Library of Congress Cataloging-in-Publication Data

Names: Johnson, Deborah J., editor. | Oliver, Wendy, editor. Title: Women making art: women in the visual, literary, and performing arts since 1960 / edited by Deborah J. Johnson and Wendy Oliver. Description: Second edition. | New York: Peter Lang, 2020.

Includes bibliographical references and index.

Identifiers: LCCN 2019028870 | ISBN 978-1-4331-5390-7 (paperback: alk. paper) ISBN 978-1-4331-5392-1 (ebook pdf)

ISBN 978-1-4331-5393-8 (epub) | ISBN 978-1-4331-5394-5 (mobi)
Subjects: LCSH: Feminism and the arts—United States. | Arts,
American—20th century. | Women artists—Psychology.
Classification: LCC NX180.F4 W6575 | DDC 701/.03—dc23
LC record available at https://lccn.loc.gov/2019028870

DOI 10.3726/b13273

Bibliographic information published by Die Deutsche Nationalbibliothek. Die Deutsche Nationalbibliothek lists this publication in the "Deutsche Nationalbibliografie"; detailed bibliographic data are available on the Internet at http://dnb.d-nb.de/.

ZOZO A MZ78



The paper in this book meets the guidelines for permanence and durability of the Committee on Production Guidelines for Book Longevity of the Council of Library Resources.



© 2020 Peter Lang Publishing, Inc., New York 80 Broad Street, 5th floor, New York, NY 10004 www.peterlang.com

All rights reserved.

Reprint or reproduction, even partially, in all forms such as microfilm, xerography, microfiche, microcard, and offset strictly prohibited.

Printed in the United States of America



Contents

	List of Illustrations	vii
	Preface	xi
	Acknowledgements	xv
	Introduction Deborah J. Johnson and Wendy Oliver	1
1.	The Political Dialogic of Yoko Ono's Cut Piece (1964) DEBORAH J. JOHNSON	23
2.	Disappearing Act: Yvonne Rainer, <i>Trio A</i> , and the Feminist Dilemma (1966) Wendy Oliver	41
3.	The Poetry of Gwendolyn Brooks (1970s-'80s) ANNIE PERKINS	61
4.	The Secularization of the Sacred: Judy Chicago's <i>Dinner Party</i> and Feminist Spirituality (1974–79) DEBORAH J. JOHNSON	83
5,	Cindy Sherman's <i>Untitled Film Stills</i> : Reproductive or Transgressive Mimicry? (1977–81) MAURA REILLY	109
6.	Zaha Hadid: The <i>Peak Club</i> Competition and the Politics of Architecture (1982) LORETTA LORANCE	131
7.	Erecting a Statue of an Unknown Goddess in Amy Tan's The Kitchen God's Wife (1991) PHILLIPA KARKA	149

vi	Con	TENTS
8.	Jane Campion's <i>The Piano</i> : A Feminist Tale of Resistance (1993) DENISE BAUER	169
9.	Yielding to Multiplicity: The Kaleidoscopic Subject of Paula Vogel's How I Learned to Drive (1997) SARAH LANSDALE STEVENSON	185
10	Crystal Pite's <i>Emergence</i> : Hierarchy, Swarm Intelligence, and Contemporary Ballet (2009) WENDY OLIVER	207
11.	A Firm Foundation: Formal Tradition in Caroline Shaw's Partita for 8 Voices (2009–2012) CHRISTINA L. REITZ	229
12	Beygency: Power, Sex, and Subjectivity in the Feminist Politics of Beyoncé Knowles-Carter (2013) DEBORAH J. JOHNSON	251
13	Ephemeral Monumentality and the Art of the Future: Kara Walker's <i>A Subtlety</i> (2014) REBECCA PEABODY	273
14	. Having Her Pie and Eating It Too: Waitress and the Popular Art of Diane Paulus (2016) JENNIFER MADDEN	293
	Contributors	315
	Index	319



Illustrations

	•	
1.1.	Yoko Ono, Cut Piece, Tokyo 1964 performance, Photograph by Minoru Hirata, © Yoko Ono	25
2.1.	Yvonne Rainer in <i>Trio A</i> , Photograph by Jack Mitchell, © Highberger Media, Inc.	43
3.1.	Gwendolyn Brooks, 1972, Photograph by Bettmann, © Getty Images	62
4.1.	Judy Chicago, <i>The Dinner Party</i> , 1979, mixed media, Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, Courtesy of Judy Chicago/Art Resource, NY, Photograph © Donald Woodman	85
4.2.	Judy Chicago, <i>The Dinner Party</i> , Susan B. Anthony place setting, 1979, mixed media, Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, Courtesy of Judy Chicago/Art Resource, NY, Photograph © Donald Woodman	87
4.3.	Judy Chicago, <i>The Dinner Party</i> , Christine de Pisan place setting, 1979, mixed media, Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, Courtesy of Judy Chicago/Art Resource, NY, Photograph © Donald Woodman	91
4.4.	Judy Chicago, <i>The Dinner Party</i> , Artemesia Gentileschi place setting, 1979, mixed media, Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, Courtesy of Judy Chicago/Art Resource, NY, Photograph © Donald Woodman	92
4.5.	Pablo Picasso, Les Demoiselles d'Avignon, 1907, oil on canvas, The Museum of Modern Art, Acquired through the Lillie P. Bliss Bequest. © Estate of Pablo Picasso/ARS, NY	98

98

viii	ILLUSTRATI	ONS
4.6.	Faith Ringgold, <i>Bernice Mask</i> , 1974, mixed media, Collection of the Artist, Courtesy of the Artist and ARS, New York, © Faith Ringgold	100
5.1.	Cindy Sherman, <i>Untitled Film Still #4</i> , 1977, gelatin silver print, Courtesy of the artist and Metro Pictures, New York	114
5.2.	Cindy Sherman, <i>Untitled Film Still #27</i> , 1979, gelatin silver print, Courtesy of the artist and Metro Pictures, New York	115
5.3.	Tippie Hedren in <i>Marnie</i> , 1964, Director Alfred Joseph Hitchcoc Photo Credit: Album/Art Resource, New York	k, 117
5.4.	Cindy Sherman, <i>Untitled Film Still #13</i> , 1978, gelatin silver print, Courtesy of the artist and Metro Pictures, New York	117
5.5.	Cindy Sherman, <i>Untitled Film Still #34</i> , 1979, gelatin silver print, Courtesy of the artist and Metro Pictures, New York	119
6.1.	Zaha Hadid, Unbuilt Project for The Peak Club, Kowloon, Hong Kong, China, Exterior Perspective, synthetic polymer on paper mounted on canvas, David Rockefeller, Jr. Fund, The Museum of Modern Art © The Museum of Modern Art/ Licensed by SCALA/Art Resource, New York	136
<i>7</i> .1.	Amy Tan, Photograph by Mireya Acierto, © Getty Images	150
8.1.	Jane Campion, Photograph by Sally Bongers, © Jane Campion	170
9.1.	Paula Vogel, Photograph by Les Guzman, © Guzman	186
10.1	Crystal Pite's Emergence, Photograph © Lindsay Thomas	208
11.1	Caroline Shaw, 2017, Photograph by Kait Moreno	231
12.1	Beyoncé, 2014 MTV Video Music Awards, Photograph by Jason LaVeris, © Getty Images	253
13.]	Kara Walker, Photograph by Ari Marcopoulos, courtesy of Sikkema Jenkins & Co., New York	275
	2 Kara Walker, A Subtlety, or the Marvelous Sugar Baby, an Homage to the unpaid and overworked Artisans who have refined our Sweet tastes from the cane fields to the Kitchens of the New World on the Occasion of the demolition of the Domino Sugar Refining Plant, 2014, polystyrene foam, sugar, approx. 35.5 x 26 x 75.5 feet (10.8 x 7.9 x 23 m), Installation view: Domino Sugar Refinery, a project of Creative Time, Brooklyn, New York, 2014	

T11		
Illustr	atro:	ns

ix

294

Photograph by Jason Wyche, Artwork © 2014 Kara Walker, courtesy of Sikkema Jenkins & Co., New York	276
13.3. Kara Walker, Gone: An Historical Romance of a Civil War as it Occurred b'tween the Dusky Thighs of One Young Negress and Her Heart, 1994, cut paper on wall, Installation dimensions variable; approximately 156 x 600 inches (396.2 x 1524 cm), Installation view: Kara Walker: My Complement, My Enemy, My Oppressor, My Love, Hammer Museum, Los Angeles, 2008, Photograph by Joshua White, Artwork © 2014 Kara Walker, courtesy of Sikkema Jenkins & Co., New York	278
13.4. Kara Walker, A Subtlety, or the Marvelous Sugar Baby, an Homage to the unpaid and overworked Artisans who have refined our Sweet tastes from the cane fields to the Kitchens of the New World on the Occasion of the demolition of the Domino Sugar Refining Plant, 2014, polystyrene foam, sugar, approx. 35.5 x 26 x 75.5 feet (10.8 x 7.9 x 23 m), Installation view: Domino Sugar Refinery, a project of Creative Time, Brooklyn, New York, 2014, Photo: Jason Wyche Artwork © 2014	
Kara Walker, courtesy of Sikkema Jenkins & Co., New York	282

14.1 Diane Paulus, Photograph by Susan Lapides