

ART 3513 - Women and Art

[Course Description](#)

[Instructor](#)

[Course Overview](#)

[Course Materials](#)

[Evaluation](#)

[Assignments](#)

[Exam](#)

[Student Handbook](#)

[Academic Integrity](#)

[Course Schedule](#)

Course Description

[Top](#)

Art 3513 focuses on women as constructors of works of art. The course begins with a question which the number of the male students ask: "Why do we study women and art?" The reason is very clear: most art history courses and art history texts consider the male 'geniuses' of the higher art world. This course is intended, in part, to rectify that situation and bring a better understanding as to why women find it particularly difficult to define a role for themselves as a professional female artist. We will examine the roles that social, cultural, political, religious and economic conditions have played in women's ability to pursue careers in the visual arts since the time of the Middle Ages.

Course Goals

- To develop an awareness of the particular problems women have faced as makers of visual art.
- To become familiar with a number of women engaged in the practice of making art since the Renaissance.
- To develop the vocabulary and writing skills particular to communicating ideas about art.

Learning Objectives

1. To look at role of women within traditional structure of Art History.
 - Look at traditional styles and periods of Art History and how women artists have dealt with the requirements of the styles of various art historical periods.
 - How have they fit in?
 - How have they been true to themselves?
2. To understand conditions for becoming a professional artist.
 - Training, family support, apprenticeship, audience/patron reception
 - To understand obstacles faced by women historically in pursuing goal of becoming a professional artist.
3. To look at construction of gender as it applies to professional artist. Why are the great artists men?
 - Re-evaluate concept of artistic genius.
4. To understand how women have spoken from a different place within culture.
 - Look at relationship of artist and muse.
5. How have women been leaders in defining what is acceptably recognized as art?
 - To interpret social construction of images produced by women.

Instructor

[Top](#)

My name is Franziska Kruschen. I am your instructor for this course.

I have a strong commitment to art and its producers. As the former director and curator of Acadia's Art Gallery, I

had the joy of working with artists and art objects. I learned firsthand that art reveals more and more of itself through careful looking, contemplation and background knowledge. People say about art, that, "I know what I like." I prefer a different version of this saying, which is, "You like what you know." Your appreciation of a building, a photograph, a sculpture, painting or other art object is greatly enhanced by knowing a little about the work, about how and when it was made, and about the work's maker. .

I taught the on-campus version of this course at Acadia and have tried to bring the freshness of looking at works and discussing them to the on-line version. To this end I have set up a question and answer format to draw you into the experience of looking at each new image with fresh eyes. I have tried to follow the in-class format by selecting only some of the many images that are given in your text. The questions will assist you in your appreciation of different styles and the cultures that produced them.

I have a fine arts degree from McMaster University and a degree in art history from the University of British Columbia. I have travelled extensively and have made it my mission to view "in the flesh" as many as possible of the works pictures in this course. I hope you will be similarly inspired.



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Response generally within 24 h of communication; the instructor for the course is available to students electronically at all times throughout the course. Students should interact freely whenever questions arise.

As director of Acadia University's Art Gallery, I have strong commitment to art and its producers. In gallery exhibitions, we show work by women as frequently as that done by men. Our collection is made up equally of work by men and women. However, in the major galleries of the western world this is not, and has not historically been the case. Though women have made art since early times, circumstances have not allowed them to become producers of major pieces nor has their contribution to the canon of Western art been recognized.

Most art history courses and art history texts consider only the male "geniuses" of high art. This course is intended to provide a better understanding of why women have found it particularly difficult to define roles for themselves as professional artists in western culture, and the social, political, religious and economic conditions under which they have worked from the fifteenth century to the present.

Course Overview

Top

Modules

This course, *Women and Art*, is divided into 4 units. Be sure to complete the readings, virtual tours, and assignments for each unit.

Module 1 includes one lesson (Introduction), assignment, and virtual tour. Review the lesson and

virtual tour before completing the assignment.

Module 2 includes three lessons (Women in Renaissance Italy, Women in Northern Europe, 18th Century France and England). You need to complete the three lessons and virtual tour before submitting your assignment and moving on to Unit 3.

Module 3 includes four lessons (19th Century England, 19th Century France, Early Twentieth Century - German Expressionism/Surrealism, Early Twentieth Century Art in North America) Complete these lessons and the virtual tour before submitting the assignment.

Module 4 includes two lessons (Post World War II, Contemporary Art). When you have finished these lessons, and viewed the virtual tour, submit your final paper.

How to Do This Course

1. Do the lesson readings as laid out in the Course Outline.
2. Answer the self-test questions to your own satisfaction. These questions will help you to come to grips with much of the course material. They will form the basis of the final exam. If you have questions concerning the course material, please contact me by email.
3. Do the assignments according the schedule laid out in the Course Outline. Do not hand in more than one assignment at a time. Assignments 1, 2 and 3 are based directly on course material. Your final paper is based on your own research and observations and conclusions.

Course Materials

[Top](#)

Textbooks:

- Slatkin, Women Artists in History
- Chadwick, Women, Art, and Society

Evaluation

[Top](#)

Assignment (3)	25%
Final Paper	25%
Final Exam	50%

Assignments

[Top](#)

The assignments are delivered to the instructor via assignment drop-boxes. They may be e-mailed as attachments under some circumstances. Please remember to put your name, student number, course number, and assignment number on the assignment and keep a copy in the event the original is lost.

If you are using mail service, please include stamped, self-addressed envelopes for the return of your assignments. (Note: the distance education fee does not cover this cost.) If you are emailing assignments, the files must be readable by Excel 2003 or Word 2003.

The last assignment should be received at least 4 weeks prior to the date you wish to write the exam. This will allow adequate processing time for the request, and for setting the exam.

