

*Art doesn't care if you're a woman or a man. One thing you have to have is talent, and you have to work like mad.* Alice Neel

## **ART 352**

## **WOMEN AND ART**

## **WEC F07**

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Office Hours: M 12:15-1:00 and W 1:00-1:30, WEC Fridays 5-5:45, and by appointment

**REQUIRED TEXTS:** Nancy G. Heller, *Women Artists: An Illustrated History* (fourth edition)  
Whitney Chadwick, *Women, Art and Society* (fourth edition)  
Amy Tucker, *Visual Literacy: Writing About Art*

**LIBERAL ARTS PERSPECTIVE: Aesthetics**

**GRADUATION LEVEL SKILL: Writing** (with a minimum grade of 2.0, or a P)

**OBJECTIVES:** The purpose of the course is to study the creative visual expression of women artists. While the focus of the course is primarily on women in western fine arts, we will also consider women outside of the fine arts traditions in western art and to art created by women in non-western cultures. We will study the challenges of recovering women artists from a "lost" history. We will also consider the formation of definitions of art and beauty, many of which have repeatedly excluded women artists and their work.

**COURSE REQUIREMENTS:** Attendance in class is required. One absence may be excused, but two or more absences will result in the lowering of the final grade. Thorough reading of Chadwick, Heller, and the other assigned materials is expected. Knowledge of Tucker is assumed in the research process and products. Please use the *Chicago Style* for writing the papers.

Two readings available in moodle, Linda Nochlin's essay, "Why Have There Been No Great Women Artists?" and Dorothy Canfield Fisher's short story, "The Bedquilt," will be discussed in class on November 16 and November 30, respectively. Short written assignments based on these readings are due at the beginning of the class session in which they are discussed (50 points for each assignment).

Because of a conference presentation I'm doing, we will not have class on Friday, October 5. In lieu of our class meeting, please visit the two principal local exhibits of women artists on view in the Twin Cities this fall: "In Her Own Right: Minnesota's First Generation of Women Artists" at the Minnesota Museum of American Art in St. Paul and "Georgia O'Keeffe: Circling Around Abstraction" at the Minneapolis Institute of Arts (opens Sunday, October 7). See the links at moodle for information about each museum's hours, admissions fees, addresses, etc. Brief written reports about each visit, approximately 2-3 pages in length, are due on October 19. (50 points for each paper).

Each student will write an 8-10 page research paper focused on a *specific object* and its creator. In other words, although biography is a logical component of the paper, the end result of your research will *not* be a biography of an artist. Ideally, you should have access to an original work in order to write about it and its artist(s). A list of local collections, with suggestions for finding other material, will be available at moodle.

The paper will be completed and evaluated in three stages. A paper proposal with a thesis statement, brief outline, and preliminary bibliography is due on October 5; the paper is due on November 2. This paper will be returned to the student for rewriting and revision. A final revision of the paper is due on November 30. **Each step in the process is critical, and points will be missed if stages are not completed.** (Proposal 20 points, paper 80 points, final revision 100 points).

You will give a brief speech (5-10 minutes) on your topic to the class on the last night of class. (50 points).

Students will be expected to demonstrate their research skills in this paper and presentations; as a result, the location and use of a variety of sources, *including periodical literature*, will be a component of the paper grade, as will proper documentation of all sources used in the preparation of the paper. Although web sources can be useful, emphasis will be placed on learning to locate and use more traditional scholarly material.

There will be one test, covering the text and lecture material, given on December 7. It will include slide identifications, attribution of an unknown example, term definitions, and essays, and will be based on a study sheet handed out in advance. (150 points).

**EVALUATION** Late assignments may be refused or penalized by reduction of points, at the discretion of the instructor. All work for the course must be completed and handed in no later than the final exam. The final grade will be determined on the basis of the average of the total points accumulated by the student. (600 points total possible). Averages in the mid to upper 90s (100-92) will receive a 4.0, in the upper 80s to lower 90s (92-87) a 3.5, in the mid 80s (87-82) a 3.0, etc. *In order to receive the graduation level skill designation, you must **complete all work** (each assignment is a part of the writing component) and achieve at least a 2.0 in the course.* Students who have not done all assignments will receive a numerical grade of 1.5 or lower (or an N) regardless of average accumulated points.

September 7	Course Introduction Why “Women and Art”? Prehistoric/Ancient Art Medieval Art	Chadwick: Preface, Intro, 1 Heller: Intro	
September 21	Renaissance Art Baroque and 18 <sup>th</sup> century Art	Chadwick: 2-5 Heller: 1-3	
October 5	No class: independent visits to Minnesota Museum of American Art and Minneapolis Institute of Art		Paper proposal
October 19	19th century	Chadwick: 6-8 Heller: 4-5	Museum responses due
November 2	20th century	Chadwick: 9-15 Heller: 6-8	Paper due
November 16	Nochlin discussion Folk and traditional arts		Nochlin responses due
November 30	Bedquilt discussion Native American women		Bedquilt responses due Final revision due
December 7	<b>Student speeches</b> <b>Final Exam</b>		