



# Feminist Platforms: Art

INTRO TO WGSS

2/28/20

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# A Brief Survey of Our Collective Knowledge of Women's & Feminist Art

- What structural conditions limit our collective knowledge?
- Are those the same conditions that limit women's participation in the arts?
  - Or are there nuanced differences between access to *making* art and access to information *about* women's & feminist art?
- How can we make our analysis of women's & feminist art history more intersectional?



SCAN ME

“

I have come to believe that we should look within, as well as outside, the mainstream for our critical and creative pleasures and politics. ...The critical binary in which “subcultural” equates with “radical” and therefore “good,” and “commercial” or “popular” means “hegemonic” and therefore “bad,” has never been completely supported by performers’ own aspirations.

”

JILL DOLAN, “INTRODUCTION TO THE SECOND EDITION,” *THE FEMINIST SPECTATOR AS CRITIC*, XXIX

- Does it matter if our information on women artists & feminist arts comes exclusively from the mainstream? Why or Why not?

# Jill Dolan's 3 Types of Feminism for Art Criticism

## Liberal Feminism

- Inclusion into the male-dominated arts "canons" & institutions.
- Great success is possible ... for a minority of woman artists.

## Cultural Feminism

- The creation of separate canons & institutions for women's art.
- Privileging of a mythologized "natural women's aesthetic."

## Materialist Feminism

- Focus on the social and material conditions of feminist art makers.
- Consider womanhood as one of many material conditions that affect both the access & reception of the artist.

“

The fault lies not in our stars, our hormones, our menstrual cycles, or our empty internal spaces, but in our institutions and our education

”

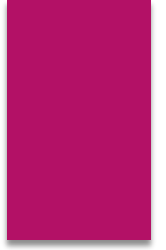
LINDA NOCHLIN, “WHY HAVE THERE BEEN NO GREAT WOMEN ARTISTS,” 150.

- What does Nochlin propose as a solution to structural exclusion from the institutions of art?
- Do you agree? Disagree?
- Is Nochlin’s perspective a *liberal*, *cultural*, or *materialist* feminist approach?
- What other solutions might you propose?

Loie Fuller: Dancer,  
Choreographer, Lighting  
Designer, 1862 - 1928



Josephine Baker:  
Dancer, Entertainer,  
Activist, 1906-1975



Katherine Dunham:  
Dancer, Choreographer,  
Educator, Anthropologist,  
Activist, 1909-2006







Sono Osato: Dancer,  
Actress, 1919-2018





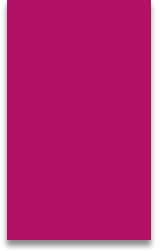
Yoko Ono: Musician, Performance Artist, Activist, b. 1933



Annie Leibovitz:  
photographer, b. 1949



Susan Sontag: Writer,  
Filmmaker, Teacher,  
Cultural Critic, Activist,  
1933-2004





María Irene Fornés:  
Playwright, Director,  
Teacher, 1930-2018

Carmelita  
Tropicana (Alina  
Troyano): Actor,  
Writer, Performance  
Artist, b. 1951





Cherríe Moraga: Playwright,  
Poet, Essayist, Activist, b. 1952



Elisabeth Marbury: Theatre  
Producer, Literary Agent,  
Activist, Politician, 1856-1933



Elsie de Wolf: Actor, Set &  
Costume Designer, Interior  
Decorator, Activist, 1859-  
1950





*The Watermelon Woman, 1996*

Cheryl Dunye, Film  
Director,  
Screenwriter, Editor,  
Actor, b. 1966



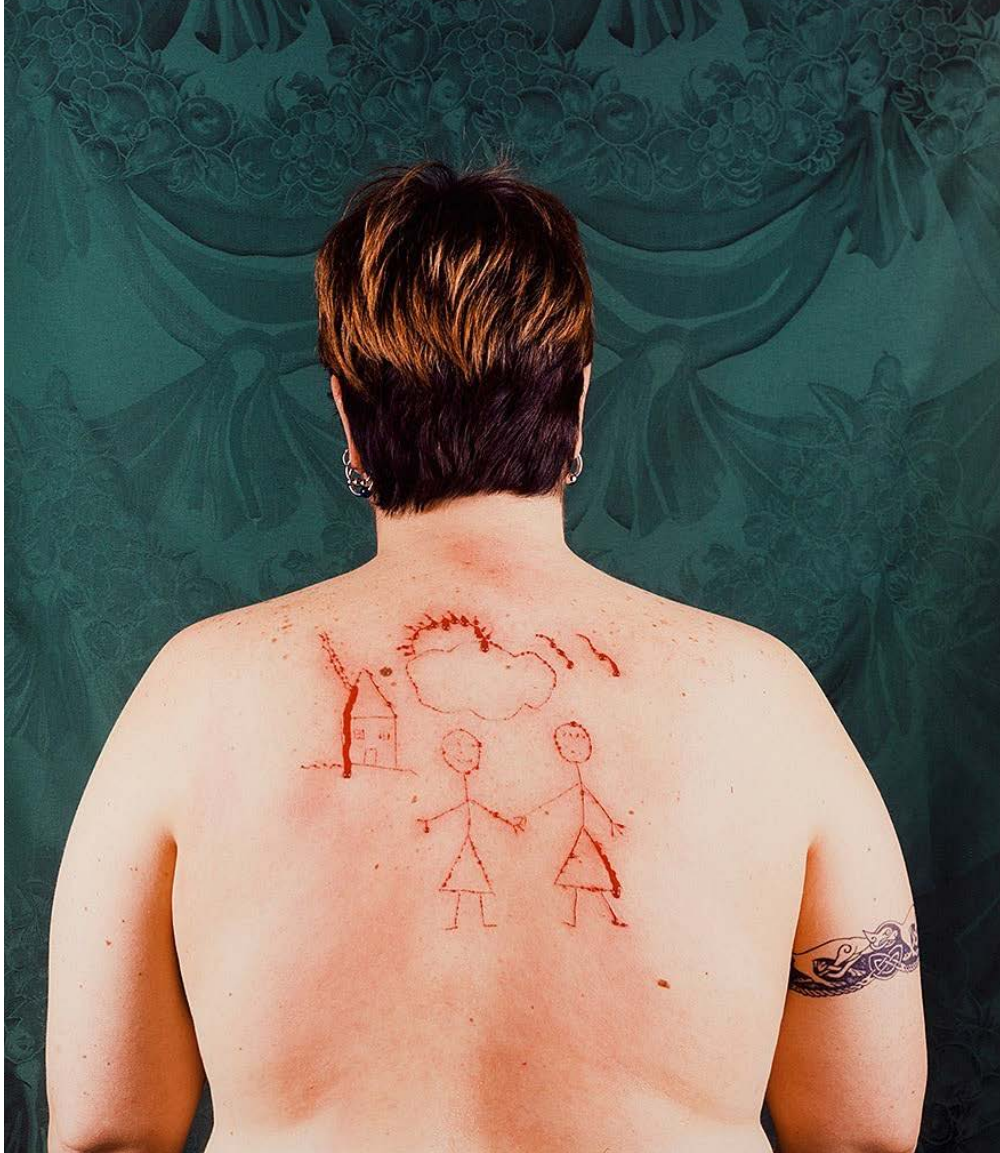


Judy Chicago: Artist,  
Educator, Writer, b. 1939

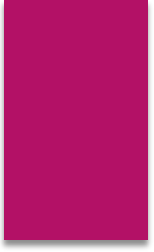


Georgia O'Keeffe:  
Painter, 1887-1986





Catherine  
Opie:  
Photographer,  
b. 1961





Kate Bornstein:  
Playwright, Actor,  
Writer, Activist, b. 1948



Mx. Justin Vivian  
Bond: Singer-  
Songwriter, Author,  
Performance Artist,  
Actor, b. 1963





Janet Mock: Writer,  
Director, Screenwriter,  
Producer, Activist, b. 1983

Women of the NEA 4



Holly Hughes:  
Writer,  
Performance Artist,  
Educator, Activist,  
b. 1955



Karen Finley:  
Performance  
Artist, Poet,  
Musician,  
Educator, b. 1956



Paula Vogel: Playwright,  
Educator, Advocate, b. 1951



## Tweet



**Paula Vogel**  
@VogelPaula



Brantley&Green 2-0. Nottage&Vogel 0-2. Lynn, they help close us down,&gifted str8 white guys run: ourplayswill last.B&G#footnotesinhistory.

12:24 PM · 6/14/17 from [Providence, RI](#) · [Twitter for iPad](#)

**180** Retweets **463** Likes

“

To be critically generous means to be responsible for a deeper knowledge of the work you engage; means that you take into account its production context and resources, its history and goals; and that you consider its players and producers as people laboring to create meaning with the materials at hand. The terms *good* and *bad* have no purchase here. feminist criticism still isn't about facile value judgments or consumer reporting; it doesn't arbitrate taste. it strives to consider what theatre and performance might *mean*, what it might *do*, how it might be *used* in a world that requires ever more and better conversations about how we can imagine *who we are and who we might be*.

”

DOLAN, XXXVII

- How can we practice an intersectional approach to critical generosity in our arts consumption & historiography?