many examples of the mismatch between certain bodies and certain spaces, or situations where bodies appear 'out of place'. What effect do the presence of women's and/or 'black' bodies have in the halls of Westminster? Why does the placement of a statue of Nelson Mandela in that most iconic of British spaces, Trafalgar Square, threaten to unsettle 'British' identity and history? Puwar's response is that the presence of women and non-white bodies in positions that have traditionally been reserved for 'white', masculine, bodies exposes the sedimented relationship between gendered and racialized bodies and spaces. The 'unmarked' white male body and the naturalization of its exclusive right to be master of political spaces *becomes* a marked body and its privilege is progressively *de*-naturalized in the pages of this book.

Taking up Mills' notion of the somatic norm Puwar shows how the specificity of raced and sexed embodiment constrains one's ability to occupy putatively 'neutral' space. Making excellent use of interview materials and astute social science observation, the body emerges as a thoroughly politicized entity that may be enabled or constrained through the social practices and public spaces that help constitute its particularity. By analysing contemporary examples of 'bodies out of place', Puwar shows 'the ways in which bodies have been coupled with and decoupled from specific occupational [and other] spaces' (p. 78). Puwar's research brings fascinating quantitative and qualitative applied research to 'high' theory and the results are deeply edifying. The particularity of the somatic norm, simply assumed in much social and political theory, is analysed in a way that emphasizes the construction, and so deconstruction, of privilege. *Space Invaders* considers a range of cultural practices and places and draws out their aesthetic, ethical and political significance. The elegance of the writing is especially noticeable in those passages where Puwar evokes for us a lively scene: place includes sounds, smells and tactility as well as actions and practices, and together these form a general *habitus*. Although this book deals with complex theoretical issues, and treats some sobering problems in contemporary multicultural societies, it always remains accessibly written, good humoured and surprisingly uplifting. *Space Invaders* should be compulsory reading for any body that occupies any space.

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Reclaiming female agency: feminist art history after postmodernism

Norma Broude and Mary D. Garrard (editors); University of California Press, Berkeley, Los Angeles, London, 2005, 478 p, ISBN 0-520-24251-3 £40.95 (Cloth); 0-520-24252-1 £26.95 (Pbk)

This is a big book in every sense, the third anthology of essays that Norma Broude and Mary D. Garrard have co-edited over the last two decades, encompassing

twenty-five years of writing and research in feminist art history. The titles of their three collections, 'Questioning', 'Expanding' and 'Reclaiming' Feminist Art History, reveal Broude and Garrard's project, which they view as an empowering scholarly tradition establishing a genealogy of feminist scholarship passed on from teachers to students (Broude and Garrard, 1982, 1992). The current volume comprises twenty-three essays, which include studies of women artists ranging from established feminist art historical icons such as Artemisia Gentileschi and Mary Cassatt (both subjects of essays and previous studies by Garrard and Broude) to contemporary Chinese- and Iranian-born artists living in the United States, Hung Liu and Shirin Neshat. Together the essays represent a substantive body of scholarship in feminist art history in the United States over the past decade, most of the essays having been previously published elsewhere in the 1990s.

However, Broude and Garrard's choice of title also represents a declaration of intent: no less than reclaiming feminist art history from the deconstructive project of postmodern theory, which they see as fatally undermining the concept of female agency. This is a trenchant riposte to a feminist cultural criticism deeply inflected with Marxist, psychoanalytic and poststructuralist theory and, as such, a clear demarcation between the writings of feminist art historians in the United States and in Britain. Broude and Garrard call for a return to verities, generated by 'a spirit of dissatisfaction with the often narrow, self-limiting, and self-reflexive concerns of academic theory and a desire to return to real world issues' (p. vii). Put in these terms, what *Feminist Review* reader could disagree. But their characterization of 'real-world issues' makes claims for a particular version of art history as the history of individual gendered experience that distorts feminist analysis and in turn, effaces the complexity and richness of continuing interchange between feminist scholars in the USA, Britain and Europe.

At heart is a fundamental feminist debate rehearsed in many different disciplines between those who promote individual agency and those, as Joan Scott puts it, who use "'difference"' as an analytic category to explore the ways in which identities have been produced' (Scott, 1996: 9). For Broude and Garrard, women's experience is a foundational category and *female agency* a core concept: 'The subject of this book, then, is how women attempted to claim power and agency, and how masculinist culture acted and continued to act to negate and neutralise those efforts' (p. 3). They locate the problem in the anti-essentialist turn of the 1980s, citing the work of Lisa Tickner, Griselda Pollock and 'other British feminists' who began 'to situate female experience within a larger framework of multiple and fluid gendered identities and positions, and to consider gender as only one of the many factors in a constantly shifting and evolving, often tensely balanced, pattern of power relationships'. Thus feminist art history 'risked losing its original feminist political urgency' (p. 1). This is a familiar argument and one that

has its own risks in oversimplifying debates and failing fully to acknowledge the importance of experiential and structural differences of race, class and sexuality between women. In terms of art history, the consequence is to produce a new feminist canon that is conservative in its choice of objects – ‘Western visual culture from the Renaissance to the present.... primarily painting and the graphic arts’ – and exclusive in its perspectives – ‘such recent artists as Hung Liu and Shirin Neshat are considered from their position as American artists who act out of a liminal multicultural experience that is specifically Western’ (p. 3). In their desire to assert the political value of a feminist concern with female power and agency, Broude and Garrard underrate the importance of ways of making and understanding art generated outside western practice. But as Marsha Meskimmon comments: ‘To explore these things is to engage productively with difference and to attend closely to the historically located and materially specific contingencies of women making art’, in a way that does not ‘accede to the utter rejection of the subject and meaning, simply because these cannot be universalised as one’ (Meskimmon, 2003: 7).

It is tempting to cite a list of international scholars whose work has contributed to such a radical and inclusive feminist art history, but I will propose just one alternative here. *Local/Global: Women Artists in the Nineteenth Century* is a collection of essays edited by British and Canadian art historians Deborah Cherry and Janice Helland, whose exploration of gender and racialized differences, uneven modernities and cross-cultural encounters is characterized by a serious attention to original research and a profound and passionate commitment to understanding how gendered, sexual, racial and national differences shape women’s art production within a truly international frame.

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