

SUM0122 Feminism and Contemporary Art

Dates:	Five days, 6 to 12 July
Times:	Week 1: 10am to 4.30pm Wednesday to Friday Week 2: 10am to 4.30pm Monday and Tuesday
Lecturer:	Professor Katy Deepwell
Prerequisites:	For graduates or mature artists considering post-graduate study. It is not a general course open to any level.
Assessment:	none
Fee:	£450

About the course:

This course will discuss how feminist theory has developed in relation to contemporary art practices (fine art, post-1960). The emphasis will be on trans-national and trans-generational discourses in feminist theory in relation to concepts of a 'global contemporary', looking back at developments in art (modern, postmodern and contemporary) during the last 50 years and looking forward to new models of research in the field.

The course will be delivered through discussion workshops, activities, seminars and lectures. Students should expect intensive engagement with ideas, theories and concepts, alongside discussion of contemporary art practices and histories. Reading materials will be provided online. A variety of seminar methods and workshop methods will be employed. Group work, in which students report back to a plenary with a short presentation will be required.

Set reading will be provided and required. Small-scale assignments will be set and discussed during the course, but without formal assessment. There is no practice-based or studio-based element to this course.

A key aspect of this course will be planning for post-graduate study in terms of developing proposals for theses or projects alongside professional development planning for artists/writers/ curators about forming longer-term goals in their careers.

Overall course outline

Aims:

An intensive introduction to key debates in feminist theory and how the women's art movement has emerged, mutated and developed from the late 1960s to the present, with a strong trans-national and trans-generational emphasis. With a history of 50 years and a strong presence as a discourse in many countries around the world, this course offers insights into the development of debates surrounding feminist art practices, exhibitions and histories internationally and the potential for trans-national comparative research models.

Learning Outcomes:

On the successful completion of this course students will be able to:

- Evaluate and compare rival theoretical approaches (paradigms).
- Develop critical understanding of the ways in which contemporary women artists and their works have been discussed in art theory, history, curation and criticism.
- Analyse and evaluate exhibitions and international art events with regard to feminist critiques.
- Engage confidently in intelligent debate and develop coherent arguments about feminism and contemporary art.
- Utilize on-line learning materials and resources about feminism and contemporary art.
- Develop research questions in a proposal or an outline for further study or a project for future career development.

Syllabus:

5 sessions

Day 1: What is feminist research in contemporary art? Models, practices and frameworks.

Morning: introduction: lecture: seminar

Afternoon session:-

Part 1: Using the internet as a research tool.

Archives and print documents: manifestos, magazines and graphic scores.

Part 2: The experience of being a research student

How to develop research proposals

Day 2: Studying groups_movements_avant-gardes: questions about feminist art and art histories.

Morning: group assembly, lecture, seminar/workshop

Afternoon: On feminist theory and studying art

Seminar groups and plenary

Day 3: Studying exhibitions: reception theory, histories, and curatorial approaches.

Morning: group assembly, lecture, seminar/workshop

Afternoon: Seminar groups and plenary

Day 4: The artwork at the centre of study:

Reviewing approaches to interpretation and close reading.

Morning: group assembly, lecture, seminar

Afternoon: Feminism on film: studying audio-visual work on and by feminists.

Day 5: On the interdisciplinary nature of feminist research

Morning: group assembly, lecture and seminar on feminist aesthetics

Afternoon session:

Review of proposals for future applications.

Next steps: career choices and establishing learning pathways.

Learning and Teaching Strategy:

A variety of learning environments, such as seminars and workshops, and learning activities, will facilitate the learning experience.

Lectures will introduce the key concepts, processes and challenges.

The lectures will highlight underlying ideologies and theoretical debates that have informed the theories explored in the course and the debates generated with a view to considering how they can inform and direct future research projects.

Seminars:

Seminars (student led - 2 hours) and workshops will provide a structured environment for discussion around the topics arising from the syllabus and from lectures. Seminars require that students undertake individual preparation prior to the session, such as reading an article, and that they work effectively as part of a small group to complete the workshop task. On some occasions the student led seminar time will be used for seminar discussion.

Rather than focus on a particular task these sessions aim to promote open but informed debate around particular topics. This will require students read about the topic prior to the session and come prepared to present information on the topic and their view point within related academic debates to a small group of students. They may be required to lead a discussion. They will receive formative feedback from the tutor and other students on their knowledge, understanding and ability to present and discuss the information.

About the Course Leader:

Katy Deepwell is Professor of Contemporary Art, Theory and History in the School of Art and Design at Middlesex University. She is the founder and editor of *n.paradoxa: international feminist art journal* which has for 18 years been publishing work on feminist theory and contemporary art. <http://www.ktpress.co.uk>

You can view her staff profile here: <http://www.mdx.ac.uk/about-us/our-people/staff-directory/deepwell-katy>

Learning Materials:

Essential: These will be provided in a reading list online.

Recommended:

You should be familiar with and have looked at the ideas and some of the texts in:

***n.paradoxa's Guide to Feminist Art, Theory and Criticism*
(<http://www.ktpress.co.uk/pdf/nparadoxaissue21.pdf>)**

n.paradoxa: international feminist art journal vols. 1-37 (Jan 1998-Jan 2016)

Hilary Robinson (ed.) *Feminism - Art - Theory: An Anthology 1968-2014* (UK, International, Oxford: Blackwells) (2015 new extended edition, first published 2001)

Claire Hemmings *Why Stories Matter: The Political Grammar of Feminist Theory* (Duke University Press, 2011)

Carole E. McCann and Seung-Kyung Kim (eds.) *Feminist Theory Reader: Local and Global Perspectives* (Routledge, 2003)

Amelia Jones *Feminist Visual Culture Reader* (Routledge, 2010 edition)

Bojana Pejic, (eds) *Gender Check Reader: Art and Theory in Eastern Europe* (Erste Foundation, MUMOK, Vienna Koln: Walter Konig, 2010)

Seyla Benhabib, Judith Butler, Drucilla Cornell, Nancy Fraser *Feminist Contentions: A Philosophical Exchange* (Routledge, 1995)

Rosi Braidotti *Nomadic Subjects* (Columbia University Press, 1994, 2011 2nd edition)

Elizabeth Grosz *Volatile Bodies: Toward a Corporeal Feminism* (Indiana University Press, 1994)

Griselda Pollock and Roszika Parker *Old Mistresses: Women, Art and Ideology* (Pandora, 1981, reissued 1995, reprinted 2013)

Malin Hedlin Hayden and Jessica Sjöholm Skrubbe eds *Feminisms is Still our Name: Seven Essays on Historiography and Curatorial practices* (UK: Cambridge Scholars Publishing, 2010)

Bojana Pejic (ed. *The Gender Check Reader* (Vienna: MUMOK and Erste Foundation, 2010)

Carol Armstrong and Catherine de Zegher (eds) *Women Artists at the Millennium* (USA, Cambridge: MIT Press, 2006)

Katrin Kivimaa (ed) *Working with Feminism: Curating and Exhibitions in Eastern Europe* (Talin: ACTA Universitatis Tallinnensis, 2013)

Lourdes Mendez and Xabier Arakistain (eds) *Artistic Production and the Feminist Theory of Art: New Debates I-IV* (Centro Cultural Monthermoso, 2008-2011)

There is an extensive feminist art exhibitions list on <http://www.ktpress.co.uk> and many online links and resources on feminist art books, magazines, art organisations and theses, there which the course will discuss and explore.