

# Contents

<b>List of Illustrations</b>	<b>vii</b>
<b>Notes on Contributors</b>	<b>xi</b>
<b>Acknowledgements</b>	<b>xvii</b>

Introduction: Feminism and Art History Now	1
<i>Victoria Horne and Lara Perry</i>	

## **PART I. WRITING | SPEAKING | STORYTELLING** **25**

1. An Unfinished Revolution in Art Historiography, or  
How to Write a Feminist Art History 31  
*Victoria Horne and Amy Tobin*
2. I Want a Dyke for President: Sounding out Zoe  
Leonard's Manifesto for Art History's Feminist Futures 41  
*Laura Guy*
3. 'Our Stories Are Our Life Blood': Indigenous  
Feminist Memory and Storytelling as Strategy for  
Social Change 63  
*Cherry Smiley*

## **PART II. VISIBILITY | INTERVENTION | REFUSAL** **83**

4. Making Visible Lee Krasner's Occupation: Feminist  
Art Historiography and the Pollock-Krasner Studio 87  
*Andrew Hardman*
5. Challenging Feminist Art History: Carla Lonzi's  
Divergent Paths 104  
*Giovanna Zapperi*

## Contents

6. This Moment: A Dialogue on Participation, Refusal and History Making	124
<i>Angela Dimitrakaki and Lara Perry</i>	
<b>PART III. SPATIALITY   OCCUPATION   HOME</b>	<b>143</b>
7. The Salon Model: The Conversational Complex	147
<i>Elke Krasny</i>	
8. Los Angeles, 1972/Glasgow, 1990: A Report on Castlemilk Womanhouse	164
<i>Hannah Hamblin</i>	
9. <i>If You Lived Here...: A Case Study on Social Reproduction in Feminist Art History</i>	183
<i>Kirsten Lloyd</i>	
<b>PART IV. TEMPORALITY   GHOSTS   RETURNS</b>	<b>203</b>
10. Temporalities of the 'Feminaissance'	207
<i>Francesco Ventrella</i>	
11. Gestures of Inclusion, Bodily Damage and the Hauntings of Exploitation in <i>Global Feminisms</i> (2007)	230
<i>Kimberly Lamm</i>	
12. Learning and Playing: Re-enacting Feminist Histories	260
<i>Catherine Grant</i>	
<b>Afterword</b>	<b>283</b>
<b>Index</b>	<b>285</b>