



Lecture 3 | Feminism(s)

Coexistent Perspectives (ADAA7000)

Feminism(s)

a

“contested field being reassembled in many forms”

(Katy Deepwell, Feminist Art Historian, 2014).

There is also much in the way of repetition and difference throughout the decades.

Feminism is one of the oldest movements in global history. There's no single definition, but [feminism](#) boils down to [ending gender discrimination](#) and bringing about gender equality. (<https://www.humanrightscareers.com/>)

The Purpose of this lecture today will be to:

- Briefly introduce the **four waves of feminism** and to acknowledge some of the distinctions/progressions between these four waves.
- Introduce you to some key thinkers, theorists and artists exploring feminist perspectives/issues in their work.
- Briefly introduce you to the psychoanalytical context for thinking through feminism (Freud and beyond).

This should enable you to consider your own perspectives in relation to the various overlapping and converging theories

Four Waves of Feminism

Encompassing many (sometime conflicted ideas, values and intentions) feminism derived from the situations of the time. Feminism continues to be full of difference - a complex and complicated space open to interpretation and experience, encompassing many sub – movements and groups.

First Wave Feminism – late 19th-century

1792: Mary Wollstonecraft (right) published the revolutionary Vindication of the Rights of Woman.

1848: 12 resolutions including ‘the right to vote’ were agreed upon by a large cohort of women at a meeting in a church.

Mary Wollstonecraft is a leading figure within the branch of theory described as liberal feminism.



First Wave Feminism - 1848 - 1920

Significant political change occurred in Britain in the late 19th century due to the suffragette movement, although issue of rights for women first became prominent during the French and American revolutions in the late 18th century.



Suffragist groups existed all over the country and under many different names but their aim was the same: to achieve **the right to vote for women through constitutional, peaceful means**. There were regional groups, especially in urban centres like Manchester, which held public meetings and petitioned at local level. At national level, key individuals included **Millicent Fawcett and Lydia Becker**.

Between 1870 and 1884 debates on women's suffrage took place almost every year in Parliament. This succeeded in keeping the issue in the public eye as Parliamentary proceedings were extensively covered in the national and regional press of the time.

<https://www.parliament.uk/about/living-heritage/transformingsociety/electionsvoting/womenvote/overview/earlysuffragist>

Simone de Beauvoir, (1908-1986) feminist, writer & French existentialist

“One is not born woman but becomes one.” (The Second Sex, De Beauvoir:1949)

De Beauvoir main argument is centred around biological difference between the sexes. Sex as social and cultural construct.

Because of this, women are seen as inferior in society, the fairer or the weaker sex. This is reinforced by the way men and women are treated (differently) in society.

For example, the flâneur ‘walker of the street’ has a radically different meaning for men and women. Men are free to roam/ (certain) women roam the streets for work.

Feminism, at this point is also a middle - class issue.



Immanence vs. Transcendence

‘Immanence’ describes the historic domain assigned to women: a closed-off realm where women are interior, passive, static, and immersed in themselves.

‘Transcendence’ designates the opposing male lot: active, creative, productive, powerful, extending outward into the external universe.

In her stage-by-stage description of woman’s “situation,” de Beauvoir shows how women are forced to relinquish their existential right to transcendence and accept a circumscribed, repetitive imprisonment. There is no escape for them except through man, and even this is a dead-end. Man has projects, activities, accomplishments; woman just has man.

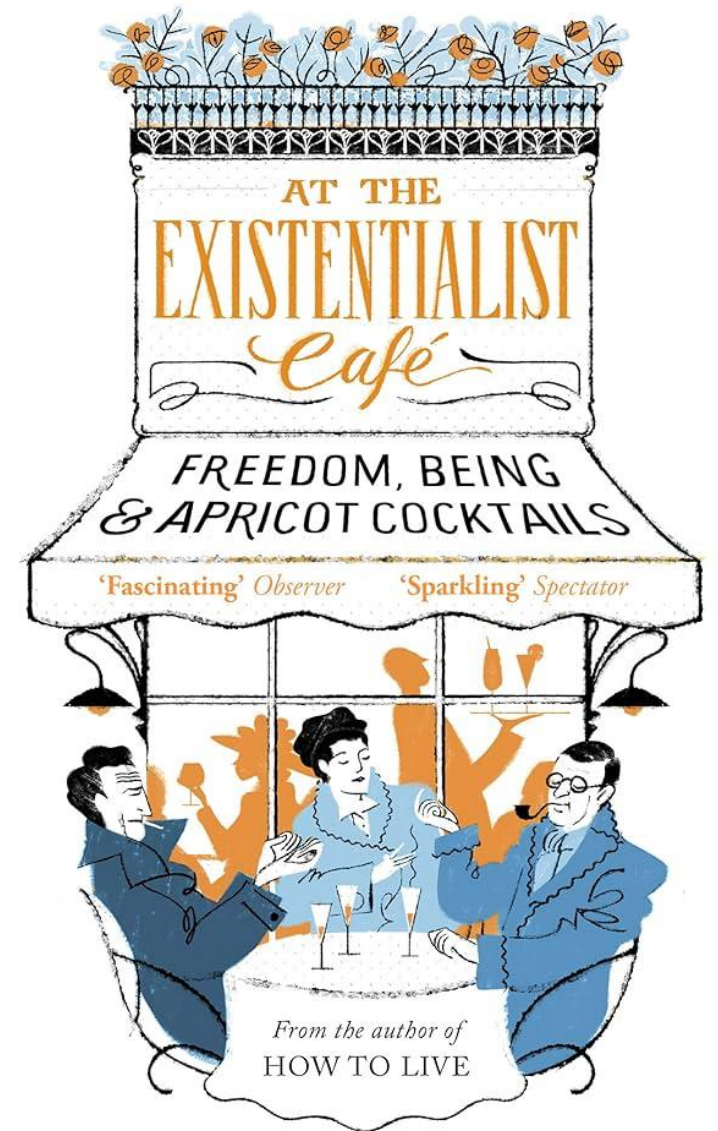


Wollstonecraft and de Beauvoir share some common ideas in terms of wishing to free woman from their biological and social constraints.

“The body is not a thing, it is a situation: it is our grasp on the world and our sketch of our project” (De Beauvoir)

Existentialism recognises the intrinsic freedom that humans possess, the freedom to make choices.

SARAH BAKEWELL



Patriarchy - feminism is largely a response to this

- The idea of patriarchy refers to a social order in which there is a recurrent and systematic domination of men over subordinated woman across a wide range of social institutions and practices.
- Patriarchy is connected to feminist theory
- It gained currency during the second wave of the women's movement (1960's-).
- Patriarchy asserts that sex is a central organizing principle of social life where gender relations are thoroughly saturated with power. (Barker: 142)
- From a psychoanalytic point of view, patriarchy provides the context in which identification with the father and symbolic Phallus and the domain of social status, power and independence boys take on a form of eternally oriented masculinity achieved at the risk of emotional dependence on women.
- In contrast while girls acquire a greater surety with the communicative skills of intimacy through the introjection of, and identification with, aspects of their mothers' own narratives, they have greater difficulty with externally orientated autonomy.
- Patriarchy has (and continues) to be so **ingrained** in society that it is therefore essential that "we" consider feminist processes/practices in order to make change. Feminists including Butler, Kristeva, Iragaray, Pollock, Ettinger, - Minh- ha, ...have all contributed to this discussion, addressing very particular aspects, and theorists. (Post Structural) feminists **do not** always agree on each other's perspectives even though they take patriarchy and phallo-centrism as places to critique.

Post – Structural Deconstructing Binaries



Judith Butler (1956 -)



For Butler, gender can therefore be considered a social construct, suppressed by language.

This is paramount in Butler's work related to identity, gender and queer theory.

They challenge heterosexuality as the "norm"

Butler suggests biological sex should not be linked to gender.

Judith Butler (they/them) b. 1956. Studied philosophy, Yale University One of the foremost writers around sex/gender, subjectivity and identity. Her originality lies in the way that the post structuralism of **Michel Foucault** and **Jacques Derrida** is combined with psychoanalysis (courtesy of Lacan) and speech act theory to generate **a theory of sex as performative**. (Barker:17)

Gender Performativity

In *Gender Trouble*, Judith Butler conceived the idea of gender as performance, or the result of reiterated acting, and proposed the term Gender Performativity in her book *Gender Trouble* (1990)

“Masculine and feminine roles are not biologically fixed but socially constructed” (Butler:1990)

In her text, Butler advocates for non-binary gender identities to also be acknowledged and celebrated. Butler (as with other theorists) explores psychoanalysis in relation to key terms including ‘phallogentrism’ and ‘patriarchy’ (as explored through Freud, Lacan and Levi Strauss), which places man at the centre of society, knowledge, power...). Jacques Lacan uses the term ‘phallus’ as a universal, privileged signifier. Butler then examines the work of other key (post) structuralists to consider gender identity. This is examined through the work of Jacques Derrida, Michel Foucault – (1926-1984) and Luce Irigaray. (1930)



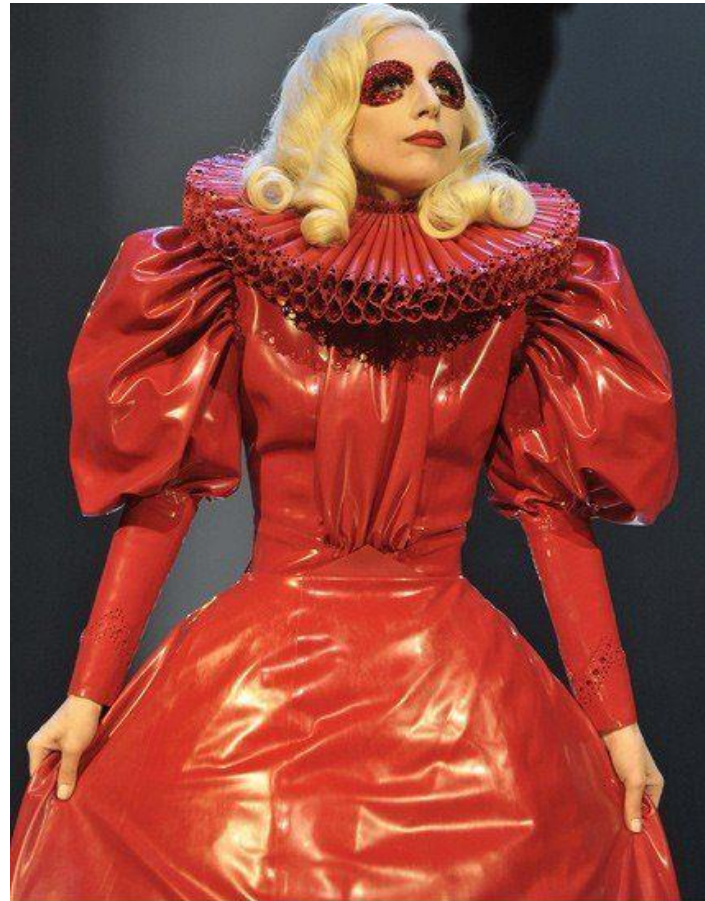
The notion of a stable structure really depends on a subject distinct from it.(1990)

When the constructed status of **gender** is theorized as radically independent of sex, gender itself becomes a **free-floating artifice**, with the consequence that man and masculine might just as easily signify a female body as a male one, and woman and feminine a male body as easily as a female one.

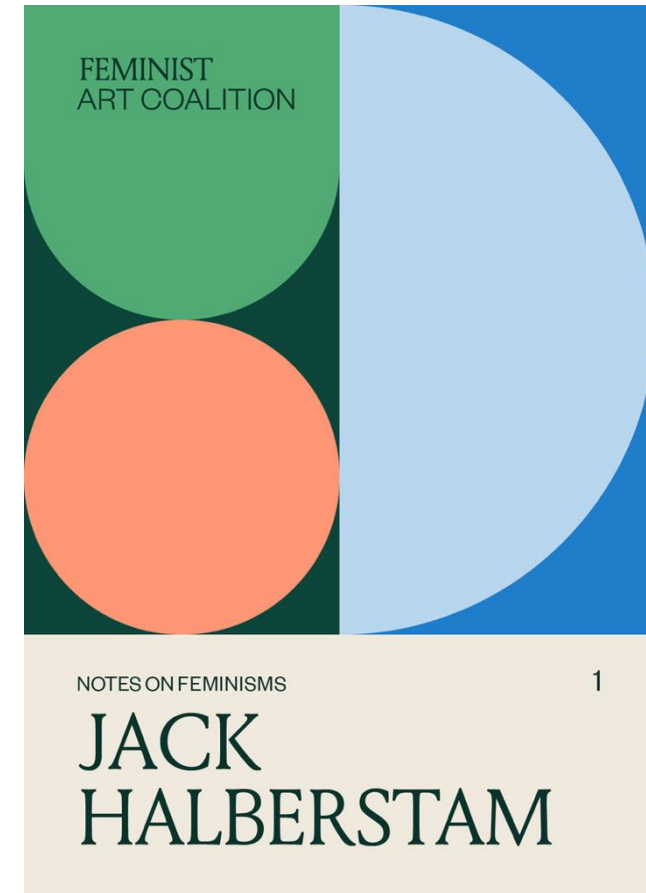
Butler, J., 1990, Gender Trouble, Routledge

Drawing on his concept of Gaga Feminism, the Wild, as Halberstam posits is: “a word laden with meaning, vocabularies in different directions – away for example from the used up languages of **difference, alterity, subversion and resistance** and towards languages of **unpredictability, breakdown, disorder and shifting forms of signification...**

**Lady Gaga creates alter egos, she
syns pop and punk sounds and
she mixes dance stutters into
sonic hiccups to create a
spasmodic femininity that lurches
and jurks into action.**



Rex Features



The Notes on Feminisms section is a series of newly commissioned essays. Each writer has been asked to discuss an issue or issues relating to feminisms that she/he considers urgent. The essays have been commissioned by the FAC and participating institutions. We encourage you to download and print these new publications for use in your gallery or institution. This collection will grow over the course of the project, so check back for new essays. <https://feministartcoalition.org/>



Performativity: identity in a world of diversity

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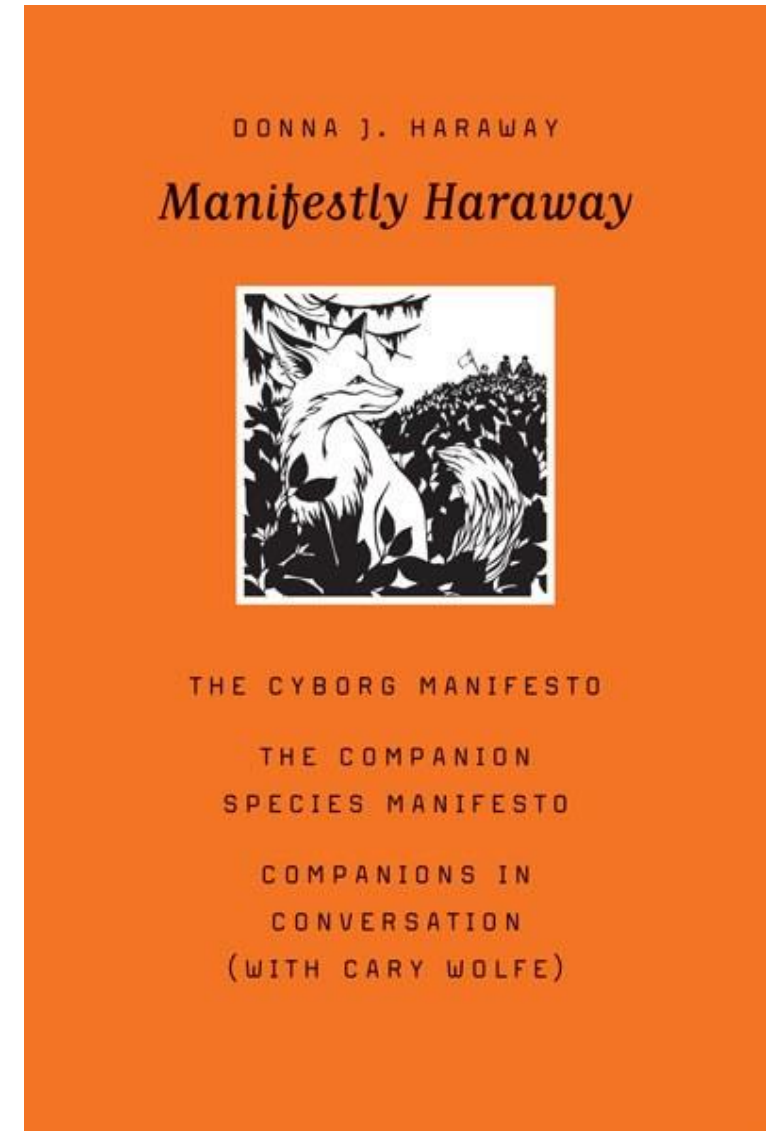
Through colourful, immersive, structured, organic and disorientating collage, the artist narrates the experiences of young queer people through his personal autobiography. **Lee starts from the idea that queer existence itself is inherently performative; engaging the various roles that present themselves in a world of diversity.** The world wide web introduces new possibilities for the construction of queer identity. **In the manner of bricolage – building and constructing from what is at hand, piecing together images and visuals available on the internet to explain one's identity to oneself.** Sharply and poignantly, the performance evokes many of the feelings that are so common to discovering one's sexuality in adolescence. The work is raw and authentic, with the artist sharing with the audience his own journey to authenticity and emphasising the message 'just be yourself'.

Cyber Feminism

With a new introduction by Donna Haraway, the eminent cyberfeminist, author of the revolutionary A Cyborg Manifesto and most recently, Staying with the Trouble and Manifestly Haraway.(le guin)

Donna Haraway, (b.1944) A Cyborg Manifesto.(1985) Haraway proposes of taxonomy of differences which reposition the self as a body that is no longer fully organic but part machine.
REPRODUCTION V REPLICATION (opp)

With images by Lee Bul, a leading South Korean feminist artist who had a retrospective at London's Hayward Gallery in 2018 (lu guin)



Lee Bul (b.1964 -)



Art is not a message that we can simply decipher and comprehend; indeed, interesting artworks do not offer us conclusions so much as deeply engaging points of departure. They provide unexpected pleasures and a residual sense of surprise and uncertainty; we might end up feeling that we simultaneously understand and do not understand them . If a work is complex enough, we may never fully resolve our relations with it. Ralph Rugoff, curator (2019), *May you live in Interesting Times*, Biennale Arte 2019 Short Guide, Pp38

Cyber Feminism to Glitch Feminism (Legacy Russell)

Legacy Russell doesn't do things IRL.

Throughout her writing, you'll find instead the term "AFK" (Away From Keyboard). As the mobile internet became ubiquitous in the early 2010s, theorists talked about the fallacy of "digital dualism," arguing against the idea that life online was any less authentic than life offline.

Russell celebrates the very "real" potentials and possibilities that digital tools had opened up for queer identity, trans identity, and marginalized people in general.

<https://news.artnet.com/art-world/legacy-russell-glitch-feminism-a-manifesto-1910221>



Cyber Feminism to Glitch Feminism

In a society that conditions the public to find discomfort or outright fear in the errors and malfunctions of our socio-cultural mechanics—illicitly and implicitly encouraging an ethos of “Don’t rock the boat!”—a “glitch” becomes an apt metonym.

<https://www.legacyrussell.com/>
GLITCHFEMINISM



LGBTQIA+. (lesbian, gay, bisexual, transgender, queer, questioning, intersex, or asexual)

Glitch Feminism and Queer Visual Culture,
MAI Feminism (A non-hierarchical journal
open to multivalent Feminist expression,
research & critique of visual Culture)

While there has been a proliferation of
LGBTQIA representations over the last
three decades, queer visual culture has
been paradoxical, contradictory but also
at times progressive, straddling the
borders between the dominant and the
independent sectors of film, television
and art (<https://maifeminism.com>)



Left right – Boychild, Victoria Sin

Feminism has often been an unwelcoming and hostile place for trans women and others who reject the gender binary.

ESSAY QUESTION 2 - Deconstructing the Human

In what ways do contemporary artists and designers challenge and reconfigure dominant constructions of the human subject through lenses such as **post - structuralist feminist theory**, posthumanism, queer critique or psychoanalysis. How do such practices **trouble** the boundaries between self, other and machine?

FEMME AS METHOD: REIMAGINING FEMININE AESTHETICS IN CONTEMPORARY ART

Over the past decade, femininity has re-emerged as a central concern within contemporary art and visual culture. Once positioned as either a patriarchal construction to be rejected or a superficial aesthetic, femininity has increasingly been rearticulated within feminist, queer and trans scholarship as a performative and politically productive mode of being (Dahl, 2012; Hoskin & Hirschfeld, 2018; McCann, 2018; Schwartz, 2020; Raha and van der Drift, 2024).

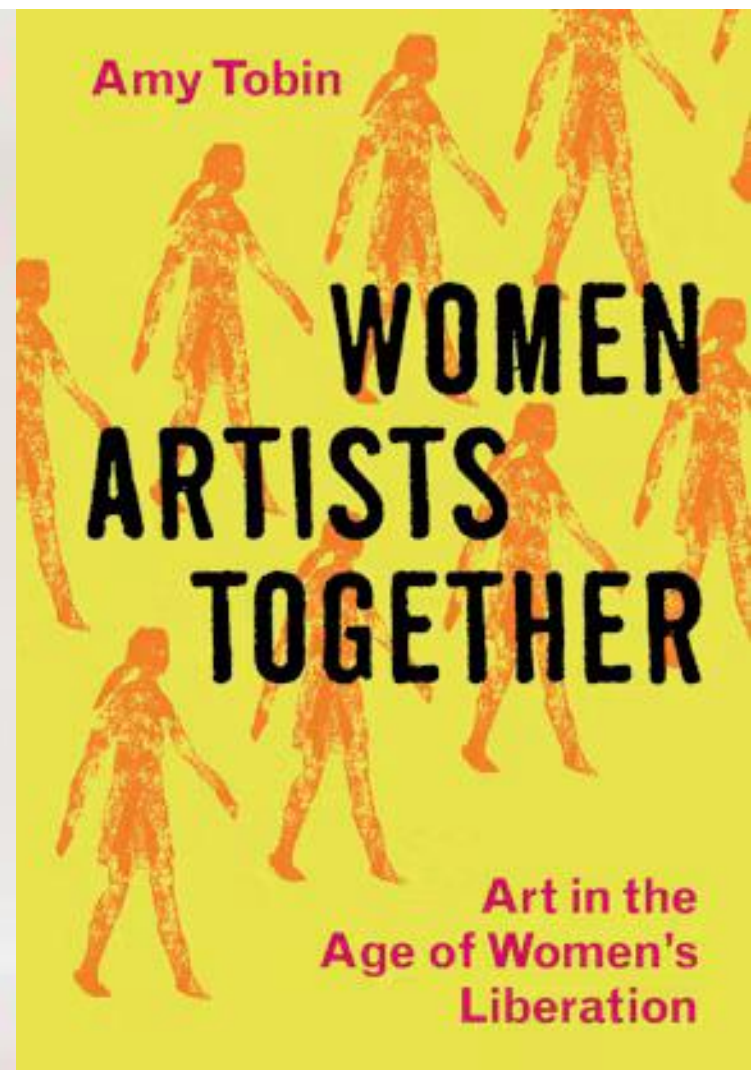
How do contemporary artists mobilise femme as a critical aesthetic to expose, inhabit and reconfigure dominant regimes of gendered representation?

How might contemporary artistic practices reclaim forms of femininity historically dismissed as superficial, excessive or decorative and reframe their place within art histories?

We welcome interdisciplinary approaches that consider femme not simply as an identity category but as a critical aesthetic methodology, engaging with contemporary art, performance, moving image, digital and popular culture and curatorial practice. We also invite reflections on the limitations of femme aesthetics, including questions of commodification, exclusion and the social or institutional constraints that shape its expression.

A word cloud featuring various terms and names associated with feminism and post-feminist theory. The words are arranged in a non-uniform, overlapping manner, with some appearing in larger, bolder fonts than others. The terms include:

- Feminism(s)**
- Post feminism**
- Performativity**
- The personal is political**
- Gender trouble**
- interdisciplinarity**
- Eco feminism**
- deconstruction**
- Radical**
- Guerrilla Girls**
- Fourth wave**
- bell hooks**
- Jaques Derrida**
- Trinh T. Min-ha**
- Lee Bul**
- Jeanne Deilman**
- Lee Campbell**
- Method**
- Carrier bag of fiction**
- diffraction**
- co-emergence**
- domestic**
- Film theory**
- Small narratives**
- Cecilia Vecuna**
- Ecruit Feminism**
- Cindy Sherman**
- Deleuze & Guattari**
- Material**
- Lee Campbell**
- Grizelda Parker**
- Jack Halberstam**
- Judith Butler**
- Lucy Lippard**
- Historical context**
- technologies**
- katy Deepwell**
- Speaking nearby**
- Entanglement**
- Second wave**
- Su Richardson**
- Feministo**
- Sadie Plant**
- Gaga feminism**
- Mary Kelly**
- Arts practice**
- Contemporary context**
- intersectionality**
- Mari Katayama**
- Femme aesthetics**
- cyborg**
- LGBTQIA+.**
- invisibility**
- patriarchy**
- Femme identity**
- activism**
- Social class**
- plurality**
- Glitch feminism**



ESSAY QUESTION 2 - Deconstructing the Human

In what ways do contemporary artists and designers challenge and reconfigure dominant constructions of the human subject through lenses such as **post-structuralist feminist theory**, posthumanism, queer critique or psychoanalysis. How do such practices **trouble** the boundaries between self, other and machine?

Response

This essay will apply Derrida's concept of deconstruction to examine gender from a post structuralist perspective. It will consider 'gender performativity' through the lens of post structuralist gender theorist Judith Butler and apply this to the work of Lee Campbell and Victoria Sin. This in turn leads to an analysis of Gaga Feminism drawing from the work of Jack Halberstam, to further critique on gender performativity.

<https://www.180studios.com/artist/victoria-sin>

The Personal is Political

(Carol Hanisch, 1969)

From the initial affirmation of subjective experience reported in conscious raising groups, feminist theorization of the personal elaborated an analysis of the formation of the subject through social situations, the family for instance, mediated by the pervasive of all institutions, language.

(Pollock, 1984: 231)

Women's liberation movements, which took place between 1960 and 1982. The street is the place of all expressions, including politics.

<https://www.passeio.pt/en/exposicao-online-the-personal-is-political/>



In each episode, researchers from the Feminist Art Making Histories (FAMH) Project explore stories and insights from the newly created FAMH archive of oral history interviews with artists, curators and writers who were active in the 1970s, 80s and 90s. They uncover new stories of art and activism from a moment when everything was questioned and the category of art was tested and remade...

The series was produced by [Rosie Oliver](#). Rosie is an audio producer making narrative and oral history-based documentary podcasts. Past projects include the [Women in Revolt!](#) six-part series for Tate about art and activism in the UK, 1970-1990; the [Rebel Dykes podcast](#) about the Rebel Dykes documentary film; and [Where to, now the sequins have gone?](#) about Lewisham's lost gay pubs.
<https://www.famh.art/>
<https://www.famh.art/podcast>

Feminist Art Lives

Stories and Insights from the
Feminist Art Making Histories Archive

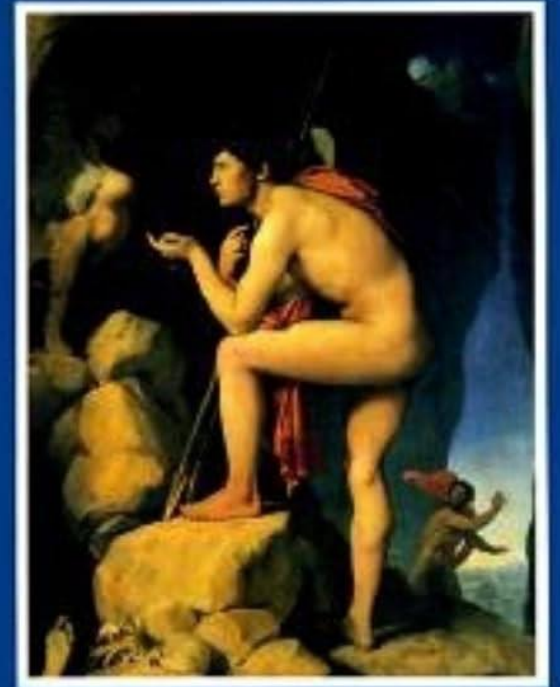


As art historian Amy Tobin notes, quoting from Laura Mulvey's concept of a 'negative aesthetics'

"any embodied representations of women were inherently risky because there was such a saturation of stereotyped imagery that all depictions would fall prey to established derogatory conventions"

Kelly's work came to epitomise what the film maker and theorist Laura Mulvey later called 'negative aesthetics' or the decision to avoid imaging women as a way to make feminist art. Kelly and Mulvey went further to argue that any embodied representations of women were inherently risky because there was such a saturation of stereotyped imagery that all depictions would fall prey to established derogatory conventions. In an incredibly influential essay entitled 'Visual Pleasure and Narrative Cinema, Mulvey suggested representation locked women into a condition of to be looked - at - ness. As an image they were passive and open to the objectification of the male gaze. These ideas influenced many artists. Some moved away from representation all together avoiding the risk of their work of image being misinterpreted while others found it helpful to understand these conditions to represent them and sometimes to reach for something different. (Tobin 6.20 - 7.41)

Visual and Other Pleasures



Laura Mulvey

Mary Kelly, Post-Partum Document (1975)

The work maps the relationship, through a conceptual approach, between herself and young son as an inventory of everyday domestic care.

If any work of art should be allowed to speak for itself, it is this one, since its goal is to give voice'.....**art making of any kind is a means of asserting the artist's existence....** In Kelly's case, the Post -Partum Document might be seen as a gridded class- action suit- an assertion of the existence of a vertical class called woman or mothers crossing the horizontal classes of the patriarchy.
(Lippard, 1983:Xiii)



More recently, Kelly has addresses works which act,

“as an ephemeral reminder of daily life or, more specifically, of the never-ending rhythms of women’s domestic labor.”

(Jori Finkel) [accessed 21.08.2021].

Lint works (2011)



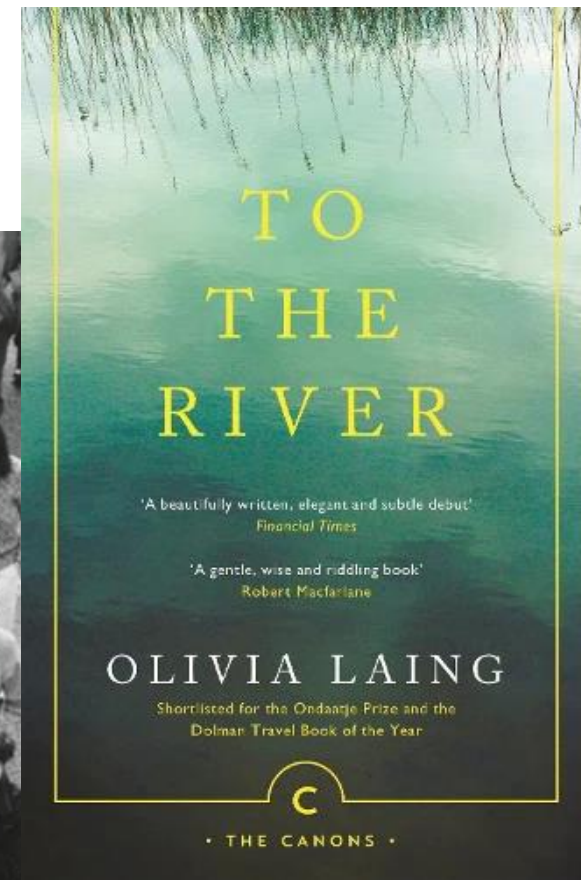
Defining roles in a binary system of signification

Matriarchy	-	Patriarchy
Female	-	Male
Black	-	White
Minor	-	Major
Absence	-	Presence

Walking as (arts) practice

Suffragettes to Olivia Laing - from the streets to the river

Artivism and Activism as eco - feminism



Liberal Feminism - Existentialist Feminism - Radical Feminism – Material Eco feminism

Postmodern/post structuralist feminists

The central focus for these thinkers is the ways in which female 'subjectivity' is constrained by textual and cultural forms defined and dominated by men.

Luce Irigaray

Julia Kristeva

Helene Cixoux

Judith Butler

Rosi Braidotti

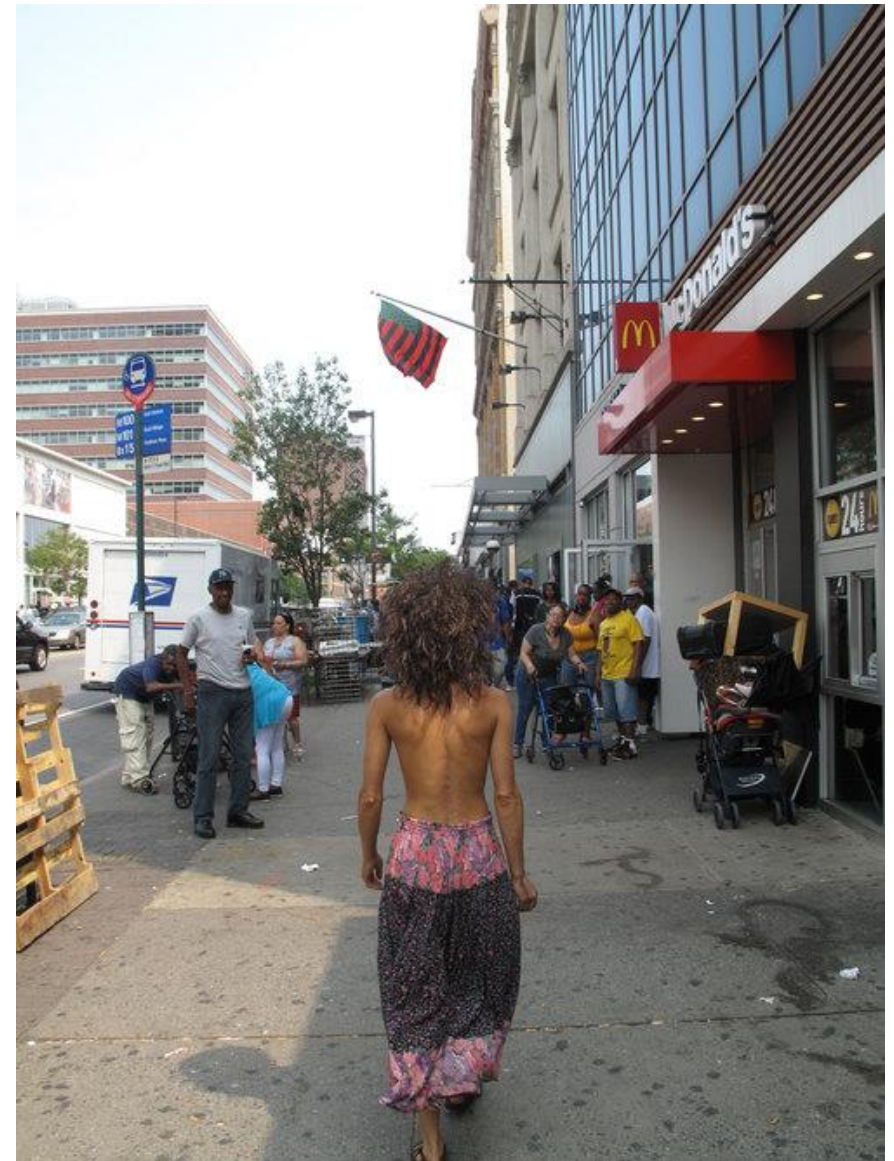
“My feminist nomadic subjects are all about engaging with the complexity of our own interaction with human and non-human elements, and our own multiple layers of belonging as subjects-in-process.

— Rosi Braidotti

Other feminisms include Post- Human/ Eco – feminism, Cyber.....

Against the backdrop of New York City streets, Narcissister with the unmistakable anonymity of her mask walks bare-breasted in one of her performance-video installations, where both nudity and the streets can be considered points of vulnerability for anyone. This level of engagement with the public is further explored when she recruits other women to walk down the streets of New York bare-chested and wearing the 'Narcissister' mask. Kate Durbin's "Cloud 9" online performance explores an alter-ego that embodies our fantasies and desires. Here, Durbin, known for her "Hello, Selfie!" performances, pushes the audience to grapple with an alter-ego that is both constrained by financial circumstances and free to explore transactional power relationships within a real-life universe online.

<https://medium.com/@claudiavillalta/the-f-word-captured-4th-wave-feminist-art-cb9905ccff73>



Walking practices – through a feminist lens

Question Three –

How do contemporary creative practices engage with the politics and poetics of space, including questions of displacement, post colonial geography, affective architectures, or the uncanny? What critical frameworks can be used to analyse these special imaginaries



Second Wave - 1960s and '70s.

Mainstream/liberal, radical, and cultural feminism emerged.

Mainstream focused on institutional reforms, (reducing gender discrimination, access to male-dominated spaces, and promoting equality).

Radical feminism focused on reshape society entirely, saying that the system was inherently patriarchal and only an overhaul would bring liberation. It resisted the belief that men and women were basically the same.

Cultural feminism had a similar view and taught that there's a "female essence" that's distinct from men. An emphasis on unity and 'sisterhood'.

Second Wave feminism

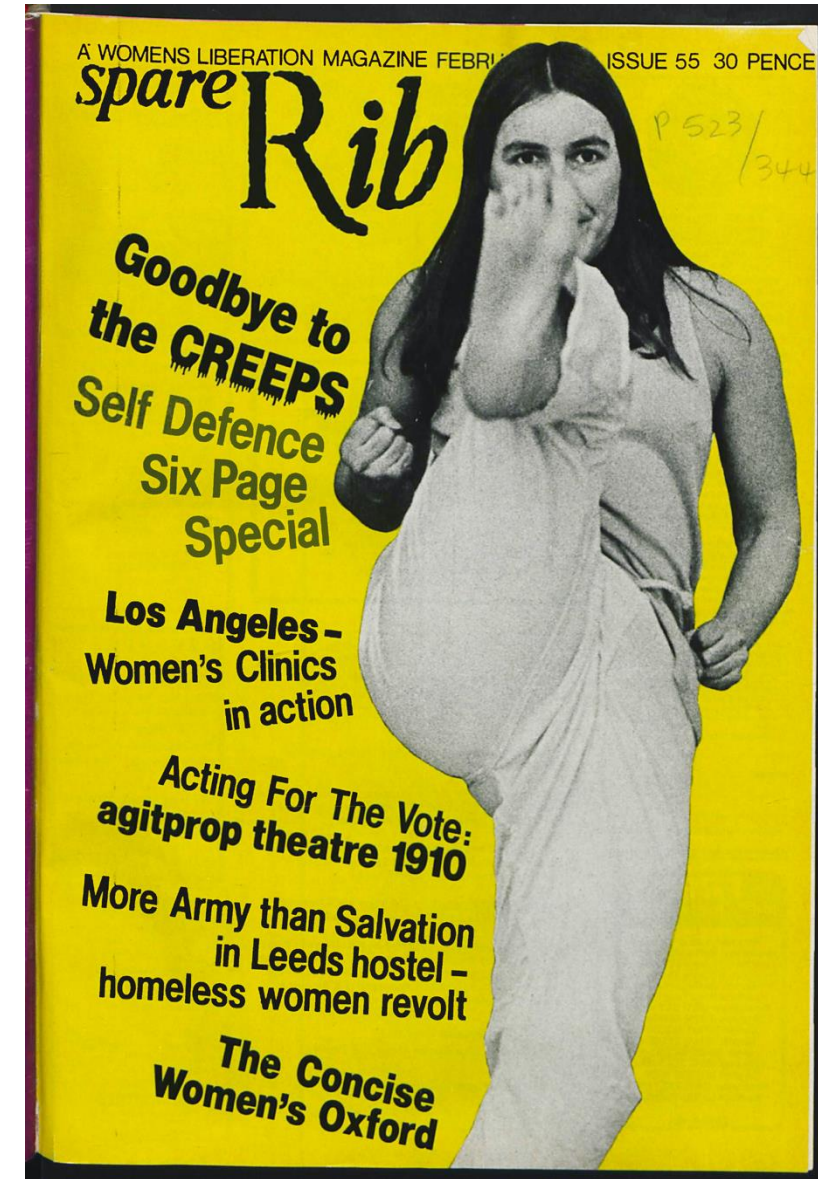
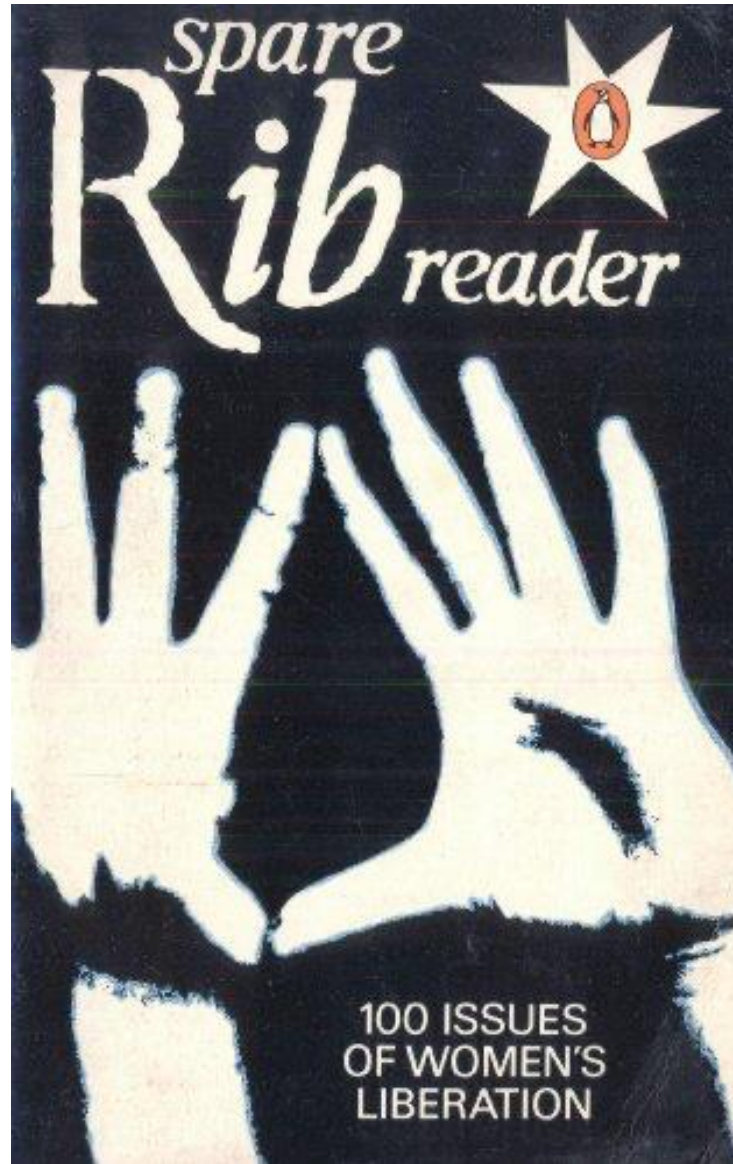
- Challenged what women's role in society should be.
- Questioned traditional gender and family roles – inc. expectations of women.
- Started to establish Queer theory.
- Equal Pay Act of 1963, Roe v. Wade in 1973

Spare Rib

June 1972

Spare Rib was a feminist magazine published by a collective founded by Rosie Boycott and Marsha Rowe and including Sue O' Sullivan and Amanda Sebestyen.

An early proposal declared '**There is the most urgent need for a magazine that will reach ALL women - that it, women who are frustrated by the limitations of existing magazines'. It included articles** written by women about their experiences of education, family, health, domestic violence and employment, among many other issues. In addition to publishing the magazine, the collective organised campaigning marches.

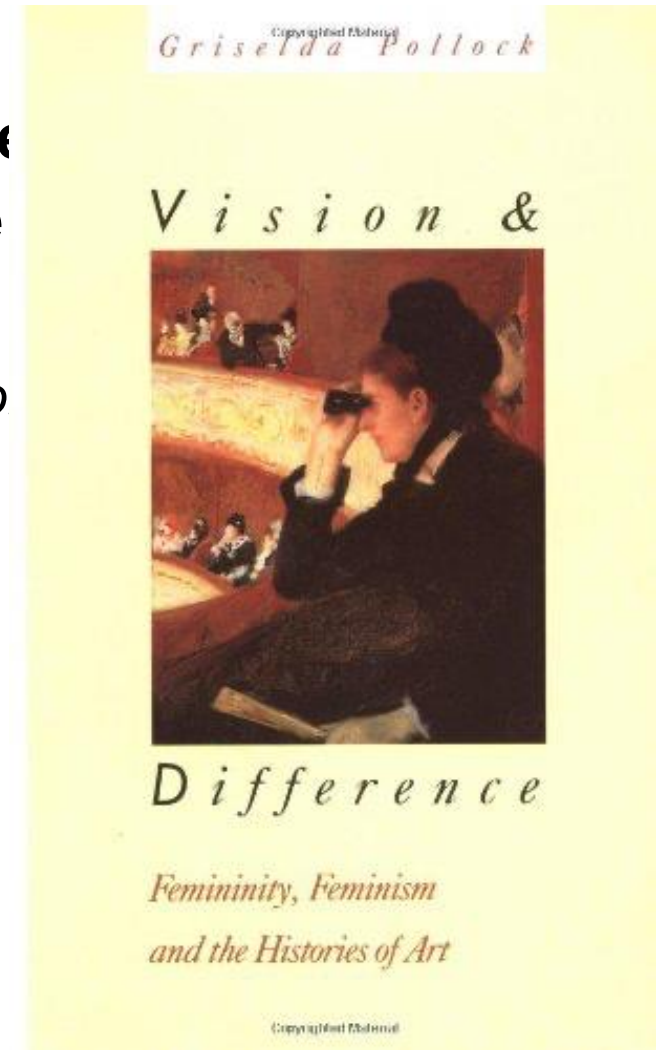


Grizelda Pollock (1949) and the Women's Liberation movement.

Grizelda Pollock is a feminist art historian. She was instrumental in providing a history of woman artists from the Renaissance to Modern times, previously overlooked by the male phallogentric canon.

Key texts include *Vision and Difference: Feminism, Femininity and Histories of Art*, Routledge Classics (1988), *Looking Back to the Future: Essays by Griselda Pollock from the 1990s*, introduced by Penny Florence, (2000), *Encounters in the Virtual Feminist Museum Time, Space and the Archive*, (2007), *Digital and Other Virtualities: Renegotiating the Image*, (edited by Griselda Pollock and Antony Bryant, (2010), *After-effects/After-images: Trauma and aesthetic transformation in the Virtual Feminist Museum*, (2013) and more recently, *Bracha L Ettinger, Matrixial Subjectivity, Aesthetics and Ethics* edited by Griselda Pollock (2020).

Beginning in the 60's, Pollock also contributed to the work of the woman's liberation movement as activist.



Timeline of the Women's Liberation Movement

- 1961 - Introduction of the contraceptive pill
 - 1964 - Married Women's Property Act revision
 - 1967 - Abortion Act
 - 1968 - Ford machinists' strike, Dagenham
 - 1969 - Bernadette Devlin becomes youngest MP
 - 1970 - National WLM conference, Oxford
 - 1970 - **Leeds clothing workers strike**
 - 1970 - **Miss World Protest**
 - 1972 - First edition of Spare Rib published
 - 1973 - Brixton Black Women's Group is formed
 - 1974 - Welsh National Women's Liberation Conference, Aberystwyth
 - 1975 - National WLM conference, Manchester
 - 1975 - Employment Protection Act
 - 1975 - General Synod vote
 - 1976 - Women's Therapy Centre set up
 - 1977 - Reclaim the Night march
 - 1978 - National WLM conference, Birmingham
 - 1979 - Margaret Thatcher becomes first woman Prime Minister
 - 1980 - 300 Group founded
 - 1981 - **Greenham Common Peace Camp set up**
 - 1987 - **Jenni Murray becomes regular presenter of Woman's Hour on Radio 4**
 - 1988 - Julie Hayward is the first woman to win a case under the amended Equal Pay Act
- <https://www.bl.uk/sisterhood/timeline>



Add image from salts mill

Rozsika Parker, (1945-2010)

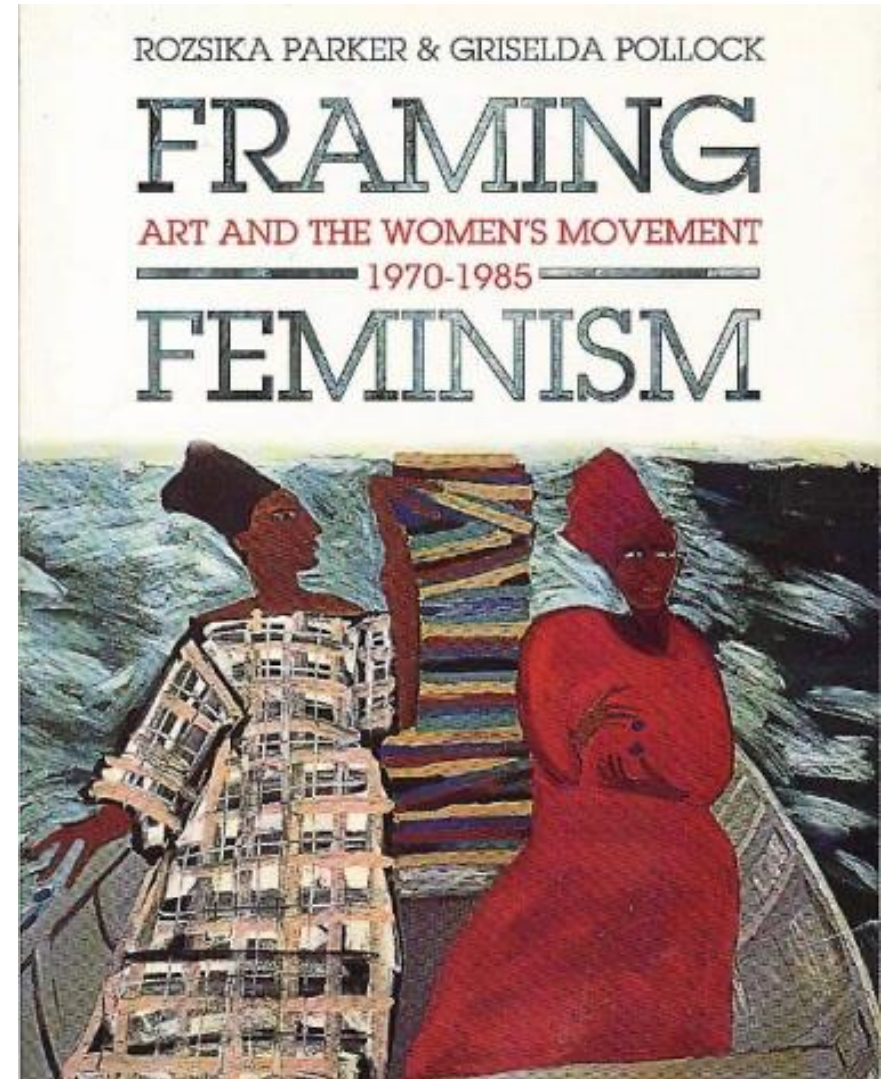
Art historian, writer and psychotherapist

Roszika Parker, a feminist art historian and psychotherapist, contributed to and co-authored with Pollock, *Old Mistresses Woman, art and Ideology* (1981), which is credited as one of the *Fifty key Texts in Art History* (Newall & Pooke: 2012); as well as *Framing Feminism Art and the Women's Movement 1970-1985* (1987).

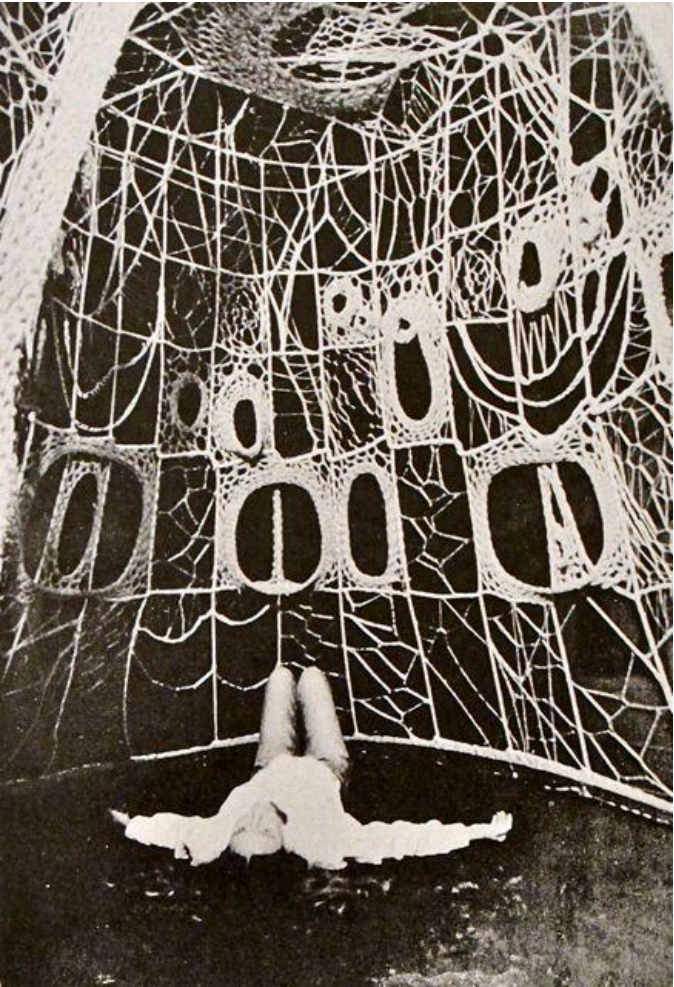
She was also co -author of *The Subversive Stitch: Embroidery and the Making of the Feminine*, (1984, 2012) which is of particular significance to the academic textile community.

She also authored *torn in Two: The experience of Maternal Ambivalence* (1995)

Front Cover: Lubaina Himid



Faith Wilding (b.1943) and Yoyoi Kasuma (b.1929)



Faith Wilding, (born 1943) Crocheted Environment, 1972/1995, Woolworth's Sweetheart acrylic yarn and sisal rope, 108 x 108 x 108 inches (274.3 x 274.3 x 274.3 cm) (variable)



Yoyoi Kasuma (born 1929) Infinity Mirror Room (Phalli's Field) 1965

Feminist method and theories have instead offered a socially concerned alternative to the increasingly mechanized evolution of art about art. The 1970's might not have been pluralistic at all if woman had not emerged during the decade to introduce the multicolored threads of female experience into the male fabric of modern art.

(Lippard, 1980: 1980,41,(1/2), 362, found in Pollock, 1984: 219)

Judy Chicago and Miriam Schapiro's *Womanhouse* (1972)

Judy Chicago, born Judith Sylvia Cohen (1939-)

The importance of the Dinner Party lies in its scale and ambition, its (controversially) collaborative production, and its audience. But its deployment of the fixed signs of femininity produces a reverse discourse, a political/aesthetic strategy founded on the same terms in which 'difference' has already been laid down.

(Tickner, in Evans (ed), 1984/2009: 108)



Gendered Art Histories

Greenberg writes for the canon. Nochlin writes for the absent.

Feminist writing mapped out a different way of seeing and understanding cultural production.

Grizelda Pollock, Roszika Parker, Linda Nochlin and Lucy Lippard all contributed to this recontextualisation

Nochlin “why have there been no great women artists”?(1971)

Nochlin argues that art is not an autonomous activity of a ‘super – endowed individual. Instead, “artmaking’ occurs in a social situation and is an integral element of the social structure mediated by things like art academies, systems of patronage and the artists as ‘he-man’ or outcast (Art history, a very short introduction Dana Arnold, pp45).

Judy Chicago’s The Dinner Party/ Women’s Liberation Movement happened around the time of Nochlin’s writing.

The psychoanalytical context for thinking through feminism

Feminists engaging with post structuralist thought as a tool for literary analysis include Helene Cixous, Luce Irigaray, Julie Kristeva and Juliet Mitchell, all of whom developed theories from the 1970's onwards.

Judith Butler and Bracha Ettinger offer further contributions from the 90's onwards. Their aim to challenge Sigmund Freud Oedipal Complex, and develop upon Jacques Lacan three orders.

Bracha L Ettinger - I have found consistently that, while intellectuals wedded to their selected theoretical god resist the challenge matrixial theory poses to the deeply rooted phallocentrism underlies so many of the thought systems of these gods of the Academy, artists 'get it'- they 'get' matrixiality and Metramorphosis and run with it (Pollock: 2022,p.6)

Judith Butler's for performativity and her key 1996 text - Gender performativity Has been revolutionary to the way we think about gender now.

Louise Bourgeois' work brings out the deeper meanings of textiles' evocation of woman. In her work, fabric is associated directly with female sexuality, the unconscious and the body. Familiar with psychoanalysis, she explores the infantile roots of female sexuality in the family through her own history, which was closely tied to textiles, as her parents ran a tapestry restoration business..... says of herself, "my feminism expresses itself in an intense interest in what woman do. But I'm a complete loner. It doesn't help me to associate with people, it really doesn't help me, What helps me is to realize my own disabilities and express them.(Parker, 1984: intro, xviii)(intro, the Subversive Stitch.....)



In contrast, 'Tracey Emin's use of embroidery and fabric highlights the disjuncture between imposed femininity and lived female sexuality'(Parker, 1984: intro, xviii)

Bracha Ettinger is an artist and psychoanalyst who developed her feminist concept Matrixial theory. She says,

“I trace pathways in painting and in psychoanalytic practice with the experience of transference”.

(Ettinger: pp77)

Ettinger, B.L (date) Weaving a Woman Artist With-in the Matrixial Encounter-Event.



Transference is a broader psychological phenomenon which relates to unconscious emotions or desires, (Freud: 1895). Transference in a material sense might relate to a ‘contact boundary’, or the action of moving something from one space to another.

Helene Cixous (1937) - Ecriture Feminine

- Women's Writing (coined by Cixous, 1975) to denote a feminine style of writing
- The Laugh of the Medusa (1975)
- Cixous regularly employs Greek Mythology in both her theory and literary writing to talk about women's bodily experience.
- This is a reaction to the phallogocentric perspective.

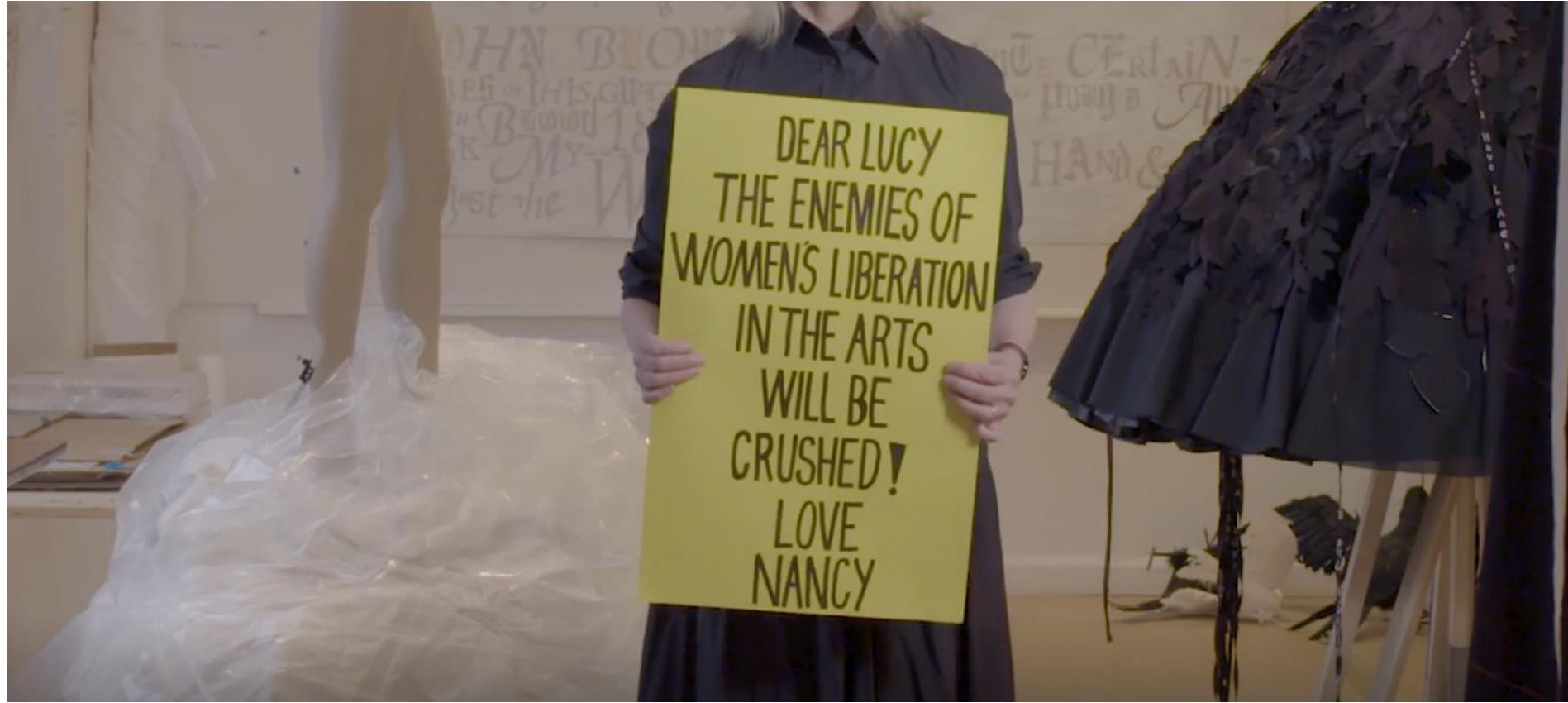


“By writing her self, woman will return to the body which has been more than confiscated from her, which has been turned into the uncanny stranger on display...” (Cixous, H)

Lucy Lippard, (1937) American Art Critic, writer, activist, curator and feminist theorist

The 1970's might not have been pluralistic at all if woman had not emerged during the decade to introduce the multicolored threads of female experience into the male fabric of modern art.

(Lippard, 1980: 1980, 41,(1/2), 362, found in Pollock, 1984: 219)



<https://www.artnews.com/art-news/artists/nancy-spero-smithsonian-archives-american-art-12491/>

In 1986, Lucy Lippard stated,
the mixing and matching of
fragments is the product of
interrupted the life [...] What is
popularly seen as 'repetitive,'
'obsessive,' and 'compulsive' in
woman's art is in fact a necessity for
those whose time comes in small
squares.

(Lippard, 1986: 228).

The Poetics of Gender



NANCY K. MILLER, Editor

Audre Lord, Intersectional Feminist. 1934 - 1992

Addressed lesbian issues and racial issues

Essentially Lord advocates for a fighting against the system in order to make change. Activism is key to making change and having a voice, otherwise one remains oppressed.



Third Wave Feminism (late 1980s and 1990s)

coined Rebecca Walker, (1992) by a 23-year old Black bisexual woman.

- **A reaction against the perceived lack of focus on class and race issues in earlier movements.**
- An era of reclaiming. Important cultural touchstones: the Guerrilla Girls, and punk rock riot grrls.
- Many women more freely expressed their sexuality in how they spoke, dressed, and acted
- While many ideas and mini-movements swirled around in this time, the one “rule” was that there weren’t rules. **A woman should choose how she lived her life.**

THE ADVANTAGES OF BEING A WOMAN ARTIST:

**Working without the pressure of success
Not having to be in shows with men
Having an escape from the art world in your 4 free-lance jobs
Knowing your career might pick up after you're eighty
Being reassured that whatever kind of art you make it will be labeled feminine
Not being stuck in a tenured teaching position
Seeing your ideas live on in the work of others
Having the opportunity to choose between career and motherhood
Not having to choke on those big cigars or paint in Italian suits
Having more time to work when your mate dumps you for someone younger
Being included in revised versions of art history
Not having to undergo the embarrassment of being called a genius
Getting your picture in the art magazines wearing a gorilla suit**

- Third-wave feminism also became more conscious of race.
- Feminists campaigned for **universal Body Autonomy**, such as having the right to access contraception and abortion services.



Ana Mendieta



Barbara Kruger

Third wave (cont)

- They were able to think about other aspects of their identity, welcoming individuality and rebellion.
- The phrase **intersectionality was** coined by 1989 by Kimberle Crenshaw, (gender and critical-race scholar), and referred to how different kinds of oppression such as gender and race intersect with each other.

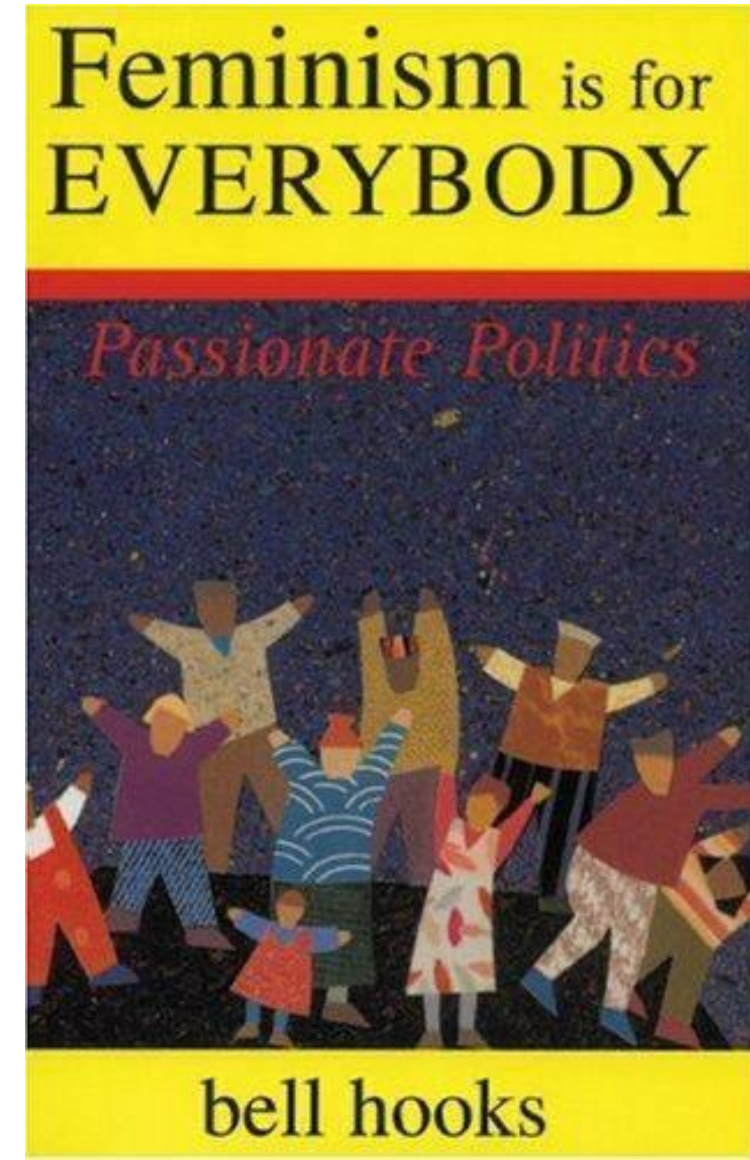
bell hooks (1952- 21) Intersectionality

Feminism is for everybody, 2000

One of the key issues for contemporary feminism is intersectionality — the idea that different axes of oppression intersect, producing complex and often contradictory results. As bell hooks showed, the experiences of working-class black and white women in the US are insurmountably different — yet each belongs to the category ‘woman’.

Academic feminists have been comfortable with the idea of intersectionality since at least the 1980s, when prominent third-wave feminists such as hooks, Gloria Anzaldua and Audre Lord spoke out about women of colour being sidelined within feminism. These feminists undermined the idea that gender alone was a sound basis for identification.

<https://journals.sagepub.com/doi/10.1111/2041-9066.12021>

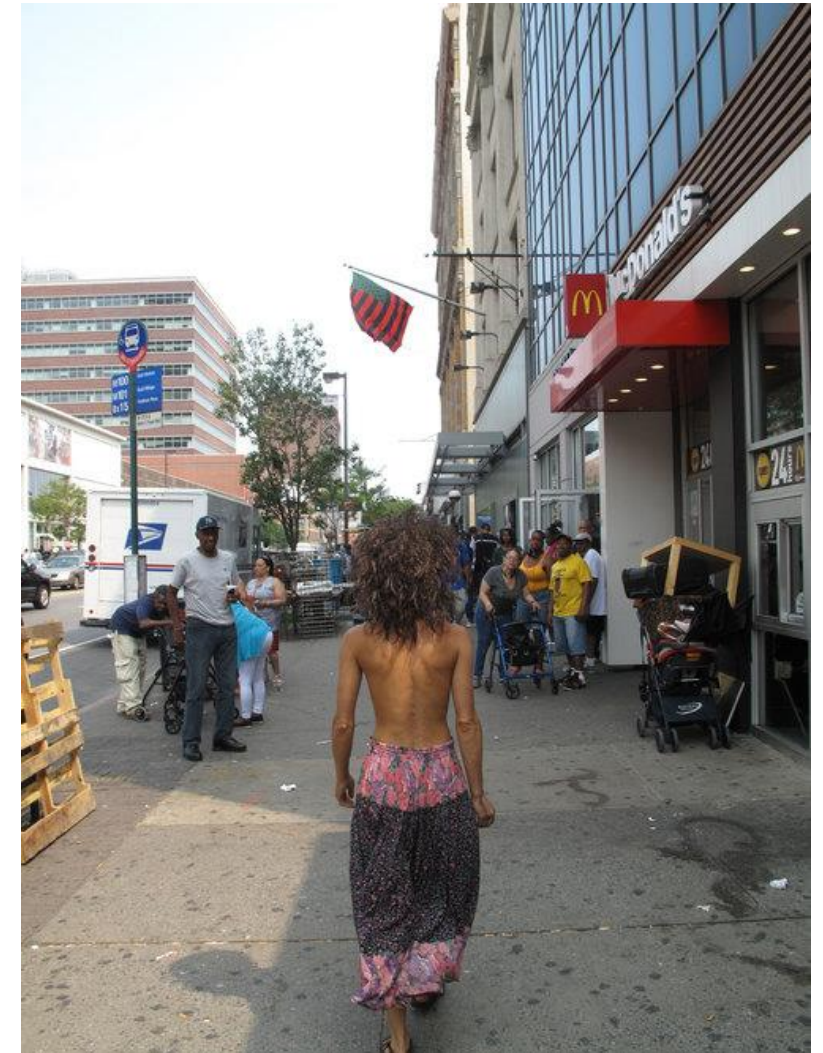


Fourth Wave Feminism (2008...12....)

- A combination and development of the third wave, emphasising inclusivity, empowerment, equality, and freedom.
- Intersectionality and Trans rights are still a priority
- Social media activism has propelled the Fourth Wave the into the technological age.
- The MeToo movement began



Power on the streets, performing identity & gender rights



#MeToo movement (coined by activist Tarana Burke)

A pivotal moment, this was the first instance of multiple women going on the record to address allegations against (Harvey) Weinstein that date back to 1990 (Victor, 2017). Three days later, on October 8, Weinstein was fired from the film production company he had co-founded, the Weinstein Company – after initially denying the allegations and taking a leave of absence. On October 10, the New Yorker published a 10-month investigation by Ronan Farrow (2017) that included interviews with 13 women who stated that Weinstein had sexually harassed or assaulted them. Though not personally impacted by Weinstein's actions, cultural icons like Kate Winslet and Judi Dench swiftly denounced his behaviour. (Victor, 2017).



The Assistant (2019),
Directed by Kitty Green,
starring Julie Garner

The fourth wave What #MeToo can teach us about millennial mobilization, intersectionality, and men's accountability
Stephen M. A. Soucie, Diana C. Parry, and Luc S. Cousineau

END