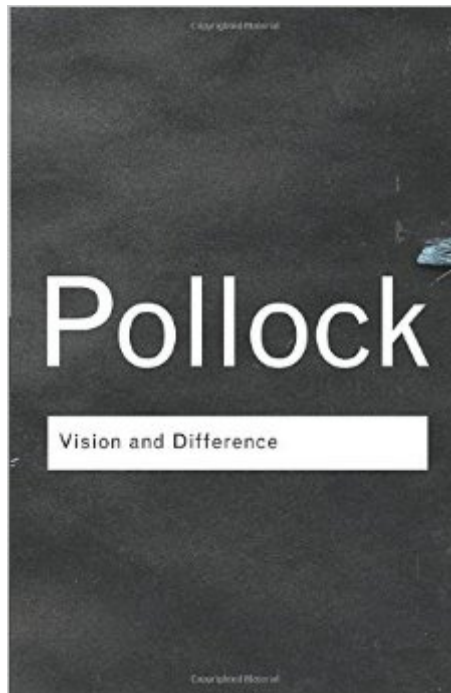


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# Vision And Difference: Feminism, Femininity And Histories Of Art



## Synopsis

Griselda Pollock provides concrete historical analyses of key moments in the formation of modern culture to reveal the sexual politics at the heart of modernist art. Crucially, she not only explores a feminist re-reading of the works of canonical male Impressionist and Pre-Raphaelite artists including Edgar Degas and Dante Gabriel Rossetti, but also re-inserts into art history their female contemporaries - women artists such as Berthe Morisot and Mary Cassatt. Pollock discusses the work of women artists such as Mary Kelly and Yve Lomax, highlighting the problems of working in a culture where the feminine is still defined as the object of the male gaze. Now published with a new introduction, *Vision and Difference* is as powerful as ever for all those seeking not only to understand the history of the feminine in art, but also to develop new strategies for representation for the future.

## Book Information

Paperback: 368 pages

Publisher: Routledge; 3 edition (July 5, 2003)

Language: English

ISBN-10: 041530850X

ISBN-13: 978-0415308502

Product Dimensions: 5.1 x 0.8 x 7.8 inches

Shipping Weight: 14.1 ounces (View shipping rates and policies)

Average Customer Review: 4.2 out of 5 starsÂ Â See all reviewsÂ (5 customer reviews)

Best Sellers Rank: #236,890 in Books (See Top 100 in Books) #35 inÂ Books > Arts & Photography > History & Criticism > Themes > Women in Art #298 inÂ Books > Textbooks > Humanities > Art History #447 inÂ Books > Textbooks > Social Sciences > Gender Studies

## Customer Reviews

I had to read portions of this for an Anthropology class and from what I read I had to read the rest of it. Reading this book brings up many thoughts, not just about feminism or the feminist movement, but about society's habit of labeling people and groups of people in general. It's not a light read, but is worth it if you can finish it.

If you are interested in Art History, this book is for you! It is a book that will give you a new perspective on the women in art history. Not for the casual reader.

I always select a book in good conditions or better and this one met my expectations. Thank you I am very happy with my purchase.

Fantastic read and very helpful on my paper about females and their role in Impressionism. Highly suggested read on the topic!

Professor Pollack, a pioneer of feminist criticism and art history, has written a classic in Vision and Difference. This new edition has a cover with her surname in bold letters, Pollack, as if playing off her famous name. An unsturdy introduction adds a page to the length of the book. After careful study of both editions, one will find no textural additions to this edition. The title has been changed by juxtaposing words so that the first edition does not appear along side this version. The first edition is titled Vision and Difference: FEMININITY, FEMINISM and the Histories of Art. Two words have been switched.

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