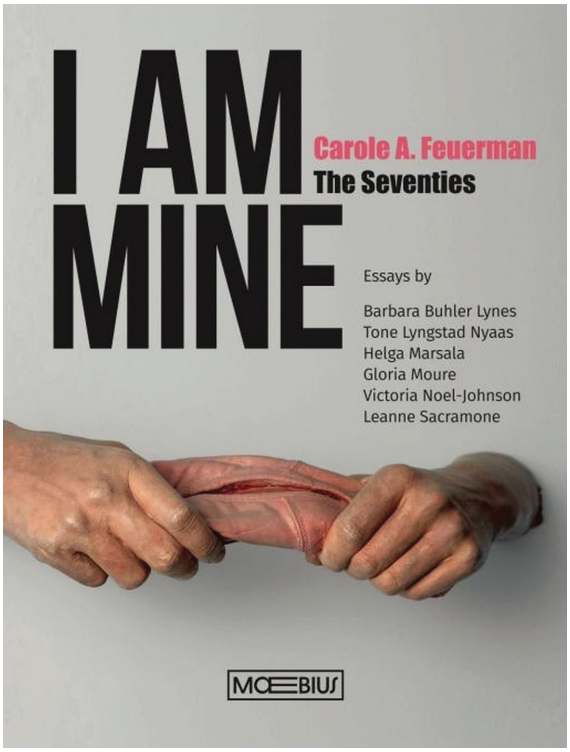
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# I am Mine

## Carole A. Feuerman The Seventies

### By (artist) Carole A. Feuerman

### Contributions by Barbara Buhler Lynes

### Contributions by Tone Lyngstad Nyaas

### Contributions by Helga Marsala

### Contributions by Gloria Moure

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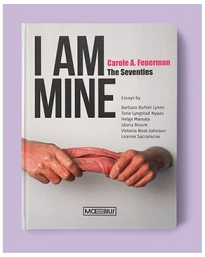
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- Counterculture and social change in the 1960s–1970s
- Feminism, sexuality, and artistic freedom
- Reclaiming the female body and identity
- Reassessment of early work across generations
- Dialogue with contemporary female critics
- Edited volume by Carole A. Feuerman

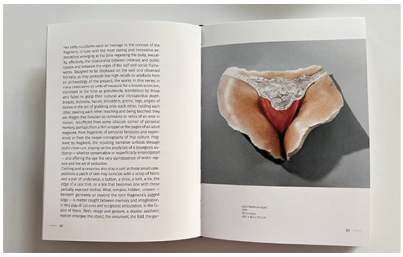
***I am Mine*** traces Feuerman's emergence as a key figure in the Superrealist movement of the 1970s, and considers her ongoing influence on contemporary sculpture. The 1960s and 1970s marked the rise of countercultural movements that challenged social norms regarding sexuality and morality. These movements fostered a more liberal approach to art, allowing artists to explore taboo subjects without fear of censorship. The feminist movement of the late 1960s and the following decade also transformed perceptions of self-determination in the management of one's sexuality. Female artists began to reclaim their bodies, challenging male dominated narratives that often marginalised or objectified female experiences. *" With this book, I wanted to initiate a reflection on the cultural climate that characterized the 1970s.* I am Mine *stems from my need to investigate what meaning my early work might have for younger generations who did not experience that climate of great trans- formation. This led me to engage with female critics with different perspectives, whose texts are collected here".* (Carole A. Feuerman)

**Carole A. Feuerman** (b. 1945) is an American contemporary artist known for her hyperrealist sculptures, often depicting swimmers and female figures. Her work explores themes of the body, identity, resilience, and perception, and is included in major international museum and private collections.

Contributors include art historians and scholars Barbara Buhler Lynes, Tone Lyngstad Nyaas, Helga Marsala, Gloria Moure, Victoria Noel-Johnson, and Leanne Sacramone, whose essays place Feuerman's sculptures in dialogue with broader social transformations of the era.







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