WOMEN'S STUDIES PROGRAM

SUMMER 1990
EVENING/HARBOUR CENTRE

W.S. 302-3

WOMEN AND ART
Women as Producers/Woman as Image:
The Social 'I'/Eye 1750-1950

This course will start by focussing on some key readings which argue that the sign of woman, in tandem with a fluctuating notion of femininity, are socially constructed effects subject to historical pressures.

Another key debate will address the notion of subjectivity and agency of the female subject/producer and readings which take this argument into account will act as adjunct to the proposal of woman as textual production as stated above.

Using these two central debates as axis the specific historical course of study will engage some of the following topics, for example:

- Representation without franchise. The idea of liberty during the French Revolution—woman's body as cipher for liberty in the visual iconography for the first French Republic.

- Women painters of the Impressionist movement and the spaces of Modernity.

- Early women photographers including Lady Hawarden; Canadian photographers Hannah Maynard and Mattie Gunterman.

REQUIRED READING


In addition, selected readings will be on reserve in the Library.

RECOMMENDED READING

Lippard, Lucy, From the Centre—Feminist Essays on Women's Art, (New York: 1976)
ASSIGNMENTS

15% Attendance and participation in seminar debate on reading assignments.
45% In-class midterm presentation (30%) with written summary and bibliography (15%)
40% Final submission of a journal which documents responses to readings and critical observations on the central debates of the course (3-5 pages weekly--to be submitted on a biweekly basis).

Prerequisites: 60 credit hours

THIS COURSE MAY BE USED FOR COMMUNICATION UPPER DIVISION CREDIT. IT IS UNDER CONSIDERATION FOR DESIGNATION AS UPPER DIVISION CREDIT FOR P.F.A. MAJORS - CONTACT THE CENTRE FOR ARTS FOR CONFIRMATION.

THIS COURSE MAY BE APPLIED TO THE CERTIFICATE IN LIBERAL ARTS.