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affect. It demonstrates that the affective dimension, alongside other materials and methods of art, is part of the artistic means of production and innovation. This is the first thorough re-appraisal of aesthetic engagement ...

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page1 visualizing feeling affect and the feminine avant garde by andrew neiderman this book has three interconnected aims to challenge the dominant characterisation of the art of the 1960s and 1970s as anti aesthetic and

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Susan Best FAHA is an art historian with expertise in critical theory and modern and contemporary art. Best is a Professor at the Queensland College of Art, Griffith University. Her book, *Visualizing Feeling: Affect and the Feminine Avant-garde* focuses on four artists of the 1960s and 70s: Eva Hesse, Lygia Clark, Ana Mendieta and Theresa Hak Kyung Cha. It shows how their work transforms the avant-garde protocols of the period by introducing an affective dimension to late modern art. According to

Is late modern art 'anti-aesthetic'? What does it mean to label a piece of art 'affectless'? These traditional characterizations of 1960s and 1970s art are radically challenged in this subversive art history. By introducing feeling to the analysis of this period, Susan Best acknowledges the radical and exploratory nature of art in late modernism. The book focuses on four highly influential female artists--Eva Hesse, Lygia Clark, Ana Mendieta and Theresa Hak Kyung Cha--and it explores how their art transformed established avant-garde protocols by introducing an affective dimension. This aspect of their work, while often noted, has never before been analyzed in detail. *Visualizing Feeling* also addresses a methodological blind spot in art history: the interpretation of feeling, emotion and affect. It demonstrates that the affective dimension, alongside other materials and methods of art, is part of the artistic means of production and innovation. This is the first thorough re-appraisal of aesthetic engagement with

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affect in post-1960s art.

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How does something as potent and evocative as the body become a relatively neutral artistic material? From the 1960s, much body art and performance conformed to the anti-expressive ethos of minimalism and conceptualism, whilst still using the compelling human form. But how is this strange mismatch of vigour and impersonality able to transform the body into an expressive medium for visual art? Focusing on renowned artists such as Lygia Clark, Marina Abramovic and Angelica Mesiti, Susan Best examines how bodies are configured in late modern and contemporary art. She identifies three main ways in which they are used as material and argues that these formulations allow for the exposure of pressing social and psychological issues. In skilfully aligning

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this new typology for body art and performance with critical theory, she raises questions pertaining to gender, inter-subjectivity, relation and community that continue to dominate both our artistic and cultural conversation.

Critical Affect explores the emotional complexity of critique and maps out its enduring value for the turn to affect and ontology. Through a series of vivid close readings, Ashley Barnwell shows how suspicion and methods of decoding remain vital to both civic and academic spaces, where concerns about precarity, transparency, and security are commonplace and the question of how we verify the truth is one of the most polarising of our age. Weaving together both the critical and affective dimensions of 'paranoid reading', Critical Affect opens crucial questions about the ethics of practicing theory and offers a new route into the critical study of affect.a

The 1980s was a critical decade in shaping today's art production. While newly visible work concerned with power and identity hinted at a shift toward multiculturalism, the '80s were also a time of social conservatism that resulted in substantial changes in arts funding. In *Asking the Audience*, Adair Rounthwaite uses this context to analyze the rising popularity of audience participation in American art during this important decade. Rounthwaite explores two seminal and interrelated art projects sponsored by the Dia Art Foundation in New York: Group Material's *Democracy* and Martha Rosler's *If You Lived Here*. These projects married issues of social activism—such as homelessness and the AIDS crisis—with various forms of public participation, setting the precedent for the high-profile participatory practices currently dominating global contemporary art. Rounthwaite draws on diverse archival images, audio recordings, and more than

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thirty new interviews to analyze the live affective dynamics to which the projects gave rise. Seeking to foreground the audience experience in understanding the social context of participatory art, she argues that affect is key to the audience's ability to exercise agency within the participatory artwork. From artists and audiences to institutions, funders, and critics, *Asking the Audience* traces the networks that participatory art creates between various agents, demonstrating how, since the 1980s, leftist political engagement has become a cornerstone of the institutionalized consumption of contemporary art.

By offering a new way of thinking about the role of politically engaged art, Susan Best opens up a new aesthetic field: reparative aesthetics. The book identifies an innovative aesthetic on the part of women photographers from the southern hemisphere, who against the dominant modes of criticality in political art, look at how cultural production can be reparative. The winner of the Art Association of Australia and New Zealand best book award in 2017, *Reparative Aesthetics* contributes an entirely new theory to the interdisciplinary fields of aesthetics, affect studies, feminist theory, politics and photography. Conceptually innovative and fiercely original this book will move us beyond old political and cultural stalemates and into new terrain for analysis and reflection.

An innovative analysis of Simone Forti's interdisciplinary art, viewing her influential 1960s "dance constructions" as negotiating the aesthetic strategies of John Cage and Anna Halprin.

Emotion and Postmodernism: is it possible to imagine an odder couple, stranger bedfellows, less bad company? *The Emotional Life of Postmodern Film* brings this unlikely pair

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into sustained dialogue, arguing that the interdisciplinary body of scholarship currently emerging under the rubric of "affect theory" may be unexpectedly enriched by an encounter with the field that has become its critical other. Across a series of radical re-reappraisals of canonical postmodern texts, from Fredric Jameson's *Postmodernism* to David Cronenberg's *Crash*, Duncan shows that the same postmodern archive that has proven resistant to strongly subject-based and object-oriented emotions, like anger and sadness, proves all too congenial to a series of idiosyncratic, borderline emotions, from knowingness, fascination and bewilderment to boredom and euphoria. The analysis of these emotions, in turn, promises to shake up scholarly consensus on two key counts. On the one hand, it will restructure our sense of the place and role of emotion in a critical enterprise that has long cast it as the stodgy, subjective sister of a supposedly more critically interesting and politically productive affect. On the other, it will transform our perception of postmodernism as a now-historical aesthetic and theoretical moment, teaching us to acknowledge more explicitly and to name more clearly the emotional life that energizes it.

This book interprets the fiber art and craft-inspired sculpture by eight US and Latin American women artists whose works incite embodied affective experience. Grounded in the work of Gilles Deleuze and Félix Guattari, John Corso Esquivel posits craft as a material act of intuition. The book provocatively asserts that fiber art—long disparaged in the wake of the high—low dichotomy of late Modernism—is, in fact, well-positioned to lead art at the vanguard of affect theory and twenty-first-century feminist subjectivities.

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