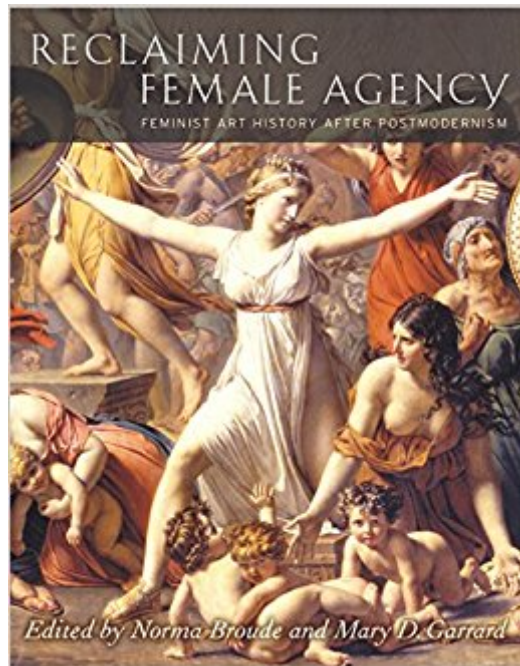




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Reclaiming Female Agency: Feminist Art History After Postmodernism



Synopsis

This volume is the third in an influential series of anthologies by editors Norma Broude and Mary D. Garrard that challenge art history from a feminist perspective. Following their *Feminism and Art History: Questioning the Litany* (1982) and *The Expanding Discourse: Feminism and Art History* (1992), this new volume identifies female agency as a central theme of recent feminist scholarship. Framed by a lucid and stimulating critical introduction, twenty-three essays on artists and issues from the Renaissance to the present, written in the 1990s and after, offer a nuanced critique of the poststructuralist premises of 1980s feminist art history. Contributors: Allison Arieff, Janis Bergman-Carton, Babette Bohn, Norma Broude, Anna C. Chave, Julie Cole, Bridget Elliott, Mary D. Garrard, Sheila Ffolliott, Darcy Grimaldo Grigsby, Ruth E. Iskin, Geraldine A. Johnson, Amelia Jones, Maud Lavin, Julie Nicoletta, Carol Ockman, Erica Rand, John B. Ravenal, Lisa Saltzman, Mary D. Sheriff

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"Extremely stimulating and useful. The authors lay out a strategy for future art historians and theorists."

"Extremely stimulating and useful. The authors lay out a strategy for future art historians and theorists."#151;Paula Harper, University of Miami"I found the individual essays fascinating. . . .

Broude and Garrard's introduction . . . helped clarify for me the current state of the affairs in feminist

art history; their approach is both inspired and inspiring."#151; Sue Taylor, Associate Professor of Art History, Portland State University

Read it just for fun

Good condition

I had to order this textbook at the last minute, due to my professor changing her mind once class started. was AMAZING at getting it out to me quickly. Although the first one arrived damaged, they allowed me to keep it until the replacement was sent. This made it so I did not fall behind in the class. Thank you AMAZING !

I got a good sense of feminism, the history of feminist theory, and the history of art from reading this text. I will never see art history the same way. Spans a range of dates, media, artists and critics. I am an artist, not a theorist, but this book was accessible enough for me to use it to better understand my place in contemporary art practice. The extensive notes can lead you to other excellent sources for research.

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