



Eva Hesse, *Contingent*, 1969



Do women have to be naked to get into U.S. museums?

Less than **3%** of the **artists** in the **Met. Museum** are **women**, but **83%** of the **nudes** are **female**.

Statistics from modern and contemporary galleries, Metropolitan Museum of Art, New York, 2004

GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD
www.guerrillagirls.com



Amy Youngs, *Machine for Living Interdependently*, 2012

AH355: History of Women Artists



Carrie Mae Weems, *Kitchen Table Series*, 1994



Nicola Lopez, *Fallout*, 2008



Mary Sibande, *Her Majesty Queen Sophie*, 2010

AH355: History of Women Artists
Monday/Wednesday 6pm-7:15pm
Madame Cadillac 229
Winter 2015

Instructor: Sarah Nesbitt
Adjunct Professor of Art
Marygrove College
Office Hours: By appointment
snesbitt@marygrove.edu

COURSE DESCRIPTION

This course is intended to give you an overview of the History of Women Artists, while allowing you to dig deeper into specific areas of interest. As a class, we will journey down three parallel paths this semester. First, we will identify themes and movements that have inspired creative expression for generations, but that have particular relevance to the last few decades: Dada, Russian Constructivism, Surrealism, Fluxus, the 80's/90's/00's eras' use of Language, Identity, The (Human) Body, Memory, Time, and Science/Technology. Viewing these as the floors of a building, we will explore the manifestation of these themes across time and place, ultimately to understand the common links among artists as creative, sentient, and communal beings. The second path will be to differentiate the context of the artworks' conception, production, and reception by the public. The final and third path will be investigating the construction of history writing itself, why it took so long for students to learn about more female artists. (Why there are so many writings on Picasso during his lifetime, but only one writing on Lala of Cyzicus in her lifetime?)

Each week we will critically address race, gender, sexuality, and power, in addition to the cultural and chronological context of their creation differs. Our goal will be to understand the threads of continuity as well as the circumstantial differences of the attitude towards women in the arts in the 20th and 21st century.

LEARNING OUTCOMES

- Understand the roles of women in the history of art across cultures.
- Synthesize and articulate information about disparate artists and genres as they apply to broader themes.
- Situate specific artists and movements in their social, cultural, or political contexts.
- Command a knowledge of theoretical frameworks that define art historical movements.
- Develop research skills including the definition of your interests and pursuing them with persistence and thoroughness.
- Refine and augment critical writing skills.
- Understand the significance on how records of history
- Become more confident, more connected and familiar with the history of art in Detroit and beyond.

The Writing Center

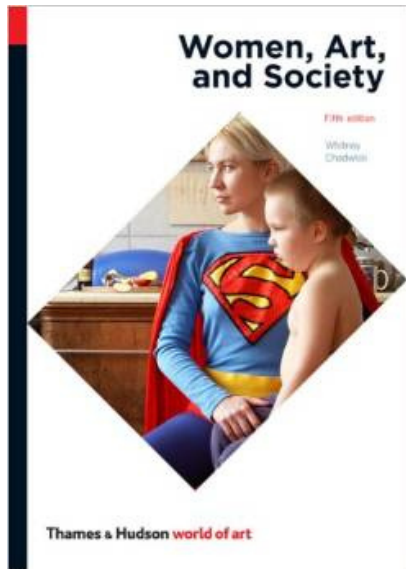
The Geschke Writing Center is available to all students and is located in the lower level of the Liberal Arts building. Please call 313-927-1278 to make an appointment. You must make an appointment to receive writing assistance. Please bring a copy of your syllabus, directions for writing the paper, and, if possible, a first draft of the paper. You can also receive assistance prior to the first draft if appropriate to the assignment.

You may receive assistance in the following areas:

- *Developing manageable topics for papers
- *Developing a focus or thesis for a paper
- *Organizing a paper and making sure it is unified and coherent
- *Adequately developing a paper
- *Controlling style in terms of the audience and purpose of the paper
- *Gaining control over mechanical errors
- *Conducting the research process
- *Properly documenting and formatting a paper in a specific discipline
- *Completing specific types of written assignments given in individual courses

READINGS, SUPPLIES & RESOURCES:

Required Textbook



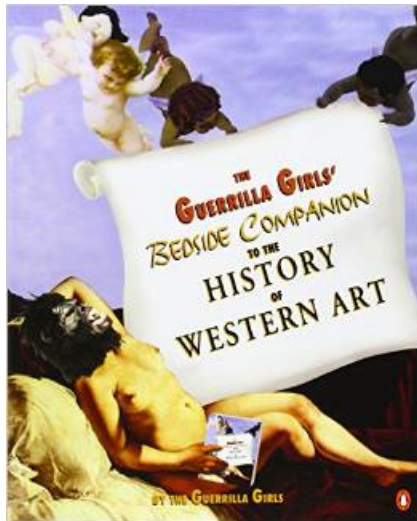
Chadwick, Whitney. *Women, Art and Society*. Thames and Hudson World of Art: 2012.

Supplies

-Notebook

IMPORTANT NOTE: For all reading assignments beyond the required textbook, I will print out or scan reading assignments and provide them electronically (either email or blackboard). If you have articles/chapters that you would like to share with the class concerning your day to lead discussion, please send them to me so that I may make copies and/or post them.

Other Readings in for this class (you will receive handouts from me):



Guerrilla Girls. *The Guerrilla Girls' Bedside Companion to the History of Western Art*. Penguin Books, First Edition, 1998.

Women, Art, and Power and Other Essays



Linda Nochlin

Nochlin, Linda. *Women, Art, And Power And Other Essays*. Harper & Row Icon Editions). 1989.

WRITTEN ASSIGNMENTS

Bi-Weekly Critical Response

Writings should consist of 50% reflection and 50% critical analysis of all the week's materials. Length of response should be no more than 2-4 pages, 12-font, single-spaced. These can be written in the first person as they are essentially expressing the writer's opinions. Please bring a hard copy (typed or hand-written) to seminar.

Due dates:

February 2 (Based on readings, lectures discussions from Week 1, 2 and 3)

February 16 (Based on readings, lectures discussions from Week 4 and 5)

March 9 (Based on readings, lectures discussions from Week 6 and 7)

March 23 (Based on readings, lectures discussions from Week 9 and 10)

April 6 (Based on readings, lectures discussions from Week 11 and 12)

Analysis Paper

Due Date: February 25

3-5 page synthesis of sources pertaining to one of the themes/movements thus far introduced in the semester. Choose ONE artist whose work resonates strongly with that theme and give multiple examples of why and how. Dissect her/his work and pull out secondary or tertiary themes that are noteworthy.

You must use a minimum of **3 academically acceptable sources**. You may also use articles from art journals/magazines, other textbooks or encyclopedia. The internet can be used, but carefully. (No Blogs, no Wikipedia) Acceptable sources on the internet includes: Governmental, National Park, University and Museum Websites. Include a Reference page in MLA Format.

Research Paper

Rough Draft Due Date: April 15

Final Research Paper Due Date: April 27

6-8 page critical essay of a focused selection of female artists pertaining to a chosen theme. Contextualization in time, culture, and art world trends is essential. Although the artists may comprise a diverse group of styles, approaches, cultural background, etc., you must establish clear links among them in order to explore their relationship to each other.

You must use a minimum of **5 academically acceptable sources**. You may also use articles from art journals/magazines, other textbooks or encyclopedia. The internet can be used, but carefully. (No Blogs, no Wikipedia) Acceptable sources on the internet includes: Governmental, National Park, University and Museum Websites. Reference page in MLA Format.

COLLEGE/CLASSROOM POLICIES

CLASS FORMAT & PARTICIPATION

Seminar

This class will take the form of a weekly seminar to be developed in real time with the participation of ALL seminar members. We meet twice a week, thus attendance is essential to create a cohesive and energetic study group. The goal here is to investigate the material in as efficient and profound a setting as possible, so your presence and preparedness will only serve to strengthen our endeavor. The broad realm of contemporary art as it happens anywhere in the world is our domain, including the legacy of the past and inclusion of new media.

Creating an Inclusive Classroom Culture

Marygrove College maintains a supportive academic environment for students with disabilities. To ensure equal access to all educational programs, activities and services, students with disabilities should notify the College, provide documentation, and request reasonable accommodations. If you require academic accommodations in this course, you must contact Disability Support Services by email dss@marygrove.edu to establish an accommodations plan with the Coordinator.

I hope that you will feel comfortable enough to contact me, whether or not you contact Disability Support Services, should you have any concern about your ability to complete the coursework.

Course Expectations

Students are expected to arrive prepared and on time to each class session. The class will be rigorous but also gratifying; we place high expectations on students and anticipate a high level of commitment and engagement in return. I expect that the class will be enjoyable and ground breaking as long as students come with an open mind and a willingness to work hard, take risks, and be challenged. To succeed in this class, Students should: arrive on time, take notes in class, participate in class, and to not work on other classes.

Attendance

Attendance is mandatory and will be taken at the start of every class session. If a student is absent, it is the student's responsibility to find out what was missed and what was needed to prepare for the next class. In addition to contacting me, students should also contact a classmate to find out about any assignments not indicated on the course outline. In the case of an emergency absence, please contact me as soon as possible. More than 3 unexcused absences will result in a failing grade for the course. Students are marked absent if arriving later than 15 minutes to class or leaving 15 minutes early.

Participation

Success in an art history class is dependent upon presence and participation in discussion in addition to interaction with other students. Student participation envelopes a range of behavior relating to presence of mind and body in class. This includes: regular attendance, leading class, communication with the instructor and with classmates, active contribution to class discussions, and completion of all assignments. Come prepared to contribute your reflections on assignments or readings and ready to ask questions--even if you feel uncertain! Participation will reflect commitment to the assignments and dedication to creating quality work. I welcome students' points of view and inquiries; my goal is to foster a robust creative and intellectual environment in which students can learn and thrive.

Late Assignment Policy

All assignments are to be completed and submitted on dates indicated. Late assignments, including presentations and leading class discussion, will not receive full credit unless you communicate with me directly and in advance about an extenuating circumstance. Late work will be marked down one partial letter grade per day (B to B- to C+ etc.). Students will have an opportunity to rework a report, if desired, to better their grade. Works that were not turned in on time for the original deadline will not be eligible for rework. Artist research paper is not eligible for rework.

Grading/Evaluation Criteria

Grading Scale: 100-93 A, 92-90 A-, 88-89 B+, 83-87 B, 80-82 B-, 78-79 C+, 70-77 C, 68-69 C-, 65-67 D+, 60-64 D, 55-59 D-, 54-0 F

Participation & General Preparedness: 20%

Bi-Weekly critical responses: 20% (4% per Response)

Analysis Paper: 30%

Final Research Paper: 30%

Academic Integrity & Plagiarism

Plagiarism still applies to studio art and will not be tolerated. Cheating of any kind will result in an automatic zero for the assignment and the student may fail the course. Appropriate citations are mandatory in attributing works of visual art or published writing. Use MLA format if citing sources, and type in a proper format (Introduction, body and conclusion). Please refer to your student handbook which outlines this policy.

Contacting Me

Please feel free to contact me via email snesebitt@marygrove.edu or come to my office hours (by appt., LA 404). Please know that I will not respond to email after 8pm or before 7am.

COURSE OUTLINE/DATES FOR SEMESTER

Week 1

Jan 12: Introduction, Syllabus Handout

Jan 14: Students fill out Questionnaire

***Assignment for Weekend*: Read Why Have There Been No Great Women Artists?**

HANDOUT

Week 2

Jan 19: No Class

Jan 21: Go over reading

***Assignment for Weekend*: Read the Preface (p. 7-16) TEXTBOOK**

Week 3

Jan 26: Lecture on Women, Art and Society Part 1

Jan 28: Lecture on Women, Art and Society Part 2

***Assignment for Weekend*: Read Introduction: Art History & the Woman Artist (p. 17-42)**

TEXTBOOK

Week 4

Feb 2: **Bi-Weekly Critical Response Due (Based on content from Week 1, 2 and 3)**

Lecture on Art History and the Woman Artist Part 1

Feb 4: Lecture on Art History and the Woman Artist Part 2

***Assignment for Weekend*: Read The 19th Century: Girls Going Places (p. 46-57)**

HANDOUT

Week 5

Feb 9: Lecture on The 19th Century: Girls Going Places Part 1

Feb 11: Lecture on The 19th Century: Girls Going Places Part 2

***Assignment for Weekend*: Read Chapter 9- Modernism, Abstraction, and the New Woman, 1910-25 (p. 252-278) TEXTBOOK**

Week 6

Feb 16: **Bi-Weekly Critical Response Due (Based on content from Week 4 and 5)**

Lecture on Modernism, Abstraction, and the New Woman, 1910-25 Part 1

Feb 18: Lecture on Modernism, Abstraction, and the New Woman, 1910-25 Part 2

***Assignment for Weekend*: Read Chapter 10- Modernist Representation: The Female Body (p. 279-315) TEXTBOOK**

Week 7

Feb 23: Lecture on Modernist Representation: The Female Body Part 1

Feb 25: **Analysis Paper Due**

Lecture on Modernist Representation: The Female Body Part 2

Read Chapter 11- Gender, Race, & Modernism after the Second World War (p. 316-354) TEXTBOOK

Week 8

Mar 2 and Mar 4: No Class

Week 9

Mar 9: **Bi-Weekly Critical Response Due (Based on content from Week 6 and 7)**

Lecture on Gender, Race, and Modernism after the Second World War Part 1

Mar 11: Lecture on Gender, Race, and Modernism after the Second World War Part 2

***Assignment for Weekend*: Read Chapter 12- Feminist Art in North America and Great Britain (p. 355-377) TEXTBOOK**

Week 10

Mar 16: Lecture on Feminist Art in North America and Great Britain Part 1

Mar 18: Lecture on Feminist Art in North America and Great Britain Part 2

***Assignment for Weekend*: Read Chapter 13- New Directions: A Partial Overview (p. 378-422) TEXTBOOK**

Week 11

Mar 23: **Bi-Weekly Critical Response Due (Based on content from Week 9 and 10)**

Lecture on New Directions: A Partial Overview Part 1

Mar 25: Lecture on New Directions: A Partial Overview Part 2

***Assignment for Weekend*: Read Chapter 14- Worlds Together, Worlds Apart (p. 423-466) TEXTBOOK**

Week 12

Mar 30: Lecture on Worlds Together, Worlds Apart Part 1

Apr 1: Lecture on Worlds Together, Worlds Apart Part 2

***Assignment for Weekend*: Read Chapter 15- A Place to Grow: Personal Visions, Global Concerns, 2000-06 (p. 467-495) TEXTBOOK**

Week 13

Apr 6: **Bi-Weekly Critical Response Due (Based on content from Week 11 and 12)**

Lecture on A Place to Grow: Personal Visions, Global Concerns, 2000-06 Part 1

Apr 8: Lecture on A Place to Grow: Personal Visions, Global Concerns, 2000-06 Part 2

Week 14

Apr 13: Lecture on Contemporary Female Artists

Apr 15: **Rough Draft of Final Research Paper Due**

Lecture on Contemporary Female Artists

Week 15

Apr 20: Lecture on Lecture on Contemporary Female Artists in Detroit

Apr 22: Lecture on Lecture on Contemporary Female Artists in Detroit

Week 16

Apr 27: **Final Research Paper Due**