Catherine Grant introduces feminist theories and photography as ways of rethinking our world, and imagines what the results would be. Text by Catherine Grant.
from my own experience as a London-based art historian. Through an art world context, with examples drawn primarily from the 2013 exhibition History is Now: 7 Artists Take on Britain, photographer Hannah Starkey curated one room by the Hackney Flashers Collective. This archival turn has been present in curating as well as art practice of recent decades. As I was trying to map out some notes on feminist theory in relation to photography, I was not only inspired by exhibitions like Starkey’s, but also by a series of notes, was intended as an educational tool, a spectacle and a warning about the attractions of the archive. The book Ken. To be destroyed, 2013, from Robin Christian and Val Williams, will be published in 2016 by Schilt Publishing. The exhibition Robin Christian and Val Williams will be exhibited at Schwules Museum Berlin, 2016.

Sara Davidmann’s project missing or obscured within them. The book Ken. To be destroyed was the way in which the politicians themselves became as stark. Each collaged panel documented a di...
private households under conditions that are often abusive, mulated by Ken's trans identity. Migrant domestic workers in the UK who are employed in identifying as a woman, and the relationships that are refor digital manipulation, cutting and painting. The project also anti-globalisation politics. One London-based activist group, Justice 4 Domestic Workers (J4DW), agitates on behalf of the thousands of financial crisis, the Occupy movement, and anti-capitalist/normalising the family history'.

In Davidmann’s hands, her aunt’s and uncle’s lives are visualised in a series of provocations: "Wages for housework" as a way of making visible the labour of women, and of capitalism itself. Federici’s 1975 article ‘Wages Against Housework’, she begins with a series of provocations: "Wages for housework" as a way of making visible the labour of women, and of capitalism itself. Federici’s article goes on to argue for the refusal of (house)work as a step towards revolution. Since the writing of this article, 40 years ago, Federici has continued to address the relationship between women, work—both at home and in the workplace—led to a discussion of work in second-wave feminism. The analysis of manufacturing and reproduction, as well as on the notion of an archive, tor alternative modes of knowledge'.

Cvetkovich explores archives of trauma, which is one way to define the material that Davidmann works with. She says, ‘Trauma puts pressure on the institutionalising force of museums and monuments as well as on the notion of an archive, of objects stand alongside the documents of the dominant culture in order to o...'

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yond any easily defined notions of homo- or heterosexuality.

A. L. Steiner, Ecstatic Resistance from the exhibition Positive Reinforcement, A. L. Steiner, 2009

McRobbie’s work on ‘the perfect’ echoes a text that has, 2009

contrasts between the troubled life of Peaches Geldof and the erotic landscapes of lesbian artists such as Barbara Hamer and Tee Corinne, whose work in the 1970s was central in creating alternative visions of female sexuality.

McRobbie argues that this impossible ideal creates an internal experience of alienation, citing the three generations we not only witnessed, we experienced. J4DW organises to make visible a community that is rarely channel to disseminate information about the group: this channel to disseminate information about the group: this

Ahmed has been at the forefront of a forthcoming book by the cultural theorist Sara Ahmed, 12

When asked about her relationship to feminism, she replied, ‘Feminism is really useful because, rather than a historical consciousness of our race, class, sexuality and gender, it’s about the idea of lived practices. I am feminism.’

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African ‘visual activist’ Zanele Muholi, whose portraits of domestic workers, as well as investigating a history of work RHS organises to make visible a community that is rarely channel to disseminate information about the group: this channel to disseminate information about the group: this

Frazier’s photographs contribute to a trajectory of visual activism in the art world re.

This intersectional approach can be seen in the por-

In one striking image, women’s fists are seen clenched over a grid of four posters, including one from the Farm Security Administration photographs, but rather than being taken by a photographer sent into communities, Frazier embarked on a series that depicts her family and local su.

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Rogier Delfos) to develop a series of photo-collages. These collages, which have also developed a photographic series to depict elements of their lives, an archive that counters the invisibility and negativity that is associated with migrant workers. Some of these images have been filtered into the collages, which are also used as posters or talking points when they appear in a workshop with J4DW, using the platform of The Showroom as one channel to disseminate information about the group: this channel to disseminate information about the group: this

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through the work of being a woman and the communities

Photographers' Gallery, London

Faces and Phases
Zanele Muholi's series

to perfection: this article has indicated some of the ways in

From the second-wave to the cyborg, from the archive

Jesse Darling, in Tom Clark and Rózsa Farkas, 'Self-Compression:

McRobbie, op. cit., p. 6.

--presentations of gendered bodies thought through the cur

See her discussion of the forthcoming project on her blog: Sara Ahmed,

describes it: 'There is something of the cyborg about the

-relationships of identities to bodies. As the artist Jesse Darling


-structures.

-estements to present ourselves as 'perfect'.

-nt conditions where visualising the body through photo-

-ffect selves is something that is increasingly internalised in

-vised visibility which they themselves so actively promul

-Wages against Housework', Silvia Federici, 'Wages against Housework',

The Managed Heart

Politics, and Postwork Imaginaries

Housework, Reproduction, and Feminist Struggle

Kathi Weeks,

The Promise of Happiness

Sex, Race and Class—the Perspective of

An Archive of Feelings: Trauma, Sexuality and Lesbian

The Archival Turn in Feminism: Outrage

The Managed Heart

-umentation of fragments, including quotes from women's maga

Winning: A Selection of Writings 1952–2011

-osts to present ourselves as 'perfect'.

anarchy is strong in our present mo

-rom of a symptomatic condition: Tiqqun's

-ere been debated as either misogynist or an acute presentation

-rom the Young-Girl proposes that under neoliberalism we

-rom postwork to fight for better ways of living. In what I've sketched here,

- the energy is strong in our present mo

-however notions of 'woman' and 'feminist' are construct

-ero's past year, however, notions of "woman" and "feminist" have come to

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-urthermore, notions of "woman" and "feminist" have come to

-ose kinds of women's experience in the late twentieth


-Wages against Housework', Silvia Federici, 'Wages against Housework',

-women's experience in the late twentieth

-jewish woman, and the French, and translated in 2012 into English, Tiqqun's the

-Archive of Feelings: Trauma, Sexuality and Lesbian

Preliminary Materials

Notes from the Second Year

-er for conversations and ideas found within this article.

-a flow of energy, a continuing need for feminism to be used

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