



Barbara Kruger, Untitled (Your Body is a Battleground), 1989  
photographic silkscreen on vinyl, 112 x 112 in. (284.48 x 284.48 cm)

**ART HISTORY OF WOMEN & WOMEN ARTISTS**  
**School of Critical Studies, California Institute of the Arts**  
**FALL 2020**

**Instructor: Dr. Amanda Cachia, Faculty, Aesthetics & Politics**

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**Course Description:**

This course will focus on women both as the subjects and the creators of art in the European and American traditions. It will be organized chronologically and thematically. This will involve a historical survey of women artists and their artistic contributions, as well as an examination of the religious, mythological and secular images of women in art. Extensive attention will be given to the creation, modification and persistence of these images throughout history, due to various social, economic, psychological and intellectual conditions. The class will include slide-illustrated lectures, weekly readings, a field trip and museum paper, one short-essay exam, film screenings and a research paper and presentation. All aspects of the course are intended to work together to create a conversation about artistic production and the role that this activity has played in the secular and sacred life of women throughout history.

**REQUIRED TEXTS:**

Slatkin, Wendy. *Women Artists in History: From Antiquity to the Present*, Fifth Edition, New Jersey: Prentice Hall, 2019.

Chadwick, Whitney. *Women, Art, and Society*, Sixth Edition, London: Thames & Hudson, 2020.

There are general textbooks, which will give you an introduction to the history of art by women artists from the Middle Ages to the present. You need to bring these books with you to all classes. You are also required to complete all of the chapter readings before each class session.

### **Suggested Readings:**

- E.H. Fine, "Women and Art." New York: Allandale & Schram Publishers, 1995.
- Charlotte S. Rubinstein, "American Women Artists." Boston: G.K. Hall, Publishers, 2000.
- Norma Broude and Mary D. Garrard, "The Expanding Discourse: Feminism and Art History." New York: Harper & Row Publishers, 1992.
- Norma Broude and Mary D. Garrard, "Feminism and Art History." New York: Harper & Row Publishers, 1982
- Linda Nochlin, "Women, Art, and Power and Other Essays." New York: Harper & Row Publishers, 1988
- Linda Nochlin, "The Politics of Vision." New York: Harper & Row Publishers, 1988
- J.A. Phillips, "Eve: The History of an Idea." New York: Harper & Row Publishers, 1984
- T.B. Hess and E.C. Baker, "Art and Sexual Politics." New York: Collier Books, 1975
- Wendy Lesser, "His Other Half: Men Looking at Women Through Art." Cambridge, USA: Harvard University Press, 1991.
- R. Parker, "Old Mistresses." New York: Pantheon Books, 1981.
- Germaine Greer, "The Obstacle Race." New York: Farrar, Straus, Giroux, 1979
- A.S. Harris and L. Nochlin, "Women Artists: 1550-1900." New York: Alfred Knopf, 1976.
- Wendy Slatkin, "The Voice of Women Artists" (Englewood Cliffs, NJ: Prentice Hall, 2000)
- E. Tufts, "Our Hidden Heritage: Five Centuries of Women Artists." New York: W.W. Norton, 1975.

### **Student Learning Goals:**

1. Engage in class discussions and communicate ideas, demonstrating course preparation.
2. Frame key events, movements and ideas in a range of subject areas in historical, contemporary and globally diverse contexts.
3. Respond to a range of critical approaches and demonstrate an introductory understanding of how they may relate to métier practice.
4. Write critically/creatively in clearly communicated texts honed for an intended audience.
5. Research using a variety of sources ethically and according to academic citation protocols, and demonstrating familiarity with different research methodologies.

### **Student Learning Outcomes:**

1. Identify, describe and discuss women artists and their artwork in historical context.
2. Critique, compare and contrast various artists, artworks and styles.
3. Describe, analyze and discuss the styles of various cultures, historical periods, media, techniques, artworks and artists and formulate the observations and evaluations into written form.
4. Define and use appropriate art terminology.
5. Recognize, describe and assess the political, social and economic context in which women have produced artwork.
6. Recognize, describe and assess the traditional and relative limitations and exclusions experienced by women artists.

## ACTIVITIES AND EXAMS

Each student is expected to read the corresponding chapters to the units covered from the required text. Your grade will be based on the following:

<b>Participation &amp; Attendance:</b>	<b>10% of your grade</b>
<b>Field Trip &amp; Museum Assignment:</b>	<b>20% of your grade</b>
<b>Visual Analysis Assignment &amp; Presentation:</b>	<b>30% of your grade</b>
<b>Final:</b>	<b>40% of your grade</b>

### **Participation & Attendance (10%):**

Participation includes actively responding to questions in class based on the reading, working in groups on various activities, and in-class writing activities and peer feedback. Occasionally you will be asked to participate in activities using your phone, and you will also use your laptop to view and discuss images.

### **Museum Object Assignment (20%):**

We will be going on a field trip to visit a museum and then you will be required to write a 4-page essay (plus bibliography) based on an object or objects **made by a woman artist**. Use Turnitin to submit your work. Deadline:

### **Visual Analysis Research Assignment & Presentation (30%):**

You are required to write a 6-page essay where you will compare and contrast 2 women artists covered during this course and analyze how and to what extent their gender influenced their art. You will analyze formal aspects and content of their work in relation to their biography, the culture and time period in which they lived, and the attitudes towards women artists held by their contemporaries. At the end of the semester, you will also give a brief 5-7 minute presentation on these artists using a powerpoint. Use Turnitin to submit your work. Deadline:

### **Final Exam (40%):**

The Final exam will require blue or green books (any size). It will cover lecture materials. The exam will include short essays. Essays must be completed in class during exam time.

**\*\*No Make-up Exams will be allowed\*\***. If you miss the exam you will receive either a "0" or an "F" for that grade. Due to the nature of the exam, if you arrive late you will not be allowed to enter the exam.

### **Services for Students with Disabilities**

CalArts will provide reasonable accommodations to students with disabilities who have registered with the Student Affairs office. Registration with the Office of Student Affairs is on a voluntary, self-identifying basis. Services are available only after a student has presented certified, current documentation of the disability from an appropriate medical or educational specialist, and this documentation has been reviewed and accepted as complete. Please go to <http://calarts.edu/studentservices/disabilities> for extensive information on services for students with disabilities.

## Grading Policy/Absences

CalArts does not grade on the A-F scale. We grade using:

- High Pass (HP): Passing with Excellence
- Pass (P): Passing with Quality
- Low Pass (LP): Passing
- Incomplete (I): Temporary evaluation. Through agreement between student and instructor, Incompletes must be made up during the following semester. Incomplete evaluations not made up within the specified period of time will convert to NC.
- No Credit (NC): Work did not meet the criteria for credit. "NC" evaluations may not be converted to credit bearing grades except by petition to the deans council initiated by the instructor of the class or, in the instructor's absence, the dean of the school offering the course.

The following changes to the grading policy will go into effect for all students beginning Fall 2013:

- NC (no credit) grades will appear on a student's permanent academic record
- NX (insufficient attendance) grades will no longer be used
- Withdrawal Period will be extended until the 10th week of the semester

NC grades must appear on external records to ensure accurate reporting to peer institutions and for financial aid reporting. While CalArts does not use a Grade Point Average (GPA) as part of its marking system, the following formula will be used for external purposes: HP=4.00, P=3.00, LP=2.00, NC=0.00.

Students will no longer receive NX grades, but the longer withdrawal period (through the 10th week of the semester) will provide an option for students to exit a course without receiving a failing grade. To drop a course during the extended withdrawal period, a student will obtain the Course Withdrawal form from the Registrar's Office, consult with his or her mentor, obtain the course instructor's signature verifying the last date of attendance, and return the form to the Registrar's Office. The course will remain on the student's record with a "W" grade, but the grade of "W" will have no effect on the grade point average.

If a student misses more than 3 sessions of class and does not pursue the withdrawal option, a NC will be given and will appear on external records.

To read the revised Grading Policy in its entirety as well as frequently asked questions, click on the link below:

<https://my.calarts.edu/policy/3-1-8-1-grading-policy-beginning-fall-2013>

## Change of Grade

In the interests of operating an equitable grading system, Critical Studies stringently enforces CalArts' change of grade policy. Students have one semester upon receiving an "Incomplete" grade to make up any missing coursework and/or projects. If this work has not been completed by the end of the semester, the Incomplete converts automatically to a "No Credit". After that time, changes require the approval of Deans Council. Deans Council will approve such grade changes only in the case of extreme, extenuating circumstances or in cases of administrative/faculty error

## **Course Policies:**

### **Absences and Lateness**

Attendance is mandatory. More than two unexcused absences will automatically result in a lower grade. Chronic lateness will also be reflected in your evaluation of participation. Regardless of the reason for your absence you will be responsible for any missed work. Travel arrangements do not constitute a valid excuse for rescheduling exams. There are no extra credit assignments for this class.

### **Format**

Please type and double-space your written work. Typing improves the clarity and readability of your work and double-spacing allows room for me to comment. Please also number and staple multiple pages. You are free to use your preferred citation style. Please use it consistently throughout your writing.

### **General Decorum**

Slipping in late or leaving early, sleeping, text messaging, surfing the Internet, doing homework in class, eating, etc. are distracting and disrespectful to all participants.

### **Plagiarism**

Critical Studies endeavors to teach students the essential skills and basic ethics involved in any academic enquiry. To this end, we are committed to observing the policy on plagiarism set out in the CalArts Course Catalog. This stipulates that plagiarism is the use of ideas and/or quotations (from the internet, books, films, television, newspapers, articles, the work of other students, works of art, media, etc.) without proper credit to the author/artist. Critical Studies holds to the view that plagiarism constitutes intellectual theft and is a serious breach of acceptable conduct. It is also the policy of CalArts that students who misrepresent source material as their own original work and fail to credit it have committed plagiarism and are subject to disciplinary action. In the case of Critical Studies, any student caught plagiarizing will immediately be given a 'no credit' for that class. The student will not be allowed to rewrite the paper, and if there is further evidence of plagiarism, Critical Studies will recommend more severe disciplinary action, including suspension or dismissal. If you have any questions regarding plagiarism or want direction on how to credit source material, ask the member of faculty and refer to reference guides on permanent reserve in the CalArts library. The CalArts reference librarians may be able to offer additional information

### **Avoiding Academic Dishonesty**

- Organize your time appropriately to avoid undue pressure, and acquire good study habits, including note taking.
- Learn proper forms of citation. Always check with your professors of record for their preferred style guides. Directly copied material must always be in quotes; paraphrased material must be acknowledged; even ideas and organization derived from your own previous work or another's work need to be acknowledged.
- Always proofread your finished work to be sure that quotation marks, footnotes and other references were not inadvertently omitted. Know the source of each citation.
- Do not submit the same work for more than one class without first obtaining the

permission of both professors even if you believe that work you have already completed satisfies the requirements of another assignment.

- Save your notes and drafts of your papers as evidence of your original work.

### **Disciplinary Sanctions**

When a professor suspects cheating, plagiarism, and/or other forms of academic dishonesty, appropriate disciplinary action may be taken following the department procedure or through referral to the Committee on Student Discipline.

**\*\*All information subject to change at the instructor's discretion\*\***

**CLASS CALENDAR:**

- Week 1: *Introduction*  
Readings:
- Nochlin, "Why Have There Been No Great Women Artists?" PDF
  - Slatkin, "Introduction"
  - Chadwick, "Introduction: Art History and the Woman Artist"
- Week 2: *From Pre-History to the Middle Ages:*  
Readings:
- Slatkin, Chapters 1-4 in Slatkin text: "Prehistory," "The Ancient Near East," "Egypt," and "Crete"
  - Slatkin, Chapters 5-7 in Slatkin text: "Greece," "Rome," and "The Medieval World"
  - Chadwick, Chapter 1: "The Middle Ages"
- Week 3: *Europe: 1450-1800:*  
Readings:
- Slatkin, Chapters 8-9: "Italy, 1450-1600," and "Europe 1600-1700"
  - Chadwick, Chapter 2: "The Renaissance Ideal"
- Week 4: *Europe: 1450-1800:*  
Readings:
- Slatkin, Chapter 10: "Europe 1700-1800"
  - Chadwick, Chapter 3: "The Other Renaissance"
  - Chadwick, Chapter 4: "Domestic Genres and Women Painters in Northern Europe"
- Week 5: FIELD TRIP TO LOS ANGELES MUSEUM
- Week 6: *The Nineteenth Century:*  
Readings:
- Slatkin, Chapters 11-12: "France: 1800-1870," and "The United States: 1830-1900"
  - Chadwick, Chapter 5: "Amateurs and Academics: A New Ideology of Femininity in France and England"
- Field Trip Museum Papers due**
- Week 7: *The Nineteenth Century:*  
Readings:
- Slatkin, Chapters 13-14: "Victorian England: 1850-1890," and "The Late 19<sup>th</sup> Century: Europe and the United States: 1870-1900"

- Chadwick, Chapter 6: “Sex, Class, and Power in Victorian England”
- Chadwick, Chapter 7: “Toward Utopia: Moral Reform and American Art in the Nineteenth Century”

Week 8:

*The Twentieth Century:*

Readings:

- Slatkin, Chapter 15: “The Early Twentieth Century: 1900-1920”
- Chadwick, Chapter 8: “Separate but Unequal: Woman’s Sphere and the New Art”
- Chadwick, Chapter 9: “Modernism, Abstraction, and the New Woman”

Week 9:

*The Twentieth Century:*

Readings:

- Slatkin, Chapter 16: “Europe and the United States: 1920-1945”
- Chadwick, Chapter 10: “Modernist Representation: The Female Body”
- Chadwick, Chapter 11, “Gender, Race, and Modernism after the Second World War”

Week 10:

*The Twentieth Century:*

Readings:

- Slatkin, Chapter 17: “The Post-World War II Era: 1945-1970”
- Chadwick, Chapter 12: “Feminist Art in North America and Great Britain”

Week 11:

*The Twentieth Century:*

Readings:

- Slatkin, Chapter 18: “Contemporary Art: 1970-Present”
- Chadwick, Chapter 13: “New Directions: A Partial Overview”

Week 12:

*Global Issues*

Readings:

- Slatkin, Chapter 19: “Global Issues for Women Artists: Past, Present, and Future”
- Chadwick, Chapter 14: “Worlds Together, Worlds Apart”

Week 13:

Student Presentations

Week 14:

Student Presentations

Week 15:

**Final Exam**

**Visual Analysis Research Papers due**