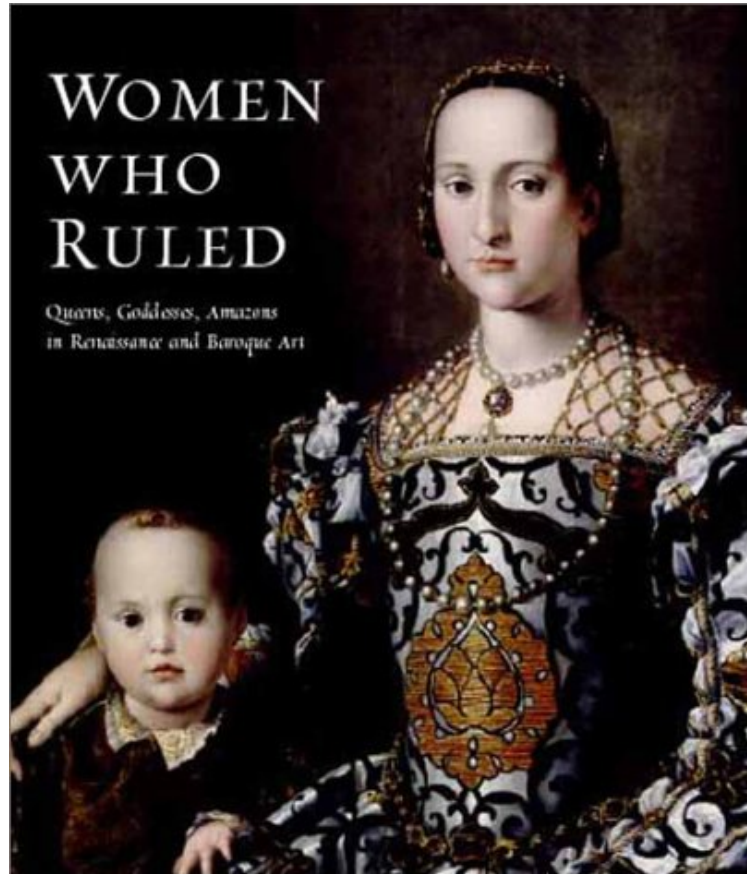


[Download] Women Who Ruled: Queens, Goddesses, Amazons in Renaissance and Baroque Art

Women Who Ruled: Queens, Goddesses, Amazons in Renaissance and Baroque Art

Annette Dixon

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Annette Dixon : Women Who Ruled: Queens, Goddesses, Amazons in Renaissance and Baroque Art before purchasing it in order to gage whether or not it would be worth my time, and all praised Women Who Ruled: Queens, Goddesses, Amazons in Renaissance and Baroque Art:

9 of 11 people found the following review helpful. Poorly written and conceived text, no insightBy Erwin HodgesI have to agree with the other reviews of "Women Who Ruled". I visited the exhibition here at the University of Michigan last spring and enjoyed the exhibition, so I purchased the book hoping to gain some insight from the curator. Unfortunately, Annette Dixon, the curator at UM, seems to rely too heavily on other texts as the basis for her writing. There is not much in the way of personal opinion derived from first hand observation of the artwork itself. Much of the iconography,of which I would have enjoyed having some analysis, was completely ignored. What I got in it's place was watered down, cloyingly academic essays that took no positions, offered no opinions, and sat on the proverbial fence.Fortunately there is an essay by Mieke Bal. From her writing, I can tell that at least she has strong opinions and is not afraid to voice them. It is too bad she did not write the whole text, instead of Dr. Dixon.Overall it is a staid,

stale, intellectually unadventurous exercise. The University of Michigan should be ashamed by putting out such a poorly conceived and written book. I hope they will learn from their mistakes and publish texts that are better companions to their exhibitions. 8 of 10 people found the following review helpful. pandering and full of stereotypes

By Andrea Mellon
In "Women Who Ruled: Queens, Goddesses, s in Renaissance and Baroque Art" it as if I were seeing Rashoman without ever getting to the final viewpoint that ties it all together and actually gives the woman's version of events. There is no continuity of thought or purpose. The writing is, for the most part, very conservative and relies on pigeonholing women into the usual stereotypical roles, virgin, whore, mother, etc. The ideas put forward of power being of the utmost importance, calls into question the authors priorities. Perhaps they are simply pandering to an audience, giving them what they want to hear. All power is not positive, neither are all powerful women. Overall it was an unpleasant experience to read this book. The authors use the sort of language that speaks to academia and no one else. It fails to engage the reader throughout and then abruptly ends. It is a convoluted text with little relevance.

Pick up Art and Feminism by Helena Reckitt and Peggy Phelan instead. 5 of 5 people found the following review helpful. Great Viewing

By Little Bat
I bought this book at a gallery bookshop, and took it home wondering if I would like it. It is now one of my favorite volumes. The illustrations are gorgeous - they are produced so finely, and range from paintings to prints and all other decorative arts. I find the essays very informative. They explain the symbolism, etc. The text of the book is not too long - much space is given to the illustrations, which is appropriate.

A fascinating examination of a variety of female archetypes, from seductress to warrior, as represented in more than 90 paintings, prints, drawings, sculptures and decorative-arts pieces from the Renaissance and Baroque periods.

From Library Journal
This volume joins a number of other recent exhibition catalogs that explore the representations of women in art during the Renaissance and Baroque periods. By focusing on female rulers, Dixon (curator of Western art, Univ. of Michigan Museum of Art) and three other scholars examine how female power was portrayed and constructed in the visual images of the period. Considering paintings, prints, sculptures, coins, and decorative enamels, the various essays demonstrate how representations from literature, mythology, and history were appropriated and became propagandist images of female power. For example, both Marie de Medici of France and Queen Christina of Sweden utilized the image of the goddess Minerva, which in turn transformed them into political metaphors of female power and wisdom. Most challenging is the deconstructivist essay by scholar Mieke Bal, who critiques the whole idea of this exhibition by explaining that in our misogynist visual culture, the concept of a woman who rules cannot be conceived of at all. Nicely complementing David Alan Brown's focus on Renaissance period women in *Virtue and Beauty* and Keith Christiansen's recent look at an important Baroque woman artist in *Orazio and Artemesia Gentileschi*, this very original and thoughtful catalog is recommended for academic libraries that support art history or women's studies programs. Sandra Rothenberg, Framingham State Coll., MA
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About the Author
Annette Dixon is Curator of Western Art at the University of Michigan Museum of Art, Ann Arbor, MI.