the elemental importance of adventure, humour, fun, light-heartedness, and laughter in raising children. Overall, this is a book I will recommend to culturally similar middle-class parents, teachers, clients, or practitioners working with families interested in enhancing child development and engendering psychological health in children.

Insane Euphoria Speaks: Diary of a Late Pregnancy

Katherine Dickson.
Bloomington, IN: Xlibris, 2007.

Reviewed by Alison M. S. Watson

This is not an advice book for the growing number of women seeking to give birth later in life. Instead, it is an account of Katherine Dickson's third pregnancy during the period 21 May 1971 to 9 March 1972. In recounting her personal journey, the author is unflinching in the way she lets the reader into her home and her private thoughts, with her emotions veering between joy and frustration over the course of a single day. This sometimes leads to an uneven writing style that nonetheless adds to the force of the narrative.

The author's relationship with her husband, Frank, is fraught; as she admits, "you can almost make it heaven or hell" (20). On the one hand, she is very much in love with him and believes he treats her well; on the other hand, she is frustrated with his work and home habits, believes he is undermining her and makes her feel unwelcome in her own home. Her relationship with her children (her two existing children, and the one she is carrying) appears similarly uneven. She either loves her children completely or seeks solitude to discover a suitable outlet for her own creative energies.

What is particularly fascinating about this book is the way it stands as a representation of the changing place of women in society in the early 1970s. Feminist thought and philosophy have immediacy and substance for Dickson and her friends. Not only is she faced with the everyday demands of being a wife and mother—and indeed of being a "good" wife and mother—but she feels the need to meet societal expectations for women.

Although this book was published in 2007, readers do not learn what happened to Dickson and her family in the years that follow her diary entries. Readers yearn to know more about her relationship with her children, for example. Did her marriage to Frank succeed? The blurb on the back cover would suggest that it has, but Dickson experiences so many frustrations in her marriage that one wonders whether they were resolved, especially in light of Frank's own reservations about his role as husband.

Ultimately this is a book that addresses a fundamental dilemma: how to carve out an intellectual life—which appears to require a certain ascetic sensibility—from within the midst of an active family life. Ironically, Dickson's third pregnancy and the creation of new life are catalysts for intellectual dis-

Feminist Art and the Maternal

Andrea Liss
Minneapolis: University of Minnesota Press, 2009.

Reviewed by Rachel Epp Buller

It will come as no surprise to readers of this journal that motherhood and the maternal body for years fell short of serious consideration in feminist art and art history. Perhaps because artists and historians alike viewed the themes as sentimental or the role of motherhood as constricting, prior to the 1990s only Mary Kelly and a small handful of other artists successfully bridged art and motherhood to critical acclaim. Andrea Liss's book, then, is a welcome and high-quality contribution to a recently burgeoning field, primarily for the ways in which it expands the discussion of art and the maternal. Liss not only re-examines bodies of work by well-known mother-artists and highlights the work of lesser-known artists, she also challenges stereotypes of maternal sentimentality by exploring themes of trauma, loss, and sensuality, and broadens the scope of the discussion to include art that addresses "maternal care," the invisible domestic labour so often performed by women and mothers.

As an opening, Liss presents an extensive and elegant re-reading of Mary Kelly's famous *Post-Partum Document* (1973-79). Her positioning of Mierle Laderman Ukeles's "maintenance art" as maternal, while initially surprising, is well argued and greatly enriches the term. Liss's best chapter, "Mamas Out of Place," details work that pushes against the boundaries of maternal conventions, bringing much-deserved attention to a number of artists along the way. Ellen McMahon's extraordinary artist's book, *No New Work* (1993), for example, directly responds to the academic repression of her double identities as artist/faculty and mother, while Judith Hopkins's 1994 activist project, *Stretching It: Surviving on AFDC (Aid to Families with Dependent Children),* chronicles the degradation of mothers who seek governmental assistance yet refuse victim status, giving voice to "maternal acts that defy passivity and enforced poverty" (83). Photographer Gail Rebhan explores her sons' experiences of learning about gender and race, and Los Angeles artist collective M.A.M.A. (Mother Artists Making Art) intervenes in public spaces to bring attention to the cultural politicization of breastfeeding.