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Mentor's Introduction

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mentor's introduction

KATHLEEN DESMOND EASTER

Central Washington University

(formerly, The Ohio State University)

Elizabeth Garber earned her MFA in ceramic sculpture at the University of Arizona where she also studied feminist theory and criticism. She taught art history and photography at Cochise College in Arizona. Armed with an "artist's attitude" that included a skepticism about art education, Elizabeth entered the doctoral program at Ohio State.

Elizabeth's years of studying, practicing, thinking and teaching about art led her to this important and timely study of feminist art criticism. Initially, Elizabeth was a "skeptical feminist" of the sort described in Janet Radcliffe's book by the same title. However, she continued to be motivated by her investigation of questions about feminism and art. Elizabeth's investigation sought to describe and explain feminist criticism as it contributes to central issues in traditional art criticism and art history, as well as aesthetics.

This study described contemporary varieties of feminist art criticism and developed a conceptual framework for understanding feminist art criticism in the 1980s. It included a demonstration of how several varieties of feminist art criticism stimulated different interpretations. This was shown by applying each variety of feminist art criticism to the same body of art. The feminist use of historical traditions, and the structure of art forms explained in the varieties of feminist art criticism contributes to an essential body of knowledge for understanding today's art.

Elizabeth Garber's expertise as researcher and writer have been well honed through her very active involvement in research, writing, editing, teaching and administrative assistantships at Ohio State. Elizabeth Garber's research and study in aesthetics and art criticism contributes to an understanding that feminist theory and criticism can significantly alter the foundations and the futures of disciplines such as art history, art criticism, and aesthetics.