

SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

Voyage:	Spring 23
Discipline:	Art
Course Number and Title:	ART 314 Women in Art History
Division:	Upper Division
Faculty Name:	Jean Ippolito
Semester Credit Hours:	3

Prerequisites: The standard CSU prerequisite – one (1) global art history course – has been waived by the instructor.

COURSE DESCRIPTION

This course will begin with a global view of women artists and their contributions to contemporary feminist causes. A more in depth study of the pioneering feminist artists from Japan from post-war avant-garde art groups as well as more recent New Media artists of Japan and China will follow. The status of women in art in Malaysia, Indonesia and India, and then Africa, Latin America, and the Middle East, especially within major urban avant-garde groups, as we traverse these regions on our voyage. During the latter half of the voyage we will look back in time at the status of women in art through history in various parts of the world, ending in Europe and America with the feminist art movement of the 1970s and its impact on New Media art of today. This course will be structured seminar style with discussions of assigned readings provided and interpretive discussions of contemporary art.

LEARNING OBJECTIVES

1. analyze and explain how women's roles in the art world vary according to their historical and cultural context.
2. debate and discuss various attitudes brought to art through women artists and curators.
3. identify and describe events that facilitate change to the traditional status of women in art.
4. conduct in-depth library research concerning the cultural context of feminist art.
5. utilize research and knowledge gained to interpret the content of feminist art.
6. compile a bibliography, paraphrase and quote sources with proper source citations.
7. write an analytical and interpretive paper that argues a thesis statement and provides a conclusion.

REQUIRED TEXTBOOKS

AUTHOR: Whitney Chadwick
TITLE: Women, Art and Society
PUBLISHER: Thames and Hudson
ISBN: 978-0-500-20456-6
DATE/EDITION: 6th Edition, 2020.

Supplemental Texts (readings provided):

Linda Nochlin, *Women, Art and Power: And Other Essays*. Westview Press, 1988.

Maura Reilly and Linda Nochlin, editors. *Global Feminisms: New Directions in Contemporary Art*. London and New York: Merrell Publishers and the Brooklyn Museum, 2007.

Midori Yoshimoto, *Into Performance: Japanese Women Artists in New York*. New Brunswick, N.J.: Rutgers University Press, 2005.

REQUIRED SUPPLIES

Sketchbook and colored pencils and/or phone camera and digital journal setup.

TOPICAL OUTLINE OF COURSE

Embarkation Day – January 5

1: Introductions, explanation of syllabus and readings. General overview of the Voyage Community Values and how they apply to this course content. Explanation of Field Class, Comparative Experiential Projects and affiliated assignments for this course.

Lecture Topic: Global view of women artists and their contributions to contemporary feminist causes.

Readings: Whitney Chadwick, “Worlds Together, Worlds Apart” (Chapter 14) in *Women, Art and Society*. Sixth Edition. (Thames and Hudson, 2020), pp. 435 – 479.

2: Lecture Topic: Women Artists of East Asia

Readings: Joan Kee, “What is Feminist About Contemporary Asian Women’s Art?” from *Global Feminisms: New Directions in Contemporary Art* (New York: Merrell Publishers and the Brooklyn Museum, 2007), pp. 107 – 121.

Lecture Topic: Women Artists of Japan and the Avant-Garde groups after 1945.

Artists: Atsuko Tanaka, Yoko Ono, Shigeko Kubota, Yayoi Kusama.

Readings: Midori Yoshimoto, “The Message Is the Medium: The Communication Art of Yoko Ono,” *Into Performance: Japanese Women Artists in New York*. New Brunswick, N. J.: Rutgers University Press, 2005.

3: Lecture Topic: Women Artists of India

Artists: Meera Mukherjee; Shahzia Sikander, born in Pakistan, now in New York.

Readings: Geeta Kapur, "Gender Mobility: Through the Lens of Five Women Artists in India" in *Global Feminisms.*, pp. 79 – 95.

4: Lecture Topic: Hung Liu and female artists of traditional Chinese painting.

Readings: Allison Arieff, "Cultural Collisions: Identity and History in the Work of Hung Liu" *Women's Art Journal* Vol. 17, Number 1 (Summer 1996), pp. 35 - 40; New Media Art of China

5: Lecture Topic: Contemporary Women Artists of China and Hong Kong.

Artists: Phoebe Man, feminist and activist artist of Hong Kong; Lu Yang of Shanghai; Lin Tianmiao

Readings: Xu Hong, "Dialogue: The Awakening of Women's Consciousness" *Art Asia Pacific*

6: Lecture Topic: Women Artists of Africa

Artists: Wangechi Mutu (Kenyan born) Peju Alatise (Nigerian artist); Sokari Douglas-Camp (from Nigeria/now in New York).

N'Gone Fall, "Providing a Space of Freedom: Women Artists from Africa," *Global Feminisms.*, pp. 71 – 77.

7: Lecture Topic: Ruth Phillips, Henrietta Cosentino, and Rebecca Busselle, Carlton

University, "Women's Art and Initiation in Mendeland," in Art & Life in Africa website,

University of Iowa Museum of Art. <https://africa.uima.uiowa.edu/topic-essays/show/33>

8: Lecture Topic: Women Artists of Vietnam, Cambodia, Thailand

Readings: Maura Reilly, "Introduction: Toward Transnational Feminisms," in Maura Reilly and Linda Nochlin, editors. *Global Feminisms*, pp. 15 – 45.

9: Lecture Topic: Women Artists of Vietnam

Readings: Sonia Sarkar, "Female Artists Challenge Vietnam Gender Stereotypes" in OZY (February 26, 2019) <https://www.ozy.com/around-the-world/female-artists-challenge-vietnams-gender-stereotypes/92670/>

10: Lecture Topic: Women Artists of Malaysia and Indonesia

Readings: Rachel Rinaldo, "Envisioning the Nation: Women Activists, Religion and the Public Sphere in Indonesia" *Social Forces*, Vol. 86, No. 4 (June 2008) pp. 1781 – 1804.

Readings: Zena Khan, "Art In Malaysia: The Women Painting Our Contemporary Scene" Zafigo, August 25, 2021.

<https://zafigo.com/stories/zafigo-stories/20210826-contemporary-art-in-malaysia-women-artists/> Accessed January 4, 2022.

11: Lecture Topic: Women Artists of the Middle East (Islam)

Readings: Fakhriya Al-yahyai, "The History of Omani Women in the Fine Arts", *The*

International Journal of Arts Theory and History (January 2012), Vol. 7, Issue 1, pp. 1 – 20.

12: Lecture Topic: Women Artists of Jordan

Readings: Charlie Faulkner, "The Writing's on the Wall: Jordanian artists send strong message of female empowerment," *The National News*, January 20, 2020. UAE.

<https://www.thenationalnews.com/arts-culture/art/the-writing-s-on-the-wall-jordanian-artists-send-strong-message-of-female-empowerment-1.964454> (accessed January 3, 2022)

13: Lecture Topic: Women Artists of Latin America

Artists: Frida Kahlo, Mexico

Readings: Virginia Perez-Ratton, "Central American Women Artists in a Global Age," in *Global Feminisms.*, pp. 123 – 143.

Women Artists in Brazil- Focus: Tarsila do Amaral, Anita Malfatti, Olivia Penteadó and the Group of Five;

Kimberly L. Cleveland, "Race, Identity, and Cultural Literacy: Visual Signs of 'Blackness' in Art" (chapter 1) and "Rosana Paulino" (chapter 6), in *Black Art in Brazil: Expressions of Identity*. Florida University Press, 2013.

14: Lecture Topic: Women Artists of Prehistory and Ancient Civilizations

Readings: "Ancient Near East" and "Egypt" (chapters 2 and 3) from

Wendy Slatkin, *Women Artists in History: From Antiquity to the Present*. 4th Edition (Prentice Hall, 2000), pp. 11 - 21.

15: Lecture Topic: Women Artists of Ancient Rome

Readings: "Rome" (chapter 6) from

Wendy Slatkin, *Women Artists in History: From Antiquity to the Present*. 4th Edition (Prentice Hall, 2000), pp. 36 - 43.

16: Lecture Topic: Women Artists of Ancient Greece

Readings: "Crete" and "Greece" (chapters 4 and 5) from

Wendy Slatkin, *Women Artists in History: From Antiquity to the Present*. 4th Edition (Prentice Hall, 2000), pp. 22 - 33.

17: Lecture Topic: Women Artists of Middle Ages

Readings: Whitney Chadwick, "The Middle Ages" (Chapter 1) in *Women, Art and Society.*, pp. 49 – 70.

18: Lecture Topic: Women Artists of Middle Ages

Reading: Whitney Chadwick, "Introduction: Art History and the Woman Artist," in *Women, Art and Society*, pp. 17 – 42. Focus: Marietta Robusti, Judith Leyster and Marie-Denise Villers.

19: Lecture Topic: Women Artists of Renaissance Europe. Artists: Sofonisba Anguissola, Marietta Robusti,

Readings: Whitney Chadwick, "The Renaissance Ideal" (Chapter 2) in *Women, Art and Society.*, pp. 71 – 91;

20: Lecture Topic: Women Artists of Renaissance Europe. Artists: Sofonisba Anguissola, Marietta Robusti,
Readings: Whitney Chadwick, “The Other Renaissance” (Chapter 3) in *Women, Art and Society.*, pp. 92 – 116;

21: Lecture Topic: Women Artists of 17th century Europe
Artists: Artemisia Gentileschi, Judith Leyster, Rachel Rusch
Whitney Chadwick, “Domestic Genres and Women Painters of Northern Europe” (Chapter 4) in *Women, Art and Society.*, pp. 117 - 142.

22: Lecture Topic: Women Artists of North Africa.
Readings: Zakia Salime, “Subversive Veiling: Beyond the Binary of the Secular and the Religious,” (chapter 5) in *Between Feminism and Islam: Human Rights and Sharia Law in Morocco.* Minneapolis: University of Minnesota Press, 2011.

23: Lecture Topic: Women Artists of 18th and 19th century Europe
Artists: Rosalba Carriera, Angelica Kauffman, Elizabeth Vigee-Lebrun, Adelaide Labille-Guiard, Rosa Bonheur, Mary Cassatt, Berth Morisot, Edmonia Lewis
Readings: Whitney Chadwick, “Amateurs and Academics: A new Ideology of Femininity in France and England” (Chapter 5) in *Women, Art and Society.*, pp. 143 – 179;
Linda Nochlin, “Mary Cassatt’s Modernity,” in Linda Nochlin, *Representing Women.* (Thames and Hudson, 1999), pp. 180 – 215.

24: Lecture Topic: Women Artists of 20th Century and New Media Art
Early 20th Century Artists: Georgia O’Keeffe, Meret Oppenheim, Barbara Hepworth, Paula Modersohn-Becker.
Mid 20th Century Artists: Lee Krasner,
Readings: Whitney Chadwick, “Modernist Representation: The Female Body” (Chapter 10) in *Women, Art and Society.*, pp. 292 – 330;
Linda Nochlin, “Women Artists Then and Now: Painting, Sculpture, and the Image of the Self,” in Maura Reilly and Linda Nochlin, editors. *Global Feminisms*, pp. 47 – 69.

25—FINAL CLASS: Student sharing and discussion of research topics.

Disembarkation Day – April 20

FIELD WORK

Semester at Sea® field experiences allow for an unparalleled opportunity to compare, contrast, and synthesize the different cultures and countries encountered over the course of the voyage. In addition to the one field class, students will complete a Comparative Experiential Project that span multiple countries.

Field Class & Assignment

STUDENTS: Field Class proposals listed below are not finalized. Confirmed ports, dates, and times will be posted to the [Spring 23 Courses and Field Class page](#) when available.

Field Class attendance is mandatory for all students enrolled in this course. Do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field class.

Field Classes constitute 20% of the contact hours for each course.

Outcomes: To gain an understanding of how women can be supported in art galleries and museums, and to listen to the perspective of a female artist that has succeeded in the international art arena.

Activities: Visit to an Art Museum that features nationally recognized women artists and to the studio of a contemporary female artist. Ask questions and carry on academic discussions with museum curators, staff, and the artists themselves.

Assessment: Response/follow-up paper that summarizes and interprets knowledge gained from interviews.

Comparative Experiential Project

The CEP is the required comparative assignment that span multiple countries. The Comparative Experiential Project constitutes at least 5% of the grade for each course.

As students visit each port of call, they should look for images that speak of women and art in the cultures that we visit. These may be images inside of galleries or museums, or outside in posters, billboards, or advertisements. Create a photo journal or essay, that interprets the images and relates the content to the appropriate assigned readings in this course. Your final project will be presented and shared with the class toward the end of the voyage. This project may be pursued with one or two partners, or individually. It will count for 10% of your course grade.

METHODS OF EVALUATION

20 % (200 points) for Field Class participation and follow-up paper.

10 % (100 points) for Comparative Experiential Project journal and/or photographic essay.

20 % (200 points) for Research Topic and paper on a particular female artist

10 % (100 points) for class participation and contributions to discussion questions

20 % (200 points) Midterm Exam essays

20 % (200 points) Final Exam essays

Total: 100 % (1000 points)

GRADING SCALE

The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea® coursework. Note that C-, D+ and D- grades are also not assigned on Semester at Sea® in accordance with the grading system at Colorado State University (the academic partner institution).

Pluses and minuses are awarded as follows on a 100% scale:

<u>Excellent</u>	<u>Good</u>	<u>Satisfactory/Poor</u>	<u>Failing</u>
97-100%: A+	87-89%: B+	77-79%: C+	Less than 60%: F
93-96%: A	83-86%: B	70-76%: C	
90-92%: A-	80-82%: B-	60-69%: D	

ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM

Attendance in all Semester at Sea® classes, including the Field Class, is mandatory. Students must inform their instructors prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. Instructors must make reasonable efforts to enable students to make up work which must be accomplished under the instructor's supervision (e.g., examinations, laboratories). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

CLASSROOM CLIMATE

Semester at Sea® is committed to the Voyage Community Values. Consequently, the classroom environment is founded on mutual respect, community, and an aim toward equity. The Voyage Community Values support the creation of a collaborative and vibrant community. Our community is the foundation of our learning, critical inquiry, and discovery. Each member of this course has a responsibility to uphold these values when engaging with one another.

With that, please review the following Voyage Community Values:

- **Well-Being:** We commit to the health, safety and well-being of ourselves, all members of our voyage community, *and* members of the communities we will visit.
- **Interconnectedness:** We understand our actions and attitudes have an impact locally and globally. We always seek to positively affect the planet and the people around us near and far.
- **Respect:** We honor the inherent dignity of *all people* with an abiding commitment to freedom of expression, scholarly discourse and the advancement of knowledge. We have the right to be treated, and the responsibility to treat others, with fairness and equity.
- **Inclusion:** We ensure inclusive environments that welcome, value, affirm and embrace *all people* within the shipboard community and in each country we visit.
- **Integrity:** We are honest and ethical in all of our interactions, including our academic work. We hold ourselves accountable for our actions.

- **Excellence:** We model the highest academic standards of preparation, inquiry and knowledge and consistently seek to understand complex issues and express informed opinions with courage and conviction.

LEARNING ACCOMMODATIONS

Semester at Sea® provides academic accommodations for students with diagnosed learning disabilities, in accordance with ADA guidelines. Students who will need accommodations in a class, should contact ISE to discuss their individual needs. Any accommodation must be discussed in a timely manner prior to implementation.

A letter from students' home institutions verifying the accommodations received on their home campuses (dated within the last three years) is required before any accommodation is provided on the ship. Students must submit verification of accommodations to their Student Services advisor as soon as possible, but no later than two months prior to the voyage. More details can be found within the **Course Registration Packet**, posted to the student portal prior to registration.

STUDENT CONDUCT CODE

The foundation of a university is truth and knowledge, each of which relies in a fundamental manner upon academic integrity and is diminished significantly by academic misconduct. Academic integrity is conceptualized as doing and taking credit for one's own work. A pervasive attitude promoting academic integrity enhances the sense of community and adds value to the educational process. All within the University are affected by the cooperative commitment to academic integrity. All Semester at Sea® courses adhere to this Academic Integrity Policy and Student Conduct Code.

Depending on the nature of the assignment or exam, the faculty member may require a written declaration of the following honor pledge: "I have not given, received, or used any unauthorized assistance on this exam/assignment."

RESERVE BOOKS FOR THE LIBRARY

AUTHOR: Maura Reilly and Linda Nochlin, editors
TITLE: *Global Feminisms: New Directions in Contemporary Art*
PUBLISHER: Merrell Publishers and the Brooklyn Museum
ISBN: 978-1-8589-4390-9
DATE/EDITION: 2007

AUTHOR: Midori Yoshimoto
TITLE: *Into Performance: Japanese Women Artists in New York*
PUBLISHER: Rutgers University Press
ISBN: 978-0-8135-4105-0
DATE/EDITION: 2005

AUTHOR: Linda Nochlin
TITLE: *Women, Art and Power: And Other Essays.*
PUBLISHER: Westview Press
ISBN: 0-06-430183-4
DATE/EDITION: 1988

AUTHOR: Linda Nochlin
TITLE: *Representing Women*
PUBLISHER: Thames and Hudson
ISBN: 0-500-28098-3
DATE/EDITION: 1999

AUTHOR: Wendy Slatkin
TITLE: *Women Artists in History: From Antiquity to the Present.* 4th Edition.
PUBLISHER: Prentice Hall
ISBN: 0-13-432873-6
DATE/EDITION: 2000

AUTHOR: Whui-yeon Jin
TITLE: *Coexisting Differences: Women Artists in Contemporary Korean Art*
PUBLISHER: Hollym International Corp.
ISBN: 9781565913332
DATE/EDITION: 2012

AUTHOR: Eleanor Heartney
TITLE: *The Reckoning: Women Artists of the New Millennium*
PUBLISHER: Prestal
ISBN: 978-3791347592
DATE/EDITION: 2013

AUTHOR: Kimberly L. Cleveland
TITLE: *Black Art in Brazil: Expressions of Identity*
PUBLISHER: Florida University Press
ISBN: 978-0813044767
DATE/EDITION: 2013

AUTHOR: Jean Ippolito
TITLE: *The Search for New Media: Late 20th Century Art and Technology in Japan*
PUBLISHER: Common Ground Publishers
ISBN: 978-1-86335-947-4
DATE/EDITION: 2012

FILMS

TITLE OF FILM: *Women, Art, Revolution*

DISTRIBUTOR: Director: Lynn Hershman-Leeson, Zeitgeist Films, 2010.

ELECTRONIC COURSE MATERIALS

AUTHOR: Whui-yeon Jin

ARTICLE/CHAPTER TITLE: "The Critical Theories for Korean Contemporary Art: The post-colonialism and beyond in Sooja Kim's art works"

JOURNAL/BOOK TITLE: *FORM*

VOLUME: Vol. 29

DATE: 2008

PAGES: pp. 143 – 150.

AUTHOR: Allison Arieff

ARTICLE/CHAPTER TITLE: "Cultural Collisions: Identity and History in the Work of Hung Liu"

JOURNAL/BOOK TITLE: *Women's Art Journal*

VOLUME: Vol. 17, Number 1

DATE: Spring - Summer 1996

PAGES: pp. 35 – 40.

AUTHOR: Sonia Sarkar

ARTICLE/CHAPTER TITLE: "Female Artists Challenge Vietnam Gender Stereotypes"

JOURNAL/BOOK TITLE: *OXY*

VOLUME:

DATE: February 26, 2019

PAGES: <https://www.ozy.com/around-the-world/female-artists-challenge-vietnams-gender-stereotypes/92670/>

AUTHOR: Rachel Rinaldo

ARTICLE/CHAPTER TITLE: "Envisioning the Nation: Women Activists, Religion and the Public Sphere in Indonesia"

JOURNAL/BOOK TITLE: *Social Forces*

VOLUME: Volume 86, Number 4

DATE: June 2008

PAGES: pp. 1781-1804.

AUTHOR: Zena Khan

ARTICLE/CHAPTER TITLE: "Art In Malaysia: The Women Painting Our Contemporary Scene"

JOURNAL/BOOK TITLE: *Zafigo*

VOLUME:

DATE: August 25, 2021

PAGES: <https://zafigo.com/stories/zafigo-stories/20210826-contemporary-art-in-malaysia-women-artists/>

AUTHOR: Ruth Phillips, Henrietta Cosentino, and Rebecca Busselle
ARTICLE/CHAPTER TITLE: "Women's Art and Initiation in Mendeland"
JOURNAL/BOOK TITLE: *Art and Life in Africa*, University of Iowa Museum of Art
VOLUME: <https://africa.uima.uiowa.edu/topic-essays/show/33>
DATE:
PAGES: <https://africa.uima.uiowa.edu/topic-essays/show/33>

AUTHOR: Zakia Salime
ARTICLE/CHAPTER TITLE: "Subversive Veiling: Beyond the Binary of the Secular and the Religious"
JOURNAL/BOOK TITLE: (Chapter 5 of) *Between Feminism and Islam: Human Rights and Sharia Law in Morocco*
VOLUME: University of Minnesota Press
DATE: 2011
PAGES: Chapter 5

AUTHOR: Fakhriya Al-yahyai
ARTICLE/CHAPTER TITLE: "The History of Omani Women in the Fina Arts"
JOURNAL/BOOK TITLE: *The International Journal of Arts Theory and History*
VOLUME: Vol. 7, Issue 1
DATE: January 2012
PAGES: pp. 1 – 20.

AUTHOR: Charlie Faulkner
ARTICLE/CHAPTER TITLE: "The Writing's on the Wall: Jordanian artists send strong message of female empowerment"
JOURNAL/BOOK TITLE: *The National News*
VOLUME:
DATE: January 20, 2020
PAGES: <https://www.thenationalnews.com/arts-culture/art/the-writing-s-on-the-wall-jordanian-artists-send-strong-message-of-female-empowerment-1.964454>