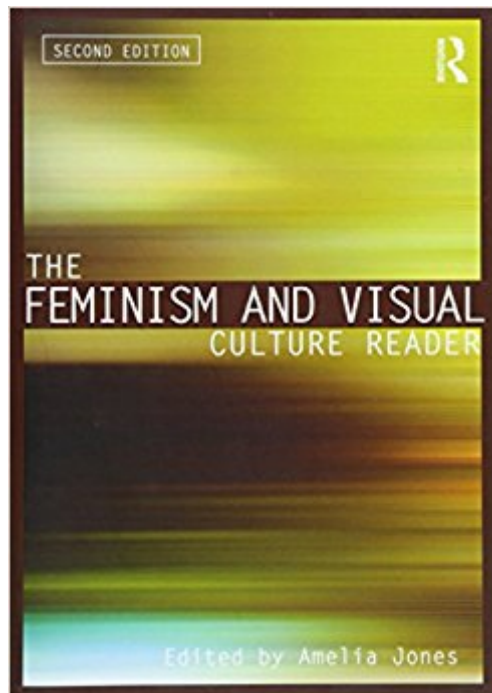




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The Feminism And Visual Culture Reader (In Sight: Visual Culture)



Synopsis

Feminism is one of the most important perspectives from which visual culture has been theorized and historicized over the past forty years. Challenging the notion of feminism as a unified discourse, this second edition of *The Feminism and Visual Culture Reader* assembles a wide array of writings that address art, film, architecture, popular culture, new media and other visual fields from a feminist perspective. The essays, 40% of which are new to the second edition, are informed by the authors' deep attention to historical, geographical, and disciplinary contexts as well as by cutting edge concerns such as globalization, diasporic cultural shifts, developments in new media technologies, and intersectional identity politics. *The Feminism and Visual Culture Reader* combines classic texts with six specially commissioned pieces, all by leading feminist critics, historians, theorists, artists, and activists. Articles are grouped into thematic sections, each of which is introduced by the editor. Providing a framework within which to understand the shifts in feminist thinking in visual studies, as well as an overview of major feminist theories of the visual, this reader also explores how issues of race, class, nationality, and sexuality enter into debates about feminism in the field of the visual.

Book Information

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Customer Reviews

'The Feminism and Visual Culture Reader is a useful inspiring reference work.' [Read more](#)

Amelia Jones is Grierson Chair in Visual Culture in the Department of Art History and

Communication Studies at McGill University, Montréal. She has organised exhibitions including Sexual Politics: Judy Chicago's Dinner Party in Feminist Art History at the UCLA/Armand Hammer Art Museum (1996) and has edited other volumes, most notably Companion to Contemporary Art Since 1945 (2006). Her most recent single-authored books include Irrational Modernism: A Neurasthenic History of New York Dada (2004) and Self/Image: Technology, Representation, and the Contemporary Subject (2006).

Great book used as a text in my Anthropology graduate program. Compilations from many different authors and I still reread it to this day.

to much babble .

Not worth the money

it's spectacular, estoy muy satisfecha una vendededor muy cumplido, seguro, eficiente y el pedido llego en la fecha acordada bien

I had to order the book for a class so I didn't look too closely, but the quality is very good considering how many second hand sticker it has.

It is a good anthology but it does have it's flaws of containing too many views to explain them all well and condensing longer writings.

I was responsible for providing my granddaughter's textbooks and I shopped around online for books (new or in good used condition) at reasonable prices. Campus bookstores are there to make money and no bargains are to be found there, so I shopped online. This was the best deal I could find for this textbook.

"The Visual Culture Reader" is a good introduction to some of the issues touched on visual and cultural studies, highlighting the most common areas of scholar work developed in the last decades, which is part of the framing of visual culture as a body of study. The volume is an updated second edition from 2002 after an original edition from 98. While the update is cogent with the date of its publication, some items have not aged terribly well, in particular those regarding digital theorization,

new media and changes in communication experienced since the publication. Nevertheless, this is a relatively small part of the book and the rest of the selection, while very diverse in quality and breadth, still offer a solid outlook into some aspects of visual culture theory. However the volume feels less authoritative, or comprehensive in its scope than what it might aim to project, at least not so much in the selected material itself but the gaps in areas, such as contemporary art, urban development, or social equity to name but a few, as they relate to visual culture that do not seem adequately covered. Likewise, the topics selected are, while somewhat logical, a bit trite and predictable as some of the most recurring topics observed in this area of research. And with some exceptions often rather than sensing that one is faced by a selection of essential samplings of currents of research and thought withing the different topics, one feels to be reading random - if often interesting - research and analysis in those areas but not the pivotal texts that a reader might be expected to offer. But in a way the breadth and nature of this selection, also becomes an asset in actually illustrating recurring patterns, musings, and doubts around the systematic and difficult framing of visual culture. The interplay of "visual culture" alongside or vs. "cultural studies" is not very well resolved in the reader, and while the explorations offered are not discardable for an introduction in the topic, for a far broader perspective, the older and generalistic readers on cultural studies, such as the one edited by Simon During, seem more relevant and less aged. It is not so much that we need a different " Visual Culture Reader" but that this one 7 years after its publication does need an update.

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