

Art 413 Women and Art

Tuesday/Thursday 2:00-3:15, Moon 204

Dr. Virginia Troy, Associate Professor of Art History

Office Hours T/T 11-2, Wed. 9-11, and by appt. vtroy@berry.edu; 238-5841

Course: This upper level course is designed to introduce students to the topic of women and art. We will study the work and biographies of individual artists within the framework of the historical conditions under which they lived. We will also compare women's art with the art of their male contemporaries in order to understand the larger agendas and messages that are communicated through art; we will look at depictions of women in art, as well as the subject matter women artists depict. Class discussion, exams, and projects will be stimulated by a variety of learning opportunities. Lectures will be accompanied by multi-media presentations.

Course Objectives: Students will be able to identify works of art by title, artist, date, materials and stylistic period. In addition students will be able to address, in essay format, and through class discussion, issues brought up in the text and lectures. We will ask questions such as: How have women artists been perceived throughout history? Why have women artists been treated differently than male artists? How have individual women artists dealt with the various obstacles they face though choices related to subject matter, materials, lifestyle, writings, and patronage? And, importantly, what are some of the dilemmas that arise when art history is approached from a gender-based perspective?

The student will be able to articulate and integrate this information in a number of ways: through class discussion, through essay examination, and through the successful completion of a well-researched PowerPoint presentation.

Evaluation: Two blue book exams (50%); class participation including attendance (10%), discussion (10%), PowerPoint presentation (25%), and peer reviews (5%). No make-up exams or late papers. The student is responsible for those works of art that appear in the text and have been discussed in class. All work must be completed in order to pass the course.

Presentation: After choosing a topic, students will prepare a twenty-minute PowerPoint presentation. This presentation will draw from at least five sources, *excluding* Wikipedia, *including* our text, properly cited. The presentation will include images, comparisons, and historical information, but will not include pages of text. This is not an encyclopedia report but an investigation of a specific topic, artist, theme, or era. The student will not read the PowerPoint to the class; rather the student will be sufficiently familiar with the information to discuss it with the class without reading from a prepared text.

Possible topics (also see discussion questions in outline for ideas):

- Artist Families and Couples;
- Women and the Needlework Tradition;
- Let Me In: Women and Art Schools;
- Women Expatriate Artists in the Nineteenth Century;
- The Body in Women's Art;
- Women and Surrealism;
- A Brief Utopia: Women's Contributions to the Russian Avant-garde;
- Enterprising Women: Women Art Patrons and Organizers.
- Women in today's art market

Text:

- Whitney Chadwick, Women, Art, and Society, London: Thames and Hudson.
(Books listed below are optional)
- Guerrilla Girls, The Guerrilla Girls' Bedside Companion to the History of Western Art, February 1998, Penguin USA (Paper); ISBN: 014025997X
- Munro, Eleanor, Originals: American Women Artists, DaCapo Press 2000

Outline with journal and discussion writing prompts (subject to change)

Week Dates	Topic
1. 8/25, 8/27	Introduction and assignment of presentations Read Nochlin "Why have there been no great women artists?" http://www.miracosta.edu/home/gflore/noclin.htm
2. 9/1, 9/3	Art History and the Woman Artist <i>How does gender factor into the way we make and perceive art?</i> The Middle Ages What was life like for women artists in the Medieval convent? Hildegard von Bingen, Pizan, Bayeux
3. 9/8, 9/10	The Renaissance <i>What was art training like for women and men in the Renaissance?</i> Anguissola, Fontana, Franco, Hemesson
4. 9/15, 9/17	The Baroque in Italy and N. Europe <i>How did women become successful artists during this period?</i> Gentileschi, Ruysch, Oosterwyck, Leyster, Merian
5. 9/22, 9/24	Eighteenth Century France and England <i>Good Girl, Bad Girl: How and why were they depicted?</i> Vigée-Lebrun, Carriera, Labille-Guiard, Kauffmann
6. 9/29, 10/1	The Victorian Age <i>How did mid-19th c. women break away from Victorian conventions?</i> Cameron, Käsebier, Bonheur, Hosmer, Lewis

7. 10/6, 10/8 **Impressionism**
What role did women play in creating and maintaining Impressionism?
Cassatt, Morisot, Gonzales, Bracquemond, Claudel
Exam I
8. 10/15 **Early Modernism**
Modernism, Decoration, and Utilitarianism: Art, Craft, and Gender?
Köllwitz, Münter, Valadon, Laurencin, Delaunay, Albers, Brandt, Stölzl,
Popova, Stepanova
9. 10/20, 10/22 **Dada and Surrealism**
Is there such a thing as a female surrealist artist?
Höch, Tanning, Varos, Carrington, Oppenheim, Kahlo
10. 10/27, 10/29 Continue with twentieth century topics
11. 11/3, 11/5 **Abstraction, Non-Objectivity, and Photography**
Is abstraction gender-neutral?
Jones, O'Keeffe, Bourke-White, Arbus, Ullmann, Lange, de Kooning,
Mitchell, Krasner, Frankenthaler, Martin, Riley
12. 11/10, 11/12 **Materials, Methods, and the Body**
How did feminism and art connect during the 60s and 70s?
Abakanowicz, Bourgeois, Nevelson, Hesse, Chicago, Shapiro, Kozloff,
Guerrilla Girls
13. 11/17, 11/19 **New Directions in Art, Design, Architecture.**
What is the status of women in the arts today?
Holt, Jean-Claude, Pfaff, Graves, Kiki Smith, Levine, Sherman, Goldin,
Holzer, Kruger, Anderson, Hamilton, Ringgold,
14. 11/24, 11/29 Thanksgiving Break
15. 12/1, 12/3 Wrap up; Film: Maya Lin: A Strong Clear Vision

Final: Monday December 7, 1:30-3:30