

Mary Kelly Post Partum Document

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Mary Kelly's post partum document one of this century's most significant and influential artistic statements on identity represents the ultimate merging of feminism and minimalist performativity it is an extraordinary work that is viscerally experienced rather than statically received Maurice Berger New School for Social Research

Feminist motherhood is a surprisingly unexplored subject in fact feminism and motherhood have been often thought of as incompatible profound provocative and innovative feminist art and the maternal is the first work to critically examine the dilemmas and promises of representing feminist motherhood in contemporary art and visual culture Andrea Liss skillfully incorporates theory with passionate personal reflections on the maternal and in doing so she advances a fresh and necessary perspective on both

feminism and art

this landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the conceptual art movement compared to other avant garde movements that emerged in the 1960s conceptual art has received relatively little serious attention by art historians and critics of the past twenty five years in part because of the difficult intellectual nature of the art this lack of attention is particularly striking given the tremendous influence of conceptual art on the art of the last fifteen years on critical discussion surrounding postmodernism and on the use of theory by artists curators critics and historians this landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the movement it also contains more recent memoirs by participants as well as critical histories of the period by some of today's leading artists and art historians many of the essays and artists statements have been translated into english specifically for this volume a good portion of the exchange between artists critics and theorists took place in difficult to find limited edition catalogs small journals and private correspondence these influential documents are gathered here for the first time along with a number of previously unpublished essays and interviews contributors alexander alberro art language terry atkinson michael baldwin robert barry gregory battcock mel bochner sigmund bode georges boudaille marcel broodthaers benjamin buchloh daniel burien victor burgin ian burn jack burnham luis camnitzer john chandler sarah charlesworth michel claura jean clay michael corris eduardo costa thomas crow hanne darboven rafael escari piero gilardi dan graham maria teresa gramuglio harrison roberto jacoby mary kelly joseph kosuth max kozloff christine kozlov sol lewitt lucy lippard lee lozano kynaston mcshane cildo meireles catherine millet olivier mosset john murphy holio michel parmentier adrian piper yvonne rainer mari carmen ramirez nicolas rosa harold rosenberg martha rosler allan sekula jeanne siegel seth siegelaub terry smith robert smithson athena tacha spear blake stimson niele toroni mierrele ukeles jeff wall rolf wedewer ian wilson

selected and introduced by juli carson this book presents a collection of essential essays interviews and never before published archival materials that trace the development of the teaching of major artist and thinker mary kelly from 1980 2017 as an artist and a theorist kelly is known for her foundational contributions to feminism and conceptual art she is also revered for her innovative pedagogy which has influenced countless artists writers and teachers within the international art community her description of a feminist practice of concentric pedagogy centred on the artwork rather than the mastery of the teacher radically changed teaching practice in art studios detailing kelly's innovative pedagogical program the essays are split into three sections the method which focuses on kelly's renowned method of ethical observation within studio critique the project which explores her

notion of what constitutes an artistic project and project and method in the field which presents for the first time a transcription of on the passage of a few people through a rather brief period of time a performative colloquy commissioned by the Tate Modern and moderated by Kelly in 2015 following this transcription is a portfolio of practicing artists previously enrolled in Kelly's interdisciplinary studio area at UCLA. Mary Kelly's concentric pedagogy highlights how contemporary studio teaching practice has been largely informed by Kelly's bold and innovative approach to art pedagogy, evidencing how the intersection of teaching artistic practice and radical political engagement can transform our approach to all three. It is essential reading for students and teachers of art and design studio practice, art history and theory, contemporary and feminist art.

In the 1970s, Kelly's transgressive projects helped to instigate conceptual art's second phase. Her daring critiques of the female body as a fetishized, allegorized, commodified site were debated long after they were first seen in galleries and discussed in catalogues and long before the debut of the *Bad Girls* in the 1990s. In fact, the debates currently surrounding Kelly's work are a necessary and defining element of theoretical discourse about art today.

In recent years, the Freudian construction of a passive female sexuality has been severely criticised by feminists. This is the first book to tackle the question of female fetishism and to document women's engagement with this form of sexuality. Most psychoanalytic theory excludes the very possibility of the existence of female fetishism in the face of the wealth of material about fetishistic practices gathered in this book. The authors suggest that Freudian phallocentrism has prevented analysts from seeing the evidence before their eyes.

Post Partum Document, a multi-media artwork made by American artist Mary Kelly from 1973-1978, was informed by and contributed to contemporaneous debates in the fields of conceptualism, feminism, and psychoanalysis throughout the seventies. This dissertation addresses the project's debate specificity, the conventional art historical categorization and analysis of an artwork one based upon its medium specificity. Was a mode of modernist criticism that Kelly's work specifically interrogated? What therefore distinguished *Post Partum Document* from other artworks of its period was an interrogation of the discursive site, i.e. a specific site of debate grounded within a given discourse. Within the practice of art, *Post Partum Document* begs us to think of the discursive site as a displacement of the material site. Its multimedia status thus indicates the manner in which it simultaneously addressed questions of aesthetics, semiotics, film, psychoanalysis, and activism within the visual field. Previous studies have engaged *Post Partum Document* primarily as an example of psychoanalytically informed feminist art. My dissertation traces its original debate within the broader

history of conceptualism feminism and psychoanalysis in Britain followed by its American reception in the eighties at which point Postpartum Document became a model for feminist critical art practice

whether as a symbol of creativity or as a metaphor for art itself the archetype of the mother has been a central figure in the history of art from the Venuses of the Stone Age to the bad girls of the postfeminist era and through centuries of religious works depicting innumerable maternity scenes the more familiar version of Mamma has also become a stereotype closely tied to the image of Italy in undertaking an analysis of the representation of motherhood the catalogue the Great Mother will trace a history of women's empowerment chronicling gender struggles sexual politics and clashes between tradition and emancipation the volume will mix past and present juxtaposing contemporary art historical works and artifacts from the world of film and literature weaving a rich tapestry of associations and images the volume will bring together nearly 300 colour images illustrating monographic texts and in depth information on all the artists in the exhibition and a collection of new essays and criticism written specifically for the occasion by Massimiliano Gioni Lucia Re Adrien Sina Ruth Hemus Calvin Tomkins Whitney Chadwick Guido Tintori Matteo Pavesi Marco Belpoliti Raffaella Perna Pietro Rigolo Lea Vergine Barbara Casavecchia

a journal of feminism and film theory

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