

From the Periphery into the Mainstream: How Women Artists and Artists of Color Have Transformed the Art World

For the first meeting of the course on September 29, please read the following articles. (Readings or videos for subsequent class sessions will be assigned later.)

Linda Nochlin, "Why Have There Been No Great Women Artists?"
http://www.writing.upenn.edu/library/Nochlin-Linda_Why-Have-There-Been-No-Great-Women-Artists.pdf;

Bridget R. Cooke, "Black Artists and Activism: Harlem on My Mind (1969),"
<https://journals.ku.edu/amerstud/article/view/3141/3898>.

Griselda Pollock (only), from "Radical Thinkers: The Art, Sex, and Politics of Feminism;" <http://www.theartstory.org/movement-feminist-art.htm>

Christen Clifford, "Breaking the "Buckskin Ceiling": Notes from a Day Devoted to Native Feminist Art," <https://hyperallergic.com/374817/breaking-the-buckskin-ceiling-notes-from-a-day-devoted-to-native-feminist-art/>

September 29: Context

We will review African American protest art and street demonstrations against art institutions during the Civil Rights Movement of the 1960s; American women artists who initiated the Feminist Art Movement of the 1970s; the emergence of the Latino/a community of artists; and the Native American art movement. In addition, we will examine the responses of the establishment institutions such as the Metropolitan Museum of Art's controversial exhibition, *Harlem on My Mind*, the establishment of new institutions like the Studio Museum of Harlem, the National Museum of Women in the Arts, and El Museo del Barrio as well as reviewing the statistics.

October 6: The Body

The representation of the body has changed drastically. Instead of the idealized Renaissance body—white, perfectly proportioned, and young—we have the black body, the sexualized female body, the gay or lesbian body, the obese body, the aged body, and the transgender body.

October 13: Class, Colonialism, and Culture

Women artists and artists of color commented on class, colonialism, and cultural stereotyping. We will look at Dread Scott's videos on the suppression of African American history; the artistic response to the 400th anniversary of the European Voyages: Yinke Shonibare's sculptures and Zwelethu Mthethwa's photographs reflecting British domination of African culture.

October 20: Sexualities

One of the striking changes in the content addressed by today's artists is overt sexuality. The taboo against display of women's genitalia has made some of the images of sexualized women particularly controversial. We will analyze Judy Chicago's Dinner Party and the controversy around it and subsequent controversies around gay bodies and transgender bodies.

October 27: Appropriation and Authenticity

During this session, we will discuss the appropriation and exploitation of counter cultures. For instance, Native American artist, Jaune Quick-To-See Smith has commented in her paintings and prints on the appropriation of Indian motifs in the fashion industry. We will conclude with the issue of authenticity. The painting by Dana Schutz of the face of Emmet Till in his coffin included in the Whitney Biennial of spring 2017 was widely criticized. Could the use of that image by a white person be authentic, many arguing that only a black artist could legitimately use that image?

November 3: Conclusion and Presentations

We will come back in this last session to the issues we raised at the beginning to look at art practice today and how it has changed as a result of concepts introduced by women artists and artists of color with comparisons to art created before 1960. We will also consider the future.

In addition, we will hear presentations by class participants working as teams. Each team will select an artist (and works) of their choosing to introduce to the class. The selected artist should be of interest to the team and the name of the artist must be selected by October 27 in order for the instructors to collect the images. Their five-minute informal presentation should include how the participants' ideas about the artist/works have changed (or not) based on readings and class discussions.

Leaders: Judith K. Brodsky and Ferris Olin are both Distinguished Professors Emerita, Rutgers University, and have been collaborators since 1968 on many visual arts initiatives, mostly focused on women artists and artists from under-represented populations.

Fridays: 10:00 a.m. to 12:00 noon, 6 weeks: September 29 through November 3.

Location: Presbyterian Church of Lawrenceville