ART 43 Course Outline as of Fall 2004

CATALOG INFORMATION

Dept and Nbr: ART 43 Title: WOMEN IN ART
Full Title: Women in Art from the Renaissance to the Present
Last Reviewed: 2/10/2020

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	3.00	17.5	Lecture Scheduled	52.50
Minimum	3.00	Lab Scheduled	0	17.5	Lab Scheduled	0
		Contact DHR	0		Contact DHR	0
		Contact Total	3.00		Contact Total	52.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 105.00 Total Student Learning Hours: 157.50

Title 5 Category:	AA Degree Applicable
Grading:	Grade or P/NP
Repeatability:	00 - Two Repeats if Grade was D, F, NC, or NP
Also Listed As:	
Formerly:	

Catalog Description:
Analysis of the contribution of women as producers and patrons of visual culture, and examination of representation of women from the Renaissance to the present. Includes investigation of social perceptions and obstacles relevant to woman artists, and study of feminist and revisionist critiques of traditional art historical methodologies.

Prerequisites/Corequisites:

Recommended Preparation:
Eligibility for ENGL 100 or ESL 100.

Limits on Enrollment:

Schedule of Classes Information:
Description: Analysis of the contribution of women as producers and patrons of visual culture, and examination of representation of women from the Renaissance to the present. Includes investigation of social perceptions and obstacles relevant to woman artists, and study of feminist and revisionist critiques of traditional art historical methodologies. (Grade or P/NP)
Prerequisites/Corequisites:

Recommended: Eligibility for ENGL 100 or ESL 100.
Limits on Enrollment:
Transfer Credit: CSU;UC.
Repeatability: Two Repeats if Grade was D, F, NC, or NP

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree:	**Area**		Effective:	Inactive:
	E	Humanities	Fall 2025	
	L3	Arts and Humanities		
	E	Humanities	Fall 2018	Fall 2025
	E	Humanities	Fall 2004	Fall 2010
CSU GE:	**Transfer Area**		Effective:	Inactive:
	C1	Arts	Fall 2019	
	C1	Arts	Fall 2004	Fall 2010
IGETC:	**Transfer Area**		Effective:	Inactive:
	3A	Arts	Fall 2020	
	3A	Arts	Fall 2004	Fall 2010

CSU Transfer:	Transferable	Effective:	Fall 2004	Inactive:	Fall 2010
UC Transfer:	Transferable	Effective:	Fall 2004	Inactive:	Fall 2010

CID:

Certificate/Major Applicable:
Major Applicable Course

COURSE CONTENT

Outcomes and Objectives:
Upon completion of the course, students will be able to:
1. Examine the contribution of women to the visual culture of Western civilization from the Renaissance to the present.
2. Analyze feminist and revisionist critiques of traditional art historical methodologies.
3. Critique the social perceptions and obstacles relevant to women artists.
4. Use the principles of aesthetic analysis to evaluate works of art.
5. Compare and contrast the work of women artists to each other, and to relevant work by male contemporaries.
6. Recognize and identify specific works of art produced by women from the Renaissance to the present: artists, titles, periods, and dates.
7. Perform research specific to the discipline and use appropriate citation.

Topics and Scope:

I. Introduction: Art History and the Woman Artist.
  A. Major issues and methodologies of the course.

1. Traditional societal limitations and cultural attitudes re: gender difference.
2. The power of institutions and discourses to control art production.
3. Traditional vs. feminist and revisionist art histories.

B. Historical background re: role of women in art in the Middle Ages.
1. Medieval Christian attitudes toward women.
2. Manuscript illumination and embroidery.
3. Participation in family workshops.
4. Role of convents in training and education.

II.The Renaissance in Italy: 15th, 16th, and 17th century.

A. The Early Renaissance in Florence.
1. The absence of significant women artists due to the secularization and urbanization of society and guild exclusion of women.
2. Portraits of women as indication of status and the Renaissance ideal, e.g. Ghirlandaio, Giovanna Tornabuoni nee Albizzi, 1448.

B. The High Renaissance.
1. The writing of Castiglione led to increased education and art training for upper class women and the subsequent emergence of the first famous Renaissance woman artist, Sofonsiba Anguissola.
2. The role of royal women as patrons, especially Isabella de'Este.

C. The Other Renaissance: Women artists of Bologna and Rome 16th and 17th century, Elisabetta Sirani, Artemisia Gentileschi.

III. Northern Europe: 15th, 16th and 17th century.

A. Calvinism and the role of women in middle-class Northern society.

B. Representation of women in Northern art, e.g. work of Vermeer.

C. Role of women artists in the development of still life and domestic genre painting, e.g. Clara Peeters, Judith Leyster, Maria S. Merian, Maria van Oosterwych, and Rachel Ruysch.

IV. France and England: 18th Century.

A. Role of the "salonieries" in shaping the art of early 18th century France, and the subsequent backlash against these powerful aristocratic women, e.g. Marquise du Chatelet and Mde. du Pompadour.

B. Enlightenment philosophy, especially Jean Jacques Rousseau, and changing attitudes toward women.

C. Change from courtly aristocratic society to middle-class capitalist society.

D. The power of the Royal Academies of Painting and Sculpture to dictate style and employment, and their restrictions against women.

E. The phenomenal success of some women artists despite the restrictions of the Academies, e.g. Rosalba Carriera, Marie Loir, Angelica Kauffman, and Elizabeth-Louise Vigae-Lebrun.

V. Victorian England: 19th Century.

A. Post-Industrial Revolution society and the rising middle class.

B. Attitudes toward female sexuality.

C. The emancipation of women and the impact on women in art, e.g. Elizabeth Thompson (aka Lady Butler).

D. Women and the Pre-Raphaelites.

Representation of women, e.g. in the work of Dante G. Rossetti.

E. Art and crafts.
1. Morris and Co. and the role of women, e.g. Jane Morris.
2. Efforts to break down the barriers between the decorative arts and the "fine" arts.

VI. America and France: 19th Century.

A. Growing rift between "work" and "home" and the "cult of domesticity".

B. The suffrage movement.

Social reform and women's rights led to educational reform and greater opportunities for women.

C. Women, needlework, and abolitionism, e.g. Harriet Powers.

D. Philadelphia Exposition 1876 and the Women's Pavilion controversy.

E. French Naturalism, e.g. Rosa Bonheur.

F. Women and Neoclassicism, e.g. Harriet Hosmer and Edmonia Lewis.

G. Women and Realism and Impressionism, e.g. Berthe Morisot and Mary Cassatt.

H. Women and Post-Impressionism, e.g. Kate Greenaway and Camille Claudel.

VII. Early 20th Century Modernism.

A. The relationship of the decorative arts and the role of women in the evolution of Abstraction.

B. Role of women in the major art movements:
1. German Expressionism, e.g. Gabriele Munter and Kathe Kollwitz.
2. Cubism, e.g. Sonia Delaunay.
3. Russian Abstraction, e.g. Natalia Goncharova, Luibov Popova, Alexandra Exeter and Varara Stepanova.
4. American Abstraction, e.g. Georgia O'Keeffe.
5. Dada, e.g. Hannah Hoch.
6. Surrealism, e.g. Frida Kahlo, Meret Oppenheim, Dorothea Tanning, Remedios Varo, and Kay Sage.

C. Representation of the female form in Early Modern art, e.g. in the work of Paula Modersohn-Becker, Suzanne Valadon, Pablo Picasso, Henri Matisse, and the Surrealists.

VIII. Modernism in Post WWII America.

A. 1930s New Deal programs and "gender blind" policies result in an unusual number of professional women artists and productivity, e.g Louise Nevelson, Lee Krasner, Isabel Bishop, Alice Neel, and Dorothea Lange.
1. WPA mural commissions awarded on the basis of "anonymous competitions" giving the women the right to participate and be judged on the same basis as men.
2. Subsequent backlash against women wage earners.
3. Though faced with additional obstacles, women of color also benefited from government programs, e.g. Augusta Savage, Pablita Velarde.

B. Clement Greenberg and Abstract Expressionism.
1. The movement was dominated by male painters, examine why the few women that were involved were initially overshadowed by the men, e.g. Lee Krasner
2. Abstract Expressionism dominates traditional art historical accounts which marginalize artists, male and female, working in other styles.

C. Mid 1950s to mid 1960s
1. Overdue recognition for several women artists signals a new level of acceptance, e.g. Louise Nevelson, Barbara Hepworth, and Louise Bourgeois.
2. More women involved in the second generation of Abstrat Expressionism, e.g. Helen Frankenthaler, Joan Mitchell, and Elaine de Kooning.

D. Minimalism and women artists, e.g. Afnes Martin and Bridget Riley.

IX. Feminist Art in North American and Great Britain.

A. 1970s: women artists started to band together "to protest their exclusion from male dominated exhibitions and institutions."

B. Judy Chicago and Miriam Schapiro created a feminist art program at the California Institute of Arts, Valencia.

C. 1976 monumental exhibition "Women Artists: 1550-1950" at the LA County Museum, organized by Linda Nochlin and Ann Sutherland Harris.

D. The development of feminism as an international movement.
1. Reclaiming of past histories.
2. Ideas spread though feminist publications.
3. Pride in female body and spirit.

E. Rebellion against conventional mediums and size standards.
1. Performance and video art, e.g. Ana Mendieta.
2. Celebration of mediums traditionally labeled "crafts", such as fiber art and ceramics, e.g. Chicago's Dinner Party, Schapiro, Nancy Spero, Magdalena Abakanowicz.
3. Use of industrial materials, e.g. Eva Hesse.

X. Post-Modernism in North America and Europe the 1980s and 1990s.

A. Backlash against women in the US, Britain, and much of Europe during the conservative Reagan and Thatcher administrations.

B. Major exhibitions either exclude women or feature a "token" few.

C. Women artists and mass media, e.g. Barbara Kruger, Cindy Sherman, and Jenny Holzer.
1. Critiques of images of women in mass media.
2. Drawing attention to the power of media to shape sexual or cultural differences.
3. The role of language in social order and gender issues.

D. Renewed social activism.
1. Guerrilla Girls- active since 1987.
2. Women artists Coalition (WAC)- early 1990s, NY

E. Despite limited access to major institutions and exhibition venues, women participated in visual culture in a wide range of mediums and formats, a few achieving widespread acclaim, e.g. Susan Rothenberg and Maya Lin.

XI. International Post-Modernism in the 1990s: The Globalization of Culture (Optional, as time permits).

A. The emergence of several important biennial international exhibitions, e.g. Venice, Sao Paulo, and Havanna.
1. Dramatic increase in the participation of women.
2. Exposure for western and non-western artists.
3. Widespread concern for environmental and social issues.
4. Recognition of traditional "craft" mediums, e.g. Lucy Lewis, Pueblo Potter.
5. coverage of these exhibitions by an international art press

further disseminates visual culture.
B. Artistic migration and "cultural nomadism".
1. Produced by socio-political factors and the First World demand for Third World art.
2. Third World artists: Western modernism vs. traditional visual culture, e.g. Marta Maria Perez Bravo, and Emily Kngwarreye.
C. Post-colonialism: the hybridization of western culture with native traditions.
D. International feminism
1. Varying impact of feminism in non-western cultures.
2. Western culture: experiencing a post-feminist era?
E. Contribution of women artists to international visual culture, e.g. Mariko Mori, Marina Abramovic, and Kiki Smith.

Assignment:

Homework:
1. Read approximately 25-30 pages per week from the text, reading assignment may include additional readings to supplement the text.
2. Memorize identification information for works of art as directed by the instructor.
3. Research and write a 4-5 page term paper on a woman artist that includes critical analysis of the major issues covered in class as they apply to the particular artist discussed, or comparable alternative written assignment(s).
4. Option: field trip participation to Bay Area Museums and/or galleries.
In-Class Work:
1. Take lecture notes.
2. Participation in class discussion.
3. Quizzes and/or written exams.
4. May include an oral presentation on the term paper topic or alternative topic arranged with the instructor, e.g. student presenting and discussing her/his own art work.

Methods of Evaluation/Basis of Grade:

Writing: Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

Term papers, Paper(s) demonstrating research and writing skills	Writing 20 - 40%

Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

None	Problem solving 0 - 0%

Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

None	Skill Demonstrations 0 - 0%

Exams: All forms of formal testing, other than skill performance exams.

Multiple choice, True/false, Matching items, Completion, Essay Exam(s). Also slide identification.	Exams 40 - 70%

Other: Includes any assessment tools that do not logically fit into the above categories.

Options include oral presentations, field trips and class participation.	Other Category 10 - 20%

Representative Textbooks and Materials:
Borzello, Frances, A World of Our Own: Women as Artists Since the Renaissance. Thames and Hudson, ltd. 2000
Chadwick, Whitney, Women, Art and Society, Thames and Hudson, 2002, 3rd Edition.