

## Syllabus

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Office hours: Mondays, 11 a.m. to noon, drop in; Wednesdays by appointment from 11 a.m. to 1 p.m.  
Please call the art office at (503) 725-3515 to schedule an appointment.

**Course Content:** This course examines topics in feminist art history and theory, including the struggles and creative achievements of European and American women artists of the modern period, as well as representations of women that both reflect and reaffirm dominant ideologies of gender in Western culture. Individual artist case studies will exemplify particular issues, challenges, and successes. Women's handicraft traditions will be briefly considered alongside traditional high-art media, as will feminist film theory as it pertains to mainstream cinema.

**Requirements and conditions 431:** A midterm and a final exam (each 30% of course grade), a term paper on the Kara Walker exhibition at Reed College (to be detailed in a separate hand-out, 25% of course grade), and a research project to be announced related to collections development at the Portland Art Museum (15% of course grade). Please note that make-up exams will absolutely **not** be administered; travel or other excuses will in no way be considered reason for rearranging the exam dates scheduled by the university.

**Requirements 531:** In addition to the above, an 8-10 page paper on a topic related to the student's research interest, within the purview of the course, to be determined in consultation with the instructor. A well-research oral presentation may be substituted for the paper, subject to instructor's approval. Midterm and final will each count as 20% of the course grade; each paper will count for 30% of the course grade. Grads will also be invited to coordinate a class project engaging the Portland Art Museum's collection.

**Required Texts:** Whitney Chadwick, *Women, Art, and Society*, and Sylvan Barnet, *A Short Guide to Writing about Art*, both available at the PSU Bookstore. Please also purchase a course packet at Clean Copy, 1704 SW Broadway. Required readings will also be found on reserve at the Millar Library throughout the term.

**Attendance and Class Participation:** Attendance itself is not graded in this course but is fundamental to your success. Punctuality is important for your own sake and out of respect for the rest of the class. An attendance roster will be circulated at the beginning of each class; if you earn a borderline grade for your work (for example, C-/D+), and have signed in regularly for class throughout the term, you will receive the higher grade. Although the size of the class may limit discussion, questions and comments are always encouraged.

**D2L:** This syllabus, a practice exam, class handouts, recommended readings, and images of works of art shown in class will be posted throughout the term on D2L. If you come late to class and miss a handout, or if you lose your syllabus, please refer to D2L.

**PLEASE DO NOT BRING FOOD INTO THE CLASSROOM.**

**Exams:** The midterm and final will consist of image identifications, multiple choice, short answer questions, and/or an essay. Most of this material will be drawn from the class lectures. The final exam will not be comprehensive, that is, it will include only material covered after the mid-term. Several weeks into the course, you will get to take a non-graded practice exam in class so that you will know what to expect in terms of format on the midterm and final. **Exam dates are October 25 and December 3;** please mark your calendar now. As stated above, *there will be no make-up exams or extra-credit assignments.* If you anticipate a conflict on either date, you must reconsider whether you can effectively take this class.

**Final Grades:** Please be aware that final grades are *final* and will absolutely not be revisited after the close of the term. Incompletes will be given only under the conditions described in full on page 42 of the 2012-13 *Portland State University Bulletin*.

**Special Travel Opportunity:** Ten students in this class will be selected to travel to Seattle on 2 and 3 November to visit the exhibition “Elles: Women Artists in the Collection of the Musée National d’Art Moderne,” the Olympic Sculpture Park, and the Pipilotti Rist exhibition at the Henry Art Gallery at the University of Washington. Thanks to PSU patron Richard Louis Brown, all expenses will be covered, including transportation, lodging at the downtown Hilton Seattle, museum admissions, and meals. To be eligible, students will have perfect class attendance and an A on the midterm exam, with preference given to art history majors.

**Museum Pass:** College students now have greater access to the educational resources, galleries, and exhibitions (fees may apply) at the Portland Art Museum through the College Student Pass Program. The program gives students one year of admission to the museum for \$15. The College Student Pass is good through August 31, 2013 and can be purchased at the museum box office with valid student identification. Students are required to present their school identification card along with their College Student Pass each time they visit the Portland Art Museum. For more information, call (503) 226-2811 or visit [www.portlandartmuseum.org](http://www.portlandartmuseum.org).

**Academic Honesty:** The Student Conduct Code of Portland State University prohibits all forms of academic cheating, fraud, and dishonesty. These acts include, but are not limited to, plagiarism, buying and selling of course assignments and research papers, performing academic assignments (including examinations) for other persons, unauthorized disclosure and receipt of academic information, and other practices commonly understood to be academically dishonest. An act of academic dishonesty in this class will result in a failing grade.

**Questions?** Never hesitate to ask me in class, during the break, or during my office hours listed above. Feel free to contact me by email if you have a pressing issue that cannot be otherwise addressed during these times. **Please don’t expect to converse with me before class** while I’m preparing the room and setting up equipment.

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## Schedule of Topics and Readings

Week 1 - Introduction; Women Artists in the 19th Century.

Read: Linda Nochlin, "Why Have There Been No Great Women Artists?" anthologized in Thomas B. Hess and Elizabeth Baker, *Art and Sexual Politics* and in Nochlin, *Women, Art, and Power* (both on library reserve); Whitney Chadwick, *Women, Art, and Society*, introduction.

Recommended: Chadwick, chapters 1-5; Catherine Gonnard, "Women Artists and French Institutions before 1950," in *Elles: Women Artists in the Collection of the Musée National d'Art Moderne* (on library reserve).

Week 2 - Women Artists in the Late 19th and Early 20th centuries.

Read: Chadwick, chapters 6-8; Alessandra Comini, "Gender or Genius? The Women Artists of German Expressionism," in Norma Broude and Mary Garrard, eds., *Feminism and Art History: Questioning the Litany* (on library reserve).

**Tuesday, 2 October, 7 p.m. – Kara Walker speaks at Vollum Lecture Hall, Reed College, everyone should attend if possible. Arrive early!**



Kara Walker

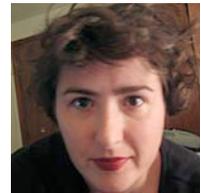
Week 3 - Representations of Women, 19th and 20th Centuries.

Read: Joy S. Kasson, "Narratives of the Female Body," in Marianne Doezema and Elizabeth Milroy, eds., *Reading American Art* (library reserve), and Pam Meecham and Julie Sheldon, "The Female Nude as the Site of Modernity" (course packet).

Week 4 – Representations of Women, continued.

Read: Carol Duncan, "Virility and Domination" (in course packet and also on library reserve in Broude and Garrard, eds., *Feminism and Art History: Questioning the Litany*).

**Tuesday, 16 October, special guest presentation by Stephanie Snyder, John and Anne Hauberg Curator and Director of the Douglas F. Cooley Memorial Art Gallery at Reed College, on her exhibition "Kara Walker: More or Less." Please be on time!**



Stephanie Snyder

Week 5 - Women Artists in the 20th Century.

Read Mira Schor, "Patrilineage" (in course packet); Chadwick, chapters 9 and 10.

Recommended: Anne Wagner, *Three Artists (Three Women)*, chapter 2 (on library reserve).

**Thursday, 25 October, midterm exam. Please be on time!**

Week 6 - Women Artists in the 20<sup>th</sup> Century, continued.

**Tuesday, 30 October – Artist bios due. Late papers will not be accepted. No excuses, no exceptions!**

**Thursday, 1 November – no class.** Use this time to work on your term paper, to visit or revisit the Kara Walker exhibition at the Cooley Gallery.

**Friday and Saturday, 2-3 November – ten students travel to Seattle for "Elles: Women Artists in the Collection of the Musée National d'Art Moderne."**

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## Topics and Readings, continued

Week 7 - Women Artists in the 20th Century, continued.

Read: Chadwick, chapters 11 and 12.

Recommended: Anne Wagner, *Three Artists (Three Women)*, chapter 4 (library reserve).

Week 8- Feminist Activists: Hollis Sigler's Breast Cancer Journal; The Guerrilla Girls, Conscience of the Artworld.

Read: Chadwick, chapters 13 and 14.

Recommended: *Hollis Sigler's Breast Cancer Journal*, and *The Guerrilla Girls' Bedside Companion to the History of Western Art* (both on library reserve).

Week 9 – Women's Handicrafts and Femmage.

Read: Janis Jefferies, "Textiles: What Can She Know?" (course packet), and Norma Broude, "Miriam Schapiro and 'Femme,'" in Broude and Garrard, eds., *Feminism and Art History* (on library reserve).

Recommended: Patricia Mainardi, "Quilts: The Great American Art," in Broude and Garrard, eds., *Feminism and Art History*; Rozsika Parker and Griselda Pollock, *The Subversive Stitch: Embroidery and the Making of the Feminine* (both on library reserve).

Week 10 - Introduction to Feminist Film Theory.

**Tuesday, 27 November – Term papers due at 3 p.m. Late papers will not be accepted. Absolutely no exceptions.**

Read: Laura Mulvey, "Visual Pleasure and Narrative Cinema," in Anthony Easthope, ed., *Contemporary Film Theory*, and Tania Modleski, "The Woman Who Was Known Too Much: Notorious," chapter 4 in Modleski, *The Women Who Knew Too Much* (both in course packet and also on library reserve).

**Monday, Dec. 3 - Final exam at 10:15 a.m. – Please be on time!**

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