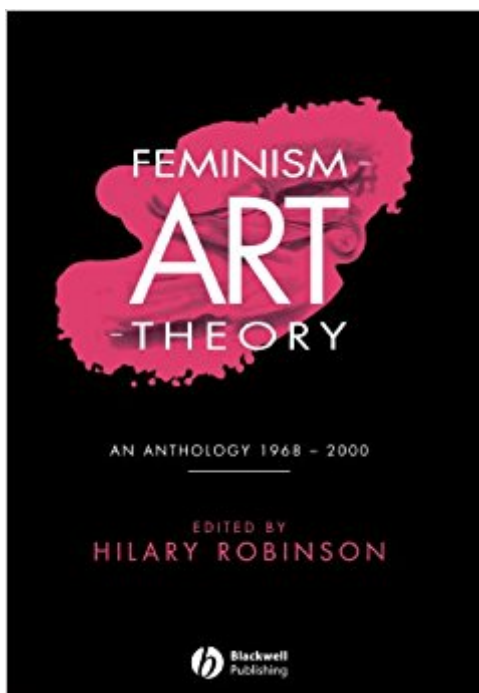


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Feminism-Art-Theory: An Anthology 1968-2000



Synopsis

Charting over 30 years of debate on the significance of gender in the making and understanding of art, this anthology gathers together 99 representative texts from North America, Europe and Australasia.

Book Information

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Customer Reviews

"Robinson's anthology of feminist writing on, in and around art from the last 30 years does fill a very tangible gap and will be of immense use to anybody who spends their time looking at and thinking about art." Art Monthly

Charting over 30 years of feminist debate on the significance of gender in the making and understanding of art, this archival anthology gathers together 99 indicative texts from North America, Europe and Australasia. The volume embraces a broad range of threads and perspectives, from diverse ethnic approaches, lesbian theory, and postmodernism to education and aesthetics. The writings of artists and activists are juxtaposed with those of academics, creating an entertaining and provocative web of ideas. Some of the texts are now regarded as classic, but the anthology is particularly notable for its inclusion of rare and significant material not reprinted elsewhere. The scale and structure of the volume make it a uniquely flexible resource for study and research. Each of the nine sections focuses on a specific area of debate and is introduced by a descriptive summary. The texts within each chapter are then presented in chronological order,

indexing differing positions as they developed over time. Lists of essential reading are provided for students or lay readers seeking an introduction, whilst more extensive bibliographies at the end of each chapter and at the end of the volume support further research.

While I found the perspectives a little dated, the most important thing this book did for me was to cover material from the 1980's and 1990's. Where my college studies had left off with biological reductionism, this book has a fair amount of material that covers the less severe perspective of essentialism. Of course, essentialism continues to be contrasted with social constructionism. So, the arguments over the years have not changed all that much. I was intrigued that a number of essays put women and feminists on the hot seat for supposed failures or mishaps in the development of feminist theory. I think there is a lot to learn for anyone who is in the business of social critique. There are a number of examples of how not all women or feminists see the world the same way or share the same goals. And, when commingling in order to address the issues of all women or women artists and historians, it remains an important truism that all involved must make every effort to listen to the perspectives of the subgroups within that group, like women of color or lesbians. This book predates intersex studies and only dabbles briefly in proto-queer theory. Some of the articles from the 1970's serve as period pieces at best. Still, the book is an excellent way to review what is, in essence, the beginnings of feminist art theory. I highly recommend it. For a classroom textbook, I would suggest assigning only some of the essays as the whole book can be a convoluted read and it is best to spend some time with the ideas. Students could and should be encouraged to read any unassigned texts on their own time.

Huge number of theories covering a wide range of aspects of art and feminism, a little dated as most essays date from the 80's and 90's, but still an excellent source for any artists, gender studies, social sciences student and educators. Many must read essays included, truly fascinating.

In my current scholarship, I use the important quotes and references to enhance and to project the importance of art to feminism. The quotes have enlightened me and inspired me to write and to paint with joy. Collections such as this work will promote art, writing, and feminist thought. ã Æ The Passing Light

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