This course will be taught in person

Course Description:
This seminar will focus on a central question: Are there great woman artists? We will examine why this question still persists in the face of overwhelming evidence to the contrary. Each student will be asked to develop a list of woman artists that they think are important to their own practice. We will examine the work of several contemporary woman artists and critically examine their practice and its relevance to contemporary culture both in and outside of the art world.

Part 2 of the seminar will be critiques of 2-3 grad work each week. The goal is to develop a critical awareness of your own practice as well as of other members work in the class. Unfinished work is allowed to be shown during these critiques. NOTE: When we have our two area critiques no unfinished work can be shown.

SOURCE MATERIAL:
The following books were used in developing material for this seminar:

SOURCE MATERIAL: Recommended Text books (none are required)

Ninth Street Woman PRIMARY
by Mary Gabriel

Woman Artists PRIMARY
The Linda Nochlin Reader
Edited by Maura Reilly

Portrait of an Artists: Conversations with Trailblazing Creative Woman
Interviews and Polaroids
by Hugo Huerta Marin

Great Woman Artists
Phaidon Editors

Unspeakable Acts
Woman, Art, and Sexual Violence in the 1970's
by Nancy Princenthal

The Art of Cruelty ( A Reckoning)
Maggie Nelson
I recommend that you purchase Ninth Street Woman by Mary Gabriel and Woman Artists the Linda Nochlin Reader edited by Maura Reilly. They contain a wealth of information that is essential for any contemporary artists.

Learning Objectives
• Gain a basic understanding of why woman were often placed in a secondary position relative to men in the art world.
• Gain an understanding of when woman started to gain critical acceptance in the US art world.
• Gain an understanding of how the time you were born and came of age has effected your expectations of your future possibilities in the art world.
• Be able to critically analyze your own work and the work of others in relation to influential contemporary work by woman artist.
• Critique works based on technical, aesthetic, and philosophical consideration.
• Develop the discipline it takes to be part of this seminar which will require multiple readings as well an informed consistent studio work. You also need to be self motivated

Course Calendar
This Art 6933 Seminar is divided into two sections: 1) Readings and discussion and 2) Critique of your current art work.

Expectations:
Both Readings and Discussion and Critique sections will be on Thursdays: For each weeks reading you are expected to read the article BEFORE the class its assigned for. You need to come to class ready to discuss what you have read. For each reading you will write a 100 word response and have it ready for class. Your performance for our readings section will be evaluated by what you wrote as well as how you participated in the discussion.
Critique section on Thursdays: For each weeks critique, 2-3 students will show their completed work or works in progress. The work you show should indicate that you are doing your studio practice in a reasonable and consistent way. You need to bring a short statement and 3 questions that you want to frame your critique around. These critiques are an important way for you get focused feedback.

Course Calendar Information
Art 6933 Grad Seminar

Calendar

Jan 11th FIRST DAY
Overview of the course and questions..
Give first readings assignment: Reading: Why Have There Been No Great Woman Artists? To be read before our Jan 13 meeting.

JAN 18 Lecture and discussion
Reading: Why Have There Been No Great Woman Artists?
Art news, January 1971, The Linda Nochlin Reader pages 42-68
Assignment Due: Pick one idea or concept that you read about and construct a 15 min discussion with the group.

Jan 18 Critique
All students present a 12 min mini powerpoint of your current work Be ready to articulate the primary concept that you are working with.

Jan 25 Lecture and discussion
Assignment Due: Prologue, The Ninth Street Show, New York May 1951. Compare this show with a recent show that you were in. Reflect on what cultural changes have taken place since the 9th Street Show and how have they impacted on your art practice.

Jan 25 Critique
Critique of 3 students work
It is required that you have a short statement as well as 5 questions that you want to ask the group.

Feb 1 Lecture and Discussion
Assignment Due: Readings: *Prologue: The ninth Street Show, New York, May 1951* from Ninth Street Woman Pages 5-15 and *Lee pages 21 - 34* from Ninth Street Woman
Compare the world that the Ninth Street Woman were entering with the art world that you will be entering.

Feb 1 Critique
Critique of 3 students work
It is required that you have a short statement as well as a series of questions that you want to ask the group.

Feb 8 Lecture and Discussion
Assignment Due: Readings: Woman and the Decorative Arts pages 115-119 and Woman artists and the question of national origin pages 119-128
Assignment: Present the work of one woman artist's work that you consider to be decorative. Present one woman's work that you consider tied to her national identity.

Feb 8 Critique
Review 3 artists

Feb 15 Lecture and Discussion
Assignment Due: Research and Review the work of Joyce Kozloff, Valerie Jaudon, Judy Phaff, Leslie Dill, Barbara Takenaga. Each student will present a 10 min powerpoint

Feb 15 Critique
Review 3 artists

Feb 22 Lecture and Discussion
Assignment Due: Readings: The issue of “woman's imagery” Linda Nochlin Reader pages 122-128 , Ninth Street Woman Elaine, Marie Catherine Mary Ellen O'Brien Fried's Daughter, pages 55 -65 and The Master and Elaine pages 66- 74

Feb 22 Critique
Review 3 artists

Feb 24 Lecture and Discussion
Assignment Due: Pick one couple and critically compare their work. Form an opinion about who was the stronger artist. Explain your reasoning
1) Elaine DeKooning and Willem de Kooning, 2) Lee Krasner and Jackson Pollock, and 3) Helen Frankenthaler and Clement Greenburger

Feb 24 Critique
Review 3 artists

March 1 Lecture and Discussion
CONTEMPORARY WOMAN ARTISTS
Study these two artists and analyze what factors in their work are unique and unlike what
was being explored a generation earlier (The 9th Street Woman time frame). Explore how
Sam Taylor Wood explores emotion. Explore how Smith explores issues of art and beauty, art
and pain and above all the pose of the body and its implications for meaning and feeling.

March 1 Critique
Review 3 artists

MARCH 5 to 13 SPRING BREAK

March 22 Lecture and Discussion
Assignment Due: Readings: Alice Neel 282-289, Cecily Brown: The Erotics of Touch.
Explore how each artist uses the materiality of paint to embed emotion into their paintings.
Form an opinion about which approach speaks to you successfully or not. Also unpack the
conceptual framework of each artist. Artist to choose from: Mary Kelly, Cindy Sherman, Rachel
Whiteread, Jenny Holzer, Maya Lin

March 22 Critique

March 29 Lecture and Discussion
Assignment Due: “Why Have There Been No Great Woman Artists?” Thirty Years After,
Woman Artists at the Millennium, 2006 Nochlin Reader pages 311-321. Choose one artist
discussed in this article and report to the class. Examine how each artist reflected their
generation and position in the art world.

March 29 Critique
Review 3 Artists

April 5 Lecture and Discussion
Assignment Due: Natalie Frank: The Dark Side of the Fairy Tale, Nochlin-Reader, pages
426-435 Pick one image of Natalie Frank’s Little Red Cap series shown in the text and give
your interpretation of the painting. Think about formal pectoral devices as well as Frank’s use
of color and painterly style.

April 5 Critique

April 12 Lecture and Discussion
Assignment Due: Woman Artists Then and Now: Painting, Sculpture, and the Image of the
Self, Nochlin Reader pages 322-333.
Pick one artist from the following group and present a 10 min discussion / powerpoint of their
work. Elizabeth Murray, Cecily Brown, Jenny Saville, Ghada Amer, Wangechi Mutu
What do you feel in the most unique aspect of their work?

April 12 Critique

April 19 LAST DAY Lecture and Discussion
Assignment Due: Old Age Style: Late Louise Bourgeois Nochlin Reader, Pages 383-393
How would you describe your understanding of old age style. Is it necessary or even desirable
for an artist to feel compelled to develop an old age style?
April 19 Last day Each student gives a 10 min powerpoint report on their studio work on the semester.

CLASS ATTENDANCE POLICY
Attendance is required. Three unexcused absences are allowed. After the third unexcused absence, each extra absence will lower your final grade by one point. Six unexcused absences will result in a failing grade. Excessive tardiness will also affect your grade. Roll will be taken at the beginning of class. Being late three times will equal one absence. Lateness of more than 30 minutes or early departure is considered an absence. Attending class unprepared for a discussion, critique, or workday will be considered an absence. A missed class does not constitute an extension of an assignment. Finally, if your absence can be excused that will usually require documentation supported by UF (example, doctor’s note). This kind of absence is subjective, but in most cases is restricted to exceptional situations where the student is in need. Please communicate with me ahead of time or send me a note as soon as possible, so I can determine.

All students are required to sign and turn in the signature page to the instructor on the first day of class.

POLICY FOR LATE WORK: Late work or work received after the due date will be graded down one letter grade per class meeting after the due date. Please see me if there are circumstances hindering you from completing the course requirements. DO NOT wait until the end of the semester.

GRADING SCALE
A 95-100, A- 94-90, B+ 89-87, B 86-84, B- 83-80, C+ 79-77, C 76-74, C- 73-30, D+ 69-67, D 66-64, D- 63-60, E 59-0
(Note: A grade of C-or below will not count toward major requirements)
UF Grading policy: https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx

GRADING ART 6933 Seminar
This seminar will be held twice a week and each day will have a specific focus. Tuesdays will be for the readings / discussion focus and Thursdays will be for critique of studio work that you are currently doing. We will be looking at 3 grads work for each critique section.

<table>
<thead>
<tr>
<th>Class Date</th>
<th>Assignments</th>
<th>Grading basis</th>
<th>Grading Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan 11</td>
<td>assignment: review syllabus &amp; receive 1st reading</td>
<td>not graded</td>
<td></td>
</tr>
<tr>
<td>Jan 18</td>
<td>Discuss reading: Why have there been no great woman artists: Due 100 words</td>
<td>Graded: Completed 50% Content 50%</td>
<td>Content should contain a critical understanding of the reading.</td>
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<tr>
<td>Jan 18</td>
<td>Critique: Mini powerpoint on your current work</td>
<td>Graded: Completed 50% Content 50%</td>
<td>Completed</td>
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<tr>
<td>Date</td>
<td>Assignment</td>
<td>Grade</td>
<td>Notes</td>
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<tr>
<td>Jan 25</td>
<td>Discuss reading: Prologue, The Ninth Street Show, New York, May 1951 and what cultural changes have taken place since then and how they have impacted your studio practice. Due 100 words</td>
<td>Graded</td>
<td>Content should contain a critical understanding of the reading.</td>
</tr>
<tr>
<td>Jan 25</td>
<td>Critique of 3 students work</td>
<td>Graded P/F</td>
<td>Studio work shows progress</td>
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<tr>
<td>Feb 1</td>
<td>Discuss reading: Ninth Street Woman. Due 100 words</td>
<td>Graded</td>
<td>Content should contain a critical understanding of the reading.</td>
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<td>Feb 1</td>
<td>Critique of 3 students work</td>
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<td>Feb 8</td>
<td>Discuss reading: Woman and decorative arts &amp; woman artists and national identity. Due 100 words</td>
<td>Graded</td>
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<td>Discuss: Joyce Kozloff, Valerie Jaudon, Judy Phaff, Leslie Dill, Barbara Takenaga Each grad presents a 10min mini powerpoint. Due 100 words</td>
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<td>Discuss reading: Woman’s imagery &amp; Ninth Street Woman, Elaine &amp;The Master and Elaine Due 100 words</td>
<td>Graded</td>
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<td>March 1</td>
<td>Readings 9th St Woman Critically compare the couples in 9th Street and form an opinion who was the stronger artist. Due 100 words</td>
<td>Graded</td>
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<td>March 1</td>
<td>Critique of 3 students work</td>
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<td>Studio work shows progress</td>
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<td>March 5-13</td>
<td>Spring Break</td>
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<td>March 15</td>
<td>Discuss: Sam Taylor Wood, Kiki Smith Due 100 words</td>
<td>Graded</td>
<td>Content should contain a critical understanding of the reading.</td>
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</tbody>
</table>
### STUDENTS WITH DISABILITIES

Students requesting classroom accommodation must first register with the Dean of Students Office. The DOS will provide documentation to the student who must then provide this document to the instructor. DOS can be contacted at: 352-392-1261 or [http://www.dso.ufl.edu/drp](http://www.dso.ufl.edu/drp)

<table>
<thead>
<tr>
<th>Date</th>
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<td>March 15</td>
<td>Critique of 3 students work</td>
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<tr>
<td>March 17</td>
<td>Discuss Alice Neel, Cecily Brown &amp; Mary Kelly, Cindy Sherman, Rachel Whiteread, Jenny Holzer, Maya Lin Due 100 words</td>
<td>Graded Completed 50%</td>
<td>Content should contain a critical understanding of the reading.</td>
</tr>
<tr>
<td>March 17</td>
<td>Critique of 3 students work</td>
<td>Graded P/F</td>
<td>Studio work shows progress</td>
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<tr>
<td>March 29</td>
<td>Discuss: Why have there been no woman artists? 30 years after. Due 100 words</td>
<td>Graded Completed 50%</td>
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<td>April 12</td>
<td>Discuss reading: Student Powerpoints of :Elizabeth Murray, Cecily Brown, Jenny Saville, Ghada Amer, Wangechi Mutu. Due 100 words</td>
<td>Graded Completed 50%</td>
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<tr>
<td>April 19</td>
<td>Discuss: Old Age Style : Late work of Louise Bourgeois. Due 100 words</td>
<td>Graded Completed 50%</td>
<td>Content should contain a critical understanding of the reading.</td>
</tr>
<tr>
<td>April 19 LAST DAY</td>
<td>Each student gives a 10 min powerpoint of their studio work over the semester</td>
<td>Graded Completed 50%</td>
<td>You work should reflect visible progress.</td>
</tr>
</tbody>
</table>
COUNSELING SERVICES
352-392-1575 https://counseling.ufl.edu/
Resources are available on campus for students having personal problems or lacking clear career and academic goals which interfere with their academic performance. The Counseling Center provides counseling and consultation services to currently enrolled undergraduate and graduate students and their spouses/partners. The Center offers brief counseling and therapy to help students confront personal, academic, and career concerns. The primary goal of counseling is to help students develop the personal awareness and skills necessary to overcome problems and to grow and develop in ways that will allow them to take advantage of the educational opportunities at the university.

University Counseling Center, 301 Peabody Hall, 392-1575, personal counseling
Student Mental Health, Student Health Care Center, 392-1171, personal counseling
Sexual Assault Recovery Services (SARS), Student Health Care Center, 392-1161, sexual assault counseling
Career Resource Center, Reitz Union, 392-1601, career development assistance and counseling

SA+AH HEALTH AND SAFETY POLICY (SEE ATTACHED APPENDIX)
The School of Art and Art History Safety Manual will be reviewed in class. Students and instructors are responsible for following policy and procedures for making art safely at all time. The entire document is available online http://saahhealthandsafety.weebly.com/handbook.html

ACADEMIC HONESTY POLICY
The university’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at http://www.registrar.ufl.edu and http://www.dso.ufl.edu

Cell Phone Policy:
Students in the SAAH must turn off all cellphones and smart devices during class. No texting allowed in class. If an emergency call occurs, you may step out of the classroom to attend it.

4. Area Rules
All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.
• Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found at: www.arts.ufl.edu/art/healthandsafety)
• In case of emergency, call campus police at 352-392-1111
• File an incident report (forms may be found in the SAAH H&S handbook, the SAAH faculty handbook and in the main office. Turn completed forms into the SAAH Director of Operations within 48 hours of the event. • Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media. Keep the Satellite Waste Management Area (SWMA) clean and organized. Follow the SWMA guidelines posted.
• Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation systems work properly.
• Keep solvent fumes to a minimum by covering containers in use even while painting. Don’t leave brushes sitting in jars of solvents.
• Clean up after yourself. Wash hands and all tools properly. Dispose of all towels and gloves in the red bin.
Close all containers, and return anything flammable to the yellow flammable cabinet.
• No hazardous materials, oils, or solvents down sinks.
• Follow guidelines for brush cleaning found at each SWMA.
• Store all flammables in the flammable cabinet, Keep flammable cabinet closed at all times.
• All Hazardous Waste must be labeled with the yellow labels found at the SWMA (use this label when item is designated as trash).
• Practice best practices for material handling. If you have questions about a material, ask your instructor for guidance.
• No aerosol cans may be sprayed in any classroom/studio in the SAAH. A spray booth is located in FAC room 211A.
• Wear nitrile gloves when handling hazardous materials. These are provided in your classroom studios.
• Remove all trash that does not fit in trashcans to the dumpster on the south side of FAC. Any trash that does not fit in the trash can must be immediately taken to the dumpster. All oversized trash (has any length that exceeds 4 feet in any direction) must be taken to the dumpster on the south side FAC and placed beside the dumpster in the area designated for oversized trash. Broken glass must be packed inside paper and labeled on the outside as broken glass and walked to the dumpster. Glass with hazardous materials must be wrapped, labeled with a filled out yellow hazardous waste labels and placed in the blue bin at the SWMA. The trash guidelines are to ensure the safety of anyone encountering the trash. Liquids, medical waste, yard waste, appliances and pallets are prohibited from disposal in the dumpster.
• No eating, consumption of alcohol or smoking is permitted in the studios.
• Clean up after yourself-wipe down surfaces (easels, drawing boards, stools with a wet towel).
• Do not block doorways.
• Do not block access to lights.
• Do not remove furniture from rooms or borrow furniture from rooms without permission from the area coordinators.
• Do not create “daisy chains” with multiple electric cords. Unplug cords when not in use.
• First aid kits are found in each studio. Notify your instructor if supplies are low.
• Locate the nearest eyewash unit and familiarize yourself with its functions.
• Report any safety issues IMMEDIATELY to your instructor.
• All courses must engage in an end of the semester clean up.
• Follow the SA+AH CONTAINER POLICY (see policy below)

There are 2 types of labels used in the SA+AH-- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.