

The Pink Glass Swan Selected Essays On Feminist Art

A Companion to Contemporary Art is a major survey covering the major works and movements, the most important theoretical developments, and the historical, social, political, and aesthetic issues in contemporary art since 1945, primarily in the Euro-American context. Collects 27 original essays by expert scholars describing the current state of scholarship in art history and visual studies, and pointing to future directions in the field. Contains dual chronological and thematic coverage of the major themes in the art of our time: politics, culture wars, public space, diaspora, the artist, identity politics, the body, and visual culture. Offers synthetic analysis, as well as new approaches to, debates central to the visual arts since 1945 such as those addressing formalism, the avant-garde, the role of the artist, technology and art, and the society of the spectacle.

Pretentiousness is the engine oil of culture; the essential lubricant in the development of all arts, high, low, or middle. 51 artists make works responding to the issue of climate change & global warming. Includes sculpture, land art, digital art, ice, sketches.

Shares the contents of an heirloom chest, providing recipes, family journals, and photographs, celebration of Mexican traditions

Contemporary art historians - all of them women - probe the dilemmas and complexities of writing about the woman artist, past and present. These 13 essays address the work and history of specific artists, beginning with the Renaissance and ending with the present day.

In *We Flew over the Bridge*, one of the country's preeminent African American artists—and award-winning children's book authors—shares the fascinating story of her life. Faith Ringgold's artworks—startling “story quilts,” politically charged paintings, and more—hang in the Studio Museum in Harlem, the Metropolitan Museum of Art, the Guggenheim Museum, the Museum of Modern Art, and other major museums around the world, as well as in the private collections of Maya Angelou, Bill Cosby, and Oprah Winfrey. Her children's books, including the Caldecott Honor Book *Tar Beach*, have sold hundreds of thousands of copies. But Ringgold's path to success has not been easy. In this gorgeously illustrated memoir, she looks back and shares the story of her struggles, growth, and triumphs. Ringgold recalls how she had to surmount a wall of prejudices as she worked to refine her artistic vision and raise a family. At the same time, the story she tells is one of warm family memories and sustaining friendships, community involvement, and hope for the future. This study examines not only the objects and processes that make up the artworlds of human history, but also the social and cultural circumstances, the historicised contexts that bring about their making, frame their functioning, inform their properties and influence their effects, both at the time of their creation and throughout their subsequent biographies. In the short span that “art” has played a part in human life, one may conceive of time as a social river, with a strong current towards the capricious mainstream, and eddies and quiet pools near the banks. The current will flow faster in spate and slower in drought. But it will be forever in motion. It will be unpredictable. Nothing will stop its inexorable force. Art runs in that social river, subject to the flow and chance of time.

The action-packed, heart-wrenching and fantastically addictive sequel to Sarah J. Maas's epic YA fantasy debut *THRONE OF GLASS*. Eighteen-year-old Celaena Sardothien is bold, daring and beautiful – the perfect seductress and the greatest assassin her world has ever known. But though she won the King's contest and became his champion, Celaena has been granted neither her liberty nor the freedom to follow her heart. Celaena faces a choice that is tearing her to pieces: kill in cold blood for a man she hates, or risk sentencing those she loves to death. Celaena must decide what she will fight for: survival, love or the future of a kingdom. Because an assassin cannot have it all ... And trying to may just destroy her.

Award-winning author, curator, and activist Lucy R. Lippard is one of America's most influential writers on contemporary art, a pioneer in the fields of cultural geography, conceptualism, and feminist art. Hailed for “the breadth of her reading and the comprehensiveness with which she considers the things that define place” (*The New York Times*), Lippard now turns her keen eye to the politics of land use and art in an evolving New West. Working from her own lived experience in a New Mexico village and inspired by gravel pits in the landscape, Lippard weaves a number of fascinating themes—among them fracking, mining, land art, adobe buildings, ruins, Indian land rights, the Old West, tourism, photography, and water—into a tapestry that illuminates the relationship between culture and the land. From threatened Native American sacred sites to the history of uranium mining, she offers a skeptical examination of the “subterranean economy.” Featuring more than two hundred gorgeous color images, *Undermining* is a must-read for anyone eager to explore a new way of understanding the relationship between art and place in a rapidly shifting society.

Lucy Lippard is one of the most provocative and groundbreaking art critics of the last two decades. A catalyst for social and artistic change, Lippard's writings show the impact of feminism on art, and art on feminism. *The Pink Glass Swan* brings together Lippard's essays and articles from various magazines, catalogs, and newspapers from the last ten years. Through the eyes of this influential and important critic, *The Pink Glass Swan* chronicles the sweeping changes in women's art over the last thirty years. What do you wear that makes you feel powerful? How about the woman next to you at the bank? In line with you at the store? Think about your mother. What would she put on to reveal her power source to the world? These are the questions that inspired Tiffany Ludwig and Renee Piechocki to embark on an interview journey across the United States. Over a period of six years, they talked with more than 500 women and girls, ages four through ninety-two, who ranged from office workers to drag-kings, stay-at-home moms to attorneys, fashion industry executives to elected officials, students to cowgirls. It is these women's sensitive, funny, and always revealing thoughts that are at the heart of *Trappings*--a book that although it begins with a question about clothing is not about fashion at all. Here, clothing is simply a vehicle to access a larger dialogue about a diverse range of issues women face related to power and identity, including what expectations and limitations are placed upon them by their affiliation with a specific gender, culture, race, class, or profession. A complex spectrum of responses include discussions about the importance of

clothing's comfort and practicality, how clothing can facilitate women's movement through class and social strata, how sex is used strategically in business and social settings, and how clothing can be used to empower women by connecting them with cultural or personal history. Complimented by 148 color and black-and-white photographs, the visual and written portraits in this book reveal much more than the contents of women's closets. Through the intimate lens of clothing, Ludwig and Piechocki expose the very personal ways that power is sought, experienced, and projected by women.

Journalist Walls grew up with parents whose ideals and stubborn nonconformity were their curse and their salvation. Rex and Rose Mary and their four children lived like nomads, moving among Southwest desert towns, camping in the mountains. Rex was a charismatic, brilliant man who, when sober, captured his children's imagination, teaching them how to embrace life fearlessly. Rose Mary painted and wrote and couldn't stand the responsibility of providing for her family. When the money ran out, the Walls retreated to the dismal West Virginia mining town Rex had tried to escape. As the dysfunction escalated, the children had to fend for themselves, supporting one another as they found the resources and will to leave home. Yet Walls describes her parents with deep affection in this tale of unconditional love in a family that, despite its profound flaws, gave her the fiery determination to carve out a successful life. -- From publisher description.

Because performance is by its very nature ephemeral, it elicits a desire for what is lost more than any other form of art making. But what is the nature of that desire, and on what models has it been structured? How has it affected the ways in which the history of performance art gets told? In *What the Body Cost*, Jane Blocker revisits key works in performance art by Carolee Schneemann, Vito Acconci, Hannah Wilke, Yves Klein, Ana Mendieta, and others to challenge earlier critiques that characterize performance, or body art, as a purely revolutionary art form and fail to recognize its reactionary-and sometimes damaging-effects. The scholarship to date on performance art has not, she finds, gone far enough in locating the body at the center of the performance, nor has it acknowledged the psychic, emotional, or social costs exacted on that body. Drawing on the work of critical theorists such as Roland Barthes and Catherine Belsey, as well as queer theory and feminism, *What the Body Cost* reads against patriarchal and heteronormative tendencies in art history while providing a corrective to the established view that performance art is necessarily transgressive. Instead, Blocker suggests that the historiography of performance art is a postmodern lovers' discourse in which practitioners, historians, and critics alike fervently seek the body while doubting it can ever be found. Jane Blocker is assistant professor of art history at the University of Minnesota and author of *Where Is Ana Mendieta? Identity, Performativity, and Exile* (1999).

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 eleven essays in this book 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 postwar period.

The author reveals a continuum in materials, forms, symbols and imagery artists have employed over 1000s of years. She shows how contemporary art and prehistoric images are linked, with images of past times being 'overlaid' onto works of today's artists. From Francis Alÿs and Ursula Biemann to Vivan Sundaram, Allora & Calzadilla, and the Center for Urban Pedagogy, some of the most compelling artists today are engaging with the politics of land use, including the growth of the global economy, climate change, sustainability, Occupy movements, and the privatization of public space. Their work pivots around a set of evolving questions: In what ways is land, formed over the course of geological time, also contemporary and formed by the conditions of the present? How might art contribute to the expansion of spatial and environmental justice? Editors Emily Eliza Scott and Kirsten Swenson bring together a range of international voices and artworks to illuminate this critical mass of practices. One of the first comprehensive treatments of land use in contemporary art, *Critical Landscapes* skillfully surveys the stakes and concerns of recent land-based practices, outlining the art historical contexts, methodological strategies, and geopolitical phenomena. This cross-disciplinary collection is destined to be an essential reference not only within the fields of art and art history, but also across those of cultural geography, architecture and urban planning, environmental history, and landscape studies.

Seven superb short stories from the bestselling author of *Charlie and the Chocolate Factory* and *The BFG!* Meet the boy who can talk to animals and the man who can see with his eyes closed. And find out about the treasure buried deep underground. A clever mix of fact and fiction, this collection also includes how master storyteller Roald Dahl became a writer. With Roald Dahl, you can never be sure where reality ends and fantasy begins. "All the tales are entrancing inventions." —Publishers Weekly

Taking as its point of departure Roland Barthes' classic series of essays, *Mythologies*, Rebecca Houze presents an exploration of signs and symbols in the visual landscape of postmodernity. In nine chapters Houze considers a range of contemporary phenomena, from the history of sustainability to the meaning of sports and children's building toys. Among the ubiquitous global trademarks she examines are BP, McDonald's, and Nike. What do these icons say to us today? What political and ideological messages are hidden beneath their surfaces? Taking the idea of myth in its broadest sense, the individual case studies employ a variety of analytic methods derived from linguistics, psychoanalysis, anthropology, sociology, and art history. In their eclecticism of approach they demonstrate the interdisciplinarity of design history and design studies. Just as Barthes' meditations on culture concentrated on his native France, *New Mythologies* is rooted in the author's experience of living and teaching in the United States. Houze's reflections encompass both contemporary American popular culture and the history of American industry, with reference to such foundational figures as Thomas Jefferson and Walt Disney. The collection provides a point of entry into today's complex postmodern or post-postmodern world, and suggests some ways of thinking about its meanings, and the lessons we might learn from it.

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Examines the work of contemporary Latino, Native America, African-American, and Asian-American artists, discussing

how their art demonstrates the ways in which the various cultures see themselves and others.

The Taste of Art offers a sample of scholarly essays that examine the role of food in Western contemporary art practices. The contributors are scholars from a range of disciplines, including art history, philosophy, film studies, and history. As a whole, the volume illustrates how artists engage with food as matter and process in order to explore alternative aesthetic strategies and indicate countercultural shifts in society. The collection opens by exploring the theoretical intersections of art and food, food art's historical root in Futurism, and the ways in which food carries gendered meaning in popular film. Subsequent sections analyze the ways in which artists challenge mainstream ideas through food in a variety of scenarios. Beginning from a focus on the body and subjectivity, the authors zoom out to look at the domestic sphere, and finally the public sphere. Here are essays that study a range of artists including, among others, Filippo Tommaso Marinetti, Daniel Spoerri, Dieter Roth, Joseph Beuys, Al Ruppertsberg, Alison Knowles, Martha Rosler, Robin Weltsch, Vicki Hodgetts, Paul McCarthy, Luciano Fabro, Carries Mae Weems, Peter Fischli and David Weiss, Janine Antoni, El?bieta Jab?o?ska, Liza Lou, Tom Marioni, Rirkrit Tiravanija, Michael Rakowitz, and Natalie Jeremijenko.

"A fascinating account of the powerful roles fur has played in various cultures and of the historical and political forces at work in the play of its meanings."--Jonathan Culler, Cornell University
"In this well-written treatise, Emberley... views fur through widely disparate lenses.... Emberley is able to make us understand all the viewpoints she presents.... A valuable book on a little-explored subject."--Library Journal
"This is a strong and intelligent work on a controversial topic.

Emberley's book is much more intellectually sophisticated than anything else I've seen on this subject."--Valerie Steele, Editor, Fashion Theory
"Julia Emberley's book is a complex, wide-ranging, and fascinating feminist critique of the history and meaning of fur and fashion. Particularly unique is her integration of indigenous voices into the debates."--Lucy Lippard, author of The Pink Glass Swan: Selected Feminist Essays on ArtFur has been sparking controversies ever since sumptuary laws marked it as a luxury item and as a sign of medieval class privilege. Drawing on wide-ranging historical and contemporary sources, Julia V. Emberley explains how a material good has become both a symbol of wealth and sexuality, and a symptom of class, gender, and imperial antagonisms.

Featuring a fascinating heroine who longs for answers but is blinded by her own privilege, We Could Be Beautiful is a glittering, seductive, utterly surprising story of love, money, greed, and family.

A select anthology of the Dada movement focusing mainly on visual artists features prose, poetry, and polemics from such notables as Marcel Duchamp, Max Ernst, Tristan Tzara, Hanna Hèoch, George Grosz, and Jean Cocteau.

Now in paperback, an "insightful" (San Francisco Bay Guardian) look at tourism and nostalgia from the bestselling author and art critic. In Lucy R. Lippard's On the Beaten Track, essays on cultural criticism, anthropology, and community activism are interwoven to examine how tourism sites are conceived and represented, and how they transform their surroundings. Called "stimulating" and "valuable" by Newsday, On the Beaten Track is now available in paperback for the first time. With her characteristic breadth of insight and critical eye, Lippard explores the act of being a tourist in one's own home, the role of advertising and photography in defining place, antique shops as populist museums, and the commodification of indigenous cultures. She discusses the political economies of leisure spaces; the tourist's fascination with tragic destinations such as the sites of massacres, nuclear weapons tests, and Holocaust memorials; and our willingness to let national parks and heritage sites define nature and history. Finally, the author that critic Andrew Ross calls "the most sure-footed tour guide you could hope for" surveys how artists are responding to the environmental, cultural, and political issues surrounding contemporary tourism.

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.

This collection of twenty essays reflects the ethical and political questions facing artists and ranges from scholarly reporting to comic strips

In Partial Recall, twelve Native American artists and writers look deep into the images that have shaped our ideas of "Indianness," and explore the complex relationship of photography to identity. For this volume, edited and introduced by Lucy Lippard, each contributor has chosen one or two photographs as the point of departure for their original poetic, historical, political, or autobiographical essays. With an additional portfolio of more than sixty photographs drawn from around the country, Partial Recall is a unique and valuable anthology.

Jointly published by the National Gallery of Victoria and Macmillan Publishers Australia this book is the first publication to document in depth the nature, extent and history of the National Gallery of Victorias celebrated glass collection. Its author, and expert on the art of glass, Geoffrey Edwards, has selected the most magnificent works from the collection, each reproduced in colour, as the basis for a broader discussion of the history of glassmaking in the worlds leading production centres, from the ancient Mediterranean to the present day. With fine photographs by Garry Sommerfeld, this book provides a most spectacular visual array.

Brings together essays on direct audience participation in the work of fourteen widely varied theatrical and dance artists, covering performance genres of the past and present, popular entertainment and high art.

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. --

Explores the multiple senses of place in society through cultural studies, history, geography, photography, and contemporary public art

Synthesizes archaeological and historical research to create a landmark study of the Southern Tewa Pueblo culture that rose, faltered, reasserted itself, and ultimately, abandoned the Galisteo Basin.

An artist's memoir of her years at the Woman's Building, pivotal institution of West Coast cultural feminism.

This is the book on women's art I've been waiting for--smart, deeply rooted, and up-to-date, with an overdue focus on women of color that fills in the historical cracks. Read it and run with it.--Lucy R. Lippard, author of *The Pink Glass Swan: Selected Essays on Feminist Art* More than merely beautiful and ground-breaking, *Art/ Women/ California 1950-2000* is also about the enriching interventions created by diverse women artists, the effect of whose work is not only far-reaching, but has also opened up the very definition of American art. It is about intellectual interdisciplinarity and the dialectical relationship between art and social context. It is about the way various California cultures--Native, Latino, Asian, feminist, immigrant, politically active, and virtual, which are so different from the trope of the Western cowboy--have intervened in that entity we imagine as 'America.' --Elaine Kim, editor of *Dangerous Women: Gender and Korean Nationalism* Rich and provocative. A pleasure to read and to look at.--Linda Nochlin, author of *The Body in Pieces: The Fragment as a Metaphor of Modernity* This book should greatly help everyone understand the remarkably diversified evolution of art in California, which is largely due to the great influx of women and the transformative effect of a new feminist consciousness.--Arthur C. Danto, author of *Philosophizing Art: Selected Essays*

This volume initiates a gender-based framework for analyzing the folk art of Latin America and the Caribbean. Defined here broadly as the "art of the people" and as having a primarily decorative, rather than utilitarian, purpose, folk art is not solely the province of women, but folk art by women in Latin America has received little sustained attention. *Crafting Gender* begins to redress this gap in scholarship. From a feminist perspective, the contributors examine not only twentieth-century and contemporary art by women, but also its production, distribution, and consumption. Exploring the roles of women as artists and consumers in specific cultural contexts, they look at a range of artistic forms across Latin America, including Panamanian molas (blouses), Andean weavings, Mexican ceramics, and Mayan hipiles (dresses). Art historians, anthropologists, and sociologists from Latin America, the Caribbean, and the United States discuss artwork from Mexico, Argentina, Chile, Colombia, Ecuador, Panama, Suriname, and Puerto Rico, and many of their essays focus on indigenous artists. They highlight the complex webs of social relations from which folk art emerges. For instance, while several pieces describe the similar creative and technical processes of indigenous pottery-making communities of the Amazon and of mestiza potters in Mexico and Colombia, they also reveal the widely varying functions of the ceramics and meanings of the iconography. Integrating the social, historical, political, geographical, and economic factors that shape folk art in Latin America and the Caribbean, *Crafting Gender* sheds much-needed light on a rich body of art and the women who create it. Contributors Eli Bartra Ronald J. Duncan Dolores Juliano Betty LaDuke Lourdes Rejón Patrón Sally Price María de Jesús Rodríguez-Shadow Mari Lyn Salvador Norma Valle Dorothea Scott Whitten

Now available from TC Press with a new foreword by Nel Noddings and a new prologue by P. Bruce Uhrmacher and Christy McConnell Moroye, this classic text on qualitative research is ideal for both novice and established researchers.

Eisner's seminal work on mind, education, and research explores the ways in which the methods, content, and assumptions in the arts, humanities, and social sciences can help us better understand our schools and classrooms. *The Enlightened Eye* expands how we think about inquiry in education and broadens our views about what it means to "know" with the goal of positively influencing the educational experience of those who live and work in our schools. The text includes examples depicting this type of research and how it can be used to evaluate teaching, learning, and the school environment. Book Features: provides researchers with ethical frameworks promoting diversity and inclusivity; establishes connections between qualitative inquiry in our daily lives and its functions in the practice and study of education; and broadens understanding of how we come to know the world.

There is no neon to match Nevada's. The combination of Wild West mythology and the remaining untamed pitch-black nighttime landscape, replete with real cowboys and real gambling, makes the Silver State a unique and appropriate canvas for neon art. Modern Nevada began with a nonstop desire for riches. It continues for many as a state of dreams often vividly expressed through exploding neon. Neon Nevada brings all this alive. Cameras in hand, authors Sheila Swan and Peter Laufer embarked on their first Nevada neon trek in the 1970s. They followed this up with a second nocturnal treasure hunt in the early 1990s—and a third in 2010, in the course of which they discovered that neon is fading fast; most notably on the Las Vegas Strip. Most of all, though, they realized that their passion for the art and craft of neon had not waned. A compelling blend of full-color photographs and absorbing prose, *Neon Nevada* takes us on a literal and figurative journey not only down the Las Vegas strip but also down quiet two-lane roads punctuated occasionally with neon signs, those glittering beacons of civilization against the desert night sky. The authors talk with sign owners, with those who created and maintained the neon, and those who collect it.

What happens to art when feminism grips the curatorial imagination? How do sexual politics become realised as exhibits? Is the struggle against gender discrimination compatible with the aspirations of museums led by market values? Beginning with the feminist critique of the art exhibition in the 1970s and concluding with reflections on intersectional curating and globalisation after 2000, this pioneering collection offers an alternative narrative of feminism's impact on art. The essays provide rigorous accounts of developments in Scandinavia, Eastern and Southern Europe as well as the UK

and US, framed by an introduction which offers a politically engaging navigation of historical and current positions. Delivered through essays, memoirs and interviews, discussion highlights include the Tate Modern hang, relational aesthetics, the global exhibition, feminism and technology in the museum, the rise of curatorial collectivism, and insights into major exhibitions such as Gender Check on Eastern Europe. Bringing together two generations of curators, artists and historians to rethink distinct and unresolved moments in the feminist re-modelling of art contexts, this volume dares to ask: is there a history of feminist art or one of feminist presentations of artworks? Contributors include Deborah Cherry, Jo Anna Isaak, Malin Hedlin Hayden, Lubaina Himid, Amelia Jones, Kati Kivimaa, Alexandra Kokoli, Kuratorisk Aktion, Suzana Milevska, Suzanne Lacy, Lucy Lippard, Sue Malvern, Nancy Proctor, Bojana Peji?, Helena Reckitt, Jessica Sjöholm Skrubbe, Jeannine Tang and Catherine Wood.

Since the 1970s, the performance and conceptual artist Suzanne Lacy has explored women's lives and experiences, as well as race, ethnicity, aging, economic disparities, and violence, through her pioneering community-based art.

Combining aesthetics and politics, and often collaborating with other artists and community organizations, she has staged large-scale public art projects, sometimes involving hundreds of participants. Lacy has consistently written about her work: planning, describing, and analyzing it; advocating socially engaged art practices; theorizing the relationship between art and social intervention; and questioning the boundaries separating high art from popular participation. By bringing together thirty texts that Lacy has written since 1974, *Leaving Art* offers an intimate look at the development of feminist, conceptual, and performance art since those movements' formative years. In the introduction, the art historian Moira Roth provides a helpful overview of Lacy's art and writing, which in the afterword the cultural theorist Kerstin Mey situates in relation to contemporary public art practices.

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