

ART – FEMINISM – THEORY

WORKSHOP OF PROF. KATY DEEPWELL

PROGRAMME

Katy Deepwell's course will look at questions about feminist standpoints in research; PhD claims to new knowledge and feminist claims to new knowledge; questions within/by/on Feminist Aesthetics; Feminist art manifestos; history of feminist art exhibitions.

Monday 30/04/2018, UMPRUM, Room 215, 2nd floor

9.30 – 11.30 Lecture: What is a feminist standpoint? What is feminist research? What is feminist knowledge in art history and criticism?

Set text:

Carol Duncan 'When Greatness is a Box of Wheaties' *Artforum* 14 (October 1975) pp.60-64, also reproduced in *The aesthetics of power: essays in the critical art history* (Cambridge; New York: Cambridge University Press, 1993) pp.121-32

Background reading:

Susan Hekman 'Truth and Method: Feminist Standpoint Theory Revisited' *Signs*, Vol. 22, No. 2 (Winter, 1997), pp. 341-365

Dorothy E. Smith 'The Everyday World as Problematic: a Feminist Methodology' in Dorothy E. Smith *The Everyday World as Problematic* (Open University Press, 1987) Chapter 3, pp.105-145.

Alison Wylie 'Why standpoint matters' in Robert Figueroa and Sandra Harding *Science and Other Cultures* (Routledge, 2003) pp. 26-47

Joan W. Scott 'Multiculturalism and the Politics of Identity' *October*, Vol. 61, The Identity in Question (Summer, 1992), pp. 12-19

Chela Sandoval 'New Sciences: Cyborg Feminism and the Methodology of the Oppressed' in C. Gray *The Cyborg Handbook* (Routledge, 1995) pp.407-421

Donna Haraway 'Situated Knowledges: the Science Question in Feminism and the privilege of the partial perspective' *Feminist Studies* 14, no.3 (Fall 1988) pp. 575-599

Chandra Mohanty 'Under Western Eyes: Feminist Scholarship and Colonial Discourses' in Mohanty *Feminism without Borders: Decolonizing Theory, Practicing Solidarity* (Duke, 2004)

1.30 – 3.30 Afternoon: Exploring the resources of Feminist-Art-Observatory at <http://www.ktpress.co.uk>

[N.B. It would be helpful if each student could bring a computer/tablet/phone to the class and that the room has a wifi connection – not just for the lecturer, as projection should also be available]

Background:

Katy Deepwell 'On the Beginnings and end of *n.paradoxa: international feminist art journal*' *n.paradoxa: international feminist art journal* vol.40 (July 2017) pp.5-13.

Wednesday 02/05/2018, UMPRUM, Room 104, 1st floor

9.30 – 11.30 Lecture: Thinking Gender/Troubles with Gender

Teresa de Lauretis 'The Technology of Gender' Chapter 1 in de Lauretis *Technologies of Gender* (Indiana University Press, 1987) pp.1-30. Available online:

<http://artsites.ucsc.edu/faculty/gustafson/FILM%20165A.W11/film%20165A%5BW11%5D%20readings%20/delauretis.technology.pdf>

Rosi Braidotti 'Sexual Difference as a Nomadic Political Project' in Braidotti *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory* (Columbia university Press, 1994) pp.146-172

Moira Gatens 'A critique of the Sex/Gender Distinction' in Judith Allen and Paul Patten (eds) *Beyond Marxism? Interventions after Marxism* (Sydney: Interventions, 1983) pp. 142-161. Available to download from academic.edu (with login):

http://www.academia.edu/16974543/A_critique_of_the_sex_gender_distinction

Judith Butler 'Variations on Sex and Gender: Beauvoir, Wittig and Foucault' from Seyla Benhabib and Drucilla Cornell (ed) *Feminism as Critique* (University of Minnesota, 1987) pp.128-142. Also reproduced in *The Judith Butler Reader* (Blackwells, 2004)

Online proof copy:

http://www.blackwellpublishing.com/content/BPL/Images/Content_store/Sample_Chapter/9780631225935/salih_001.pdf

1.30 – 3.30 Afternoon: Feminist aesthetics: Reading Seminar

This reading seminar will consist of short extracts read in class, with no prior reading needed. The aim of reading these short extracts together will be to start a conversation or comparison of their content. Reading lists of the materials used will be supplied on the day.

Thursday 03/05/2018, UMPRUM, Room 115, 1st floor

6 p.m. Public lecture

On the Paradoxes of Feminism in relation to Contemporary Art

In this lecture on methodological questions in feminist art history/criticism, I would like to outline the paradoxes that feminists writing about women artists now encounter and reflect

on this history of this in relation to my own location, education and political concerns as a feminist writer and editor of *n.paradoxa* – which was the only international feminist art journal in the world on women artists for 20 years, 1998-2017! I aim to examine some aporias or blindspots in dealing with the many contradictions facing women writers when they address the work of women artists and attempt to present their writing or the women artists' work as a contribution to feminism or to feminist thought.

The central paradox hovers around whether their work will add to or simply underwrite women artists gaining a larger slice of the existing pie (entering the art world, which Lucy Lippard regarded as 'not-feminism') or – as an alternative - working out how to change the recipe (perhaps so the 99% may eat!) by offering a different kind of pie to the world, ie changing the art/ world/ values.

The impact of globalisation in the art world in the last 30 years combined with the actual rise in the volume and presence of women artists on the world stage offer contrasting strategies: from new neo-liberal assessments of "success", "greatness", "empowerment" in corporate models of feminism which "add women to the picture" versus recognition of "moments of resistance" or "voices from the peripheries" that now require greater critical scrutiny of what feminists are advocating as "of interest" in the political choices and role models they offer in their scholarship. The talk will advocate that our frameworks require substantial revision in the light of these developments.

Friday 04/05/2018, UMPRUM, Room 215, 2nd floor

9.30 – 11.30 Lecture: Feminist art criticism/history – current approaches to thinking about/ conceiving/analysing contemporary artworks and exhibitions. Case studies will be drawn from articles published in *n.paradoxa*.

Suggested Reading:

Paniz Musawi Natanzi 'The geopolitics of visual knowledge production: Afghan women artists in Afghanistan, Iran and Pakistan' volume 38 (July 2016) *n.paradoxa* pp.81-90

Cecile Chich 'Poetics of the Intersex: Identity and Difference in the Art of Maria Klonaris & Katerina Thomadaki: includes artists' pages by Klonaris and Thomadaki' vol 19 (Jan 2007) *n.paradoxa* pp.38-53

Giulia Laroni 'African masks, family photographs and open suitcases: Rosana Paulino, Mónica de Miranda and Maimuna Adam' vol 31 (Jan 2013) *n.paradoxa* pp.5-14

Hong-hee Kim 'Contemporary Korean Activist and Feminist Art' vol. 29 (Jan 2012) *n.paradoxa* pp.14-21

Jieun Rhee 'From Goddess to Cyborg: Lee Bul and Mariko Mori' vol. 14 (July 2002) *n.paradoxa* pp.5-12

Alla Mitrofanova 'The Public and the Political in Feminist Statements: Street Actions in St. Petersburg and the Pussy Riot Case' vol 32 (July 2013) *n.paradoxa* pp.5-12

1.30 – 3.30 Afternoon: Feminist Art Manifestos: Reading Seminar

We will be reading from the list of feminist manifestos at:-

<http://www.ktpress.co.uk/feminist-art-manifestos.asp> and Katy Deepwell (ed) *Feminist Art Manifestos: An Anthology* (KT press, 2014) will be discussed. Reading will be provided in the seminar.

The two websites: <http://www.ktpress.co.uk/feminist-art-observatory.asp> and <https://nparadoxa.com> – 10 free lessons on feminism and contemporary art contain many additional resources on contemporary art and feminism since 1970.

The journal, *n.paradoxa: international feminist art journal*, is available in the UMPRUM library to read.