

**WOMEN ARTISTS FROM THE 19<sup>TH</sup> TO THE 21<sup>ST</sup> 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: T 2:45 – 3:45 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 19<sup>th</sup> 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 20<sup>th</sup> 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 19<sup>th</sup> 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 will 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 close reading of primary and secondary sources, as well as weekly writing exercises.

- **Course requirements**

Your course grade will be determined on the basis of:

- 1. 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 (see below for more details).
- 2. Reading Questionnaires, 20%.** The reading assignments for this class consist of a few **canonical essays** that will serve as basis for our class discussion on certain days, listed on the syllabus. Please make sure to **bring paper or pdf copies** of these texts with you on these days, so that you can participate in the conversation and complete the Reading Questionnaires. These questionnaires will guide you through the reading of these essays, while assessing your understanding of the ideas and facts presented (see below for more details).
- 3. Three Exams, 60%.** For the exams, you will be expected to be conversant with facts and ideas associated with the movements, artists, and artworks discussed in class. They will consist in multiple-choice, true/false, matching, and written answer questions, and will test not only your **factual knowledge** of the material presented during the lectures and assigned material, but also your understanding of this material and your ability to **apply this knowledge, analyze new material, and draw conclusions**. While each exam will mostly focus on what we will have studied since the last exam, some questions will be cumulative.

- **Grading Policy**

This class uses a **percentage-based system** that groups the different assignments into different “categories” (weekly exercises, reading questionnaires, or exams) and assigns a percentage to each category (20% for the weekly exercises, 20% for the reading questionnaires, and 60% for the exams). The sum of all the categories is 100%. While each assignment is assigned a point value, the final grade is based on the percentage of the categories.

Final letter grades will be assigned using the following grade conversion table:

Letter Grade	% Points	Letter Grade	% Points	Letter Grade	% Points	Letter Grade	% Points	Letter Grade	% Points
A+	96.7 – 100	B+	86.7 – 89.9	C+	76.7 – 79.9	D+	66.7 – 69.9	F	59.9 – 0
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		

- **Weekly Exercises and Reading Questionnaires**

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 and reading questionnaires to be completed either in class or at home. Exercises and questionnaires done outside class will be submitted on Brightspace.

Since these activities have mostly a formative function, they will be assessed first on **effort** and **consistency**, and then on **competency**. And here are the different levels of competency you can achieve:

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

Each exercise/questionnaires will count for 1 point, with all exercises done on time and demonstrating at least an intermediate level of competency being awarded that point. As a result, students who will complete all the weekly exercises on time and at an intermediate or above level will receive full credit for their Weekly Exercises category. Likewise, students who will complete all the reading questionnaires on time and at an intermediate or above level will receive full credit for their Reading Questionnaires category

Make sure to **keep your graded copies of these exercises and questionnaires** so that you can keep track of your progress and anticipate your final grade for this category, and don’t hesitate to ask me if you have any questions.

- **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 or go to the [Office of the Dean of Students website](#) to complete appropriate forms for instructor notification. Under academic regulations, excused absences may be granted for cases of grief/bereavement, military service, jury duty, and parenting leave. For details, see the [Academic Regulations & Student Conduct section](#) of the University Catalog website.

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.

- **COVID 19**

If you must miss class at any point in time during the semester due to **Quarantine/Isolation**, please **reach out to me** via email so that we can communicate about how you can maintain your academic progress. If you find yourself too sick to progress in the course, **notify me and your adviser**. We will make arrangements based on your particular situation.

Please note that, according to [Details for Students on Normal Operations for Fall 2021](#) announced on the Protect Purdue website, “individuals who test positive for COVID-19 are not guaranteed remote access to all course activities, materials, and assignments.” Guidance on class attendance related to COVID-19 are outlined on the [Protect Purdue website](#).

Any student who has substantial reason to believe that another person is threatening the safety of others by not complying with **Protect Purdue protocols** is encouraged to report the behavior to and discuss the next steps with their instructor. Students also have the option of reporting the behavior to the [Office of the Student Rights and Responsibilities](#). See also [Purdue University Bill of Student Rights](#) and the Violent Behavior Policy under University Resources in Brightspace.

- **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](mailto: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 and can be accessed in the **Brightspace Student Widget**.

I have **office hours** on **Tuesdays** after class. 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. For a quick question, I am always available before or after class or by email.

- **Class Website**

All the material for the course, apart from the syllabus, exams, gradebook, and University policies that are accessible on Brightspace, are available on the class website:

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

On the website, you will also find the 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.. On these days, our weekly exercises

There you will find the **Assigned Material**, including the **Assigned Readings**, along with 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.

- **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 11 am to 5pm**. 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.

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>19<sup>th</sup> and 20<sup>th</sup> 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 H1774a 2000

- **Course and Assignments Schedule**

Dates	Artists/Issue	Artworks	Assignments/Readings
08/24	Welcome and Introduction		Read the Syllabus
08/26	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	<b>Read:</b> Rozsika Parker and Griselda Pollock, <i>Crafty Women and the Hierarchy of the Arts</i> , 1981  <b>Complete</b> the "Beginning of the Semester" questionnaire and bring it back by Sept 2.
08/31	Why Have There Been No Great Women Artists?	Michelangelo, <i>Creation of Adam</i> , 1512 Johann Zoffany, <i>The Academicians of the Royal Academy</i> , 1772 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	<b>Read:</b> Linda Nochlin, <i>Why Have There Been No Great Women Artists?</i> 1971
09/02	Berthe Morisot & Mary Cassatt	Morisot, <i>On the Balcony</i> , 1872 Morisot, <i>The Wet Nurse and Julie</i> , 1879 Morisot, <i>Eugène Manet and his Daughter</i> , 1881 Cassatt, <i>Woman Reading</i> , 1879 Cassatt, <i>Woman and Girl Driving</i> , 1881 Cassatt, <i>Maternity</i> , 1890	<b>Watch:</b> "What is Impressionism?"

09/07	Paula Modersohn-Becker & Käthe Köllwitz	Modersohn-Becker, <i>Silent Mother</i> , 1903 Modersohn-Becker, <i>Mother and Child</i> , 1906 Modersohn-Becker, <i>Self-portrait on her 6<sup>th</sup> Wedding Anniversary</i> , 1906 Köllwitz, <i>Pregnant Woman</i> , 1899 Köllwitz, <i>Woman with Dead Child</i> , 1903 Köllwitz, <i>Death and a Woman</i> , 1910	<b>Watch:</b> “What is Expressionism?”
09/09	Gabriele Münter & Sonia Delaunay	Münter, <i>Marianne Werefkin</i> , 1909 Münter, <i>Boating</i> , 1910 Münter, <i>Still life with Book</i> , 1912 Delaunay, <i>Prose of the Trans-Siberian</i> , 1913 Delaunay, <i>Bal Bullier</i> , 1913 Delaunay, <i>Simultaneous Dresses-The Three Women</i> , 1925	<b>Watch:</b> “What is Cubism?”
09/14	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	<b>Watch:</b> “What is Dada?”
09/16	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	<b>Read:</b> John Berger, <i>Ways of Seeing: Seeing Women</i> , 1972
<b>09/21</b>	<b>1<sup>st</sup> Exam (No Class)</b> <b>Available from on September 21 from 9am to 9pm</b>	While the exam, administered on Brightspace, will by default be open-book, students are still expected to work independently and respect the <b>rules of academic integrity</b> . If you are not sure what constitute, academic dishonesty, please review the section on “Academic Integrity” below or visit the <a href="#">Honor Pledge website</a>	
09/23	Virility, Domination, and the Avant-gardes	Pablo Picasso, <i>Les demoiselles d'Avignon</i> , 1907 Kees van Dongen, <i>Anita or the Tamed Gypsy</i> , 1908 Kees van Dongen, <i>Reclining Nude</i> , 1905 Ernst Ludwig Kirchner, <i>Girl Under a Japanese Umbrella</i> , 1909 Ernst Ludwig Kirchner, <i>Self-Portrait with Model</i> , 1910 Ernst Ludwig Kirchner, <i>Heckel and Mueller Playing Chess</i> , 1913	<b>Read:</b> Carol Duncan, <i>Virility and Domination in 20<sup>th</sup> century Vanguard painting</i> , 1973
09/28	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	<b>Watch:</b> “The Montparnasse Melting Pot”

09/30	Black Women in Western Art History	Marie-Guillemine Benoist <i>Portrait of a Black Woman</i> , 1800 Manet, <i>Olympia</i> , 1863 Jean-Léon Gérôme, <i>The Bath</i> , 1885 Pablo Picasso, <i>Les demoiselles d'Avignon</i> , 1907 Alexander Calder, <i>Josephine Baker (III)</i> , 1927 Sargent Johnson, <i>Forever Free</i> , 1933	<b>Read:</b> Lisa E. Farrington, <i>Creating Their Own Image</i> (Chapter 1 “The Image”), 2006
10/05	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	<b>Watch:</b> “3 African American Women Artists in Paris”
10/07	Women of Surrealism	Claude Cahun, <i>Claude Cahun</i> , 1927 Leonora Carrington, <i>Inn of the Dawn Horse</i> , 1938 Man Ray, <i>Masson's Mannequin</i> , 1938 Louise Bourgeois, <i>Femme Maison</i> , 1945-47 Leonor Fini, <i>Le Bout Du Monde</i> , 1949 Dorothea Tanning, <i>The Mirror</i> , 1952	<b>Read:</b> Whitney Chadwick, <i>An infinite play of empty mirrors: women, surrealism, and self-representation</i> , 1998
<b>10/12</b>	<b>October Break - No class</b>		
10/14	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	<b>Watch:</b> “What is Surrealism?”
10/19	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	<b>Watch:</b> “Collection of the Stieglitz Circle”
10/21	The Female Side of American Abstract Expressionism	Lee Krasner, <i>Untitled</i> , 1942 Perle Fine, <i>Polyphonic</i> , 1945 Willem de Kooning, <i>Woman I</i> , 1952 Elaine de Kooning, <i>Willem de Kooning</i> , 1952 Anne Ryan, <i>Number 650</i> , 1953 Grace Hartigan, <i>Giftwares</i> , 1955 Helen Frankenthaler, <i>Western Dream</i> , 1957	<b>Read:</b> Joan Marter, <i>Missing in Action: Women of Abstract Expressionism</i> , 2016
<b>10/26</b>	<b>2<sup>nd</sup> Exam (No Class)</b> <b>Available from on October 26 from 9am to 9pm</b>		While the exam, administered on Brightspace, will by default be open-book, students are still expected to work independently and respect the <b>rules of academic integrity</b> .

		If you are not sure what constitute, academic dishonesty, please review the section on “Academic Integrity” below or visit the <a href="#">Honor Pledge website</a>	
10/28	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, <i>Dylaby</i> , 1962 Saint-Phalle, Tinguely, and Ultvelt, <i>Hon</i> , 1966	<b>Watch:</b> “The New Realists”
11/02	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	<b>Watch:</b> “What is Pop Art?”
10/04	Faith Ringgold & Yolanda Lopez	Ringgold, <i>Artist and his Model</i> , 1966 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>Portrait of the Artist as the Virgin of Guadalupe</i> , 1978	<b>Watch:</b> “Art and Civil Rights in the Sixties”
11/09	<i>Womanhouse</i>	Weltsch, Frazier and Hodgett, <i>Nurturant Kitchen</i> , 1972 Huberland, <i>Bridal Staircase</i> , 1972 Orgel, <i>Linen Closet</i> , 1972 Chicago, <i>Menstruation Bathroom</i> , 1972 Schiff, <i>Nightmare Bathroom</i> , 1972 LeCocq, <i>Leab’s Room</i> , 1972	<b>Read:</b> Temma Balducci, <i>Revisiting “Womanhouse”: Welcome to the (Deconstructed) “Dollhouse”</i> (2006)
11/11	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	<b>Watch:</b> “An Introduction to Performance Art”
11/16	Adrian Piper & Sherrie Levine	Piper, <i>Catalysis</i> , 1970-73 Piper, <i>Mythic Being</i> , 1973-75 Piper, <i>Cornered</i> , 1988 Piper, <i>The Probable Trust Registry</i> , 2017 Levine, <i>After Joan Miro</i> , 1984 Levine, <i>Fountain (After Duchamp)</i> , 1989	<b>Watch:</b> “Detroit 1967”
11/18	Louise Bourgeois	Bourgeois, <i>Femme Maison</i> , 1947 Bourgeois, <i>Quarantania I</i> , 1953 Bourgeois, <i>Fillette</i> , 1968	<b>Watch:</b> PSYCHOTHERAPY - Sigmund Freud

	Louise Bourgeois	Bourgeois, <i>The Destruction of the Father</i> , 1974 Bourgeois, <i>Cell (Choisy)</i> , 1993 Bourgeois, <i>Maman</i> , 1999	
11/23	E-learning day (No-Class) Lygia Clark	Clark, <i>Pocket Bicho</i> , 1962 Clark, <i>Trailings</i> , 1964 Clark, <i>Dialog of Hands</i> , 1966 Clark, <i>Sensorial Masks</i> , 1967 Clark, <i>House as the Body</i> , 1968 Clark, <i>Straightjackets</i> , 1968	<b>Watch:</b> Lygia Clark and her "Abandonment" <b>Read:</b> Ana María León, <i>Lygia Clark: Between Spectator and Participant</i> , 201 <b>Watch:</b> Lygia Clark in MOMA 2014 <b>Try:</b> Lygia Clark, "Walking Along: Do-It-Yourself" (1965)
<b>11/25</b>	<b>Thanksgiving Break (No Class)</b>		
11/30	Marina Abramović & Shirin Neshat	Abramović, <i>Rhythm 0</i> , 1974 Abramović and Ulay, <i>Lovers</i> , 1988 Abramović, <i>The Artist is Present</i> , 2010 Neshat, <i>Rebellious Silence</i> , 1993 Neshat, <i>Turbulent</i> , 1998 Neshat, <i>Rapture</i> , 1999	<b>Watch:</b> "The Case for Video Art"
12/02	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	<b>Watch:</b> "The Case for Conceptual Art"
12/07	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	<b>Read:</b> Linda Nochlin, "Why Have There Been No Great Women Artists?" <i>Thirty Years After</i> , 2006
12/09	Conclusion: Women Artists Today		
<b>TBA</b>	<b>3<sup>rd</sup> Exam</b> <b>Available from on TBA from 9am to 9pm</b>	While the exam, administered on Brightspace, will by default be open-book, students are still expected to work independently and respect the <b>rules of academic integrity</b> . If you are not sure what constitute, academic dishonesty, please review the section on "Academic Integrity" below or visit the <a href="#">Honor Pledge website</a>	

- **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 at <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.

As a student, keep in mind that academic integrity is one of the highest values that Purdue University holds and that the University encourages individuals to alert university officials to potential breeches of this value by either emailing [integrity@purdue.edu](mailto:integrity@purdue.edu) or by calling 765-494-8778. While information may be submitted anonymously, the more information that is submitted provides the greatest.

And always remember the Purdue Honors Pledge you took: “As a boilermaker pursuing academic excellence, I pledge to be honest and true in all that I do. Accountable together - we are Purdue.”

- **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 Design, Art, Performance) 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.

- **Nondiscrimination Statement**

Purdue University is committed to maintaining a community which recognizes and values the inherent worth and dignity of every person; fosters tolerance, sensitivity, understanding, and mutual respect among its members; and encourages each individual to strive to reach his or her potential. In pursuit of its goal of academic excellence, the University seeks to develop and nurture diversity. The University believes that diversity among its many members strengthens the institution, stimulates creativity, promotes the exchange of ideas, and enriches campus life. A hyperlink to Purdue’s full Nondiscrimination Policy Statement is included in our course Brightspace under University Policies.

- **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 Brightspace) and return it to me by **September 2<sup>nd</sup>** 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.

- **Emergence 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](mailto:cdossin@purdue.edu)