

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

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.

What do new technologies taste like? A growing number of contemporary artists are working with food, live materials and scientific processes, in order to explore and challenge the ways in which manipulation of biological materials informs our cooking and eating. 'Bioart', or biological art, uses biotech methods to manipulate living systems, from tissues to ecologies. While most critiques of bioart emphasise the influences of new media, digital media, and genetics, this book takes a bold, alternative approach. Bioart Kitchen explores a wide spectrum of seemingly unconnected subjects, which, when brought together, offer a more inclusive, expansive history of bioart, namely: home economics; the feminist art of the 1970s; tissue culture methodologies; domestic computing; and contemporary artistic engagements with biotechnology.

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 Messager, 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 Khedori. 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."

The artist, the critic and the academic: feminism's problematic relationship with 'Theory' / Janet Wolff -- Preaching to the converted? Feminist art publishing in the 1980s / Frances Borzello -- The sphinx contemplating Napoleon : black women artists in Britain / Gilane Tawadros -- Reading between the lines: the imprinted spaces of Sutapa Biswas / Moira Roth -- Modernism, art education and sexual difference / Pen Dalton -- Eyewitnesses, not spectators/activists, not academics: feminist pedagogy and women's creativity / Val A. Walsh -- Exhibiting strategies / Debbie Duffin -- The situation of women curators / Elizabeth A. MacGregor -- Afterthoughts on curating 'The subversive stitch' / Pennina Barnett -- The cult of the individual / Fran Cottell -- On women dealers in the art world / Maureen Paley -- Where do we draw the line? An investigation into the censorship of art / Anna Douglas -- Women's movements: feminism, censorship and performance art / Sally Dawson -- Why have there been no great women pornographers? / Naomi Salaman -- Just jamming: Irigaray, painting and psychoanalysis / Christine Battersby -- Border crossing: womanliness, body, representation / Hilary Robinson -- (P)age 49: on the subject of history / Mary Kelly -- Models of painting practice: too much body? / Joan Key -- Text and textiles: weaving across the borderlines / Janis Jefferies -- Kinda art, sorta tapestry ... / Ann Newdigate -- Sewn constructions / Dinah Prentice -- Penelope and the unravelling of history / Ruth Scheuing.

Are battles over gender equality and equal rights still important? In what way is feminism relevant today? SKMU Sørlandets Kunstmuseum contributes to the debate with the exhibition 'The Beginning Is Always Today', featuring forty Scandinavian artists whose works address feminism in the last twenty years. My impression is that feminism is almost a taboo word in Sørlandet (southern Norway), in the rest of Norway, and also in certain other parts of Scandinavia. Why? Are all the battles for equality won, both here and in the rest of the world? Do we enjoy so much justice and equality that there is nothing left to fight for? And if so, is that any reason to be provoked and irritated by the very concept of feminism?', asks museum director Karin Hindsbo at SKMU Sørlandets Kunstmuseum. With 'The Beginning Is Always Today', SKMU is the first museum to focus on feminism today in all the Scandinavian countries. The exhibition is also the culmination of SKMU's commemoration of the centennial for women's suffrage in Norway. Exhibition: Sørlandets Kunstmuseum, Kristiansand, Norway (21.09.13-19.01.14).

In recent years, Laura Cottingham has emerged as one of the most visible feminist critics of the so-called post-feminist generation. Following a social-political approach to art history and criticism that accepts visual culture as part of a larger social reality, Cottingham's writings investigate central tensions currently operative in the production, distribution and evaluation of art, especially those related to cultural production by and about women. Seeing Through the Seventies: Essays on Feminism and Art gathers together Cottingham's key essays from the 1990's. These include an appraisal of Lucy R. Lippard, the most influential feminist art critic of the 1970's; a critique of the masculinist bias implicit to modernism and explicitly recuperated by commercially successful artists during the 1980s; an exhaustive analysis of the curatorial failures operative in the "Bad Girls" museum exhibitions of the early 1990s; surveys of feminist-influenced art practices during the women's liberationist period; speculations on the current possibilities and obstacles that attend efforts to recover lesbian cultural history; and an examination of the life, work and obscuration of the early twentieth-century French photographer Claude Cahun.

During the lead-up to the 2008 Beijing Olympics, the censorious attitude that characterized China's post-1989 official response to contemporary art gave way to a new market-driven, culture industry valuation of art. Experimental artists who once struggled against state regulation of artistic expression found themselves being courted to advance China's international image. In Experimental Beijing Sasha Su-Ling Welland examines the interlocking power dynamics in this transformational moment and rapid rise of Chinese contemporary art into a global phenomenon. Drawing on ethnographic fieldwork and experience as a videographer and curator, Welland analyzes encounters between artists, curators, officials, and urban planners as they negotiated the social role of art and built new cultural institutions. Focusing on the contradictions and exclusions that emerged, Welland traces the complex gender politics involved and shows that feminist forms of art practice hold the potential to reshape consciousness, produce a nonnormative history of Chinese contemporary art, and imagine other, more just worlds.

Issued in connection with an exhibition held November 17, 2012-April 7, 2013, Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania.

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.

Linda S. Kauffman turns the pornography debate on its head with this audacious analysis of recent taboo-shattering fiction, film, and performance art. Investigating the role of fantasy in art, politics, and popular culture, she shows how technological advances in medicine and science (magnetic resonance imaging, computers, and telecommunications) have profoundly altered our concepts of the human body. Cyberspace is producing new forms of identity and subjectivity. The novelists, filmmakers, and performers in *Bad Girls and Sick Boys* are the interpreters of these brave new worlds, cartographers who are busy mapping the fin-de-millennium environment that already envelops us. *Bad Girls and Sick Boys* offers a vital and entertaining tour of the current cultural landscape. Kauffman boldly connects the dots between the radical artists who shatter taboos and challenge legal and aesthetic conventions. She links writers like John Hawkes and Robert Coover to Kathy Acker and William Vollmann; filmmakers like Ngozi Onwurah and Isaac Julien to Brian De Palma and Gus Van Sant; and performers like Carolee Schneemann and Annie Sprinkle to the visual arts. Kauffman's lively interviews with J. G. Ballard, David Cronenberg, Bob Flanagan, and Orlan add an extraordinary dimension to her timely and convincing argument.

The publication of 'Vision and Difference' marked a milestone in the development of modern art history. Its introduction of a feminist perspective into this largely male-oriented discipline made shockwaves that are still felt forcefully today. Drawing upon feminist cultural theory previously little applied to the visual arts, Griselda Pollock offers concrete historical analyses of key moments in the formation of modern culture to reveal the sexual politics at the heart of modernist art. Crucially, she not only provides a feminist re-reading of the work of canonical male Impressionist and Pre-Raphaelite artists including Edgar Degas and Dante Gabriel Rossetti, but also re-inserts into art history their female contemporaries - women artists such as Berthe Morisot and Mary Cassatt. Casting her critical eye over the contemporary art scene, Pollock discusses the work of women artists such as Mary Kelly and Yve Lomax, highlighting the problems of working in a culture where the feminine is still defined as the object of the male gaze. Now published with a new introduction by Griselda Pollock, 'Vision and Difference' remains as powerful and as essential reading as ever for all those seeking not only to understand the history of the feminine in art but also to develop new strategies for representation for the future.

Feminism Reframed: Reflections on Art and Difference addresses the on-going dialogue between feminism, art history and visual culture from contemporary scholarly perspectives. Over the past thirty years, the critical interventions of feminist art historians in the academy, the press and the art world have not only politicised and transformed the themes, methods and conceptual tools of art history, but have also contributed to the emergence of new interdisciplinary areas of investigation, including notably that of visual culture. Although the impact of such fruitful transformations is indisputable, their exact contribution to contemporary scholarship remains a matter for debate, not least because feminism itself has changed significantly since the Women's Liberation Movement. *Feminism Reframed* reviews and revises existing feminist art histories but also reasserts the need for continuous feminist interventions in the academy, the art world and beyond. With contributions by Anthea Behm, Alisia Grace Chase, Jennifer G. Germann, Catherine Grant, Joanne Heath, Ruth Hemus, Alexandra Kokoli, Beth Anne Lauritis, Griselda Pollock, Karen Roulstone, Anne Swartz and Sue Tate. "Coming at the moment when contemporary art practices are themselves involved in re-cycling, re-evaluating and re-enacting the past, this collection asks how feminism's own 'troubled' histories can be reframed productively in the present. The questions that feminism raised in the 1970s and 80s are still pertinent, and are addressed in a number of original essays: What does gender equality mean in the arts? How can women's subjectivities be articulated or performed differently in art practices? Can attention to gender enable us to engage with complex differences of race, sexuality and class, of age and generation? Do we need new interpretative and conceptual models for writing about art? Alexandra Kokoli's thoughtful and illuminating introduction reminds us that reframing is a risky but exciting business if it makes us ask these questions anew, with attention to the politics and aesthetics of the present." —Rosemary Betterton, Lancaster University

In 2013 Georg Baselitz declared that 'women don't paint very well'. Whilst shocking, his comments reveal what Helen Gørrill argues is prolific discrimination in the artworld. In a groundbreaking study of gender and value, Gørrill 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, Gørrill'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. The book provides a comparison of contemporary art by analyzing female aesthetic subjectivity within a global context. The starting point is a comparison between the work of Tracey Karima Emin and He Chengyao. Kwan Kiu Leung demonstrates why their work constitutes not only the self, but they practice an ontological identification relationship between subjectivity and artwork that exhibits three aspects of their subjectivity: performativity, visibility, and univocity. Furthermore, it reveals an ontological and ethical self within their naked self-portraits.

A New York Times Best Art Book of 2020 A new manifesto for cyberfeminism: finding liberation in the glitch between body, gender, and technology The divide between the digital and the real world no longer exists. We are connected all the time. How do we find out who we are in this digital era? Where do we create the space to explore our identity? How can we come together in solidarity? A glitch is normally thought of as an error, a faulty overlaying, but, as Legacy Russell shows, liberation can be found within the fissures between gender, technology, and the body. The glitch offers an opportunity for us to perform and transform ourselves in an infinite variety of identities. In *Glitch Feminism*, Russell makes a series of radical demands through memoir, art, and critical theory, as well as the work of contemporary artists—including Juliana Huxtable, Sondra Perry, boychild, Victoria Sin, and Kia LaBeija—who have travelled through the glitch in their work. Timely and provocative, *Glitch Feminism* shows how error can lead to revolution.

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

In *Generations and Geographies in the Visual Achallenge of Arts: Feminist Readings* the challenge of contemporary feminist theory encounters the provocation of the visual arts made by women in the twentieth century. The major issue is difference: sexual, cultural and social. The book points to the singularity of each artist's creative negotiation of time

and historical and political circumstance. Griselda Pollock calls attention to the significance of place, location and cultural diversity, connecting issues of sexuality to those of nationality, imperialism, migration, diaspora and genocide.

*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.

Featuring sixty-seven illustrations, and providing an important reckoning and visualization of the previously hidden Jewish 'ghosts' within US art, *Jewish Identities in American Feminist Art* addresses the veiled role of Jewishness in the understanding of feminist art in the United States. From New York city to Southern California, Lisa E. Bloom situates the art practices of Jewish feminist artists from the 1970s to the present in relation to wider cultural and historical issues. Key themes are examined in depth through the work of contemporary Jewish artists including: Eleanor Antin Judy Chicago Deborah Kass Rhonda Lieberman Martha Rosler and many others. Crucial in any study of art, visual studies, women's studies and cultural studies, this is a new and lively exploration into a vital component of US 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.

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 argues the links between feminist theory and practice of the last 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 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 ideal for students in courses on contemporary art within Fine Arts, Visual Studies, History of Art, Gender Studies and Queer Studies.

Looks at the ways in which issues of gender and sexuality inform the work of four Scandinavian artists.

Lucy Lippard is both one of our finest critics of contemporary art and one of the most perceptive and strongest supporters of women artists. These thirty essays, written since the publication of *Changing* in 1971, delineate the growth of Lippard's feminism and the present status of women's art. In Lippard's words: "...while I wish I could claim that this book established a new feminist criticism, all I can say is that it extends the basic knowledge of art by women, that it provides the raw material for such a development." From the Center is important, stimulating reading for all concerned with the women's art movement. --

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.

Since the 1990s, women artists have led the contemporary art world in the creation of art depicting female adolescence, producing challenging, critically debated, and avidly collected artworks that are driving the current and momentous shift in the perception of women in art. *Girls! Girls! Girls!* presents essays from established and up-and-coming scholars who address a variety of themes, including narcissism, nostalgia, post-feminism, and fantasy with the goal of approaching the overarching question of why women

artists are turning in such numbers to the subject of girls – and what these artistic explorations signify. Artists discussed include Anna Gaskell, Marlene McCarty, Sue de Beer, Miwa Yanagi, Eija-Liisa Ahtila, Collier Schorr, and more.

In *Dismantling the Patriarchy, Bit by Bit*, Judith K. Brodsky makes a ground-breaking intellectual leap by connecting feminist art theory with the rise of digital art. Technology has commonly been considered the domain of white men but-unrecognized until this book-female artists, including women artists of color, have been innovators in the digital art arena as early as the late 1960s when computers first became available outside of government and university laboratories. Brodsky, an important figure in the feminist art world, looks at various forms of visual art that are quickly becoming the dominant art of the 21st century, examining the work of artists in such media as video (from pioneers Joan Jonas and Adrian Piper to Hannah Black today), websites and social networking (from Vera Frenkel to Ann Hirsch), virtual and augmented reality art (Jenny Holzer to Hyphen-Lab), and art using artificial intelligence. She also documents the work of female-identifying, queer, transgender, and Black and brown artists including Legacy Russell and Micha Cárdenas, who are not only innovators in digital art but also transforming technology itself under the impact of feminist theory. In this radical study, Brodsky argues that their work frees technology from its patriarchal context, illustrating the crucial need to transform all areas of our culture including technology to achieve the goals of the #MeToo, Black Lives Matter (BLM), Black and Asian Minority Ethnicities (BAME), and other global movements to empower female-identifying and Black and brown people, and to document their contributions to human history.

While Indonesian contemporary art is currently on the rise on the international art scene, there hasn't yet been an in-depth study of the works of Indonesian women artists and the feminist strategies they employ within the art world. This book fills that gap, presenting the first comprehensive study of feminisms and contemporary arts in Indonesia, using feminist readings to analyze the works of Indonesian women artists historically and today, illuminating the sociocultural contexts in which they have worked and offering a nuanced understanding of local feminisms in the nation.

*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.

Taking South Asia as its focus, this wide-ranging collection probes the general reluctance of the cultural anthropology to engage with contemporary visual art and artists, including painting, sculpture, performance art and installation. Through case studies engaged equally in anthropology and visual studies, contributors examine art and artistic production in India, Sri Lanka, Pakistan, Bangladesh, and Nepal to bring the social and political complexities of artistic practice to the fore. Demonstrating the potential of the visual as a means to understand a society, its values, and its politics, this volume ranges across discourses of anthropology, sociology, biography, memory, art history, and contemporary practices of visual art. Ultimately, *Intersections of Contemporary Art, Anthropology and Art History in South Asia* simultaneously expands and challenges the disciplinary foci of two fields: it demonstrates to art criticism and art history the necessity of anthropological and sociological methodologies and theories, while at the same time challenging the "iconophobia" of social sciences.

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.

This book uses a feminist approach to analyzing gender relations in the production and distribution of folk art in four different cultures. It examines examples of women's creativity within male-dominated societies and offers an analysis of different art forms, including clay figures, baskets, lacquer work, and dolls.

In the 1960s, the fascination with erotic art generated a wave of exhibitions and critical discussion on sexual freedom, visual pleasure, and the nude in contemporary art. *Radical Eroticism* examines the importance of women's contributions in fundamentally reconfiguring representations of sexuality across several areas of advanced art--performance, pop, postminimalism, and beyond. This study shows that erotic art made by women was integral to the profound changes that took place in American art during the sixties, from the crumbling of modernist aesthetics and the expanding field of art practice to the emergence of the feminist art movement. Artists Carolee Schneemann, Martha Edelheit, Marjorie Strider, Hannah Wilke, and Anita Steckel created works that exemplify these innovative approaches to the erotic, exploring female sexual subjectivities and destabilizing assumptions about gender. Rachel Middleman reveals these artists' radical interventions in both aesthetic conventions and social norms.

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

"The first book to analyse art and value from within the field, specifically with a gender focus, *Women Can't Paint* calls for the artworld to acknowledge and address the prevalent discrimination in all forms of artistic currency"--

A renowned art critic of the 1960s, Carla Lonzi abandoned the art world in 1970 to found *Rivolta Femminile*, a pioneering feminist collective in Italy. Rather than separating the art world luminary from the activist, however, this book looks at the two together. It demonstrates that even as Lonzi refused art, she articulated how feminist spaces and communities drew strength from creativity. The authors document the artistic and feminist circles of postwar Italy, a time characterised both by radical protest and avant-garde aesthetics, using primary and archival sources never before translated into English. They map Lonzi's deep connections to the influential Italian *Arte Povera* movement, and explore her complicated relationship with female artists of the time, such as Carla Accardi and Suzanne Santoro. Carla Lonzi's written work and activism represents a crucial, but previously overlooked, feminist intervention in traditional art history from beyond the Anglo-American canon. This book is a timely and urgent addition to our understanding of radical politics, separatist feminism and art criticism in the post-war period.

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.

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