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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

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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.

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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*

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Millennium, 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"

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Millennium 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

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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

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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

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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

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Millennium expanded vastly, stretching from Europe and the Americas to Africa and China."
(Holland Cotter, The New York Times)

"Why Have There Been No Great Women Artists?" asked the prominent art historian

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Linda Nochlin in a provocative 1971 essay. Today her insightful critique serves as a benchmark against which the progress of women artists may be measured. In this book, four prominent critics and curators describe the impact of women artists on contemporary art since the advent of the feminist movement.

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Discusses whether the brutal imagery present in today's reality and entertainment will shock society into a less alienated state and help create a just social order or whether focusing on representations of cruelty simply makes society more cruel.
10,000 first printing.

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Born to Jewish radical parents in Chicago in 1939, Judy Cohen grew up to be Judy Chicago—one of the most daring and controversial artists of her generation. Her works, once disparaged and misunderstood by the critics, have become icons of the feminist movement, earning her a place

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among the most influential artists of her time. In *Becoming Judy Chicago*, Gail Levin gives us a biography of uncommon intimacy and depth, revealing the artist as a person and a woman of extraordinary energy and purpose. Drawing upon Chicago's personal letters and diaries, her published and unpublished writings, and

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more than 250 interviews with her friends, family, admirers, and critics, Levin presents a richly detailed and moving chronicle of the artist's unique journey from obscurity to fame, including the story of how she found her audience outside of the art establishment. Chicago revolutionized the way we view art made

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by and for women and fundamentally
changed our understanding of women's
contributions to art and to society.

Influential and bold, *The Dinner Party* has
become a cultural monument. *Becoming
Judy Chicago* tells the story of a great
artist, a leader of the women's movement,
a tireless crusader for equal rights, and a

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Millennium, complicated, vital woman who dared to express her own sexuality in her art and demand recognition from a male-dominated culture.

A ruthlessly honest, emotionally charged, and utterly original exploration of Asian American consciousness and the struggle

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to be human "Brilliant . . . To read this book is to become more human." --Claudia Rankine, author of Citizen FINALIST FOR THE NATIONAL BOOK CRITICS CIRCLE AWARD FOR AUTOBIOGRAPHY * NAMED ONE OF THE BEST BOOKS OF THE YEAR BY Jennifer Szalai, The New York Times *

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Poet and essayist Cathy Park Hong
fearlessly and provocatively blends
memoir, cultural criticism, and history to
expose fresh truths about racialized
consciousness in America. Part memoir

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Millennium and part cultural criticism, this collection is vulnerable, humorous, and provocative--and its relentless and riveting pursuit of vital questions around family and friendship, art and politics, identity and individuality, will change the way you think about our world. Binding these essays together is Hong's theory of "minor

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feelings." As the daughter of Korean immigrants, Cathy Park Hong grew up steeped in shame, suspicion, and melancholy. She would later understand that these "minor feelings" occur when American optimism contradicts your own reality--when you believe the lies you're told about your own racial identity. Minor

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feelings are not small, they're
dissonant--and in their tension Hong finds
the key to the questions that haunt her.
With sly humor and a poet's searching
mind, Hong uses her own story as a portal
into a deeper examination of racial
consciousness in America today. This
intimate and devastating book traces her

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relationship to the English language, to shame and depression, to poetry and female friendship. A radically honest work of art, *Minor Feelings* forms a portrait of one Asian American psyche--and of a writer's search to both uncover and speak the truth. Praise for *Minor Feelings* "Hong begins her new book of essays with a

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Millennium. . . The essays wander a variegated terrain of memoir, criticism and polemic, oscillating between smooth proclamations of certainty and twitches of self-doubt. . . . Minor Feelings is studded with moments [of] candor and dark humor shot through with glittering self-awareness." --The New York Times "Hong uses her own

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experiences as a jumping off point to examine race and emotion in the United States."--Newsweek (40 Must-Read Fiction and Nonfiction Books to Savor This Spring) "Powerful . . . [Hong] brings together memoiristic personal essay and reflection, historical accounts and modern reporting, and other works of art and

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writing, in order to amplify a multitude of voices and capture Asian America as a collection of contradictions. She does so with sharp wit and radical transparency."--Salon

Taking aim at the mostly male bastion of art theory and criticism, Mira Schor brings

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a maverick perspective and provocative voice to the issues of contemporary painting, gender representation, and feminist art. Writing from her dual perspective of a practicing painter and art critic, Schor's writing has been widely read over the past fifteen years in Artforum, Art Journal, Heresies, and

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M/E/A/N/I/N/G, a journal she coedited. Collected here, these essays challenge established hierarchies of the art world of the 1980s and 1990s and document the intellectual and artistic development that have marked Schor's own progress as a critic. Bridging the gap between art practice, artwork, and critical theory, Wet

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includes some of Schor's most influential essays that have made a significant contribution to debates over essentialism. Articles range from discussions of contemporary women artists Ida Applebroog, Mary Kelly, and the Guerrilla Girls, to "Figure/Ground," an examination of utopian modernism's fear

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of the "goo" of painting and femininity.

From the provocative "Representations of the Penis," which suggests novel readings of familiar images of masculinity and introduces new ones, to "Appropriated Sexuality," a trenchant analysis of David Salle's depiction of women, Wet is a fascinating and informative collection.

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Complemented by over twenty illustrations, the essays in *Wet* reveal Schor's remarkable ability to see and to make others see art in a radically new light.

The first book to address the significance of the materials and methods used to make

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Millennium artworks Today, artists are able to create using multiple methods of production—from painting to digital technologies to crowdsourcing—some of which would have been unheard of just a few decades ago. Yet, even as our means of making art become more extraordinary and diverse, they are almost never

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addressed in their specificity. While critics and viewers tend to focus on the finished products we see in museums and galleries, authors Glenn Adamson and Julia Bryan-Wilson argue that the materials and processes behind the scenes used to make artworks are also vital to current considerations of authorship and to

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Understanding the economic and social contexts from which art emerges. This wide-ranging exploration of different methods and media in art since the 1950s includes nine chapters that focus on individual processes of making: Painting, Woodworking, Building, Performing, Tooling Up, Cashing In, Fabricating,

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Digitizing, and Crowdsourcing. Detailed examples are interwoven with the discussion, including visuals that reveal the intricacies of techniques and materials. Artists featured include Ai Weiwei, Alice Aycock, Isa Genzken, Los Carpinteros, Paul Pfeiffer, Doris Salcedo, Santiago Sierra, and Rachel Whiteread.

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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

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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

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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

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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,

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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

Access PDF The Reckoning Women Artists Of The New Millennium too old now to change. Judy Chicago 2005

Style, materials, techniques, and values are the focus of this richly illustrated guide to pen drawing. Other chapters cover practical problems as well as architectural and decorative drawing.

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