

Annotated Bibliography Naomi Davies

Word Count: 929

Student Number: 2404619

Matter, C. (2026) *Feminist substances*. Manchester University Press.

In *Feminist Substances*, Matter discusses the reason why specific material was often used within women's artwork throughout the Second Wave of Feminism, the 1960s and 70s, with a focus on the links between synthetic material and women in art. She mentions the works of Carla Accardi, Lea Lubin and Alina Szapocznikow, artists that worked and used plastic as a material in their work. She links the materiality to a gendered approach and discusses why synthetic materials might have been heavily used, not only during the time period but by this particular group of artists as a whole.

This book directly links to my theme of feminism, women artists and materiality, because I will be focusing on themes that involve; specific materials and processes used by women artists during this time, looking into synthetic and ready made material and why these groups of artists may tend to make use of similar material. This Source will be helpful to me because it explores many theories in detail that interest me and is a recent publication and will span a wide time range.

Applin, J. (2012) *Eccentric objects : rethinking sculpture in 1960s America*. Yale University Press.

In *Eccentric Objects*, Applin focuses on *sculpture in 1960s America*; she talks about artists that changed the way sculpture was used and exploring new possibilities and materials. The book discusses how new forms of unconventional and abstract sculpture became "erotic, soft, figurative or bodily" through the use of material, an example is the mentioned artist Lee Bontecou who was known for her sculptural pieces that existed in an assortment of materials, ranging from; dark, harsh, sharp materials to more organic soft sculpture, demonstrating sharp material changes within her work.

This source will be useful for me because it is connecting sculpture to the body and delves into the materials used and how these can have predetermined ideals because they carry cultural associations to gender. There is a focus on unconventional sculptures which began from artists breaking rules that often came from women breaking unspoken rules of male and female processes and materials. This source also links my interest in 3D artworks of abstract, bodily forms and how the material used within these can often be gender specific or influenced by gender.

Heresies Collective (1978) *Heresies: Women's Traditional Arts. The Politics of Aesthetics Issue 4*. Available at: [Heresies Issue 4](https://leaf.bucknell.edu/islandora/heresies-issue-4) | CONFLUENCE <https://leaf.bucknell.edu/islandora/heresies-issue-4> Accessed 18/10/2026

Heresies is a magazine collective that is an examination of art and politics from a feminist perspective, made up of 21 Women giving their own perspective about these topics. A Women's place in the male-dominated artworld is discussed, mentioning the lack of space and predetermined notions of the "domestic demand" that shaped the way women artists work. Mentioning details about objects and materials used within art that are seemingly "tied to the home".

A paragraph talks about how women will have different sensory relations of material and objects and so how they utilise them will automatically be different without knowing. This subject connects to my research on women, art and domestic labour, evaluating how artwork can be shaped by the environment in which it is created and how without knowing this will be a direct influence into the materiality of the artwork created. This source gives me an insight as to how women artists approached these topics in the 1970s and provides a first hand insight into the struggles of being a female artist in this time.

Gilson, J & Moffat, N. (2019) *Textiles Community and controversy: The Knitting Map* Bloomsbury Collections Available at: <http://dx.doi.org/10.5040/9781350027541> Accessed 18/10/2026.

This book is a reflection of the critical issues surrounding contemporary textile art today, Gibson & Moffat go into detail of *The Knitting map* (2005), a project that was brought together by 2500 Irish women knitters. The project was a reflection on how busy Cork City is but mainly it was the women of the city rising up and coming together to produce this artwork. This book is looking into examples of large scale groups of women using their domestic skills outside the home. There is a big focus on the element of feminine and female labour, because this entire project was defined by the way knitting is seen as a domestic craft.

This source is relevant to me, because it focuses on themes of materiality that I have been focusing on, which is traditional female crafts of domestic labour. And the criticism that the knitting map received is very interesting because it comes from the fact that knitting is still deemed a craft not an art form. The material process of this artwork has contextualised it heavily and this is something I have been exploring, why this happens and why women might be drawn to textile works.

Lippard L. (1995) *The Pink Glass Swan*. The New Press

The Pink Glass Swan is a collection of essays edited by Lippard from the periods between 1970-1993 recording and archiving the evolution of the feminist art movement that appeared and ultimately became very influential to fine art during this time. She explores the social and political aspects of being a woman in the art world and the natural critique that comes with this and how these women pushed back and created a lasting social change. She speaks of women working in a female dominated artworld, finding space for themselves, domestic artwork and feminist activist women who changed the art world.

This collection of essays will provide me with context and many perspectives of the feminist arts movement, looking into specific topics from a reliable critic and curator. I can use specific examples from this to research back up my points, and I believe that it will provide me with good source material looking into earlier feminist artwork. Many first hand experiences are recounted which lets me look into specific experiences from people who really felt them. The range of artists from the 1970s-90s looked at will provide a great research base to build upon.