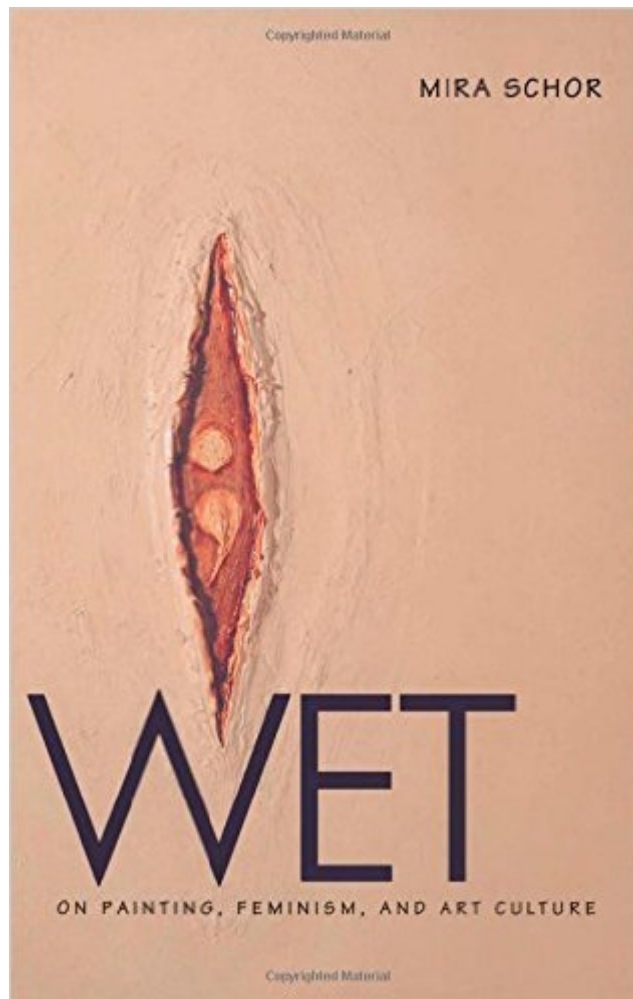


The book was found

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



Synopsis

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 Salle'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.

Book Information

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Customer Reviews

I 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.

Thank you.

thanks

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