
Feminism And Contemporary Art The Revolutionary Power Of Womens Laughter Re Visions Critical Studies In The History And Theory Of Art

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Essays on Feminism and Art
A Companion to Feminist Art

"women's Work" in Contemporary Art
A Time of One's Own
Curating Feminism
Why Have There Been No Great Women Artists?: 50th anniversary edition
The Revolutionary Power of Women's Laughter
Firearms and Feminism in Contemporary America

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HAILIE AIDAN

Bloomsbury Publishing
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.

Feminism and Contemporary Art

Reaktion Books
Looks at the work of a diverse range of artists and explores the effect of feminist theory on art practice. The book provides a provocative and valuable account of the diversity and revolutionary potential of women's art practice. *Histories of Feminism in Contemporary Art* The Museum of Modern Art Superfluous Women tells the unique story of a generation of artists, feminists, and queer activists who emerged in Ukraine after the collapse of the Soviet Union. With a focus on new media, Zychowicz demonstrates how contemporary artist collectives in Ukraine have contested Soviet and Western connotations of feminism to draw attention to a range of human rights issues with global impact. In the book, Zychowicz summarizes and engages with more recent critical scholarship on the role of digital media and virtual environments in concepts

of the public sphere. Mapping out several key changes in newly independent Ukraine, she traces the discursive links between distinct eras, marked by mass gatherings on Kyiv's main square, in order to investigate the deeper shifts driving feminist protest and politics today.

Modern Women: Women Artists at The Museum of Modern Art
MIT Press

Archi-feministes!, a new publication exploring a significant body of historical and contemporary art by women, takes its title from the exhibition of the same name organised by the Montreal-based, non-profit artist-run centre OPTICA. The two-part exhibition at OPTICA interrogated the themes of 'archiving the body' and 'performing the archive', bringing together artists rooted in the documentary tradition, or revisiting it by way of performance, appropriation, accumulation and repetition. Besides challenging notions of authorship and artistic tradition, these strategies examine the artist's body, as well as the time of production and reception of the work. The practices

of Sophie BeLlair Clement, Olivia Boudreau, Sorel Cohen, Raphaelle de Groot, Vera Frenkel, Clara Gutsche, Suzy Lake, Emmanuelle Leonard, Claire Savoie and Jana Sterbak probe a variety of production processes through critical operations employing fiction, the body, personal narratives, reflexivity and subjectivity. This publication also examines the signs of a contemporary resurgence of feminism through acts of resistance and practices that revise historical canons and question the normativity of art history as a discipline, among other issues. It also focuses on the Canadian art scene, with references to grass-roots initiatives, collectives and the network of artist-run centres as a background. Contributors to the publication include a number of prestigious and influential feminist writers, curators and artists: Philippe Dumaine, independent researcher; co-founders of Toronto's Feminist Art Gallery (FAG) Deirdre Logue (video artist, activist and Development Director at Vtape, Toronto) and Allyson Mitchell (artist, activist and Associate

Professor, School of Gender, Sexuality and Women's Studies, York University); Wanda Nanibush (Curator of Indigenous Art, Art Gallery of Ontario); Johanne Sloan (Professor of Art History, Concordia University); Rinaldo Walcott (Director of the Women and Gender Studies Institute, University of Toronto); and Giovanna Zapperi (Faculty Member, ENSA-Bourges, Art History and Theory Department).

New Directions in Contemporary Art
Routledge

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 Hélène 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, unhomey 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.

Women Artists of the New Millennium Routledge Challenging the notion of feminism as a unified discourse, this book assembles writings that address art, film, architecture, popular culture, new media, and other visual fields from a feminist perspective. The book combines classic texts with six newly commissioned pieces. Articles are grouped into thematic sections, each introduced by the editor. Providing a framework within which to understand the shifts in feminist thinking in visual studies, as well as an overview of major feminist theories of the visual, this reader also explores how issues of race, class, nationality, and sexuality enter into debates about feminism in the field of the visual. -- book cover.

Feminist Perspectives on Art Routledge Contemporary Art and Digital Culture analyses the impact of the internet and digital technologies upon art today. Art over the last fifteen years has

been deeply inflected by the rise of the internet as a mass cultural and socio-political medium, while also responding to urgent economic and political events, from the financial crisis of 2008 to the ongoing conflicts in the Middle East. This book looks at how contemporary art addresses digitality, circulation, privacy, and globalisation, and suggests how feminism and gender binaries have been shifted by new mediations of identity. It situates current artistic practice both in canonical art history and in technological predecessors such as cybernetics and net.art, and takes stock of how the art-world infrastructure has reacted to the internet's promises of democratisation. An invaluable resource for undergraduate and postgraduate students of contemporary art – especially those studying history of art and art practice and theory – as well as those working in film, media, curation, or art education. Melissa Gronlund is a writer and lecturer on contemporary art, specialising in the moving image. From 2007–2015, she was co-editor of the journal

Afterall, and her writing has appeared there and in Artforum, e-flux journal, frieze, the NewYorker.com, and many other places. Feminist Materialisms in New Media Art NYU Press 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 Ostojić, 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. **The Feminism and Visual Culture Reader** Black Dog Publishing New York is a centre of creative production for an exciting, emerging generation of women artists. Their work investigates themes such as the body as medium and subject matter; the deconstruction of the existing patriarchal order of the art world; the appropriation of earlier art historical references; and the use of so-called abject and everyday materials. New York New Wave investigates the relevance of earlier feminist practice for this 'new' generation, asking: Does gender difference still play a role in today's practice? How can younger women artists embrace a radical political ideology and yet remain market friendly? How far have these artists diverged from the established feminist "tradition"? Artists discussed include: Firelei Baez, EV Day, Ruby LaToya Fraser, Diana Al-

Hadid, K8 Hardy, Valerie Hegarty, Cindy Hinant, Dawn Kasper, Anya Kielar, Liz Magic Laser, Narcissister, Alix Pearlstein, Aurel Schmidt, AL Steiner and W.A.G.E. *Feminism and Art History Now* Mit Press Contemporary art historians - all of them women - probe the dilemmas and complexities of writing about the woman artist, past and present. These 13 essays address the work and history of specific artists, beginning with the Renaissance and ending with the present day. *50 Contemporary Women Artists* Cambridge Scholars Publishing "'Division of labor' offers the opportunity to acknowledge the feminist movement's influence on art production as well as artists' contributions to the dialogue on feminism and its impact on domestic arrangements and roles"--P. 5. A Capsule Aesthetic Verso Books 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.

Global Feminisms

University of Toronto Press

'Reclaiming Feminine Agency' identifies female agency as a central theme of recent feminist

scholarship & offers 23 essays on artists & issues from the Renaissance to the present, written in the 1990s & after.

Division of Labor

Thames & Hudson
Addresses the issues surrounding the increasingly larger number of females buying guns for sport, work, and protection, and discusses society's assumptions of female weakness threatened by female gun ownership.

Feminism and Humour in Contemporary Art

Routledge
Accompanied by critical essays and analysis, a groundbreaking collection of art produced by women artists during the 1970s reveals the influence of the feminist revolution on art in works by Judy Chicago, Louise Bourgeois, Susan Hiller, Yoko Ono, Hannah Wilke, Faith Ringgold, Cindy Sherman, Joan Semmel, Miriam Shapiro, Lucy Lippard, and many others.

Glitch Feminism

Bloomsbury Publishing
First published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

The Revolutionary Power of Women's Laughter John Wiley & Sons

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. Seeing Through the Seventies Feminism and Contemporary Art
The Revolutionary Power of Women's Laughter
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. *Gun Women* Amsterdam University Press

Featuring work by Australian and international artists, *BACKFLIP: Feminism and Humour in Contemporary Art* seeks to challenge the ongoing stereotype of feminism as

dry, dull and humourless. The exhibition affirms laughter as an important and potent tool for feminist artists across generations, geographies and political contexts. Humour has a unique ability to simultaneously disrupt and entertain, and lends itself readily to one of the overarching goals that unites the many feminisms; namely, to critique and destabilize patriarchy. Following on from last year's lecture by the Guerrilla Girls, *BACKFLIP* will present a range of strategies and approaches from slapstick to satire, detouring through irony and black humour.

Contemporary Art and Feminism U of Minnesota Press

How new media art informed by feminism yields important and original insights about interacting with technologies In *A Capsule Aesthetic*, Kate Mondloch examines how new media installation art intervenes in the fields of technoscience and new materialism, showing how three diverse artists—Pipilotti Rist, Patricia Piccinini, and Mariko Mori—contribute to the urgent conversation about everyday technology and the ways

it constructs our bodies. *A Capsule Aesthetic* establishes the unique insights that feminist theory offers to new media art and new materialisms, offering a fuller picture of human-nonhuman relations. In-depth readings of works by Rist, Piccinini, and Mori explore such questions as the role of the contemporary art museum in our experience of media art, how the human is conceived of by biotechnologies, and how installation art can complicate and enrich contemporary science's understanding of the brain. With vivid, firsthand descriptions of the artworks, Mondloch takes the reader inside immersive installation pieces, showing how they allow us to inhabit challenging theoretical concepts and nonanthropomorphic perspectives. Striving to think beyond the anthropocentric and fully consider the material world, *A Capsule Aesthetic* brings new approaches to questions surrounding our technology-saturated culture and its proliferation of human-to-nonhuman interfaces.