offer a script of resistance or commit it to an ineffective utopianism? Covering a wide range of subject areas including poetry, philosophy, science, history, and psychoanalysis as well as classics, this book engages with these questions from a truly interdisciplinary perspective. It includes a specially commissioned work of fiction, 'Iphigeneia's Wedding', by the poet Elizabeth Cook.

Transnational Perspectives on Feminism and Art, 1960-1985

Exploring Art: A Global, Thematic Approach
Transnational Feminisms, Transversal Politics and Art

The Art of Global Power

Expanding the Parameters of Feminist Artivism

A Companion to Global Gender History

Women in the Picture: What Culture Does with Female Bodies

Original essays offering fresh ideas and global perspectives on contemporary feminist art The term 'feminist art' is often misused when viewed as a codification within the discipline of Art History—a codification that includes restrictive definitions of

geography, chronology, style, materials, influence, and other definitions inherent to Art Historical and museological classifications. Employing a different approach, *A Companion to Feminist Art* defines 'art' as a dynamic set of material and theoretical practices in the realm of culture, and 'feminism' as an equally dynamic set of activist and theoretical practices in the realm of politics. Feminist art, therefore, is not a simple classification of a type of art, but rather the space where feminist politics and the domain of art-making intersect. The Companion provides readers with an overview of the developments, concepts, trends, influences, and activities within the space of contemporary feminist art—in different locations, ways of making, and ways of thinking. Newly-commissioned essays focus on the recent history of and current discussions within feminist art. Diverse in scope and style, these contributions range from essays on the questions and challenges of large sectors of artists, such as configurations of feminism and gender in post-Cold War Europe, to more focused conversations with women artists on Afropean decoloniality. Ranging from discussions of essentialism and feminist aesthetics to examinations of political activism and curatorial practice, the Companion informs and questions readers, introduces new concepts and fresh perspectives, and illustrates just how much more there is to discover within the realm of feminist art. Addresses the intersection between feminist thinking and major theories that have influenced art theory Incorporates diverse voices from around the world to offer viewpoints on global feminisms from scholars who live and work in the regions about

which they write Examines how feminist art intersects with considerations of collectivity, war, maternal relationships, desire, men, and relational aesthetics Explores the myriad ways in which the experience of inhabiting and perceiving aged, raced, and gendered bodies relates to feminist politics in the art world Discusses a range practices in feminism such as activism, language, education, and different ways of making art The intersection of feminist art-making and feminist politics are not merely components of a unified whole, they sometimes diverge and divide. A Companion to Feminist Art is an indispensable resource for artists, critics, scholars, curators, and anyone seeking greater strength on the subject through informed critique and debate.

Drawing has been growing in recognition and stature within contemporary fine art since the mid-1970s. Simultaneously, feminist activism has been widespread, leading to the increased prominence of women artists, scholars, critics and curators and the wide acknowledgement of the crucial role played by gender and sexual difference in constituting the subject. Drawing Difference argues that these developments did not occur in parallel simply by coincidence. Rather, the intimate interplay between drawing and feminism is best characterised as allotropic a term originating in chemistry that describes a single pure element which nevertheless assumes varied physical structures, denoting the fundamental affinities which underlie apparently differing material forms. The book takes as its starting point three works from the 1970s by Annette Messenger, Dorothea

Rockburne and Carolee Schneeman, that are used to exemplify critical developments in feminist art history and key moments for drawing as a means of expression. Throughout the chapters, these works are further explored in relation to the contemporary drawing practices of Marco Maggi, Sian Bowen, Susan Hauptmann, Cornelia Parker, Christoph Fink and Toba Kheedori. Their works are shown to be (re)iterative sites where mark-making differs with each appearance yet retains certain essential features. Dividing its analysis into the themes Approaching, Tropes and Coinciding, the book analyses how both drawing and feminist discourse emphasise dialogue, matter and openness. It demonstrates how sexual difference, subjectivity and drawing are connected at an elemental level and thus how drawing has played a vital role in the articulation of the material and conceptual dynamics of feminism."

Zofia Kulik's rich artistic career has a dual nature. Between 1970 and 1987, she worked alongside Przemysław Kwiek as a member of the duo KwiekKulik, after which she began to develop a successful individual career. While KwiekKulik's work has been well established as central to the East European neo-avant-garde art lexicon of the 1970's and '80s, Kulik's solo work has yet to be examined in depth. The first publication devoted solely to her work, this monograph analyzes the themes of her rich and complex oeuvre, addressing the (post)communist condition, artistic labor, intermediality, and the conditions of working as a female artist. The book forms a portrait of Kulik as an artist whose work is both deeply focused and rich in variations

that reflect the socio-political shifts in her native Poland. With contributions from leading art historians, including Edit András, Angela Dimitrakaki, Ewa Lajer-Burcharth, Suzana Milevska, and Tomasz Za?uski.

This anthology contains the original manifestos of 50 women artists/feminist groups/feminist protests.

Introductory essay by Katy Deepwell, with notes on each manifesto. A print edition of this book is available from KT press. What is a manifesto? A political programme, a declaration, a definitive statement of belief. Neither institutional mission statement, nor religious dogma; neither a poem, nor a book. As a form of literature, manifestos occupy a specific place in the history of public discourse as a means to communicate radical ideas. Distributed as often ephemeral documents, as leaflets or pamphlets in political campaigns or as announcements of the formation of new parties or new avant-gardes, manifestos above all declare what its authors are for and against, and ask people who read them to join them, to understand, to share these ideas. The feminist art manifestos in this anthology do all of these things as they explore the potential and possibilities of women's cultural production as visual artists. Manifestos by: Yvonne Rainer - Mierle Laderman Ukeles - Agnes Denes - Michele Wallace - Nancy Spero - Monica Sjoo and Anne Berg - Rita Mae Brown - VALIE EXPORT - Carolee Schneemann - Feminist Film and Video Organisations - Klouariz and Thomadaki - Kate Walker - Z.Budapest, U.Rosenbach, S.B.A.Coven - Ewa Partum - Women Artists of Pakistan - Chila Burman - Gisela Breitling - Riot Grrl - EVA and Co. - VNS MATRIX

- Xu Hong - Violetta Liagatchev - OLD BOYS NETWORK
- Lily Bea Moor - Dora Garcia - SubRosa - ORLAN -
Rhani Lee Remedés - Factory of Found Clothes -
Feminist Art Action Brigade - Mette Ingvarsen – ARCO -
YES! Association/Föreningen JA! - Arahmaiani - Elke
Krystufek - Guerrilla Girls - Julie Perini - Elizabeth M
Stephens and Annie M. Sprinkle - Lucia Tkacova and
Anetta Mona Chisa - Linda Mary Montano - Lenka
Clayton - Silvia Ziranek - Alexandra Pirici and Raluca
Voinea - Representatives of Prague Art Institutions - n i i
c h e g o d e l a t - Gluklya (Natalia Pershina
-Jakimanskaya) - Not Surprised - Permanent Assembly
of Women Art Workers - Feminist Art and Architecture
Collective - MANIFIESTO NO, NEIN, NIET !!!!!
Contemporary Art and Feminism
Performance art in Eastern Europe since 1960
Artwork and Popular Cultures as World-Making Practices
Labour, Art and Capitalism
Remaking Gender, Sexuality and Culture in 1970s
Australia
50 Feminist Art Manifestos
A Companion to Modern Art
This publication brings together works by over eighty contemporary
women artists from over fifty countries, among them Catherine Opie,
Miwa Yanagi, Pilar Albarracín, Shahzia Sikander and Yin Xiuzhen.
Contributions by a multinational team of authors focus particular
attention on socio-cultural, racial and gender identities. Includes essays
by Maura Reilly, Linda Nochlin, N'gone Fall, Geeta Kapur, Michiko
Kasahara, Joan Kee, Virginia Pérez-Ratton, Elisabeth Lebovici,
Charlotta Kotík. Published on occasion of the exhibition 'Global
Feminisms', organized by the Brooklyn Museum, March 23-July 1,
2007.

A Companion to Modern Art presents a series of original essays by international and interdisciplinary authors who offer a comprehensive overview of the origins and evolution of artistic works, movements, approaches, influences, and legacies of Modern Art. Presents a contemporary debate and dialogue rather than a seamless consensus on Modern Art Aims for reader accessibility by highlighting a plurality of approaches and voices in the field Presents Modern Art ' s foundational philosophic ideas and practices, as well as the complexities of key artists such as Cezanne and Picasso, and those who straddled the modern and contemporary Looks at the historical reception of Modern Art, in addition to the latest insights of art historians, curators, and critics to artists, educators, and more This excellent overview of new research on Dada and Surrealism blends expert synthesis of the latest scholarship with completely new research, offering historical coverage as well as in-depth discussion of thematic areas ranging from criminality to gender. This book provides an excellent overview of new research on Dada and Surrealism from some of the finest established and up-and-coming scholars in the field Offers historical coverage as well as in – depth discussion of thematic areas ranging from criminality to gender One of the first studies to produce global coverage of the two movements, it also includes a section dealing with the critical and cultural aftermath of Dada and Surrealism in the later twentieth century Dada and Surrealism are arguably the most popular areas of modern art, both in the academic and public spheres

In childhood research, children's art-making has typically been viewed and understood through a lens of developmental psychology and the notion that children's art-making progresses through a linear series of stages continues to dominate how we design and implement art-making experiences for young children. Postdevelopmental Approaches to Childhood Art brings together the work of theorists from around the world who have presented postdevelopmental approaches to childhood art, thereby playing a vital part in unsettling the dominance of the developmental paradigm and offering worked

examples of alternative models. Drawing on sociocultural theory, Deleuzian philosophy, posthumanism and postmodernism each chapter offers a theoretical basis that challenges developmentalism, as well as an application of that theoretical basis. The contributors also consider what this shift in our perspective means for the design and implementation of art-making experiences for young children.

The Art of Feminism, Revised Edition

Working with Feminism: Curating and Exhibitions in Eastern Europe
3rd International Conference on Lifelong Education and Leadership
for ALL-ICLEL 2017

Pop Art and Beyond

Curating as Feminist Organizing

Topologies - Temporalities - Trajectories

Laughing with Medusa

Artwork and popular cultures are crucial sites of contesting and transforming power relationships in world politics. The contributors to this edited collection draw on their experiences across arts, activist, and academic communities to analyze how the global politics of colonialism, capitalism, and patriarchy are expressed and may be transformed through popular cultures and artistic labour. Through their methodological treatment of artwork and popular cultures as material sites of generating aesthetic knowledge and embodying global power, the authors foreground an analysis of global hierarchies and transformative empowerment through critically engaged political imagination and cultural projects. By centralizing an intersectional analysis of the racialized, gendered, economic dimensions of the praxis of culture, *The Art of Global Power* demonstrates how artwork and popular culture projects, events, and institutions are vital sites of transgressing the material conditions that produce and sustain unjust global power hierarchies. This book intervenes in the international relations popular culture literature by problematizing the idea of a single homogenizing global popular culture and engaging with multiple popular cultures articulated from diverse global locations and worldviews. To the international relations aesthetics literature this book

contributes an intersectional analysis of aesthetics as an embodied process of knowledge production and action that takes place within global conditions of colonialism, capitalism, and patriarchy. This book will be of interest to students, researchers and practitioners of international relations, and gender, cultural and media studies.

A survey of feminist art from suffrage posters to *The Dinner Party* and beyond: “ Lavishly produced images . . . indispensable to scholars, critics and artists. ” —*Art Monthly* Once again, women are on the march. And since its inception in the nineteenth century, the women ’ s movement has harnessed the power of images to transmit messages of social change and equality to the world. From highlighting the posters of the Suffrage Atelier, through the radical art of Judy Chicago and Carrie Mae Weems, to the cutting-edge work of Sethembile Msezane and Andrea Bowers, this comprehensive international survey traces the way feminists have shaped visual arts and media throughout history. Featuring more than 350 works of art, illustration, photography, performance, and graphic design—along with essays examining the legacy of the radical canon—this rich volume showcases the vibrancy of the feminist aesthetic over the past century and a half.

Making art relevant to everyday life, *EXPLORING ART: A GLOBAL, THEMATIC APPROACH*, 5E provides a solid foundation of art basics and then presents art from across time and around the world through themes such as religion, power and politics, sexuality, mind and body, mortality and immortality, nature and technology, and entertainment and visual culture. *Art Experiences* features in every chapter and an all-new Chapter 15, *Art in Your Life*, draw explicit connections between art and students' lives, illustrating how art is all around us as well as providing suggestions for interacting with art. Timelines with thumbnail images help students easily draw chronological connections between works, and detailed world maps illustrate geographical relevance. In addition to new works, the fifth edition offers expanded representation of contemporary artists from around the globe. Important Notice: Media content referenced within

the product description or the product text may not be available in the ebook version.

This book explores the work and careers of women, trans, and third-gender artists engaged in political activism. While some artists negotiated their own political status in their indigenous communities, others responded to global issues of military dictatorship, racial discrimination, or masculine privilege in regions other than their own. Women, trans, and third-gender artists continue to highlight and challenge the disturbing legacies of colonialism, imperialism, capitalism, communism, and other political ideologies that are correlated with patriarchy, primogeniture, sexism, or misogyny. The book argues that solidarity among such artists remains valuable and empowering for those who still seek legitimate recognition in art schools, cultural institutions, and the history curriculum.

New Directions in Contemporary Art

Drawing Difference

Feminism and Art History Now

Voices from the World ' s Major Art Industries

Iconic Works of Art by Feminists and Gender Activists

Working Aesthetics

Gender, the Glass Ceiling and Values in Contemporary Art

A theoretically astute overview of key developments in art and its contexts since the 1990s

This book provides a thorough interdisciplinary analysis of the ways in which artists have engaged with political and feminist grassroots movements to characterise a new direction in the production of feminist art. The authors conceptualise feminist art in Turkey through the lens of feminist philosophy by offering a historical analysis of how feminism and art interacts, analysing emerging feminist artwork and exploring the ways in which feminist art as a form opens alternative political spaces of social collectivities

and dissent, to address epistemic injustices. The book also explores how the global art and feminist movements (particularly in Europe) have manifested themselves in the art scenery of Turkey and argues that feminist art has transformed into a form of political and protest art which challenges the hegemonic masculinity dominating the aesthetic debates and political sphere. It is an invaluable reading for students and scholars of sociology of art, gender studies and political sociology.

To what extent have developments in global politics, artworld institutions, and local cultures reshaped the critical directions of feminist art historians? The significant new research gathered here engages with the rich inheritance of feminist historiography since around 1970, and considers how to maintain the forcefulness of its critique while addressing contemporary political struggles. Taking on subjects that reflect the museological, global and materialist trajectories of twenty-first-century art historical scholarship, the chapters address the themes of Invisibility, Temporality, Spatiality and Storytelling. They present new research on a diversity of topics that span political movements in Italy, urban gentrification in New York, community art projects in Scotland and Canada's contemporary indigenous culture. Individual chapter analyses focus on the art of Lee Krasner, The Emily Davison Lodge, Zoe Leonard, Martha Rosler, Carla Lonzi and Womanhouse. Together with a synthesising introductory essay, these studies provide readers with a view of feminist art histories of the past, present and future. This book gathers some of the world 's most respected

voices from the performing and visual art industries to discuss, through case studies and critical commentaries, how technology and art have created some of the most iconic cultural products in recent decades. Through their work in the crypto, metaverse, gamification, robotics, and artificial intelligence realms, the authors share their experiences from a conceptual, managerial, economic, and ethical perspective, providing both theoretical and tangible tools to a broad spectrum of readers. Through artists, intermediaries, managers, and global art leaders, this book provides a crescendo of professional and human experiences that solidify in a manual for those young and established cultural practitioners, who are willing to participate in the arts.

Radical Critiques of Theory and Practice

Situating Global Art

Everyday Revolutions

An Atlas of Continuity in Different Locations

Entanglements and Intersections

Postdevelopmental Approaches to Childhood Art

Feminist Perspectives on Art

Transnational Perspectives on Feminism and Art,

1960 – 1985 is a collection of essential essays that bring transnational feminist praxis into conversation with histories of feminist art in the 1960s, 1970s, and early 1980s. The artistic practices and processes examined within these pages all centre on gender and sexual politics as they variously intersect with race, class, sovereignty, Indigeneity, citizenship, and migration at particular historical moments and within specific geopolitical contexts. The book 's

central premise is that reconsidering this period from transnational feminist perspectives will enable new thinking about the critical commonalities and differences across heterogeneous and geographically dispersed practices that have contributed to the complex and multifaceted relationship between feminism and art today. The book will be of interest to scholars working in art history, cultural studies, visual culture, material culture, and gender studies. This volume presents the first comprehensive academic study of the history and development of performance art in the former communist countries of Central, Eastern and South Eastern Europe since the 1960s. Covering 21 countries and more than 250 artists, this text demonstrates the manner in which performance art in the region developed concurrently with the genre in the West, highlighting the unique contributions of Eastern European artists. The discussions are based on primary source material-interviews with the artists themselves. It offers a comparative study of the genre of performance art in countries and cities across the region, examining the manner in which artists addressed issues such as the body, gender, politics and identity, and institutional critique.

The Feminist Uncanny in Theory and Art Practice investigates the widely debated, deeply flawed yet influential concept of the uncanny through the lens of feminist theory and contemporary art practice. Not merely a subversive strategy but a cipher of the fraught but fertile dialogue between feminism and psychoanalysis, the uncanny makes an ideal vehicle for an arrangement marked by ambivalence

and acts as a constant reminder that feminism and psychoanalysis are never quite at home with one another. The Feminist Uncanny begins by charting the uncanniness of femininity in foundational psychoanalytic texts by Ernst Jentsch, Sigmund Freud, Jacques Lacan and Mladen Dolar, and contextually introduces a range of feminist responses and appropriations by H é l è ne Cixous, Julia Kristeva and Sarah Kofman, among others. The book also offers thematically organised interpretations of famous artworks and practices informed by feminism, including Judy Chicago's Dinner Party, Faith Ringgold's story quilts and Susan Hiller's 'paraconceptualism', as well as less well-known practice, such as the Women's Postal Art Even (Feministo) and the photomontages of Maud Sulter. Dead (lexicalised) metaphors, unhomely domesticity, identity and (dis)identification, and the tension between family stories and art's histories are examined in and from the perspective of different artistic and critical practices, illustrating different aspects of the feminist uncanny. Through a 'partisan' yet comprehensive critical review of the fascinating concept of the uncanny, *The Feminist Uncanny in Theory and Art Practice* proposes a new concept, the feminist uncanny, which it upholds as one of the most enduring legacies of the Women's Liberation Movement in contemporary art theory and practice.

In recent years, the term global art has become a catchphrase in contemporary art discourses. Going beyond additive notions of canon expansion, this volume encourages a differentiated inquiry into the complex aesthetic, cultural,

historical, political, epistemological and socio-economic implications of both the term global art itself and the practices it subsumes. Focusing on diverse examples of art, curating, historiography and criticism, the contributions not only take into account (new) hegemonies and exclusions but also the shifting conditions of transcultural art production, circulation and reception.

Feminist Art in Resistance

Gender, Artwork Global Imperative

Global Arts Leadership in the Digital Age

Transnational Belonging and Female Agency in the Arts

After Modern Art

Zofia Kulik

Ewa Partum's Artistic Practice

This book explores the critical significance of the visual arts to transnational feminist thought and activism. This first volume in Marsha Meskimmon's powerful and timely Trilogy focuses on some of the central political challenges of our era, including war, migration, ecological destruction, sexual violence and the return of neo-nationalisms. It argues that transnational feminisms and the arts can play a pivotal role in forging the solidarities and epistemic communities needed to create social, economic and ecological justice on a world scale. Transnational feminisms and the arts provide a vital space for knowing, imagining and inhabiting – earth-wide and otherwise. The chapters in this book each take their lead from a current matter of political significance that is central to transnational feminist activist organizing and has been explored through the arts in ways that permit dialogues across geopolitical borders to take place. Including examples of artwork in full colour, this is essential reading for students and researchers in art history, theory and practice, visual culture studies, feminism and gender studies, political theory and cultural geography.

The Transnational Feminisms and the Arts Trilogy Transnational Feminisms, Transversal Politics and Art: Entanglements and Intersections Transnational Feminisms and Art ' s Horizontal Histories: Ecologies and Genealogies Transnational Feminisms and Posthuman Aesthetics: Resonance and Riffing

Art historian Catherine McCormack challenges how culture teaches us to see and value women, their bodies, and their lives. Venus, maiden, wife, mother, monster—women have been bound so long by these restrictive roles, codified by patriarchal culture, that we scarcely see them. Catherine McCormack illuminates the assumptions behind these stereotypes whether writ large or subtly hidden. She ranges through Western art—think Titian, Botticelli, and Millais—and the image-saturated world of fashion photographs, advertisements, and social media, and boldly counters these depictions by turning to the work of women artists like Morisot, Ringgold, Lacy, and Walker, who offer alternative images for exploring women ' s identity, sexuality, race, and power in more complex ways.

Transnational Belonging and Female Agency in the Arts interrogates the politics of space expressed via womxn's artistic practices, which prioritise solidarity and collaboration across borders, imagining attentive geographies of difference. It considers belonging as a manifestation of processes of becoming that traverse borders and generate new spaces and forms of difference. In doing so, the book aims to catalyse mutual social relations founded upon responsibility and response-ability to each other. The transnational framework activates concerns around belonging at a time of intensified divisions, partitioning global narratives, unequal trajectories and increasing violence against bodies of the most vulnerable, largely founded on Eurocentric paradigms of political, economic and cultural superiority. The contributors engage in a conversation signalling transversal thinking and artmaking in order to articulate and activate 'in-between' spaces. This is to welcome co-affective models of belonging that question versatile embodiments of subjectivity as both agentic and as interrelational. Organised around the triangulation of modes of

belonging: spatial, affective and collective, overarched by a transnational lens that acknowledges non-hierarchical, local and socially relevant genealogies against universalising politics of globalisation, these essays consider afresh ways in which female agency disrupts borders and activates concerns around different forms of belonging, citizenship and transnationalisms. Cover Image credit: Keren Anavy, Garden of Living Images (2018), general installation view (detail). Courtesy of the artist and Wave Hill. Photographer: Stefan Hagen

In 2013 Georg Baselitz declared that 'women don't paint very well'. Whilst shocking, his comments reveal what Helen G ø rriil argues is prolific discrimination in the artworld. In a groundbreaking study of gender and value, G ø rriil proves that there are few aesthetic differences in men and women's painting, but that men's art is valued at up to 80 per cent more than women's. Indeed, the power of masculinity is such that when men sign their work it goes up in value, yet when women sign their work it goes down. Museums, the author attests, are also complicit in this vicious cycle as they collect tokenist female artwork which impinges upon its artists' market value. An essential text for students and teachers, G ø rriil's book is provocative and challenges existing methodologies whilst introducing shocking evidence. She proves how the price of being a woman impacts upon all forms of artistic currency, be it social, cultural or economic and in the vanguard of the 'Me Too' movement calls for the artworld to take action.

Aesthetics, Methods and Politics of Art in Turkey

Contemporary Outtakes

Idea of the Avant Garde

Gender, Artwork and the Global Imperative

The Feminist Uncanny in Theory and Art Practice

When the body is foregrounded in artwork – as in much

contemporary performance, sculptural installation and video work – so is gendered and sexualised difference. Feminist Perspectives on Art:

Contemporary Outtakes looks to interactions between art history,

theory, curation, and studio-based practices to theorise the phenomenological import of this embodied gender difference in contemporary art. The essays in this collection are rooted in a wide variety of disciplines, including art-making, curating, and art history and criticism, with many of the authors combining roles of curator, artist and writer. This interdisciplinary approach enables the book to bridge the theory – practice divide and highlight new perspectives emerging from creative arts research. Fresh insights are offered on feminist aesthetics, women’s embodied experience, curatorial and art historical method, art world equity, and intersectional concerns. It engages with epistemological assertions of ‘how the body feels’, how the land has creative agency in Indigenous art, and how the use of emotional or affective registers may form one’s curatorial method. This anthology represents a significant contribution to a broader resurgence of feminist thought, methodology, and action in contemporary art, particularly in creative practice research. It will be of particular value to students and researchers in art history, visual culture, cultural studies, and gender studies, in addition to museum and gallery professionals specialising in contemporary art. This edited collection, bringing together art historians and curators working both in the ‘East’ and the ‘West’ of Europe, is a result of a growing interest in the theorisation and historical analysis of feminist curating as a distinct practice with its own transnational history and politics. In most former state-socialist countries of Eastern Europe, the emergence and public visibility of feminist curating and exhibitions usually dates back to the 1990s and is associated with the radical transformation of art practices, ideologies and art systems as well as with wider socio-political and intellectual changes, and challenges, of post-socialist transition. This history, and its legacy, is addressed in this book through national and regional case-studies ranging from the Baltics to the Balkans. An equally significant part of the book is dedicated to the present and future of feminist curating, as well as of other politicised forms of curatorial activities (e.g. queer curating). In addition to the theoretical or historical accounts

presented, the collection includes two highly relevant interviews with curators: Bojana Pejic on the block-buster exhibition Gender Check(2009 – 2010) in Vienna and Warsaw; and Airi Triisberg and Rebeka Põldsam on Untold Stories (2011), the first international queer exhibition in Tallinn, Estonia.

Contemporary art can be baffling and beautiful, provocative and disturbing. This pioneering book presents a new look at the controversial period between 1945 and 2015, when art and its traditional forms were called into question. It focuses on the relationship between American and European art, and challenges previously held views about the origins of some of the most innovative ideas in art of this time. Major artists such as Jackson Pollock, Robert Rauschenberg, Andy Warhol, Joseph Beuys, Gerhard Richter, Louise Bourgeois, Cindy Sherman, Jeff Koons, and Shiran Neshat are all discussed, as is the art world of the last fifty years. Important trends are also covered including Abstract Expressionism, Pop Art, Minimalism, Conceptualism, Postmodernism, and Performance Art. This revised and updated second edition includes a new chapter exploring art since 2000 and how globalization has caused shifts in the art world, an updated Bibliography, and 16 new, colour illustrations.