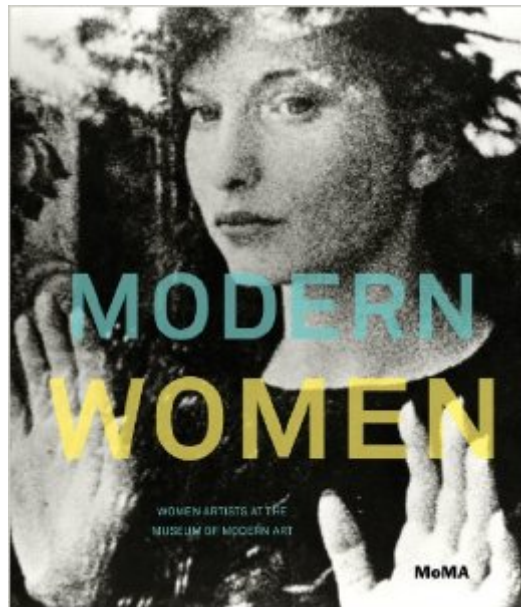


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# Modern Women: Women Artists At The Museum Of Modern Art



## Synopsis

This landmark survey represents the first effort by a major North American museum to examine its collection by highlighting the production of modern and contemporary women artists. Featuring essays by nearly 50 writers, including both MoMA curators and outside scholars, among them many of the strongest voices in current research on art and gender, this groundbreaking publication presents a variety of generational and cultural perspectives. *Modern Women* focuses on a diverse range of artists active from the late nineteenth century to the present whose works span the spectrum of mediums and genres in the Museum's collection. Organized chronologically into three sections—Early Modernism, Mid-Century, and Contemporary—the book comprises both long and short essays emphasizing new research on women artists within these historical time periods. Subjects include women at the Bauhaus, design collaborations, photographers between the wars, the legacy of Maya Deren, Latin American artists, performance art, architecture, land art, Riot Grrrls, African American artists, collage and assemblage in contemporary portraiture as well as essays on individual artists such as Lillian Gish, Sybil Andrews, Diane Arbus, Ida Lupino, Hanne Darboven, Bridget Riley, Ana Mendieta, Louise Bourgeois, Adrian Piper, Nan Goldin, Zaha Hadid, Janet Cardiff and Lin Tianmiao. Heavily illustrated with works from the collection, *Modern Women* constructs a conversation between past considerations of MoMA's collection and current feminist narratives of art history, putting these varied modes of exploration in productive dialogue.

## Book Information

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## Customer Reviews

The right book if you are seeking a catalogue of women artists with dishwasher academic "art analysis". This is The Wrong Book if you are seeking the art itself -it has only thumbnail reproductions of the art.

Don't we all somehow wish that our grievances towards an institution would be addressed? We express our grievances, make work that we can only hope at the very least could be a small nick of a push towards the direction of the kind of world that we want (a fair one). We fan a hope, despite unabashed displays (Skin Fruit) of what Clement Greenberg calls "the umbilical cord of gold" until boom there is beautifully conceived evidence (this important book) that an institution (one whose history is inextricable to the history of Modern Art) can not only be capable of change but also a reexamination and then ultimately, a correction of itself. And so with renewed motive force, we keep moving, and push on.

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