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and filmic vision; Aesthetics: pleasure and the voice; Aesthetics: pleasure and the embodied eye; Aesthetics: pleasure and 'inter' space of corporeal theory; 8 The word and the flesh: text/image re-made; Reading matter; The book in the expanded field; 9 The place of time: Australian feminist art and theory; A glance at (ec)centric histories; Hesitation, elaboration and the emergent subject; Afterword - on Wonder; Notes; Bibliography; Index

Sommario/riassunto

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