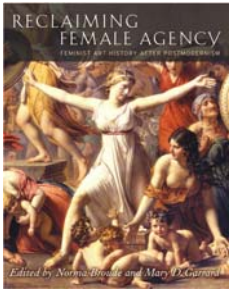


**Reclaiming Female Agency: Feminist Art History After Postmodernism** / Edited by Norma Broude and Mary D. Garrard.—Berkeley, CA: University of California Press, April 2005.—486 p.: ill.—ISBN 0-520-24251-3 (cl., alk. paper); ISBN 0-520-24252-1 (pa., alk. paper): \$70.00 (cl), \$39.95 (pa.).



This book is the third installment in a series of anthologies edited by Norma Broude and Mary D. Garrard, professor of art history at American University and professor emerita of art history at American University, respectively. Their latest volume “identifies female agency as a central theme in recent feminist scholarship.” The book “examines art of both women and men in conceptual frameworks and social constructs, to challenge art history as a disciplinary practice that has reified the asymmetrical power positions determined by gender.”

Gender is the main issue of the book’s twenty-three essays. Each essay discusses the roles of women and gender from a societal perspective. Contributors include scholars Allison Arieff, Janis Bergman-Carton, Babette Bohn, Norma Broude, Anna C. Chave, Julie Cole, Bridget Elliott, Mary D. Garrard, Sheila ffliott, Darcy Grimaldo Grigsby, Ruth E. Iskin, Geraldine A. Johnson, Amelia Jones, Maud Lavin, Julie Nicoletta, Carol Ockman, Erica Rand, John B. Ravenal, Lisa Saltzman, and Mary D. Sheriff. Their essays address perceptions about women from the Renaissance to modern day. Among the works that are featured and critiqued in the book’s many stimulating writings are Elisabeth Vigée-Lebrun’s *Marie-Antoinette en chemise*, Jean-Auguste-Dominique Ingres’s *Grand Odalisque*, Edouard Manet’s *A Bar at the Folies-Bergère*, Pablo Picasso’s *Les Femmes d’Alger (O. J. R. Version O)*, and Judy Chicago’s *The Dinner Party*.

This book is intended for the scholar. Its content is well organized and indexed. Broude and Garrard’s detailed and lengthy introduction provides the appropriate backdrop for exploring each essay. Black-and-white images are included. This anthology is recommended for college and university libraries with academic programs in art history, gender studies, and women’s studies. Like the editors’ two previous anthologies—*Feminism and Art History: Questioning the Litany* (New York, NY: HarperCollins, 1982) and *The Expanding Discourse: Feminism and Art History* (New York, NY: HarperCollins, 1992) this volume makes the statement that feminist art history is a significant and enduring approach to art historical research.

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