

1. Record Nr.	UNINA9910786305503321
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Titolo	Women making art : history, subjectivity, aesthetics / / Marsha Meskimmon
Pubbl/distr/stampa	London ; ; New York : , : Routledge, , 2003
ISBN	1-135-13088-4 0-203-38946-8 1-283-84649-7 1-135-13081-7
Descrizione fisica	1 online resource (241 p.)
Disciplina	704.042
Soggetti	Women artists Feminism and art
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 and index.
Nota di contenuto	Women Making Art History, Subjectivity, Aesthetics; Copyright; Contents; List of illustrations; Acknowledgements; Introduction: women making art; Exhilaration and danger; The work of art; New epistemes; Part I History; Introduction; 1 Exiled histories: Holocaust and Heimat; Home, covenant and the profundity of the everyday; High culture, assimilation and modernity; 2 Corporeal cartography: women artists of the anglophone African diaspora; Dancers, mothers and modernity; Dancing: place and ethnography; 3 Re-inscribing histories: Viet Nam and representation Mass media, documentary and reportage Nation, difference and bodies politic; Part II Subjectivity; Introduction; 4 Embodiment: space and situated knowledge; Embodying the woman artist; Embodied vision: situation(ism), the library and the studio; Skin, borderlands and mestiza knowledge; 5 Performativity: desire and the inscribed body; From the performed to the materialised; Inside/outside; Erotic surfaces; 6 Becoming: individuals, collectives and wondrous machines; Flower painters and feminist figurations; Figuring the body in the virtual machine; Transindividuality and the loop of becoming Part III Aesthetics Introduction; 7 Pleasure and knowledge: 'Orientalism'

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
