



Women, Art, and Society (World of Art)

By Whitney Chadwick

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This acclaimed study challenges the assumption that great women artists are exceptions to the rule who transcended their sex to produce major works of art. While acknowledging the many women whose contributions to visual culture since the Middle Ages 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. In her discussion of feminism and its influence on such a reappraisal, the author also addresses the closely related issues of ethnicity, class, and sexuality.

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Editorial Review

Review

Of course you've heard of Michelangelo, Rembrandt and Degas, but what about Artemisia Gentileschi, Judith Leyden and Berthe Morisot? If you left college art history classes wondering why women are so often the subject of Western art but so rarely its creators, this book will prove fascinating. In her comprehensive, readable and richly illustrated text, Whitney Chadwick examines not only the works of little-known but extremely gifted women artists, but the strategies by which women have been excluded from the traditional canon of "great artists." She points out numerous instances in which a woman's works have been attributed to her less talented father, lover or simply another, more famous male contemporary. Most importantly, *Women, Art and Society* illuminates a wonderful world of art which can speak for all of us—from a woman's perspective. -- *From The WomanSource Catalog & Review: Tools for Connecting the Community for Women; review by Naomi Yavneh*

About the Author

Whitney Chadwick is an art historian. She is the author of *Women Artists and the Surrealist Movement* and *Women, Art and Society*.

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Like many women artists of the time, Gentileschi and Sirani were the daughters of painters. Orazio Gentileschi was one of the most important of Caravaggio's followers; Giovanni Andrea Sirani a pupil and follower of Reni, and an artist of considerably less interest than his daughter. Gentileschi is the first woman artist in the history of Western art whose historical significance is unquestionable. In the case of Sirani, her early death has prevented a full evaluation of her career despite her evident fame during her life. Sirani's father took all of her income from a body of work which she herself, following a custom gaining favor during the seventeenth century, catalogued at 150 paintings, a figure now considered too low. Despite her catalogue, no monograph exists and her reputation has suffered from an over-attribution of inferior works in Reni's style to her.

Users Review

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