

Feminist Art Histories



Images: Ana Mendieta, *Imágen de Yágul*, 1973/2018 / Hannah Wilke, *San Antonio Rose*, 1971 / Kara Walker, *savant from An Unpeopled Land in Uncharted Waters*, 2010

ARH 6481: Contemporary Art Graduate Seminar
School of Art + Art History, College of the Arts, University of Florida
Fall 2018

Wednesdays | Period 8-10: 3:00-6:00pm

Room: FAC 0116A

Credits: 3

Prerequisite: Graduate standing in art history or consent of instructor

Course Fees: \$11.00

Instructor: Professor Rachel Silveri

Email: rsilveri@arts.ufl.edu

Office: FAC 119B

Office Hours: Mondays 3:00-5:00pm

Office Telephone: 352-273-3053 – Outside of class and office hours, please know that my preferred method for communication is through email.

Course Canvas Website: <https://ufl.instructure.com/courses/394641>

Course Description and Objectives

This course examines the impact of feminist theory on the history of art and the study of visual culture. Divided into three sections, it begins with a close reading of contemporary theories of gender and sexuality. The class then continues with a number of case studies, considering major works of both canonic and contemporary feminist-identified art history. Departing from the misconception that there is a singular "feminist methodology," this unit examines how a commitment to the issue of gender and

sexual difference develops within and through multiple methodological approaches to the visual. The third unit concludes with an analysis of recent feminist-identified exhibitions. From *WACK! Art and the Feminist Revolution* (2007) to *We Wanted a Revolution: Black Radical Women, 1965-85* (2017), we will consider various examples of museum scholarship and study the promises, the potential problems, and the overall impact of exhibitions devoted to women artists and issues of gender and sexuality.

Throughout, we'll be taking advantage of the programming related to the spring 2020 HESCAH theme, "Art's Inclusive Histories: In Celebration of the 100th Anniversary of Women's Suffrage."

While this course is primarily designed for art history graduate students, advanced art history undergraduates and graduates from any arts and humanities discipline are welcome to enroll.

Course Requirements and Grading

Active Seminar Participation	10%
Weekly Presentations	10%
Response Papers	20%
Final Project Abstract & Bibliography	10%
Final Project Presentation	10%
Final Project	40%

Completion of all presentations and assignments is necessary to pass the course.

For more information on UF's grading policies and assigning grade points, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Letter Grade	% Equivalency	GPA Equivalency
A	94 and above	4.00
A-	90 to 93	3.67
B+	87 to 89	3.33
B	83 to 86	3.00
B-	80 to 82	2.67
C+	77 to 79	2.33
C	73 to 76	2.00
C-	70 to 72	1.67
D+	67 to 69	1.33
D	63 to 66	1.00
D-	60 to 62	0.67
E, I, NG, WF	59 and below	0.00

Assignments

Weekly Presentations

In order to facilitate discussion, many of the assigned readings will be presented in-class by seminar participants. The goal of such presentations is to unpack the main arguments and critical stakes of the readings; relate them to other texts, issues, or works already discussed; and raise questions about them for discussion. Other presentations might focus on artworks related to the readings. Presentations should be 10-15 minutes in length. Students should expect to make two or three of these presentations throughout the semester.

Response Papers

Throughout the semester, students will be responsible for short, weekly response papers. For every class with assigned readings, students will be expected to turn in a 1-page response (total) summarizing the text(s). Your response should briefly state the main argument of each reading, its methodology (*how* the argument is made, *how* the author arrives at their claims), and the materials (texts, artworks, theories) that it examines.

For related campus events listed on this syllabus (HESCAH lectures and Visiting Artist talks), students will be expected to turn in a 1-page response reflecting on the presentation.

Final Project Abstract & Bibliography

In advance of their final projects, students will prepare an abstract of 500 words outlining the scope of their topic and the issues/materials to be examined. They will also include a preliminary bibliography of at least eight scholarly texts. Due: Friday, February 28, noon.

Final Project Presentation

Students will present a polished, conference-style presentation of their final project to the class, complete with a PowerPoint of related images. Presentations should be 20 minutes in length.

Final Project

The final research paper should be at least 15 pages in length and demonstrate significant research, original argumentation, clearly defined critical stakes, and mastery of the related secondary literature. It should also incorporate feedback and suggestions from the final project presentation. Plagiarism, in part or in full, will be grounds for failing the course.

In lieu of a final research paper, MFA students are welcome to produce a new, original studio work that is both substantial and directly related to the themes of the class. (Studio works previously created or done on assignment for another course will not count).

Students should discuss their final projects with the instructor in advance.

All assignments must be in Times New Roman 12-point font, double-spaced, with 1-inch margins. Please number the pages. Any citations must be done in Chicago-style. Chicago Manual of Style Guide: https://www.chicagomanualofstyle.org/tools_citationguide.html

Readings

All assigned readings will be available either on reserve at the Architecture & Fine Arts Library or made available online through the Canvas e-Learning Course Website. All readings must be completed before each class. Please bring hard copies of the readings to class with you.

Recommended Books for Purchase:

- Julia Bryan-Wilson, *Fray: Art and Textile Politics* (Chicago: University of Chicago Press, 2017).
- Johanna Burton, with Natalie Bell and Sara O’Keeffe, ed., *Trigger: Gender as a Tool and a Weapon* (New York: New Museum, 2017).
- Cornelia Butler, ed., *WACK! Art and the Feminist Revolution* (Los Angeles: The Museum of Contemporary Art, with The MIT Press, 2007).
- Cecilia Fajardo-Hill and Andrea Giunta, ed., *Radical Women: Latin American Art, 1960-1985* (Los Angeles: Hammer Museum, with DelMonico Books Prestel, 2017).
- Catherine Morris and Rujeko Hockley, ed., *We Wanted a Revolution: Black Radical Women, 1965-85: New Perspectives* (New York: Brooklyn Museum, with Duke University Press, 2018).

Attendance, Participation, Due Dates

Attendance in seminar is mandatory. Any absences that are incurred as a consequence of serious illness, religious observance, or family emergency will be excused with an official doctor’s note or written statement, although supplemental assignments may be assigned in order to help keep up with the material.

Students are expected to arrive to class on time and to actively participate throughout our seminar discussions. Active participation means continually engaging and contributing to seminar conversations throughout the semester, coming to class having completed all the readings and being ready to discuss them (consulting images, identifying puzzling aspects of the texts, highlighting passages for analysis, raising questions for discussion), and being respectful of your instructor and peers.

All assignments must be turned in on time. Late assignments will be penalized 1/3 of a letter grade for every twenty-four hours past their due date. Any extensions on assignments and the acceptance of late submissions are solely at the instructor’s discretion.

Requirements for class attendance, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Disability Accommodations

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

Diversity

It is the instructor's intent that we explore the content of this course in a way that is respectful of diversity—including gender identity and expression, sexuality, ability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. It is also the instructor's intent to present content that explores diverse points of view, which might be challenging. Maintaining a respectful environment will be the responsibility of both the instructor and the students. It is the instructor's intent that students from all backgrounds and perspectives be well-served by this course and that the diversity that students bring to this class be viewed as a resource, strength, and benefit. Students' suggestions are encouraged and appreciated.

Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

University of Florida Student Honor Code

UF students are bound by The Honor Pledge, which states: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: *‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’*”

In addition to The Honor Pledge, students are responsible for knowing and abiding by the Student Honor and Conduct Codes, both of which are available in full here:

<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>

UF's policies regarding academic honesty, the Honor Code, and the Conduct Code will be strictly enforced. Plagiarism, in part or in full, will be grounds for failing the course.

Campus Resources: Health and Wellness

U Matter, We Care: If you are in distress or have a friend who is, please contact “U Matter, We Care” so that a team member can reach out to the student.

Email: umatter@ufl.edu

Phone: 352-392-1575

Website: <http://www.umatter.ufl.edu/>

Counseling and Wellness Center:

Address: 3190 Radio Road, Gainesville, FL 32611

Phone: 352-392-1575

Website: <https://counseling.ufl.edu/>.

Sexual Assault Recovery Services (SARS), at the Student Health Care Center:

Phone: 352-392-1161

Website: http://www.umatter.ufl.edu/sexual_violence

Campus Resources: Academic

The Writing Studio, 302 Tigert Hall and 339 Library West, offers help with brainstorming, formatting, and writing papers, as well as online tutoring.

Phone: 352-846-1138

Website: <http://writing.ufl.edu/writing-studio/>

Teaching Center, SW Broward Hall, for tutoring and strengthening study skills.

Email: teaching-center@ufl.edu

Phone: 352-392-6420

Website: <https://teachingcenter.ufl.edu/>

Harn Museum of Art, 3259 Hull Road, excellent collection on campus with more than 10,000 works of art; offers free student memberships that include admission to 75+ museums nationwide, invitations to museum events, and more.

Phone: 352-392-9826

Website: <http://harn.ufl.edu/>

Important Dates to Remember

Tuesday, February 18, 6:00pm

Thursday, February 20, 6:00pm

Friday, February 21, 11:00am-1:00pm

Friday, February 28, noon

Thursday, March 12, 6:00pm

Friday, March 13, time pending

Monday, March 23, 6:00pm

Tuesday, April 7, 6:00pm

Thursday, April 16, 6:00pm

Wednesday, April 15, in class

Wednesday, April 22, in class

Wednesday, April 29, noon

Leslie Wayne Visiting Artist Lecture

Carol Becker HESCAH Lecture

Carol Becker Master Class

Final Project Abstract & Bibliography Due

Julia Bryan-Wilson HESCAH Lecture

Julia Bryan-Wilson Master Class

Anne Laffont HESCAH Lecture

Elena Sisto Visiting Artist Lecture

Kobena Mercer HESCAH Lecture

Final Project Presentations

Final Project Presentations

Final Projects Due

Schedule

The schedule may change slightly during the semester in response to the needs of the class.

Week 1

Wednesday, January 8 – Introductions

Week 2

Wednesday, January 15 – Performativity

Week 3

Wednesday, January 22 – Intersectionality - Assemblage - Network

Week 4

Wednesday, January 29 – Flesh

Week 5

Wednesday, February 5 – Images

Week 6

Wednesday, February 12 – Gazes

☞ Tuesday, February 18, 6:00pm, Little Hall Room 101: Leslie Wayne Visiting Artist Lecture

Week 7

Wednesday, February 19 – Spaces

☞ Thursday, February 20, 6:00pm, Harn Museum of Art: HESCAH lecture with Dean Carol Becker, “The Anxiety of Disruption: Women Artists and Creativity”

☞ Friday, February 21, 11:00am-1:00pm, location pending: Master class with Dean Carol Becker

Week 8

Wednesday, February 26 – Bodies

☞ Friday, February 28, noon: Final Project Abstract & Bibliography Due

Week 9

Wednesday, March 4 – Spring Break – No class

Week 10

Wednesday, March 11 – Campus Visit with Professor Julia Bryan-Wilson

☞ **Thursday, March 12, 6:00pm: HESCAH lecture with Professor Julia Bryan-Wilson, “Louise Nevelson’s Palace”**

☞ **Friday, March 13, time and location pending: Master class with Professor Julia Bryan-Wilson**

☞ **Recommended event: Saturday, March 14, 11:00am-4:30pm, Harn Museum of Art: ART + FEMINISM Wikipedia Edit-a-Thon, <https://www.artandfeminism.org>**

Week 11

Wednesday, March 18 – Crafts

☞ **Monday, March 23, 6:00pm, Harn Museum of Art: HESCAH lecture with Professor Anne Laffont, “Gendering Abolition in the Eighteenth Century or How Black Female Figures Embodied Freedom”**

Week 12

Wednesday, March 25 – Exhibitions

Week 13

Wednesday, April 1 – Exhibitions

☞ **Tuesday, April 7, 6:00pm, Little Hall Room 101: Elena Sisto Visiting Artist Lecture**

Week 14

Wednesday, April 8 – Exhibitions

Week 15

Wednesday, April 15 – Final Project Presentations

☞ Thursday, April 16, 6:00pm, Harn Museum of Art: HESCAH lecture with Professor Kobena Mercer, “Afro-Atlantic, Neo-Romantic: Reflections on Rotimi Fani-Kayode”

Week 16

Wednesday, April 22 – Final Project Presentations

☞ Wednesday, April 29, noon: Final Projects Due