

Readings on textiles through, feminine aesthetics, representation of women in art and culture.

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Textile art: unravelling women's legacy by sara menete dec 12 2022*

Sara Menete, "Textile Art: Unravelling Women's Legacy", *ByArcadia*, Dec 12, 2022. <https://www.byarcadia.org/post/textile-art-unravelling-women-s-legacy>

- Confinement to domestic spaces
- Needlework mostly a hobby, source of revenue, self sustainment
- Encouraged by the feminists movements advocacy for the recognition of women's art.
- Reconnect with women from the past, honour tradition
- Conceptual divide between fine art and female craft
- "Throughout Western history, women have hardly been recognised as artistic agents or subjects - rather the object of art
- Excluded from recognised art
- The "genius" - masculine qualities/ ideals of creativity, individuality and independent thinking.

- Decorative arts regarded as a practical activity
- “Proximity to femininity and domesticity contributed to it being disregarded and undervalued.
- Functional objects confined to the private domestic sphere - did not meet the standard of fine art as being defined as an artistic intent that aimed for aesthetic pleasure, created for public display
- “Like written texts, textiles can relay information, record and influence how history is told, also questions traditional Western notions on how knowledge is formed and transmitted.
- “Feminist criticism has shed light on the idealistic nature of objectivity and has deemed such definitions of knowledge the results of constructs created by men”

Julia Carey, “How textile arts have empowered women to express themselves throughout american history”, Marymount, 2022,

<https://marymount.edu/academics/college-of-sciences-and-humanities/school-of-humanities/student-publications/magnificat-2022/how-textile-arts-have-empowered-women/>.

- “An outlet for women to utilise their creativity in a way accepted by society
- Embroidery as part of a limited education
- Embroidery samplers held records of religious messages, scenes of daily life - the design and material used, motifs gave evidence to the culture, religion, social class and personal abilities
- 1908-1913 the American Artists Suffrage League embroidered over 150 protest banners - “the use of traditionally feminine craft to state messages about the rights of women appeared a powerful juxtaposition at the time” founded by Mary Lowndes in 1907
- “Repurposed a craft associated with the private domestic sphere to make a public case for suffrage”
- “The association of embroidery with domesticity made it an ideal medium for women to express their political sentiments both subtly and boldly
- “Womens work” passed down from mother to daughter
- “Current embroidery and cross stitch designs further their legacy of political use, juxtaposing ideas of delicacy and femininity with bold calls to action, echoing the era of suffrage”

“Textiles was a female language to which the male students didn’t have access” Jann Howarth

Amber Butchart, “The artificial divide between fine art and textiles is a gendered issue”, Frieze. Nov 14, 2018,

<https://www.frieze.com/article/artificial-divide-between-fine-art-and-textiles-gendered-issue>

- Opus Anglicanum - medieval English Embroidery - signified the pinnacle of luxury in medieval Europe
- The academisation of the art world resulted in rules that regulated what could be admitted for exhibition, what could be defined as fine art
- Rozsika Parker - “one of the first studies to examine the marginalisation of women’s work in the hierarchy of art and craft.”
- Challenge historical and cultural preconceptions and make progressive, political works.
- Raisa Kabir - “highlights how the gendering of embroidery in European history not only marginalises the practice through sexism, but also ignores global histories and experiences of people of colour”

- “The notion that it’s inherently about white feminism and embroidery is this Victorian white Western phenomenon” is a misconception. “Politics and textiles for me are intertwined, they’re not separate”
- “The time invested in hand embroidery lends a permanence and gravitas to messages conveyed in this way, and it became a medium of choice for political banners”

More than ‘just a little hobby’: women and textile art in Ireland By: Nancy J. Nelson, Karen L. LaBat, and Gloria M. Williams *

https://libres.uncg.edu/ir/uncg/f/N_Nelson%20Hodges_More_2005.pdf

Nancy Nelson, Karen LaBat, & GloriaWilliams, “More than just a ‘little hobby’: Women and textile art in Ireland”. *Women’s Studies International Forum*, 2005: 28(4), 328-342.

- Exploration of women’s experiences with creative expression
- “Women artists find themselves taking on the role of educators in order to build visibility for their work”
- “Sturdy resistance to the idea of textiles as art”
- “Occupy a marginalised position within the paradigm of contemporary art”
- Ideas best expressed through the particular medium of textiles
- “Creative expression was something that had to be squeezed into small bits of free time theu found between the demands of their daily lives” sewing already a skill at hand and could easily be done in the home
- “Marriage laws at the time which prevented them from working, as well as social pressure put on them to focus their full attention on meeting the obligations of the household”
- Running the household is its own full time job and interferes with the creative process
- “Because the work is done in the home it is perceived as simply ‘women’s work’.” a challenge when taken out of the domestic space and viewed in the public realm
- “Automatic assumption made between textiles and ‘women’s hobbies’” domestic pursuits
- “Women’s creative expression has historically been relegated to that of utility rather than high art”
- The larger general publics lack of understanding and unfamiliaritly of the textile medium being exhibited in high art institutions
- “The difficulty with promoting textile art lies in altering the perception held by the general viewing public and the gallery culture that textile art is the product of”
- Galleries “still resist taking textiles in, because in some ways they’re stille regarded as second class art”
- Wolff “the exclusion of women from the history of knowledge production to the exclusion of women from ‘cultural production’”
- “Associations between women, textiles, and social value arise out of the andocentric notion that women’s experiences in general, and modes of expression in particular, are of less value than those of men” 16
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What lies beneath: women, politics, textiles - the womens art collection feb 17 2022

<https://womensart.murrayedwards.cam.ac.uk/event/what-lies-beneath-women-politics-textiles/>

- Textiles to commont on politics and society

- “Traditionally the history of textiles is the history of womens work”
- “Unique ability to communicate collective histories and individual stories”

Beyond bricolage: women and aesthetic strategies in Latin American textiles by Janet Catherine Berlo

Catherine

Catherine Janet Berlo, “Beyond Bricolage: Women and Aesthetic Strategies in Latin American Textiles”, *RES: Anthropology and Aesthetics*, no. 22. 1992: 115–34, <http://www.jstor.org/stable/20166857>.

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- “A new generation sees textile arts as eloquent expressions of women’s concerns with cultural tradition and transmutation”
- “Cloth is recognised as fundamental to studies of gender, social identity, status, exchange and modernisation”
- “The bricoleur works with a heterogeneous assortment of materials, based on the limited possibilities at hand”
- “The textile art of Latin America are not simply a passive response to five centuries of colonialism: they are deliberate and sometimes culturally subversive” “the essence of an indigenous textile aesthetic”
- “as a mode of self presentation, textiles assert personal, ethnic, religious, and economic identities”
- “Postcolonial modes of expression and representation textiles offer a provocative focus”
- “In the modern western world, both textiles and women are marginalised”
- The making of textiles have been activities viewed as being made in women’s leisure time or spare time yet these assumptions discount the labour and time involved in such activities. Many of these textiles are essential and meaningful work in indigenous cultures.

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- “In many regions, textile production is central to being female”
- Women express individual creativity and technical expertise
- “Cloth manifests otherwise imperceptible cultural values” “women’s crucial job to translate these values into material objects”
- Shifting women’s art from marginalised and ephemeral to dynamic and fundamental aspects of culture
- The Kuna Indians of Panama: the ideal men are great public speakers and orally chant the cultural values displaying their verbal proficiency and knowledge of histories and politics. Women display this same knowledge visually and communicate through their technical skills. In this case they are expressed through native garments named molas. “Express Kuna ethnicity”
- “Long and arduous hours of mola making” a form of “silent oratory” express the same “concepts of group cohesion and morality”
- Similar dynamic occurs in the highland Maya. women’s “virtuosity in complex modes of representation is more fundamentally demonstrated in the realm of backstrap loomed textiles” provide a visual fluency.

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- "Husband and wives have isomorphic roles to play: he conducts the rituals, but she weaves the textiles that allow those rituals to take place"
- 119 - "The use of such textiles at every level of ritual activity is a constant reminder of women's presence"
- 120 - "Women's arts in any society are a part of a larger participatory sphere"
- "Affirm the centrality of textile traditions in indigenous life"
- "Among the highland Maya, agriculture and weaving, the defining work of the two genders, have a fundamentally isomorphic relationship" "salient in both weaving and agriculture is a generative function: both are linked to birth"
- "To work the earth and to work the loom - these processes provide life's fundamentals: food and clothing."
- "Cloth can serve as historical text or as an alternative means of encoding cultural information."
- 121 - Intertextuality of weaving a writing. "Intertextuality proclaims technical virtuosity"
- 123 - "In the realm of cloth and clothing, we find that materials and styles are transferred not only interregionally between town and hamlet but also between modern Western culture and indigenous cultures."
- 125 - "The contemporary indigenous textile aesthetic is, in many regions, an aesthetic of appropriation and accumulation. Culture is refreshed and re-created by periodic transfusions of goods, techniques, and materials."
- "Appropriation is only one among many strategies vital cultures employ to deal with the past and the other"
- 127 - Women weave a more diverse repertory of styles than before, reworking the past in ways that are most useful and meaningful for their present"
- 128 - James Clifford - "modern third and fourth world peoples invent their culture within and against the contexts of colonial history and the new nation."
- Indigenous textiles are "elemental to the fabric of indigenous life"
- "Can read such textiles as active texts in an ongoing intercultural dialogue about gender and history, as well as cultural hegemony and self-determination"
- "Acknowledge their makers as active creators of their own culture, and acknowledge women's place in such culture building."
- 129 - "Textiles accumulate multiple meanings in their relations to numerous spheres of action intertextually"
- Improvisation - "demonstrate the extemporaneous skill of the weaver"
- 130 - Wearing the garments woven a hundred years ago ... "displays the antiquity and the vitality of women's textile traditions" "the past is ever renewed in the present"
- "Cloth bridges not only time but disparate social realms"
- "The female dominated domestic sector simultaneously guards the older order (native languages, agricultural ritual, curing knowledge, cults, shamanistic knowledge)."

- Women as cultural conservators “textiles are the focus of a dialogue between conservatism and innovation”
- Women as the agents of transformation
- “The male/female dichotomy is more apparent than real, and has more to do with our preconceptions about men and women, work and culture.”

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- “Women incorporate otherness and make it indigenous” “native textile artists, through their inventiveness and visual wit, digest the past and the other, and create a vision of culture that balances both” a subversive act

Weaving the Fabric of our lives by Carol P. Christ *

Carol P Christ, “Weaving the Fabric of Our Lives”, *Journal of Feminist Studies in Religion* 13, no. 1 (1997): 131–36, <http://www.jstor.org/stable/25002303>.

- “The image of weaving first appeared in Goddess spirituality, not in feminist Jewish or Christian theology.” 131
- Women as “creators of culture, as inventors of the arts of agriculture and weaving, as poets.” 132
- “University-influenced feminism had led many of us to deny the value of traditional women’s labour, because it wasn’t intellectual and rational.”
- “Accepted the view that women’s craft was not fine art or any art at all.”
- “The metaphor of weaving helped to reconnect us to our female heritage”
- “The invention of weaving by women (neolithic Jarmo ... Iraq and Turkey) was one of the greatest revolutions in human culture”
- Cloth could be used for a number of different domestic functionalities and utilised outside the home as well
- “Weaving was ideally suited to women’s lives” - it was child-safe, the actions are repetitive and can be learnt quickly, easily done at home. Weaving could be done alongside the other domestic activities of “child rearing and food preparation”
- “Weaving is easier if some of the work is shared” - community/group encouragement
- “Weaving provided an outlet for artistic expression” “Women were investing large amounts of time into their textile work, far beyond pure utility” 133
- “Importance of women’s role as weavers in preindustrial economies” “complemented the men’s construction work...major furnishings and the only objects of value”
- Large amounts of time that are put into crafting such works express the pride of the artist also.
- “Male generated cash income had become more important as the furnishings of the house increasingly depends on manufactured items rather than on items crafted at home”
- Women are reduced to caretakers rather than the creators and provisioners of the home.
- “Traditionally the role of women as homemaker involved creative and productive work”
- Consumerism greatly restricts the role of woman as homemaker - “diminishing of women’s sense of self worth” 134
- “I learned from my professors that it was a mark of intelligence to value the works of great men and to ignore or feel contempt for the works of traditional woman.” “works of value were created with the mind, not the body” education caused the student to see the role of the mother or wife as unimportant/ insignificant. 135

- “Women in industrialised countries who weave now do so out of nostalgia, as a hobby, or as an art form.” not out of necessity. “Women as weavers made important contributions to the history of culture” 136

Knitting, weaving, embroidery, and quilting as subversive aesthetic strategies: on feminist interventions in art, fashion and philosophy

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Natalia Anna Michna, “Knitting, Weaving, Embroidery, and Quilting As Subversive Aesthetic Strategies: On Feminist Interventions in Art, Fashion, and Philosophy”, *ZoneModa Journal* 10. 2020 (1S):167-83:
<https://doi.org/10.6092/issn.2611-0563/10564>.

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- “Absence of women’s creativity through the art world”
- “The tradition of Western European art was dominated by the myth of the Great Artist”
- “Conceived of as one who has ‘genius’; genius, in turn, is thought of as an atemporal and mysterious power somehow embedded in the person of the Great Artist” - “has been identified exclusively with masculinity”
- “The power to create from nothing and to give shape to chaotic matter” - the ‘divine creator’
- “The artist-genius thus became the only authorised creator of the “genuine” art exhibited in public space and universally admired”
- “In the patriarchal and andocentric world, this vast field of human activity included all the works of women, which were physically and metaphorically assigned to the private sphere.”
- Decorative art regarded as practical activity with utilitarian character
- “Women decorated with or created functional objects of everyday use that possessed aesthetic qualities”
- “Women’s aesthetic values did not equate to those of “male canonical art”
- “What is distinctive to feminist art, then, is not that it is ‘about’ women, but that it is so in a way that is new albeit using the same instruments as before” hilde hein - “women’s experiences could be displayed in art using traditional means and forms of expression that women had been using for centuries”

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- “The distinction between art and craft is defined not only by the materials being used but by the intentions behind the work, namely where it is created, who it is for, and what purpose it is intended to serve”
- Lucy R. Lippard - “previously women artists had avoided female techniques like sewing, knitting, weaving, ceramic, even the use of pastel colours (pink) and delicate lines because they could not afford to be called feminine artists”

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- “Creations based on craft and decoration and considered “feminine” have taken on a new revolutionary dimension”

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- Feminist criticism - “the objectivity of knowledge is considered an idealistic thought construct created by men for the use of the traditional model of practicing science and philosophy”
- “The result of this view is knowledge defined as general and universal, derived from empirical research, but in fact is detached from the reality from which it emerged”

- "This knowledge is the result of research in which the inalienable subjective features of the researcher are omitted, along with the links of the studied object with history, culture, and society"
- "Such knowledge is defined not only as non-objective, but also devoid of epistemic value"

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- Dynamic objectivity, Evelyn Fox Keller "a pursuit of knowledge that makes use of subjective experience...in the interest of a more effective objectivity." - "recognises the difference between self and other as an opportunity for a deeper and more articulated kinship."
- "The concentration and mindfulness are characteristic features of the handicrafts practiced by women for centuries"
- "A proper research attitude is free from the desire to control the subject and refers to a holistic view of reality, in which all elements constitute a connected, embroidered whole."
- "A better understanding of the subjects situation, not to control the object of study"
- Mary Field Belenky - five step process of knowledge "takes the feminist perspective into account, that is, knowledge which is inclusive, sensitive to context, and which transgresses traditional boundaries"

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- "knowledge is achieved by a research community including members of marginalised social groups, because only they, on account of their situation, possess epistemic privilege and a more rigorous critical awareness of research problems"

- "in feminist epistemology, the cognitive activity of women has been characterised using the example of handicrafts and needlework, as attentive, contemplative, focused on the object, and at the same time creative, dynamic and inclusive." heterogeneous and evolving

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- "A hierarchy of the arts developed and was maintained according to the common opinion that these decorative arts were characterised by lesser intellectual involvement and served only domestic and aesthetic needs.
- "Decorative and domestic handicrafts empower women and bring them together, enabling them to bypass consumer culture and reclaim the traditional women's skill devalued by society"

Why have there been no great women artists? By Linda Nochlin 1988*

Linda Nochlin, "Women, Art, And Power And Other Essays: Why Have There Been No Great Women Artists?" Routledge. 1988: 1-34

- "There are no great women artists because women are incapable of greatness" as decided by male doctrine or that women do not create great art that falls under the sub categories of what makes great art in male ideology. Great art exists that has been made by women but is devalued in the public sphere by a set knowledge system that was created by men.
- "Women's experience and situation in society, and hence as artists, is different from men's.
- "Fault lies in our institutions and our education"
- "Men demand her not only submission but unqualified affection as well; thus women are often weakened by the internalised demands of the male-dominated society itself, as well as by a plethora of material goods and comforts"
- "The total situation of making, both in terms of the development of the art maker and in the nature and quality of the work itself, occur in a social situation, are integral elements of this social structure, and are mediated and determined by specific and definable social institutions."

- "As late as 1893, "lady" students were not admitted to life drawing at the royal academy in London"
- "To be deprived of this ultimate stage of training meant, in effect, to be deprived of the possibility of creating major art works."
- "It is all right for a woman to reveal herself naked-as-an-object for a group of men, but forbidden to a woman to participate in the active study and recording of naked-man-as-an-object."
- "Universality of the discrimination against women and its consequences, as well as the institutional rather than individual nature of but one facet of the necessary preparation for achieving mere proficiency, much less greatness, in the realm of art"
- "Such an outlook helps guard man from unwanted competition in his 'serious' professional activities"
- "With certain justice, point to his wife's lack of seriousness in her artistic activities"
- "For such men, the real work of women is only that which directly or indirectly serves the family"
- "Always a model never an artist"
- "Masculine traits of singlemindedness, concentration, tenaciousness and absorption" persistence, stubbornness, vigor
- "Marriage a sacrament indispensable to the organisation of society"
- "Institutionally made impossible for women to achieve artistic excellence, or success on the same footing as men"
- Disadvantage is an intellectual position. An issue of the psyche in which it has been ingrained in history that women are second class to men, therefore their art will never compare.

Cultural Feminisms by Kristina B. Wolff *

Kristina B Wolff, "Cultural Feminism", *The Wiley Blackwell Encyclopedia of Gender and Sexuality Studies*. April 21, 2016: <https://doi.org/10.1002/9781118663219.wbegss776>.

- "Recognition and creation of "women centered" culture and the redefinition of femininity and masculinity"
- "Cultural feminism utilises essentialist understandings of male and female differences as the foundation of women's subordination in society."
- "Efforts at fighting women's subordination included working for women's suffrage, women's right to free expression, and women's culture as well as outreach to poor and working-class women."
- "Radical feminism directly challenges biological definitions of male and female while actively working toward eliminating women's oppression."
- "Included in both lesbian and cultural feminism is the practice of separatism, the creation of spaces, groups, and communities that are separate from men."
- "Cultural feminism emphasises a need to highlight women's uniqueness and feminine qualities as positive attributes rather than erasing the differences between men and women - radical feminism"
- "The practice of concentrating on the differences between genders as its foundation, while placing 'woman' at the center"
- "Reclaiming and redefinition of female identity"
- "Women's liberation occurs through the rejection of society's conception of 'woman' since this is based on a male model of understanding"

- Challenge the expected gender roles as assigned by men. Honouring feminine attributes as positive rather than reducing them to a weakness
- Female bonding as a non-sexual, emotional connection
- “Women are subordinated due to men’s nature”
- “Women are secondary because contemporary Western society and Western thought do not value women’s virtues”
- “Hierarchy, domination and independence are held in the highest esteem”
- “The inherent belief that women have certain innate qualities that should finally be recognised and honored by society, rather than remaining invisible or denigrated.”
- “Recognise that women have a unique perspective based on their experiences as women” - should be valued and learnt
- “Standpoint theory posits that women’s understanding of the world is different from men’s even if it shaped by men’s definitions”
- “Feminist epistemology centers on critiquing society’s understanding and creation of knowledge, thus shaping the ways in which science and the quest for knowledge occur.”
- “Implication that women cannot escape their destinies as females”

Activism, One Stitch at a Time: when social justice and sewing come together by Lory Hough

<https://www.gse.harvard.edu/ideas/ed-magazine/18/08/activism-one-stitch-time>

- Social justice sewing academy encourages youths to sew quilts that focus on social justice themes - black lives matter, LGBTQ rights, immigration, feminism and equality. Empowerment and agency

The feminist power of embroidery Tammy E. Kim dec 29 2018

<https://www.nytimes.com/2018/12/29/opinion/sunday/feminist-embroidery-korea.html>

- “To take up the needle is to reclaim our histories of anonymous, poorly paid and unpaid female craft, garment labour and piece work.”
- Rozsika Parker - “because of its history and associations embroidery evokes and inculcates femininity in the embroiderer. But it can also lead women to an awareness of the extraordinary constraints of femininity, providing at times a means of negotiating them, and at other time provoking the desire to escape.”
- “The act of embroidery can feel transgressive in its silence and domesticity.”
- “A return to the female tradition when our bodies and minds feel so keenly under assault”
- “Textile work resembles meditation, though it can also take place in knitting circles and quilting groups, where silence is shared”

The Role of Feminist Aesthetics in Feminist Theory by Hilde Hein

Hein, Hilde. “The Role of Feminist Aesthetics in Feminist Theory.” *The Journal of Aesthetics and Art Criticism* 48, no. 4 (1990): 281–91. <https://doi.org/10.2307/431566>.

- “Feminism creates new ways of thinking, new meanings and new categories of critical reflection”
- “The perspective that women bring to experience as subjects, a perspective whose existence has heretofore been ignored”
- “Source of qualitatively new ideas and values identified with women”
- “Feminism as doctrine is often challenged as anti-theoretical and as polemical”

- "Feminism renounces this monolithic view of theory together with the phallocratic roots from which it springs."
- "Defined by negation, or in opposition to the male norm, women are then a mystery, sheer potentiality, their being and desire inexpressible in patriarchal."
- "Women are often irreverent toward the rules set by phallocratic reasoning, discounting their intended exclusion as a by-product of a masculine self-confinement that leaves women free to write themselves out of the world that men have constructed and into another one."
- "Feminist artist face the dilemma that having been acculturated in a male-dominated artworld, they have imbibed its traditions and values along with their artistic skills and aesthetic sensitivities"
- Male depiction of women "Along with loving a caressive exploration of women in intimate detail, they have been used to represent considerable violence toward and abuse of women. The grand tradition is full of rapes, abductions, mutilations and hateful degradation of women. But these have not been authentic from a woman's perspective. By and large they have been viewed through the lascivious, sentimental or punitive eye of a man."
- "Feminist artist face the challenge of recasting these same experiences as they are undergone by women, so as to reveal an aspect of them that has been ignored."
- "Feminist art blurs the distinctions between art and criticism, between art and politics, and between theory and practice."
- Elizabeth Spellman "middle class white women, who have done much of the talking that is officially preserved, have had little to say about the variety of women's experience simply because they are ignorant of it"
- "Feminist theory regards the dualism defended by classical theories as dogmatic reification and does not consider that authority by one pole a fantasised reality over another is an issue that merits extensive analysis."
- "So far, feminist aesthetic theory has devoted disproportionate attention to deconstruction and critique of phallocratic practice."
- "The eye of the camera, the eye of the actor-protagonist and the eye of the audience - all are male, and it is with the erotic pleasure of that eye that any viewer of the film regardless of gender, must identify."
- "The voyeuristic conventions of cinema determine the conditions of its pleasure"
- Women passive raw material vs men as the active gaze
- "Vision is mediated by light and therefore does not have the intimacy of touch or taste." "thus legitimised by distance, vision is epistemologically privileged. It is lawfully permitted where other forms of perception are not." look but don't touch
- "Men create by overcoming the impossible - that which women are by nature fit to do"

The political stitch *

Eileen Wheller, "The Political Stitch: Voicing Resistance in a Suffrage Textile", *Textile Society of America Symposium Proceedings*, 2012. 758. <https://digitalcommons.unl.edu/tsaconf/758/>

- **Record** individual and collective experience. "A textile imbued with political importance"
- Janie Terrero's embroidered handkerchief in the the museum of London.
- "The efficacy of textiles to construct 'voice' and augment a history that has too often discounted women's experience"
- "Suffragists or constitutionalists (men and women seeking to expand enfranchisement) expected to engage the state via the rule of law. Through notions of fair play they hoped to convince their government of their cause through petitioning, lobbying and demonstrating"

- Jane Terrero's stitch petition - 2858 -1944. In her fifties.
- "They succeeded in using 'amateur craft' identified with a chaste and domestic femininity to mount a political challenge that sought short term political gain and long term social change"
- "Embroiders appear to have used simple on hand resources and possibly material gathered from visitors to create both unsophisticated and more elaborate communications"
- "The association of women who embroider to enact goodness, meekness and obedience as described by Rozsika Parker is subverted in these pieces, a goal not lost on the prisoner who imbues her stitches with political purpose"
- "Once inscribed with stitches and bestowed with importance as an object of memory, the handkerchief fulfills further purposes beyond the ubiquitous hankies in terms of memorial, documentation and manifested resistance."
- "The form of Janie Terrero's embroidery is redolent of domesticity; presumably neither the "hankie" nor the tools of embroidery were denied the prisoner as, in the context of tradition, they evoke the feminine"
- "Terrero's signature embroidery is most effective as a challenge to political power in its overt assertion of identity"
- "Suffrage embroidery such as this, with its clearly intended symbolic content, was a sophisticated and calculated instrument to counter propaganda aimed at the 'hysterical sisterhood' of suffragists"
- "Craft political resistance; this expression of agency served to cohere and sustain a collective identity"
- Initiators rather than reactors - restore agency to women
- "The textiles employed in the struggle reflected a subversive tradition where women "managed to make meanings of their own in the very medium intended to inculcate self-effacement"
- "This singular textile communicates a powerful sense of self and, with its provocative content, a prescient anticipation of a future audience."

Laura Mulvey, "Visual Pleasure and Narrative Cinema", *screen*. Volume 16, Issue 3, Autumn 1975: Pages 6-18. <https://doi.org/10.1093/screen/16.3.6>

- "Psychoanalytic theory is thus appropriate here as a political weapon, demonstrating the way the unconscious of patriarchal society has structured film form"
- "The paradox of phallocentrism in all its manifestations is that it depends on the image of the castrated woman to give order and meaning to its world"
- "Woman as bearer of meaning, not maker of meaning"
- Scopophilia - 'there are circumstances in which looking itself is a source of pleasure' "taking other people as objects, subjecting them to a controlling and curious gaze" "arises from pleasure in using another person as an object of sexual stimulation through sight"
- Recognition on the screen of his like, the image seen. Identification of the ego on the screen
- Contradiction between libido and ego
- "The determining male gaze projects its phantasy on to the female figure" "women are looked at and displayed" exhibitionist "appearance coded for strong visual and erotic impact" signifying male desire
- "The male figure cannot bear the burden of sexual objectification"
- "The meaning of woman is sexual difference"
- "Forces her to conform in every detail to the actual physical appearance of his fetish" - Vertigo, film

- “The scopophilic instinct (pleasure in looking at another person as an erotic object).
“Illusionistic narrative film” structure of representation - “women as representation signifies castration”
- “Cinematic codes create a gaze, a world, and an object, thereby producing an illusion cut to the measure of desire”
- “One dimensional fetish” intrusive
- “The two looks materially present in time and space are obsessively subordinated to the neurotic needs of the male ego”
- “Women, whose image has continually been stolen and used for this end, cannot view anything much more than sentimental regret.”

Kate just

Kate Just, “Artist Statement”, KateJust.com. <https://www.katejust.com/artiststatement>.

- “Through the lens of subjective experience” “the use of knitting as an engaging sculptural medium, a poetic or political tool”
- Autobiographical
- Childhood experience, gender, family
- “Crafting feminist representations of the body” “explore the politics and power of the body.”
- “Clothing as a social fabric that bears the memories, experiences and identity of each wearer over time”
- “Local and global feminist focus”

Feminist fan 2015-2017

- “Time intensive act of devotion” “reverence to these artist and feminism”
- “Threads of connection between artist across time periods and cultures emerge”
- “Knitting as an art medium, many of the selected works highlight the potential of textiles to expand representations of gender, sexuality and identity”

Betsy Greer, “An “Act of Love”: Knitted Potraits of Feminist Artists and Their Work.”

Hyperallergic. July 22, 2016.

<https://hyperallergic.com/312753/an-act-of-love-knitted-portraits-of-feminist-artists-and-their-work/>

- “Significant feminist portraits that speak to feminism as an art movement”
- 1920’s - 2015
- Self-representation, expand on limiting ideas of womanhood
- “Feminist fan puts the mirror up to the ways in which feminist artist have used their bodies as forms of protest over nearly the past century”

Protest Signs 2022, Hugo Michell Gallery, Adelaide

- “My interest in feminist and intersectional politics and the power of craft to translate social change has continued with my body of work”
- Tactile engagement with the image and message
- “Forms a meditation on the power of protest and words”
- “A knitted homage to a real image of protest” collected from the media

Public Knitting Projects 2011-2014

- “Interplay between communal activity and individual expression”
- “Potential for interpersonal and cross cultural connection through craft”
- Sharing spaces to craft -knitting circles, community, encouragement