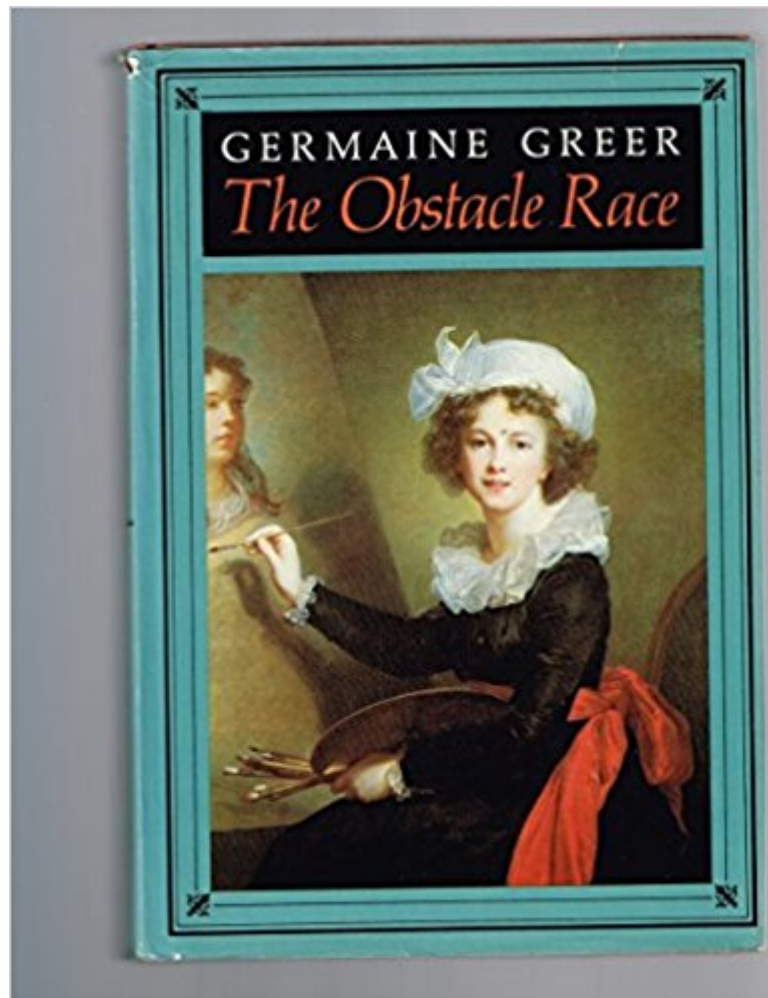




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The Obstacle Race: The Fortunes Of Women Painters And Their Work



Synopsis

If men and women are equally capable of genius, why have there been no female artists of the stature of Leonardo, Titian or Poussin? In seeking to answer this question, Germaine Greer introduces us to major but underestimated figures in the history of Western painting-Angelica Kauffmann, Natalia Goncharova, Suzanne Valadon, Berthe Morisot, Kathe Kollwitz-and produces a brilliantly incisive and richly illustrated study. She explains the obstacles as both external and surmountable and internal and insurmountable in the race for achievement. --This text refers to an out of print or unavailable edition of this title.

Book Information

Hardcover: 373 pages

Publisher: Farrar Straus & Giroux (T); 1st edition (1979)

Language: English

ISBN-10: 0374224129

ISBN-13: 978-0374224127

Package Dimensions: 9.8 x 6.6 x 1.7 inches

Shipping Weight: 3 pounds

Average Customer Review: 4.8 out of 5 stars 6 customer reviews

Best Sellers Rank: #733,696 in Books (See Top 100 in Books) #120 in [Books > Arts & Photography > History & Criticism > Themes > Women in Art](#) #6914 in [Books > Politics & Social Sciences > Social Sciences > Gender Studies](#) #7463 in [Books > Politics & Social Sciences > Women's Studies](#)

Customer Reviews

...a book that explains...the psychological, economic and even aesthetic reasons for the virtually unchallenged patriarchalism of all our artistic establishments. --Erica JongIt is everything we might have wished: passionate yet lucid, clear yet complex, deeply researched yet not pedantic. It is a book that explains, better than any I have ever read, the psychological, economic and even aesthetic reasons for the virtually unchallenged patriarchalism of all our artistic establishments. Erica Jong --Erica Jong --This text refers to an out of print or unavailable edition of this title.

Germaine Greer is the author of *The Female Eunuch*, *The Change* and most recently *The Whole Woman*, all worldwide bestsellers. She is a renowned academic and cultural commentator. --This text refers to an out of print or unavailable edition of this title.

Perfect. I had looked at this book from the library previously. So lovely to own it!

Entertainingly written, scholarly inventory of how women artists historically have procrastinated or been prevented from doing their art work (by other concerns, or circumstance). By a major feminist author. Great for coming to terms with one's own creative work block and getting focused.

Germaine Greer is/ was a fine academic. However, the media used to wind her up , turn her on, and sit back and watch the fireworks. This used to cloud her fine body of academic study. This book really should be out there and being appreciated .

When this work came out, in 1979, it must have really been a revelation. Women artists who felt that they were a new phenomenon in art could see how long their story really was. Greer did a great deal of research to locate these paintings and discover what she could about the artists. The structure of the book reflects the title. There are chapters on the obstacles: family, love, the illusion of success, humiliation, and others. No matter what choice a woman artist made - to remain single, to get married, to embrace success, to shun it - there was a price to be paid. The second part, titled "how they ran" discusses schools and great artists, particularly Artemisia Gentileschi and Lavinia Fontana. Other areas of focus are painters of still life, miniaturists, and portraitists. Sometimes I hoped for more information on the women artists themselves, who at times seem to form a great mute crowd. Especially in the first section, they are mentioned so briefly we don't really get a sense of them. In the sections on individuals, there is more of a feeling of who these women were. However, maybe that was Greer's point, namely, that no matter the artist, if female, she would have to deal with the same obstacles. It then forms a kind of collective biography.

This is the second time I have purchased this book. Such a well researched history of women in art. We are led to believe that women were not historically great artists and this proves not to be true at all. I teach art history and use this as a resource.

I think it interesting that this book does not surface when you search by title but rather the out of print hardcover version of its original publication in the late 70s. This Book is another one of Greer's mind bending efforts. As a woman artist myself I have had a life changing experience by reading this book. One can not help but comprehend the thoroughness of the research and sharpe historical

observations of the course of women artists throughout history. I have nothing but admiration for all of these women who prior to reading this I had absolutely no idea existed. The book runs the gamut of history in women's art from the Cloisters to the 19th century... One only hopes that this generation will have something to say for itself in its artwork with substance and enduring principles as its guide. I recommend this book for everyone but particularly women artists who should be in touch with their heritage...

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