

Women Making Art

History, Subjectivity, Aesthetics

Nanette Markmann



Routledge
Taylor & Francis Group



Women Making Art History Subjectivity Aesthetics

Hilary Fraser



Women Making Art History Subjectivity Aesthetics:

Women Making Art Marsha Meskimmon, 2003 Women have been making art for centuries yet their work has been seen as secondary or has gone unrecognized altogether Women Making Art asks why this is so and what it would take for us to realize the extent of women's extraordinary contribution to the arts Marsha Meskimmon mobilizes contemporary feminist thinking to reconsider how and why women have made art She examines work by a wide range of women artists from different cultures and historical periods including Rebecca Horn Rachel Whiteread Shirin Neshat and Maya Lin emphasizing the diversity of women's art and the importance of differences between women **Women Making Art** Marsha

Meskimmon, 2012-11-12 Women have been making art for centuries yet their work has been seen as secondary or has gone unrecognized altogether Women Making Art asks why this is so and what it would take for us to realize the extent of women's extraordinary contribution to the arts Marsha Meskimmon mobilizes contemporary feminist thinking to reconsider how and why women have made art She examines work by a wide range of women artists from different cultures and historical periods including Rebecca Horn Rachel Whiteread Shirin Neshat and Maya Lin emphasizing the diversity of women's art and the importance of differences between women **Women Writing Art History in the Nineteenth Century** Hilary

Fraser, 2014-09-04 This book sets out to correct received accounts of the emergence of art history as a masculine field It investigates the importance of female writers from Anna Jameson Elizabeth Eastlake and George Eliot to Alice Meynell Vernon Lee and Michael Field in developing a discourse of art notable for its complexity and cultural power its increasing professionalism and reach and its integration with other discourses of modernity Proposing a more flexible and inclusive model of what constitutes art historical writing including fiction poetry and travel literature this book offers a radically revisionist account of the genealogy of a discipline and a profession It shows how women experienced forms of professional exclusion that whilst detrimental to their careers could be aesthetically formative how working from the margins of established institutional structures gave women the freedom to be audaciously experimental in their writing about art in ways that resonate with modern readers **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

Scenography and Art History Astrid Von Rosen,Viveka Kjellmer,2021-05-20 *Scenography and Art History* reimagines scenography as a critical concept for art history and is the first book to demonstrate the importance and usefulness of this concept for art historians and scholars in related fields It provides a vital evaluation of the contemporary importance of scenography as a critical tool for art historians and scholars from related branches of study addressing phenomena such as witchy designs Early Modern festival books live rock performances digital fashion photography and outdoor dance interventions With its nuanced and detailed case studies this book is an innovative contribution to ongoing debates within art history and visual studies concerning multisensory events It extends the existing literature by demonstrating the importance of a reimagined scenography concept for comprehending historical and contemporary art histories and visual cultures more broadly The book contends that scenography is no longer restricted to the traditional space of the theatre but has become an important concept for approaching art historical and contemporary objects and events It explores scenography not solely as a critical approach and theoretical concept but also as an important practice linked with unrecognized labour and broader political social and gendered issues in a great variety of contexts such as festive culture sacred settings fashion film or performing arts Designed as a key resource for students teachers and researchers in art history visual studies and related subjects the book through its cross disciplinary frame does consider implicitly and explicitly the roles of both scenography and art in society

Art and the Home Imogen Racz,2015-01-26 Our homes contain us but they are also within us They can represent places to be ourselves to recollect childhood memories or to withdraw into

adult spaces of intimacy they can be sites for developing rituals family relationships and acting out cultural expectations Like the personal social and cultural elements out of which they are constructed homes can be not only comforting but threatening too The home is a rich theme running through post war western art and it continues to engage contemporary artists today yet it has been the subject of relatively little critical writing Art and the Home Comfort Alienation and the Everyday is the first single authored up to date book on the subject Imogen Racz provides a theme led discussion about how the physical experience of the dwelling space and the psychological complexities of the domestic are manifested in art focusing mainly on sculpture installation and object based practice discussing the work and ideas of artists as diverse as Louise Bourgeois Gordon Matta Clark George Segal and Cornelia Parker within their artistic and cultural contexts

Transnational Feminisms, Transversal Politics and Art Marsha Meskimmon, 2020-02-28 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 Transhemispheric Histories Ecologies and Genealogies Transnational Feminisms and Posthuman Aesthetics Resonance and Riffing Unframed Rosemary Betterton, 2003-11-21 Women's painting is undergoing a vibrant revival yet has been little explored in writing or modern visual culture Unframed is an examination of women's contemporary painting It presents writing with practitioners who engage with theory and critical theorists who deal directly with contemporary practice All contributors reflect on their own practice and that of other women painters and theorists whose common aim is to develop innovative ways of thinking about and through painting by women The book focuses on current debates on gender subjectivity spectatorship and painting and moves them forward into the second millennium It should appeal to a range of readers including scholars students artists and gallery visitors

Festivals as Reparative Gender Politics Zorica Siročić, 2023-08-18 What explains the popularity and widespread appeal of numerous post Yugoslav feminist and LGBTQ festivals in the last decade This book argues that the millennial generation expresses reparative politics as a distinct type of activism through festivals Reparative political acting as

identified here characteristically relies on playfulness and creativity interpretative gender dissent acceptance of organizational and programmatic messiness and hybridity belonging and positive affect The reparative politics is vital in a context that is marked by an individual and collective trauma of heteropatriarchy violent breakdown of the common state and post transitional economic precarity The book uses excerpts from programs interviews and observations collected through the multi sited ethnographic research Siro i s focus on contemporary activism in Southeastern Europe challenges the narrow geopolitical understanding of the recent feminist politics and refutes the common assumptions of a passive millennial generation Yet the book s relevance surpasses its area of study as it argues against the popular deriding of activist expressions as the merely cultural or merely aesthetic engagement In contrast the book claims that such activities urge a redefined understanding of political agency Festivals as Reparative Politics demonstrates that contemporary feminist festivals represent a distinct reformulation of contentious politics of gender whose constitutive principles can be exemplary for other types of political engagements

Transnational Feminisms and Art's Transhemispheric Histories Marsha Meskimmon, 2022-12-29 In this second book of her trailblazing trilogy Marsha Meskimmon proposes that decolonial ecocritical feminist art s histories can unravel the anthropocentric legacies of Eurocentric universalism to create transformative conversations between and across many and more than human worlds Engaging with the ecologies and genealogies worlds and stories that constitute the plural knowledge projects of transnational feminisms and art s transhemispheric histories the book is written through two critical figurations transcanons and trans scalar ecologies Materializing art s histories as radical practices of disciplinary disobedience the volume demonstrates how planetary feminisms can foster interdependent flourishing as they story pluriversal worlds and world pluriversal stories with art This is essential reading for students and researchers in art history theory and practice visual culture studies feminism and gender studies environmental humanities and cultural geography The Trilogy Transnational Feminisms Transversal Politics and Art Entanglements and Intersections Transnational Feminisms and Art s Transhemispheric Histories Ecologies and Genealogies Transnational Feminisms and Posthuman Aesthetics Resonance and Riffing

The book delves into Women Making Art History Subjectivity Aesthetics. Women Making Art History Subjectivity Aesthetics is a crucial topic that needs to be grasped by everyone, ranging from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Women Making Art History Subjectivity Aesthetics, encompassing both the fundamentals and more intricate discussions.

1. This book is structured into several chapters, namely:
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 6. In chapter 5, the author will draw a conclusion about Women Making Art History Subjectivity Aesthetics. The final chapter will summarize the key points that have been discussed throughout the book.
- This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Women Making Art History Subjectivity Aesthetics.

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