

THE UNIVERSITY OF TEXAS AT TYLER
ART 4392: Women in Art
Tuesdays 6:00-8:40 p.m., FAC 1009
Fall Semester 2009

Instructor: Dr. Jill E. Blondin

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Office: FAC 2019 (through the double doors at the top of the stairs)

Office Hours: Tuesdays and Thursdays 9:15 a.m.-10:45 a.m., and by appointment.

COURSE OBJECTIVES: This course will give students a general knowledge of women artists as well as acquaint them with key concepts and critical theories in feminist art history through reading assignments, class discussion, and a writing project.

Organized thematically, the class will investigate such issues as the role of woman as artist, subject, beholder, and critic. Each student will complete three papers pertaining to issues discussed during class.

By the end of this course, students should be able to:

- Identify and interpret works of art by women artists
- Understand the importance of studying gender in art history
- Critically analyze art historical scholarship
- Write critically about gender issues in art history

REQUIRED TEXT & READING ASSIGNMENTS:

Whitney Chadwick, Women, Art and Society (4th edition). New York: Thames & Hudson, 2007.

Norma Broude and Mary D. Garrard, eds. Reclaiming Female Agency: Feminist Art History after Postmodernism, Berkeley and Los Angeles: University of California Press, 2005 (This is listed in the schedule as RFA).

Additional reading assignments either have been placed on reserve in Muntz Library (the call number of each book is listed after the author and the title) or the professor will distribute copies of the assignments in class. Staff at the circulation desk will locate these books when you present the course name, title of the book, and call number. It is the responsibility of each student to obtain these reserve readings.

NOTE: The readings for this course are lengthy. Each student is expected to read AND to apprehend the assignments before each class meeting. If a student is not committed to completing these assignments, she or he should not take this class.

EXAMINATIONS: There will be no examinations in this class.

WRITING ASSIGNMENTS: Each student will submit three (3) writing assignments to the professor. The topic of each writing assignment will be the following:

1 st assignment	Critique of “Artemisia”	3 pages	20%
2 nd assignment	Critique of Dr. Riccardi’s lecture	3 pages	20%
3 rd assignment	Tyler Rose Museum/Festival Critique	3 pages	20%

You should demonstrate an understanding of the articles, issues, and ideas discussed in class. Your essays must contain your own ideas and opinions – use quotes sparingly (and never use quotes or the author’s words without crediting the author – that is plagiarism). When quotes are used, they can be no longer than two lines. Each writing assignment must follow the “Format for Art History Papers.” The professor will discuss the details of each assignment in class. **No late papers will be accepted.**

PRESENTATION: Each student will deliver a presentation on a contemporary female artist. The presentation will be 10 minutes long and will comprise 10% of the final grade. Details will be given in a separate handout.

FORMAT FOR ART HISTORY PAPERS: The format for all written assignments is outlined in a separate handout.

SUBMISSION OF ASSIGNMENTS: Students are expected to keep an extra hard copy of all assignments turned in to the professor. The professor will only accept **HARD COPIES** of written assignments. Please do not e-mail any assignments to the professor.

ATTENDANCE AND PARTICIPATION: Individual participation is an integral part of this course. Participation comprises 30% of the final grade. *Since the class is conducted partially as a discussion, it is expected that each student will contribute fully by asking questions and making comments.* To this end, each student is required to prepare **three** questions before each class meeting and then turn in the questions at the beginning of each class. These questions will be used as the basis for discussion. Students must also submit the thesis of EACH ASSIGNED ARTICLE on the same sheet (no need to write theses from Chadwick’s book). **The theses and questions must be typed on a single page.** Remember that the success of this class depends on the quality of this preparation.

Students who anticipate being absent from class due to a religious observance are requested to inform the instructor by the second class meeting of such absences.

COURSE GRADING:

Writing Assignment #1	20%
Writing Assignment #2	20%

Writing Assignment #3	20%
Presentation	10%
Attendance and Participation	30%

DEADLINE FOR ALL REGISTRATIONS, SCHEDULE CHANGES, AND SECTION CHANGES: 9 SEPTEMBER 2009

DROP DEADLINE FOR ALL FALL CLASSES: 30 OCTOBER 2009

GRADING SCALE:

100-98	A+	82-80	B-	69-67	D+
97-93	A	79-77	C+	66-63	D
92-90	A-	76-73	C	62-60	D-
89-87	B+	72-70	C-	59 ↓	F
86-83	B				

ACADEMIC DISHONESTY: Plagiarism and cheating will not be tolerated.

The following statement must accompany every assignment: “I have neither given nor received aid upon this assignment (examination, paper, etc) nor have I seen anyone else do so. This assignment is my work only; I have given credit to all of the sources that I have used.” Each student is expected to place their signature and the date next to this statement and to return it to the professor. This statement will appear on the examination question sheet. For all other assignments, each student **MUST TYPE THIS STATEMENT ON THE COVER SHEET.**

PLAGIARISM OR ACADEMIC DISHONESTY OF ANY KIND WILL RESULT IN A GRADE OF “F” IN THIS COURSE.

Please consult A Student Guide to Conduct and Discipline at UT Tyler (available in the Office of Student Affairs) for university regulations regarding academic dishonesty: “3.22 Any student who commits an act of scholastic dishonesty is subject to discipline. Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts.”

CLASS NOTES: Students do not have permission to sell notes or tapes of class lectures.

BLACKBOARD: All course documents, including the syllabus and study sheets, as well as PowerPoint presentations, will be available on Blackboard.

HANDOUTS: There will be several handouts distributed during the semester (including assignments, study sheets, and the course syllabus). It is your responsibility

to keep track of these papers. If you need to replace any course handouts, please consult another student in the class or obtain the handouts from Blackboard. The professor will not issue extra copies.

CELL PHONES, LAPTOP COMPUTERS, AND OTHER PORTABLE ELECTRONIC DEVICES: All cell phones and portable electronic devices (iPods, handheld computers, etc.) must be turned off during class. If a phone rings during class, the student will be asked to leave for the remainder of class and will be considered absent for the day. **Students are not permitted to use laptop computers to take notes.**

LASER POINTERS: Students are not permitted to bring laser pointers to class.

MISCELLANEOUS: Occasionally I will ask you to complete small assignments outside of class, such as writing a short paragraph on a work of art or responding to a question that I pose during lecture. Such assignments (if successfully completed) will affect your grade positively.

STUDENTS RIGHTS AND RESPONSIBILITIES: To know and understand the policies that affect your rights and responsibilities as a student at UT Tyler, please follow this link:

<http://www.uttyler.edu/wellness/StudentRightsandResponsibilities.html>

GRADE REPLACEMENT/FORGIVENESS: If you are repeating this course for a grade replacement, you must file an intent to receive grade forgiveness with the registrar by the 12th day of class. Failure to do so will result in both the original and repeated grade being used to calculate your overall grade point average. Undergraduates will receive grade forgiveness (grade replacement) for only three course repeats; graduates, for two course repeats during his/her career at UT Tyler.

STATE-MANDATED COURSE DROP POLICY: Texas law prohibits a student who began college for the first time in fall 2007 or thereafter from dropping more than six courses during their entire undergraduate career. This includes courses dropped at another 2-year or 4-year Texas public college or university. For purposes of this rule, a dropped course is any course that is dropped after the 12th day of class (See Schedule of Classes for the specific date). Exceptions to the 6-drop rule include, but are not limited to, the following: totally withdrawing from the university; being administratively dropped from a course; dropping a course for a personal emergency; dropping a course for documented change of work schedule; or dropping a course for active duty service with the U.S. armed forces or Texas National Guard. Petitions for exemptions must be submitted to the Registrar's Office and must be accompanied by documentation of the extenuating circumstance. Please contact the Registrar's Office if you have any questions.

DISABILITY SERVICES: In accordance with federal law, a student requesting accommodation must provide documentation of his/her disability to the Disability Support Services counselor. If you have a disability, including a learning disability, for which you request an accommodation, please contact Ida MacDonald in the Disability Support Services office in UC 282, or call (903) 566-7079.

STUDENT ABSENCE DUE TO RELIGIOUS OBSERVANCE: Students who anticipate being absent from class due to a religious observance are requested to inform the instructor of such absences by the second class meeting of the semester.

STUDENT ABSENCE FOR UNIVERSITY-SPONSORED EVENTS AND ACTIVITIES: If you intend to be absent for a university-sponsored event or activity, you (or the event sponsor) must notify the instructor at least two weeks prior to the date of the planned absence. At that time the instructor will set a date and time when make-up assignments will be completed.

SOCIAL SECURITY AND FERPA STATEMENT: It is the policy of The University of Texas at Tyler to protect the confidential nature of social security numbers. The University has changed its computer programming so that all students have an identification number. The electronic transmission of grades (e.g., via e-mail) risks violation of the Family Educational Rights and Privacy Act; grades will not be transmitted electronically.

STUDENT LEARNING OUTCOMES FOR BA – ART HISTORY 09-10

1. Demonstrate the ability to write critically about art

Students will write research papers that demonstrate a thoughtful and critical approach to analysis of a work of art.

2. Demonstrate the ability to think critically about art

Students will demonstrate extemporaneous critical thinking about works of art by writing 10-20 minute essays during exams.

3. Analyze the formal components of a work of art

Each student will write a formal analysis of a work of art as part of a research paper.

4. Synthesize historical knowledge, formal analysis, and contemporary research

5. Demonstrate an understanding of stylistic chronology in art history.

Through midterm and final exam essays, students will demonstrate an understanding of the major art styles and movements over the course of human history.

6. Critically analyze current art historical scholarship and methodology.

Students will write a summation and critical analysis of contemporary scholarly essays in order to compare and contrast academic points of view.

STUDENT LEARNING OUTCOMES FOR BFA 09-10

1. Technical proficiency

The student will develop and assemble a technically proficient body of art work that demonstrates technical proficiency within his or her chosen concentration (2D or 3D), as well as general proficiency in the greater arena of all mediums.

2. Conceptually proficiency

The student will develop and assemble a conceptually proficient body of art work that demonstrates conceptual proficiency within his or her chosen concentration (2D or 3D), as well as general proficiency in the greater arena of all mediums.

3. Historical context

The student will develop an understanding of how his or her work relates to art history.

4. Contemporary trends

The student will develop an understanding of how his or her work relates to current trends in contemporary art.

5. Written analysis

The student will engage in written critical analysis of their artwork.

6. Verbal analysis

The student will engage in critical verbal analysis of their artwork.

Tentative Schedule of Lectures, Reading Assignments, & Due Dates

FEMINIST APPROACH TO ART HISTORY

Sept. 1 *Course Objectives and Overview*

Sept. 8 *Art History and the Woman Artist; Feminist Approach to Art History*

Reading: Chadwick, 7-42; Linda Nochlin, "Why Have There Been No Great Woman Artists?" *Woman, Art, and Power, and Other Essays* (New York, 1988), 145-178; Griselda Pollock, "Feminist Interventions in the Histories of Art," *Vision and Difference: Femininity, Feminism, and the Histories of Art*, (New York, 1988): 1-17 (professor will distribute copies); Broude/Garrard, "Introduction: Reclaiming Female Agency," in *RFA*, 1-25.

WOMAN AS ARTIST/WOMAN IN HISTORY

Sept. 15 *The Middle Ages*

Reading: Chadwick, 43-86; Natalie Zemon Davis, "Woman on Top" in *Society and Culture in Early Modern France* (Stanford, 1975), 124-151 (professor will distribute copies).

Sept. 22 *The Other Renaissance and Baroque*

Reading: Chadwick, 87-138; Joan Kelly-Gadol, "Did Women Have a Renaissance?" *Becoming Visible: Women in European History*, eds. Renate

Bridenthal and Claudia Koontz, (New York, 1977), 137-164 (professor will distribute copies); Carolyn Valone, "Women on the Quirinal Hill: Patronage in Rome, 1560-1630," The Art Bulletin 76 (March 1994): 129-146 (students should print copy from JSTOR); Babette Bohn, "The Antique Heroine of Elisabetta Sirani," in RFA, 81-99.

Sept. 29 MOVIE: "Artemisia"

Reading: Sheila ffolliott, "Learning to Be Looked at: A Portrait of (the Artist as) a Young Woman in Agnès Merlet's Artemisia," in RFA, 49-61; Mary D. Garrard, "Artemisia's Hand," in RFA, 63-79.

**Oct. 6 Eighteenth-Century Women Artists
1st WRITING ASSIGNMENT DUE**

Reading: Chadwick, 139-174; Mary D. Sheriff, "The Portrait of the Queen: Elisabeth Vigée-Lebrun's Marie-Antoinette en chemise," in RFA, 121-141; Erica Rand, "Depoliticizing Women: Female Agency, the French Revolution, and the Art of Boucher and David," in RFA, 143-157; *Melissa Hyde, "The Makeup of the Marquise," in Making up The Rococo (Getty, 2006), 107-144 (professor will distribute).*

Oct. 13 Eighteenth-Century Women Artists/Nineteenth-Century Women

Reading: Chadwick, 175-251; Norma Broude, "The Gendering of Impressionism," in RFA, 217-233; Norma Broude, "Modern Woman or the Cult of True Womanhood," in RFA, 259-275; Carol Ockman, "A Woman's Pleasure: Ingres's *Grande Odalisque*," in RFA, 187-201; Darcy Grimaldo Grigsby, "Nudity à la Grecque in 1799," in RFA, 159-185; *Alice Walker, "Everyday Use," Everyday Use (New Brunswick, NJ, 1994), 23-38 (copies will be distributed in class).*

Oct. 20 NO CLASS; STUDENTS MUST ATTEND DR. LEE ANN RICCARDI'S TALK on Thursday

Oct. 22 DR. RICCARDI'S LECTURE

Reading: to be announced

**Oct. 27 Twentieth-Century Women Artists, Part I
2nd WRITING ASSIGNMENT DUE**

Reading: Chadwick, 252-315; Anna C. Chave, "New Encounters with *Les*

Demoiselles d'Avignon: Gender, Race, and the Origins of Cubism, in RFA, 301-323.

Nov. 3 *Twentieth-Century Women Artists, Part II*
PRESENTATIONS, PART I

Reading: Chadwick, 316-377; Lisa Saltzman, "Reconsidering the Stain: On Gender and the Body in Helen Frankenthaler's Painting," in RFA, 373-383; Anna C. Chave, "Minimalism and Biography," in RFA, 285-407; Amelia Jones, "The 'Sexual Politics' of *The Dinner Party*: A Critical Context," in RFA, 409-433.

10 *Contemporary Issues*
PRESENTATIONS, PART II

Reading: Chadwick, 378-495; Allison Arieff, "Cultural Collisions: Identity and History in the Work of Hung Liu," in RFA, 435-445; John B. Ravenal, "Shirin Neshat: Double Vision," in RFA, 447-457.

WOMAN AS SUBJECT/WOMAN AS BEHOLDER

Nov. 17 *Women in Frames: Renaissance Portraits*
Pregnancy and Childbirth in Renaissance Art

Reading: Patricia Simons, "Woman in Frames: the Gaze, the Eye, the Profile in Renaissance Portraiture," The Expanding Discourse: Feminism and Art History, eds. Broude and Garrard, (New York, 1992): 38-57 (professor will distribute copies); Jacqueline Musacchio, "The Social, Physical, and Demographic Context for Renaissance Childbirth," The Art and Ritual of Childbirth in Renaissance Italy, (New Haven, 1999), 17-34 (copies of both articles will be distributed in class); Mary Garrard, "Here's Looking at Me: Sofonisba Anguissola and the Problem of the Woman Artist," Renaissance Quarterly 47 (Autumn 1994): 556-622 (reprinted in RFA, 27-47).

Nov. 24 **THANKSGIVING BREAK/NO CLASS**

Dec. 1 *The Gaze*

Reading: Griselda Pollock, "Modernity and the Spaces of Femininity," Vision and Difference: Femininity, Feminism, and the Histories of Art, (New York, 1988): 50-90 (professor will distribute copies); Ruth E. Iskin, "Selling Seduction, and Soliciting the Eye: Manet's *Bar at the Folies-Bergère*," in RFA, 235-257.

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Art "Matronage"

****3rd WRITING ASSIGNMENT DUE****

Reading: Geraldine Johnson, "Pictures Fit for A Queen: Peter Paul Rubens and the Marie de' Medici Cycle," in RFA, 101-119; Wanda Corn, "Art Matronage in Post-Victorian America," Cultural Leadership in America: Art Matronage and Patronage, (Lebanon, NH, 1998), 1ff; Heidi A. Strobel, "Royal 'Matronage' of Women Artists in the Late 18th Century," Woman's Art Journal 26 (Fall 2005/Winter 2006): 3-9 (copies will be distributed in class).