

I.B. TAURIS

Susan Best

visualizing feeling

affect
and the
feminine
avant-garde

Visualizing Feeling Affect And The Feminine Avant Garde

Paula W. Bradley



Visualizing Feeling Affect And The Feminine Avant Garde:

Visualizing Feeling Susan Best, 2011-06-30 Is late modern art anti aesthetic What does it mean to label a piece of art affectless These traditional characterisations of 1960s and 1970s art are radically challenged in this subversive art history By introducing feeling to the analysis of this period Susan Best acknowledges the radical and exploratory nature of art in late modernism Her book focuses on four highly influential female artists Eva Hesse Lygia Clark Ana Mendieta and Theresa Hak Kyung Cha and it explores how their art transformed established avant garde protocols by introducing an affective dimension This aspect of their work while often noted has never before been analysed in detail *Visualizing Feeling* also addresses a methodological blind spot in art history the interpretation of feeling emotion and affect It demonstrates that the affective dimension alongside other materials and methods of art is part of the artistic means of production and innovation This is the first thorough re appraisal of aesthetic engagement with affect in post 1960s art The book also extends and enlarges the applications of psychoanalytic theory to art history Susan Best draws on a rich array of psychologists and psychoanalytic thinkers such as Andr Green Sarah Kofman Melanie Klein Donald Winnicott Ignacio Matte Blanco Silvan Tomkins and Daniel Stern In addition key aesthetic ideas and concepts are interrogated including expressive theories of art beauty and the sublime and embodied responses to art By creatively re evaluating late modern art Susan Best offers a new way of thinking about subjectivity and feeling which acknowledges and celebrates the achievements of the feminine avant garde **A**

Companion to Feminist Art Hilary Robinson, Maria Elena Buszek, 2019-06-27 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

The Emotional Life of Postmodern Film Pansy Duncan, 2015-11-19 Emotion and Postmodernism is it possible to imagine an odder couple stranger bedfellows less bad company The Emotional Life of Postmodern Film brings this unlikely pair into sustained dialogue arguing that the interdisciplinary body of scholarship currently emerging under the rubric of affect theory may be unexpectedly enriched by an encounter with the field that has become its critical other Across a series of radical re appraisals of canonical postmodern texts from Fredric Jameson's Postmodernism to David Cronenberg's Crash Duncan shows that the same postmodern archive that has proven resistant to strongly subject based and object oriented emotions like anger and sadness proves all too congenial to a series of idiosyncratic borderline emotions from knowingness fascination and bewilderment to boredom and euphoria The analysis of these emotions in turn promises to shake up scholarly consensus on two key counts On the one hand it will restructure our sense of the place and role of emotion in a critical enterprise that has long cast it as the stodgy subjective sister of a supposedly more critically interesting and politically productive affect On the other it will transform our perception of postmodernism as a now historical aesthetic and theoretical moment teaching us to acknowledge more explicitly and to name more clearly the emotional life that energizes it

Soft Is Fast Meredith Morse, 2016-02-05 An innovative analysis of Simone Forti's interdisciplinary art viewing her influential 1960s dance constructions as negotiating the aesthetic strategies of John Cage and Anna Halprin Simone Forti's art developed within the overlapping circles of New York City's advanced visual art dance and music of the early 1960s Her dance constructions and related works of the 1960s were important for both visual art and dance of the era Artists Robert Morris and Yvonne Rainer have both acknowledged her influence Forti seems to have kept one foot inside visual art's frames of meaning and the other outside them In *Soft Is Fast* Meredith Morse adopts a new way to understand Forti's work based in art historical analysis but drawing upon dance history and cultural studies and the history of American social thought Morse argues that Forti introduced a form of direct encounter that departed radically from the spectatorship proposed by Minimalism and prefigured the participatory art of recent decades Morse shows that Forti's work negotiated John Cage's ideas of sound score and theater through the unique approach to movement essentially improvisational and grounded in anatomical exploration that she learned from performer and teacher Ann later Anna Halprin

Attentive to Robert Whitman's and La Monte Young's responses to Cage Forti reshaped Cage's concepts into models that could accommodate Halprin's charged spaces and imagined interpenetrative understanding of other bodies Morse considers Forti's use of sound and her affective use of materials as central to her work examines Forti's text pieces little discussed in art historical literature analyzes Huddle considered one of Forti's signature works and explicates Forti's later improvisational practice Forti has been relatively overlooked by art historians perhaps because of her work's central concern with modes of feeling and embodiment unlike other art of the 1960s which was characterized by strategies of depersonalization and affectlessness *Soft Is Fast* corrects this critical oversight

Sculptural Photographs Patrizia di Bello, 2018-05-03 This is the first monograph exploring how throughout its history sculpture has provided a model to conceptualize photography as an art of mechanical reproduction While there is a growing body of work examining how photography has contributed to the development of a Western sculptural imagination by disseminating works facilitating the investigation of the medium or changing sculptural aesthetics this study focuses on how sculpture has provided not only beautiful and convenient subject matter for photographs or commercial and cultural opportunities for photographers in the market for art reproductions but also an exemplar for thinking about photography as a medium based on mechanical means of production In both media processes from conception to realization involve apparatus that bypass the touch of the artist so important to enduring notions of the value of works of art The book closely analyses a number of case studies from 1847 to the present selected both to explicate the conceptual and technological continuities between the two media and also because of how they illuminate the materiality of photographic objects The final chapter considers the convergence of the two media in contemporary sculptural practices that use forms of 3D photography and computer operated sculpting machines Rooted in an understanding of the practical social and aesthetic implications of photographic as well as sculptural technologies this volume demonstrates how photographs of sculpture are particularly useful in revealing how photography's changing materialities shape the meaning of images as they are made circulated looked at written about and handled at different historical moments

Reparative Aesthetics Susan Best, 2016-10-20 By offering a new way of thinking about the role of politically engaged art Susan Best opens up a new aesthetic field reparative aesthetics The book identifies an innovative aesthetic on the part of women photographers from the southern hemisphere who against the dominant modes of criticality in political art look at how cultural production can be reparative The winner of the Art Association of Australia and New Zealand best book award in 2017 *Reparative Aesthetics* contributes an entirely new theory to the interdisciplinary fields of aesthetics affect studies feminist theory politics and photography Conceptually innovative and fiercely original this book will move us beyond old political and cultural stalemates and into new terrain for analysis and reflection

New Books on Women and Feminism, 2014

New Books on Women, Gender and Feminism, 2014

It's Not Personal Susan Best, 2021-06-17 How does something as potent and evocative as the body become a relatively neutral artistic material From

the 1960s much body art and performance conformed to the anti expressive ethos of minimalism and conceptualism whilst still using the compelling human form But how is this strange mismatch of vigour and impersonality able to transform the body into an expressive medium for visual art Focusing on renowned artists such as Lygia Clark Marina Abramovic and Angelica Mesiti Susan Best examines how bodies are configured in late modern and contemporary art She identifies three main ways in which they are used as material and argues that these formulations allow for the exposure of pressing social and psychological issues In skilfully aligning this new typology for body art and performance with critical theory she raises questions pertaining to gender inter subjectivity relation and community that continue to dominate both our artistic and cultural conversation

Women Artists and the Parisian Avant-garde Gillian Perry,1995 This beautifully illustrated book examines the work and artistic culture of women artists in France during the period when Picasso Matisse and Modigliani were guiding and representing the development of modern art

Käthe Kollwitz Shelley Austin,1993

Feminist Art and Avant-gardism Angela Partington,1986 *Miriam Schapiro* Paula W. Bradley,1985 *Here Rests My Tenderness* Christian Bauer,2019 **Shock and Contemplation** Jenelle Troxell,2009 This is My Body which Will Not be Given Up for You Carla Maria Oleska,1992 **Feminist Aesthetics** Gisela Ecker,1985

Visualizing Feeling Affect And The Feminine Avant Garde Book Review: Unveiling the Power of Words

In a world driven by information and connectivity, the energy of words has become more evident than ever. They have the capability to inspire, provoke, and ignite change. Such could be the essence of the book **Visualizing Feeling Affect And The Feminine Avant Garde**, a literary masterpiece that delves deep into the significance of words and their affect our lives. Written by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book is key themes, examine its writing style, and analyze its overall impact on readers.

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Table of Contents Visualizing Feeling Affect And The Feminine Avant Garde

1. Understanding the eBook Visualizing Feeling Affect And The Feminine Avant Garde
 - The Rise of Digital Reading Visualizing Feeling Affect And The Feminine Avant Garde
 - Advantages of eBooks Over Traditional Books
2. Identifying Visualizing Feeling Affect And The Feminine Avant Garde
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Visualizing Feeling Affect And The Feminine Avant Garde
 - User-Friendly Interface
4. Exploring eBook Recommendations from Visualizing Feeling Affect And The Feminine Avant Garde
 - Personalized Recommendations
 - Visualizing Feeling Affect And The Feminine Avant Garde User Reviews and Ratings
 - Visualizing Feeling Affect And The Feminine Avant Garde and Bestseller Lists

5. Accessing Visualizing Feeling Affect And The Feminine Avant Garde Free and Paid eBooks
 - Visualizing Feeling Affect And The Feminine Avant Garde Public Domain eBooks
 - Visualizing Feeling Affect And The Feminine Avant Garde eBook Subscription Services
 - Visualizing Feeling Affect And The Feminine Avant Garde Budget-Friendly Options
6. Navigating Visualizing Feeling Affect And The Feminine Avant Garde eBook Formats
 - ePub, PDF, MOBI, and More
 - Visualizing Feeling Affect And The Feminine Avant Garde Compatibility with Devices
 - Visualizing Feeling Affect And The Feminine Avant Garde Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Visualizing Feeling Affect And The Feminine Avant Garde
 - Highlighting and Note-Taking Visualizing Feeling Affect And The Feminine Avant Garde
 - Interactive Elements Visualizing Feeling Affect And The Feminine Avant Garde
8. Staying Engaged with Visualizing Feeling Affect And The Feminine Avant Garde
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Visualizing Feeling Affect And The Feminine Avant Garde
9. Balancing eBooks and Physical Books Visualizing Feeling Affect And The Feminine Avant Garde
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Visualizing Feeling Affect And The Feminine Avant Garde
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Visualizing Feeling Affect And The Feminine Avant Garde
 - Setting Reading Goals Visualizing Feeling Affect And The Feminine Avant Garde
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Visualizing Feeling Affect And The Feminine Avant Garde
 - Fact-Checking eBook Content of Visualizing Feeling Affect And The Feminine Avant Garde
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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