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'Visualizing Feeling

develops a compelling
argument for focusing on
precisely the centrality of
affect and feeling in any
understanding of the art of
the 1960s and 1970s, where
it seemed that affect no
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exploring the work of four
powerful and sometimes
neglected women artists, she
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paradoxically where affect
is consciously minimized
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that it nevertheless returns
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Visualizing Feeling also
addresses a methodological
blind spot in art history:
the interpretation of
feeling, emotion and affect.
It demonstrates that the
affective dimension,
alongside other materials
and methods of art, is part
of the artistic means of
production and innovation.
This is the first thorough
re-appraisal of aesthetic

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Visualizing Feeling can be
read as a contribution to
art history - restoring
affect to the narrative of
late modern art - and it
should be compulsory reading

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publication summary such as the visualizing feeling also addresses a methodological blind spot in art history the interpretation of feeling emotion and affect it demonstrates that the affective dimension alongside other materials and methods of art is part of the artistic means of production and innovation this is the first thorough

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"Visualizing Feeling develops a compelling argument for focusing on precisely the centrality of affect and feeling in any understanding of the art of the 1960s and 1970s, where it seemed that affect no longer had a place. In exploring the work of four powerful and sometimes neglected women artists, she shows how it is paradoxically where affect is consciously minimized that it nevertheless returns to haunt the art work as its

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neiderman this book has
three interconnected aims to
challenge the dominant
characterisation of the art
of the 1960s and 1970s as
anti aesthetic and

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Susan Best FAHA is an art
historian with expertise in
critical theory and modern
and contemporary art. Best
is a Professor at the
Queensland College of Art,

File Type PDF Visualizing Feeling Affect And The Griffith University. Her book, Visualizing Feeling: Susan Best 2013 Paperback Affect and the Feminine

Avant-garde focuses on four artists of the 1960s and 70s: Eva Hesse, Lygia Clark, Ana Mendieta and Theresa Hak Kyung Cha. It shows how their work transforms the avant-garde protocols of the period by introducing an affective dimension to late modern art. According to

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