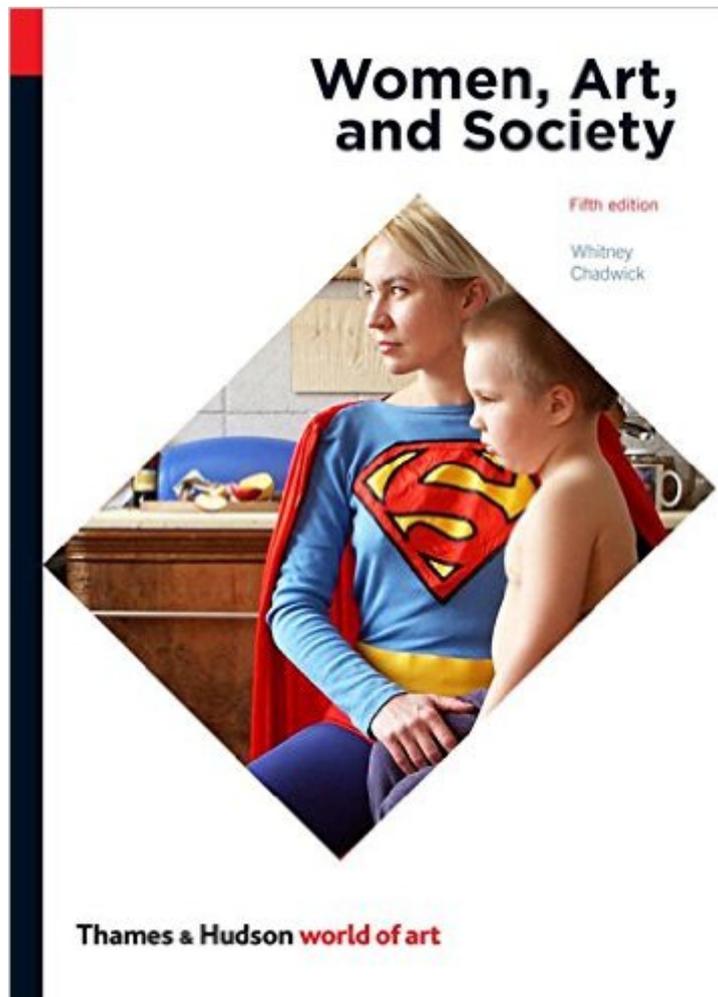


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# Women, Art, And Society (Fifth Edition) (World Of Art)



## Synopsis

The definitive work on the subject, mapping a complete history of women artists from the Middle Ages and the Renaissance to today. This acclaimed study challenges the assumption that great women artists are exceptions to the rule who transcend their sex to produce major works of art. While acknowledging the many women whose contributions to visual culture have often been neglected, Whitney Chadwick's survey reexamines the works themselves and the ways in which they have been perceived as marginal, often in direct reference to gender. This revised edition features a new final chapter that charts the evolution of feminist art history and pedagogy since the 1970s. It is brought up to date with discussions of some of the most significant women artists to have emerged in recent years, including Wangechi Mutu, Jenny Saville, and Teresa Margolles. 332 illustrations, 124 in color

## Book Information

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## Customer Reviews

This book does not just focus on the well-known famous female artists but certainly explores hundreds of others to explore why they may have been marginalized in either their own day or in the history of art - that is art history's history. In many respects I found the treatment of the greats - like Hildegard von Bingen - very informative. It never occurred to me that she would have been involved in the artistry in the texts as well as the visions themselves, and their being written of course, but that she would have at least supervised the pictures had not occurred to me. On a contemporary note, it amuses me that most friends I have that are male post mostly pictures of things they find

interesting; scenery and the like - funny objects - even (unfortunately) quite a lot of silly pictures of pets. Au contraire, most of my female friends seem to post mostly pictures of themselves in various, but similar, poses, almost as if they are imitating contemporary models in the media. Is this just my impression? A character fault of mine for thinking this? But if this is an accurate thing to notice now in our amazingly free and free social media it makes me wonder why there would not have been more pictures - self-portraits - of women, at least when paint and tools were available. For one thing, women had more access to the arts of other sorts, why would this psychological trait not have left some sort of trail? But voila, this book shows there is such a trail and it was much more a matter of what history emphasized that gives the impression of a relative scarcity of women artists - great women artists, and even their interest in depicting themselves and issues important to them. This book goes a long way to fix this. I still have my confusions however.

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