

Intro could
be stronger, explore who
Nemser is

Cindy Nemser the Critic

The extracts on Cindy Nemser explore her works as a critic, including her numerous correspondence with fellow critics, writers, friends, and artists. In this paper, we explore her works in relation to the feminist Art Journal that evaluates several themes like feminism in art, sexual discrimination against women artists, competency of woman artists, stereotypes, revolution of artists, and the art of frustration.

Students and artists are impulsive against the materialistic nature of today's society. Presently, young artists refuse to create objects of art that are symbolic of today's materialistic and objectifying society. They refuse to create artistic objects that abhorred the eyes and desires of the rich and the privileged in the society since time immemorial. In the past, artists were inspired into expert crafting of objects with the intention of claiming spaces as exhibits in the Museums of Modern Art, as well as icons of sensibility and artistic marvel. In contrast, today's students and ~~artist~~ rebel against such miasma and are routing for creation of objects of art that ~~tear~~ tear down barriers between art and reality, ~~express~~ express a universal perspective, and is affordable and accessible to all lovers of art.

1950-60s

The rebellion kicked off in the 1950s and 60s in the New York School of large scale painters and sculptors towards a more universal art (Nemser, 1969, p. 44-52). The school produced large objects of art that were too massive for private collectors who could only afford small, inexpensive collections. Interestingly, the collections were only suited to the rich and mighty. As a result, given the lack of patronage from the industry and the state, the artists began to create more collectable and accessible items of art leading to the influx of disposable color prints and posters. Comparably, the rebellion against tradition of ~~saleable~~ art collections that ensued could only be compared to the rebellion propagated by infuriated students in campuses

why were
they
abhorred?
more detail
maybe!

Reviewer:
Holly Johnson , 16/20

and universities fighting for their rights to accessible and affordable education. The artists are pushing for paradigm shifts in the position of art that has been shifted to the periphery with the advent of technology and social media,^{and} they want to reclaim the role of the artist that has been taken over by dealer collectors in the business of art, and promote sharing of art experiences and beauty with the common man (Nemser, 1969, p. 44-52).

In Nemser Cindy's journal, *An Art of Frustration* (Nemser, 1971. p. 12-15), the author's criticism implores on the neglect, mess, and lack of care in the museums for the conceptual artists she visited. An artist herself, she was frustrated by the rot and poor condition that she encountered at the museum. Dismayed by the poor craftsmanship and creativity of the pieces displayed, she attributes the ~~mess~~^{display} to the loss of purpose by young conceptual artists who are only inspired by their personal fantasies and curiosity. Also, she claims that economic inequalities among students of art make it quite difficult for a universal access to material and other resources in their line of ~~work~~^{In}. In addition, the shift in style to radical styles is propagated by the self-interests of dealers who are only concerned with promoting art for entertainment purposes for their business interests. Consequently, the pieces created only end up as rejects by art curators, thereby pitting the young artists to critics of revolting against the institutional conceptions of traditional art (Nemser, 1971. p. 12-15).

She compares conceptual artists in the middle of the mess to student leaders in institutions of higher learning who are the products of the establishment, and are guaranteed economic security (Nemser, 1971. p. 12-15). Thus, they have their capabilities of experimenting ~~all~~^{of} their fantasies in regard to methods, forms, and materials they chose to use in their creations. However, the author is perplexed by their apparent disdain ~~of~~ⁱⁿ the same establishment, claiming that the system is corrupt, yet they continue to receive the economic security that is otherwise not

Bit of a run on sentence; break it up into two

1976. p. 426-430). Despite attempts by feminists to promote female imagery in art, the author notes that Nemser downplays an all-female sensibility in art. ^{and, so} She implores that women should claim recognition based on their competency and not on the basis of their gender. Ironically, when Charles Sterling deduced that the painting of Mademoiselle du Val d'Ognes was an actual piece by Constance Marie Charpentier (1767-1849), the portrait ^{talented} ~~claimed~~ feminine attributes in an instance. The author is intrigued in the interview by Nemser, and in the end is cadenced by the commitment of the several female artists toward their work. Single or married, the female artist coined their contribution in the male dominated field, and embraced the feminine qualities in their creations (Fine, 1976. p. 426-430)

The Journal of Aesthetic Education, on Art Criticism and Women Artists by Nemser

Cindy explores the critical stereotyping and skepticism on female artists in the art industry. She acknowledges how ~~femininity~~ is used to undermine and stereotype the contribution of women artists in art. Nemser ~~evaluates~~ evaluates the stereotypes through perspectives upon which the critics base their arguments. In the review, Nemser highlights the gender bias displayed by the stereotypes and how female artists have been unfairly considered as lacking creativity, thereby unable to create original pieces of art (Nemser, 1973). The stereotypes further claim that women artists base all their creations on imitations from their male counterparts. In addition, others claim that women have been the epitome of witchery. Thus, bombarded by the constant negativity from the stereotypes, many women artists were pressured into adopting and imitating male styles and innovation in an attempt to garner recognition and space in the hugely ~~stereotypic~~ ^{stereotypical} society. In this regard, Nemser Cindy proposes a paradigm shift in ~~stereotypic~~ misconceptions on women artists to prevent the alienation of female artists that would otherwise remain to be a prejudicial cliché (Nemser, 1973).

*combine sentences /
more witchery,
elsewhere;
breaks up
train of thought
about imitating
male style.*