

The University of Western Ontario, London, Canada
Department of Women's Studies and Feminist Research
Women's Studies 2158A
Women Artists and Their Unconventional Images of Women

Class: Tuesdays, 1:30 - 4:30pm,
Instructor: Professor Sonia Halpern
Office and Telephone: TBA

Classroom: Kresge Building 203
Office Hours: TBA
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Course Description:

This slide-illustrated course will examine unconventional images of women created by women artists from the sixteenth to late twentieth centuries. Presented in a thematic fashion, the works will be looked at in terms of subject matter and artistic style to understand how they defied customary ways of female representation. Because of a variety of social and historical factors, artistic subjects and styles have typically been established by male artists of each period, and while some women largely conformed to the trends set by men, others developed different approaches to their work. Depictions of women perhaps provide the most dramatic example of this difference because historical perceptions about gender have been so entrenched in cultural practices. The general social conditions of various periods, artistic convention, and artist biography will be discussed in order to illuminate the nonconformity of biblical, historical, and fictional images of women which women artists rendered in a variety of media.

Learning Objectives:

- Identify the names of selected artists in the history of art
- Recognize the artists and titles of various artworks
- Identify the subject matter and style of various artworks
- Interpret the thematic and stylistic approaches of selected artists
- Understand the social and historical factors that contributed to these approaches
- Comprehend the ways in which issues of gender and race have shaped the artists' lives and works
- Acquire an understanding of the major arguments asserted in the course readings.
- Communicate both orally and in writing the distinctive ways in which men and women artists have approached images of women.

Readings:

Access to readings will be discussed on the first day of class.

Text:

Chadwick, Whitney. Women, Art, and Society. Fifth Edition. London: Thames and Hudson, 2012.

Additional Readings:

Adler, Kathleen and Marcia Pointon, eds. The Body Imaged: The Human Form and Visual Culture Since the Renaissance. Cambridge: Cambridge University Press, 1993.

Braff, Phyllis. "Nanas, Guns and Gardens." Art in America, 80 (December 1992): 102-07.

Broude, Norma and Mary Garrard, eds. Feminism and Art History: Questioning the Litany. New York: Harper and Row, 1982.

The Expanding Discourse: Feminism and Art History. New York: HarperCollins, 1992

Pollock, Griselda. Vision and Difference: Femininity, Feminism and the Histories of Art. London and New York: Routledge, 1988.

Evaluation:

Class Participation:		10%
Mid-term Test:	November 03, 2016	30%
Quiz:	November 24, 2016	20%
Final Examination:	TBA (December 11-22 2016)	40%

Policies:

1. To contact me, please use the telephone number that I provide you or e-mail.
2. Students will be deducted 2% per weekday for late assignments. No assignments will be accepted two weeks after the due date. Late assignments may be placed in the Women's Studies drop-box, and will be stamped with the date on which the box is emptied, unless the paper is submitted after the Women's Studies office closes, in which case the paper will be stamped with the previous date from which the box is emptied. It is the expectation, however, that students in Women's Studies classes will submit assignments by, and sit tests and/or examinations on, the assigned dates; in the event that this expectation cannot be met, students are advised that the Department of Women's Studies and Feminist Research follows the policies and practices of the Faculty of Arts and Humanities and the Faculty of Social Science.
3. Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and /or assignments worth 10% or more of their final grade must apply to the Academic Counseling office of their home Faculty, and provide documentation. Academic accommodation cannot be granted by the instructor or department. For UWO Policy on Accommodation for Medical Illness, see:
<http://www.uwo.ca/univsec/handbook/appeals/medical.pdf>. Students who are in emotional/mental distress should refer to MentalHealth@Western <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help. Here's the link to the official policy:
<http://www.uwo.ca/univsec/handbook/exam/courseoutlines.pdf>

Prerequisites:

Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

Turnitin:

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement currently between the University and Turnitin.com (<http://www.turnitin.com>).
(<http://www.uwo.ca/univsec/handbook/exam/crsout.pdf>)

Scholastic Offences:

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site:
<http://www.uwo.ca/univsec/handbook/appeals/scholoff.pdf> (see
<http://www.uwo.ca/univsec/handbook/exam/crsout.pdf>)

Electronic Devices:

During all lectures and videos, the use of iPods, cell phones, and other potentially disruptive devices, and the recreational use of lap tops (web surfing, e-mailing etc.), are not permitted in the classroom. Use of these devices will result in docked participation marks. Students will be permitted to use electronic devices during tests and examinations only if the equipment is deemed necessary by Western's Centre for Students with Disabilities.

Schedule:

September	15	No Class (Rosh Hashanah)
	22	Introduction
	29	Feminism and Art History
October	06	The Heroic and Noble Woman Chadwick, pp. 76 (bottom)-129. Mary Garrard, "Artemisia and Susanna," in <u>Feminism and Art History</u> , pp. 147-71. Frima Fox Hofrichter, "Judith Leyster's 'Proposition'--Between Virtue and Vice," in <u>Feminism and Art History</u> , pp. 173-81.
	13	Notable and "Unexceptional" Women, and the Public Sphere Griselda Pollock, "Modernity and the Spaces of Femininity," <u>Vision and Difference</u> , pp. 50-85 (top). (An abbreviated version of this article appears in <u>The Expanding Discourse</u> .)
	20	The "New Woman"/ Review for Midterm Test Chadwick, pp. 251-78, 297-302 (top). James M. Saslow, "'Disagreeably Hidden': Construction and Constriction of the Lesbian Body in Rosa Bonheur's 'Horse Fair,'" in <u>The Expanding Discourse</u> , pp. 186-205.
	27	The Un-erotic Nude Chadwick, pp. 279-290 (middle). Carol Duncan, "Virility and Domination in Early Twentieth-Century Vanguard Painting," in <u>Feminism and Art History</u> , pp. 293-313.
November	03	Mid-term Test
	10	The "Surreal" and the Suffering Chadwick, pp. 309-15. David Lomas, "Body Languages: Kahlo and Medical Imagery," in <u>The Body Imaged</u> , pp. 5-19.
November	17	Pop Art: New Meanings and Media for Sculptural Figures Chadwick, pp. 334 (bottom)-338. Phyllis Braff, "Nanas, Guns and Gardens," <u>Art in America</u> , pp. 102-07.

- 24 Quiz; "Everything Old is New Again": New Approaches to Issues of Feminism and Authorship**
Chadwick, pp. 355-59 (top), 370-386 (top).
Craig Owens, "The Discourse of Others: Feminists and Post-Modernism," in The Expanding Discourse, pp. 486-502.

December

- 01 "Everything Old is New Again" Continued**
- 08 Considerations of Race and Ethnicity in Western Art; Conclusion/Review**
Chadwick, pp. 386-96 (middle).
Frieda High W. Tesfagiorgis, "Afrofemcentrism and its Fruition in the Art of Elizabeth Catlett and Faith Ringgold," in The Expanding Discourse, pp. 474-85.

11-22 (TBA) Final Examination