

**Art 408/508 Writing Intensive Seminar: "Women and Art" Minnesota State University Moorhead
Fall 2011, Mon-Wed. 1:30-3:10 p.m.**

Anna S. Arnar Office #CA 201-E; Office Hours: Mon-Wed. 3:30-4:30; Tu-Th. 3:30-4:30; Fri 2-4; or by appt.
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For additional copies of the syllabus, handouts, and presentation schedules, please refer to our class D2L site.
Login as you would for your mnstate email account.

Students with disabilities who believe they may need an accommodation in this class are encouraged to contact Greg Toutges, Coordinator of Disability Services at Flora Frick 154; telephone 218.477.4318 or 1-800.627.3529 MRS/TTY as soon as possible to ensure that accommodations are implemented in a timely fashion.

Course Objectives: Although part of the course will serve to introduce students to women artists traditionally excluded by art historical surveys, primary emphasis will be placed on examining the socio-historical conditions that have informed these exclusions as well as the methodological approaches in the field of art history used to analyze these conditions. Selected topics include: "Gender and genius," essentialism and its discontents, the visual representation of women in art, film, and mass media, the gaze and cultural practices of spectatorship, and feminism in the global context.

Course Structure. The course will be divided into four basic units

1. **The Beginnings:** A Survey of Early Feminist Art And Art History in the 1970s and the Subsequent Changes in the Field
2. **Gender and Art History:** A General Survey From the Early Modern Era to the Avant-Garde Movements of the early 20th Century
3. **Contemporary Issues:** Addressing A Wide Range of Media and Topics in Film, Design, and Mass Culture.
4. **Feminism in the Global Context:** Probing basic issues concerning the national and/or feminine identity within diverse cultures.

Required Texts:

1. Whitney Chadwick. Women, Art and Society, Thames and Hudson. 4th ed. (**WAS** in syllabus)
2. Additional Class Readings available on reserve.

Recommended texts for background information (available at Amazon.com or other booksellers):

1. Feminism: Art-Theory. An Anthology, 1968-2000. Hilary Robinson, ed. Blackwell, 2001.
2. Norma Broude and Mary D. Garrard, The Power of Feminist Art. The American Movement of the 1970s, History and Impact. Abrams, 1994.
3. Gill Perry, ed. Gender and Art, Yale University Press, 1999.
4. Jennifer Baumgardner and Amy Richards, ManifestA: Young women, feminism, and the future, Farrar, Straus and Giroux, 2000.
5. Fiona Carson and Claire Pajaczkowska, Feminist Visual Culture. Routledge, 2001.

This course meets the MSUM Writing Intensive Course Guidelines including the following competencies; the ability to:

- ◆ Use a coherent writing process including invention, organization, drafting, revising, and editing to form an effective final written product.
- ◆ Read, analyze, evaluate, synthesize, and integrate appropriately and ethically both information and ideas from diverse sources or points of view in their writing.
- ◆ Locate, use, and cite appropriately primary and secondary source materials from both print and electronic resources.
- ◆ Create logical, engaging, effective written products appropriate for specific audiences and purposes.
- ◆ Use correct grammar and mechanics in writing.

Course requirements:

1. Critical Perspectives Papers. The papers will be based on the Critical Perspectives Readings indicated in the syllabus with a ** symbol. These papers will also form the basis of our class discussion—for this reason, there are no late papers accepted unless prior approval is sought (at least 24 hours in advance). Refer to the next page for writing guidelines. Our first paper will be revised as part of our Writing Intensive learning experience.

2. Discussion Preparation/Class Participation/Informal Writing Assignments. This is a seminar course; its success will largely depend on the participation of class members. Curiosity and a critical mindset are positive

attributes—in other words, ask questions (about vocabulary, about references to other readings). Above all, do not be afraid to ask questions about issues or arguments that you do not understand. Chances are, you are not alone. As such, I expect each student to come to class prepared with questions and comments based on the readings. I will collect preparation notes on a few selected days (refer to syllabus; they will be recorded on a check, plus or minus basis).

3. Class Presentation. Each student will present a 20 to 30-minute talk on a chosen topic that will be treated in greater detail in a final paper. Topics must be chosen by the fourth week of the semester (refer to syllabus for due date of topic declarations). An abstract and outline will be due two weeks prior to your presentation. Be sure to include your phone number and/or email so that I can contact you if necessary.

4. Research Papers. Based on the student's research project, an eight to ten-page paper will be turned in one week after the presentation. An annotated bibliography with a minimum of four high caliber research sources is also required. A detailed handout will be distributed providing guidelines for writing the paper.

Grading: Each student will be graded as follows:

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| Critical Perspectives Papers | 35% |
| Class Participation/Preparation/Informal Writing Assignments | 20% |
| Abstract/Outline (turned in before presentation) | 5% |
| Class Presentation | 20% |
| Paper | 20% |

Note on Attendance: This course will respect the MSUM absentee policy. If a student has more than four inexcusable absences his/her grade will be lowered accordingly.

Guidelines for Critical Perspectives Papers

As stated in the syllabus, there will be a two page paper (a minimum of 500 words) due several times throughout the semester; these papers are indicated on the syllabus by **. Each student is allowed to drop one of these readings. There are a total number of four papers; only the top three scores will be counted. Every student will be revising the first CP paper so that is one paper that cannot be dropped.

These papers are designed to hone your critical reading and writing skills. To this end, avoid providing a simple summary of the readings and strive for a studied commentary assessing the validity and strengths of the arguments presented in your readings.

In addition to the general questions provided in the syllabus, the following guidelines may be useful:

1. Argument. The critical perspective readings are distinct from general textbook readings because their aim is to present a specific argument, interpretation or agenda. Many of the readings are therefore polemical in nature and focus on a specific set of issues to persuade or provoke the reader. Keeping this in mind, pay attention to the ways an author builds an argument—What kind of strategies are used to persuade readers? Are you convinced by the argument or do you have objections or suggestions for improvement? It is important to indicate your own responses to the readings and clearly articulate why you agree or disagree with the viewpoints presented. Remember this is not simply a question of whether you "like" a text or not, but whether an argument is presented and analyzed in an effective manner.

2. Compare/Contrast. Since many of the readings address similar sets of issues, compare and contrast the viewpoints presented by each piece. We will be gradually building up knowledge of specific concepts and referring to earlier readings as points of reference and comparison will prove useful.

3. Language/Context. Think a bit about the text itself: what kind of text is it (e.g. autobiography, scholarly article, historical text)? Where and when was the piece originally published? Consider the title of the essay and ask what it reveals about the content. Are there any historical factors that inform the ideas or assumptions of the author? What kind of language is used? What does it reveal about their viewpoint or their methodology or the genre of text? Does the writer make references to figures outside the immediate field of art? (i.e. psychoanalysis, literature, sociology etc.) What does this tell us about the writer's focus? Or his or her biases?

We will be sharing our papers (or portions of them) with each other during our class discussion of the readings. To facilitate discussion, bring the original readings with you to class so that we can address them directly.

Syllabus

(Note our fieldtrip to the twin cities will be on Oct. 26th)

The assigned readings are either from our textbook Women, Art, and Society (WAS) or found on reserve. Please bring readings to class to facilitate discussion. The pages listed on a particular day are those that should be read prior to coming to class.

Aug 22: Part I: Introduction: Course goals and expectations

Aug 24: Lecture: History of feminist art history: problems and themes

Class reading/discussion: "Introduction: Feminism and Art in the Twentieth-Century," from The Power of Feminist Art, 10-29; and skim Jennifer Baumgardner and Amy Richards, "What is Feminism?" from ManifestA. Young Women, Feminism and the Future, 50-86; on reserve.

--Focus questions: What new values in art did Feminism seek to introduce?
Concepts/words to watch for: "essentialism" "f-word", 1st, 2nd and 3rd "waves" of feminism. As with all of our class readings, prepare a list of questions and vocabulary words.

Aug. 29 Lecture: History of feminist art history: problems and themes (cont'd)

Class reading/discussion: Preface and introduction in WAS, 2-42; Review research document conducted by the NEA (National Endowment for the Arts) on reserve.

Focus question: What are some of the values and procedures in the practice of traditional art history and studio practice that contributed to the exclusion of women artists?

Aug. 31 History of feminist art history: problems and themes (cont'd)

For important background information, review: Linda Nochlin "Starting from Scratch: The Beginnings of Feminist Art History," in Power of Feminist Art, 130-7 on reserve.

Important: How to Prepare for a Critical Perspectives Paper

Sept 5: Labor Day. No Class.

Sept 7: The Beginnings: Feminist Art and Art History in the 1970s

**First Critical Perspectives Paper Due: Linda Nochlin, "Why Have There Been No Great Women Artists?" on reserve.

Focus question: How does Nochlin use the question in her essay? Before writing your paper be sure to review the guidelines to CP paper for other matters to consider in the essay.

Sept 12: The Beginnings: Judy Chicago and Feminist Art in California in the 1970s

Class reading/discussion: Judy Chicago, "Dreaming Up the Dinner Party," from Beyond the Flower. The Autobiography of a Feminist Artist; and Laura Meyer, "From Finish Fetish to Feminism: Judy Chicago's Dinner Party in California Art History" from Sexual Politics (on reserve).

--Focus question: From these two different perspectives, what do we learn about JC's priorities and activities as an artist? What motivates her work? What were some of the major turning points in her career?

--Come prepared with notes and talking points for this discussion. To be collected at the end of class.

Handout concerning presentations and research papers distributed in class. Note Topics will be selected on September 19. I encourage you to meet with me during my office hours/after class to discuss suitable topics. You can also contact me via email if you prefer as long as you do so in advance of the topic selection due date.

Sept 14: The Beginnings: Judy Chicago and Feminist Art in California in the 1970s (cont'd)

In class documentary: "Right out of History: Judy Chicago and the Dinner Party."

Class reading/discussion: Amelia Jones, "The 'Sexual Politics' of The Dinner Party: A Critical Context" in Reclaiming Female Agency. Feminist Art History After Postmodernism, Norma Broude and Mary D. Garrard, eds. (on reserve).

Focus question: Now that the Dinner Party has been given a permanent home in a museum, what value(s) (if any) can it offer to the public? In other words, does it deserve a permanent place in a public space such as a museum? Why? Or Why not?

--Come prepared with notes and talking points for this discussion. To be collected at the end of class.

Sept 19: The Beginnings: Then and Now

How to do a revision: Nochlin Papers returned with comments; revision due: September 26.

Class visit from Stacy Voeller, Director of University Writing

Topic Declarations Due. Please hand in a one-page topic declaration indicating your subject choice and some initial questions you hope to raise and/or explore with this topic. Also indicate any dates that you will NOT be able to give your oral presentation. I will do my best to honor your requests.

Sept 21: The Beginnings: Then and Now (cont'd)

Screening of documentary of the "Bad Girls" exhibition organized by Marcia Tucker for the New Museum of Contemporary Art. Discussion to follow.

Presentation dates set.

Sept 26: Gender and Art History: The Issue of Genius

Lecture: Introductory comments about "Genius" followed by:

Björn Anderson Guest Lecture: Women and the Ancient World

Paper revisions due of Nochlin paper.

Sept 28: Library Research Workshop: Electronic and Reference Resources

Please meet in the library instruction lab on the 2nd floor of the library (arrive five minutes early). We will meet with Heather Maneiro who will provide valuable assistance and training on obtaining research material on Women and Art. **All students required to attend.** A worksheet will be distributed at the end of the session and be due Oct. 5th.

Oct. 3: Gender and Art History: The Issue of Genius

**Critical Perspectives Paper: Christine Battersby, selected passages from Gender and Genius. (on reserve).

Focus question: What are the characteristics traditionally associated with genius? And what were the justifications used to reinforce these characteristics?

Oct. 5: Gender and Art History: The Early Modern Era (part I)

Class reading/discussion: WAS, 66-105 (through Sirani)

Focus question: What were some of the major developments in social and artistic matters in Renaissance Italy? How did these developments shape attitudes regarding women and artistic practice?

Library worksheet due.

Note: Student Presentations Begin

Oct 10: Fall Breather. No Class.

Oct 12: Gender and Art History: The Early Modern Era (part II) focus on Gentileschi

Class reading/discussion: WAS, 106-113 (focus on Gentileschi); read also: Ingrid Rowland, "Going for Baroque," The New Republic, September 26, 2002; and 1 page article by Leslie Camhi, "Drawn to the story of Art and Rape" New York Times (May 3, 1998), on reserve.

Screening of Agnès Merlet's Artemisia, 1997. Miramax films.

Please note: Class will go overtime to accommodate the viewing of this film. If this is a problem for you, please let me know and we will try to work out an alternative.

Oct 17: Gender and Art History: The Early Modern Era (part II) focus on Gentileschi (cont'd)

Class reading/preparation for the film: Mary D. Garrard, "Artemisia's Trial by Fire," Art in America (October 1998): 65-69 on reserve

Please come prepared to discuss the film and the readings in class. Consider the following questions: First, begin by outlining the fundamental distortions and errors between the historical events of Gentileschi's life and the film. What, if anything, do films on historical subjects owe to its audience? Are there potential damages of presenting historical figures in ways that respond to artistic interpretation rather than historical documentary? How do you define the creative rights and/or the responsibilities of the film director, the producers, the critics etc.?

Oct 19: Gender and Art History: Northern Europe

Class reading/discussion: WAS, 114-138.

Focus question: What were some of the social and artistic conditions of Northern Europe that shaped the art practice of women and the reception (interpretation, evaluation) of their art?

Oct 24: Gender and Art History: The Enlightenment Era

Class reading/discussion: WAS, 139-174

Focus question: This is an era that established new rules about the public and private domain as well as notions about gender, how did these developments affect women artists at the time?

Oct. 26: Class Field Trip to the Twin Cities. Details announced in class.

Oct. 31: Gender and Art History: The Nineteenth Century

Class reading/discussion: WAS, 214 (begin with last paragraph)-227; and 228-251. "Discourse and Power," from Practices of Looking by Marita Sturken and Lisa Cartwright, 104-39 on reserve.

Focus question: Here again, notions of public and private social spaces enter into the field; consider the impact of these notions on art practice. Notions of the gaze and "looking" will also be introduced. These readings provide crucial background for our next critical perspectives paper.

Nov. 2: Gender and Art History: The Nineteenth Century (Cont'd)

**Critical Perspectives Paper: Griselda Pollock, "Modernity and the Spaces of Femininity" (on reserve).

Nov. 7: Gender and Art History: Modernism and the Avant-Garde

Class reading/discussion: WAS, chapters 9 and 10.

Focus question: How are the fundamental values of Modernism and the Avant-garde gendered? How is the development of abstraction important to this question?

Nov. 9: Department of Art & Design Portfolio Reviews. No Class

Nov 14: Gender and Art History: Modernism and the Avant-Garde (cont'd)

Class reading/discussion: WAS, chapter 11

Focus question (cont'd) How are the fundamental values of Modernism and the Avant-garde gendered? How is abstraction important to this question?

Nov. 16: Contemporary Issues: Mass Culture, Design, and Film

Class reading/discussion: Claire Pajaczkowska, "Issues in Feminist Design," and Teal Triggs, "Graphic Design," in Feminist Visual Culture, Fiona Carson and Claire Pajaczkowska, 123-27 and 147-70; (see recommended texts on page 1 also available on reserve).

What makes the field of Design unique with respect to gender? What are the challenges and advances in the field for women designers?

Nov 21: Contemporary Issues: Mass Culture, Design, and Film (cont'd)

Class reading/discussion: Claire Pajaczkowska, "Issues in Feminist Mass Media," and Sally Stafford, "Film Theory," in *Feminist Visual Culture*, Fiona Carson and Claire Pajaczkowska, 223-247 (see recommended texts on page 1 or on reserve).

Focus on issues concerning the "gaze" and "spectatorship;" review "Discourse and Power" reading from above (very important preparation for next CP Paper)

Screening of Alfred Hitchcock's *Vertigo* in preparation for the Mulvey reading. Discussion to follow. Note Class will go over time on this day.

Nov. 23: Thanksgiving Break. No Class.

Nov 28: Contemporary Issues: Mass Culture, Design, and Film (cont'd)

****Critical Perspectives Paper:** Laura Mulvey, "Visual Pleasure and Narrative Cinema" (on reserve).

Nov 30: Feminism in a Global Context

Class reading/discussion: "Worlds Together, Worlds Apart," WAS, 423-466.

Focus question: What are some of the challenges that have faced "global" exhibitions? Also, pay attention to some of the artists discussed in the text—what are some of the artists that pique your interest? Why?

Dec. 5: Feminism in a Global Context (Cont'd)

Class reading/discussion: "Worlds Together: Worlds Apart," WAS, 467-495. Here too pay attention to some of the artists discussed in the text—esp. Shirin Neshat; look up the names on google as they are mentioned so you can see more of their art.

Dec. 9: Please note our final exam period is slated for 3-5 p.m. The exam will consist of a final roundtable discussion based on a question distributed on the last day of class.

Suggested Paper and Presentation Topics Please note that these are only suggestions for topics and that the list is incomplete; if you have a particular subject that interests you consult with me and we will find something appropriate.

- Feminist Activist Art
- The Collaborative Ethic
- Feminism and Technology
- Gauguin's/Renoir's/Picasso's/Matisse's/De Kooning's/Salle's Representations of Women
- Women's Representations of Men
- Native American Women Artists
- African American Women Artists
- Women Artists in Africa
- Latin American Women Artists
- Women Artists in Central or South America (or Cuba)
- Asian American Women Artists
- Women Artists in Asia
- Arab American Women Artists
- Women Artists in the Arab world
- Feminist Film and Filmmakers
- Art and Autobiography in Women's Art
- Sexual Identity and Representation
- Women as Vampires, *Femmes Fatales*, or Other Threatening Female Representations
- Androgyny

- Humor and Feminism
- Feminist Performance Art
- Women and Photography
- Feminist Art Critics/Historians (Lucy Lippard, Griselda Pollock, Lisa Tickner, bell hooks, Linda Nochlin, Arlene Raven, Mira Schor, Mary Garrard, Norma Broude etc.)
- Images of Motherhood
- The Lesbian Voice in Contemporary Art
- Representing the Body in Women's Art
- "Why Are There No Great Female Architects?"
- Groundbreaking Exhibitions or Installations on Women Artists or Feminist Art
- Women's Art Collectives
- Galleries and Resource Centers Devoted to Women's Art and Causes
- Feminist Art and the Environment (Ecofeminism)
- Women and the Ancient World: as artists, as patrons, as subjects in art
- Women in Medieval Art and Culture
- Women in the Renaissance
- Women in Early Modern Europe
- Nineteenth-Century Women: artists and/or as art subjects
- Women and The Early 20th Century Avant-Garde
- Women and Surrealism or Abstract Expressionism
- Post-feminism: Cultural Myth/Backlash/Media Invention
- Globalism and Feminism
- Women and Craft
- Women and Video
- Women and Design
- Women and Photography
- Women and Film
- Women and the Decorative Arts

Selected Sources From the MSUM Library (a few titles are at Concordia College Library)

General Reference (located on the main floor of the library):

- Anderson, Janet. Women in the Fine Arts: A Bibliography and Illustration Guide. Jefferson, N.C.: McFarland, 1991. REF. N8354 .A47 1991
- Chiaromonte, Paula L, ed. Women artists in the United States: a selective bibliography and resource guide on the fine and decorative arts, 1750-1986. Boston: G.H. Hall, 1990. REF. N6536 .W65 1990
- Gaze, Delia, et al., ed. Dictionary of Women Artists. Chicago: Fitzroy Dearborn Publishers, 1997.
- Hillstrom, Laurie Collier; and Kevin Hillstrom. Contemporary Women Artists. Detroit: St. James Press, 1999.
- Piland, Sherry. Women Artists: An historical, contemporary, and feminist bibliography. 2nd ed. Metuchen, N.J.: Scarecrow Press, 1994.

For a useful electronic resources see:

- <http://college.library.wisc.edu/%7Ecarrie/wss/womenart.htm>
- <http://varoregistry.org/>
- www.nationalwca.com/
- <http://wendy.com/women/artists.html>
- <http://rawwar.org>
- <http://www.ktpress.co.uk/>

Other Sources (at MSUM, Concordia or via ILL):

- After the Revolution: Women who Transformed Contemporary Art. Prestel, 2007.
- Bal, Mieke ed. The Artemisia Files. Artemisia Gentileschi for Feminists and Other Thinking People. University of Chicago Press, 2006.
- Battersby, Christine. Gender and Genius: Towards a New Feminist Aesthetic, Indiana University Press, 1989.
- Betterton, Rosemary. An Intimate Distance. Women, Artists and the Body. New York: Routledge, 1996.

- Broude, Norma, and Mary Garrard, eds. Feminist Art History. Questioning the Litany. New York: Harper and Row/Icon editions, 1982.
- . Expanding the Discourse. Feminism and Art History. New York: Harper Collins/Icon Editions, 1992.
- . The Power of Feminist Art: The American Movement of the 1970s. History and Impact. New York: Harry Abrams, 1994.
- . Reclaiming Female Agency. Feminist Art History After Postmodernism. Los Angeles: University of California Press, 2005.
- Caws, Mary Ann. The Surrealist Look. Cambridge, MA, MIT Press, 1997.
- Chadwick, Whitney, ed. Mirror Images: Women, Surrealism, and Self-Representation. Cambridge, MA: MIT Press, 1998.
- Deepwell, Katy. Women Artists and Modernism. New York: St. Martins, Press, 1998.
- Desire by Design: Body, Territories and New Technologies. Cutting Edge Women's Research Collective, ed. London/New York: St. Martin's Press, 1999.
- Glessing, Jennifer, et al., Rose is a Rose is a Rose: Gender Performance in Photography, New York: Abrams, 1997.
- Guerrilla Girls. Confessions of the Guerrilla Girls. New York: Harper Collins, 1995.
- Hanley, JoAnn. The First Generation: Women and Video, 1970-75. New York: Independent Curators Inc., 1993.
- Harris, Ann Sutherland, and Linda Nochlin, Women Artists: 1550-1950. New York: Alfred Knopf, 1977.
- Hart, Lynda, and Peggy Phelan. Acting Out. Feminist Performances. Ann Arbor: University of Michigan Press, 1993.
- Hook, Bailey Van. Angels of Art: Women and Art in American Society, 1876-1914. University Park, PA: Pennsylvania State Press, 1996.
- Isaak, Joanna. Feminism and Contemporary Art. The Power of Revolutionary Power of Women's Laughter. New York: Routledge, 1996.
- Jones, Amelia, ed. Sexual Politics: Judy Chicago's Dinner Party in Feminist Art History, exhib. cat., Armand Hammer Museum, UCLA. Los Angeles: University of California Press, 1996.
- The Feminism and Visual Culture Reader. Routledge, 2003.
- Johnson, Geraldine, and Sara F. Matthews Grieco, eds. Picturing Women in Renaissance and Baroque Italy. New York: Cambridge University Press, 1997.
- King, Catherine. Renaissance Women Patrons. Manchester University Press.
- Knight, Brenda. Women of the Beat Generation: The Writers, Artists, and Muses at the Heart of Revolution. Berkeley: Conari Press, 1996.
- Kolowski-Ostrow, Ann Olga and Ann Lyons, eds. Naked Truths. Women, Sexuality and Gender in Classical Art and Archaeology. New York: Routledge, 1999.
- Mark, Lisa Gabrielle. Wack! Art and the Feminist Revolution. Cambridge MA: MIT Press, 2007.
- Marsh, Jan. Pre-Raphaelite Women: Images of Femininity. New York: Harmony Books, 1987.
- McDonald, Helen. Erotic Ambiguities: The Female Nude in Art. New York : Routledge, 2001.
- McQuiston, Liz. Suffragettes to She-Devils. Women's Liberation and Beyond. London: Phaidon, 1997.
- Mesa-Bains, Amalia. Another Life Up Inside Her Head: Chicana and Latina Artists From the Emerging Generation.
- Nochlin, Linda. Women, Art, and Power and Other Essays. New York: Harper & Row, 1988.
- Overcoming all Obstacles. The Women of the Académie Julian. Gabriel P. Weisberg and Jane R. Becker, eds. Rutgers University Press, 1999.
- Parker, Rozsika, and Griselda Pollock. Old Mistresses: Women, Art, and Ideology. 1987 edition (original 1981).
- . Framing Feminism. Art and the Women's Movement 1970-1985. New York: Routledge & Kegan Paul, 1987.
- Pollock, Griselda. Vision and Difference. Femininity, Feminism and the Histories of Art. New York: Routledge, 1988.
- . Generations and Geographies in the Visual Arts. New York: Routledge, 1996.
- Puerto, Cecilia. Latin American Women Artists, Kahlo and Look Who Else. A Selective, Annotated Bibliography. Westport, CT: Greenwood Press, 1996.
- Raven, Arlene, et al. ed. Feminist Art Criticism: An Anthology. Ann Arbor: UMI Research Press, 1988.
- Reckitt, Helena, ed. Art and Feminism. Survey by Peggy Phelan. New York: Phaidon, 2001.
- Reilly, Mauara and Linda Nochlin, Global Feminisms. New Directions in Contemporary Art. New York: Brooklyn Museum, 2007.
- Shoat, Ella ed. Talking Visions. Multicultural Feminism in a Transnational Age. Cambridge, MA: MIT Press, 1999.
- Singular Women. Writing the Artist. Kristen Frederickson and Sarah E. Webb, eds. Berkeley: University of California Press, 2003.
- Terry, Jennifer. Processed Lives. Gender and Technology in Everyday Life.

- Tinagli, Paola. Women in Renaissance Art. Manchester University Press, 1997.
- Tucker, Marcia et al. Bad Girls. New York: The New Museum of Contemporary Art, 1994.
- Labor of Love. New York: New Museum of Contemporary Art, 1996.
- The Time of our Lives. New York: New Museum of Contemporary Art, 1999.
- Waller, Susan. Women Artists in the Modern Era. A Documentary History, Metuchen, NJ: Scarecrow Press, 1991.
- Wasserman, Krystyna et al. The Book as Art: Artists' Books from the National Museum of Women in the Arts. New York: Princeton Architectural Press, 2007.
- Zegher, Catherine de, ed. Inside the Visible: An Elliptical Traverse in, of, and from the Feminine, Cambridge, MA: MIT Press, 1996.
- Zelevansky, Lynne. Sense and Sensibility: Women Artists and Minimalism in the 1990s. NY: MOMA, 1994

Recent additions:

- The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power, 1973-1991. Nancy Princenthal, ed. Prestel, 2011.
- Weidemann, Christiane; Petra Larass and Melanie Klier. 50 Women Artists You Should Know. Prestel, 2008.
- Pearson, Lisa. Its Almost That. A Collection of Image + Text by Women Artists and Writers. Siglio, 2011.
- Valie Export: Time and Countertime. Walther König, 2011.
- Modern Women: Women Artists at the Museum of Modern Art. Cornelia H. Butler and Alexandra Schwartz eds. Museum of Modern Art/Distributed Art Publishers, 2010.