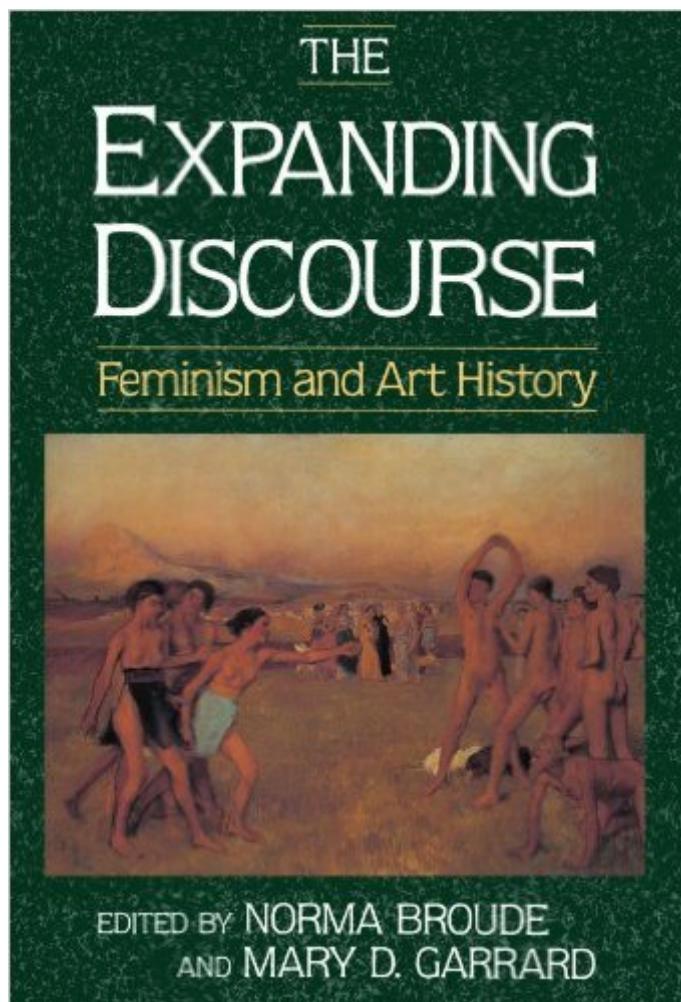


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The Expanding Discourse: Feminism And Art History (Icon Editions)



Synopsis

A sequel to the pioneering volume, Feminism and Art History: Questioning the Litany, published in 1982, The Expanding Discourse contains 29 essays on artists and issues from the Renaissance to the present, representing some of the best feminist art-historical writing of the past decade. Chronologically arranged, the essays demonstrate the abundance, diversity, and main conceptual trends in recent feminist scholarship.

Book Information

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Customer Reviews

This collection of 28 essays is an abundant and diverse exploration of feminist art history from the Renaissance to the present. Deft, intuitive writers equipped with the intellectual equivalent of a surgeon's scalpel cut into the established canon to expose how sexual bias has distorted Western art history. In the introductory text, the editors warn that the "postmodern position that no qualitative standards in art are legitimate" can be construed as a device to exclude those who are not white male artists from an "expanding and changing canon." Essays like Patricia Simons's "Women in Frames" methodically reveal depictions of the female body as subservient to the (male) viewer's gaze, the function of which is control and supervision. As a whole, this book is a thoughtful, stimulating collection that addresses the mechanism inherent in art that works to block women's emotional, social, and political self-realization. Highly recommended.- Marigrace Maselli, New YorkCopyright 1993 Reed Business Information, Inc. --This text refers to an out of print or

unavailable edition of this title.

Norma Broude and Mary D. Garrard are professors of art history at the American University in Washington, D.C., and are leading scholars in the field of feminist art history. Broude is the author of *The Macchiaioli: Italian Painters of the Nineteenth Century* (1987), *Impressionism, A Feminist Reading: The Gendering of Art, Science, and Nature in the Nineteenth Century* (1991), and *Georges Seurat* (1992). Garrard has written articles and reviews on feminism and art history, Jacopo Sansovino, Michelangelo and Raphael, and Renaissance sculpture. She is the author of *Artemisia Gentileschi: The Image of the Female Hero in Italian Baroque Art* (1989) and, with Broude, the coeditor of *Feminism and Art History: Questioning the Litany* (1982). Norma Broude and Mary D. Garrard are professors of art history at the American University in Washington, D.C., and are leading scholars in the field of feminist art history. Broude is the author of *The Macchiaioli: Italian Painters of the Nineteenth Century* (1987), *Impressionism, A Feminist Reading: The Gendering of Art, Science, and Nature in the Nineteenth Century* (1991), and *Georges Seurat* (1992). Garrard has written articles and reviews on feminism and art history, Jacopo Sansovino, Michelangelo and Raphael, and Renaissance sculpture. She is the author of *Artemisia Gentileschi: The Image of the Female Hero in Italian Baroque Art* (1989) and, with Broude, the coeditor of *Feminism and Art History: Questioning the Litany* (1982).

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