



Gender and Art, Gillian Perry, Yale University Press, 1999, 0300077599, 9780300077599, 267 pages. In this intriguing book, a diverse collection of case studies sheds light on the effects of gender issues on the study of art history. Encompassing European art, architecture, and design from the sixteenth century to the present day, the book examines the role of gender difference in the production, consumption, and interpretation of works of art. The authors explore both the work of women artists and the ways that visual representation by both female and male artists may be gendered..

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Bodybuilding Reforming Masculinities in British Art 1750-1810, Martin Myrone, 2005, Art, 384 pages. "Combining visual analysis, social history and masculinity studies, Bodybuilding effects a vivid image of this critical period in Britain's cultural history and establishes on

Femininity and Masculinity in Eighteenth-Century Art and Culture , Gillian Perry, 1994, Art, 262 pages. .

The Creation of the Modern World The Untold Story of the British Enlightenment, Roy Porter, 2000, History, 727 pages. A groundbreaking history of the British Enlightenment retraces the innovations in representative government, industrialization, religious tolerance, and individualism that made

Sexual/textual Politics Feminist Literary Theory, Toril Moi, 2002, Literary Criticism, 221 pages. What are the political implications of a feminist critical practice? How do the problems of the literary text relate to the priorities and perspectives of feminist politics as

The dinner party from creation to preservation, Judy Chicago, 2007, Crafts & Hobbies, 308 pages. Describes and illustrates a multimedia exhibit that celebrates the achievements of more than one thousand women in Western culture, discussing the exhibit's origin and

Themes in Contemporary Art , Gillian Perry, Paul Wood, 2004, Art, 326 pages. This work discusses the art of the final third of the twentieth century. In seven related chapters, it looks at different aspects of the postmodernism that has dominated art

Mirror Mirror Self-Portraits by Women Artists, Liz Rideal, 2002, Art, 120 pages. Explores the history and function of the self-portrait in the work of forty women artists from the mid-seventeenth century to the present day..

In Visible Touch Modernism and Masculinity, Terry Smith, 1997, Art, 257 pages. In this collection, outstanding historians and theorists explore the representation of heterosexual masculinity embodied in modernist art. Examining such major European

Gemstones , Cally Hall, 1994, , 160 pages. A visual identification guide to gemstones provides a concise description of each stone, photographs that highlight characteristics and distinguishing

features, and general

Gay, lesbian, bisexual, and transgender myths from the Arapaho to the Zuñi an anthology, Jim Elledge, 2002, Social Science, 194 pages. Gay, lesbian, bisexual, and transgendered persons were at the center of a large body of myths in which they played important roles, from creators of earth and all life to

Symposium Easyread Large Edition, Plato, Jun 15, 2007, , 192 pages. .

In this intriguing book, a diverse collection of case studies sheds light on the effects of gender issues on the study of art history. Encompassing European art, architecture, & design from the sixteenth century to the present day, the book examines the role of gender difference in the production, consumption, & interpretation of works of art. The authors explore both the work of women artists & the ways that visual representation by both female & male artists may be gendered.

aesthetic Albert Museum allegory Allen Jones Angelica Kauffman architect argued art history associated avant-garde body British Charny classical architecture colour contemporary conventions critical Cubist culture decorative depicted Dinner Party Discussion engraving Eva Hesse example exhibition fantasy Fauve female models female nude feminine feminist art feminist art history fetishism figure Florence Freud gaze gender genre GILL PERRY guild Hatoum history painting ideal ideas Inigo Jones involved issues Judith Leyster Kauffman Lavinia Fontana London look male artists Marevna Mary Moser masculine Matisse modern art modernist Mona Hatoum moral narrative National Gallery nineteenth century object oil on canvas ornament painter Paris Photo Plate portrait portraiture professional psychoanalytic representation represented role Royal Academy Salon sculpture seen self-portrait sexual difference social spectator status style suggest taste Tate Gallery theme theory unconscious Victoria and Albert Victorian viewer Vigee-Lebrun visual woman women artists Wren

She is co-editor of a forthcoming collection, *Placing Faces: The Portrait and the Country House in the Long Eighteenth Century* (Manchester University Press, 2013). Her forthcoming book *Playing at Home: The House in Contemporary Art* (Reaktion, 2013) explores the themes of the house and home in recent and contemporary art, focusing on installation art and film.

She is co-chair of the Gender in the Humanities Research Group in the Arts Faculty, and was the Reviews Editor of the journal *Art History* from 1995 to 2001. She was also a panel member (Panel 2) of the Arts and Humanities Research Council from 2006-2010. She is currently supervising five PhD students who are researching topics in modern and contemporary art.

Femininity and Masculinity in 18th Century Art and Culture (co-editor with Michael Rossington) and author of introduction to *Constructing the Feminine: A Delicacy of Taste?* and chapter 1, *Women in Disguise: Likeness the Grand Style and the Conventions of Feminine Portraiture in the Work of Sir Joshua Reynolds*, Manchester University Press, 1994

..is interested in the subject. This book is not only visually beautiful and of a highest print quality, it is also insightful. It discusses the subject from historical perspective (each chapter is dedicated to a different time period). It also gives as many examples as it is possible to give, and analyzes them all in great depth. Numerous illustrations to these examples are also provided. Great book to start studying gender and art as a subject.

While this book considers art from a female perspective and the position of women in and separate from the art movement through all periods to the present, it is a valuable instruction for anyone on how to view and how art has been viewed. While some of the more strident feminist views presented seem outdated they are valuable in the context of their time and a pointer on how the women's movement grew. It seems clear that the door they pushed against is now wide open and women now control the agenda in writing and in teaching so that any inter-gender antagonism is misplaced. What is however missing is the relevance of a gay perspective since it may have been a dominant

though unspoken issue from the renaissance and classical times. Equally what is not explored are the prejudices of the quoted authorities which might give support or undermine the views expressed as reference. Finally the reliance on the use of psycho-analytic sexual theory from Freud which is in large part now considered incorrect and the limited references to Lacan's variations - equally dubious - are perhaps a limiting factor in the book's comprehensiveness and authority. Overall however, a splendid book on art history in general and while written as a gender text its value as a general overview and how to read contemporary art must be greatly valued.

I bought this secondhand as reading for a fine art degree course. Very useful and well balanced as you would expect from an Open University publication. I bought it as a book to refer to rather than read cover to cover and so far, as far as I can gather, it spends a lot of time on feminism, but not so much on transgender or gay art. Glad I found it though, excellent for my purpose.

Gender and Art is the third of six books in the series Art and its Histories, which form the main texts of an Open University course. The course has been designed for students who are new to the discipline but will also appeal to those who have undertaken some study in this area. This third volume examines the role of gender difference in the production, consumption and interpretation of works of art. Encompassing European art, architecture and design from the sixteenth century to the present day, it explores both the work of women artists and the ways that visual representation by male and female artists may be gendered.

Fairly nice introduction to feminist theory. The text is written in an approachable way. I feel like the sections on psychoanalysis were the least fleshed out of all the case studies (perhaps because the topic itself is rather dense). Although I felt like a few claims and connections to gender were a bit of a stretch, I did like a lot of the arguments and ideas.

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