

*Abstract: Postmodernism's is a revisionary project, we often hear. Yet, while this may be so in many respects, does it also entail revisionism of gender matters, such as the successful overturn of petrified sexist paradigms? In what follows, I will investigate gender representation in two contemporary American works focused on outstanding women. Judy Chicago's *The Dinner Party* (1974–79) is a collaborative multimedia installation that celebrates female figures excluded from conventional androcentric historiography, whose endeavours, accomplishments and/or legendary powers may serve as an empowering example for women. The other case study is Alejandro Amenabár's film *Agora* (2009), which reclaims a voice for Hypatia, the female philosopher, mathematician, astronomer and teacher of Alexandria who fell victim to the patriarchal intolerance of early Christianity. For all their merits for drawing attention to powerful women, the two works can also be faulted for their gender representation. While examining feminist literature on Chicago and resorting to Said in Amenabár's case, my comparative analysis aims to uncover gender-related tensions within both works and the crucial displacements which the Hollywood film operates to preserve Christian patriarchy largely unscathed.*