

**WOMEN ARTISTS FROM THE 19TH TO THE 21ST CENTURIES
A STUDY OF THEIR LIVES, WORKS, AND EXPERIENCES**

Class: A&D 339
Class Meets: TTh 1:30 – 2:45 pm
Classroom: PAO B157

Instructor: Catherine Dossin
Office: PAO 3157
Office hours: TTh 3:30 – 4:30 pm
e-mail: cdossin@purdue.edu

The syllabus is your contract with me. Please read it carefully!

- **Description and objectives**

This course is intended to provide you with a comprehensive yet critical understanding of the life, work, and experience of women artists since the 19th century. Starting our discussion with two canonical essays, Rozsika Parker and Griselda Pollock’s “Crafty Women and the Hierarchy of the Arts” and Linda Nochlin’s “Why have there been no great women artists?,” we will consider the various challenges women active in the visual arts have faced throughout history, and the ways they tried and successfully overcame those limits in the 20th century. We will also reflect on the ways women have been traditionally portrayed in Western art from the Renaissance to the Modern period, and how those artistic conventions influenced the perceptions and creations of women artists. We will finish the semester by discussing the situation of women artists today.

Throughout the semester, we will focus our discussion on a selection of artists who exemplify particular situations, historical periods, or artistic movements from the late 19th century to the present. We will examine the life, work, and experience of each artist in both their specific socio-cultural context and in a larger art historical perspective. We will also raise the questions of whether it is possible to identify a specifically “female” or “feminine” imagery or style, and of what terminology might be best used to talk about art made by women.

Concretely, by the end of the semester you will be able to recognize artists and artworks, list specific information that distinguishes them, and recall the works’ main characteristics and artists’ major contributions (1); identify and explain historical events, social forces, and cultural trends that have had an influence on these artworks and artists (2); compare and contrast them by perceiving and reflecting on their differences and similarities (3); interpret statements made about women artists and women art by contextualizing and analyzing them and selecting artworks to illustrate your comments (4); and finally apply the knowledge you would have acquired to analyze and write about artworks we would not have studied in class (5).

In addition to building your knowledge and understanding of women artists’ life, work, and experience, you will practice your analytical and writing skills through textual studies of primary and secondary sources, as well as weekly writing exercises.

- **Course requirement**

Your course grade will be determined on the basis of:

- 1. Two Exams, 30% each.** For the exams, you will be expected to be conversant with facts and ideas associated with the movements, artists, and artworks discussed in class. You will not only be tested on your factual knowledge of the material presented during the lectures and in the readings, but also on your understanding of this material and your ability to apply this knowledge, analyze new material, and draw conclusions.
- 2. A Final Project, 20%.** The final exam will give you the chance to demonstrate that you have fulfilled the course objectives which competency, and have consequently passed the class successfully.
- 3. Weekly Exercises, 20%.** These exercises will give you the opportunity to test your knowledge and understanding of the course material, and practice your writing and analytic skills on a regular basis.

I will give a make-up exam and make-up assignment *only* in the case of officially documented circumstances or following a recommendation from the Office of the Dean of Students.

- **Attendance, Absence, and Class Etiquette**

Purdue University policy state that all students are expected **to be present for every meeting of classes in which they are enrolled**. Yet, the University and I understand that sometimes it may be necessary for a student to be absent from a scheduled course activity for personal reasons beyond their control (e.g., illness, family emergency, bereavement, etc.). However, we expect each student to be responsible for class-related work missed as a result of an unavoidable absence. When conflicts or absences can be anticipated, such as for many University sponsored activities and religious observances, inform me of the situation as far in advance as possible so that we can find an appropriate solution. In cases of emergency and prolonged absence, contact me as soon as possible and report to the **Office of the Dean of Students**. While the ODOS can only excuse grief or military absences, they are authorized to discuss students' medical issues and personal matters, and to make recommendations to instructors.

In the classroom, I expect you to be courteous to everyone and show consideration for others. Because it is very disruptive, please avoid talking, texting, browsing the internet, and in general engaging in any kind of activities not directly related to the class. For the same reason, if you are late, please enter at the back of the classroom, and if you have to leave early, please anticipate the disturbance your departure may cause and sit in the back or on an aisle of the classroom.

- **Student's success, opportunity, and responsibility**

Your success in this course will be directly proportional to your "ownership" of the material. I am here to guide you in your study of this material and in the development of your academic abilities. However, you, too, have to take responsibility for your education. That means not only to take notes during the lectures and study cautiously the material, but also to ask if something is unclear or if you have problem understanding something.

The University and myself are committed to make learning experiences as accessible as possible. If you anticipate or experience physical or academic barriers based on disability, you are welcome to let me know so that we can discuss options. You are also encouraged to contact the **Disability Resource Center** at: drc@purdue.edu or by phone: 765-494-1247.

Also remember that Purdue University is committed to advancing the mental health and well-being of its students. If you or someone you know is feeling overwhelmed, depressed, and/or in need of support, services are available. For help, such individuals should contact **Counseling and Psychological Services (CAPS)** at (765) 494-6995 and <http://www.purdue.edu/caps/> during and after hours, on weekends and holidays, or through its counselors physically located in the Purdue University Student Health Center (PUSH) during business hours.

I have **office hours on Tuesdays and Thursdays**. If you have questions about the course materials, the assignments, or the class in general or just want to talk to me, **don't hesitate to come**. I will be glad to meet you. If you cannot come during my office hours, we can arrange an appointment at another time.

- **Exam Questions** (sample questions and examples are available on Blackboard)

1. Question about an artwork: for this part you will be shown a work that is listed on the syllabus, identify it and answer a short question.

Example of slide ID:



Title:

Artist:

Date: (exact decade is sufficient)

Describe and explain the reception this work received at the time of its creation.

2. Compare/contrast: for this part you will be shown two works that are listed on the syllabus, identify them, and compare/contrast them.

**Example of
compare/contrast:**



Title:
Artist:
Date: (exact decade is sufficient)

Title:
Artist:
Date: (exact decade is sufficient)

Compare and contrast these two artworks:

3. Analysis of an artwork: for this part, you will analyze an artwork not listed on the syllabus but similar enough for you to be able to analyze and contextualize it using the analytical skills and factual knowledge acquired in class. There are three parts in an analysis: first a description (description of what is represented in the work), then a formal analysis (analysis of the composition, brushwork, and palette), and finally a discussion (discussion of its historical context and significance).
4. Analysis of a statement: for this part you will explain and discuss a statement taken from the readings. Your answer will demonstrate your understanding of the text from which the statement is taken. It will be short but precise. You will illustrate your explanation with at least two artworks studied in class (correctly identified).

Example: Niki de Saint-Phalle wrote: ““Nobody was paying attention to us. No woman was ever doing what it was like for woman, no woman was doing a woman giving birth. We only had images of men throughout history.”

Explain and discuss Saint-Phalle’s comment. Illustrate your explanations by referring precisely with at least two artworks properly identified (authors, titles, and dates).

- **Rubrics used to grade exams**

1. Questions about an artwork (22 points):

	Identification		Comprehension		Response
6	Correctly identify the author of the work and provide its exact title and dates	8	Demonstrates a clear and precise understanding of the artwork and its context	8	Develops a cogent response to all the elements of the question with well-chosen evidence and supporting details
5	Correctly identify the author of the work and provide its exact title	6	Shows a correct but limited understanding of the artwork and its context	6	Develops a response that is not always well-articulated or leaves some points out or unsupported
3	Correctly identify the author of the work but not its title	4	Shows a very limited knowledge of the artwork and its context	4	Answers the question but develops ideas only partially
2	Correctly identify the title of the work but not its author	2	Misunderstand several aspects of the artwork and its context	2	Answers the question and develops ideas in a very superficial and sketchy way
0	Misidentifies the work or does not provide any identification	0	Shows little to no understanding of the artwork or its context	0	Does not answer the question and does not develop ideas

2. Compare/Contrast (30 points):

	1st work Identification		1st work Comprehension		2nd work Identification		2nd work Comprehension		Response
6	Correctly identify the author of the work and provide its exact title and dates	6	Demonstrates a clear and precise knowledge and understanding of the artwork and its context	6	Correctly identify the author of the work and provide its exact title and dates	6	Demonstrates a clear and precise knowledge and understanding of the artwork and its context	6	Develops a cogent compare/contrast with well-chosen evidences and supporting details
5	Correctly identify the author of the work and provide its exact title	4	Shows a correct but limited knowledge and understanding of the artwork and its context	5	Correctly identify the author of the work and provide its exact title	4	Shows a correct but limited knowledge and understanding of the artwork and its context	4	Develops a compare/contrast that is not always well-articulated or leaves some points unsupported
3	Correctly identify the author of the work but not its title	2	Shows a very limited knowledge of the artwork and its context	3	Correctly identify the author of the work but not its title	2	Shows a very limited knowledge of the artwork and its context	2	Compares/contrasts some aspects of the works and makes limited use of supporting details
0	Misidentifies the work or does not provides any identification	0	Shows little to no understanding of the artwork and its context	0	Misidentifies the work or does not provides any identification	0	Shows little to no understanding of the artwork and its context	0	Compares/contrasts the works in a very superficial and sketchy way

3. Analysis of an artwork (24 points):

	Description		Formal Analysis		Comprehension		Response
4	Provides an accurate, clear, and precise description of the work	4	Offers an accurate, clear, and precise formal analysis of the work	8	Demonstrates a clear and precise understanding of the artwork and its context	8	Develops a cogent discussion with well-chosen evidences and supporting details
3	Describe the key elements of the work competently	3	Analyzes the key formal aspects of the work competently	6	Shows a correct but limited understanding of the artwork and its context	6	Develops a well-articulated discussion but leaves some points undiscussed or unsupported
2	Describe some key elements of the work competently	2	Analyzes some key formal aspects of the work competently	4	Misunderstands some aspects of the artwork or of its context	4	Only partially develops ideas and makes limited use of supporting details
1	Only describe some elements of the work competently	1	Only analyze some aspects of the work competently	2	Presents several misunderstandings or very limited understanding of the artwork and its context	2	Comments the work without developing ideas and providing supporting details
0	Does not describe the work	0	Is unable to analyze the work	0	Shows little to no understanding of the artwork or its context	0	Fails to discuss the work

4. Analysis of a statement (24 points):

	Comprehension		Response		1st Example		2nd Example
8	Demonstrates a clear and precise understanding of the statement and its context.	8	Develops a cogent analysis of the quotation with well-chosen evidences and supporting details	4	Demonstrates a clear and precise knowledge and understanding of the artwork and its relations to the statement	4	Demonstrates a clear and precise knowledge and understanding of the artwork and its relations to the statement
6	Shows a correct but limited understanding of the statement and its context.	6	Develops a response to all the elements of the question that is not always well-articulated or leaves some points unsupported	3	Shows a correct but limited knowledge and understanding of the artwork and its relations to the statement	3	Shows a correct but limited knowledge and understanding of the artwork and its relations to the statement
4	Misunderstands some aspects of the statement and its context.	4	Only partially develops ideas and makes limited use of supporting details	2	Shows a very limited knowledge of the artwork and its relations to the statement	2	Shows a very limited knowledge of the artwork and its relations to the statement
2	Presents several misunderstandings or very limited understanding of the statement and its context.	2	Comments the quotation without developing ideas and providing supporting details	0	Shows little to no understanding of the artwork and its relations to the statement	0	Shows little to no understanding of the artwork and its relations to the statement
0	Shows little to no understanding of the statement and its context.	0	Fails to analyze the quotation				

- Weekly Exercises**

In order to help you study and assimilate the material discussed in class and regularly assess your comprehension and progress, there will be weekly exercises. They will be announced in class, and will be completed either in class or at home. Since these exercises have a mostly formative function, they will be graded first on effort and then on competency.

Beginner Level	Intermediate Level	Proficient Level	Exemplary Level
Shows a very limited or even incorrect understanding of the course material. Partially develops ideas and makes limited use of supporting details	Shows a correct but limited understanding of the course material. Develops a coherent discussion but leaves some points unsupported.	Demonstrates a clear and precise understanding of the course material. Develops a cogent discussion with well-chosen evidences and supporting details.	Demonstrates a sophisticated understanding of the course material. Constructs a convincing and original argument.

Grading Policy for the Weekly Exercises:

- 100% = Student has completed 10 exercises at Intermediate or Proficient levels
- 95% = Student has completed 10 exercises
- 90% = Student has completed 9 exercises at Intermediate or Proficient levels
- 85% = Student has completed 9 exercises
- 80% = Student has completed 8 exercises at Intermediate or Proficient levels
- 75% = Student has completed 8 exercises

- 70% = Student has completed 7 exercises at Intermediate or Proficient levels
- 65% = Student has completed 7 exercises
- 60% = Student has completed 6 exercises at Intermediate or Proficient levels
- 55% = Student has completed 6 exercises
- 50% or less = Students has completed 5 or less exercises

- **Final Project**

The final project will invite you to reflect on an overarching theme pertaining to women artists, such as their engagement with crafts or the elusive question of female style, and create a **trifold brochure** that could be used to inform the public about it. To do so, you will come up with a list of **key ideas** that will be developed in a few short texts and be illustrated with **artworks** and **quotes** from texts we will have studied during the semester. You will also include relevant data in the form of **graphs** and links to **additional resources**. Detailed information on the final project will be posted on BB later in the semester.

As such, the final exam will give you the chance to demonstrate that you have fulfilled the five course objectives listed above which competency, and have consequently passed the class successfully.

The brochure will be graded using the following rubric:

The brochure does:	Not really	Rather well	Very well
1. Answer the question by making a strong statement	12-14 points	15-17 points	18-20 points
2. Support its statement with well-chosen quotes, images, and graphs	12-14	15-17	18-20
3. List specific information about the artworks, artists, and events it mentions	5-6	7-8	9-10
4. Refer to historical events, social forces, and cultural trends to support its point	5-6	7-8	9-10
5. Provide a list of additional resources that are relevant and useful	5-6	7-8	9-10
6. Contain almost no errors in grammar, spelling or mechanics	5-6	7-8	9-10
7. Properly identify the artworks (author's name, title, date) and provide high resolution images	5-6	7-8	9-10
8. Display the information in a clear way that that supports the argument	5-6	7-8	9-10

- **Grading Policy**

Letter Grade	% Points	Letter Grade	% Points	Letter Grade	Percentage Points	Letter Grade	Percentage Points
A+	96.7 – 100	B+	86.7 – 89.9	C+	76.7 – 79.9	D+	66.7 – 69.9
A	93.4 – 96.6	B	83.4 – 86.6	C	73.4 – 76.6	D	63.4 – 66.6
A-	90 – 93.3	B-	80 – 83.3	C-	70 – 73.3	D-	60 – 63.3
						F	59.9 – 0

- **Class Website**

All the material for the course is available on the class website:

<https://www.cla.purdue.edu/courses/modernandcontemporaryart/>

There you will find short versions of the PPTs presented in class, images, timelines, maps, as well as links to novels, books, videos, and websites. These external resources will effectively further your appreciation and understanding of the artists, artworks, movements, and periods discussed in class, thereby helping you succeed in this course.

On the website, you will also find the **Assigned Readings** listed on the syllabus. The reading assignments for this class consist of a **few canonical essays** that will serve as basis for our class discussion on these days. They should thus be **read before class**. On these days, our weekly exercises will consist in a series of questions that will assess your understanding of the facts and ideas presented in the texts.

- **Additional Resources**

Additional resources for this course are available at the **Visual Resources Center (VRC)**, which is located in the Art & Design Office (**PAO 3121F**). There you will find a small selection of books, articles, and videos on the artists and movements discussed in class. Simply ask **Kathy Evans, the Visual Resources Librarian**, to show you where the Modern Art Collection is, and don't hesitate to ask her if you have any question—she will be happy to assist you finding any other resources you may need.

In the VRC, you will also have access to computers, copiers, scanners, and printers. It is thus the perfect space to come read and work, alone or in group since it is designed as collaborative learning space. The center is opened from **Monday to Friday from 8 am to 2pm** (and possibly till 3pm).

For more information on the VRC, go to: <https://cla.purdue.edu/academic/vpa/ad/resources/index.html>

In addition, I have put a few books **on reserve at the HSSE Library**. You can check them out for 2 hours at a time. To do so, go to the HSSE library and give the call number of the book you want to read to the librarians. Please note that some of the books will be listed as being on reserve for AD 383 Modern Art.

Uta Grosenick, <i>Women Artists in the 20th and 21st century</i>	709.040082 W842 2001
Margaret Barlow, <i>Women artists</i>	704.042 B249w 2008
Whitney Chadwick, <i>Women, Art, and Society</i>	704.042 C346w 2002
George Heard Hamilton, <i>19th and 20th century Art: Painting, Sculpture, Architecture</i>	709.04 H18n
Richard R. Brettell, <i>Modern Art 1851-1929</i>	709.034 B756m 1999
David Hopkins, <i>After Modern Art 1945-2000</i>	709.04 H774a 2000

- **Course and Assignments Schedule**

Dates	Artists/Issue	Artworks	Assignments/Readings
08/20	Welcome and Introduction		Read the Syllabus
08/22	Women's Art and Crafts in Western Art	Maria van Oosterwijck, <i>Vanitas</i> , 1668 Michiel van Musscher, <i>Allegorical Portrait of an Artist</i> , 1685 Mary Delany, <i>Flora Delanica</i> , 1772-1785 Mary Linwood, <i>Partridges after Moses Haughton</i> , 1798 Georg Friedrich Kersting, <i>Woman Embroidering</i> , 1811 Reverend Nadal's "Baltimore Album" Quilt, 1847	Read: Rozsika Parker and Griselda Pollock, <i>Crafty Women and the Hierarchy of the Arts</i> , 1981
08/27	Why Have There Been No Great Women Artists?	Artemisia Gentileschi, <i>Judith and Her Maidservant</i> , 1627 Élisabeth Vigée Le Brun, <i>Marie-Antoinette</i> , 1783 Emily Mary Osborn, <i>Nameless and Friendless</i> , 1857 Marie Bashkirtseff, <i>The Studio</i> , 1881 Rosa Bonheur, <i>Plowing in Nivernais</i> , 1850 Rosa Bonheur, <i>Horse Fair</i> , 1852	Read: Linda Nochlin, <i>Why Have There Been No Great Women Artists?</i> 1971
08/29	Berthe Morisot &	Morisot, <i>The Cradle</i> , 1872 Morisot, <i>The Wet Nurse and Julie</i> , 1879 Morisot, <i>Eugène Manet and his Daughter</i> , 1881	

	Mary Cassatt	Cassatt, <i>In the Box</i> , 1879 Cassatt, <i>Woman and Girl Driving</i> , 1881 Cassatt, <i>The Bath</i> , 1892	
09/03	Paula Modersohn-Becker & Käthe Köllwitz	Modersohn-Becker, <i>Self-portrait</i> , 1905 Modersohn-Becker, <i>Mother and Child</i> , 1906 Modersohn-Becker, <i>Self-portrait on her Sixth Wedding Day</i> , 1906 Köllwitz, <i>Women with Dead Child</i> , 1903 Köllwitz, <i>Death and a Woman</i> , 1910 Köllwitz, <i>Death and A Woman Struggling For A Child</i> , 1911	
09/05	Gabriele Münter & Sonia Delaunay	Münter, <i>Jawlensky and Werefkin</i> , 1909 Münter, <i>Marianne Werefkin</i> , 1909 Münter, <i>Boating</i> , 1910 Delaunay, <i>Prose of the Trans-Siberian</i> , 1913 Delaunay, <i>Bal Bullier</i> , 1913 Delaunay, <i>Dress Poems</i> , 1923	
09/10	Sophie Taeuber-Arp & Hannah Höch	Taeuber-Arp, <i>Performing at the Cabaret Voltaire</i> , ca. 1916 Taeuber-Arp, <i>Elementary Forms</i> , 1917 Taeuber-Arp and Arp, <i>Symétrie pathétique</i> , 1917 Höch, <i>Da Dandy</i> , 1919 Höch, <i>The Father</i> , 1920 Höch, <i>Marlene</i> , 1930	
09/12	Representing and Seeing Women in Western Art	Bronzino, <i>An Allegory with Venus and Cupid</i> , 1545 Allori, <i>Susanna and the Elders</i> , 1561 Rubens, <i>Venus before a Mirror</i> , 1615 Rubens, <i>The Judgement of Paris</i> , 1636 Rubens, <i>Helene Fourment in a Fur Coat</i> , 1638 Manet, <i>Olympia</i> , 1863	Read: John Berger, <i>Ways of Seeing: Seeing Women</i> , 1972
09/17	Virility, Domination, and the Avant-gardes	Henri Matisse, <i>Carmelina</i> , 1903 Maurice de Vlaminck, <i>The Girl at Rat Mort</i> , 1905 Pablo Picasso, <i>Les demoiselles d'Avignon</i> , 1907 Kees van Dongen, <i>Anita or the Tamed Gypsy</i> , 1908 Ernst Ludwig Kirchner, <i>Girl Under a Japanese Umbrella</i> , 1909 Ernst Ludwig Kirchner, <i>Self-Portrait with Model</i> , 1910	Read: Carol Duncan, <i>Virility and Domination in 20th century Vanguard painting</i> , 1973
09/19	Suzanne Valadon & Tamara de Lempicka	Valadon, <i>Abandoned Doll</i> , 1921 Valadon, <i>The Blue Room</i> , 1923 Valadon, <i>Self-Portrait</i> , 1927 Lempicka, <i>Portrait of the Duchess of La Salle</i> , 1925 Lempicka, <i>My Portrait in the Green Bugatti</i> , 1929 Lempicka, <i>Adam and Eve</i> , 1932	

09/24	Black Women in Western Art History	Albrecht Dürer, <i>The Moorish Woman</i> , 1521 Marie-Guillemine Benoist <i>Portrait of a Black Woman</i> , 1800 Jean-Léon Gérôme, <i>The Bath</i> , 1885 Alexander Calder, <i>Josephine Baker (III)</i> , 1927 Felix Vallotton, <i>Aïcha</i> , 1922 Sargent Johnson, <i>Forever Free</i> , 1933	Read: Lisa E. Farrington, <i>Creating Their Own Image</i> (Chapter 1 “The Image”), 2006
09/26	Nancy Elizabeth Prophet & Pan Yuliang	Prophet, <i>Prayer</i> , 1926 Prophet, <i>Negro Head</i> , 1927 Prophet, <i>Congolais</i> , 1931 Pan, <i>Nude by the Window</i> , 1946 Pan, <i>Artist Self-portrait</i> , 1949 Pan, <i>Four Beauties after Bath</i> , 1955	
10/01	***First Exam***	Books, notes, phones and any other electronic devices are not acceptable. They will have to be turned off and store in your bags, under your seats, totally out of reach. Please review the section on “Academic Integrity” below.	
10/03	Women and Surrealism	Claude Cahun, <i>Claude Cahun</i> , 1927 Méret Oppenheim, <i>Object</i> , 1936 Leonora Carrington, <i>Self-Portrait</i> , 1938 Leonor Fini, <i>Le Bout Du Monde</i> , 1949 Dorothea Tanning, <i>The Mirror</i> , 1952 Remedios Varo, <i>Woman Leaving the Psychoanalyst</i> , 1960	Read: Whitney Chadwick, <i>An infinite play of empty mirrors: women, surrealism, and self-representation</i> , 1998
10/08	October Break - No class		
10/10	Frida Kahlo	Kahlo, <i>Frida and Diego Rivera</i> , 1931 Kahlo, <i>Henry Ford Hospital</i> , 1932 Kahlo, <i>Memory (The Heart)</i> , 1937 Kahlo, <i>Two Nudes in the Forest</i> , 1939 Kahlo, <i>The Broken Column</i> , 1944 Kahlo, <i>The Embrace of Love of the Universe</i> , 1949	
10/15	Georgia O’Keeffe	O’Keeffe, <i>Drawing XIII</i> , 1915 O’Keeffe, <i>Seated Nude XI</i> , 1917 O’Keeffe, <i>Music-Pink and Blue II</i> , 1919 O’Keeffe, <i>Black Iris III</i> , 1926 O’Keeffe, <i>Radiator Building- Night</i> , 1927 O’Keeffe, <i>Fragment of Rancho Church</i> , 1929	
10/17	The Female Side of American Abstract Expressionism	Lee Krasner, <i>Untitled</i> , 1942 Perle Fine, <i>Polyphonic</i> , 1945 Joan Mitchell, <i>Untitled</i> , 1950 Helen Frankenthaler, <i>Western Dream</i> , 1957 Grace Hartigan, <i>The Massacre</i> , 1952 Elaine de Kooning, <i>Bullfight</i> , 1959	Read: Joan Marter, <i>Missing in Action: Women of Abstract Expressionism</i> , 2016

10/22	Niki de Saint-Phalle	Saint-Phalle, <i>Composition</i> , 1956 Saint-Phalle, <i>Saint-Sébastien</i> , 1961 Saint-Phalle, <i>The Death of the Patriarch</i> , 1962 Saint-Phalle, <i>Crucifixion</i> , 1964 Saint-Phalle, Tinguely, and Ultvelt, <i>Hon</i> , 1966 Saint-Phalle, <i>Daddy</i> , 1973	
10/24	Evelyne Axell & Sylvia Sleigh	Axell, <i>Valentine</i> , 1966 Axell, <i>Painting to Be Caressed</i> , 1970 Axell, <i>The Pretty Month of May</i> , 1970 Sleigh, <i>The Turkish Bath</i> , 1973 Sleigh, <i>Paul Rosano Reclining</i> , 1974 Sleigh, <i>Imperial Nude</i> , 1975	
10/29	Faith Ringgold & Yolanda Lopez	Ringgold, <i>Die</i> , 1967 Ringgold, <i>For the Women's House</i> , 1971 Ringgold, <i>Picasso's Studio</i> , 1991 Lopez, <i>Three Generations of Mujeres</i> , 1977 Lopez, <i>The Runner</i> , 1978 Lopez, <i>Portrait of the Artist as the Virgin of Guadalupe</i> , 1978	
10/31	No Class		
11/05	Anna Mendieta & Rebecca Horn	Mendieta, <i>Rape Scene</i> , 1973 Mendieta, <i>Mutilated body on Landscape</i> , 1973 Mendieta, <i>Tree of Life (series)</i> , 1975-77 Horn, <i>Unicorn</i> , 1970 Horn, <i>Feather Fingers</i> , 1972 Horn, <i>The Feathered Prison Fan</i> , 1978	
11/07	Adrian Piper & Sherrie Levine	Piper, <i>Catabasis</i> , 1970-73 Piper, <i>Mythic Being</i> , 1973-75 Piper, <i>Cornered</i> , 1988 Levine, <i>After Walker Evans</i> , 1981 Levine, <i>After Joan Miro</i> , 1984 Levine, <i>Fountain (After Duchamp)</i> , 1989	
11/12	Louise Bourgeois	Bourgeois, <i>Femme Maison</i> , 1945-47 Bourgeois, <i>Fickle Woman</i> , 1951 Bourgeois, <i>Fillette</i> , 1968 Bourgeois, <i>The Destruction of the Father</i> , 1974 Bourgeois, <i>Cell (Choisy)</i> , 1993 Bourgeois, <i>Red Room</i> , 1996	
11/14	Marina Abramović	Abramović, <i>Rhythm 0</i> , 1974 Abramović, and Ulay, <i>Lovers</i> , 1988 Abramović, <i>The Artist is Present</i> , 2010	

	& Shirin Neshat	Neshat, <i>Rebellious Silence</i> , 1993 Neshat, <i>Turbulent</i> , 1998 Neshat, <i>Rapture</i> , 1999	
11/19	Sophie Calle	Calle, <i>The Sleepers</i> , 1979 Calle, <i>Venetian Suite</i> , 1980 Calle, <i>The Shadow</i> , 1981 Calle, <i>Birthday Ceremony</i> , 1997 Calle, <i>Couldn't Capture Death</i> , 2007 Calle, <i>Take Care of Yourself</i> , 2007	
11/21	*** Second Exam ***	Books, notes, phones and any other electronic devices are not acceptable. They will have to be turned off and store in your bags, under your seats, totally out of reach. Please review the section on "Academic Integrity" below.	
11/26	Thanksgiving Break (No Class)		
11/28			
12/03	Have Women Artists Become Great?	Jenny Holzer, <i>Truisms</i> , 1979 Jenny Holzer, <i>Memorial to Oskar Maria Graf</i> , 1997 Maya Lin, <i>Vietnam Veterans Memorial</i> , 1982 Maya Lin, <i>The Women's Table</i> , 1993 Rachel Whiteread, <i>House</i> , 1993 Rachel Whiteread, <i>Holocaust Memorial</i> , 2000	Read: Linda Nochlin, <i>Why Have There Been No Great Women Artists?</i> <i>Thirty Years After</i> , 2006
12/05	Conclusion: Women Artists Today		
12/10	*** Final Project Due ***	Students are expected to work independently on this assignment and to credit their sources. If you are not sure what constitute plagiarism, please refer to Harvard Guide to Using Sources and do not hesitate to contact me in case of doubt.	

- **Academic Integrity**

Purdue prohibits "dishonesty in connection with any University activity. Cheating, plagiarism, or knowingly furnishing false information to the University are examples of dishonesty." [Part 5, Section III-B-2-a, of University Regulations] Furthermore the university Senate has stipulated that "the commitment of acts of cheating, lying, and deceit in any of their diverse forms (such as the use of substitutes for taking examinations, the use of illegal crib, plagiarism, and copying during examinations) is dishonest and must not be tolerated. Moreover, knowingly to aid and abet, directly or indirectly, other parties in committing dishonest acts is in itself dishonest." [University Senate Document 72-18, December 15, 1972] The Office of the Dean of Students will investigate instances of reported plagiarism and take appropriate actions. See the Dean of Students web page for descriptions of plagiarism and university plagiarism policies (<http://www.purdue.edu/univregs/studentconduct/regulations.html>). All acts of plagiarism are violations of the University Academic Dishonesty Policy and will be dealt with according to procedures established by the university.

Incidents of academic misconduct in this course will be addressed by the course instructor and referred to the Office of Student Rights and Responsibilities (OSRR) for review at the university level. Any violation of course policies as it relates to academic integrity will result minimally in a failing or zero grade for that particular assignment, and at the instructor's discretion may result in a failing grade for the course. In addition, all incidents of academic misconduct will be forwarded to OSRR, where university penalties, including removal from the university, may be considered.

In addition, students should be made aware that they can report issues of academic integrity that they observe, either through the Office of the Dean of Students (purdue.edu/odos), call 765-494-8778 or email integrity@purdue.edu.

- **Commercial Note Taking in Classes**

Among the materials that may be protected by copyright law are the lectures, notes, and other material presented in class or as part of the course. Always assume the materials presented by an instructor are protected by copyright unless the instructor has stated otherwise. Students enrolled in, and authorized visitors to, Purdue University courses are permitted to take notes, which they may use for individual/group study or for other non-commercial purposes reasonably arising from enrollment in the course or the University generally.

Notes taken in class are, however, generally considered to be “derivative works” of the instructor's presentations and materials, and they are thus subject to the instructor's copyright in such presentations and materials. **No individual is permitted to sell or otherwise barter notes**, either to other students or to any commercial concern, for a course without the express written permission of the course instructor.

- **Reproduction of Student's Works**

The Purdue University Department of Art and Design (School of Visual & Performing Arts) retains a non-exclusive right to reproduce all undergraduate and graduate student projects for the purpose of education, publication, promotion, illustration, advertising, trade in any manner or medium now known or later developed in perpetuity.

- **Initial Course Participation Recordkeeping**

Federal regulations require Purdue to confirm a student has "commenced attendance" during the first few weeks of classes to be eligible for federal student aid for the courses for which they are enrolled. If a student has attended at least one class OR submitted one academic-related activity (quiz, homework, sign-in sheet, etc.), they are considered to have commenced participation in a course.

To confirm that you have indeed commenced attendance, you are requested to complete the “Beginning of the semester” questionnaire that will be handed in class (and can be found on BB) and return it to me by **September 3rd** at the latest.

- **Course Evaluation**

During the last two weeks of the semester, you will be provided with an opportunity to evaluate this course and your instructor. Purdue now uses an online course evaluation system. Near the end of classes, you will receive an official e-mail from administrators with a link to the online evaluation suite. You will have up to two weeks to complete this evaluation. Your participation in an integral part to this course and your feedback is vital to improving education at Purdue University. I strongly urge you to participate in the evaluation system.

- **Emergency Procedures**

In the event of a major campus emergency, course requirements, deadlines and grading percentages are subject to changes that may be necessitated by a revised semester calendar or other circumstances. Here are ways to get information about changes in this course. Blackboard Vista web page, my office phone: 49-46469, or my email address: cdossin@purdue.edu