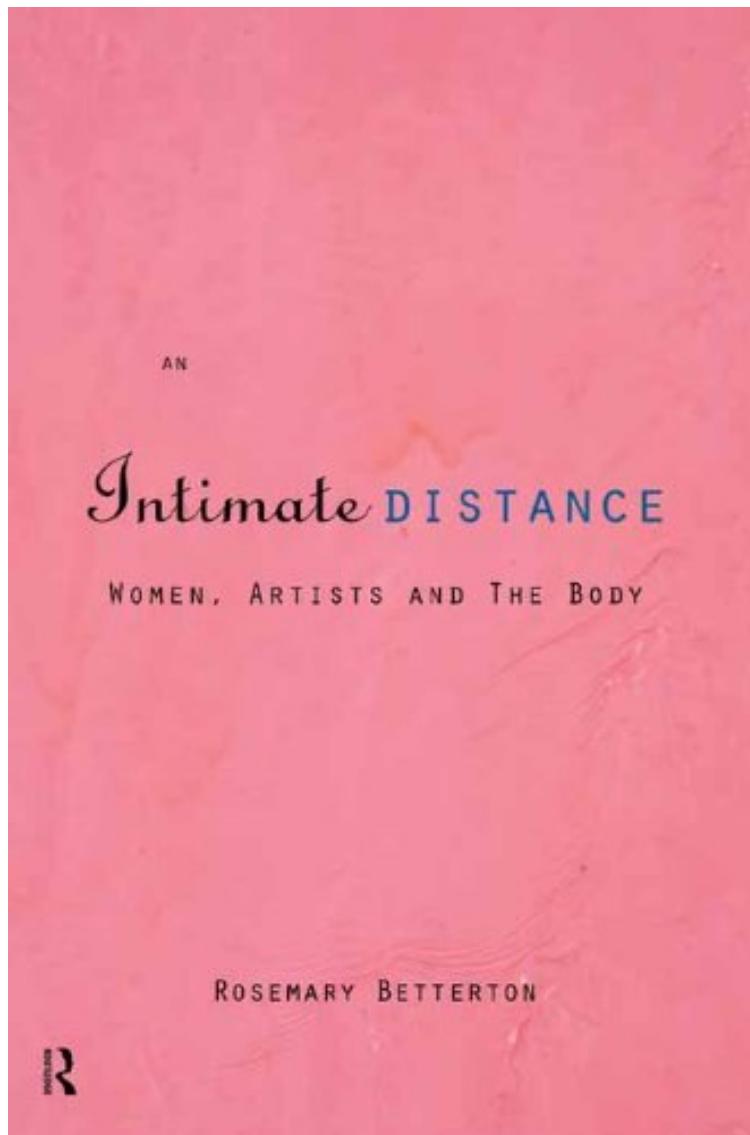


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An Intimate Distance: Women, Artists and the Body

Rosemary Betterton

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Rosemary Betterton : An Intimate Distance: Women, Artists and the Body before purchasing it in order to gage whether or not it would be worth my time, and all praised An Intimate Distance: Women, Artists and the Body:

An Intimate Distance considers a wide range of visual images of women in the context of current debates which centre around the body, including reproductive science, questions of ageing and death and the concept of 'body horror' in relation to food, consumption and sex. A feminist reclamation of these images suggests how the permeable boundaries

between the female body and technology, nature and culture are being crossed in the work of women artists.

"Readers will certainly come away with a new understanding of our culture and a new idea of what women have done and must do in order to influence change." - "Women Artists News Book From the Back Cover How have women artists taken possession of the female body? What is the relationship between looking and embodiment in art made by women? In a series of original readings of the work of artists from Kathe Kollwitz and Georgia O'Keeffe to Helen Chadwick and Laura Godfrey-Isaacs, Rosemary Betterton explores how women artists have addressed the changing relationship between women, the body and its representation in art. In detailed critical essays that range from the analysis of maternal imagery in the work of German artists at the turn of the century to the unrepresented body in contemporary abstract painting, Betterton argues that women's art practices offer new ways of engaging with our fascinations with and fears about the female body. Reflecting the shift within feminist art over the last decade, *An Intimate Distance* sets the reinscription of the body within women's art practice in the context of current debates on the body, including reproductive science, maternal subjectivity and the concept of 'body horror' in relation to food, ageing and sex. Drawing on recent theories of embodiment developed within feminist philosophy and psychoanalytic theory, the essays reveal how the permeable boundaries between nature and culture, the female body and technology are being crossed in the work of women artists. About the Author Rosemary Betterton teaches art history and critical studies at Sheffield Hallam University. She is the author of *Looking On: Images of Femininity in the Visual Arts and Media* and has written widely in the areas of feminist art history and theory.