

WGS-2030: WOMEN AND ART

Cuyahoga Community College

Viewing: WGS-2030 : Women and Art

Board of Trustees:

January 2022

Academic Term:

Fall 2022

Subject Code

WGS - Women and Gender Studies

Course Number:

2030

Title:

Women and Art

Catalog Description:

Analysis of women's roles in art, both as the creators and subjects of art; concentration on western survey prehistory to the twenty-first century with comparisons to non-western representations.

Credit Hour(s):

3

Lecture Hour(s):

3

Requisites

Prerequisite and Corequisite

ENG-1010 College Composition I or ENG-101H Honors College Composition I; or WST-1510 Introduction to Women's Studies.

Outcomes

Course Outcome(s):

Analyze artist works created by women in both Western and non-Western traditions.

Essential Learning Outcome Mapping:

Cultural Sensitivity: Demonstrate sensitivity to the beliefs, views, values, and practices of cultures within and beyond the United States.

Objective(s):

1. Identify significant women artists and works of art created by women.
2. Identify contributions of specific women artists in historical, cultural, and artistic movements.
3. Examine the ways in which institutionalized sex-based oppression has shaped the creation, production, and distribution of artist works created by women.

Course Outcome(s):

Evaluate women's position as subjects in various artistic traditions and aspects of visual and material culture.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Examine images and representations of female bodies.
2. Research and analyze in writing how the portrayal of women in art differs between various cultures utilizing relevant primary and secondary sources.

3. Compare and contrast women as artistic subjects in works created by both women and men.
4. Compare and contrast women as artistic subjects in western and non-western traditions.

Course Outcome(s):

Analyze artistic works through the lens of relevant concepts and theories from the discipline of Women's Studies.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Apply feminist theories to the analysis of various artistic works.
2. Identify significant artist works that relate to various historical social movements focused on advocacy for women's social and political equality.
3. Discuss women and art from an interdisciplinary perspective relevant to the field of Women's Studies.

Methods of Evaluation:

1. Quizzes
2. Exams
3. Research Paper, Project, or Presentation
4. Visits to museums
5. Class discussion or discussion board

Course Content Outline:

1. Images in comparative perspective: Culture in shaping gender perspectives (social, economic, religious and political frameworks)
 - a. Paleolithic female images
 - b. Ancient World
 - i. Egypt
 - ii. Crete
 - iii. Greece
 - iv. Rome
 - c. World Perspective of Feminine Archetypes
 - i. Africa: North Africa, East Africa, South Africa, West Africa
 1. Impact of socioeconomic structures on female roles
 - a. matrilineal/patrilineal
 - b. patriarch/egalitarian
 2. Religious reflections on female images
 - ii. Asian: China, Japan, and other Far Eastern images
 1. Impact of socioeconomic structures on female roles
 - a. matrilineal/patrilineal
 - b. patriarchy/egalitarian
 2. Religious reflections on female images
 - d. Middle/Near Eastern images
 - i. Impact of socioeconomic structures on female roles
 1. matrilineal/patrilineal
 2. patriarchy/egalitarian
 - ii. Religious reflections on female images
 - e. Western European Traditions
 - i. Impact of socioeconomic structures on female roles
 1. matrilineal/patrilineal
 2. patriarchy/egalitarian
 - ii. Religious reflections on female images
2. Evolution of Women and Art in the Western Tradition
 - a. Medieval World: Mystics, Manuscript Illuminators, Needlework/Textiles and Guilds
 - b. Comparative images in Renaissance: artists, subjects, and patrons

- i. Italian
 - ii. Dutch
- c. Rococo and Pre-Revolutionary Aristocratic Portraiture
- 3. European Colonialism and the Impact of New Cultures, Revolutions, and Images
 - a. Women Academics in England
 - b. Women's Roles in Salons and the Enlightenment
 - c. Guild Work
 - d. African Influences
 - e. Near Eastern Influences
 - f. Far Eastern Influences
 - g. Latin American Influences
 - h. North American Influences
- 4. 19th Century Changes in Women's Roles and Images
 - a. Reform Movements and Women's Roles in Creation of Feminist Consciousness
 - i. Women's Education
 - ii. Temperance
 - iii. Antislavery
 - iv. Women's Rights
 - b. Changes in Art Education (France, Glasgow, Philadelphia)
 - c. United States (Portraiture, Genre Painting, and Sculpture)
 - d. Victorian England
 - e. Art (s) and Craft (s)
- 5. Emergence of New Roles in Artistic Movements and Forms (Painting, Architecture, Photography, Sculpture, Craft, Three-Dimensional Works)
 - a. Avant Garde
 - b. Impressionism
 - c. Quilting and Decorative Arts: Cultural Comparisons of African American and European Creations
 - d. Modernism, Expressionism, Cubism, and Russian Constructivism
 - i. Eva Hesse
 - ii. Louise Bourgeois
 - e. Surrealism
 - f. Abstract Expressionism
 - g. Postmodernism
- 6. Feminism and Its Influence on Art and Art's Influence on the Female Image and Roles
 - a. Feminist Art Movements of the 1970s and the Impact
 - i. Judy Chicago and Feminist Art Program
 - ii. Art Workers Coalitions (1969)
 - iii. Women's Themes, Standards, and Processes
 - iv. Installations and Exhibits: Changes in the Politics of Art and Image
 - 1. Gender Bias of Galleries and Museums
 - 2. Body vs. Pornography
 - 3. Critics and Stereotypes
 - v. National Museum of Women in the Arts (1987) and Debate Over Marginalization vs. Inclusion
 - b. Performance Art, Artists, and Images (Barbara Kruger, Lorna Simpson, Cindy Sherman, Guerrilla Girls)
 - c. Pattern and Decoration: Arts and Crafts (Kara Walker, Faith Ringgold)
 - d. Africana Art, Artists, and Images (Saar, Ringgold, Weems, Cox)
 - e. Asian Art, Artists, and Images (Cui Xiuwen, Lin Tianmiao, Li Xinmo)
 - f. Middle Eastern Art, Artists, and Images (Shirin Neshat, Manal Al Dawayan, Shadi Ghadirian)
 - g. Latin American Art, Artists, and Images (Olga de Amaral Chelsea to Frida Kahlo)

Resources

Heller, Nancy G. *Women Artists: An Illustrated History*. 4th. New York: Abbeville Press, 2003.

Cheney, L. *Self-Portraits by Women Painters*. Brookfield, VT: Ashgate, 2001.

Slatkin, Wendy. *Women Artists in History*. 4th. New York: Prentice Hall, 2001.

The Institute. *African Women/African Art: An Exhibition of African Art Illustrating the Different Roles of Women*. New York: The Institute, 1976.

Arnett, Paul, Bendolph, Mary Lee, eds. *Gees Bend Quilts and Beyond*. Atlanta: Tinwood Books, 2006.

Reilly, Maura, ed. *Global Feminisms: New Directions in Contemporary Art*. London: New York: Merrell, 2007.

Royal Society of Fine Arts. *Breaking the Veils: Women Artists from Islamic Worlds*. Amman, Jordan: Royal Society of Fine Arts, 2007.

Courtney-Clarke, Margaret. *African Canvas: the Art of West African Women*. New York: Rizzoli, 1990.

Collins, Lisa Gail. *The Art of History: African American Women Artists Engage the Past*. New Brunswick, NJ: Rutgers University Press, 2002.

Barlow, Margaret. *Women Artists*. Universe, 2008.

Broude, Norma, and Mary D. Garrard. *Reclaiming Female Agency: Feminist Art History after Postmodernism*. University of California Press, 2005.

Chadwick, Whitney. *Women, Art, and Society*. Thames & Hudson, 2020.

Collins, Lisa Gail. *The Art of History: African American Women Artists Engage the Past*. Rutgers University Press, 2002.

Cubbs, Joanne, et al. *Mary Lee Bendolph Gee's Bend Quilts, and Beyond*. Tinwood Books, 2006.

DeMonte, Claudia, et al. *Women of the World: a Global Collection of Art*. Pomegranate Communications, Inc., 2020.

Fall, N' Goné., et al. . *Global Feminisms: New Directions in Contemporary Art*. Merrell, 2007.

Gaze, Delia. *Concise Dictionary of Women Artists*. Routledge, 2011.

Grasso, Linda M. *Equal under the Sky: Georgia O'Keeffe & Twentieth-Century Feminism*. University of New Mexico Press, 2019.

Grosenick, Uta, and Ilka Becker. *Women Artists in the 20th and 21st Century*. Taschen, 2011.

The Guerrilla Girls' Bedside Companion to the History of Western Art. Penguin, 1998.

Morrill, Rebecca, et al. *Great Women Artists*. Phaidon, 2019.

Mullins, Charlotte. *A Little Feminist History of Art*. Tate, 2019.

Nochlin, Lindsa. "Why Have There Been No Great Women Artists". Reprinted in ArtNews, May 30, 2015. 1971.

Piland, Sherry. *Women Artists: an Historical, Contemporary and Feminist Bibliography*. The Scarecrow Press, 1994.

Raven, Arlene. *Feminist Art Criticism: an Anthology*. Routledge, 2019.

Reckitt, Helena, et al. *The Art of Feminism: Images That Shaped the Fight for Equality*. Tate Publishing, 2019.

Robinson, Hilary, and Maria Elena Buszek. *A Companion to Feminist Art*. Wiley Blackwell, 2019.

Royal Society of Fine Arts. *Breaking the Veils: Women Artists from the Islamic World, U.S. Tour: an Exemplary Exhibition of Contemporary Fine Art*. ArtReach Foundation, 2008.

Russo, Kathleen. *Self-Portraits by Women Painters*. Routledge, 2017.

Slatkin, Wendy. *Women Artists in History: from Antiquity to the Present*. Cognella, 2019.

Walker, Alice. "In Our Mother's Gardens" *In Search of Our Mothers' Gardens: Womanist Prose*. Mariner Books, 2003. 231-243.

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