



# From the Center: feminist essays on women's art

*Lucy R. Lippard*

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Feminist art epistemologies (FAEs) greatly aid the understanding of feminist art, particularly when they serve to illuminate the hidden meanings of an artist's intent. The success of parodic imagery produced by feminist artists (feminist visual parodies, FVPs) necessarily depends upon a viewer's recognition of the original work of art created by a male artist and the realization of the parodist's intent to ridicule and satirize. As Brand shows in this essay, such recognition and realization constitute the knowledge of a well-(in)formed FAE. Without it, misinterpretation is possible. From the Center: Feminist Essays on Women's Art. Article. Jan 1976. Essays comprised of Lippard's prefaces to catalogues and of art criticism that appeared in various art magazines, in addition to articles on individual women artists. VG- content; soiling, fading, general shelf wear to covers; price sticker on back cover. Pages 143-158 detached from dry spine glue, but still stuck together. Bibliographic Details. Title: From the Center: Feminist Essays on Women's Art. Publisher: E. P. Dutton. Publication Date: 1976. Binding: Softcover. Edition: First/First. Top Search Results from the AbeBooks Marketplace. Stock Image. 1. From the Center. Lippard, Lucy R. Published by Plume (1976). Feminist art criticism emerged in the 1970s from the wider feminist movement as the critical examination of both visual representations of women in art and art produced by women. It continues to be a major field of art criticism. Linda Nochlin's 1971 groundbreaking essay, "Why Have There Been No Great Women Artists?", analyzes the embedded privilege in the predominantly white, male, Western art world and argued that women's outsider status allowed them a unique viewpoint to not only critique women's

Tate glossary definition for feminist art: Art by women artists made consciously in the light of developments in feminist art theory since about 1970. In 1971 the art historian Linda Nochlin published a groundbreaking essay *Why Have There Been No Great Women Artists?* In it she investigated the social and economic factors that had prevented talented women from achieving the same status as their male counterparts. By the 1980s art historians such as Griselda Pollock and Rozsika Parker were going further, to examine the language of art history with its gender-loaded terms such as "old master" and "masterpiece". They questioned the central place of the female nude in the western canon, asking why men and women are represented so differently.