Exhibiting gender S Hyde (MUP: 1997) 0-7190-4243-7 pb 120pp 17.99 [pounds sterling]

At the Whitworth Gallery Sarah Hyde paired unfamiliar works by women and men to ask: who did which? visitors flocked to have a guess and Hyde skilfully used this captive convergence of attention to effect a simple feat of consciousness-raising on her viewing and later reading audience. She addresses their own preconceptions, national and regional collection policies, the "old vs new" art history, the impact of feminist theory and more. Her methodology is meticulously explained and demonstrates how her feminist discipline revived interest in a familiar local collection and empowered the average visitor with curiosity. A welcome recapitulation to remind us why we're here and indispensable to any educator who wants to broach the subject ... and enjoy it.


Hyde warns that even with the best intentions it will take decades to redress the gender imbalance in our established collections, what to do? Launch another museum! The 4-month old Georgia O'Keeffe Museum in New Mexico has the self-appointed task of sorting out "the work from the multi-faceted myth", ie sanctify the art not the life. We con hear O'Keeffe's celestial applause. The essays take care to place her as the "most singularly original American artist before WWII" and precursor to all that followed. The book presumably echoes the museum's curation of the work and illustrates O'Keeffe extracting zen motifs from her desert domain rather than fixed in ravishing flower mode. More persuasive...
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