

Feminism Art Theory An Anthology 1968 2014

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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.

Art and Queer Culture Catherine Lord 2013-04-02

The Feminism and Visual Culture Reader Amelia Jones 2010 Feminism is one of the most important perspectives from which visual culture has been theorised and historicised over the past 30 years. This book brings together a wide array of writings, including classic texts and polemical new pieces.

Psychic Wounds Gavin Delahunty 2021-03 How art has addressed and transmuted trauma over the past half-century, from Louise Bourgeois to Glenn Ligon Trauma in all its forms--internal and external, individual and collective--has been an enduring theme in 20th- and 21st-century art. The proliferation of violent imagery, particularly since the expansion of mass media during and after World War II, has led to artworks that marshal consciousness of traumatic events and their cultural processing. These developments in art run parallel with the emergence of trauma studies, which confront the repercussions of traumatic events: the Holocaust, global conflict, sexual violence, systemic racism and gender discrimination. *Psychic Wounds* brings together artists from the mid-20th century to the present who have addressed trauma in their work. The book also contains an anthology of critical writings on trauma by curators, art historians and theorists, among them Robert Storr, Griselda Pollock, Huey Copeland and Carolyn Christov-Bakargiev. Artists include: Gerhard Richter, Kazuo Shiraga, Louise Bourgeois, Kiki Smith, Glenn Ligon, Felix Gonzalez-Torres, Carrie Mae Weems, Cindy Sherman, Bruce Nauman and Anicka Yi.

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.

George Stubbs, Painter Judy Egerton 2007-01-01 George Stubbs is one of the greatest of British eighteenth-century painters, with a deep and unaffected sympathy for country life and the English countryside. This fully illustrated book outlines his career, followed by a catalogue raisonne (the first since Sir Walter Gilbey's short listing of 1898) of all his known works. One of the stickiest labels in the history of British art attached itself to Stubbs as 'Mr Stubbs the horse painter'. Over half of his paintings were of horses, each founded on the pioneering observations assembled (in 1766) in his book *The Anatomy of the Horse*; but Stubbs's wide-ranging subjects included portraits, conversation pieces and paintings of exotic animals from the Zebra to the Rhinoceros, as well as an extraordinarily sympathetic series of portraits of dogs.

Looking Back to the Future Griselda Pollock 2014-04-08 First Published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

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

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'szlo 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.

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.

When the Machine Made Art Grant D. Taylor 2014-04-10 Considering how culturally indispensable digital technology is today, it is ironic that computer-generated art was attacked when it burst onto the scene in the early 1960s. In fact, no other twentieth-century art form has elicited such a negative and hostile response. When the Machine Made Art examines the cultural and critical response to computer art, or what we refer to today as digital art. Tracing the heated debates between art and science, the societal anxiety over nascent computer technology, and the myths and philosophies surrounding digital computation, Taylor is able to identify the destabilizing forces that shape and eventually fragment the computer art movement.

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."--

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.

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.

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, hypersexy, 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.

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.

The Pink Glass Swan Lucy R. Lippard 1995 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.

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)

A Companion to Critical and Cultural Theory Imre Szeman 2017-07-07 This Companion addresses the contemporary transformation of critical and cultural

theory, with special emphasis on the way debates in the field have changed in recent decades. Features original essays from an international team of cultural theorists which offer fresh and compelling perspectives and sketch out exciting new areas of theoretical inquiry Thoughtfully organized into two sections – lineages and problematics – that facilitate its use both by students new to the field and advanced scholars and researchers Explains key schools and movements clearly and succinctly, situating them in relation to broader developments in culture, society, and politics Tackles issues that have shaped and energized the field since the Second World War, with discussion of familiar and under-theorized topics related to living and laboring, being and knowing, and agency and belonging

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.

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

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.

Queer Theory, Gender Theory Riki Wilchins 2011 "In this one-stop, no-nonsense introduction to the work of postmodern sex and gender theorists, nationally known gender activist Riki Wilchins clearly explains the key ideas that have shaped contemporary sex and gender studies. Using

straightforward prose and concrete examples from LGBT politics -- as well as her own life -- Wilchins makes thinkers like Derrida, Foucault, and Judith Butler easily accessible to students, activists, and others who are interested in some of the most compelling and divisive issues of the last 100 years. Additionally, Wilchins reports on the ways queer youths today are using the tools of queer theory and gender theory to reshape their world. This is that rare, invaluable book that connects postmodern theory to political passion, personal experience, and the patterns of everyday life."--Page 4 of cover.

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.

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.

Art History: The Basics Diana Newall 2021-03-23 Now in its second edition, this volume is an accessible introduction to the history of art. Using an international range of examples, it provides the reader with a toolkit of concepts, ideas and methods relevant to understanding art history. This new edition is fully updated with colour illustrations, increased coverage of non-western art and extended discussions of contemporary art theory. It introduces key ideas, issues and debates, exploring questions such as: What is art and what is meant by art history? What approaches and methodologies

are used to interpret and evaluate art? How have ideas regarding medium, gender, identity and difference informed representation? What perspectives can psychoanalysis, semiotics and social art histories bring to the study of the discipline? How are the processes of postcolonialism, decolonisation and globalisation changing approaches to art history? Complete with helpful subject summaries, a glossary, suggestions for future reading and guidance on relevant image archives, this book is an ideal starting point for anyone studying art history as well as general readers with an interest in the subject.

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

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.

Feminism in Our Time Miriam Schneir 1994 Gathers a selection of modern feminist writings by Simone de Beauvoir, Betty Friedan, Kate Millett, Susan Brownmiller, Germaine Greer, Gloria Steinem, and Andrea Dworkin

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.

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

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).

M/E/A/N/I/N/G Susan Bee 2000-12-27 DIVA collection of writings from the influential feminist art journal M/E/A/N/I/N/G, with a forward by Johanna Drucker./div

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.

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 offer 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.

Radicalizing Care Elke Krasny 2022-02-01 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, Pêdra Costa, COVEN BERLIN, Nika Dubrovsky, Lena Fritsch, Vanessa Gravenor, Julia Hartmann, Hitomi Hasegawa, Vera Hofmann, Hana Janečková, Agnieszka Habraschka and Mia von Matt, Gilly Karjevsky, Elke Krasny, Chantal Küng, Sophie Lingg, Claudia Lomoschitz, Cathy Mattes,

Elizaveta Mhaili, Jelena Micić, Carlota Mir, Fabio Otti, Ven Paldrano, Nina Prader, Lesia Prokopenko, Patricia J. Reis, Elif Sarican, Rosario Talevi, Amelia Wallin, Verena Melgarejo Weinandt, Stefanie Wuschitz.

Decolonization and Afro-Feminism Sylvia Tamale 2020-08-12

Theorizing a New Agenda for Architecture: Kate Nesbitt 1996-03 *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory* collects in a single volume the most significant essays on architectural theory of the last thirty years. A dynamic period of reexamination of the discipline, the postmodern era produced widely divergent and radical viewpoints on issues of making, meaning, history, and the city. Among the paradigms presented are architectural postmodernism, phenomenology, semiotics, poststructuralism, deconstruction, and feminism. By gathering these influential articles from a vast array of books and journals into a comprehensive anthology, Kate Nesbitt has created a resource of great value. Indispensable to professors and students of architecture and architectural theory, *Theorizing a New Agenda* also serves practitioners and the general public, as Nesbitt provides an overview, a thematic structure, and a critical introduction to each essay. The list of authors in *Theorizing a New Agenda* reads like a "Who's Who" of contemporary architectural thought: Tadao Ando, Giulio Carlo Argan, Alan Colquhoun, Jacques Derrida, Peter Eisenman, Marco Frascari, Kenneth Frampton, Diane Ghirardo, Vittorio Gregotti, Karsten Harries, Rem Koolhaas, Christian Norberg-Schulz, Aldo Rossi, Colin Rowe, Thomas Schumacher, Ignasi de Sol-Morales Rubi, Bernard Tschumi, Robert Venturi and Denise Scott Brown, and Anthony Vidler. A bibliography and notes on all the contributors are also included.