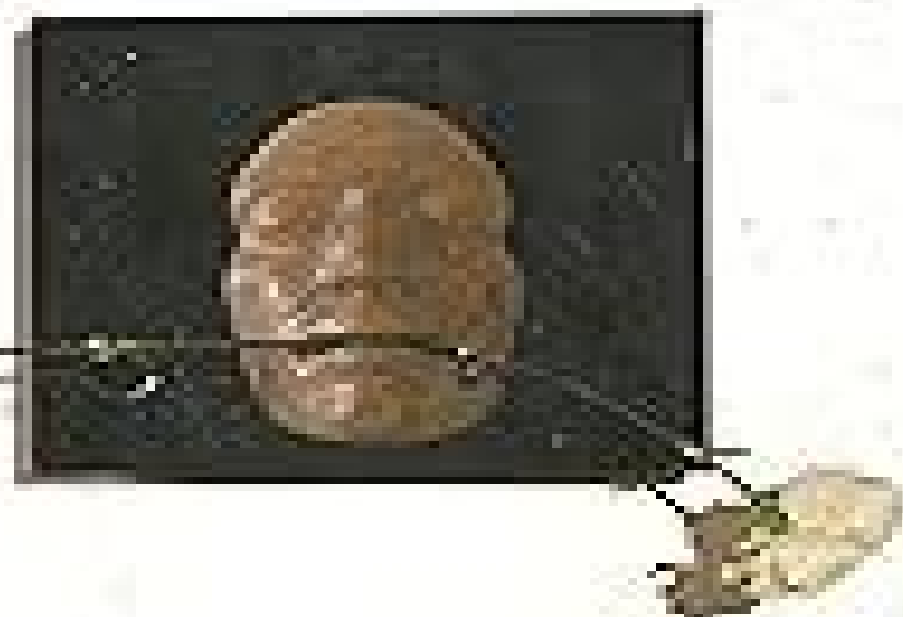


Roseika Parker and Griselda Pollock

# OLD MISTRESSES

Women, Art and Ideology



CLAYTON

# Old Mistresses Women Art And Ideology

**Diana Newall, Grant Pooke**



## **Old Mistresses Women Art And Ideology:**

**Old Mistresses** Rozsika Parker, Griselda Pollock, 1981 A raíz del movimiento de las mujeres se empezó a asumir el arte como algo no solamente del dominio de los hombres Incluso se dieron a conocer nombres de cientos de mujeres artistas que habían destacado a lo largo de los siglos Este libro muestra como desde una perspectiva feminista del arte y de la historia la historia del arte es relevante en el debate actual de la política sexual Descubrir la historia de la mujer y el arte es en realidad contar como se ha escrito la historia del arte hasta ahora Old Mistresses Rozsika Parker, Griselda Pollock, 2020-10-01 Why is everything that compromises greatness in art coded as feminine Has the feminist critique of Art History yet effected real change With a new preface by Griselda Pollock this edition of a truly groundbreaking book offers a radical challenge to a women free Art History Parker and Pollock s critique of Art History s sexism leads to expanded inclusive readings of the art of the past They demonstrate how the changing historical social realities of gender relations and women artists translation of gendered conditions into their works provide keys to novel understandings of why we might study the art of the past They go further to show how such knowledge enables us to understand art by contemporary artists who are women and can contribute to the changing self perception and creative work of artists today In March 2020 Griselda Pollock was awarded the Holberg Prize in recognition of her outstanding contribution to research and her influence on thinking on gender ideology art and visual culture worldwide for over 40 years Old Mistresses was her first major scholarly publication which has become a classic work of feminist art history **Old Mistresses** Rozsika Parker, Griselda Pollock, 2013-07-30 Why is everything that compromises greatness in art coded as feminine Has the feminist critique of Art History history yet effected real change With a new Preface by Griselda Pollock this new edition of a truly groundbreaking book offers a radical challenge to a women free Art History Parker and Pollock s critique of Art History s sexism leads to expanded inclusive readings of the art of the past They demonstrate how the changing historical social realities of gender relations and women artists translation of gendered conditions into their works provide keys to novel understandings of why we might study the art of the past They go further to show how such knowledge enables us to understand art by contemporary artists who are women and can contribute to the changing self perception and creative work of artists today **OLD MISTRESS : WOMEN, ART AND IDEOLOGY** Rozsika Parker, Griselda Pollock, 1981 **Feminine Sentences** Janet Wolff, 1990 Until recently women have been noticeably absent from historical and sociological accounts of modernity As a step toward remedying this situation the essays gathered here challenge the continuing separation of sociological from textual analysis in cultural and feminist theory and inquiry They address critically the question of women s writing exploring the idea that women may begin to define their own lives and construct their own identities in a patriarchal culture through the very process of writing They also present a cogent defense of a feminist cultural politics including a politics of the body Integrating material drawn from a variety of sources feminist theory cultural and literary analysis sociology and art history Feminine Sentences is an original discussion

of women's relationship to modern and postmodern culture Janet Wolff's book represents a major statement of her distinctive position and will be of interest to everyone working in the areas of cultural and literary theory women's studies and sociology

**FROM THE BOOK** Women are sentenced to containment and silence This collection is intended as a contribution to the overthrow of that sentence and to the process whereby women find ways to intervene in an excluding culture and to articulate their own experience Feminine sentences are those formulations and expressions in a variety of cultural forms and media of women's own voice The literature of modernity describes the experience of men It is essentially a literature about transformations in the public world and its associated consciousness In so far as the experience of the modern occurred mainly in the public sphere it was primarily men's experience I want to argue that a feminist cultural politics of the body is a possibility There is every reason to propose the body as a privileged site of political intervention precisely because it is the site of repression and possession

**A Gallery of Her Own** Elree I. Harris, Shirley R. Scott, 2013-11-26 First Published in 1997 This book is intended as a resource for anyone interested in the artistic contributions and activities of women in nineteenth century Britain It is an index as well as an annotated bibliography and provides sources for information about women well known in their own time and about women who were little known then and are forgotten now

**The Sexual Subject** Mandy Merck, 2013-11-05 The Sexual Subject brings together writing on sexuality which has appeared in Screen over the past two decades It reflects the journal's continuing engagement with questions of sexuality and signification in the cinema an engagement which has had a profound influence on the development of the academic study of film and on alternative film and video practice The collection opens with Laura Mulvey's classic Visual Pleasure and Narrative Cinema with its conjunction of semiotics and psychoanalysis the critical approach which is most closely associated with Screen's rise to international prominence The reader then goes on to explore the particular questions and debates which that conjunction provoked arguments around pornography and the representation of the body questions of the representation of femininity and masculinity of the female spectator and of the social subject Many of the writings in this Reader have become indispensable texts within the study of film The purpose of the Reader is not only to make the articles available to a wider readership and to a new generation but also to pose new conjunctions making connections in one volume between debates and inquiries which spanned two crucial decades of film theory The Sexual Subject is intended not only for all those with a particular interest in film and film theory but for anyone with a serious commitment to cultural theory theories of representation and questions of sexuality and gender

**The Mirror and the Palette** Jennifer Higgie, 2021-10-05 A dazzlingly original and ambitious book on the history of female self portraiture by one of today's most well respected art critics Her story weaves in and out of time and place She's Frida Kahlo Lo's Mailou Jones and Amrita Sher Gil en route to Mexico City Paris or Bombay She's Suzanne Valadon and Gwen John craving city lights the sea and solitude she's Artemisia Gentileschi striding through the streets of Naples and Paula Modersohn Becker in Worpswede She's haunting museums in her paint stained dress scrutinising how El

Greco or Titian or Van Dyck or Caravaggio solved the problems that she too is facing She is railing against her corsets her chaperones her husband and her brothers she is hammering on doors dreaming in her bedroom working day and night in her studio Despite the immense hurdles that have been placed in her way she sits at her easel picks up a mirror and paints a self portrait because as a subject she is always available Until the twentieth century art history was in the main written by white men who tended to write about other white men The idea that women in the West have always made art was rarely cited as a possibility Yet they have and of course continue to do so often against tremendous odds from laws and religion to the pressures of family and public disapproval In *The Mirror and the Palette* Jennifer Higgin introduces us to a cross section of women artists who embody the fact that there is more than one way to understand our planet more than one way to live in it and more than one way to make art about it Spanning 500 years biography and cultural history intertwine in a narrative packed with tales of rebellion adventure revolution travel and tragedy enacted by women who turned their back on convention and lived lives of great resilience creativity and bravery *The Social Life of Art* Peter Stupples, Jane Venis, 2014-11-10 This study examines not only the objects and processes that make up the artworlds of human history but also the social and cultural circumstances the historicised contexts that bring about their making frame their functioning inform their properties and influence their effects both at the time of their creation and throughout their subsequent biographies In the short span that art has played a part in human life one may conceive of time as a social river with a strong current towards the capricious mainstream and eddies and quiet pools near the banks The current will flow faster in spate and slower in drought But it will be forever in motion It will be unpredictable Nothing will stop its inexorable force Art runs in that social river subject to the flow and chance of time **Feminist Art Education Archival Research** Linda Hoeptner Poling, Karen Keifer-Boyd, 2025-07-11 *Feminist Art Education Archival Research* C H U T N E Y Power explores the National Art Education Association's NAEA Women's Caucus histories of trailblazing feminist art education research leadership and policy activism From archival research specifically delving into the NAEA Women's Caucus Archive at The Pennsylvania State University this led to interviews with feminist activists in art education The book draws attention to the activism of the NAEA Women's Caucus contextualized within tenets of critical race feminism which calls for organizational accountability from critical examination of hegemonic structures and practices that privilege white patriarchal colonialism and serves as a structure to deconstruct interrogate disrupt and reimagine inequities that exist in art education and all of education *Feminist Art Education Archival Research* C H U T N E Y Power is a unique text ideal for feminist organizations gender studies research and art educators at all levels of teaching from preK to higher education and is an ideal companion text for post secondary art education women's studies leadership and other related areas *Feminism and Art in Postwar Italy* Francesco Ventrella, Giovanna Zapperi, 2020-10-29 A renowned art critic of the 1960s Carla Lonzi abandoned the art world in 1970 to found Rivolta Femminile a pioneering feminist collective in Italy Rather than separating the art world luminary from

the activist however this book looks at the two together It demonstrates that even as Lonzi refused art she articulated how feminist spaces and communities drew strength from creativity The eleven essays in this book document the artistic and feminist circles of postwar Italy a time characterised both by radical protest and avant garde aesthetics using primary and archival sources never before translated into English They map Lonzi s deep connections to the influential Italian Arte Povera movement and explore her complicated relationship with female artists of the time such as Carla Accardi and Suzanne Santoro Carla Lonzi s written work and activism represents a crucial but previously overlooked feminist intervention in traditional art history from beyond the Anglo American canon This book is a timely and urgent addition to our understanding of radical politics separatist feminism and art criticism in the postwar period *Women and the Making of Built Space in England, 1870-1950* Elizabeth Darling, Lesley Whitworth, 2007-01-01 This interdisciplinary collection explores the relationships between women and built space in England between the 1870s and the 1940s Included are East End rent collectors tenants diarists and correspondents committee and Guild members provincial and metropolitan exhibitors social reformers activists and homemakers Taken together these essays dramatically expand our conception of the scope and effectiveness of women s contributions both to the creation of modern built environments and to the development of discourses associated with them *Sexually Explicit Art, Feminist Theory, and Gender in the 1970s* Christian Liclair, 2022-05-30 Structured around sexual desire as the central analytical category this monograph systematically approaches a heterogeneous array of artworks to purposefully examine the entanglements of art feminist theory gender and sexuality This book considers the potential of sexually explicit art to challenge a socially constructed conception of sexuality as well as gender and explores the sexually explicit as a means to re claim agency for marginalized subjectivities and to emancipate desire from within the patriarchal and heteronormative system In distinct case studies the author focuses on works by four US American artists Robert Mapplethorpe Joan Semmel Betty Tompkins and Tee A Corinne and situates them in relation to contemporaneous debates associated with the insurgent Sexual Liberation Movements of the 1970s The book will be of interest to scholars working in art history visual culture and gender and sexuality studies *The Women Impressionists* Russell T. Clement, Christiane Erbolato-Ramsey, Annick Houzé, 2000-02-28 This reference organizes and describes the primary and secondary literature surrounding Mary Stevenson Cassatt Berthe Morisot Eva Gonzal s and Marie Bracquemond four major women Impressionist artists The Impressionist group included several women artists of considerable ability whose works and lives were largely ignored until the advent of feminist art criticism in the early 1970s They studied worked and exhibited with their male counterparts including Degas Manet Monet and Pissarro The entries provide extensive coverage of the careers critical reception exhibition history and growing reputations of these four female artists and discuss women Impressionists in general as they shared the challenges of becoming accepted as professional artists in late 19th century society Containing nearly 900 citations of manuscripts books articles reproductions films

exhibitions and reviews this unique sourcebook will appeal to both art and women's studies scholars Each artist receives a biographical sketch chronology information about individual and group exhibitions and reviews and a primary and secondary bibliography which captures details about the artist's life career and relationship with other artists An art works index and names index complete the volume

*Vision and Difference* Griselda Pollock, 2015-08-27 Griselda Pollock provides concrete historical analyses of key moments in the formation of modern culture to reveal the sexual politics at the heart of modernist art Crucially she not only explores a feminist re-reading of the works of canonical male Impressionist and Pre-Raphaelite artists including Edgar Degas and Dante Gabriel Rossetti but also

**Fifty Key Texts in Art History** Diana Newall, Grant Pooke, 2013-03-01 Fifty Key Texts in Art History is an anthology of critical commentaries selected from the classical period to the late modern It explores some of the central and emerging themes issues and debates within Art History as an increasingly expansive and globalised discipline It features an international range of contributors including art historians artists curators and gallerists Arranged chronologically each entry includes a bibliography for further reading and a key word index for easy reference Text selections range across issues including artistic value cultural identity modernism gender psychoanalysis photographic theory poststructuralism and postcolonialism

Rozsika Parker and Griselda Pollock *Old Mistresses Women Art Ideology* 1981 Victor Burgin's *The End of Art Theory Criticism and Postmodernity* 1986 Homi Bhabha *The Location of Culture Hybridity Liminal Spaces and Borders* 1994 Geeta Kapur *When was Modernism in Indian Art* 1995 Judith Butler's *Gender Trouble* 1999 Georges Didi-Huberman *Confronting Images Questioning the Ends of a Certain History of Art* 2004

**Introducing Cultural Studies** Brian Longhurst, Greg Smith, Gaynor Bagnall, Garry Crawford, Miles Ogborn, 2016-11-10 This updated new edition of *Introducing Cultural Studies* provides a systematic and comprehensible introduction to the concepts debates and latest research in the field Reinforcing the interdisciplinary nature of Cultural Studies the authors first guide the reader through cultural theory before branching out to examine different dimensions of culture in detail including globalisation the body geography fashion and politics Incorporating new scholarship and international examples this new edition includes New and improved Defining Concepts Key Influences Example and Spotlight features that probe deeper into the most significant ideas theorists and examples ensuring you obtain an in-depth understanding of the subject A brand new companion website featuring a flashcard glossary web links discussion and essay questions to stimulate independent study A new look text design with over 60 pictures and tables draws all these elements together in an attractive accessible design that makes navigating the book and the subject simple and logical *Introducing Cultural Studies* will be core reading for Cultural Studies undergraduates and postgraduates as well as an illuminating guide for those on Communication and Media Studies English Sociology and Social Studies courses looking for a clear overview of the field

*The Work of Art* Anthea Callen, 2015-02-15 In *The Work of Art* Anthea Callen analyzes the self-portraits portraits of fellow artists photographs prints and studio images of prominent nineteenth-century French Impressionist painters

exploring the emergence of modern artistic identity and its relation to the idea of creative work Landscape painting in general she argues and the plein air oil sketch in particular were the key drivers of change in artistic practice in the nineteenth century leading to the Impressionist revolution Putting the work of artists from Courbet and C zanne to Pissaro under a microscope Callen examines modes of self representation and painting methods paying particular attention to the painters touch and mark making Using innovative methods of analysis she provides new and intriguing ways of understanding material practice within its historical moment and the cultural meanings it generates Richly illustrated with 180 color and black and white images *The Work of Art* offers fresh insights into the development of avant garde French painting and the concept of the modern artist

**New Museum Theory and Practice** Janet Marstine, 2008-04-15 *New Museum Theory and Practice* is an original collection of essays with a unique focus the contested politics and ideologies of museum exhibition Contains 12 original essays that contribute to the field while creating a collective whole for course use Discusses theory through vivid examples and historical overviews Offers guidance on how to put theory into practice Covers a range of museums around the world from art to history anthropology to music as well as historic houses cultural centres virtual sites and commercial displays that use the conventions of the museum Authors come from the UK Canada the US and Australia and from a variety of fields that inform cultural studies

*The Art of Art History* Donald Preziosi, 1998 What is art history Why how and where did it originate and how have its aims and methods changed over time The history of art has been written and rewritten since classical antiquity Since the foundation of the modern discipline of art history in Germany in the late eighteenth century debates about art and its histories have intensified Historians philosophers psychologists and anthropologists among others have changed our notions of what art history has been is and might be This anthology is a guide to understanding art history through a critical reading of the field's most innovative and influential texts over the past two centuries Each section focuses on a key issue aesthetics style history as an art iconography and semiology gender modernity and postmodernity deconstruction and museology More than thirty readings from writers as diverse as Winckelmann Kant Gombrich Warburg Panofsky Heidegger Lisa Tickner Meyer Schapiro Jacques Derrida Mary Kelly Michel Foucault Rosalind Krauss Louis Marin Margaret Iversen and Nestor Canclini are brought together and Donald Preziosi's introductions to each topic provide background information bibliographies and critical elucidations of the issues at stake His own concluding essay is an important and original contribution to scholarship in the field From the pre publication reviews Until now anthologies about the history of art have tended to be worthy yet inert plotting a linear evolution from the great precursors Vasari Winckelmann to the founding fathers of the modern discipline Wolfflin Riegl Panofsky to the achievements and refinements of today's scholarship The texts that Donald Preziosi has brought together provide something far more challenging the juxtapositions and alignments between individual essays point the reader towards unresolved problems ongoing debates and paths not taken or not taken yet In place of the consoling tale of intellectual progress the collection



defamiliarizes the whole field and opens up a space for radical reflection on its basic procedures and assumptions. Definitely the best introduction to art history currently available. Professor Norman Bryson, Harvard University. Donald Preziosi has prepared an anthology from the Greek a collection of flowers of art history. His bouquet contains representatives from the discipline's two hundred year history arranged in standard and innovative methodological categories. Within each the readings selected provide stimulating congruencies and contradictions that will inspire productive debate and contemplation. But what makes this anthology more than an arresting assemblage is the author's critical stance toward what he has wrought. His introduction and concluding chapter write around and under the subjects presented emphasizing the art of art history its kinship with modernity's post Enlightenment project and its collaboration with the rise of nationalism. Thus the discipline's past is probed and questioned and made relevant for its present and future. The whole thereby addresses without healing or concealing the disciplinary ruptures of modernism. The book might also have explored further nature of art history's history within the emergent discourse of post colonialism and the globalization of culture. Yet the many new perspectives it does offer help to re present the discipline for its readers students teachers and curators for other areas of humanistic inquiry which are being subject to similar critiques and for artists and the larger art community for whom history narrative and an accounting of art's past have once again become vital issues. Professor Robert S Nelson, Professor of Art History and Chair Committee for the History of Culture, University of Chicago. Rather than focusing on its Vasarian moment or on the later academic institutionalization of art history in the 19th and 20th centuries, Donald Preziosi in *The Art of Art History* constructs a reading of this hegemonic and reductive practice of making the visible legible as one that is inextricably tied to the museographic paradigm of late 18th and early 19th centuries. This shift he sees as equivalent in importance to the brought by the invention of perspective. But the author goes further than to underline the implication of art history with the premises of modernity. He makes a strong case in a vivid and inspiring prose for a tighter equation between art history and modernity an equation grounded in his insightful considerations and meteoric formulations of the epistemological setting rhetorical operations political colonialist aims and schizophrenic yet all invasive aestheticization of knowledge that in the last two centuries have fashioned what we will no longer dare to call the discipline of art history. The result is a flamboyant book that offers anything but a celebratory reading of art history. It does not constitute an articulation of canonical texts or an up to date menu of art historical currents methods or trends. Yet it manages to avoid none of these dimensions. Art history is not envisaged as the learned discourse of modernity on a specific class of objects nor is it reduced to a genealogy of outstanding artist subjects and their volatile constellations of contemporary subjects readers. It becomes a practice wherein objects and subjects relate and relations often crystallize under the unrecognized aegis of the fetish this Other of art since Preziosi concisely defines art as the anti fetish fetish. Far from the fantastic neutrality that is traditionally found in the format of such an historiographic endeavour, Preziosi frames his selection of text and threads through them with an array of different

strategic voices superimposed to stress a spatial figure he is keen to discern in order to elaborate a strong polemic position that situates art history as an enduring and well disguised fictional genre In the process the author courageously takes on the paradox that is at the core of his project to introduce students to the coming out of art history as art one that is not necessarily meant to be our coming out of it but that certainly well establishes our motives to continue to shake its grounds and its multi storied apparatus Professor Johanne Lamoureux University of Montreal

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