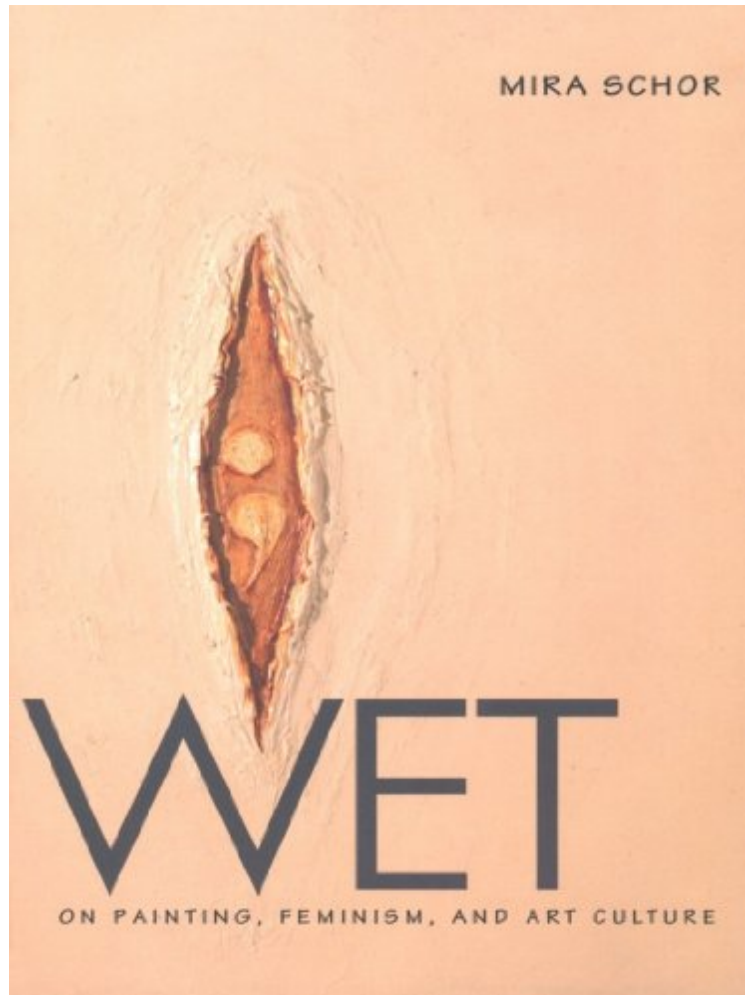


[Ebook pdf] Wet: On Painting, Feminism, and Art Culture (University Museum Symposium Series; 6)

Wet: On Painting, Feminism, and Art Culture (University Museum Symposium Series; 6)

Mira Schor

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Mira Schor : Wet: On Painting, Feminism, and Art Culture (University Museum Symposium Series; 6) before purchasing it in order to gauge whether or not it would be worth my time, and all praised *Wet: On Painting, Feminism, and Art Culture (University Museum Symposium Series; 6)*:

4 of 4 people found the following review helpful. This Was Really GoodBy Laurie J. JacksonI am always looking for books that are relevant to studio painting theory and this was perfect. As a studio artist I related to the content and was informed. I wish I was still teaching painting on the graduate level because I would assign some of these essays to my students. Schor speaks clearly and distinctly, she understands methodology and practice and how these function in tandem. Many authors don't do this probably because books on art are often written from an art historical or art critic stand point. Schor who is also a painter enables her to make the distinction which I clearly identified with. I wish there were more writing as artists rather than the voyeuristic approach that it feels others take.0 of 0 people found the

following review helpful. So smart, exquisitely written. What else can I say? Good book, thrilled to have immediate access with the Kindle edition.
0 of 2 people found the following review helpful. Five Stars
By Hayley Barker Thank you.

Taking aim at the mostly male bastion of art theory and criticism, Mira Schor brings a maverick perspective and provocative voice to the issues of contemporary painting, gender representation, and feminist art. Writing from her dual perspective of a practicing painter and art critic, Schor's writing has been widely read over the past fifteen years in *Artforum*, *Art Journal*, *Heresies*, and *M/E/A/N/I/N/G*, a journal she coedited. Collected here, these essays challenge established hierarchies of the art world of the 1980s and 1990s and document the intellectual and artistic development that have marked Schor's own progress as a critic. Bridging the gap between art practice, artwork, and critical theory, *Wet* includes some of Schor's most influential essays that have made a significant contribution to debates over essentialism. Articles range from discussions of contemporary women artists Ida Applebroog, Mary Kelly, and the Guerrilla Girls, to "Figure/Ground," an examination of utopian modernism's fear of the "goo" of painting and femininity. From the provocative "Representations of the Penis," which suggests novel readings of familiar images of masculinity and introduces new ones, to "Appropriated Sexuality," a trenchant analysis of David Sallis's depiction of women, *Wet* is a fascinating and informative collection. Complemented by over twenty illustrations, the essays in *Wet* reveal Schor's remarkable ability to see and to make others see art in a radically new light.

From Publishers Weekly Where have all the feminists gone? Let us hope they are all putting together collections like this one by Schor, a painter, writer and teacher at the Parsons School of Design. These essays, which were previously published in *Artforum*, *Art Journal*, *Heresies* and *M/E/A/N/I/N/G*, include lucid attacks on the mostly male bastion of art theory and criticism along with thorough analyses of the "failures" and triumphs of feminist artists. They are sure, rational and mature, written with the calm confidence that can only come from a woman who has lived with feminism for more than 30 years. Whether she is creating new canons or overturning old ones (Rodin's Balzac, traditionally said to be holding "his virility" underneath his great cloak, becomes a part of the "phallosensical homologue"), she does it with grace and a sense of humor. A modernist before she was a feminist, Schor began her career as a painter at CalArts Feminist Art Program in 1972, and in the second half of the book, she focuses more intently on painting. "On Failure and Anonymity" is a refreshingly honest essay on surviving the art world, while "Figure/ Ground" and "Painting as Manual" detail the joys of gooey pigment in theory and in practice. The last essay, which is about the concept of home, cleverly puts all of Schor's principal concerns ("irony, love, desire and representation") under one roof. Feminists, artists and other keepers of our subversive fires will certainly find a home in this inspiring collection. Illustrations.
Copyright 1997 Cahners Business Information, Inc. "Far more than a collection of random essays, Schor's deliciously titled *Wet* is a cohesive and lively group of writings addressing issues central to the practice and theory of postmodern art. One is compelled to respect her passion and eloquence and to enjoy her rhetorical flair. *Wet* is a must-read for all scholars, critics, and artists interested in the contemporary art scene." —Amelia Jones, author of *Postmodernism and the En-gendering of Marcel Duchamp*