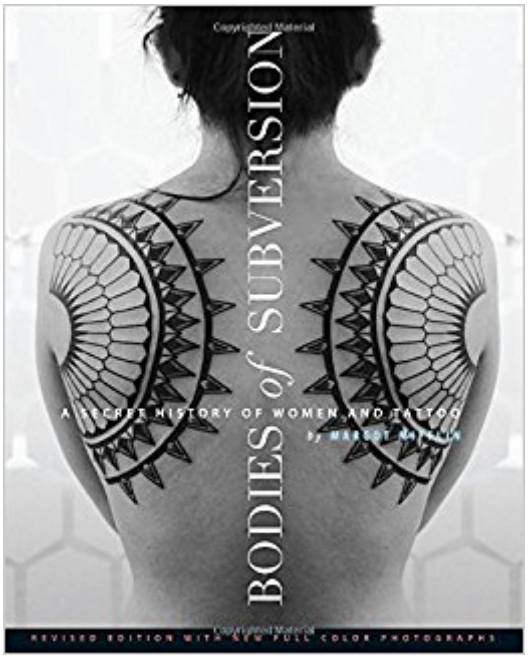
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Bodies Of Subversion: A Secret History Of Women And Tattoo, 3rd Edition



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Synopsis

Bodies of Subversion was the first history of women’s tattoo art when it was released in 1997, providing a fascinating excursion to a subculture that dates back to the nineteenth-century and including many never-before-seen photos of tattooed women from the last century. Newly revised and expanded, it remains the only book to chronicle the history of both tattooed women and women tattooists. As the primary reference source on the subject, it contains information from the original edition, including documentation of:Ã¢â ¬Â¢Nineteeth-century sideshow attractions who created fantastic abduction tales in which they claimed to have been forcibly tattooed. Ã¢â ¬Â¢Victorian society women who wore tattoos as custom couture, including Winston Churchill’s mother, who wore a serpent on her wrist. Ã¢â ¬Â¢Maud Wagner, the first known woman tattooist, who in 1904 traded a date with her tattooist husband-to-be for an apprenticeship. Ã¢â ¬Â¢The parallel rise of tattooing and cosmetic surgery during the 80s when women tattooists became soul doctors to a nation afflicted with body anxieties. Ã¢â ¬Â¢Breast cancer survivors of the 90s who tattoo their mastectomy scars as an alternative to reconstructive surgery or prosthetics.The book contains 50 new photos and FULL COLOR images throughout including newly discovered work by Britain’s first female tattooist, Jessie Knight; Janis Joplin’s wrist tattoo; and tattooed pastor Nadia Bolz-Weber. In addition, the updated 3rd edition boasts a sleek design and new chapters documenting recent changes to the timeline of female tattooing, including a section on: celebrity tattoo artist Kat Von D, the most famous tattooist, male or female, in the world; the impact of reality shows on women’s tattoo culture; and, therapeutic uses of tattooing for women leaving gangs, prisons, or situations of domestic abuse. As of 2012, tattooed women outnumber men for the first time in American history, making Bodies of Subversion more relevant than ever. "In Bodies of Subversion, Margot Mifflin insightfully chronicles the saga of skin as signage. Through compelling anecdotes and cleverly astute analysis, she shows and tells us new histories about women, tattoos, public pictures, and private parts. It’s an indelible account of an indelible piece of cultural history." Ã¢â ¬â •Barbara Kruger, artist

Book Information

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Customer Reviews

"...a heavily updated and resplendently illustrated third edition."-New York Times"The first conclusive study of women and tattoos Bodies Of Subversion: A Secret History Of Women And Tattoos by Margot Mifflin has been released, and it shows that love ’em or hate ’em tattoos are on the up."-Grazia (UK)"Margot Mifflin’s newest edition of Bodies of Subversion: A Secret History of Women and Tattoo pasy rightful homage to the foremothers of tattoos and highlights modern goddesses."-Inked"Seeing all these tattooed ladies make us want to go out and get inked!"-Paper online

Margot Mifflin writes about women, art, and contemporary culture. She has written for The New York Times, ARTnews, Entertainment Weekly, The Believer, and Salon.com, and she lectures about body modification at colleges, museums, and universities nationally. Mifflin is an associate professor in the English Department of Lehman College of the City University of New York (CUNY), and directs the Arts and Culture program at CUNY’s Graduate School of Journalism, where she also teaches. Her book, The Blue Tattoo: The Life of Olive Oatman was published by The University of Nebraska in 2009.

Wow! This book is rock solid and there is not another book like it. It strikes the perfect balance between genuinely great photos of tattoos and historical shots of tattoo artists and models, (how rare is that? I’ve bought a lot of books with a disappointing few and blurry shots) WITH a scholarly eye for historical detail IN a very engaging very story-telling, (rather than history lecture) way.I don’t know what anyone really interested in tattoo artistry could do without this. It’s not just some waffly rah-rah ’ink chicks through history’ throwaway. This really is an absolute essential for any tattoo history and historical seminal tattoo artist, OR even just ’what about all the Other tattoos, besides the noble and ubiquitous Sailor Jerry / Ed Hardy etc styles.I’m not sure which made my head

explode more. The number of hardcore artists who's work we've seen and seen copied, but who (surprise!) happen to be women, the gorgeous illustrations showing what I would NEVER have seen or known otherwise- early (victorian / edwardian era early tattoos- which I had no clue existed beyond sailor and port shops) were actually EXTREMELY well done and extremely patriotic, elaborately well framed and shaded portraits, anatomically (think 'audubon' quality) butterflies, birds and wildlife, intricate costume like lacework ends to tattoo sleeves and leggings- tons of deeply thought out well-excecuted patriotic drawings- IN tattoo, or the clobberingly well researched and well documented history of tattoos and society- PRIOR to what I always thought WAS 'the dawn of tattoos in the US- that 30's-50's era sailor and hotrodder artwork. Yes it's great and I love it. But how many people know that beloved SJ and Ed Hardy etc, that was the SECOND wave and a whole SECOND style of tattoo? There was a world of talent and a whole society (even high 'society lady') tattoo well before the sailor and flapper era? I didn't. That makes this book invaluable for anyone, and not (not hardly) just for 'women tattoo artists' or 'women issue historians'.This is anyone's 'missing era of tattoo history, complete with great photos" essential. If you don't have the thousands of dollars for ALL the tattoo and tattoo history books you want, this is one that cannot go missing from your shelves. Margot Mifflin does a sh*t-ton of genuine scholarship on tattoos (women-centric but well beyond), includes tons of artistic as well as hard to find documentary photography, and has a real gift for accessible vivid but also accurate, narrative.If you think this is a great gift for the 'lady tattoo artist or follower' in your life, you're right. But you are only half-right. Because this is a really visually stunning (and so, well worth the $$ right there- a spot-on No Regrets purchase for anyone at all who 'likes tattoos' of any kind) but also a Must-to-Have for any tattoo style and or tattoo history collection.If this lands in every 'woman's art and social history' collection, great. But it would be a crime against history and against tattoo especially if this weren't a staple read and look - in every tattoo person's or even just art and culture history person's collection. And for under $20, compared to the honking high prices of tattoo books- this is a total value as well.

This is a must-read for anyone interested in getting a fuller history of tattooing. The book does an excellent, well-balanced job of weaving biographies and social commentary regarding tattoos and tattoo-ers. And it's a story that must, to be fully inclusive, tell of women's involvement in this art, both as tattoo-ers and tattoo-ees. I had no idea this art form went back so far as it does for western female tattoo afficionados. It's a fascinating story that's seldom told or discussed. It appears that nothing is held back in terms of the whys and hows that these women came to acquire their tattoos, or to have become tattoo-ers. And it's a great missing segment in women's history, and art history

for that matter, that needs more exposure (no pun intended) to help dispell the myths and prejudices about women with tattoos. This is a great, ancient art form that deserves more expression, appreciation and respect by the general public, especially in the United States where folks are just too uptight and puritanical about this kind of art.

For someone like me, who knew nothing at all about tattoos beyond seeing them on other people, this is a great introduction. The book covers the history of tattooed women, gives personality sketches of various artists and collectors, and describes the ways women have struggled to join the profession and add their contributions. The book is a tribute to the women it covers without being preachy. The photos (some black-and-white, some in color) are lovely. I really enjoyed it, and it made me want to get a tattoo myself! What I came to appreciate later was how respectful the book is of the collectors and the art. I went online for more pictures of tattoos and information about the process. Site after site featured sad pictures of naked women folded up into submissive postures, with the tattoos so secondary that sometimes they were only partially visible and most of the time you couldn't make out the art at all. And this was on supposedly mainstream sites that advertised themselves as featuring art for women. It made me appreciate the book even more. I wish there would be a Volume II.

Bought as a Christmas present for my daughter. It is a beautiful book and I am sure she will enjoy it. I plan on very gently reading it before giving it to her.

My husband is not a fan of tattoos even though his wife (me) and our daughter sport rather large and highly visible ones. So it was quite the surprise when he purchased this book for me. Immediately upon receipt, my daughter and I made a pot of coffee and parked ourselves at the kitchen table to study each and every one of the amazing photographs included. OMG! Most tattooed women of today have NOTHING on the tattooed ladies of the late 1800s and early 1900s. Who knew what those long sleeved, high necked Victorian dresses covered. Their full body tattoos were beautiful. There are pictures and stories of tattooed women through the years and many of the female tattoo artists who created those tattoos. Many different styles are depicted. I see something new everytime I pick up the book and there is lots of text I've barely started to read through. A great gift. But be forewarned. As soon as my daughter and I looked at the last picture, we shut the book and in unison said "Time for more ink!!!!"

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