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| 1. Record Nr. | UNINA9910511729203321 |
| Autore | Meskimmon Marsha |
| Titolo | Drawing difference : connections between gender and drawing // Marsha Meskimmon and Phil Sawdon |
| Pubbl/distr/stampa | London, England : , : I.B. Tauris & Co. Ltd, , 2016 London, England : , : Bloomsbury Publishing, , 2019 |
| ISBN | 1-350-98613-5 0-85772-707-9 |
| Edizione | [First edition.] |
| Descrizione fisica | 1 online resource (168 p.) |
| Collana | Drawing In |
| Disciplina | 741.01 |
| Soggetti | Drawing - Philosophy Drawing - Themes, motives Feminism and art Women in art Electronic books. |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Description based upon print version of record. |
| Nota di bibliografia | Includes bibliographical references (pages 135-145) and index. |
| Nota di contenuto | Approaching: drawing near -- Chapter 1. Dialogue : From dia- 'across' + legein 'speak' -- Chapter 2. Matter : From materia - 'substance' mater: 'origin, source, mother' -- Chapter 3. Open -- Coinciding: drawing to a close without end. |
| Sommario/riassunto | "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 in the art world and the acknowledgement of the crucial role played by gender and sexual difference in constituting the subject. This book argues that these developments did not occur in parallel by coincidence. It uses three works from the 1970s, by Annette Messager, Dorothea Rockburne and Carolee Schneeman, to exemplify critical developments in feminist art history and key moments for drawing as a means of expression. 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 Kheedori. 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.--"
