

Feminism, art, identity and the (en)gendering of postmodernism

[T]o be a woman is to be an object of contempt, and the vagina, stamp of femaleness, is devalued. The woman artist, seeing herself as loathed, takes that very mark of her otherness and by asserting it as the hallmark of her iconography, establishes a vehicle by which to state the truth and beauty of her identity.

Judy Chicago and Miriam Schapiro, 1972 in , "Female Imagery," *Womanspace Journal* (1973), 14

http://www.brooklynmuseum.org/eascfa/dinner_party/core_imagery.php#scroll



"Why have there been no great women artists?" The question tolls reproachfully in the background of most discussions of the so-called woman problem. But like so many other so-called questions involved in the feminist "controversy," it falsifies the nature of the issue at the same time that it insidiously supplies its own answer: "There have been no great women artists because women are incapable of greatness." ...

FROM Linda Nochlin 'Why Have There Been No Great Women Artists? 1971

Opposite Image at

<http://innovators.vassar.edu/innovator.html?id=48> , See Nochlin's Biography

<http://www.dictionaryofarthistorians.org/nochlinl.htm>

Some Living American Women Artists/Last Supper

1972 Mary Beth Edelson lithograph on paper 25 x 38 1/8 in. (63.5 x 96.8 cm)

Smithsonian American Art Museum

<http://americanart.si.edu/collections/search/artwork/?id=76377>

visit also Artist's website <http://www.marybethedelson.com/index.html>



SOME LIVING AMERICAN WOMEN ARTISTS

50/50 Mary Beth Edelson

Leonardo da Vinci, 'The Last Supper', 1495-98. (post restoration) in the refectory of the church of Santa Maria delle Grazie, Milan.

<http://www.royalacademy.org.uk/ra-magazine/autumn-2012/book-review-leonardo-and-the-last-supper,398,RAMA.html>



L.H.O.O.Q., a cheap postcard-sized reproduction of the Mona Lisa, upon which Duchamp drew a mustache and a goatee. The "readymade" done in 1919, is one of the most well known act of degrading a famous work of art. The title when pronounced in French, puns the frase "Elle a chaud au cul", translating colloquially in "She has a hot ass".
<http://www.marcel Duchamp.net/L.H.O.O.Q.php>



Carolee Schneemann (American, b. 1939). *Interior Scroll*, 1975. Ilfachrome print. © Carolee Schneemann. Photograph by Anthony McCall
http://www.brooklynmuseum.org/eascfa/dinner_party/view_interior_scroll.php



Joan Semmel, *Touch part of the self-images Series 1974-1979*

<http://joansemmel.com/ftp.joansemmel.com/paintings/Pages/self-images.html>



[Woman Rising/ Spirit_1973](http://www.marybethedelson.com/photos.html)

<http://www.marybethedelson.com/photos.html>



Judy Chicago (American, b. 1939). *The Dinner Party*, 1974–79. Ceramic, porcelain, textile, 576 x 576 in. (1463 x 1463 cm). Brooklyn Museum, Gift of the Elizabeth A. Sackler Foundation, 2002.10.

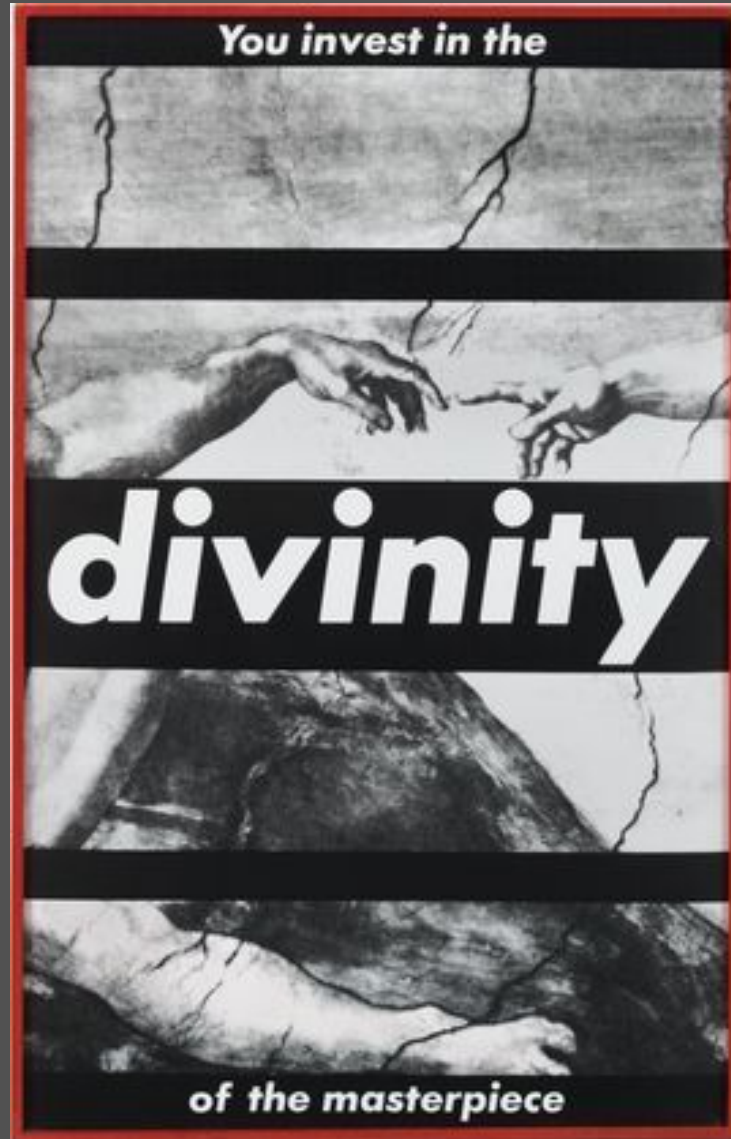
© Judy Chicago. Photo: © Aislinn Weidele for Polshek Partnership Architects
http://www.brooklynmuseum.org/exhibitions/dinner_party/



Judy Chicago (American, b. 1939). *The Dinner Party* (Mary Wollstonecraft and Sojourner Truth place settings), 1974–79. Mixed media: ceramic, porcelain, textile. Brooklyn Museum, Gift of the Elizabeth A. Sackler Foundation, 2002.10. © Judy Chicago. Photograph by Jook Leung Photography http://www.brooklynmuseum.org/eascfa/dinner_party/place_settings/



Barbara Kruger, *Untitled (You Invest in the Divinity of the Masterpiece)* 1982
http://www.moma.org/collection/object.php?object_id=79334





Your

gaze

hits

the

side

of my

face

Σημείωμα Χρήσης Έργων Τρίτων

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