

# Feminism Art Theory An Anthology 1968 2014

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**Misogyny Across Global Media** Maria B Marron 2021-02-15 This book analyzes global media representations of misogyny—including sexual harassment, rape, and even murder—to discuss the systemic nature of misogyny and the evils perpetrated against women across the world as a result.

**Nicomachean Ethics** Aristotle 2021-11-13 Nicomachean Ethics Aristotle - The Nicomachean Ethics is one of Aristotle's most widely read and influential works. Ideas central to ethics—that happiness is the end of human endeavor, that moral virtue is formed through action and habituation, and that good action requires prudence—found their most powerful proponent in the person medieval scholars simply called "the Philosopher." Drawing on their intimate knowledge of Aristotle's thought, Robert C. Bartlett and Susan D. Collins have produced here an English-language translation of the Ethics that is as remarkably faithful to the original as it is graceful in its rendering. Aristotle is well known for the precision with which he chooses his words, and in this elegant translation his work has found its ideal match. Bartlett and Collins provide copious notes and a glossary providing context and further explanation for students, as well as an introduction and a substantial interpretive essay that sketch central arguments of the work and the seminal place of Aristotle's Ethics in his political philosophy as a whole. The Nicomachean Ethics has engaged the serious interest of readers across centuries and civilizations—of peoples ancient, medieval, and modern; pagan, Christian, Muslim, and Jewish—and this new edition will take its place as the standard English-language translation.

**Women, Art, and Technology** Sean Cubitt 2003 A sourcebook to the intersection between art and technology identifies the major female players in this movement, featuring a series of essays exploring the line between these two fields written by artists and promoters who are well respected in their fields. (Fine Arts)

**Sisterhood and After** Margaretta Jolly 2019 This ground-breaking history of the UK Women's Liberation Movement examines the movement's shape and strategy as well as the conditions that gave rise to it. Through personal stories of key activists, the politics of experience is sympathetically evaluated in the context of iconic moments of the movement. It urges today's activists to engage anew with feminist memory in shaping new political futures.

**Feminism-Art-Theory** Hilary Robinson 2001-10-08 Charting over 30 years of debate on the significance of gender in the making and understanding of art, this anthology gathers together 99 representative texts from North America, Europe and Australasia.

**Unapologetic Beauty** Joanna Frueh 2019-02-05 A startlingly powerful collaboration reimagines female beauty What is beauty without pain? Compromise is what our culture offers women: cinching, pinching, cutting, shaving, scraping, starving, and, of course, lifting and separating, all in service of one sharply circumscribed model purported to be pleasing—but not to most, if any, women. This extraordinary book reimagines beauty at its most provocative and fetishized locus: the female breast. Artist, writer, and scholar Joanna Frueh scrutinizes ideals of beauty and sensuality, often motivated by her experiences with breast cancer. Frances Murray, her friend and collaborator for more than thirty years, documents Frueh's journey of unapologetic beauty in a series of intimate, dazzlingly original photographs before and after her bilateral mastectomy and chemotherapy. Reflecting with insight, directness, and humor—and with contributions from a breast surgeon, an oncologist, and artists and scholars who have had breast cancer—Frueh arrives at a new, liberating view of beauty and of the sensual pleasure found in transformative self-acceptance. Central to this reckoning is her documentation and critique of the notion of hyperbeauty (the flash of flesh appeal, hyperthin, hyperfeminine, hyperbosomy, hypersex, and hyperyoung sold at the global 24/7 beauty bazaar) and her playful, inventive presentation of tools for remaking minds and hearts disfigured by self-denying ideals. In its bracing critique, passionate argument, and compelling narrative—all illustrative of its own unapologetic beauty—this collaboration is a performance of startling power, stirring to consider and a pleasure to behold.

**Key Concepts in Feminist Theory and Research** Christina Hughes 2002-09-12 This original and engaging text explores the core concepts in feminist theory. This up-to-date text addresses the implications of postmodernism and post-structuralism for feminist theorizing. It identifies the challenges of this through the development of ?conceptual literacy?. Introducing conceptual literacy as a pedagogic task, this text facilitates students' understanding of, for example: - The range and lack of fixity of conceptualizations and meanings of key terms; - The significance of theoretical framework for conceptualization of key terms; - The changing nature of language and the reframing of key terms in research (eg the recent shift from equality to social justice); The text explores these issues through six key concepts in feminist theorizing: equality; difference; choice; care; time; and experience. Each chapter considers the varied ways in which these terms have been conceptualised and the feminist debates about these concepts. Each chapter includes case studies to illustrate the application of these concepts in feminist empirical research, and provides a guide to further reading. This text will be an invaluable tool for students taking courses in feminist theory and research methods, and students across the social sciences who are taking courses concerned with issues of gender.

**Feminism Art Theory** Hilary Robinson 2015-04-20 Charting over 45 years of feminist debate on the significance of gender in the making and understanding of art, the long-anticipated new edition of Feminism-Art-Theory has been extensively updated and reworked. Completely revised, retaining only one-third of the texts of the earlier edition, with all other material being new inclusions Brings together 88 revealing texts from North America, Europe and Australasia, juxtaposing writings from artists and activists with those of academics Embraces a broad range of threads and perspectives, from diverse national and global approaches, lesbian and queer theory, and postmodernism, to education and aesthetics Includes many classic texts, but is particularly notable for its inclusion of rare and significant material not reprinted elsewhere Provides a uniquely flexible resource for study and research due to its scale and structure; each of the seven sections focuses on a specific area of debate, with texts arranged chronologically in order to show how issues and arguments developed over time

**The Art of Feminism** Lucinda Gosling 2018-12-25 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.

**Divining Chaos** Aviva Rahmani 2022-06-28 "An autobiographical memoir of artist, feminist, and environmental activist Aviva Rahmani includes her personal life and eco-art projects Ghost Nets, restoring a town dump in coastal Maine to wetlands, and The Blued Trees Symphony, an artistic and legal opposition to natural gas pipelines. Rahmani also presents her Trigger Point Theory, a thesis to predict and confront outcomes to ecological challenges."--

**Paul Mellon's Legacy** John Baskett 2007-01-01 Paul Mellon (1907–1999) was an unparalleled collector of British art. His collection, now at Yale in the museum and study center he founded to house it, rivals those in Britain's national museums and is unquestionably the most comprehensive representation of British art held outside of the United Kingdom. This book and the exhibition that it accompanies celebrate the centenary of his birth. Five introductory essays examine Mellon's extraordinary collecting activity, as well as his role in creating both the Yale Center for British Art and the Paul Mellon Centre for Studies in British Art in London as gifts to his alma mater (Yale 1929). A lavishly illustrated catalogue section showcases 148 of the most exquisite and important paintings, watercolors, drawings, prints, sculpture, rare books, and manuscript material in the Yale Center's collection, including major works by Thomas Gainsborough, Joshua Reynolds, George Stubbs, John Constable, and J. M. W. Turner.

**A Companion to Feminist Art** Hilary Robinson 2019-06-24 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.

**After the Revolution** Eleanor Heartney 2013-11-04 "Why Have There Been No Great Women Artists?" asked the prominent art historian Linda Nochlin in a provocative 1971 essay. Today her insightful critique serves as a benchmark against which the progress of women artists may be measured. In this book, four prominent critics and curators describe the impact of women artists on contemporary art since the advent of the feminist movement.

**Critical Theory Today** Lois Tyson 2012-09-10 *Critical Theory Today* is the essential introduction to contemporary critical theory. It provides clear, simple explanations and concrete examples of complex concepts, making a wide variety of commonly used critical theories accessible to novices without sacrificing any theoretical rigor or thoroughness. This new edition provides in-depth coverage of the most common approaches to literary analysis today: feminism, psychoanalysis, Marxism, reader-response theory, new criticism, structuralism and semiotics, deconstruction, new historicism, cultural criticism, lesbian/gay/queer theory, African American criticism, and postcolonial criticism. The chapters provide an extended explanation of each theory, using examples from everyday life, popular culture, and literary texts; a list of specific questions critics who use that theory ask about literary texts; an interpretation of F. Scott Fitzgerald's *The Great Gatsby* through the lens of each theory; a list of questions for further practice to guide readers in applying each theory to different literary works; and a bibliography of primary and secondary works for further reading.

**Seven Cycles** Mary Beth Edelson 1980

**Visibly Female** Hilary Robinson 1988 Essays discuss feminist art, review sculpture, painting, and films, and examines the image of women in art

**Molecular Feminisms** Deboleena Roy 2018-11-10 •Should feminists clone?• •What do neurons think about?• •How can we learn from bacterial writing?• These provocative questions have haunted neuroscientist and molecular biologist Deboleena Roy since her early days of research when she was conducting experiments on an in vitro cell line using molecular biology techniques. An expert natural scientist as well as an intrepid feminist theorist, Roy takes seriously the expressive capabilities of biological •objects•such as bacteria and other human, nonhuman, organic, and inorganic actants•in order to better understand processes of becoming. She also suggests that renewed interest in matter and materiality in feminist theory must be accompanied by new feminist approaches that work with the everyday, nitty-gritty research methods and techniques in the natural sciences. By practicing science as feminism at the lab bench, Roy creates an interdisciplinary conversation between molecular biology, Deleuzian philosophies, science and technology studies, feminist theory, posthumanism, and postcolonial and decolonial studies. In *Molecular Feminisms* she brings insights from feminist and cultural theory together with lessons learned from the capabilities and techniques of bacteria, subcloning, and synthetic biology to o er tools for how we might approach nature anew. In the process she demonstrates that learning how to see the world around us is also always about learning how to encounter that world.

**Art History** Michael Hatt 2006-04-30 This book provides a lively and stimulating introduction to methodological debates within art history. Offering a lucid account of approaches from Hegel to post-colonialism, the book provides a sense of art history's own history as a discipline from its emergence in the late-eighteenth century to contemporary debates.

**Feminism without Borders** Chandra Talpade Mohanty 2003-02-07 Bringing together classic and new writings of the trailblazing feminist theorist Chandra Talpade Mohanty, *Feminism without Borders* addresses some of the most pressing and complex issues facing contemporary feminism. Forging vital links between daily life and collective action and between theory and pedagogy, Mohanty has been at the vanguard of Third World and international feminist thought and activism for nearly two decades. This collection highlights the concerns running throughout her pioneering work: the politics of difference and solidarity, decolonizing and democratizing feminist practice, the crossing of borders, and the relation of feminist knowledge and scholarship to organizing and social movements. Mohanty offers here a sustained critique of globalization and urges a reorientation of transnational feminist practice toward anticapitalist struggles. *Feminism without Borders* opens with Mohanty's influential critique of western feminism ("Under Western Eyes") and closes with a reconsideration of that piece based on her latest thinking regarding the ways that gender matters in the racial, class, and national formations of globalization. In between these essays, Mohanty meditates on the lives of women workers at different ends of the global assembly line (in India, the United Kingdom, and the United States); feminist writing on experience, identity, and community; dominant conceptions of multiculturalism and citizenship; and the corporatization of the North American academy. She considers the evolution of interdisciplinary programs like Women's Studies and Race and Ethnic Studies; pedagogies of accommodation and dissent; and transnational women's movements for grassroots ecological solutions and consumer, health, and reproductive rights. Mohanty's probing and provocative analyses of key concepts in feminist thought—"home," "sisterhood," "experience," "community"—lead the way toward a feminism without borders, a feminism fully engaged with the realities of a transnational world.

**Radicalizing Care** Elke Krasny 2022-05-03 Critical theoretical essays, case studies, and manifestos offer insights from diverse contexts and geographies of feminist and queer care ethics. What happens when feminist and queer care ethics are put into curating practice? What happens when the notion of care based on the politics of relatedness, interdependence, reciprocity, and response-ability informs the practices of curating? Delivered through critical theoretical essays, practice-informed case studies, and manifestos, the essays in this book offer insights from diverse contexts and geographies. These texts examine a year-long program at Schwules Museum Berlin focused on the perspectives of women, lesbian, inter, non-binary and trans people at Schwules Museum Berlin; the formation of the Queer Trans Intersex People of Colour Narratives Collective in Brighton; Métis Kitchen Table Talks, organized around indigenous knowledge practices in Canada; complex navigations of motherhood and censorship in China; the rethinking of institutions together with First Nations artists in Melbourne; the reanimation of collectivity in immigrant and diasporic contexts in welfare state spaces in Vienna and Stockholm; struggles against Japanese vagina censorship; and an imagined museum of care for Rojava. Strategies include crippling and decolonizing as well as emergent forms of digital caring labor, including curating, hacking, and organizing online drag parties for pandemic times. Contributors Nataša Bachelez-Petrešin, Edna Bonhomme, Birgit Bosold, Imayna Caceres, Pédra Costa, COVEN BERLIN, Nika Dubrovsky, Lena Fritsch, Vanessa Gravenor, Julia Hartmann, Hitomi Hasegawa, Vera Jane?ková, Klare: Agnieszka Habraschka and Mia von Matt, Gilly Karjevsky, Elke Krasny, Chantal Küng, Sophie Lingg, Claudia Lomoschitz, Cathy Mattes, Elizaveta Mhaili, Jelena Mici?, Carlota Mir, Fabio Otti, Ven Paldano, Nina Prader, Lesia Prokopenko, Patricia J. Reis, Elif Sarican,

Rosario Talevi, Amelia Wallin, Verena Melgarejo Weinandt, Stefanie Wuschitz.

Reading Art, Reading Irigaray Hilary Robinson 2006-10-31 Hilary Robinson looks at the work of groundbreaking women artists including Louise Bourgeois, Rachel Whiteread, Bridget Riley and Jenny Saville in light of the key strands of Irigaray's thought, from ideas of masquerade, mimicry, morphology and the maternal to the original notions of 'mucous' and 'the speculum' for which she is well known. Robinson reveals the implications of Irigaray's work for the relationships between gender, subjectivity, language and art.

Through the Flower Judy Chicago 2006-03-02 Through the Flower was my first book (I've since published nine others). I was inspired to write it by the writer and diarist, Anais Nin, who was a mentor to me in the early seventies. My hope was that it would aid young women artists in their development and that reading about my struggles might help them avoid some of the pitfalls that were so painful to me. I also hoped to spare them the anguish of "reinventing the wheel", which my studies in women's history had taught me was done again and again by women, specifically because we have not had access to our foremothers' experience and achievements-one consequence of the fact that we still learn both history and art history from a male-centered bias with insufficient inclusion of women's achievements. I must admit that when I re-read Through the Flower, I winced at some of the unabashed honesty; at the same time, I am glad that my youthful self had the courage to speak so directly about my life and work. I doubt that I could recapture the candor that allowed this book to reflect such unabashed confidence that the world would accept revelations so lacking in self-consciousness. And yet, it is precisely this lack that helps give the book its flavor, the flavor of the seventies, when so many of us believed that we could change the world for the better, a goal that has been-as one of my friends put it-"mugged by reality". And yet, better an overly idealistic hope that the world could be reshaped for the better than a cynical acceptance of the status quo. At least we tried-and I'm still trying. Perhaps I'm just too old now to change. Judy Chicago 2005

Feminism, Time, and Nonlinear History V. Browne 2014-12-17 Interweaving phenomenological, hermeneutical, and sociopolitical analyses, this book considers the ways in which feminists conceptualize and produce the temporalities of feminism, including the time of the trace, narrative time, calendar time, and generational time.

Feminist Visual Culture Fiona Carson 2016-05-06 First Published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

Art and Activism in the Age of Systemic Crisis Eliza Steinbock 2020-10-08 This book examines how renewed forms of artistic activism were developed in the wake of the neoliberal repression since the 1980s. The volume shows the diverse ways in which artists have sought to confront systemic crises around the globe, searching for new and enduring forms of building communities and reimagining the political horizon. The authors engage in a dialogue with these artistic efforts and their histories – in particular the earlier artistic activism that was developed during the civil rights era in the 1960s and 70s – providing valuable historical insight and new conceptual reflection on the future of aesthetic resilience. This book will be of interest to scholars in contemporary art, history of art, film and literary studies, protest movements, and social movements.

Representing Women Linda Nochlin 1999 Women -- as warriors, workers, mothers, sensual women, even absent women -- haunt nineteenth- and twentieth-century Western painting. This book brings together Linda Nochlin's most important and pioneering writings on the representation of women in art, as she considers works by Millet, Delacroix, Courbet, Degas, Seurat, Cassatt, and Kollwitz, among many others. In a riveting, partly autobiographical introduction, Nochlin argues for the honest virtues of an art history that rejects methodological presuppositions and for art historians who investigate the work before their eyes while focusing on its subject matter, informed by a sensitivity to its feminist spirit.

More Than Meat Joy Carolee Schneemann 1979

Habeas Viscus Alexander G. Weheliye 2014-07-30 Habeas Viscus focuses attention on the centrality of race to notions of the human. Alexander G. Weheliye develops a theory of "racializing assemblages," taking race as a set of sociopolitical processes that discipline humanity into full humans, not-quite-humans, and nonhumans. This disciplining, while not biological per se, frequently depends on anchoring political hierarchies in human flesh. The work of the black feminist scholars Hortense Spillers and Sylvia Wynter is vital to Weheliye's argument. Particularly significant are their contributions to the intellectual project of black studies vis-à-vis racialization and the category of the human in western modernity. Wynter and Spillers configure black studies as an endeavor to disrupt the governing conception of humanity as synonymous with white, western man. Weheliye posits black feminist theories of modern humanity as useful correctives to the "bare life and biopolitics discourse" exemplified by the works of Giorgio Agamben and Michel Foucault, which, Weheliye contends, vastly underestimate the conceptual and political significance of race in constructions of the human. Habeas Viscus reveals the pressing need to make the insights of black studies and black feminism foundational to the study of modern humanity.

Feminist Art and the Maternal Andrea Liss 2009 Feminist motherhood is a surprisingly unexplored subject. In fact, feminism and motherhood have been often thought of as incompatible. Profound, provocative, and innovative, *Feminist Art and the Maternal* is the first work to critically examine the dilemmas and promises of representing feminist motherhood in contemporary art and visual culture. Andrea Liss skillfully incorporates theory with passionate personal reflections on the maternal, and in doing so she advances a fresh and necessary perspective on both feminism and art.

The Reckoning Eleanor Heartney 2014-05-12 The authors of *After the Revolution* return with an incisive study of the work of contemporary women artists. In *After the Revolution*, the authors concluded that "The battles may not all have been won . . . but barricades are gradually coming down, and work proceeds on all fronts in glorious profusion." Now, with *The Reckoning*, authors Heartney, Posner, Princenthal, and Scott bring into focus the accomplishments of 24 acclaimed international women artists born since 1960 who have benefited from the groundbreaking efforts of their predecessors. The book is organized in four thematic sections: "Bad Girls" profiles artists whose work represents an assault on conventional notions of gender and racial difference. "History Lessons" offers reflections on the self in the context of history and globalization. "Spellbound" focuses on women's embrace of the irrational, subjective, and surreal, while "Domestic Disturbances" takes on women's conflicted relationship to home, family, and security. Written in lively prose and fully illustrated throughout, this book gives an informed account of the wonderful diversity of recent contemporary art by women. "An indispensable contribution to the literature on contemporary art by women." (Whitney Chadwick, author of *Women, Art and Society*) "In the 2007 book *After the Revolution: Women Who Transformed Contemporary Art*, [the authors] set a new standard in documenting and evaluating the work of a dozen key women artists, spanning generations between the 1960s to the 2000s. . . The beat goes on with the appearance of *The Reckoning*, written by the same authors in the same accessible scholarly style, but reflecting important historical changes over the past decade and more. In line with the increased presence of women in mainstream art, the book includes twice as many artists as its predecessor. And its global reach has expanded vastly, stretching from Europe and the Americas to Africa and China."

(Holland Cotter, *The New York Times*)

The Feminist Uncanny in Theory and Art Practice Alexandra M. Kokoli 2016-08-11 *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.

Desire Change Heather Davis 2017 Bringing together contemporary Canadian feminist art through the entangled relations of desire and desire for change

SCUM Manifesto Valerie Solanas 2016-04-05 Classic radical feminist statement from the woman who shot Andy Warhol "Life in this society being, at best, an utter bore and no aspect of society being at all relevant to women, there remains to civic-minded, responsible, thrill-seeking females only to overthrow the government, eliminate the money system, institute complete automation and destroy the male sex." Outrageous and violent, SCUM Manifesto was widely lambasted when it first appeared in 1968. Valerie Solanas, the woman who shot Andy Warhol, self-published the book just before she became a notorious household name and was confined to a mental institution. But for all its vitriol, it is impossible to dismiss as the mere rantings of a lesbian lunatic. In fact, the work has proved prescient, not only as a radical feminist analysis light years ahead of its time—predicting artificial insemination, ATMs, a feminist uprising against underrepresentation in the arts—but also as a stunning testament to the rage of an abused and destitute woman. In this edition, philosopher Avital Ronell's introduction reconsiders the evocative exuberance of this infamous text.

Speculative Everything Anthony Dunne 2013-12-06 How to use design as a tool to create not only things but ideas, to speculate about possible futures. Today designers often focus on making technology easy to use, sexy, and consumable. In *Speculative Everything*, Anthony Dunne and Fiona Raby propose a kind of design that is used as a tool to create not only things but ideas. For them, design is a means of speculating about how things could be—to imagine possible futures. This is not the usual sort of predicting or forecasting, spotting trends and extrapolating; these kinds of predictions have been proven wrong, again and again. Instead, Dunne and Raby pose "what if" questions that are intended to open debate and discussion about the kind of future people want (and do not want). *Speculative Everything* offers a tour through an emerging cultural landscape of design ideas, ideals, and approaches. Dunne and Raby cite examples from their own design and teaching and from other projects from fine art, design, architecture, cinema, and photography. They also draw on futurology, political theory, the philosophy of technology, and literary fiction. They show us, for example, ideas for a solar kitchen restaurant; a flypaper robotic clock; a menstruation machine; a cloud-seeding truck; a phantom-limb sensation recorder; and devices for food foraging that use the tools of synthetic biology. Dunne and Raby contend that if we speculate more—about everything—reality will become more malleable. The ideas freed by speculative design increase the odds of achieving desirable futures.

Graphic Design Theory Helen Armstrong 2012-08-10 *Graphic Design Theory* is organized in three sections: "Creating the Field" traces the evolution of graphic design over the course of the early 1900s, including influential avant-garde ideas of futurism, constructivism, and the Bauhaus; "Building on Success" covers the mid- to late twentieth century and considers the International Style, modernism, and postmodernism; and "Mapping the Future" opens at the end of the last century and includes current discussions on legibility, social responsibility, and new media. Striking color images illustrate each of the movements discussed and demonstrate the ongoing relationship between theory and practice. A brief commentary prefaces each text, providing a cultural and historical framework through which the work can be evaluated. Authors include such influential designers as Herbert Bayer, L'zlo Moholy-Nagy, Karl Gerstner, Katherine McCoy, Michael Rock, Lev Manovich, Ellen Lupton, and Lorraine Wild. Additional features include a timeline, glossary, and bibliography for further reading. A must-have survey for graduate and undergraduate courses in design history, theory, and contemporary issues, *Graphic Design Theory* invites designers and interested readers of all levels to plunge into the world of design discourse.

*Art and Queer Culture* Catherine Lord 2013-04-02

*Feminist Art Activisms and Artivisms* Katy Deepwell 2020-03-03 The first volume in the new ?Plural? series, this publication seeks to critically dissect the term ?activism?, which today seems to have become a catchword for any woman?s empowerment through the arts, and reveal the diversity of practices and realities that it comprises. Presenting a range of critical insights, perspectives, and practices from artists, activists, and academics, it reflects on the role of feminist interventions in the field of contemporary art, the public sphere, and politics. In the process, it touches upon broader questions of cultural difference, history, class, economic standing, ecological issues, and sexual orientation, as well as the ways in which these intersect.

The Subversive Imagination Carol Becker 2014-02-04 First Published in 1994. Routledge is an imprint of Taylor & Francis, an informa company.

*A Decade of Negative Thinking* Mira Schor 2009-01-01 *A Decade of Negative Thinking* brings together writings on contemporary art and culture by the painter and feminist art theorist Mira Schor. Mixing theory and practice, the personal and the political, she tackles questions about the place of feminism in art and political discourse, the aesthetics and values of contemporary painting, and the influence of the market on the creation of art. Schor writes across disciplines and is committed to the fluid interrelationship between a formalist aesthetic, a literary sensibility, and a strongly political viewpoint. Her critical views are expressed with poetry and humor in the accessible language that has been her hallmark, and her perspective is informed by her dual practice as a painter and writer and by her experience as a teacher of art. In essays such as "The ism that dare not speak its name," "Generation 2.5," "Like a Veneer," "Modest Painting," "Blurring Richter," and "Trite Tropes, Clichés, or the Persistence of Styles," Schor considers how artists relate to and represent the past and how the art market influences their choices: whether or not to disavow a social movement, to explicitly compare their work to that of a canonical artist, or to take up an exhausted style. She places her writings in the rich transitory space between the near past and the "nextmodern." Witty, brave, rigorous, and heartfelt, Schor's essays are impassioned reflections on art, politics, and criticism.

*Valerie Solanas* Breanne Fahs 2014-04-15 The authoritative biography of the 60s countercultural icon who wrote SCUM Manifesto, shot Andy Warhol, and made an unforgettable mark on feminist history. Valerie Solanas is one of the most polarizing figures of 1960s counterculture. A cult hero to some and vehemently denounced by others, she has been dismissed but never forgotten. Known for shooting Andy Warhol in 1968 and for writing the infamous SCUM Manifesto, Solanas became one of the most famous women of her era. But she was also diagnosed with paranoid schizophrenia and spent much of her life homeless or in mental hospitals. Solanas's SCUM Manifesto, a sui generis vision of radical gender dystopia, predicted ATMs, test-tube babies, the Internet, and artificial insemination long before they existed. It has sold more copies and been translated into more languages than nearly all other feminist texts of its time. And yet, shockingly little work has investigated the life of its author. This book is the first biography about Solanas, including original interviews with family, friends (and enemies), and numerous living Warhol associates. It reveals surprising details about Solanas's life: the children nearly no one knew she had, her drive for control over her own writing, and her elusive personal and professional relationships. Valerie Solanas reveals the tragic, remarkable life of an iconic figure. It is "not only a remarkable biographical feat but also a delicate navigation of an unwieldy, demanding, and complex life story" (*BOMB Magazine*).