

AH207 Feminist Art in the 20th and Early 21st Centuries

Seminar Leader: Christina Landbrecht
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Office Hours: by appointment

Course Description

This seminar introduces the work of female artists in Germany and the US. Starting with artists who were educated around the turn of the century the seminar will trace the development of feminist art throughout the 20th century, ending with artistic positions that are recent figures of the feminist art discourse. Among the names to be discussed are, for example, Julie Wolfthorn, Georgia O’Keeffe, Meret Oppenheim, Louise Bourgeois, Niki de Saint-Phalle, Alice Neel, Judy Chicago, Adrian Piper, Mierle Laderman Ukeles, Lygia Clark, Rosemarie Trockel, Margaret Raspé, Cindy Sherman, Tabita Rezaire, and Sarah Schönfeld. Furthermore, a selection of seminal texts by prominent scholars such as Linda Nochlin, Griselda Pollock, and Helen Molesworth will be discussed throughout the course. The main idea of the seminar is to focus on the work of female artists who not only questioned the established art canon but contributed to changing and expanding it. A particular focus will be on themes such as “Body, Sexuality, and the Image of the Woman”, “Politics of Race and Gender” and “Care and Maintenance as Artistic Practices”. This way we will not only have the chance to get to know a multitude of diverse female artists and artistic practices, but also unravel the intricate connections between critical discourse and the latter. Excursions to museum exhibitions, visits by art professionals, and a studio visit are planned as well.

Requirements

Academic Integrity

Bard College Berlin maintains the highest standards of academic integrity and expects students to adhere to these standards at all times. Instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section 14.3 (Academic Misconduct) in the Student Handbook.

Accessibility

Bard College Berlin is committed to inclusion and providing equal access to all students; we uphold and maintain all aspects of Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act of 1990, and the ADA Amendments Act of 2008, and Section 3 of the German Disability Equality Act of April 27, 2002 (Federal Law Gazette I p. 1468). If you have a disability, or think you may have a disability, please contact the Disability Accommodation Coordinator, Atticus Kleen, (accommodations@berlin.bard.edu) to request an official accommodation.

Requests for longer-term accommodations should be made as early as possible to ensure adequate time for coordination and planning. Please note that accommodations are not retroactive and may require advance notice to implement.

If you have already been approved for accommodations with the Disability Accommodation Coordinator, please arrange to meet with me outside of class so that we can develop an implementation plan.

Students may face extenuating circumstances related to various personal or external factors, which impact their academic performance. While these circumstances often do not fall within the legal framework of Disability Accommodations, Bard College Berlin is committed to supporting students experiencing such circumstances. A student needing a short extension or a replacement assignment because of an extenuating circumstance is encouraged to make arrangements directly with instructors if possible. If further support is needed, please visit the [Bard College Berlin Accessibility page](#). Questions about this process can be directed to James Harker (j.harker@berlin.bard.edu) or Maria Anderson-Long (m.andersonlong@berlin.bard.edu).

Attendance

Attendance at all classes is a crucial part of the education offered by Bard College Berlin. To account for minor circumstances, two absences from twice-per-week courses or the equivalent (e.g. one absence from a once-per-week course) should not affect the participation grade or require documentation.

Bard College Berlin may not offer credit for any course in which a student has missed more than 30% of classes, regardless of the reasons for the absences. The full Bard College Berlin attendance policy can be found in the Student Handbook, Section 2.8.

Assessment & Assignments

Each student must give one classroom presentation and write two papers. The mid-term essay (2000 words) is due on October 18, midnight.

The final essay (3000 words) is due on December 20, midnight.

Essays should include footnotes/references, bibliography and a list of illustrations. The structure and draft of your essays can be discussed in individual tutorials.

Policy on Late Submission of Papers

Essays that are up to 24 hours late can be downgraded up to one full grade (from B+ to C+, for example). Instructors are not obliged to accept essays that are more than 24 hours late. Where a professor agrees to accept a late assignment, it should be submitted by the new deadline agreed upon by both parties. Thereafter, the student will receive a failing grade for the assignment. Grades and comments will be returned to students in a timely fashion. Students are also entitled to make an appointment to discuss essay assignments and feedback during instructors' office hours.

Students receive mid- and end-of-semester grades for their seminar work. Students are entitled to make an appointment with an instructor to discuss seminar participation, or may be asked to meet with the instructor at any stage in the semester regarding class progress.

Grade Breakdown

The grade breakdown for this seminar will be as follows:

Final essay (3000 words): 40%

Midterm essay (2000 words): 30%

Participation (including one classroom presentation): 30%

Schedule

Week 1

03/09, Tuesday, 15.45 – 19

Part I: Introduction

To prepare: Please choose any artwork from the list of female artists mentioned in the Course Description. Take 5 mins to describe as detailed as possible it and tell us why you like or hate it / why it touches you / what it does to you.

Part II: Scholarly beginnings of Feminist Art History

Reading:

- Linda Nochlin, "Why have there been no Women Artists?" (1971)
In: Linda Nochlin, *Women, Art, and Power and Other Essays*, London: Thames and Hudson 1989, p. 145-178

Week 2

10/09 Tuesday, 15.45-19

Part I: The Image of the (ideal) Woman at the Turn of the Century

Reading:

Griselda Pollock, "Women as Sign. Psychoanalytic Readings" (1988)

- In: Griselda Pollock, *Vision and Difference. Feminism, Femininity and Histories of Art*, Routledge 1988, p. 120-155

Part II: Feminizing (Impressionist) Art around 1890

Listen to:

Tamar Garb in a podcast on Berthe Morisot and her work, BBC

<https://www.bbc.co.uk/sounds/play/m001cxwl>

Reading (optional):

Tamar Garb, "Berthe Morisot and the Feminizing of Impressionism" (1990)

- In: T.J. Edelstein (ed.), *Perspectives on Morisot*, exhib.cat., New York: Hudson Hills 1990, p. 57-67

Week 3

17/09 Tuesday, 15.45-19 (Location: Berlinische Galerie, tbc)

Part I: Georgia O'Keeffe. Her Life, her work, her rediscovery

Reading:

Griselda Pollock, "Seeing O'Keeffe Seeing", 2006

- In: Tanya Barson (ed.), *Georgia O'Keeffe*, exhib.cat., London: Tate 2016, p. 102-114

Reading (optional):

Roxana Robinson, *Georgia O'Keeffe. A Life*, New York: Harper & Row 1989, Chapter 15, p. 203-215 and Chapter 19, p. 277-287

Watch:

Discussion by biographer Roxana Robinson and O'Keeffe scholar Nancy Scott on the artist's life and work: <https://www.okeeffemuseum.org/a-conversation-with-roxana-robinson-and-nancy-scott/>

Part II: Julie Wolfthorn. The Forgotten Artist

no preparation needed

Week 4

24/09, Tuesday, 15.45-19

Part I: Louise Bourgeois

Reading:

Hilary Robinson, "Gesture" (2006)

- In: Hilary Robinson, *Reading Art, Reading Irigaray. The Politics of Art by Women*, London / New York: Tauris 2006, p. 125-145

Reading (optional):

Robert Storr, "L'esprit géométrique" (2008)

- In: Robert Storr, *Writings on Art 2006-2021*, New York: HENI 2021, p. 159-170

Part II: Meret Oppenheim

Reading:

Nicole Schweizer, "There is no such thing as 'Feminine Art.' Some Thoughts on the Early Feminist Reception of Meret Oppenheim" (2006)

- In: Therese Bhattacharya-Stettler and Dominik Imhof (eds.), *Meret Oppenheim. Retrospective*, exhib. cat., Ostfildern: Hatje Cantz 2007, p. 123-134

Listen to (optional):

Meret Oppenheim: Femme Fatale is an Insult, The Getty: Recoding Artists. Intimate Addresses
https://www.youtube.com/watch?v=9OBBkjRtTM&ab_channel=TheGetty

Week 5

01/10, Tuesday, 15.45-19

Part I: Nikki de Saint Phalle: Transgressing Boundaries

To listen to:

Katy Hessel, The Great Women Artists Podcast

<https://podcasts.apple.com/gb/podcast/bloum-cardenas-on-niki-de-saint-phalle/id1480259187?i=1000583888832>

Part II: Ana Mendieta: Earth - Body

Reading:

Julia Bryan-Wilson, "Against the Body. Interpreting Ana Mendieta" (2021)

- In: Jen Kennedy, Trista Mallory, Angélique Szymanek (eds.), *Transnational Perspectives on Feminism and Art, 1960-1985*. New York: Routledge 2021, p. 26-38

Listen to (optional, yet highly recommended):

Helen Molesworth, The Death of an Artist, Podcast (Spotify), 2023

Week 6

08/10, Tuesday, 15.45-19 (Location: Neue Nationalgalerie, tbc)

Part I: Alice Neel

Reading:

Robert Storr, "Crowding" (2010)

- In: Robert Storr, *Writings on Art 2006-2021*, New York: HENI 2021, p. 207-216

Reading (optional):

Patricia Hills, "Alice by Alice" (1983)

- In: Patricia Hills, *Alice Neel*, New York: Harry N. Abrams 1983, p. 11-185 (many illustrations, text only is just about 40 pages)

Part II: Lygia Clark

Reading:

Cornelia H. Butler, "Lygia Clark. A space open to time" (2014)

- In: Cornelia Butler / Luis Pérez-Oramas (eds.), *Lygia Clark. The Abandonment of Art, 1948-1988*. New York: MoMA 2014, p. 12-29

Reading(optional):

André Lepecki, "Affective Geometry, Immanent Acts: Lygia Clark and Performance" (2014)

- In: Cornelia Butler / Luis Pérez-Oramas (eds.), *Lygia Clark. The Abandonment of Art, 1948-1988*. New York: MoMA 2014, p. 279-287

Week 7

15/10, Tuesday, 15.45-19

Judy Chicago: Works and Teaching

Readings:

Quinn Latimer, *Auto Bodies and Smoke Screens. Eros in Early Judy Chicago* (2023)

- In: Massimiliano Gioni / Gary Carrion-Murayari / Margot Norton (eds.), *Judy Chicago. Herstory*, exhib cat, New York: New Museum 2023, p. 134 - 143

Gail Levin, "Becoming Judy Chicago. Feminist Class" (2011)

- In: Jill Fields (ed.): *Entering the Picture. Judy Chicago, the Fresno Feminist Art Program, and the collective visions of Women Artists*. New York and London: Routledge 2012, p. 25-44

Readings (optional):

Madeline Weisburg, "The Artist's Museum. The City of Ladies and The Dinner Party" (2023)

- In: Massimiliano Gioni / Gary Carrion-Murayari / Margot Norton (eds.), *Judy Chicago. Herstory*, exhib.- cat, New York: New Museum 2023, p. 278 - 283

Laura Meyer with Faith Wilding, "Collaboration and Conflict in the Fresno Feminist Art Program" (2011)

- In: Jill Fields (ed.): *Entering the Picture. Judy Chicago, the Fresno Feminist Art Program, and the collective visions of Women Artists*. New York and London: Routledge 2012, p. 45-63

PLEASE NOTE: mid-term essay (2000 words) due on October 18, midnight.

22/10, Tuesday, no class – FALL BREAK

Week 8

29/10, Tuesday, 15.45-19

House Work / Art Work: Mierle Laderman Ukeles and Margaret Raspé

Readings:

Helen Molesworth: "House Work and Art Work" (2000)

- In: *October* 92, 2000, p. 71-97

Emily LaBarge: "The Automatic Woman" (2023)

- In: Eva Wilson / Anna Gritz (eds.), *Margaret Raspé. Automatik*, exhib. – cat., Cologne: Walther König 2023, p. 210 - 214

Reading (optional):

Shannon Jackson: High Maintenance. The Sanitation Aesthetics of Mierle Laderman Ukeles

- In: Shannon Jackson: *Social Works. Performing Art, Supporting Publics*. London / New York: Routledge 2011, p. 75-103

Week 9

5/11, Tuesday, 15.45-19

Race and Gender: Adrian Piper, joint seminar with Mareike Dittmer, archivist, Adrian Piper Archive, Berlin (tbc)

Reading:

- Kobena Mercer, "Contrapositional Becomings. Adrian Piper performs questions of identity" (2018)
 - In: Cornelia Butler / David Platzker (eds.), *Adrian Piper. A reader*. New York: MoMA 2018, p. 102 - 131

Reading (optional):

- Jörg Heiser, "Adventures in Reasonland" (2018)
 - In: Cornelia Butler / David Platzker (eds.), *Adrian Piper. A reader*. New York: MoMA 2018, p. 10 – 67

Week 10

12/11, Tuesday, 15.45-19 (Location: Sammlung Hoffmann, tbc)

Part I: Rosemarie Trockel

Reading:

Sidra Stich, "The Affirmation of Difference in the Art of Rosemarie Trockel" (1991)

- In: Sidra Stich (ed.), *Rosemarie Trockel*, exhib. cat., Munich: Prestel 1991, p. 11-25

Reading (optional):

Katherine Guinness, "Schizogenesis. The Art of Rosemarie Trockel" (2020) – Introduction, p. 1-39

Part II: Cindy Sherman

Reading:

Judith Williamson, „A Piece of the Action: Images of Woman in the Photography of Cindy Sherman” (2006)

- In: Johanna Burton (ed.), *Cindy Sherman*, October Files (series), London / Cambridge, Mass: The MIT Press 2006, p. 39-52

Week 11

19/11, Tuesday, 15.45-19 (Location: Schering Stiftung, Unter den Linden 32-34, 10117 Berlin)

Hormones, Motherhood, Gender and Medicine

Visit of the exhibition „Sarah Schönfeld. Labor Lab“

Studio Visit / Work Presentation: Jenna Sutela (or Petja Ivanova)

Week 12

26/11, Tuesday, 15.45-19

Eco Feminisms Now and Then – Tabita Rezaire and Agnes Denes

Readings:

Joan L. Griscom, „On Healing the Nature / History Split in Feminist Thought” (1981)

- In: *Heresies*, issue 13, 1981, p.4-9; see archived issue here:

<http://heresiesfilmproject.org/wp-content/uploads/2011/10/heresies13.pdf>

Margarita Tsomou, “Care and Regeneration Work in the Paradigm of Ecological Catastrophes. Attempt at a Planetary Feminism” (2022)

- In Andreas Beutin / Katharina Koch / Uta Ruhkamp (eds.), *Empowerment. Art and Feminisms*, exhib. cat., Berlin: Bundeszentrale für politische Bildung 2022, p. 176-183

Agnes Denes, “The Dream” (1990)

- In: *Critical Inquiry* 16 /4, p. 919-939; see pdf here

https://feministartpractices.wordpress.com/wp-content/uploads/2014/07/denes_dream.pdf

Reading (optional):

Vandana Shiva, “Women in Nature” (1988)

- In: Vandana Shiva, *Staying Alive. Women, Ecology and Survival in India*. London: Zed Books 1988, p. 38-54

Week 13

3/12, Tuesday, 15.45-19 (Haus am Waldsee, tbc)

Visit of the exhibition “Gisèle Vienne. This Causes Consciousness to Fracture”

Visit of the exhibition “Gisèle Vienne and the Marionettes of Modernity” at Georg Kolbe Museum (tbc)

Week 14

10/12, Tuesday, 15.45-19

Conclusion

Reading:

bell hooks, "Talking Back", *Discourse*, vol. 8, 1986, pp. 123–128

PLEASE NOTE: final essay (3000 words) due on December 20, midnight.