From Women Artists to Feminist Art in the 20th Century: Practice and Discourse

Semester: תשמ"ד

By: Professor Nurrit-Asraf

Subjects and timing: According to prior arrangement.

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The course will deal with various issues that represent the artistic activities of women in the 20th century, in Europe and in the United States. The discussion will begin with an analysis of works from the early decades of the century, and will discuss the political context, social, and cultural context of women, in which feminism did not take a central place. Subsequently, the course will examine the development of feminist politics starting from the mid-70s, and its incorporation into artistic activities through painting, montage, art pop, photography, and other media.

Issues that deal with the first half of the 20th century, such as women's participation in the Dada and Surrealism movements, works of montage, painting and sculpture by Nona Hovik, Ruth Kringhten, Louise Bourgeois, and others; women's participation in documentary photography, for example, under the framework of the Farm Security Administration (FSA) in the United States, and their appearance in photography journals such as "Life" the American and "Picture Post" the British.

The course will examine early political strategies in feminist art in the early 70s, such as collective organizing, raising awareness (conscious raising), and the assertion that "the individual is political," and the implementation of all this in artistic projects, such as "Woman House" by Judy Chicago.

The course will deal with the discourse of "the street" as a female narrative from the mid-70s, by artists such as Vito Acconci and Susan Landy, and photographs by Grace Wince and Koni Hetsch.

In this context, the course will deal with a feminist dialogue on gender in the public urban space, and will deal with questions concerning the gaze (the gaze) and the various power relationships involved.

Furthermore, it will examine the development of a theoretical feminist discourse in the 70s and 80s, with the establishment of a female subject as a cultural building, in dialogue with psychoanalytic theories, semiotic theories, and Marxist ideas. It will examine works of artists Vito Borge, Eve Lomax, Mary Yates, Martha Rosler, and others.

The course will examine the use of art in the 70s and 80s as a critical tool for women's representation in the media. The dialogue will examine feminist activity, such as spray graffiti on street signs, creating alternative feminist images presenting women in non-traditional roles in painting and montage, and the founding of feminist magazines.

The course will continue to examine the use of art in the 20th century as a feminist tool in all media.
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Na`ama Klorman-Eraqi

This course will deal with various arguments with which women and feminist artists engaged on the course of the 20th century, in Europe and the United States. The discussion will begin by examining works from the early 20th century for which feminism was not a central concern, and will analyze the political, social and cultural context of their activity. This course will then address the development feminist politics in the early 1970s and the ways in which it informed various cultural practices, such as painting, montage, performance, photography and media.

The discussion will address various themes pertaining to the activity of women artists in art movements, such as Surrealism and Dada, and will analyze the production of montage, painting, and sculpture. Some of the artists to be addressed will be Hana Hoch, Leonora Carrington and Louise Bourgeois. Also to be examined is women active involvement in documentary photography, for example in the Farm Security Administration (FSA) and their contributions to photo journals such as *Life* in the United States and *Picture Post* in Britain.

Also to be examined are early feminist strategies mobilized in the early 1970s, such as collective forms of organization, ‘Conscious Raising’, and the notion that the ‘personal is political’. These will be discussed in relation to a number of feminist art projects such as Judy Chicago’s Woman House.

Additionally, this course will relate to a feminist discourse on urbanity and space, which criticized the perception of the street as a masculine sphere. This will be examined in reference to performance pieces by artists such as Vito Acconci and Susan Lacey, as well as photographs by Gary Winnograd and Connie Hatch. In this context this course will deal with questions around the gaze, power and looking.

Also to be discussed is the development of feminist theory in the 1970s and 1980s which utilized tools such as psychoanalysis, semiotics and Marxist ideas to examine issues around gender and the construction of female subjecthood. This will be examined in reference to works by artists such as Victor Burgin, Yves Lomax, Mary Yates, and Martha Roseler.

Feminist artistic strategies from the 1970s and 1980s that set out to intervene in representations of women in the media will be another theme to be explored. Some of the practices that will be addressed are feminist billboard graffiti, the production of alternative images resisting ‘traditional’ female roles in drawing and montage.

Lastly, this course will examine feminist works from the 1980s and 1990s which set out to represent the “other” and were informed by ‘Identity Politics’, thus disrupting the assumed cohesion of feminist discourse.
דרישות הקורס:

נוכחות בשיעורים, קריאת ספרות מחקר, השתתפות בדימוי וב騰רליי, יומן, עבודה בית.

מרכיבי הציון הסופי:

עבודה בית (90%), קריאת ספרות מחקר (מאמיר החובה יופטו במחולק הסמסטר), השתתפות בדימוי וב騰רליים (10%).

נושאי השיעורים:


5. הפוליטיקה של המרחב הבית באמנות


6. עבודה קולקטיבית כאסטרטגיה פמיניסטית


7. הרחוב" בשתי הפגעות פמיניסטיות


11. דימויים אלטרנטיביים לייצוג נשים בפרסומות


12. ערעור על אחדות השיח הפמיניסטי בשנות השמונים והתשעים


Denise Riley, Chapter 5 of “Am I That Name?” *Feminism and the Category of “Women” in History*, (Minnesota: University of Minnesota Press, 1988), 96-114.


13. פוליטיקה של זהויות וייצוג ה”אחר


