20th Century Feminism and Art
ARH 4930 section 4D95
ARH 6918 section 4F85
Summer B 2015

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Office: FAC 125
Office Hours: Wednesday: 3rd period (10:45-11:45) and by appointment.
Telephone: 374-4087 (home)
Class Time and Place: T/R 2-3rd per. (9:30-12), W 2nd per. (9:30-10:45) FAC 201

Required Texts:
Norma Broude and Mary Garrard, eds. The Expanding Discourse: Feminism and Art History (1992)
Amelia Jones, ed. The Feminism and Visual Culture Reader (2nd edition, 2010)
All other readings available on ARES https://login.ufl.edu/idp/Authn/UserPassword.
Login with your GatorLink username and password to access ARES. You will have to create an account the first time you use it.

Recommended background reading:
Radical Women in Gainesville: http://ufdc.ufl.edu/rwg/overview

Major exhibitions and catalogs of feminist art:

Feminist Art and Art by Women Databases:
Sackler Center for Feminist Art: http://www.brooklynmuseum.org/eascfa/
Heresies archive, all publications (great original resource): http://heresiesfilmproject.org/archive/
Women’s Building Slide Archive: http://www.otis.edu/library/womans-building-image-archive

Women, Art, Revolution Archive (images and video): http://www.rawwar.org

**Recommended style manual:** Writing About Art (Sayre or Barnet)
See also this useful link: Writing About Art: http://writingaboutart.org/pages/introduction.html
Additional assistance with writing is available through UF’s Reading and Writing Center.

**Assignments and Grading Undergraduate Students:**
100% of the final grade will result from the average of one slide quiz (10%), one panel grade: a group presentation with an individual paper (notes/annotated bibliography) (25%), one take home exam with citations, color images and works cited page (45%), and attendance, which includes discussion participation, quizzes, and homework (20%). Note: Late papers are not accepted and result in a score of zero, and there are no make-up quizzes.

**Assignments and Grading Graduate Students:**
100% of the final grade will result from the average of one slide quiz (10%), one panel grade: a group presentation with an individual paper (notes/annotated bibliography) (25%), one take home exam with citations, color images and works cited page (45%), and attendance, which includes discussion participation, quizzes, and homework (20%). Note: Late papers are not accepted and result in a score of zero, and there are no make-up quizzes.

**Warning:**
If you do not like to attend class, do regular reading assignments, and have participation required of you, you should either not take this course or settle for a lower grade than your work might otherwise warrant.

**Course Description:**
This course will offer an examination of selected 19th and 20th century American and European works that explore, interrogate or redefine the production, consumption and performance of gender. While we will focus primarily on work by women, particularly the emergence of feminist art in the 1960s and 70s, our goal will be to consider the ways we can interpret the gendering of art making, and the practices of representing gendered subjects, as a response to shifting cultural and art historical contexts. At moments we’ll extend the historical lens to consider briefly how some contemporary iterations of these practices have their roots in concepts, artworks and debates that date from the Renaissance on.

Themes addressed in the course may include: portraiture and self-fashioning, art versus craft, nature versus culture, public versus private space, the “essentialism” versus “theory” debates, and the relationship of women to art institutions, patronage and the art market. Particular attention will be given to issues of “the nude” and the gendered body in representation. Given the topic of this course, materials will include sexually explicit images and language. If you find such texts offensive, you may want to take a different class.
Readings will focus on specific artists and works, but will also involve some theoretical inquiry into larger categories of gender, sexuality, race, class, ethnicity and queering. Materials will be drawn from the fields of history, literary and film and theory, gender and cultural studies. We’ll explore theories of the gaze and touch; the sexual politics of looking, embodiment and performance; and the ways in which “women” artists and viewers have produced or assumed a range of different positions in relation to representing and being represented.

This course is not intended to be a comprehensive history but rather to offer a critical examination of selected artists, themes, topics and debates.

Pre-req: ARH 2051 or permission of instructor.

Consider:

“One thing is certain: Feminist art, which emerged in the 1960s with the women’s movement, is the formative art of the last four decades. Scan the most innovative work, by both men and women, done during that time, and you’ll find feminism’s activist, expansionist, pluralistic trace. Without its identity-based art, crafts-derived art, performance art and much political art would not exist in the form it does, if it existed at all. Much of what we call postmodernist art has feminist art at its source. Yet that source has been perversely hard to see.” –Holland Cotter, The New York Times, 2007

“What makes an image an image is my perception, my embodied and interested investment in it, which lifts it out of its context to dance at the nexus of my memory and embodiment, opening the personal onto the historical, the social, the unconscious through the undulating folds of time and presence.” –Amelia Jones, Self/Image

Week 1: Introductions

Week 2: The Gendering of Modernity

Week 3: Feminism, Unleashed and Disciplined

Week 4: Frictions

Week 5: The Unframeability of Desire

Week 6: Feminism and Art History
Additional information:

Class Attendance Policy
1. Each class will begin with a short one or two question quiz on something obvious in the reading. If you answer correctly, you get full credit for attending that day; if you answer incorrectly you receive half credit, and if you are absent you receive no attendance credit for the day. Note: Double period absences count as two. Early departures from class count as an absence. After three unexcused absences I will begin to drop your FINAL GRADE one increment for every absence. Any student with five or more absences will automatically receive a D or lower for a final grade for the course.

2. You will also turn in three questions from the readings due for the day at the beginning of each class. This should help you prepare for discussion.

3. Brief homework assignments and class participation will also count toward attendance.

Academic Honesty Policy:
Evidence of academic dishonesty will result in an automatic failing grade for this course, and may result in further penalties. An academic honesty offense is defined as the act of lying, cheating, or stealing academic information so that one gains academic advantage. Familiarize yourself with the Academic Honesty Guidelines at:
http://www.dso.ufl.edu/judicial/procedures/honestybrochure.php
as well as the Student Honor Code regulation 6C1-4.017 at:
http://regulations.ufl.edu/chapter4/4017.pdf

Grading:
A = 94-100 = 4
A- = 90-93 = 3.67
B+ = 87-89 = 3.33
B = 84-86 = 3
B- = 80-83 = 2.67
C+ = 77-79 = 2.33
C = 74-76 = 2
C- = 70-73 = 1.67
D+ = 67-69 = 1.33
D = 64-66 = 1
D- = 60-63 = .67
E = 59 and below

Services for Students with Disabilities:
If you are a student with a disability you must be registered with the Dean of Students Office for verification and determination of reasonable accommodations.

Harassment and Discrimination Policy:
The University of Florida prohibits any form of discrimination or sexual harassment among
University Counseling Center:
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. See: http://www.counsel.ufl.edu/base.asp?include=generalInfo.inc#aboutCC

Cell Phone Policy:
No pager, internet, or cell phone activity is permitted in class. Be sure to turn all electronics off before entering the classroom.

General Education Learning Outcomes:

Humanities
The humanities requirement enables students to think critically about what artists and thinkers (past and present) have to teach us about the nonmaterial qualities of human beings and human values. In courses in the humanities, students become acquainted with the enduring products -- in words, sounds, paint, stone, metal, and many other media -- in which thoughtful and gifted human beings have attempted to meet our individual and collective needs for emotional, spiritual, or intellectual fulfillment. Humanities courses address major intellectual, cultural, and aesthetic achievements. Students consider questions of ultimate meaning and study human activities, artifacts, and values in the context of the ages in which they were produced.

Diversity
Diversity courses provide instruction in the values, attitudes and norms that create cultural differences within the United States. These courses encourage students to recognize how social roles and status affect different groups and have an impact on society. These courses guide students to analyze and to evaluate their own cultural norms and values in relation to those of other cultures, and to distinguish opportunities and constraints faced by other persons and groups.
Contract:

I have read this syllabus thoroughly. I understand and agree to all the terms set forth in it.

I understand that it is my responsibility to keep track of my attendance and grades.

I understand that I can always avail myself of help and assistance from the instructor during the semester by using her posted office hours or making separate appointments, and that failing to do so in the face of some personal problem or crisis regarding the course is not the liability of the instructor.

I will abide by the Academic Honor Code passed by the Student Senate and "neither give nor receive unauthorized aid" in the preparation of any assignment or in the taking of any exam.

Date:______________

Name (printed): _________________________________________

Signature: ______________________________________________

UF ID number:______________