

COURSE TITLE	Feminist Art: From 1965 - Present - Online course
COURSE CODE	OC2402AH07
TUTOR	Oriana Fox
START DATE	05/02/2025
DAY & TIME	WEDNESDAY, 6 - 8PM
LEVEL	ALL LEVELS
LOCATION	ONLINE

## DAILY BREAKDOWN

<p>Course blurb:          The impact of feminism on art has produced radical and groundbreaking work, introducing new subject matter and pioneering new forms. This course will outline a rich genealogy of feminist art as it has developed in Euro-American contexts and beyond, both by looking at the work of artists influenced by feminist politics since the 1960s, and by considering how a feminist lens can change the way we look at art made throughout history, and even the category of art itself. In place of a chronological account, we will explore feminist art via themes that connect artists across generations and geographies via shared subject matter and/or form, always taking into account the particularities of their respective socio-political contexts.</p>		
	Topics/ Skills covered	
	<b>A few minutes before the first lesson - our moderator will be available to help with logging-in</b>	<b>What should I bring?</b>
5 February 2025	<p><b>What is Feminist Art?</b>          Because feminist art is rooted in the criticality and commitments of feminist politics, it is not a stylistic category nor simply any art produced by women. As such, it resists categorisation and definition. We will therefore begin the course by attempting to arrive at a working understanding of what falls within the scope of feminist art, informed by relevant debates within feminist theory. Looking at iconic and lesser known examples, we will grapple with the problem of canonisation, linked as it is with the notion of the masterpiece, or in this case 'mistress-piece', an ironic term devised by feminist art historians Roszika Parker and Griselda Pollock (1981).</p>	notebook and pen
12 February 2025	<p><b>Self-Representation and The Gaze</b>          A mainstay of feminist art is its critique of objectifying images of women created to please the male gaze. The male gaze, a now commonplace term, was coined in 1975 by feminist film scholar Laura Mulvey. From Mulvey's era and continuing to the present day, feminist artists have consistently sought to empower themselves as willful subjects not just objects of desire, often via self-representation. Therefore, this session will explore self-portraits, performance art and performance to camera by a range of artists who bring intersectional concerns of class, ethnicity, race, gender variance, sexuality and disability to the fore.</p>	notebook and pen
19 February 2025	<p><b>Gender Role-Play, Personae &amp; Performativity</b>          The social construction of gender is central to feminist philosophy. As Simone de Beauvoir, whose book <i>Second Sex</i> was foundational for second wave feminism, famously wrote, "one is not born, but rather becomes a woman". Further complicating the sex/gender divide, queer-feminist theorist Judith Butler asserts that gender is performative. This session will unpack Butler's seminal ideas and apply them to the analysis of works in which feminine and masculine personae are deployed.</p>	notebook and pen
26 February 2025	<p><b>Our Bodies, Ourselves</b>          This session explores the ways that feminist art has been innovative in terms of claiming female bodily experience as valid subject matter for art, not only challenging patriarchal value systems, but also pushing boundaries in terms of aesthetics and form. We will look at a range of art works that address feminine beauty regimes, sexuality, menstruation, maternity, abortion and sexual violence.</p>	notebook and pen
5 March 2025	<p><b>Maintenance, Community and Collaboration</b>          Feminist artists have been and continue to be instrumental in the development of social practice, socially-engaged or community-based art, as it has been variously labelled. Such practices seek to connect with everyday people, and often those who are underrepresented within or excluded from the cultural sphere. Furthermore, they often centre forms of care work and immaterial labour that are all too often invisible and undervalued. This session therefore explores this rich territory of female activity and feminist analysis.</p>	notebook and pen