Where To Download The Pink Glass Swan Selected Essays On Feminist Art

Women Artists News

A memoir of her years at the Woman's Building, pivotal institution of West Coast cultural feminism.

Art, Women, California 1950-2000

Explores the multiple senses of place in society through cultural studies, history, geography, photography, and contemporary public art.

Women Artists News Book Review

"Many artists, curators, and cultural critics will be interested in the republication of this anthology since the movement it gives contour to has had a tremendous influence on the contemporary art of the last 25 years, and on the critical discussion surrounding the concept of postmodernism."—Alexander Alberro, coauthor of Tracing Cultures

Materializing Six Years

A Village Voice Best Book and a "lucid and provocative work that allows us to glimpse stirrings and upheavals in the hothouse of modern art."—Los Angeles Times

What the Body Cost

Insurgent Muse

Mierle Laderman Ukeles

This is the book on women's art I've been waiting for--smart, deeply rooted, and up-to-date, with an overdue focus on women of color that fills in the historical cracks. Read it and run with it.--Lucy R. Lippard, author of The Pink Glass Swan: Selected Essays on Feminist Art

More than merely beautiful and ground-breaking, Art/ Women/ California 1950-2000 is also about the enriching interventions created by diverse women artists, the effect of whose work is not only far-reaching, but has also opened up the very definition of American art. It is about intellectual interdisciplinarity and the dialectical relationship between art and social context. It is about the way various California cultures--Native, Latino, Asian, feminist, immigrant, politically active, and virtual, which are so different from the trope of the Western cowboy--have intervened in that entity we imagine as 'America.'--Elaine Kim, editor of Dangerous Women: Gender and Korean Nationalism

Rich and provocative. A pleasure to read and to look at.--Linda Nochlin, author of The Body in Pieces: The Fragment as a Metaphor of Modernity

This book should greatly help everyone understand the remarkably diversified evolution of art in California, which is largely due to the great influx of women and the transformative effect of a new feminist consciousness.--Arthur C. Danto, author of Philosophizing Art: Selected Essays

In a Day's Work

Seven tales of the bizarre and unexpected told by the grand master of the short story, Roald Dahl. Enter a brilliant, sinister and wholly unpredictable world. Here you will find the suggestion of other-worldly goings on in a dark story about a swan and a boy; the surprising tale of a wealthy young wastrel who suddenly develops a remarkable new ability; and meet the hitchhiker whose light-fingers save the day. 'An unforgettable read, don't miss it' Sunday Times

One of the most widely read and influential writers of our generation'The Times

Crafting Gender
Examines the work of contemporary Latino, Native America, African-American, and Asian-American artists, discussing how their art demonstrates the ways in which the various cultures see themselves and others.

A Decade of Negative Thinking

"The work of Mierle Laderman Ukeles bridges feminism, environmentalism, and participatory art practice. This first comprehensive book on the influential artist explores her legendary tenure as artist-in-residence at New York City's Department of Sanitation, which paved the way for similar "embedded artists" in government and community organizations. Essays, interviews, and striking illustrations offer important perspectives on an artists who has transformed our ideas about the feminist, urban, ecological, and resilient aspects of artistic experience. Whether it's her groundbreaking "Manifesto for Maintenance Art 1969!" which decries the separation, especially for women, between art on the one hand and caring for family, city, and planet on the other; or "The Social Mirror," in which she covered a New York City Department of Sanitation truck entirely in mirrored glass-Ukeles's body of work includes public art installations, exhibitions, and performances around the world, frequently created in collaboration with sanitation and municipal workers, museum visitors, and the public"--

Six Years

"The Power of Feminist Art is not a book: it's a milestone. . . . Until Power, feminist art has been conspicuously absent from standard academic narratives. . . . Now, no critic or historian, conservative or not, can argue that feminist art is insignificant"--Elizabeth Hess, Village Voice. 270 illustrations, 118 in full color.

The Lure of the Local

Table of contents

Girls of Paper and Fire

The founder of the Garden City Association outlines his radical new approach to urban planning. First published in 1898.

Trappings

This collection of twenty essays reflects the ethical and political questions facing artists and ranges from scholarly reporting to comic strips

From the Center

The author reveals a continuum in materials, forms, symbols and imagery artists have employed over 1000s of years. She shows how contemporary art and prehistoric images are linked, with images of past times being 'overlaid' onto works of today's artists.

Philosophizing Art

"This book is intended as an introduction to The Altered Landscape Collection. But even more, it introduces readers to the specific aesthetic objectives of the artists creating the photographs and to the larger issues of humankind's attitudes toward and uses of the land."--Jacket.

The Art of Game Design

Lucy Lippard is one of the most provocative and groundbreaking art critics of the last two decades. A catalyst for social and artistic change, Lippard's writings show the impact of feminism on art, and art on feminism. The Pink Glass Swan brings together Lippard's essays and articles from various magazines, catalogs, and newspapers from the last ten years. Through the eyes of this influential and important critic, The Pink Glass Swan chronicles the sweeping changes in women's art over the last thirty years.

Overlay

A select anthology of the Dada movement focusing mainly on visual artists features prose, poetry, and polemics from such notables as Marcel Duchamp, Max Ernst, Tristan Tzara, Hanna Höch, George Grosz, and Jean Cocteau.

Strong Hearts, Inspired Minds

This volume initiates a gender-based framework for analyzing the folk art of Latin America and the Caribbean.
Defined here broadly as the “art of the people” and as having a primarily decorative, rather than utilitarian, purpose, folk art is not solely the province of women, but folk art by women in Latin America has received little sustained attention. Crafting Gender begins to redress this gap in scholarship. From a feminist perspective, the contributors examine not only twentieth-century and contemporary art by women, but also its production, distribution, and consumption. Exploring the roles of women as artists and consumers in specific cultural contexts, they look at a range of artistic forms across Latin America, including Panamanian molas (blouses), Andean weavings, Mexican ceramics, and Mayan hipiles (dresses). Art historians, anthropologists, and sociologists from Latin America, the Caribbean, and the United States discuss artwork from Mexico, Argentina, Chile, Colombia, Ecuador, Panama, Suriname, and Puerto Rico, and many of their essays focus on indigenous artists. They highlight the complex webs of social relations from which folk art emerges. For instance, while several pieces describe the similar creative and technical processes of indigenous pottery-making communities of the Amazon and of mestiza potters in Mexico and Colombia, they also reveal the widely varying functions of the ceramics and meanings of the iconography. Integrating the social, historical, political, geographical, and economic factors that shape folk art in Latin America and the Caribbean, Crafting Gender sheds much-needed light on a rich body of art and the women who create it. Contributors: Eli Bartra, Ronald J. Duncan, Dolores Juliano, Betty LaDuke, Lourdes Rejón, Patrón Sally Price M aria de Jesús Rodríguez-Shadow, Mari Lyn Salvador, Norma Valle. Dorothea Scott Whitten

Deleuze's Cinema Books

Since the 1970s, the performance and conceptual artist Suzanne Lacy has explored women’s lives and experiences, as well as race, ethnicity, aging, economic disparities, and violence, through her pioneering community-based art. Combining aesthetics and politics, and often collaborating with other artists and community organizations, she has staged large-scale public art projects, sometimes involving hundreds of participants. Lacy has consistently written about her work: planning, describing, and analyzing it; advocating socially engaged art practices; theorizing the relationship between art and social intervention; and questioning the boundaries separating high art from popular participation. By bringing together thirty texts that Lacy has written since 1974, Leaving Art offers an intimate look at the development of feminist, conceptual, and performance art since those movements’ formative years. In the introduction, the art historian Moira Roth provides a helpful overview of Lacy’s art and writing, which in the afterword the cultural theorist Kerstin Mey situates in relation to contemporary public art practices.

The Altered Landscape

Dadas on Art

Weather Report

Because performance is by its very nature ephemeral, it elicits a desire for what is lost more than any other form of art making. But what is the nature of that desire, and on what models has it been structured? How has it affected the ways in which the history of performance art gets told? In What the Body Cost, Jane Blocker revisits key works in performance art by Carolee Schneemann, Vito Acconci, Hannah Wilke, Yves Klein, Ana Mendieta, and others to challenge earlier critiques that characterize performance, or body art, as a purely revolutionary art form and fail to recognize its reactionary—and sometimes damaging—effects. The scholarship to date on performance art has not, she finds, gone far enough in locating the body at the center of the performance, nor has it acknowledged the psychic, emotional, or social costs exacted on that body. Drawing on the work of critical theorists such as Roland Barthes and Catherine Belsey, as well as queer theory and feminism, What the Body Cost reads against patriarchal and heteronormative tendencies in art history while providing a corrective to the established view that performance art is necessarily transgressive. Instead, Blocker suggests that the historiography of performance art is a postmodern lovers’ discourse in which practitioners, historians, and critics alike fervently seek the body while doubting it can ever be found. Jane Blocker is assistant professor of art history at the University of Minnesota and author of Where Is Ana Mendieta? Identity, Performativity, and Exile (1999).

Leaving Art

We Could Be Beautiful

2019 Pulitzer Prize Finalist in General Nonfiction Winner of the PEN/John Kenneth Galbraith Award Winner of the 2018 Goddard Riverside Stephan Russo Book Prize for Social Justice "In a Day’s Work is a . . . much-needed addition to the literature on sexual harassment in the U.S." — The New York Review of Books A searing exposé about the hidden stories of immigrant workers overlooked by #MeToo—at turns heartrending and hopeful—by acclaimed journalist and Pulitzer Prize finalist Bernice Y eung A pple orchards in bucolic Washington state. Office parks in Southern California under cover of night. The home of an elderly man in Miami. These are some of the workplaces where female workers have suffered brutal sexual assault and shocking harassment at the hands of their employers,
often with little or no official recourse. In this harrowing yet often inspiring tale, investigative journalist Bernice Yeung exposes the epidemic of sexual violence levied against women farmworkers, domestic workers, and janitorial workers and charts their quest for justice in the workplace. Yeung takes readers on a journey across the United States. In a Day's Work exposes the underbelly of economies filled with employers who take advantage of immigrant women's need to earn a basic living. When these women find the courage to speak up, Yeung reveals, they are too often met by apathetic bosses and underresourced government agencies. But In a Day's Work also tells a story of resistance, introducing a group of courageous allies who challenge dangerous and discriminatory workplace conditions alongside aggrieved workers—and win. Moving and inspiring, this book will change our understanding of the lives of immigrant women.

**On the Beaten Track**

A spellbinding psychological debut novel, Swan Huntley's *We Could Be Beautiful* is the story of a wealthy woman who has everything—and yet can trust no one. Catherine West has spent her entire life surrounded by beautiful things. She owns an immaculate Manhattan apartment, she collects fine art, she buys exquisite handbags and clothing, and she constantly redecorates her home. And yet, despite all this, she still feels empty. She sees her personal trainer, she gets weekly massages, and occasionally she visits her mother and sister on the Upper East Side, but after two broken engagements and boyfriends who wanted only her money, she is haunted by the fear that she'll never have a family of her own. One night, at an art opening, Catherine meets William Stockton, a handsome man who shares her impeccable taste and love of beauty. He is educated, elegant, and even has a personal connection—his parents and Catherine's parents were friends years ago. But as he and Catherine grow closer, she begins to encounter strange signs, and her mother, Elizabeth (now suffering from Alzheimer's), seems to have only bad memories of William as a boy. In Elizabeth's old diary she finds an unnerving letter from a former nanny that cryptically reads: "*We* cannot trust anyone ... " Is William lying about his past? And if so, is Catherine willing to sacrifice their beautiful life in order to find the truth? Featuring a fascinating heroine who longs for answers but is blinded by her own privilege, *We Could Be Beautiful* is a glittering, seductive, utterly surprising story of love, money, greed, and family.

**The Pink Glass Swan**

What do you wear that makes you feel powerful? How about the woman next to you at the bank? In line with you at the store? Think about your mother. What would she put on to reveal her power source to the world? These are the questions that inspired Tiffany Ludwig and Renee Piechocki to embark on an interview journey across the United States. Over a period of six years, they talked with more than 500 women and girls, ages four through ninety-two, who ranged from office workers to drag-kings, stay-at-home moms to attorneys, fashion industry executives to elected officials, students to cowgirls. It is these women's sensitive, funny, and always revealing thoughts that are at the heart of *Trappings*—a book that although it begins with a question about clothing is not about fashion at all. Here, clothing is simply a vehicle to access a larger dialogue about a diverse range of issues women face related to power and identity, including what expectations and limitations are placed upon them by their affiliation with a specific gender, culture, race, class, or profession. A complex spectrum of responses include discussions about the importance of clothing's comfort and practicality, how clothing can facilitate women's movement through class and social strata, how sex is used strategically in business and social settings, and how clothing can be used to empower women by connecting them with cultural or personal history. Complemented by 148 color and black-and-white photographs, the visual and written portraits in this book reveal much more than the contents of women's closets. Through the intimate lens of clothing, Ludwig and Piechocki expose the very personal ways that power is sought, experienced, and projected by women.

**Mixed Blessings**

Deleuze's two Cinema books explore film through the creation of a series of philosophical concepts. Not only bewildering in number, Deleuze's writing procedures mean his exegesis is both complex and elusive. Three questions emerge: What are the underlying principles of the taxonomy? How many concepts are there, and what do they describe? How might each be used in engaging with a film? David Deamer's book is the first to fully respond to these three questions, unearthing the philosophies inspiring Deleuze's classifications, exploring every concept and reading a film for each. Clearly and concisely mapping the Cinema books for newcomers to Deleuzian film studies, Deamer also opens up new areas of enquiry for expert readers.

**We Flew over the Bridge**

Lucy R. Lippard's famous book, itself resembling an exhibition, is now brought full circle in an exhibition (and catalog) resembling her book. "Conceptual art, for me, means work in which the idea is paramount and the material form is secondary, lightweight, ephemeral, cheap, unpretentious and/or 'dematerialized.'" --Lucy R. Lippard, *Six Y ears*

In 1973 the critic and curator Lucy R. Lippard published *Six Y ears*, a book with possibly the longest subtitle in the bibliography of art: *The dematerialization of the art object from 1966 to 1972*: a cross-reference book of information on some esthetic boundaries: consisting of a bibliography into which are inserted a fragmented text, art works, documents, interviews, and symposia, arranged chronologically and focused on so-called conceptual or information
or idea art with mentions of such vaguely designated areas as minimal, anti-form, systems, earth, or process art, occurring now in the Americas, Europe, England, Australia, and Asia (with occasional political overtones) edited and annotated by Lucy R. Lippard. Six Years, sometimes referred to as a conceptual art object itself, not only described and embodied the new type of art-making that Lippard was intent on identifying and cataloging, it also exemplified a new way of criticizing and curating art. Nearly forty years later, the Brooklyn Museum takes Lippard's celebrated experiment in curated concatenation as a template, turning a book that resembled an exhibition into an exhibition materializing the ideas in her book. The artworks and essays featured in this publication recall the thrill that was tangible in Lippard's original documentation, reminding us that during the late sixties and early seventies all possible social and material parameters of art (making) were played with, worked over, inverted, reduced, expanded, and rejected. By tracing Lippard's own activities in those years, the book also documents the early blurring of boundaries among critical, curatorial, and artistic practices. With more than 200 images of work by dozens of artists (printed in color throughout), this book brings Lippard's curatorial experiment full circle.

**Undermining**

Lucy Lippard is both one of our finest critics of contemporary art and one of the most perceptive and strongest supporters of women artists. These thirty essays, written since the publication of Changing in 1971, delineate the growth of Lippard's feminism and the present status of women's art. In Lippard's words: "while I wish I could claim that this book established a new feminist criticism, all I can say is that it extends the basic knowledge of art by women, that it provides the raw material for such a development." From the Center is important, stimulating reading for all concerned with the women's art movement. --

**Power of Feminist Art**

“A marvelous slim book [that] weaves . . . ideas, facts, images, and histories into a whole about . . . the ecology of the manmade world.” — Rebecca Solnit In *Undermining*, the award-winning author, art historian and social critic Lucy R. Lippard delivers “another trademark work” that combines text and full-color images to explore “the intersection of art, the environment, geography and politics” (Kirkus Reviews). Working from her own experience of life in a New Mexico village, and inspired by the gravel pits in the surrounding landscape, Lippard addresses a number of fascinating themes—including fracking, mining, land art, adobe buildings, ruins, Indian land rights, the Old West, tourism, photography, and water. In her meditations, she illuminates the relationship between culture, industry, and the land. From threatened Native American sacred sites to the history of uranium mining, she offers a skeptical examination of the “subterranean economy.” Featuring more than two hundred gorgeous color images, *Undermining* offers a provocative new perspective on the relationship between art and place in a rapidly shifting society. “[Lippard’s] strength lies in the depth of [her] commitment—her dual loyalty to tradition and modernity and her effort to restore the broken connection between the two.” — Suzi Gablik, *The New York Times* Book Review

**The Cultural Politics of Fur**

A Decade of Negative Thinking brings together writings on contemporary art and culture by the painter and feminist art theorist Mira Schor. Mixing theory and practice, the personal and the political, she tackles questions about the place of feminism in art and political discourse, the aesthetics and values of contemporary painting, and the influence of the market on the creation of art. Schor writes across disciplines and is committed to the fluid interrelationship between a formalist aesthetic, a literary sensibility, and a strongly political viewpoint. Her critical views are expressed with poetry and humor in the accessible language that has been her hallmark, and her perspective is informed by her dual practice as a painter and writer and by her experience as a teacher of art. In essays such as “The ism that dare not speak its name,” “Generation 2.5,” “Like a Veneer,” “Modest Painting,” “Blurring Richter,” and “Trite Tropes, Clichés, or the Persistence of Styles,” Schor considers how artists relate to and represent the past and how the art market influences their choices: whether or not to disavow a social movement, to explicitly compare their work to that of a canonical artist, or to take up an exhausted style. She places her writings in the rich transitory space between the near past and the “nextmodern.” Witty, brave, rigorous, and heartfelt, Schor’s essays are impassioned reflections on art, politics, and criticism.

**Singular Women**

A nyone can master the fundamentals of game design - no technological expertise is necessary. The Art of Game Design: A Book of Lenses shows that the same basic principles of psychology that work for board games, card games and athletic games also are the keys to making top-quality videogames. Good game design happens when you view your game from many different perspectives, or lenses. While touring through the unusual territory that is game design, this book gives the reader one hundred of these lenses - one hundred sets of insightful questions to ask yourself that will help make your game better. These lenses are gathered from fields as diverse as psychology, architecture, music, visual design, film, software engineering, theme park design, mathematics, writing, puzzle design, and anthropology. A nyone who reads this book will be inspired to become a better game designer - and will understand how to do it.

**Recodings**
Now in paperback, an "insightful" (San Francisco Bay Guardian) look at tourism and nostalgia from the bestselling author and art critic. In Lucy R. Lippard's On the Beaten Track, essays on cultural criticism, anthropology, and community activism are interwoven to examine how tourism sites are conceived and represented, and how they transform their surroundings. Called "stimulating" and "valuable" by Newsday, On the Beaten Track is now available in paperback for the first time. With her characteristic breadth of insight and critical eye, Lippard explores the act of being a tourist in one's own home, the role of advertising and photography in defining place, antique shops as populist museums, and the commodification of indigenous cultures. She discusses the political economies of leisure spaces; the tourist's fascination with tragic destinations such as the sites of massacres, nuclear weapons tests, and Holocaust memorials; and our willingness to let national parks and heritage sites define nature and history. Finally, the author that critic Andrew Ross calls "the most sure-footed tour guide you could hope for" surveys how artists are responding to the environmental, cultural, and political issues surrounding contemporary tourism.

**Woman's Art Journal**

51 artists make works responding to the issue of climate change & global warming. Includes sculpture, land art, digital art, ice, sketches.

**To-morrow**

In We Flew over the Bridge, one of the country's preeminent African American artists— and award-winning children's book authors— shares the fascinating story of her life. Faith Ringgold's artworks— startling "story quilts," politically charged paintings, and more— hang in the Studio Museum in Harlem, the Metropolitan Museum of Art, the Guggenheim Museum, the M museum of Modern Art, and other major museums around the world, as well as in the private collections of Maya Angelou, Bill Cosby, and Oprah Winfrey. Her children's books, including the Caldecott Honor Book Tar Beach, have sold hundreds of thousands of copies. But Ringgold's path to success has not been easy. In this gorgeously illustrated memoir, she looks back and shares the story of her struggles, growth, and triumphs. Ringgold recollects how she had to surmount a wall of prejudices as she worked to refine her artistic vision and raise a family. At the same time, the story she tells is one of warm family memories and sustaining friendships, community involvement, and hope for the future.

**The Wonderful Story of Henry Sugar and Six More**

An eclectic collection of essays centering on the intersection of art and philosophy, especially in the late 20th century.

**Information Theory, Inference and Learning Algorithms**

Contemporary art historians - all of them women - probe the dilemmas and complexities of writing about the woman artist, past and present. These 13 essays address the work and history of specific artists, beginning with the Renaissance and ending with the present day.

**The Enlightened Eye**

Uncover a riveting story of palace intrigue set in a sumptuous Asian-inspired fantasy world in the breakout YA novel that Publisher's Weekly calls "elegant and adrenaline-soaked." In this richly developed fantasy, Lei is a member of the Paper caste, the lowest and most persecuted class of people in Ikhara. She lives in a remote village with her father, where the decade-old trauma of watching her mother snatched by royal guards for an unknown fate still haunts her. Now, the guards are back and this time it's Lei they're after -- the girl with the golden eyes whose rumored beauty has piqued the king's interest. Over weeks of training in the opulent but oppressive palace, Lei and eight other girls learns the skills and charm that befit a king's consort. There, she does the unthinkable: she falls in love. Her forbidden romance becomes enmeshed with an explosive plot that threatens her world's entire way of life. Lei, still the wide-eyed country girl at heart, must decide how far she's willing to go for justice and revenge.

**Get the Message?**

A fascinating account of the powerful roles fur has played in various cultures and of the historical and political forces at work in the play of its meanings.--Jonathan Culler, Cornell UniversityIn this well-written treatise, Emberley views fur through widely disparate lenses. Emberley is able to make us understand all the viewpoints she presents. A valuable book on a little-explored subject.--Library JournalThis is a strong and intelligent work on a controversial topic. Emberley's book is much more intellectually sophisticated than anything else I've seen on this subject.--Valerie Steele, Editor, Fashion TheoryJulia Emberley's book is a complex, wide-ranging, and fascinating feminist critique of the history and meaning of fur and fashion. Particularly unique is her integration of indigenous voices into the debates.--Lucy Lippard, author of The Pink Glass Swan: Selected Feminist Essays on ArtFur has been sparking controversies ever since sumptuary laws marked it as a luxury item and as a sign of medieval class privilege. Drawing on wide-ranging historical and contemporary sources, Julia V. Emberley explains how a material good has
become both a symbol of wealth and sexuality, and a symptom of class, gender, and imperial antagonisms. --Lucy Lippard, author of The Pink Glass Swan: Selected Feminist Essays on Art

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