ART 484
Gender & Art History
University of Nevada Reno

T/TH 4-5:15
CFA 153
Spring 2014

Professor: Dr. Brett Van Hoesen
Office: 116 Jot Travis Building
Office hours: Thursdays 2:30-3:30 (and by appointment)
Office Phone: 784-6639
E-mail: bvanhoesen@unr.edu

Course Description: This course provides an introduction to ideas surrounding the broad rubric, “gender and art history.” We will explore the cultural, social, racial and economic issues embedded in visual culture and the varied ways in which these arenas influence art criticism, political activism, the historiography of women artists, the representation of women in the arts, and the creation of codes/signs of gender and identity. The lectures, assigned readings, and research assignments cover artists and issues dating from the Middle Ages to the present with particular focus on the late 19th Century to the present. The geographic scope of the course is oriented toward Europe and North America with additional attention to artists from Russia, Japan, China, Korea, India, South America, and Africa. In this vein, we discuss a number of recent exhibitions including Global Feminisms (Brooklyn Museum of Art, 2007), which have attended to the history and work of women artists from a global perspective. Feminism is discussed as a historical, multi-tiered project. The graded requirements for this class include in-class discussion activities, two exams, in-class presentation, and a final research paper. *This course was featured in a special issue on “Feminist Pedagogies” in the international feminist art journal, n.paradoxa volume 26 (July 2010), p. 77.

*There are no official pre-requisites for this course. It is recommended that students have taken at least one of the three lower-level Art History surveys: ART 260, 261 or 365.

Course Objectives:
*Students will be introduced to a canon of artists often underrepresented due to issues of gender, race, sexuality, and identity dating from the Middle Ages to the Present.
*Over the course of the semester, students will memorize the work of roughly 100 artists.
*Students will learn to make cross-cultural comparisons between artists of different geographical, national, generational, and political settings.
*Students will gain a better understanding of the way in which constructs of gender have impacted the structure and canons of Art History.
* Students will gain a better understanding of the role that social and political activism played in restructuring Art History canons and methods.
*Students will have the opportunity to pursue a research topic of their own interest that will be developed into a final research paper.
*Students will learn how to present their research in a professional setting by giving a short PowerPoint presentation of their research to the class.

Core Curriculum: This course reinforces Core Objective 7 (Artistic Composition, Interpretation, and Expression) and satisfies Core Objective 11 (Global Contexts) of the Silver Core Curriculum.

In reinforcement of CO7, students will apply techniques of critical analysis to study and interpret works of art in the context of culture, society, and individual identity.
In compliance with the CO11 requirements, students will apply and evaluate modes of academic inquiry, creative expression, or results of research to problems in historical and contemporary global contexts. This core requirement will be achieved through exams and in-class written assignments. Throughout the course, students will articulate connections among local, national, and international contexts and evaluate the ways that historical and contemporary global influences affect their current situations.

In addition, ART 484 develops the skills required in CO1 and CO3 as described below.

**CO1 Effective Composition and Communication.** Students will be able to effectively compose written, oral, and multimedia texts for a variety of scholarly, professional, and creative purposes.

**CO3 Critical Analysis and Use of Information.** Students will be able to be critical consumers of information, able to engage in systematic research processes, frame questions, read critically, and apply observational and experimental approaches to obtain information.

Please find the specific application of Silver Core Curriculum objectives listed in the SLOs below.

**Student Learning Outcomes:**

Students will be able to:

1) describe and recognize in verbal and written form the formal qualities of a work of art as a means to understand how technical and compositional components function as one level of interpretation. (CO1 and CO3)

2) identify and critically apply a wide range of Art Historical methodologies that impact the way we study, receive, and ultimately understand a work of art. (CO3)

3) effectively compose written assessments in the form of in-class exercises, exams and research essay the cultural and historical significance of select works of art and the relationship that constructions of gender have played in structuring the field of Art History. (CO1)

4) articulate in verbal and written form relationships between works of art and their cultural context. (CO1, CO3)

5) document in-depth knowledge of the work of roughly 100 artists from Europe, North America, South America, Asia, and Africa. (CO11)

6) compare and contrast works of art from different artists, time periods, cultures, and geographies. (CO11)

7) critically apply in verbal and written form cross-cultural historical analysis, with emphasis on understanding global contexts of art production in relationship to gender studies. (CO11)

**Course Requirements:**

| Attendance/Discussion Credit | 20% |
| Exam 1                       | 20% |
| Exam 2                       | 20% |
| Presentation                 | 10% |
| *Final Research Paper        | 30% |

*This assignment must be completed for a passing grade in this course.*
Grading Scale:
A= 100-93   A- = 92-90   B+= 89-87   B= 86-83   B- = 82-80   C+= 79-77
C= 76-73    C- = 72-70   D+= 69-67   D= 66-63   D- = 62-60   F= Below 60
*A plus/minus grading system will be used for this course.

Required Texts:
The texts listed below are required reading for the course. They can be purchased at the university bookstore.


Description of Course Requirements:

Attendance and Lecture Guides: Regular attendance in class is required. Students will sign an attendance sheet at the beginning of each class. A significant portion of your grade is determined by in-class discussion activities. These will not be announced ahead of time. As an incentive to attend, a lecture guide will be provided for each class period. This material will only be available in class. Should you have to miss a lecture, it is your responsibility to get a copy of the lecture guide from a fellow classmate (not from the professor). Exceptions will only be made in the case of documented illnesses or emergency.

In-Class Discussion Activities: A total of roughly twelve in-class written activities will count toward your final attendance/discussion grade. These assignments review and emphasize content presented in the assigned readings and lecture. While they are meant to help you prepare for the written midterm and final exams, they also are intended to help facilitate in-class discussion. These assignments must be turned in at the end of class in order to receive credit. Assignments are graded on a ✓ (10 points) and • ✓ (8 points) scale.

Reserve Readings: You will be asked to read additional articles and chapters of books, which will be provided through the Knowledge Center’s Electronic Reserves (Ares) with link on course WebCampus site.

Exams: There will be two exams. Each exam will consist of three components: 15 image identifications (artist, title and date within 10 years of the exact date) (worth 45 points), roughly 20 fill in the blank, multiple-choice and/or short answer questions (worth 40 points), and one essay question (worth 30 points). You will have the option of selecting one of three possible essay questions on the exam. Exams will reflect the material covered on the lecture guides, issues presented in lecture and discussed in class as well as in the assigned readings. A review sheet for both of the exams will be provided a week prior to the test.

Research Paper: Your goal is to produce a paper that is unique and provides a compelling read. Final papers must be a minimum of 12-pages in length. (This does not include the bibliography
and accompanying images.) Specific instructions for the research essay assignment will be discussed in class early on in the semester and will be posted on the WebCampus site. You will have the choice of answering one of several different types of essay questions. A research tutorial will be held at the Knowledge Center on February 20. You will have two additional assignments associated with this assignment – a topic proposal and preliminary bibliography as well as a presentation (detailed below). I would encourage you to select a topic that is of real interest to you – one that is narrow enough to comply with the practical time constraints of the semester – yet, broad enough to engage with issues of social, political and historical relevance.

**Paper Topic and Preliminary Bibliography** On March 27 you are required to submit a typed, concise description of your research topic including a preliminary thesis. This must be accompanied by an annotated bibliography consisting of a minimum of ten sources.

**Presentation** The last few weeks of the semester will be devoted to student presentations. Each student is required to give a 10-minute presentation on his/her paper topic. In conjunction with this activity, you are required to present each member of the class with an abstract of your research topic as well as a copy of your final annotated bibliography. In addition to these aids, you may use visual props (PowerPoint, film/video clips, handouts, etc.) to facilitate your presentation. You will be graded on three aspects: 1. general preparedness and delivery of material, 2. quality of abstract and annotated bibliography, 3. overall content.

**Additional Course Policies:**

**WebCampus:** All major documents associated with the course – syllabus, research paper instructions, in-class activities, exam review sheets will be posted on the class WebCampus site. To access this site go to [https://wcl.unr.edu/webapps/login/](https://wcl.unr.edu/webapps/login/). Please refer to this site for periodic course announcements.

**Study Sets:** Image Study Sets for both the Midterm and Final Exams are available on WebCampus.

**Library Resources:** Ann Medaille is UNR’s subject librarian for art, and she can help you find good sources, use research databases, manage your research, and cite sources for your papers and presentations. Contact her with a research question or to set up an appointment (amedaille@unr.edu, 775-682-5600, MIKC 217). Please be aware that images found through library resources and databases (including Artstor) are copyrighted and are not available for re-posting to websites. If you have any questions about this, please contact Ann Medaille.

**E-mail correspondence:** If you have specific questions about readings, assignments or exams, and cannot meet with me in person, please note that I will do my best to respond to your e-mail within 24 hours of receiving the message.

**Classroom courtesies:** Please be respectful of the professor and your fellow classmates by complying with the following classroom courtesies: 1. Arrive to class on time. If you have to leave class early, please notify the professor before the start of class. 2. Turn off/silence cell phones prior to entering the lecture hall. 3. In compliance with the rules of conduct associated with this building, do not consume food while in the classroom. 4. Do not talk or engage in other disruptive activities during lecture. 5. Use laptops and iPads exclusively for note taking. Should a student not comply with any of these requests, the instructor reserves the right to ask the student to leave the lecture hall for the remaining duration of the class.
Students with Disabilities: Any student with a disability requiring academic adjustments or accommodations is requested to speak with me and/or the Disability Resource Center (Thompson Building Suite 101) as soon as possible to arrange for appropriate accommodations. For additional information about the DRC please see: http://www.unr.edu/stsv/slservices/drc/index.asp.

Academic Integrity: Academic integrity is fundamental to the activities and principles of a university. All members of the academic community must be confident that each person’s work has been responsibly and honorably acquired, developed, and presented. Any effort to gain an advantage not given to all students is dishonest whether or not successful. The academic community regards breaches of the academic integrity rules as extremely serious matters. Sanctions for such a breach may include academic sanctions from the instructor, including failing the course for any violation, to disciplinary sanctions ranging from probation to expulsion. When in doubt of plagiarism, paraphrasing, quoting, collaboration, or any other form of what might be construed as cheating, consult the course instructor.

Taping of Class Lectures:
Surreptitious or covert video-taping of class or unauthorized audio recording of class is prohibited by law and by Board of Regents policy. This class may be videotaped or audio recorded only with the written permission of the instructor. In order to accommodate students with disabilities, some students may have been given permission to record class lectures and discussions. Therefore, students should understand that their comments during class may be recorded.

Class and Reading Schedule:

***Readings from the textbooks will be listed according to the following abbreviations:

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Author/Ed.</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>WC</td>
<td>Whitney Chadwick</td>
<td>Women, Art and Society</td>
</tr>
<tr>
<td>FT</td>
<td>Hilary Robinson, ed.</td>
<td>Feminism – Art - Theory</td>
</tr>
<tr>
<td>WACK!</td>
<td>Lisa Gabrielle Mark, ed.</td>
<td>WACK! Art and the Feminist Revolution</td>
</tr>
<tr>
<td>Ares</td>
<td>Knowledge Center Electronic Reserves</td>
<td></td>
</tr>
</tbody>
</table>

Note on the Reading Assignments: Readings should be completed before each class period. I recommend that you take notes as you read notating key terms, names, dates and concepts. These will be helpful when you compose your written response and discussion questions.

Week 1

January 21  Introduction to the course requirements, organization, and objectives

January 23  Investigating the Rubric: “Gender and Art History”

+ one other essays of your choice from the Feminism - Art - Theory textbook
Week 2

January 28  What Does It Mean to Write, Teach and Learn a “Feminist Art History”?  
Review n.paradoxa 2010 issue on “international approaches to feminist art history”

FT  Whitney Chadwick, “Negotiating the Feminist Divide,” 1989, p. 523-527  
Moira Roth, “Teaching Modern Art History from a Feminist Perspective,” p. 139-146  
+Preview the list of Web-based resources provided in FT, p. 688

January 30  Changing the Institution: From the Academy to the Museum

WC  Chapter 12, “Feminist Art in North America and Great Britain,” p. 355-377
Women’s Ad Hoc Committee . . . on the Whitney Annual Exhibition, 1970, p. 56-57  

+View the following Websites for Judy Chicago’s “Dinner Party:
Judy Chicago on YouTube  http://www.youtube.com/watch?v=3X6ZsumBiuA  
Dinner Party Website  http://www.brooklynmuseum.org

Week 3

February 4  The’Woman Artist’ Question – Some Approaches

FT  Women’s Ad Hoc Committee “To the Viewing Public for the 1970 Whitney . . .,” p. 56-57  
Judith Butler, “Subjects of Sex/Gender/Desire” (1990, intro chapter from Gender Trouble)  
Judith Butler, Gender is Burning: Questions of Appropriation and Subversion  
(1993, from Bodies That Matter)

February 6  Defining the term “Woman Artist” + The Role of Biography

WC  Introduction, “Art History and the Woman Artist,” p. 17-42  
+Select and read three artist biographies of your choice in WACK! (p. 209-320)

Week 4

February 11  Women Artists from the Medieval period to the Renaissance

WC  Chapter 1, “Middle Ages,” p. 43-65  
Chapter 2, “The Renaissance Ideal,” p. 66-86  
Chapter 4, “Domestic Genres and Women Painters in Northern Europe,” p. 114-138
Ares  Selection from Wiesner-Hanks, “Women and Gender in Early Modern Europe” (2008)

February 13  Exhibiting Gender: Visit to Nevada Museum of Art  
*Meet at the Nevada Museum of Art
Week 5

February 18  Women Artists of the Eighteenth to Nineteenth Century France: Camille Claudel, Berthe Morisot & Mary Cassatt
WC  Chapter 5, “Amateurs and Academics in France and England,” p. 139-174
Chapter 8 “Separate but Unequal: Women’s Sphere and the New Art”, p. 228-251
Ares  Griselda Pollock, Chapter 3, “Modernity and the Spaces of Femininity”

February 20  Research Tutorial with Librarian Ann Medaille
Meet in Room 114, Knowledge Center
*Attendance is Mandatory

Week 6

February 25  The Early Twentieth Century: Orphism and Russian Abstraction
WC  Chapter 9, “Modernism, Abstraction, and the New Woman,” p. 252-278
Ares  Whitney Chadwick, “Living Simultaneously: Sonia and Robert Delaunay” from Significant Others: Creativity and Intimate Partnership

February 27  Berlin Dada, Global Modernism, and the New Woman of the Weimar Republic
WC  (Review) Chapter 9, “Modernism, Abstraction, and the New Woman,” p. 252-278
Ares  Maud Lavin, chapter from Cut with a Kitchen Knife (1993)
Van Hoesen, “Postcolonial Cosmopolitanism: Constructing the Weimar New Woman out of a Colonial Imaginary” in the New Woman International (2011)

Week 7

March 4  Women and the Surrealist Movement in Europe, United States and Mexico Case Studies: Leonora Carrington, Frida Kahlo, Claude Cahun
WC  Chapter 10, “Modernist Representation: The Female Body,” p. 279-315
Ares  Susan Rubin Suleiman, “The Bird Superior Meets the Bride of the Wind: Leonora Carrington and Max Ernst,” from Significant Others
Selection from exhibition text “Acting Out: Claude Cahun and Marcel Moore” (2006)

March 6  Gender Constructions and Surrealist Film
Film: Un Chien Andalou (1929)
Ares  Richardson, “Introduction to Surrealist Film Theory and Practice”
Week 8

March 11  Exam 1  (material from Week 1-7)

March 13  Civil Rights and Women’s Rights, 1960s-70s

WC  Chapter 11, “Gender, Race and Modernism after the Second World War,” p. 316-354


      “Where We At, Black Women Artists,” 1971, p. 341
      Betye Saar, p. 291-292
      Faith Ringgold, p. 287-288
      Adrian Piper, p. 282-283

Week 9  SPRING BREAK – NO CLASSES

Week 10

March 25  Feminism and Postmodernism: Representation and Identity Politics, 1980s-2000

WC  Chapter 13, “New Directions: A Partial Overview,” p. 378-422

     Amelia Jones, “Post-feminism: A Remasculinization of Culture?, 1990, p. 496-506

Ares  Craig Owens, “The Discourse of Others: Feminism and Postmodernism”

March 27  Guest Lecture - Dr. Daniel Enrique Perez
          Topics: "queer machos," "mariposa consciousness," and the work of Alex Donis,
          Héctor Silva, and Tino Rodríguez

*****Due: Paper Topic and Preliminary Bibliography

Week 11

April 1  Guest Lecture - Paul Baker Prindle, Director of University Galleries
          Topic: Visualizing Queer Memory

April 3  Feminism and the Body Politic: Performance Art & Body Culture


     Carolee Schneemann, “From Tape no. 2 . . .” p.33-34
     Johanna Frueh, “Feminism,” (from Hannah Wilke: A Retrospective), 1989, p. 578-584
**Week 12**

April 8  *Recent Exhibitions: “WACK!” and “Global Feminisms”*

**WACK!**  Cornelia Butler, “Art and Feminism: An Ideology of Shifting Criteria,” p. 14-23

**Ares**  Maura Reilly and Linda Nochlin, “Curator’s Preface,” p. 11-13, from *Global Feminisms*

Maura Reilly, part of “Introduction: Toward Transnational Feminisms,” p. 38-43, *Global Feminisms*


+ Review the exhibition catalogue for “Global Feminisms” on hard-copy reserve at the Knowledge Center (Circulation Desk)

April 10  *Redefining Feminist Ideology in a Global Age*

**WC**  Chapter 14, “Worlds Together, Worlds Apart,” p. 423-466; review 467-495


“Photographing a “Difficult Love” in South Africa - the Work of Zanelle Muholi” (2014)

**Week 13**

April 15  *Exam 2 (Weeks 8-13)*

April 17  *Tutorial on Final Research Project and Presentations*

**Week 14**

April 22  *Student Presentations*

presenters: __________________ & __________________

&___________________ & __________________

April 24  *Student Presentations*

presenters: __________________ & __________________

&___________________ & __________________

**Week 15**

April 29  *Student Presentations*
presenters: __________________ & __________________
&_________________ & __________________

May 1  
*Student Presentations*

presenters: __________________ & __________________
&_________________ & __________________

**Week 16**

May 6  
*Student Presentations*

presenters: __________________ & __________________
&_________________ & __________________

***Due: Final Research Papers due in my mailbox by noon, Friday, May 9***