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## KEY=A - AUGUST EMILIE

**Gender, Artwork Global Imperative Rethinking Art's Histories** A theoretically astute overview of key developments in art and its contexts since the 1990s **Feminist Visual Activism and the Body** Routledge This book examines contemporary feminist visual activism(s) through the lens of embodiment(s). The contributors explore how the arts articulate and engage with the current sense of crisis and political concerns (e.g. equality, decolonisation, social justice, democracy, precarity, vulnerability), negotiated with and through the body. Drawing upon the legacy of feminist art historical critique, the book scrutinises activist strategies, practices and resilience techniques in intersectional and transnational frameworks. It interrogates how the arts enable the creation of civil and political resilience, become engaged with politics as a response to disaster capitalism and attempt to reform and improve society. The book will be of interest to scholars working in art history, visual culture, fine arts, women's studies, gender studies, feminism and cultural studies. **Transnational Perspectives on Feminism and Art, 1960-1985** Routledge Transnational Perspectives on Feminism and Art, 1960-1985 is a collection of essential essays that bring transnational feminist praxis into conversation with histories of feminist art in the 1960s, 1970s, and early 1980s. The artistic practices and processes examined within these pages all centre on gender and sexual politics as they variously intersect with race, class, sovereignty, Indigeneity, citizenship, and migration at particular historical moments and within specific geopolitical contexts. The book's central premise is that reconsidering this period from transnational feminist perspectives will enable new thinking about the critical commonalities and differences across heterogeneous and geographically dispersed practices that have contributed to the complex and multifaceted relationship between feminism and art today. The book will be of interest to scholars working in art history, cultural studies, visual culture, material culture, and gender studies. **Working with Feminism: Curating and Exhibitions in Eastern Europe** Tallinn University Press / Tallinna Ülikooli Kirjastus This edited collection, bringing together art historians and curators working both in the 'East' and the 'West' of Europe, is a result of a growing interest in the theorisation and historical analysis of feminist curating as a distinct practice with its own transnational history and politics. In most former state-socialist countries of Eastern Europe, the emergence and public visibility of feminist curating and exhibitions usually dates back to the 1990s and is associated with the radical transformation of art practices, ideologies and art systems as well as with wider socio-political and intellectual changes, and challenges, of post-socialist transition. This history, and its legacy, is addressed in this book through national and regional case-studies ranging from the Baltics to the Balkans. An equally significant part of the book is dedicated to the present and future of feminist curating, as well as of other politicised forms of curatorial activities (e.g. queer curating). In addition to the theoretical or historical accounts presented, the collection includes two highly relevant interviews with curators: Bojana Pejic on the block-buster exhibition Gender Check(2009-2010) in Vienna and Warsaw; and Airi Triisberg and Rebeka Põldsam on Untold Stories (2011), the first international queer exhibition in Tallinn, Estonia. **The Art of Feminism Images that Shaped the Fight for Equality, 1857-2017** Chronicle Books A survey of feminist art from suffrage posters to The Dinner Party and beyond: "Lavishly produced images . . . indispensable to scholars, critics and artists." —Art Monthly Once again, women are on the march. And since its inception in the nineteenth century, the women's movement has harnessed the power of images to transmit messages of social change and equality to the world. From highlighting the posters of the Suffrage Atelier, through the radical art of Judy Chicago and Carrie Mae Weems, to the cutting-edge work of Sethembile Msezane and Andrea Bowers, this comprehensive international survey traces the way feminists have shaped visual arts and media throughout history. Featuring more than 350 works of art, illustration, photography, performance, and graphic design—along with essays examining the legacy of the radical canon—this rich volume showcases the vibrancy of the feminist aesthetic over the past century and a half. **Pop Art and Beyond Gender, Race, and Class in the Global Sixties** Bloomsbury Publishing Pop Art and Beyond foregrounds the roles of gender, race, and class in encounters with Pop during the Long Sixties. Exploring the work of over 20 artists from 5 continents, it offers new perspectives on Pop's heterogeneity. Featuring an array of rigorous chapters written by both acclaimed experts and emerging scholars, this anthology transcends the borders of individual and national contexts, and suspends hierarchies creating a space for the work of artists like Andy Warhol and the women of the Black Arts Movement to converse. It casts an inclusive look at the intersectional complexities of difference in Pop at a moment that gave rise to a plethora of radical social movements and identity politics. While this book introduces revelatory non-canonical artists into the Pop context or amplifies the careers of others, it is not limited to the confines of fine art. Chapters explore the intersecting variables of oppression and liberation in rituals of youth subcultures as well as practices across media with Pop sources and parallels ranging from Native American objects, Harlem advertisements, and Cordel literature, to stand-up comedy, music, fashion, and design. Pop Art and Beyond thus widens the conversation about what Pop was and what it can be for current art in its struggle for social justice and critiques of power. **Feminist Perspectives on Art Contemporary Outtakes** Routledge When the body is foregrounded in artwork – as in much contemporary performance, sculptural installation and video work – so is gendered and sexualised difference. *Feminist Perspectives on Art: Contemporary Outtakes* looks to interactions between art history, theory, curation, and studio-based practices to theorise the phenomenological import of this embodied gender difference in contemporary art. The essays in this collection are rooted in a wide variety of disciplines, including art-making, curating, and art history and criticism, with many of the authors combining roles of curator, artist and writer. This interdisciplinary approach enables the book to bridge the theory-practice divide and highlight new perspectives emerging from creative arts research. Fresh insights are offered on feminist aesthetics, women's embodied experience, curatorial and art historical method, art world equity, and intersectional concerns. It engages with epistemological assertions of 'how the body feels', how the land has creative agency in Indigenous art, and how the use of emotional or affective registers may form one's curatorial method. This anthology represents a significant contribution to a broader resurgence of feminist thought, methodology, and action in contemporary art, particularly in creative practice research. It will be of particular value to students and researchers in art history, visual culture, cultural studies, and gender studies, in addition to museum and gallery professionals specialising in contemporary art. **50 Feminist Art Manifestos** KT press This anthology contains the original manifestos of 50 women artists/feminist groups/feminist protests. Introductory essay by Katy Deepwell, with notes on each manifesto. A print edition of this book is available from KT press. What is a manifesto? A political programme, a declaration, a definitive statement of belief. Neither institutional mission statement, nor religious dogma; neither a poem, nor a book. As a form of literature, manifestos occupy a specific place in the history of public discourse as a means to communicate radical ideas. Distributed as often ephemeral documents, as leaflets or pamphlets in political campaigns or as announcements of the formation of new parties or new avant-gardes, manifestos above all declare what its authors are for and against, and ask people who read them to join them, to understand, to share these ideas. The feminist art manifestos in this anthology do all of these things as they explore the potential and possibilities of women's cultural production as visual artists. Manifestos by: Yvonne Rainer - Mierle Laderman Ukeles - Agnes Denes - Michele Wallace - Nancy Spero - Monica Sjoo and Anne Berg - Rita Mae Brown - VALIE EXPORT - Carolee Schneemann - Feminist Film and Video Organisations - Klonaris and Thomadaki - Kate Walker - Z.Budapest, U.Rosenbach, S.B.A.Coven - Ewa Partum - Women Artists of Pakistan - Chila Burman - Gisela Breitling - Riot Grrl - EVA and Co. - VNS MATRIX - Xu Hong - Violetta Liagatchev - OLD BOYS NETWORK - Lily Bea Moor - Dora Garcia - SubRosa - ORLAN - Rhani Lee Remedés - Factory of Found Clothes - Feminist Art Action Brigade - Mette Ingvarstsen - ARCO - YES! Association/Föreningen JA! - Arahmaiani - Elke Krystufek - Guerrilla Girls - Julie Perini - Elizabeth M Stephens and Annie M. Sprinkle - Lucia Tkacova and Anetta Mona Chisa - Linda Mary Montano - Lenka Clayton - Silvia Ziraneck - Alexandra Pirici and Raluca Voinea - Representatives of Prague Art Institutions - n i i c h e g o d e l a t - Gluklya (Natalia Pershina -Jakimanskaya) - Not Surprised - Permanent Assembly of Women Art Workers - Feminist Art and Architecture Collective - MANIFIESTO NO, NEIN, NIET !!!!! **Feminism and Art History Now Radical Critiques of Theory and Practice** Bloomsbury Publishing To what extent have developments in global politics, artworld institutions, and local cultures reshaped the critical directions of feminist art historians? The significant new research gathered here engages with the rich inheritance of feminist historiography since around 1970, and considers how to maintain the forcefulness of its critique while addressing contemporary political struggles. Taking on subjects that reflect the museological, global and materialist trajectories of twenty-first-century art historical scholarship, the chapters address the themes of Invisibility, Temporality, Spatiality and Storytelling. They present new research on a diversity of topics that span political movements in Italy, urban gentrification in New York, community art projects in Scotland and Canada's contemporary indigenous culture. Individual chapter analyses focus on the art of Lee Krasner, The Emily Davison Lodge, Zoe Leonard, Martha Rosler, Carla Lonzi and Womanhouse. Together with a synthesising introductory essay, these studies provide readers with a view of feminist art histories of the past, present and future. **The Feminist Uncanny in Theory and Art Practice** Bloomsbury Publishing The *Feminist Uncanny in Theory and Art Practice* investigates the widely debated, deeply flawed yet influential concept of the uncanny through the lens of feminist theory and contemporary art practice. Not merely a subversive strategy but a cipher of the fraught but fertile dialogue between feminism and psychoanalysis, the uncanny makes an ideal vehicle for an arrangement marked by ambivalence and acts as a constant reminder that feminism and psychoanalysis are never quite at home with one another. The *Feminist Uncanny* begins by charting the uncanniness of femininity in foundational psychoanalytic texts by Ernst Jentsch, Sigmund Freud, Jacques Lacan and Mladen Dolar, and contextually introduces a range of feminist responses and appropriations by Hélène Cixous, Julia Kristeva and Sarah Kofman, among others. The book also offers thematically organised interpretations of famous artworks and practices informed by feminism, including Judy Chicago's Dinner Party, Faith Ringgold's story quilts and Susan Hiller's 'paraconceptualism', as well as less well-known practice, such as the Women's Postal Art Even (Feministo) and the photomontages of Maud Sulter. Dead (lexicalised) metaphors, unhomey domesticity, identity and (dis)identification, and the tension between family stories and art's histories are examined in and from the perspective of different artistic and critical practices, illustrating different aspects of the feminist uncanny. Through a 'partisan' yet comprehensive critical review of the fascinating concept of the uncanny, *The Feminist Uncanny in Theory and Art Practice* proposes a new concept, the feminist uncanny, which it upholds as one of the most enduring legacies of the Women's Liberation Movement in contemporary art theory and practice. **Situating Global Art Topologies - Temporalities - Trajectories** transcript Verlag In recent years, the term global art has become a catchphrase in contemporary art discourses. Going beyond additive notions of canon expansion, this volume encourages a differentiated inquiry into the complex aesthetic, cultural, historical, political, epistemological and socio-economic implications of both the term global art itself and the practices it subsumes. Focusing on diverse examples of art, curating, historiography and criticism, the contributions not only take into account (new) hegemonies and exclusions but also the shifting conditions of transcultural art production, circulation and reception. **Iconic Works of Art by Feminists and Gender Activists Mistress-Pieces** Routledge In this book, contributors identify and explore a range of iconic works – "Mistress-Pieces" – that have been made by feminists and gender activists since the 1970s. The first volume for which the defining of iconic feminist art is the *raison d'être*, its contributors interpret a "Mistress-Piece" as a work that has proved influential in a particular context because of its distinctiveness and relevance. Reinterpreting iconic art by Alice Neel, Hannah Wilke and Ana Mendieta, the authors also offer important insights about works that may be less well known – those by Natalia LL, Tanja Ostojić, Swoon, Clara Menéres, Diane Victor, Usha Seejarim, Ilse Fusková, Phaptawan Suwannakudt and Tracey Moffatt, among others. While in some instances revealing cross influences between artists working in different frameworks, the publication simultaneously makes evident how social and political factors specific to particular countries had significant impact on the making and reception of art focused on gender. The book will be of interest to scholars working in art history, visual studies and gender studies. **Contemporary Art and Feminism** Routledge This important new book examines contemporary art while foregrounding the key role feminism has played in enabling current modes of artmaking, spectatorship and theoretical discourse. *Contemporary Art and Feminism* carefully outlines the links between feminist theory and practice of the past four decades of contemporary art and offers a radical re-reading of the contemporary movement. Rather than focus on filling in the gaps of accepted histories by 'adding' the 'missing' female, queer, First Nations and women artists of colour, the authors seek to revise broader understandings of contemporary practice by providing case studies contextualised in a robust art historical and theoretical basis. Readers are encouraged to see where art ideas come from and evaluate past and present art strategies. What strategies, materials or tropes are less relevant in today's networked, event-driven art economies? What strategies and themes should we keep hold of, or develop in new ways? This is a significant and innovative intervention that is ideal for students in courses on contemporary art within fine arts, visual studies, history of art, gender studies and queer studies. **Ewa Partum's Artistic Practice An Atlas of Continuity in Different Locations** transcript Verlag Polish-born artist Ewa Partum is considered a pioneer of Central-Eastern European feminist art produced within the conceptual idiom. Her work can also be divided chronologically into Polish (1965-82), West Berlin (1982-1989) and transnational (from 1989) periods. Karolina Majewska-Güde articulates the historical alterity of Ewa Partum's works in

their various locations and the specificity of the positions from which Partum's art was interpreted and disseminated. At the same time, the book engages with the art histories of the Central and Eastern European neo-avant-gardes focusing on the issue of narrative strategies of CEE art history. **The ABC of the projectariat Living and working in a precarious art world** Manchester University Press The ABC of the projectariat contributes new thinking on and practical responses to the widespread problem of precarious labour in the field of contemporary art. It works as both a critical analysis and a practical handbook, speaking to and about the vast cohort of artistic freelancers worldwide. In an accessible ABC format, the book strikes a unique balance between the practical and the theoretical: the analysis is backed up by lived experience, the arguments are rooted in concrete examples and there are suggestions for constructive action. Roughly half of the entries expose the structural underpinnings of projects and circulation, isolating traits such as opportunism, neoliberalism, inequality, fear and cynicism at the root of the condition of the projectariat. This discussion is paired with a practical account of different modes of action, such as art strikes, productive withdrawals, political struggles and better social time machines. Just as proletarians had nothing to lose but their chains, the projectarians have nothing to miss but their deadlines. **Images of Class Operaismo, Autonomia and the Visual Arts (1962-1988)** Verso Books The first overview of the unique encounter between artists and the prominent Marxist current Workerism, also known as Operaismo During the 1960s and 1970s, Workerism and Autonomia were prominent Marxist currents. However, it is rarely acknowledged that these movements inspired many visual artists such as the members of Archizoom, Gordon Matta-Clark and Gianfranco Baruchello. This book focuses on the aesthetic and cultural discourse developed by three generations of militants (including Mario Tronti, Antonio Negri, Bifo and Silvia Federici), and how it was appropriated by artists, architects, graphic designers and architectural historians such as Manfredo Tafuri. Images of Class signposts key moments of this dialogue, ranging from the drawings published on *classe operaia* to *Potere Operaio's* exhibition in Paris, the Metropolitan Indians' zines, a feminist art collective who adhered to the Wages for Housework Campaign, and the N group's experiments with Gestalt theory. Featuring more than 140 images of artworks, many published here for the first time, this volume provides an original perspective on post-war Italian culture and new insights into some of the most influential Marxist movements of the twentieth and twenty-first centuries worldwide. **A Companion to Dada and Surrealism** John Wiley & Sons This excellent overview of new research on Dada and Surrealism blends expert synthesis of the latest scholarship with completely new research, offering historical coverage as well as in-depth discussion of thematic areas ranging from criminality to gender. This book provides an excellent overview of new research on Dada and Surrealism from some of the finest established and up-and-coming scholars in the field Offers historical coverage as well as in-depth discussion of thematic areas ranging from criminality to gender One of the first studies to produce global coverage of the two movements, it also includes a section dealing with the critical and cultural aftermath of Dada and Surrealism in the later twentieth century Dada and Surrealism are arguably the most popular areas of modern art, both in the academic and public spheres **Transnational Feminisms, Transversal Politics and Art Entanglements and Intersections** Routledge This book explores the critical significance of the visual arts to transnational feminist thought and activism. This first volume in Marsha Meskimmon's powerful and timely Trilogy focuses on some of the central political challenges of our era, including war, migration, ecological destruction, sexual violence and the return of neo-nationalisms. It argues that transnational feminisms and the arts can play a pivotal role in forging the solidarities and epistemic communities needed to create social, economic and ecological justice on a world scale. Transnational feminisms and the arts provide a vital space for knowing, imagining and inhabiting - earth-wide and otherwise. The chapters in this book each take their lead from a current matter of political significance that is central to transnational feminist activist organizing and has been explored through the arts in ways that permit dialogues across geopolitical borders to take place. Including examples of artwork in full colour, this is essential reading for students and researchers in art history, theory and practice, visual culture studies, feminism and gender studies, political theory and cultural geography. **The Transnational Feminisms and the Arts Trilogy** Transnational Feminisms, Transversal Politics and Art: Entanglements and Intersections Transnational Feminisms and Art's Horizontal Histories: Ecologies and Genealogies Transnational Feminisms and Posthuman Aesthetics: Resonance and Riffing **Everyday Revolutions Remaking Gender, Sexuality and Culture in 1970s Australia** ANU Press The 1970s was a decade when matters previously considered private and personal became public and political. These shifts not only transformed Australian politics, they engendered far-reaching cultural and social changes. Feminists challenged 'man-made' norms and sought to recover lost histories of female achievement and cultural endeavour. They made films, picked up spanners and established printing presses. The notion that 'the personal was political' began to transform long-held ideas about masculinity and femininity, both in public and private life. In the spaces between official discourses and everyday experience, many sought to revolutionise the lives of Australian men and women. **Everyday Revolutions** brings together new research on the cultural and social impact of the feminist and sexual revolutions of the 1970s in Australia. Gay Liberation and Women's Liberation movements erupted, challenging almost every aspect of Australian life. The pill became widely available and sexuality was both celebrated and flaunted. Campaigns to decriminalise abortion and homosexuality emerged across the country. Activists set up women's refuges, rape crisis centres and counselling services. Governments responded to new demands for representation and rights, appointing women's advisors and funding new services. **Everyday Revolutions** is unique in its focus not on the activist or legislative achievements of the women's and gay and lesbian movements, but on their cultural and social dimensions. It is a diverse and rich collection of essays that reminds us that women's and gay liberation were revolutionary movements. **Zofia Kulik Methodology, My Love** Museum of Modern Art in Warsaw Zofia Kulik's rich artistic career has a dual nature. Between 1970 and 1987, she worked alongside Przemysław Kwiek as a member of the duo KwieKulik, after which she began to develop a successful individual career. While KwieKulik's work has been well established as central to the East European neo-avant-garde art lexicon of the 1970's and '80s, Kulik's solo work has yet to be examined in depth. The first publication devoted solely to her work, this monograph analyzes the themes of her rich and complex oeuvre, addressing the (post)communist condition, artistic labor, intermediality, and the conditions of working as a female artist. The book forms a portrait of Kulik as an artist whose work is both deeply focused and rich in variations that reflect the socio-political shifts in her native Poland. With contributions from leading art historians, including Edit András, Angela Dimitrakaki, Ewa Lajer-Burchard, Suzana Milevska, and Tomasz Załuski. **A Companion to Modern Art** John Wiley & Sons A Companion to Modern Art presents a series of original essays by international and interdisciplinary authors who offer a comprehensive overview of the aims and evolution of artistic works, movements, approaches, influences, and legacies of Modern Art. Presents a contemporary debate and dialogue rather than a seamless consensus on Modern Art Aims for reader accessibility by highlighting a plurality of approaches and voices in the field Presents Modern Art's foundational philosophic ideas and practices, as well as the complexities of key artists such as Cezanne and Picasso, and those who straddled the modern and contemporary Looks at the historical reception of Modern Art, in addition to the latest insights of art historians, curators, and critics to artists, educators, and more **Idea of the Avant Garde And What It Means Today** The concept of the avant garde is highly contested, whether one consigns it to history or claims it for present-day and future uses. The first volume of *The Idea of the Avant Garde - And What It Means Today* provided an unprecedented forum on the kinds of radical art theory and partisan practices that are possible in today's world of global art markets and creative industry entrepreneurialism. This second volume presents the work of 50 artists and writers who explore the diverse ways that today's avant-gardism renews the project of aesthetic and political praxis. The manifest strategies, temporalities and genealogies of avant-gardism are expressed through an international, intergenerational and interdisciplinary convocation of ideas that covers the fields of film, video, architecture, visual art, art activism, literature, poetry, theatre, performance, music and intermedia. "More than one hundred years after the eruption of Dada and fifty years after its loudly proclaimed death, the spectre of the avant garde returns in renewed and vibrant forms. This excellent collection gives an overview of just how and why a renewed experimental artistic politics is important." - Stephen Shukaitis, author of *The Composition of Movements to Come: Aesthetics and Cultural Labor After the Avant-Garde*. "One hundred years after the October Revolution, why does art continue to be meaningful in terms of ideological disruption, that is, in avant-garde terms? If you are looking to understand this question, *The Idea of the Avant Garde* is the place to start. Navigating the decade marked by the financial apocalypse of 2008, this volume introduces the twenty-first century anti-capitalist zeitgeist in no uncertain terms: art reserves the right to not let us lose sight of what is wrong, who is responsible and what it means to take sides." - Angela Dimitrakaki, author of *Gender, ArtWork and the Global Imperative: A Materialist Feminist Critique*. 80 illustrations **Care Ethics and Art** Routledge What would it mean to substitute care for economics as the central concern of politics? This anthology invites analysis, reflections and speculations on how contemporary artists and creative practitioners engage with, interpret, and enact care in practices which might forge an alternative ethics in the age of neoliberalism. Interdisciplinary and innovative, it brings together contributions from artists, researchers and practitioners who creatively consider how care can be practised in a range of contexts, including environmental ethics, progressive pedagogies, cultures of work, alternative economic models, death literacy advocacy, parenting and mothering, deep listening, mental health, disability and craftivism. **Care Ethics and Art** contributes new modes of understanding these fields, together with practical solutions and models of practice, while also offering new ways to think about recent contemporary art and its social function. The book will benefit scholars and postgraduate research students in the fields of art, art history and theory, visual cultures, philosophy and gender studies, as well as creative and arts practitioners. **Blue Ecocriticism and the Oceanic Imperative** Taylor & Francis This book initiates a conversation about blue ecocriticism: critical, ethical, cultural, and political positions that emerge from oceanic or aquatic frames of mind rather than traditional land-based approaches. Ecocriticism has rapidly become not only a disciplinary legitimate critical form but also one of the most dynamic, active criticisms to emerge in recent times. However, even in its institutional success, ecocriticism has exemplified an "ocean deficit." That is, ecocriticism has thus far primarily been a land-based criticism stranded on a liquid planet. *Blue Ecocriticism and the Oceanic Imperative* contributes to efforts to overcome ecocriticism's "ocean-deficit." The chapters explore a vast archive of oceanic literature, visual art, television and film, games, theory, and criticism. By examining the relationships between these representations of ocean and cultural imaginaries, *Blue Ecocriticism* works to unmoor ecocriticism from its land-based anchors. This book aims to simultaneously advance blue ecocriticism as an intellectual pursuit within the environmental humanities and to advocate for ocean conservation as derivative of that pursuit. **Materialist Feminism A Reader in Class, Difference, and Women's Lives** Psychology Press During the 1980s, capitalism triumphantly secured its global reach, anti-communist ideologies hammered home socialism's inherent failure, the New Left increasingly moved into the professional middle class--and many of feminism's earlier priorities were marginalized. "Identity politics", often formulated in terms of social reconstructionism or multiculturalism, has increasingly suppressed materialist feminism's systematic perspective, replacing it with discourse analysis or cultural politics. *Materialist Feminism: A Reader* argues against the retreat to multiculturalism for keeping invisible the material links among the explosion of meaning-making practices in highly industrialized social sectors, the exploitation of women's labor, and the appropriation of women's bodies that continues to undergird the scramble for profits and state power in multinational capitalism. **Oscillate Wildly Space, Body, and Spirit of Millennial Materialism** U of Minnesota Press What keeps materialism moving? At a moment of crisis in materialism, in the wake of materialist practice once known as socialist revolution, this bold and innovative book presents oscillation as a metaphor for understanding materialism anew. Mindful of the dangers for materialism, Peter Hitchcock nevertheless shows how oscillation is part of the conceptual framework of materialist inquiry from Marx to the present. A reply to the call to rethink the material constraints on materialism itself, this book uses oscillation to refer simultaneously to movement within and between bodies of theory, within theories of the body, and within and between institutional spaces in which such theory is taken up. Hitchcock argues that oscillation augurs a politics that both shares the legacy of historical materialism and recognizes the critical edge of cultural materialism in its approach to the social practices of everyday life. In a series of ingenious readings, he rethinks the problem of ideology for Marx and his interpreters (Etienne Balibar in particular); provides a materialist intervention on the status of the body for theory; proposes an analysis of theories of space and the space of theory in the era of "cartographic anxiety"; sees the ghosts of materialism oscillating a good deal more wildly than Derrida would have it; offers a daring approach to shoes and fetishism within transnational capitalism; and concludes with a novel lesson on what the theremin, an electronic musical instrument based on oscillators, might teach us about the importance of sense perception for materialist thought. As both a descriptive device for the state of materialism and a critical tool within a polemic about what materialism can do at this juncture, oscillation provides a brilliant key to materialist critique. **Between Feminism and Materialism A Question of Method** Springer In her latest book, Gillian Howie offers a bold new way to make sense of the relationship between feminist theory and capitalism. This exciting combination of existentialism, phenomenology, and critical theory delivers a proactive feminism ready to respond to the challenges presented by our thoroughly modern times. **Feminist Criticism and Social Change (RLE Feminist Theory) Sex, class and race in literature and culture** Routledge This lively and controversial collection of essays sets out to theorize and practice a 'materialist-feminist' criticism of literature and culture. Such a criticism is based on the view that the material conditions in which men and women live are central to an understanding of culture and society. It emphasises the relation of gender to other categories of analysis, such as class and race, and considers the connection between ideology and cultural practice, and the ways in which all relations of power change with changing social and economic conditions. By presenting a wide range of work by major feminist scholars, this anthology in effect defines as well as illustrates the materialist-feminist tendency in current literary criticism. The essays in the first part of the book examine race, ideology, and the literary canon and explore the ways in which other critical discourse, such as those of deconstruction and French feminism, might be useful to a feminist and materialist criticism. The second part of the book contains examples of such criticism in practice, with studies of individual works, writers and ideas. An introduction by the editors situates the collected essays in relation both to one another and to a shared materialist/feminist project. *Feminist Criticism and Social Change* demonstrates the important contribution of materialist-feminist criticism to our understanding of literature and society, and fulfils a crucial need among those concerned with gender and its relation to criticism. **Feminism and International Relations Conversations about the Past, Present and Future** Routledge Feminist International Relations scholarship in the United States recently celebrated its 20th anniversary. Over those years, feminist researchers have made substantial progress concerning the question of how gender matters in global politics, global economics, and global culture. The

progress has been noted both in the academic field of international relations and, increasingly, in the policy world. Celebrating these achievements, this book constructs conversations about the history, present state of, and future of feminist International Relations as a field across subfields of IR, continents, and generations of scholars. Providing an overview and assessment of what it means to "gender" IR in the 21st century, the volume has a unique format: it features a series of intellectual conversations, presenting cutting-edge research in the field, with provocative comments from senior scholars. It examines issues including global governance, the United Nations, war, peace, security, science, beauty, and human rights and addresses key questions including: What does viewing the diverse problems of global politics through gendered lenses look like in the 21st Century? How do feminisms accommodate differences in culture, race, and religion? How do feminist theoretical and policy analyses fit together? These conversations about feminist IR are accessible to non-specialist audiences and will be of interest to students and scholars of Gender Studies, Feminist Politics and International Relations.

**Roman Fever Domesticity and Nationalism in Nineteenth-century American Women's Writing** Ohio State University Press **Body, Text, and Science The Literacy of Investigative Practices and the Phenomenology of Edith Stein** Springer Science & Business Media What is "scientific" about the natural and human sciences? Precisely this: the legibility of our worlds and the distinctive reading strategies that they provoke. That account of the essence of science comes from Edith Stein, who as Husserl's assistant 1916-1918 labored in vain to bring his massive *Ideen* to publication, and then went on to propose her own solution to the problem of finding a unified foundation for the social and physical sciences. Stein argued that human bodily life itself affords direct access to the interplay of natural causality, cultural motivation, and personal initiative in history and technology. She developed this line of approach to the sciences in her early scholarly publications, which too soon were overshadowed by her religious lectures and writings, and eventually were obscured by National Socialism's ideological attack on philosophies of empathy. Today, as her church prepares to declare Stein a saint, her secular philosophical achievements deserve another look. **(Post)Critical Methodologies: The Science Possible After the Critiques The Selected Works of Patti Lather** Taylor & Francis In the *World Library of Educationalists* series, international experts themselves compile career-long collections of what they judge to be their finest pieces – extracts from books, key articles, salient research findings, major theoretical and practical contributions – so the world can read them in a single manageable volume. Readers will be able to follow the themes and strands and see how their work contributes to the development of the field. **(Post)Critical Methodologies** forms a chronology through the texts and concepts that span Patti Lather's career. Examining (post)critical, feminist and poststructural theories, Lather's work is organized into thematic sections that span her 35 years of study in this field. These sections include original contributions formed from Lather's feminism and critical theory background. They contain her most cited works on feminist research and pedagogy, and form a collection of both early and recent writings on the post and post-post, with a focus on critical policy studies and the future of post-qualitative work. With a focus on the implications for qualitative inquiry given the call for scientifically based research in education, this compelling overview moves through Lather's progressive thoughts on bridging the gap between quantitative and qualitative research in education and provides a unique commentary on some of the most important issues in higher education over the last 30 years. This compilation of Lather's contribution to educational thinking will prove compelling reading to all those engaged in student learning in higher education worldwide.

**Starting Over Feminism and the Politics of Cultural Critique** University of Michigan Press For more than a decade Judith Newton has been at the forefront of defining and promoting materialist feminist criticism. *Starting Over* brings together a selection of her essays that chart the establishment of feminist literary criticism in the academy and its relation to other forms of cultural criticism, including Marxist, post-Marxist, new historicist, and cultural materialist approaches, as well as cultural studies. The essays in *Starting Over* have functioned as exemplars of interdisciplinary thinking, mapping out the ways in which reading strategies and the constructions of history, culture, identity, change, and agency in various materialist theories overlap, and the ways in which feminist-materialist work both draws upon, revises, and complicates the vision of nonfeminist materialist critiques. They are shaped by an awareness that public knowledge is always informed by the so-called private realm of familial and sexual relations and that cultural criticism must bring together investigations of daily behaviors, economic and social relations, and the dynamics of race, class, gender, and sexual struggle. *Starting Over* is a brilliant synthesis of literature, history, anthropology, the many influential trends in contemporary theory, and the politics of feminism. **The Bloomsbury Handbook of Literary and Cultural Theory** Bloomsbury Publishing *The Bloomsbury Handbook of Literary and Cultural Theory* is the most comprehensive available survey of the state of theory in the 21st century. With chapters written by the world's leading scholars in their field, this book explores the latest thinking in traditional schools such as feminist, Marxist, historicist, psychoanalytic, and postcolonial criticism and new areas of research in ecocriticism, biopolitics, affect studies, posthumanism, materialism, and many other fields. In addition, the book includes a substantial A-to-Z compendium of key words and important thinkers in contemporary theory, making this an essential resource for scholars of literary and cultural theory at all levels. **Essential Concepts of Global Environmental Governance** Routledge *Aligning global governance to the challenges of sustainability is one of the most urgent international issues to be addressed. This book is a timely and up-to-date compilation of the main pieces of the global environmental governance puzzle. Essential Concepts of Global Environmental Governance synthesizes writing from an internationally diverse range of well-known experts. Each entry defines a central concept in global environmental governance, presents its historical evolution and related debates, and includes key bibliographical references. This new edition takes stock of several recent developments in global environmental politics including the 2015 Paris Agreement on Climate Change, the UN Global Pact for the Environment attempt in 2017, and the 2018 Oceans Plastics Charter. More precisely, this book: offers cutting-edge analysis of the state of global environmental governance; presents an up-to-date debate on sustainable development at the global level; gives an in-depth exploration of current architecture of global environmental governance; examines the interaction between environmental politics and other policy fields such as trade, development, and security; provides a critical review of the recent global environmental governance literature. Innovative thinking and high-profile expertise come together to create a volume that is accessible to students, scholars, and practitioners alike.*

**Routledge Handbook of Gender and Environment** Taylor & Francis *The Routledge Handbook of Gender and Environment gathers together state-of-the-art theoretical reflections and empirical research from leading researchers and practitioners working in this transdisciplinary and transnational academic field. Over the course of the book, these contributors provide critical analyses of the gender dimensions of a wide range of timely and challenging topics, from sustainable development and climate change politics, to queer ecology and interspecies ethics in the so-called Anthropocene. Presenting a comprehensive overview of the development of the field from early political critiques of the male domination of women and nature in the 1980s to the sophisticated intersectional and inclusive analyses of the present, the volume is divided into four parts: Part I: Foundations Part II: Approaches Part III: Politics, policy and practice Part IV: Futures. Comprising chapters written by forty contributors with different perspectives and working in a wide range of research contexts around the world, this Handbook will serve as a vital resource for scholars, students, and practitioners in environmental studies, gender studies, human geography, and the environmental humanities and social sciences more broadly. **Routledge Library Editions: Feminist Theory** Routledge *Routledge Library Editions: Feminist Theory brings together as one set, or individual volumes, a series of previously out-of-print classics from a variety of academic imprints. With titles ranging from *The Liberation of Women to Feminists and State Welfare*, from *Married to the Job* to *Julia Kristeva*, this set provides in one place a wealth of important reference sources from the diverse field of gender studies. **Feminist Geopolitics Material States** Routledge What can unfold from an engagement of feminist issues, concerns and practices with the geopolitical? How does feminism allow for a reconfiguration of how these two elements, the geo- and the -political, are understood and related? What kinds of objects can be located and put into motion? What kinds of relations can be drawn between these? What kinds of practice become valued? And, what is glossed or rendered absent in the process? In this thought-provoking and original contribution, Deborah P. Dixon cautions against the exhaustion of feminist geopolitics as a critique of both a classical and a critical geopolitics, and points instead to how feminist imaginaries of Self, Other and Earth allow for all manner of work to be undertaken. Importantly, one of the things they provide for is a reservoir of concerns, thoughts and practices that can be reappropriated to flesh out what a feminist geopolitics can be. While providing a much-needed, sustained interjection that draws out achievements to date, the book thus gestures forward to productive lines of inquiry and method. Grounded via a series of globally diverse case studies that traverse time as well as space, *Feminist Geopolitics* feels for the borders of geopolitical thought and practice by navigating four complex and corporeally-aware objects of analysis, namely flesh, bone, touch and abhorrence.**

**The Shakespearean International Yearbook Body Work Youth, Gender and Health** Routledge *The rise of the health, beauty and fitness industries in recent years has led to an increased focus on the body. Body image, gender and health are issues of long-standing concern in sociology and in youth studies, but a theoretical and empirical focus on the body has been largely missing from this field. This book explores young people's understandings of their bodies in the context of gender and health ideals, consumer culture, individualisation and image. *Body Work* examines the body in youth studies. It explores paradoxical aspects of gendered body work practices, highlighting the contradiction in men's increased participation in these industries as consumers alongside the re-emphasis of their gendered difference. It explores the key ways in which the ideal body is currently achieved, via muscularising practices, slimming regimes and cosmetic procedures. Coffey investigates the concept of 'health' and how it is inextricably linked both to the bodily performance of gender ideals and an increased public emphasis on individual management and responsibility in the pursuit of a 'healthy' body. This book's conceptual framework places it at the forefront of theoretical work concerning bodies, affect and images, particularly in its development of Deleuzian research. It will appeal to a wide range of scholars and students in fields of youth studies, education, sociology, gender studies, cultural studies, affect and body studies.*