COLAISTE NAISIUNTA ELAINE IS DEARTHA
NATIONAL COLLEGE OF ART AND DESIGN
FACULTY OF EDUCATION

B.A. DEGREE IN ART AND DESIGN EDUCATION

DISSERTATION ABSTRACT

STUDENT: KATHLEEN MC CORMACK

TITLE: The Inclusion of the Contribution of Female Artists in the Development of Art, Craft and Design.

DESCRIPTION:

This dissertation is concerned with developing students understanding of the contribution that female artists have and are making to the development of Art, Craft and Design. It deals with the obstacles that women had to overcome in order to participate in these areas. The dissertation discusses education's role in redressing the imbalance in the history of art. It maintains that it is the duty of art teachers to attempt to redress this imbalance, in order that female students have access to positive female role models.

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THE INCLUSION OF THE CONTRIBUTION OF FEMALE ARTISTS IN THE DEVELOPMENT OF ART, CRAFT AND DESIGN

A Dissertation submitted to the Faculty of Education

in

Candidacy for the

B.A. DEGREE IN ART AND DESIGN EDUCATION

By

K. Mc Cormack

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During the writing of this dissertation I received endless support and guidance from a number of people. In particular I would like to thank two people, Professor Iseult McCarthy and my tutor Maria Farrell for their time, and direction.

I would like to dedicate this work to my family, without whose support, love and understanding I would have been lost. Thank You.

LIST OF ILLUSTRATIONS

INTRODUCTION

This dissertation discusses the importance of developing students' awareness and appreciation of the contribution of women to the history of art. Essentially it stresses the need to use the examples of female artists' work, when it comes to teaching the academic and practical areas within art, craft and design. It suggests that students are presently receiving a warped view of male/female participation in these areas and maintains that the aspirations' of female students are negatively affected by this view.

In Chapter 1, I suggest that the arts of western civilisation reflects male values and attitudes, it is male dominated and male orientated. Historically the reasons for this domination have been female suppression. The suppression I suggest has taken the form of obstacles that have been placed in front of women. These obstacles have taken the form of social convention, duty to family, devotion to loved ones and access to training.

In Chapter 2, I discuss the negative implications of male artists' representation of women, both on women themselves but also on societies' expectations of and for women.

Chapter 3 deals with education's role in challenging the historical interpretation of female representation in art craft and design. It suggests that the absence of female artists from the curriculum has a detrimental effect on female students' self-image and as a consequence, negatively effects their aspirations and their potential within this area. This chapter goes on to deal with how the self image is formed and suggests that teachers are in an ideal position to be able to influence this development. It maintains that it is the duty of art teachers to attempt to redress the imbalance in art education, in order that female students have access to positive female role models.

Chapter 4 concentrates on how the art teacher can introduce students to female artists through the use of support studies and through the teaching of art history. It looks at art teachers' attitudes to this issue through a questionnaire that was carried out.

The final chapter describes how I attempted to develop students' knowledge and understanding of the contribution of female artists to the Visual Arts, during a practical scheme with a 5th year group.

CHAPTER 1

WHY ARE THERE NO GREAT WOMEN ARTISTS?

> … There is then no female Leonardo, no female Titian, no female Poussin but the reason does not lie in the fact that women have wombs, that they can have babies, that their brains are smaller, that they lack vigor, that they are not sexual. The reason is simply that you cannot make great artists out of egos that have been damaged, with wills that have been defective, with libidos that have been driven out of reach and energies diverted into certain neurotic channels. (1)

Why are there no great women artists? This is a question that few of us even consider; but once asked the consequences of the answer cannot be ignored, for it can but have a profound effect on how women view themselves and how they have come to accept without question men's view of them. Joelynn Snyder-Ott maintains that "As woman artists we have been forced to see the world, ourselves and

> other women as men see us…The male perception has been accepted as the universal vision." (2)

The arts of western civilizations mirror man's values and attitudes, our culture is male dominated and male orientated. If we find this a difficult concept to accept, then simply ask yourself to name five women artists and their contribution to history.

The omission of women from Art History, however, has not simply been an oversight, mere forgetfulness on the part of the art historian. It has been a calculated step, perpetuating the gender hierarchy that has been established and protected by most if not all academic disciplines. To demand that women be considered, would not only change what is studied but consequently would challenge the existing disciplines politically. In Vision and Difference Griselda Pollock suggests that "Women's studies are not just about women – but about the social system and ideological schemata which sustains the domination of men over women within". (3) Consequently, the addition of women to Art History becomes a dangerous exercise for it challenges the status quo upon which our society rests.

However, the inclusion of women's contribution to the history of art is one that needs to be made, not merely on moral, ethical or intellectual grounds but as a matter of social justice. Therefore to attempt to answer the question, "why have there been no great women artists?" Linda Nochlin warns us, is to get into a no-win game. She herself believes the question could only be answered to women's disadvantage because it falsifies the nature of the issue, while at the same time insidiously supplying its own answer. Linda Nochlin suggests that there are assumptions behind such questions ranging from, scientifically proven theories…to open minded wonderment.

So to attempt to answer the question is to fall into a trap, since the attempt also reinforces its negative implications. To dig up examples of worthy or insufficiently appreciated women artists through history, while it might add to our knowledge of women's achievements and of Art History generally, will do nothing to question the assumptions lying behind such a question. Therefore the true question is not why are there any great women artists but a much wider question based in the sociology of art itself and not in the notion of great art entertained by the layman. Germain Greer

argues that "The real questions are what is the contribution of women to the visual arts? If there are any women artists, why are there not more? If we find one good painting by a woman, where is the rest of her good work?" (4) The question as a consequence gets turned on its head. The answer lying not in the nature of individual genius or the lack of it but in the nature of given social institutions and what they forbid or encourage in various classes or groups of individuals. The issue evolves into the true question – how in the face of such social, political and emotional obstacles did women achieve so much, not in their not accomplishing more.

WOMENS PLACE IN SOCIETY

The Family

The important influence of the family in determining the future of its offspring is hugely evident even in today's freer society. It is with the family's help, support and encouragement; whether it is emotional, financial or spiritual, that most of us achieve our ambitions. So the effects of the family's control over its siblings' destiny is even more evident when we look to history. The single most striking fact about the women who made names for

themselves as painters before the 19th Century is that almost all of them were related to better known male painters. However, the women artists within these family dynasties rarely expressed their own creativity within their work. The over-riding artistic ego of the father would have encouraged his daughter only to a point where her work mirrored his, any further development would have proved her to be a bad pupil. It would have taken some extraordinary circumstances to liberate her from her father's interference and allow her to develop her own style and such liberation was virtually impossible up until the 19th Century as it would have meant a cessation of all support and training. For women, devotion to family was seen as the highest virtue. Sons were encouraged to broaden their knowledge of the world while daughters were actively prevented from doing so. Take for example, Jacopo Robasti, Tintoretto's eldest daughter, Marietta (1560-90), whose talent at painting was encouraged by her father until her fame attracted the attention of the Courts of Spain and Austria. Both the Emperor Maximillian and Philip II asked Tintoretto to allow his daughter to come to work in their courts. He withheld his permission and instead found her a husband, Jacopo d'Augusta, head of the Silversmiths Guild in Venice

imposing as a condition of marriage that Marietta should not leave his household in her lifetime. Whether Marietta was agreeable to such a condition, we shall never know, however, what is known is the fact that such conditions could and were imposed by overbearing fathers. Daughters were in effect ruled by love and loyalty, they were admired more for virtue and sweetness than for talent and devalued their talent accordingly. Germain Greer makes the point that "It was not complimentary to say of a son that he devoted himself to his family but it was derogatory to say nothing else of a daughter" (5)

Throughout history there have been countless examples of daughters of painters who were envied by other artists for their expertise at copying their father's work but whose names and paintings are lost, in the great myth of their father's genius. Germain Greer elaborates further when she states that "While the greatest artists have been able to make for themselves extra pairs of hands none of the successful extra pairs of hands have ever belonged to great artists, for an artist who is dazzled by his own interior vision cannot put on the perceptual mode of another" (6)

Nicholas Regnier (1590-1667), Carlo Maratta (1625-1713), Sir Anthony Van Dyck (1599-1641), all had daughters who painted but whose works are unknown. The suppression of women artists did not remain the sole preserve of the father within the family, often the brother painters took up this role with much vigour, lest the father's suppression did not prove enough. The two most extraordinary examples of the power of the male kinsman to effect the destiny of women can be witnessed in the lives of Margarethe Van Eyck (1426-1460) and Francis Reynolds (1729-1807). Margarethe Van Eyck lived in the shadows of her brothers, Jan and Hubert and consequently her name has been hidden from history. Margarethe never married, she worked with or rather for her brothers, not only painting for them but also keeping their house. While her brothers occasionally signed their work, Margarethe neither signed nor was associated by contemporary traditions with any work. However, in more recent times, paintings such as "The Virgin and Child" and "The Mystic Marriage of St. Catherine" have both been ascribed to her.

In the case of Francis Reynolds the suppression of her artistic talent was continued on by her painter brother, Sir Joshua, after her father

had died. Francis when young was said to exhibit more talent than her brother for 'drawing'. When, however, it came time for training, Joshua was apprenticed to a painter while Francis continued her artistic activities without systematic training. When Joshua became head of the household Francis in turn became his dependent. She was at his mercy. Sir Joshua did not treat his sister's gift well and at the height of his career effectively banished her to Windsor. As an unmarried woman she had no choice but to obey her brother's wishes. Her upset at being denied the right to express her artistic talent and her resignation to this position can be read in her own writings on the subject in which she explains "The height of my desire is to be able to spend a few months in the year near arts and sciences, but if you think it would bring my character into question for my brother to be in London and I not at his house I will content myself with residing in Windsor" (7)

Male artists allowed women only as much as was useful to them and the female artists seem to accept their fate unquestionably. Women painters were ruled by love and admiration not by the exigencies of their own talent and creativity. It is true of women painters as it is true of women in all walks of life that human

relationships are more important to them than ambition or personal success. If this trait for self-sacrifice and subjugation was obvious when it came to women artists" male relatives it became almost destructive when it was transferred to males as love objects.

Love

Many women who managed to escape the family's hold were in the end, to be betrayed by sexual love. The artist's ego was for most women repulsive for themselves and compelling in men. It was seen desirable to be proficient in a number of areas but to be repulsive to excel in any. Iris Bunsh describes this trait eloquently when she talks of women playing a role. The little girl early on discovers that what she believes about herself to be of little importance in contrast to what society believes as all-important. The girl learns to play a role, which was rigidly constructed according to the taste 'male taste' of the time, prescribing not only certain behavior but also encompassing how the woman looked and what she should know. In Iris Bunschs' essay entitled "The Reality of Woman" she maintains that for women "life was a stage on which they (women) were limited to playing only a suitable set

of supporting parts. Of course, they were not typecast, on the contrary they had to become the 'type' to be cast at all". (8)

This phenomenon of willing self-sacrifice has to be dealt with in order to fully understand the historical fate of women painters. Too often women emulated what they desired and through the emulation became absorbed into the myth of the master. They are conditioned to place their love first, to place it above all other forms of satisfaction. This is as relevant today as in the past. Women still feel it necessary to justify their role (whatever it is) outside the home. If we today continue to experience such pressure how great then that pressure must have been for women during a time when all the conventions of society militated against their liberation from the shackles of love and devotion. Take, for example, the painter Constance Mayer (1775-1821). In life it was love that claimed her art and ultimately her life. Mayer had trained with Greuze up until his death in 1805 after which she went to his successor Pierre Paul Prud'hon. So began a relationship in which Mayer became so submerged that eventually death was her only escape. Mayer's contact with Prud'hon did not stop at training she became involved in every aspect of his life. After the incarceration

of Prud'hon's wife by imperial order (because she dared to implicate in one of her jealous scenes the Empress Josephine, whose portrait Prud'hon was painting) their five children went to be cared for and brought up by Constance Mayer.

Works attributed to Mayer are few but her hand exists in large numbers of Prud'hon's own work. Her work was often called Prud'hons and there is no record of any protest by her. It is only recently that the intricate enlacement of the careers of both painters is being unraveled. Some paintings like the steamy "Sleep of Venus and Cupid" have been disputed as to whether by Prud'hon or Mayer when in fact the painting is by both. What cannot be disputed is Mayer's utter devotion to Prud'hon. She willingly became his alter ego. In 1810, she went to live in the Sorbonne in a tiny apartment in order to be close to her love. Tragically for Mayer that love was unrequited. It was said that often she asked Prud'hon to marry her but always she was met with an excuse. At the age of 40, Mayer was publicly humiliated by the fact that marriage was now possible and was not forthcoming. With her youth a distant memory she became desperate and suicidal. On the 27th May, 1821 she went into Prud'hon's studio room, took his

The Happy Mother

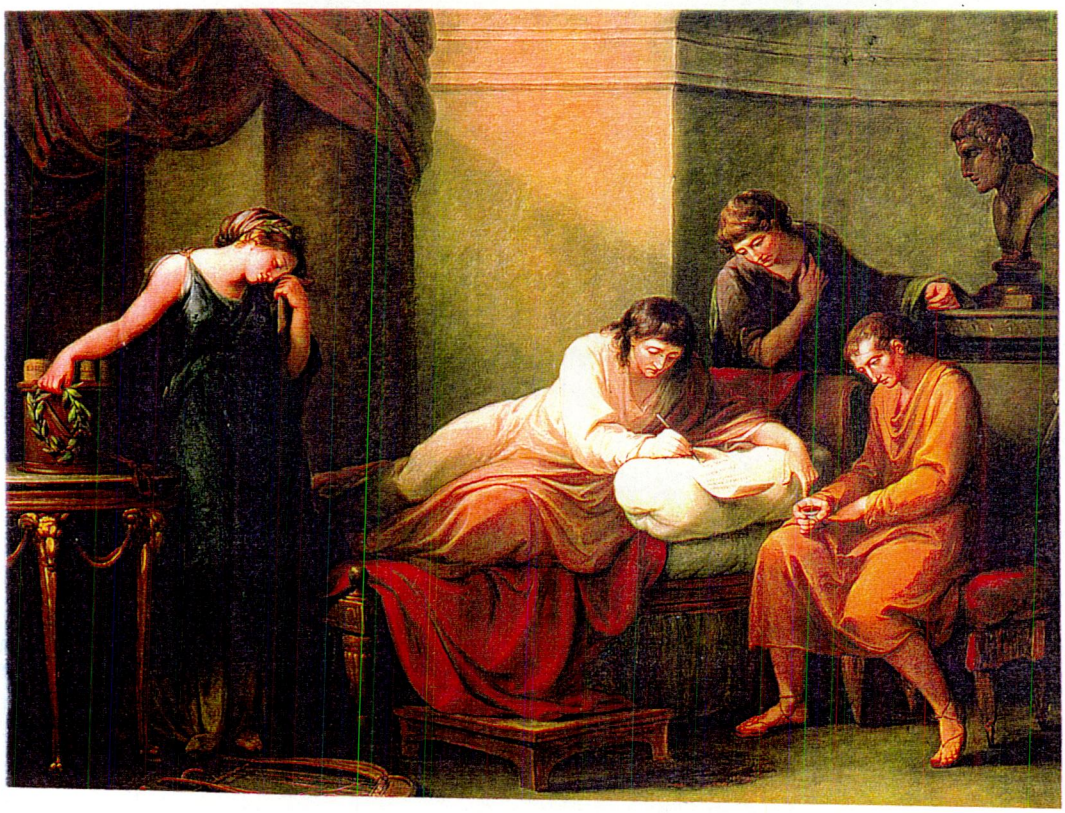
Constance Mayer (1775-1821)

razor and slit her throat. Constance Mayer's act of physical self-destruction is the outward expression of the self-annihilation of literally hundreds of women artists for love. For every female artist who struggled to assert herself against the power of love, there are many more who submerged themselves so willingly that their activity has left no perceptible trace. The phenomenon is as old as painting itself.

The devotion of Maria Hadfield (1760-1838) to her husband, Richard Cosway, was to prove fatal to her art. At the age of 19, Maria Hadfield had distinguished herself to such a degree that she was made a member of the Academy Belle Art in Florence. She studied in Rome under such masters as Batoni, Mengs, Fuseli and Wright of Derby. After her father's death she expressed her wishes to enter a convent. However, the family moved to London where Maria became the toast of the town. She was introduced into society by Angelica Kauffmann (1742-1807), and in 1781 married the highly successful miniaturist, Richard Cosway. Cosway forbade her to accept payment for her work and made sure that her time was taken

Valentine Green

Maria Cosway (1760-1807)



Virgil writing his own Epitaph at Brundisium

Angelica Kauffmann (1741-1807)

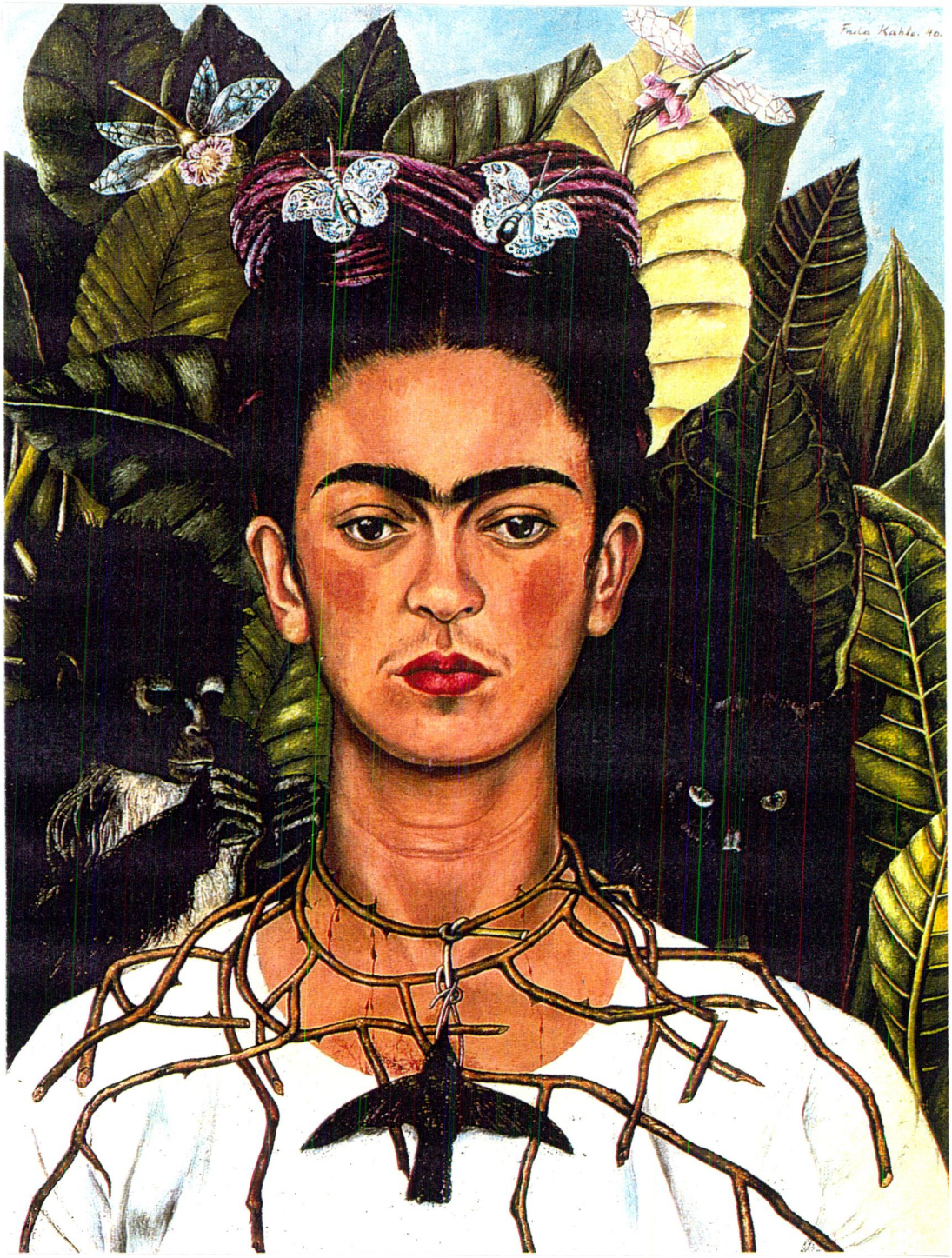
up with elegant dissipation. Maria concurred with her husband's wishes and confined her efforts to attending to her social duties. The contribution that Maria Cosway could have made to the history of art will never be known. Her talent was lost, obscured by marriage to an artist whose ego would not allow a rival.

In Art History, it has become customary to take for granted that in an artistic partnership like those of Munter and Kandinsky, Sonia Terk and Robert Delauney, Sophia Tauber and Jean Ary, Freda Kahlo and Diego Rivera, that the male was always the predominating figure, the innovator with the woman following as his emulator. Often the similarity between the works of both partners leads inevitably to this conclusion, but does not in fact constitute very good grounds for it. The correct assessment of the value of the woman's part in these male/female artistic collaborations is not helped by the woman's inability to preserve her artistic independence, to separate her emotion from her art. It was not uncommon for female artists to at length, extol the artistic virtues of their partners while in return their partners remained silent on the subject. Gabriele Munter said of Kandinsky in her diaries "I held to Kandinsky. I gave myself no worth next to

him. He was a holy man" (9) The art world still thanks her more for the 120 Kandinskys that she presented to the city museum of Munich than for her own life's work.

It is only in recent decades that art historians have come to appreciate the work of Freda Kahlo (1910-1954) as valuable in its own right as distinct from that of her husband's Diego Rivera. Through her paintings, she worked out the drama of her love for a man who was incapable of any such feeling, a love which remained generous and constant through all her physical pain, her despairing miscarriages and Diego's infidelities. Freda's desire for art, like so many other female artists led her to the artist. She was prepared to build her life around him and dedicate her art to her love.

It is true of female painters whether they be daughters, sisters, lovers or wives, as it is true of women in all walks of life, that human relationships are more important to them than ambition for personal success. This phenomenon of willing self-sacrifice was perpetuated by the society in which they lived. Women were made into objects, possessions, in which men could trade. Art History clearly shows us how historically women were made into objects in



Self Portrait

Freda Kahlo (1910-1954)

order to neutralise their power. Women were ordained into three major roles – the saint, the mother and the whore. The saint being catapulted into a sphere that had little connection with earthly realms hence she could be neutralised into an object of adoration and admiration. The mother firstly was a vessel in which children were carried, secondly, she became the soil in which her offspring grew and developed. Therefore, her function was purely biological. The whore was a far more dangerous concept than the previous two for it created problems that man had to solve. The whore, however, was never victorious. She either died under tragic circumstances or she converted under pangs of remorse. Whether it was in the 15th or the 19th Century the stereotype appealed to women themselves few questioned let alone challenged male representation of the female, and in failing to do so helped to perpetuate the image of the female as helpless, willing, but above all subservient to men.

CHAPTER 2

THE WOMAN AS AN OBJECT

In order to fully appreciate the impact these images had on firstly women themselves and secondly on societies expectation of and for women, it is necessary to take a closer look at men's representation of women. Since the dawn of history, women have been the preferred subject of the image maker. In the visual arts – from the countless representations of nymphs, goddesses and the Virgin Mother, right down even to the images that grace our billboards and magazine covers today. In poetry, mythology, religious doctrine and prose narratives of all kinds we find ample testimony to the fascination that the female body has exerted on our individual and collective consciousness. This mass of evidence can be used to attempt to discern the mental image of woman, which has evolved in the imagination over the ages. The female image has aroused attraction whilst simultaneously it inspires fear and loathing. This paradoxical reaction to the female form was articulated by Susan Rubin-Sulieman when she spoke of the interpretation of the female form as being

> ...beautiful but unclean, alluring but dangerous, woman's body has appeared mysterious, duplicitous – a source of

> pleasure and nurturance, but also of destruction and evil, Mary and Pandora in sum. (10)

This dual role of the female form is evident in artists' visual interpretation of Eve. She was seen as a temptress and sinner held responsible for the loss of Paradise and castigated for doing so. Woman held power, it was her body that men had to fear, evil was identified with the flesh. If she got the chance, woman would bring about the downfall of man, therefore, she must be suppressed in order to prevent this happening. The tool artists' chose for this purpose was the nude. If woman could be represented as an object, to be possessed and conquered by the viewer (male), then in turn, her power was neutralised.

The Nude

Until the late 18th Century painting of the nude was based predominantly on the male figure – but after that date the painting of the nude increasingly became the painting of the female nude. These images spoke of the relationship of power between men and women. Woman is represented as an image, with the specific

connotations of body and nature, that is passive, available and powerless. Whitney Chadwick maintains that the

> ...persistent presentation of the nude female body as a site of male viewing pleasure, commodified image of exchange and a fetishized defense against the fear of castration has left little place for exploration for female subjectivity, knowledge and experience. (11)

In 19th Century Salon art the female nude appeared in many guises, as nymph asleep in woodland glades, as Venus raised upon the waves shipwrecked and unconscious Queen rescued in scanty clothing from the water, as repentant Magdalene in her desert retreat, as flora, as countess, as prostitute, or as model in the artist's studio. Despite their manifold disguises and the elevated obscurantism of their classical, historical or literary titles women's bodies are offered as frankly desirable and overtly sexual. These type of paintings all present woman as an object to a male viewer, possessor, outside the painting. However, we must be careful not to fall into the trap of seeing art or images of women in art as a mere reflection, good or bad, of the social group 'woman'. Art is

not a mirror. The female nude is not a person, she is an object, controlled and organised by the male artist. Carol Duncan discusses this same issue at length in her article "Domination and Virility in Vanguard Painting" where she comes to the conclusion that the vanguard myth of individual artists' freedom is built on sexual and social inequalities. Reduced to flesh the female subject is rendered powerless before the artist/viewer

> ...her body controlled according to the dictates of his erotic will, instead of the consuming femme fatale one sees an obedient animal. The artist in asserting his own sexual will, has annihilated all that is human in his opponent. The socially radical claims of a Van Dongen or a Kirchner are thus contradicted. According to their paintings the liberation of the artists means the domination of others his freedom requires their unfreedom. (12)

John Berger approaches the same subject – the nude – but from a different angle. He agrees with the idea that the nude is an object but he introduces the notion of acceptance of this classification by the woman. He does not blame the woman rather he attributes her

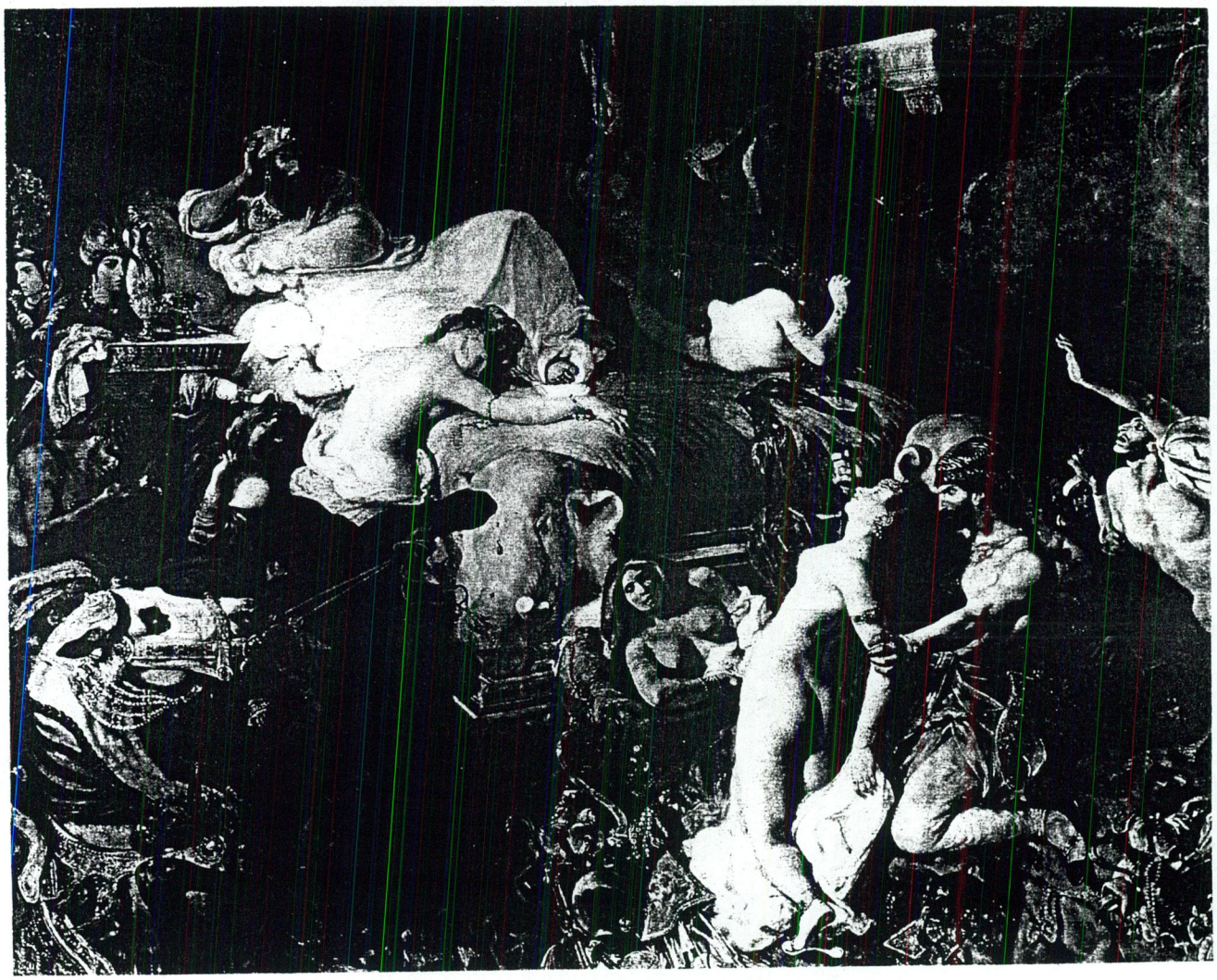
acceptance to historical interpretations and conventions. The social presence of woman is different in kind from that of man. Berger argues that

> …a man's presence suggests what he is capable of doing to you or for you, the presence is always towards a power which he exercises on others. By contrast, a woman's presence expresses her own attitude to herself and defines what can and cannot be done to her. (13)

Berger maintains that from early childhood females are taught to survey themselves continuously. He identifies two distinct yet interwoven elements in the female psyche – the surveyor and the surveyed. Woman has to survey everything she is and everything she does because how she appears to other and ultimately how she appears to man, is of crucial importance for what is normally thought of as the success of her life. Her own sense of being is supplanted by a sense of being appreciated as herself by others. Iris Bunsch agrees with Berger in her essay "The Reality of Women" when she talks of women not so much being typecast but as having to become the type in order to be cast at all. The acceptance of this form of stereotyping of women by women is all

too evident in the works of female artists. Germaine Greer speaks of Constance Mayer as having "drunk deep of his polluted well" meaning the artist Greuze (1725-1805). On his tombstone are written the words "He painted virtue, friendship and innocence, and his soul breaths through his pictures". What passed for innocence was simply the image of woman as victim a source of erotic appeal. Greuze painted damaged children/women, with the emblems of their own vulnerability, 'crushes cassees, dead birds and broken mirrors at their feet. Mayer like so many other female artists of the time was confused as to what to take and what to leave behind from this catalogue of erotic imagery. She copied his manner so faithfully that several works actually by her appeared upon the art market as works of Greuze.

In Eugene Delacroix's (1798-1863) painting "The Death of Sordanapalus" it cannot be reduced to a mere pictorial projection of the artist's sadistic fantasies under the guise of eroticism. One must, however, remember the narrative upon which it is based. The story of the ancient Assyrian ruler Sardonapalus, who upon hearing of his imminent defeat, had all his precious possessions, including his women destroyed. The assumption lying behind this



The Death of Sardanapalus

Eugene Delacrois (1798-1863)

painting was shared by men of Delacroix's class, that they were naturally entitled, to desire, to possess, and control the bodies of women. Delacroix's private fantasy exists not in a vacuum but in a particular social context, granting permission as well as establishing boundaries for certain kinds of behavior.

The fantasy of absolute possession of women's naked bodies lies also at the heart of Jean-Leon Geromes "Oriental Slave Market". Geromes paintings are suitably veiled affirmatives of the fact that women are actually for sale to men for the latter's sexual satisfaction, in Paris just as in the Near East. If this seems like stretching a point then simply try reversing the roles and see how acceptable the image is. What if clothed women were fondling while examining a naked man who was for sale? Linda Nochlin maintains that under such circumstances

> ...the sexual power system of patriarchy, transgression is not merely that which violates understood codes of thought and behavior: it is, more urgently, that which marks the furthest boundaries. Sexual transgressions may be understood as a threshold of permissible behavior – actual, imaginary –

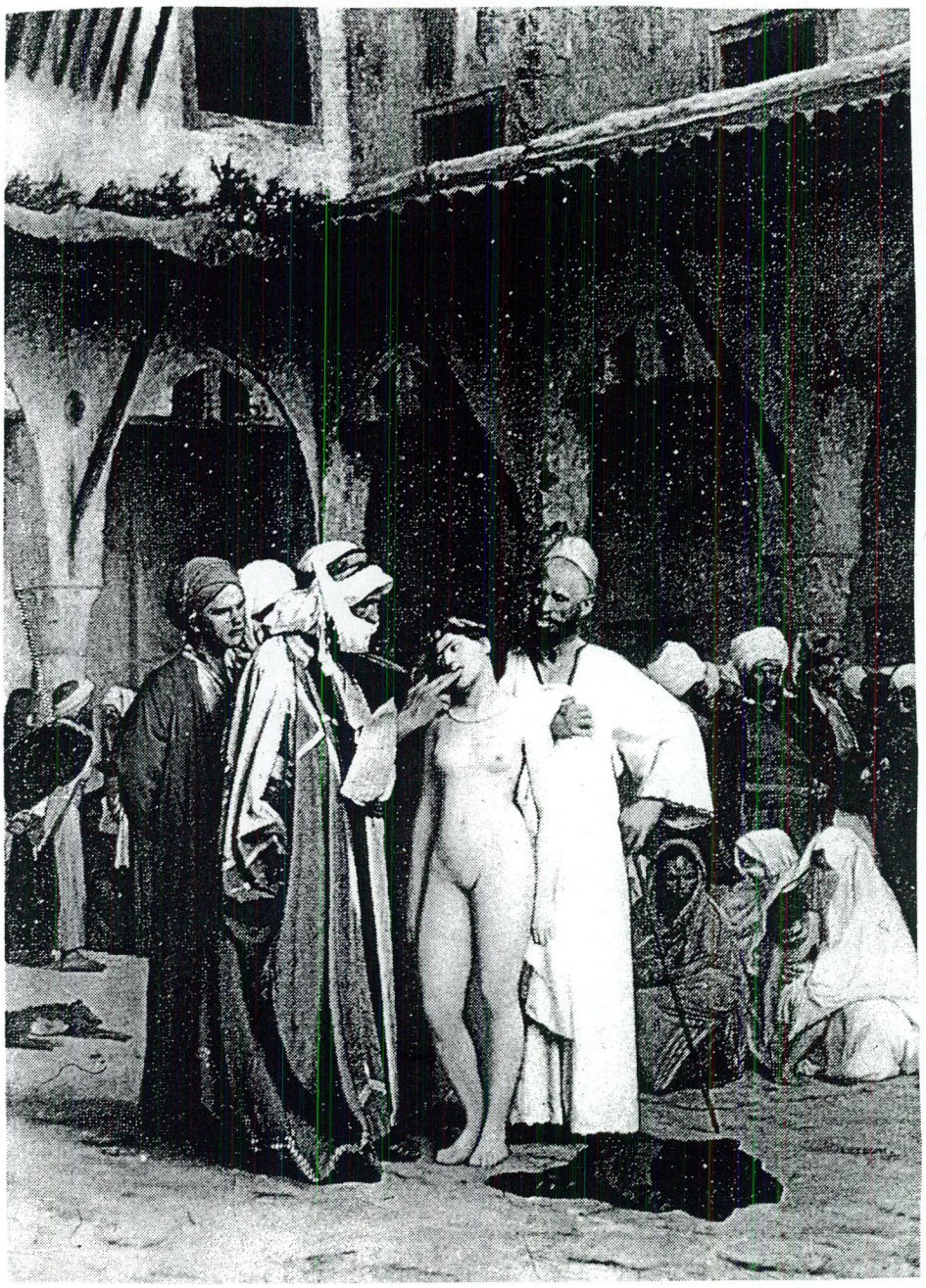
> rather than as its opposite. The true site of opposition is marked by gender difference. (14)

These brief glimpses of the image of woman in art clearly exposes the contradictions facing women when they attempt to represent themselves in art and as artists. For not only do women need to be recognised as artists but the very signs and meaning of art in our culture have to be ruptured and transformed because traditional iconography works against women's attempts to represent themselves. Their intentions are undermined by the meaning and connotations that these specific iconographies carry.

CHAPTER 3

REDRESSING THE BALANCE

Up to this point in the dissertation I have discussed at length the exclusion of women artists from Art History, and the reasons for this omission. I have also outlined the images of women in art, as represented primarily by male artists and have concluded that these views have gone virtually unchallenged from antiquity to the present day. I feel that it is essential for the art teacher to take up



Oriental Slave Market

Jean-Leon Geromes (1798-1863)

the challenge in order that the negative implications of this viewpoint be suppressed. It is a distorted opinion and one, if perpetuated, will contribute to female students low self esteem and as a consequence would lead to a lack of confidence in their own artistic ability. But before I attempt to outline a scheme to redress the imbalance it is essential to gain an understanding of how the self concept is formed; in order to fully understand the part that art education can play in developing a positive self image in students during their formative years.

Self Concept

Humans are probably the only species on the planet that have a sense of self, or an awareness of ourselves as individuals. The accurate definition of "the self" is often an elusive concept. To truly capture its meaning and essence involves the discussion of complex psychological issues that go to the very heart of what it means to be human and such a discussion is a little beyond the scope of this dissertation.

What is important in terms of this dissertation is to establish:-

- What is self concept?

- Self concept in adolescence
- The teacher's role in developing students' self image
- How to develop students' self image

Clarifying the terminology

What exactly is meant by self concept, as individuals we all have our own idea of what this term means and we often use different words which are essentially describing this same thing – self concept, self identity, ideal self, and self image to name but a few. Denis Lawrence defines the terms self-concept as being "The sum total of an individual's mental and physical characteristics and his/hers evaluation of them". (15)

It can be seen as a kind of jigsaw puzzle put together from all those physical, psychological and behavioral characteristics that make us the individuals we are. The self-concept jigsaw puzzle, as such, has three main aspects – the cognitive (thinking) ; the effective (feeling) and the behavioral (action). To understand the idea of self-concept more easily it is useful to consider it under three headings – self image; ideal self and self esteem.

Self image - refers to the individual's awareness of his/her mental and physical characteristics. The earliest impressions of self image are mainly concepts of the body image. With increasing maturity the images become more focussed and accurate so that by adolescence the individual is fully aware of not only his own self image but also their attractiveness in relation to their peers. This process of the development of self image has been referred to by Cooley as "the looking glass theory of self". (16)

Ideal Self - in conjunction with the development of self image the child becomes increasingly aware that there are individual characteristics that society suggests they should possess. As with self image these socially preferred characteristics are initially associated with body image. Soon the child is comparing his/her self with others and with their peers. This peer comparison becomes particularly powerful during adolescence.

Self Esteem - can be referred to as the positive and negative self concept. It is the individual's evaluation of the discrepancies between self image and ideal self. Discrepancies between the two are inevitable and therefore can be judged to be normal. However,

there is a delicate balance between the two, whilst it may be desirable to strive for personal betterment it is detrimental to the individual if this balance tips towards the negative for so too will self concept.

Self Concept in Adolescence

Adolescence has been described by Jeremy Dusek as "a period of storm and stress". (17) The adolescent as it were, is caught in the middle of a firing line – a child no longer, though not always recognised as an adult. Their body is changing rapidly with their mind in a constant race to keep up. Eric Ericsson in his developmental stages of personal growth saw the adolescent as being confronted with the psychological revolution within him/herself, coupled with the varied intellectual, social and vocational demands that are directly ahead of them. Ericsson believed as a consequence the preoccupation of the adolescent was identity. As we saw from Section 1 of this Chapter identity or self concept is an integral part of our understanding of the self. For adolescents the critical issue that one must resolve is the question "Who am I?" Ericsson's theory argues that the self concept undergoes significant changes in these years. He refers to the changes as the adolescent being "in a state of psychosocial

moratorium". (18). The adolescent's view of himself and the world around him alters and he/she becomes unsure about his/her identity and role in society. James Marcia further defines Dusek's changes in adolescence into four stages:-

Identity Diffusion – the adolescent as yet has not made any firm commitments to a particular ideology, occupation or interpersonal relationship.

Identity Moratorium – The adolescent now begins to consider alternative choices and experiences different roles whilst still not committing to any final decisions.

Identity Foreclosure – The adolescent has now established a set of beliefs, values and attitudes without having yet experienced any challenges to those ideals.

Identity Achievers – The adolescent after experiencing challenges to their choices and having considered the alternatives settles on a particular set of ideals.

The Teacher's Role in Developing Students' Self Image.

The teacher is in a powerful position to be able to influence a students' self concept, not only through the use of systematic activities but also through the establishment of particular caring relationships with their students. A vast body of research evidence has accumulated over the years showing a positive correlation between a good self concept and achievement and with regard to positive self concept and scholastic achievement in particular. However, education is not just about learning cognitive skills. According to the Junior Certificate

> ...The general aim of education is to contribute towards the development of all aspects of the individual, including aesthetic, creative, critical, cultural, emotional, intellectual, moral, physical, political, social and spiritual development, for personal and family life, for working life, for living in the community and for leisure.(19)

It should also concern itself with aiding students to learn about themselves and to help them develop into competent, mature and self assured adults. The teacher is in an ideal position to be able to influence this development. It is my belief that art teachers are in a

particularly unique position from which they can encourage the positive development of self concept within students. Through the combined process and experience of art, students can develop both personally and cognitively. Teachers have the opportunity within the classroom of affecting how the students view the world and as a consequence how they come to regard themselves. As I concluded in Chapter 1, in the field of Art History the white western males viewpoint has unconsciously been accepted as the viewpoint of Art History and that this viewpoint proves to be inadequate not alone on moral, ethical or even elitist grounds but on purely intellectual ones. It is therefore the duty of the Art Teacher to attempt to correct this error. For how can female students establish a positive self image if history denies them access to role models upon which this positive self concept can be built. Iris Bunsch articulates this dilemma when she said

> ...Women are denied this (role models) comforting cushion of confirmation and by looking back to their tradition, will be actively discouraged, since they must find out that their aspirations are definitely wrong in every respect. (20)

It is not just the female concept that is in danger here, males self concept also has been damaged as a consequence of this neglect. Just as female self concept has not been given the opportunity to develop fully and honestly, male self concept has been inflated beyond its capacity. If males are fed this false image of their ability how greater then the fall must be when they find they cannot compete with this impossible ideal.

CHAPTER 4

HOW TO DEVELOP STUDENTS' SELF IMAGE

The Junior Certificate

How exactly can the Art Teacher contribute positively to the student's sense of self? Irvin Kaufman believes teachers can build on the problems regarding self identity, he suggests

> ...The personal crisis of anxiety that usually accompanies the search for self identity may be the very factor engendering exploration and the process of creation though its functioning's are frequently well hidden in the preconscious or unconscious mind. (21)

While I agree with him to a point it is necessary first to unlock the unconscious, to expose the students to material that will question their understanding of art and art history. This process of questioning should and can be initiated by the art teacher during the Junior Certificate Cycle. Students should be exposed to a wide variety of support studies in order to create within them an appreciation and understanding of artist work past and present. The Junior Certificate guidelines maintains that the

> ...History of Art, Craft and Design should be introduced in relation to the learning experience, with examples from past and present, worldwide as well as local Irish or European work, so as to acquaint the student with adult and child art, craft and design from many cultures (22)

These support studies should not only be diverse in terms of style and cultural origins but must include work from both male and female artists. If this is not achieved the students idea of 'who artists are' will be a warped one. The female students will as a consequence, have no positive role model upon which to build their

image of themselves, as potential artists or indeed, how art relates to them as females.

The Leaving Certificate

During the Leaving Certificate Cycle the art teacher has a greater opportunity to redress the imbalance. The teacher can again, through the use of support studies develop the students knowledge of the participation of female artists within the art, craft and design field. Furthermore, the art teacher is required to teach the history of art, which allows them additional scope for developing students awareness of female artists. It is my belief that this is an opportunity that is lost on most teachers. The reasons for this are varied ranging from, the teachers own lack of knowledge on the subject, to the fact that female artists are rarely asked about in the Leaving Certificate exam paper, or simply that art history books that are used in teaching the art history course, fail to mention all but three or four female artists. With a course as broad as that of the History of Art, it is difficult to expect individual teachers to complete their own research into this area, without some assistance from books that are designed for the Leaving Certificate Art History syllabus. This failure to catalogue the historic achievements of women in art seems however to be a phenomenon

of the 20th century. A brief survey of the literature of art up to the 19th century shows that the existence of women artists was consistently acknowledge. Giorgio Vasari was one of the earliest writers of art history as we know it, in his 16th century text the women artists of the period are both documented and assessed. The trickle of references to women artists in the 16th century grows by the 18th century to become a flood in the 19th century. Lengthy surveys of women in art from Greek to the modern day were published throughout Europe. Curiously the works on women artists dwindled away precisely at the moment when woman's social emancipation and increased education, should in theory have prompted greater awareness of woman's participation in all walks of life. With the 20th century there has been a virtual silence on the subject of the artistic achievements of women in the past broken only by a few words which repeat the findings of the 19th century. A glance at the index of any standard contemporary art history text book gives the fallacious impression that women have always been absent from the cultural scene. 20th century art historians have source enough to show that women artists have always existed, yet they ignore them, as in E.H. Gombrichs Story of Art (1981), or H.W.Janson's History of Art (1982 , neither mention women at all.

The Questionnaire

From a questionnaire I carried out, (see Appendix 1) the lack of information on female artists in general art history texts seems to be a large contributory factor in teachers not covering them in the Leaving Certificate art history course.

In order to give some indication as to what female artists (if any) art teachers were covering in the history of art course, and to assess art teachers feelings on this issue, I distributed a questionnaire randomly within the Dublin area.

When art teachers were asked:

Do you cover any female artists in the History of art course, Yes/ No. If the answer was yes which artists do you cover?

100% of the teachers answered affirmatively, but when asked to name the female artists the maximum amount of female artists covered was five. Only20% of the teachers covered four or more.

The majority of the artists covered were from the 19th and 20th century, with only 15% of teachers covering female artists from earlier periods.

When teachers were asked:

Why do you think you do not cover more female artists from different centuries? They were given 4 choices from which to answer

A. Because they are not covered by the art history books.

B. Because they are never asked about in the History of art examination.

C Because the female artists were not significant in those centuries.

D. Because of your own lack of knowledge of female artists in other period of history.

70% of the teachers chose a combination of answer A and D.

A number of teachers gave additional information at the end of the Questionnaire which stated that female artists were not covered in their own teacher training and that this factor left them less than confident about covering female artists either in history of art classes or through the use of support studies.

When asked

Would you like to see more female artists included in history of art books used in secondary schools?

90% of the teachers answered in the affirmative.

When asked

Do you think that the virtual omission of female artists from the history of art curriculum could have a negative effect on your students understanding of the evolution of art in general?

All but one teacher answer Yes

When teachers were asked for their reasons for giving such an answer, some interesting comments emerged.

"Because by omitting female artists from the curriculum the impression created in young peoples minds could be that female artists in history or contemporary female artists are not important enough to mention or do not have an adequate contribution to make in the area of the visual arts"

"Because students get the wrong impression about women's role in art "

"Because students are not getting the full story and as a result they get a false impression that art has been only created by men"

What I concluded from the questionnaire was that art teachers in general are presently only covering a very small amount of female artist and the few that they are covering are mainly from the 19th and 20th centuries. The majority of teachers put this fact down to art historians failure to catalogue the contributions of females in the

visual arts. An overwhelming majority of teachers questioned would like to see more female artists covered and believe that the neglect has a negative effect on their students understanding of the evolution of art.

While my questionnaire does not pretend to convey the beliefs of all Irish art teachers, it does in some way give a general indication as to what some teachers might be thinking on the subject.

CHAPTER 5

CLASSROOM APPLICATION

School Profile

The school in which I completed my 4th year teaching practice was an all girls convent run by the Holy Faith order. It is located on the Northside of Dublin. Its catchment area includes Killester, Artane, Coolock and Malahide. The students as a result come from varying social backgrounds, however, in the main they would be from middle to working class families.

The school although a Holy Faith convent has only two remaining members of the order in its employment, one sister being the Principal and the second a French and English teacher. Despite the low number of religious involved in the day to day running of the school, it still retains a strong Catholic ethos. All the teachers are requested to say a prayer at the beginning of each lesson. The school itself is well run, there are very few discipline problems and there is a good support system if teachers run into any difficulties.

There is one full time and one part time art teacher in the school. The art room itself is large and has a good size store room. The walls are covered in student work and the display is changed constantly this is in stark contrast to the rest of the school where the only evidence of art work is in the odd reproduction or nature/religious poster that adorn the walls of the corridors. The school policy seems to be one that restricts art to the art room. On the other hand art is a core subject, and is compulsory for all students from 1st to 3rd year. This policy puts a huge strain on the art department. The numbers of students vary from year to year, there is an average of 28 students in each class and 4 classes in each year. From 1st to 3rd year the students only have 1 double class

of art per week, causing great difficulty for the art teacher who has to prepare all the students for a junior certificate with less than the recommended class time allocated for the task. The size of the art room is therefore deceptive with the number of students and the quantity of work being completed, the space is in fact inadequate. Access to funding is not the problem but access to additional space is. There is money there for a kiln or silk screens but there is not enough space in which to house them. Consequently the art department is in a difficult position. The lack of equipment coupled with the limited time allocated for art to each class means that the teacher can only give the students a basic introduction to art craft and design.

The class on which I have based my research were a group of 5th years which I had over the course of 16 weeks. During this period we completed 2 schemes of work. The first was a life drawing scheme, which fed directly into the second scheme, figurative sculpture. The life drawing scheme introduced the students to the human form. It drew on their past experience of observational drawing while developing their ability to record visual information through detailed studies of shape, form, proportion, balance,

weight and tone. This learning was reinforced through the use of support studies which connected the students work with contemporary artists and linked it to the artists of the past. Scheme 2 drew on the knowledge gained from the life drawing scheme. It took the students 2D. drawings into 3D. sculpture. The scheme built on the students knowledge of line, shape, form, proportion, balance, weight and introduced them to the art elements of texture and colour. Students were also taught about the importance of the design process in the formulation of ideas and the exploration of choice, which determines the function, appearance and meaning of a final piece. The support studies used for this scheme were, in a number of cases, the work of artists shown in scheme 1 which contributed to students understanding of the design process, from the drawing stage through to the construction of a sculpture. This scheme of work was designed in conjunction with the Museum of Modern Art and draws on the work of KikI Smith for inspiration in terms of her design approach, her method of working and the over all aesthetic of her finished work.

There were various reasons why I chose this scheme for this particular group of students. Firstly the small number in the group

(14), secondly the requirement for practically no equipment, thirdly the scheme presented a challenge to the students which could sustain their interest, fourthly it encouraged the students to bridge the gap between art that is produced in the art room and art which is produced by 'real' artists, finally it challenges the traditional notion that sculpture was not produced by women.

What follows is a brief description of each scheme.

Description of Scheme 1

Year Group:	5th Years
Ability :	Mixed
No. in Class :	14
Theme :	Life drawing.
Duration:	6 weeks.

Aim

To extend students' knowledge of figurative drawing, with a view to developing the students' overall skill of observation and accuracy at recording visual information.

Objectives

Lesson No. 1.

To develop an understanding of how the class interacts with one another and with myself.

To introduce students to an abstract view of the human figure.

To develop students' ability to see the overall **Shape** of the figure simply and directly, with no attention to detail.

To show students how the appearance of a form changes from different angles and eye levels.

Lesson No. 2.

To encourage students to see the figure and how it relates to the ground plane and any other object that it comes into contact with.

Lesson No. 3.

To encourage students to see the standing figure in relation to the ground plane

To extend students' knowledge of proportion of the figure.

Lesson No. 4.

To develop students' ability to record the change in **Form** of the figure when reacting to the constant pull of gravity.

To develop students' appreciation of artists dealing directly with this concern in their work.

Lesson No. 5.

To continue students' investigation on the effects of gravity on **Form** (standing figure), in particular the issue of balance.

To develop students' appreciation of artists dealing directly with this concern in their work.

To reintroduce students to artists who have developed this theme from the drawing stage to a piece of sculpture.

Lesson No. 6.

To develop students' understanding of the use of **Tone** to establish **Form** within a drawing.

Methodology

Lesson No. 1.

At the start of each lesson, with the aid of support studies and visual aids I discussed with the students what were the objectives of that day's drawing class. I also carried out a brief demonstration of that day's drawing task. In lesson No. 1 the

students were looking at the curled up human form almost as an abstract geometric shape, they were encouraged to ignore details such as hands, face, etc. The students used a view finder to isolate the figure and to aid them in their exploration of both the negative and positive shape. See sample of students' work in fig. No.1

Lesson No. 2

In lesson No. 2 the students were looking at the human form in relation to another object (chair). The students were encouraged to view the figure and the chair as one structure. They concentrated on observing the negative spaces in order to achieve a more accurate drawing. See sample of students' work in fig. No. 2

Lesson No. 3

In lesson No. 3 the students looked at the standing figure they explored the angles which the limbs and body made with each other and with the ground plane. They were taught how to use their pencils to gauge the angles in question. See sample of students' work in fig. No. 3.

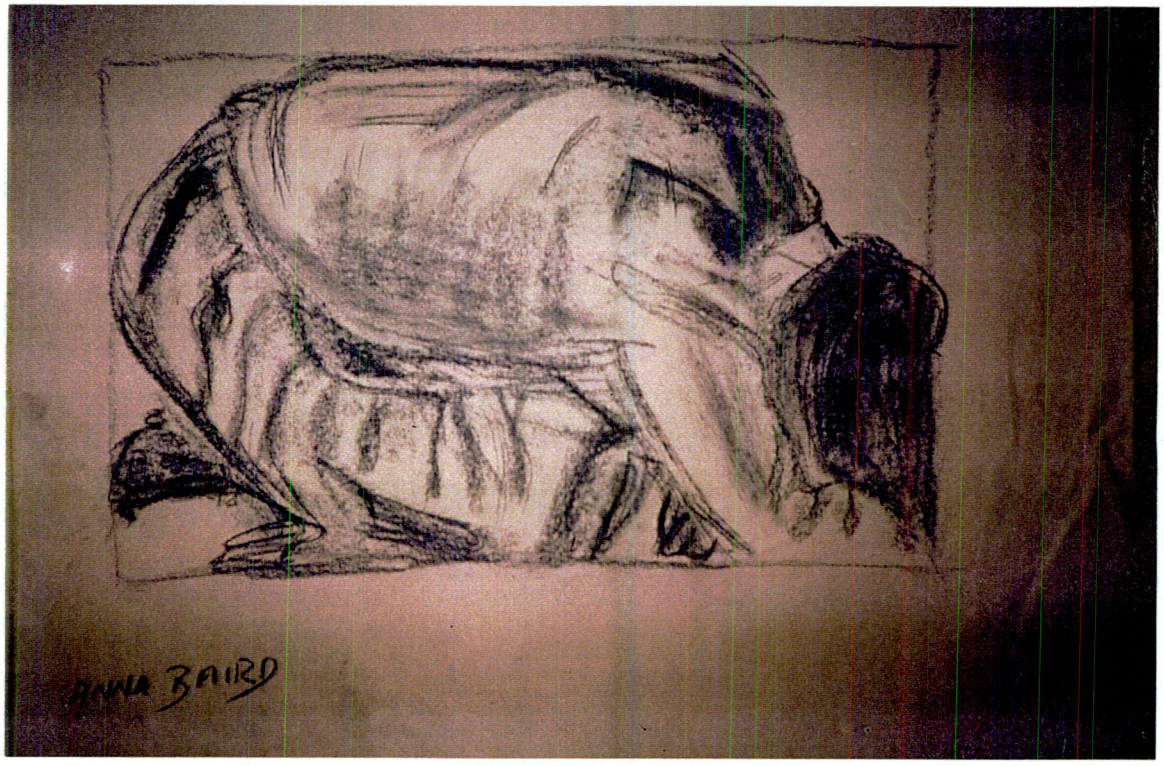


Figure No. 1
Students drawing of the curled up Human Form (Lesson No. 1)

Figure No. 2
Students drawing of the Human Form on a Chair (Lesson No. 2)

Figure No. 3
Students drawing dealing with proportion (Lesson No. 3)

Lesson No. 4

In lesson No. 4 the students investigated the effects of gravity on the human form, in a seated and in a lying position, They observed closely, which areas resist the pull of gravity and which areas succumb to its force. See sample of student's work in fig. No. 4

Lesson No. 5

In lesson No. 5 the students learned how to capture a sense of balance in a drawing of a standing figure. They used the center line of gravity as a guide to help them achieve a correct sense of the distribution of weight in the figure. See sample of student's work in fig. No. 5

Lesson No. 6

In lesson No. 6 the students were taught how to use tone to describe form. In order to exaggerate this element the model was lit by a lamp which helped students see the divisions of tone more clearly. See sample of student's work in fig. No. 6

Throughout the lessons support studies were used to reinforce the art element being investigated. In particular support studies of the

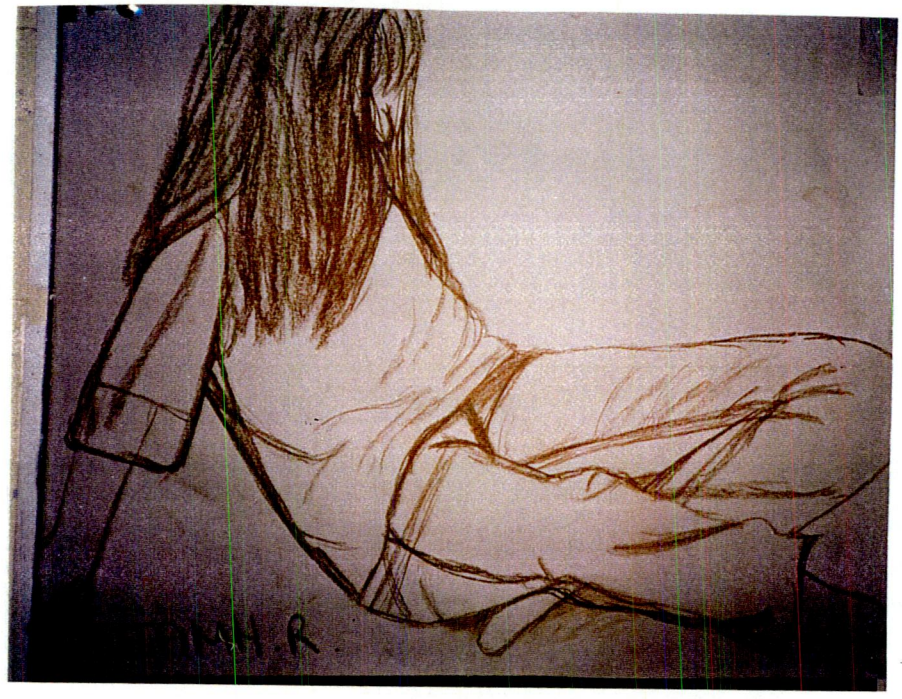


Figure No. 4
Students drawing of the effect of Gravity on the human form
(Lesson No. 4)

Figure No. 5
Students drawing, capturing balance in a standing figure
(Lesson No. 5)

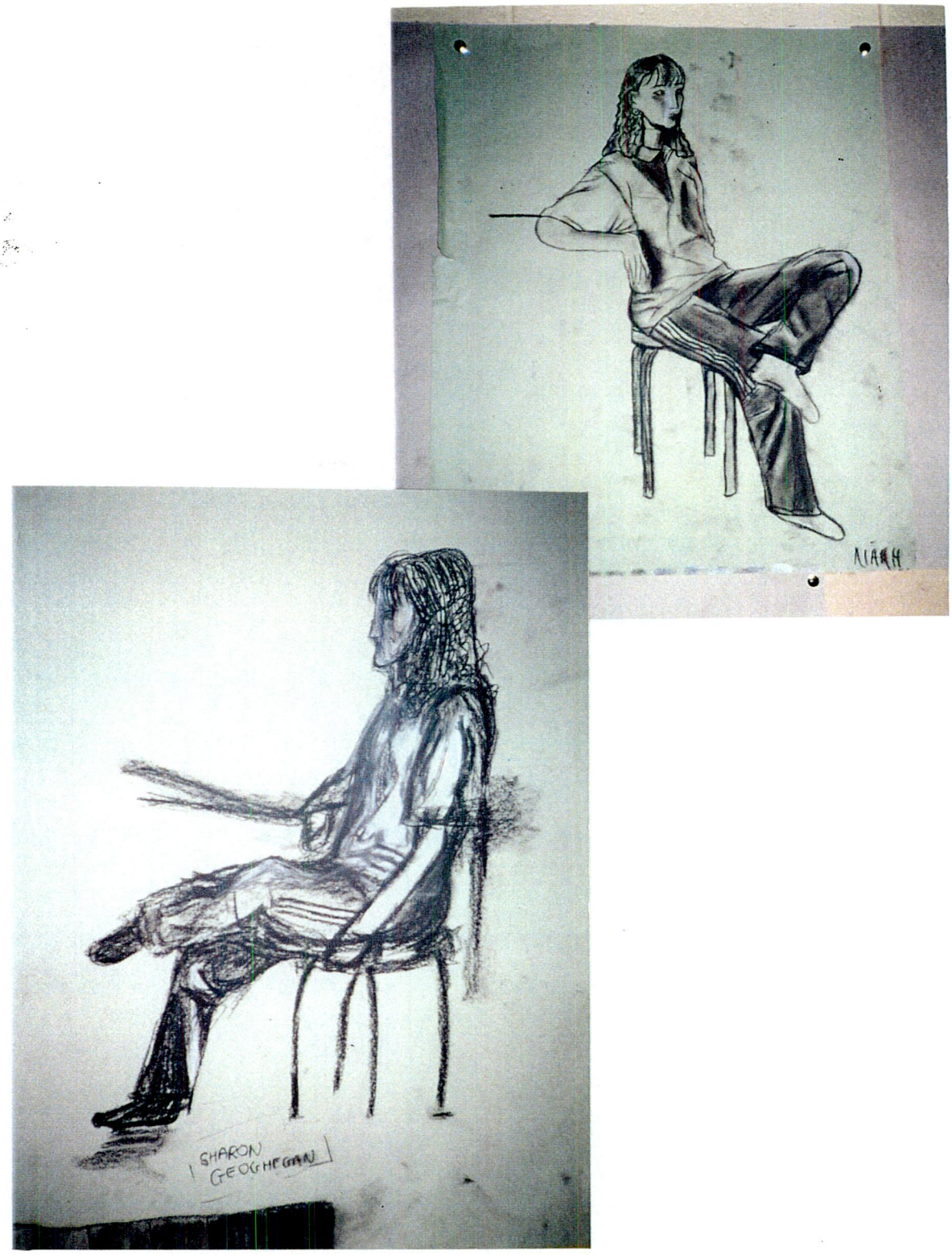


Figure No. 6
Students drawing, using Tone to describe Form
(Lesson No 6)

work of female artists were used, firstly to aquaint the students with female artists work and secondly to destroy the students interpretation of artists as being only men. During the first lesson the students were given a brief introduction to the overall scheme its aim and theme. During the discussion the students were asked to name any artist they had come across who had drawn the human figure. The answers were not surprising, Michaelangelo, Raphael, yan Eyck, Manet and Dega were a few that were mentioned after some encouragement. The students were then asked to think of any female artist that had drawn the figure or indeed any female artist at all. The students could not think of a single female artist living or dead. The question was then put to the students, why was this the case. The question prompted very interesting answers such as…

"Years ago women didn't paint they just looked after the children"

"Women were not as good as the men at drawing"

"Women were not allowed to paint"

These answers led to a deeper discussion, which involved every student giving reasons as to why any of the above answers might have been the correct answers. This discussion in lesson no.1 helped to focus the students attention on the issue of the neglect of

Female artists in Art History, in most cases the students were extremely interested to learn about and remember the work of such artists. During the subsequent lessons the work of female artists such as Artemisia Gentileschi, Constance Mayer, Rosa Bonher, Mary Cassatt, Kathe Kollowitz, Elizabeth Frink, Nicola Hicks and Kiki Smith together with the work of male artists such as Tintoretto, Rossetti, Pierre Paul Prud'hon, Lucien Freud and Antony Gormley, were used to discuss the art elements being dealt with in that day's lesson. The introduction of female artists each week ensured that the students kept the issue of female artists firmly in their minds. It became natural for them to think of women along with men as being artists.

Assessment of students' work

In scheme no 1 the students worked on their own, at the end of each lesson they produced a drawing of each of the poses that were set in that class. The students were made well aware at the introduction stage of each lesson what the objectives of each lesson were. The objectives were written in summary on the board. To ensure that the students fully understood, on most occasions, all of the students assumed the pose that was to be drawn in order that

they could feel the effects of the pose on the human form as well as seeing it. At the end of each lesson an evaluation of approx. 5-10 minutes was held. The students discussed their own and other students work in terms of meeting the objectives of the day e.g. Has the student achieved the correct proportion for the figure? Has the student recorded the shape of the figure accurately in relation to the chair that the model was sitting on? Would closer observation of the negative space led to a more accurate drawing? The students referred to the board for the correct terminology. The students were also encouraged to make comparisons between the work of the support study artists and their own and others work. At the end of the scheme the students produced an impressive portfolio of life drawings in which their investigation and understanding of Shape, Form, Proportion, Balance, Weight distribution and Tone is clearly visible.

Self Evaluation

The approach that I used for this scheme was quite a systematic one. It was specifically pitched for a small group of students, with fairly good drawing skills. Due to the policy of the school I was aware that all of the students had come from three years of art, four in some cases, where observational drawing played a key part. The

students were not familiar with one another, as they had come from a number of different classes. The scheme allowed for a good deal of interaction between the students during the introduction and evaluation stages, which encouraged their critical skills while gently allowing them to get familiar with one another. The scheme itself was very clearly laid out with Visual Aids and Support Studies that aided the students understanding. The Support Studies specifically challenged the students traditional view of art and opened up questions in their mind in relation to the possibilities of art for themselves. The scheme would not work as well in a mixed group due to the nature of the poses and the tight clothing the model (students) were required to wear.

Description of Scheme 2

Year Group:	5th Years
Ability :	Mixed
No. in Class :	14
Theme :	Representation of Emotions
Duration:	18 weeks.

Aim

To introduce students to Sculpture with a view to constructing two life size sculptures, using the human form as a source and representation of emotions as a theme.

Objectives

Lesson No. 1.

To extend students' ability of capturing, shape, form, weight and balance within a sketch through rapid drawing.

To develop students' ability of expressing emotion through rapid line drawing.

To extend students' knowledge of artists who have used these methods in their own drawings.

Lesson No. 2/3.

To extend students' ability of capturing, shape, form, weight and balance within a wire sculpture.

Lesson No. 4

To introduce to students the importance of texture, colour, and surface decoration in conveying meaning in a sculpture.

Lesson No. 5

To extend students' ability at analyzing and discussing sculptures in terms of understanding art elements.

To extend students understanding of the importance of texture, colour, and surface decoration, in conveying meaning to a sculpture.

Lesson No. 6/7

To introduce students to the work of **Kiki Smith** at **I.M.M.A.**

To extend students' ability at analysing and discussing sculptures in terms of understanding the art elements.

To extend students understanding of the importance of texture, colour, and surface decoration, in conveying meaning to a sculpture.

Lesson No. 8

To introduce students to tactile **texture.**

To develop students' ability to think creatively, in the making of textures.

Lesson No. 9/12

To introduce students to casting as a method of creating a sculpture.

To develop students' knowledge of form, through the casting procedure.

Lesson No. 13

To extend students knowledge of casting, in particular the casting of the face and neck area.

Lesson No. 14/15

To extend students knowledge of casting, in particular assembling the sections that have been casted together.

Lesson No. 16

To extend students knowledge of tactile texture, through the application of plaster powder.

Lesson No. 17/18

To extend students' knowledge of colour and how colour can contribute to the overall meaning behind the sculpture.

Methodology

Since the second scheme is a particularly long scheme and a number of lessons are similar it is not necessary to describe the task lesson by lesson. What follows is a brief summary of the over all tasks and the methodology behind the learning

Scheme 2 is the follow on scheme from a drawing block. The students have been analysing the human form through observational drawing. This scheme will build on this knowledge learned in scheme 1, by taking the 2D drawing into 3D sculptor.

- The scheme begins with a general discussion of the overall aim and objectives. This discussion focuses on the work of the support study artists which are introduced at that point
- The students begin the scheme by listing emotions that are central to their lives at the moment, these are recorded on the board. These emotions are then translated into poses that express these feelings.
- Drawings are then made of these poses, rapid line drawings that capture the form or mass of the body. See sample of students' work in fig. No. 7
- Wire maquettes are then made of a number of these poses. See sample of students' work in fig. No. 8

Methodology

Since the second scheme is a particulary long scheme and a number of lessons are similar, it is not necessary to describe the work taken by lesson. What follows is a brief summary of the work and the methodology behind the learning.

Scheme 2 is the fellow co-scheme from a develop clock. The students have been analysing the human form through observational drawing. This scheme will build on this knowledge learned in scheme 1 by looking at drawing into 3D sculpture.

- The scheme begins with a general discussion of the overall aim and objectives. This discussion focuses on the work of the sculpture artist which we introduce a final piece.
- The students begin the scheme by letting themselves free to feel to their live in the moment. These are recorded on the board. These emotions are then translated into pose, the pose is a non-use feeling.
- Following any pose made of these pose, rapid line drawings are made the form or mass of the body. See sample of 'mass' in fig. No. 7
- These drawings are then made of a number of these poses. See sample in students work in fig. No. 8

Figure No. 7
Students rapid line drawing

Figure No. 8
Students wire sculptures

- The students will then visit the museum. There they will be exposed to the work of the sculptor Kiki Smith. They will be looking at her work in terms of:

  Themes behind her work, what inspires the different poses.

  What method she uses to construct her pieces.

  What materials she uses in the constructions.

  What finish she gives to her pieces- surface textures.

  They will also complete a Work Sheet while at the museum See sample of students' work in appendix. No. 2

- To introduce students to the plaster before beginning the actual sculpture. They will begin an exploration of tactile texture, through the addition of materials to the plaster, straw, sand etc.

  The students are divided into 2 groups. From the drawings from lesson 1 and with the aid of the additional information gathered during the subsequent classes the students will settle on two poses. The actual casting will begin. See sample of students' work in Fig. No. 9-14.

- The sections of the cast will be put together.

  Tactile texture will be applied to help reinforce the emotion behind the sculpture. See sample of students' work in Fig. No. 5-16.

Figure No. 9
(Group 1) Students begin the casting procedure

Figure No. 10
(Group 2) Students begin the casting procedure

Figure No. 11
(Group 1) Students cast the remainder of the back area

Figure No. 12
(Group 2) Students cast the arm and chest area

Figure No. 13
(Group 1) Students cast the front area of the lying figure

Figure No. 14
(Group 2) Students cast the back area of the seated figure

Figure No. 15
(Group 1) Sections of the sculpture being assembled

Figure No. 16
(Group 2) Sections of the sculpture being assembled

- The sculpture is then painted using a colour that has been chosen to help reinforce the emotion behind the sculpture. See sample of students' work in Fig No. 16-18

Throughout the scheme the students will be exposed to different sculptors in particular female sculptors such as Kathy Kollowitz, Nicola Hicks, Elizabeth Frink, Kiki Smith etc along with male sculptors such as Henry Moore, Antony Gormley and George Segal. Since this scheme is the project linked to the museum (I.M.M.A.) It was important that the link should reinforce the learning that was taking place back in the class room. I had chosen the exhibition 'Convergence' by the artist Kiki Smith since it served this purpose. It challenged the students perceptions of artists being only male, since Kiki's own work deals with her struggle with issues of recognition as a female artist and gender stereotyping. In lessons 5,6 and 7 the students were taught to analyse a piece of sculpture in terms of the art elements and how artists use these elements to get across a certain message or mood or feeling. The use of other female artists as support studies helped to reinforce the message that there has always been female artists and that art is an appropriate career for women just as it is for a man.

Figure No. 17
(Group 1) The Sculpture being painted

Figure No. 18
(Group 2) The Sculpture being painted

Assessment of students work

In scheme no 2 the students worked, initially on their own then they were divided into 2 groups of 7. Each student produces a number of rapid line drawings and a wire macket of a chosen pose. Each group produced a life size sculpture of a chosen pose in plaster of paris. The scheme followed a logical step by step design process, from the initial idea generating (rapid line drawing) stage, to the production of a prototype, to the investigation of materials and art elements, and finally to the casting, assembling and painting of the finished pieces. At the end of each lesson an evaluation of approx. 5-10 minutes was held. The students discussed their own and other students work in terms of meeting the objectives of that day. The students, feeling more confident now, and using the critical skills learned during scheme 1, were well able to analyse their own and other students works in terms of meeting the objectives. The students were again encouraged to make comparisons between the work of the support study artists and their own and other students work. The students during this scheme learned about the importance of the design process. They developed their sculpture skills, in terms of wire manipulation and plaster casting. They extended their knowledge of the art elements

of line, shape, proportion, texture, colour and balance. They developed their critical analysis skills and learned the importance of exposure to other artists' work, in terms of developing their own creativity and knowledge of art in general. This learning was particular evident during lessons 5-7 when the students were shown slides of artist's work and when they visited Kiki Smiths exhibition in I.M.M.A. All students spoke freely and confidently about the art elements within the work and expressed opinions as to possible meaning behind the art work. The student after the two schemes were far more aware and appreciative of female participation within art and felt more confident about their participation in the field.

Self Evaluation

The scheme itself was a very ambitious one but I felt confident that the students had the ability and enthusiasm to carry it out successfully. The scheme was suitable for a single sex grouping due to the amount of physical contact between each member of the group during the casting stage. Each stage of the scheme ran logically into the next and managed to keep the students attention and interest. The scheme ran for 17 lessons which appears quite

long but I feel the diversity of learning achieved during that time fully justifies its length. The scheme allowed for a good deal of interaction between the students, which developed their ability to work with others. A rich variety of support studies were used throughout the scheme, which stimulated and motivated the students. Emphasis was placed on female artists, which encouraged students to think of female participation within art, in general and how art related to them specifically. The cost of the scheme may be prohibitive for some schools. However this could be overcome, possibly by seeking sponsorship from local industry, which could tie in with a transition year project. This would not only help with funding but would encourage the students to see what they produced in the art room as 'real' art.

CONCLUSIONS AND RECOMENDATIONS

In conclusion, this dissertation deals with the importance of developing students knowledge of the contribution that female artists have and are making to the history of the Visual Arts. It maintains that it is the role of education to destroy the sterotype that artists are always male. The first step in solving the problem is an awareness and acceptance that it does exist. Through a questionnaire that I distributed to art teachers, I was able to arrive at some conclusion, that the reasons which contribute to this stereotyping, stemmed from the lack of information on female artists in general art history text books.

If we as educators are to embrace the holistic approach to education that is laid down by the department of education, in its Junior Certificate handbook, then it is up to art teachers to attempt to redress the imbalance in art education. Art students are presently getting a distorted view of the history of the subject. This view has a particularly damaging effect on the female students self image and as a consequence has a negative effect on their aspirations and potential within the Visual Arts. It is therefore the duty of art teachers to redress this imbalance in order that female

students have access to positive female art role models. To this end I have devised a list of Female artist (see appendix III) from the Renaissance to the Mid 20th century which could be used by art teachers when teaching the History of the subject In the words of Joelynn Snyder-Ott

> …Women's historical contributions are buried in books on shelves throughout the libraries of the world. The time has come to blow away the dust and cobwebs from them as well as from our minds. (23)

APPENDIX I

APPENDIX I

Questionnaire for Art Teachers

1. Are you, Male _____ Female _____

2. Is the school you teach in Single sex male _____
Single sex female_____
Mixed _____

3. Do you teach History of Art, Yes ____No. _____approx. for how long _____Years

4.Do you cover any female artist in the History of Art course, Yes_____ No._____
If the answer was yes which artists do you cover ?_____
_____
_____

5. Do you concentrate on female artist from a particular century, Yes____No._____
If the answer was yes which particular century ?_____
_____
_____

6. Why do you think you do not cover more female artists from different centuries
Please tick the appropriate answer/s.
   A. Because they are not covered by the art History books.
   B. Because they are never asked about in the History of Art examination.
   C. Because the female artists were not significant in those centuries.
   D. Because of your own lack of knowledge of female artists other periods of history.

7. Would you like to see more female artist included in History of Art books for use in secondary schools. Yes_____ No._____

8. Do you think that the virtual omission of female artists from the history of art curriculum could have a negative effect on your students understanding of the evolution of art in general. Yes_____ No._____
Please give reasons for your answer _____
_____
_____
_____
_____

Please place a tick next to the appropriate answers.

Questionnaire for Art Teachers

1. Are you, Male ✓ Female _____

2. Is the school you teach in
   Single sex male _____
   Single sex female _____
   Mixed ✓

3. Do you teach History of Art, Yes ✓ No. _____ approx. for how long 8 Years

4. Do you cover any female artist in the History of Art course, Yes ✓ No. _____
   If the answer was yes which artists do you cover ? Mary Cassatt
   Georgia O' keeff

5. Do you concentrate on female artist from a particular century, Yes ✓ No. _____
   If the answer was yes which particular century ? 19th and 20th

6. Why do you think you do not cover more female artists from different centuries
   Please tick the appropriate answer/s.
   A. Because they are not covered by the art History books. ✓
   B. Because they are never asked about in the History of Art examination.
   C. Because the female artists were not significant in those centuries.
   D. Because of your own lack of knowledge of female artists other periods of history. ✓

7. Would you like to see more female artist included in History of art books for use in secondary schools. Yes ✓ No. _____

8. Do you think that the virtual omission of female artists from the history of Curriculum could have a negative effect on your students understanding of the evolution of art in general. Yes ✓ No. _____
   Please give reasons for your answer Students are not getting the full story and as a result they get a false impression that Art is only being created by Men.

Please place a tick next to the appropriate answers.

Questionnaire for Art Teachers

1. Are you, Male _____ Female ✓

2. Is the school you teach in Single sex male _____
Single sex female ✓
Mixed _____

3. Do you teach History of Art, Yes ✓ No. _____ approx. for how long 16 Years

4. Do you cover any female artist in the History of Art course, Yes ✓ No. _____
If the answer was yes which artists do you cover ? Artemisia Gontileschi / Berthe Morisot
Mamie Tellet, Evie Hone
SARAH PURSER.

5. Do you concentrate on female artist from a particular century, Yes ✓ No. _____
If the answer was yes which particular century ? 17th Century
19th & 20th Centuries

6. Why do you think you do not cover more female artists from different centuries
Please tick the appropriate answer/s.
   A. Because they are not covered by the art History books. ✓
   B. Because they are never asked about in the History of Art examination.
   C. Because the female artists were not significant in those centuries.
   D. Because of your own lack of knowledge of female artists other periods of history.

7. Would you like to see more female artist included in History of art books for use in secondary schools. Yes ✓ No. _____

8. Do you think that the virtual omission of female artists from the history of Curriculum could have a negative effect on your students understanding of the evolution of art in general. Yes ✓ No. _____
Please give reasons for your answer
Because By omitting Female artists from the curriculum the impression created in young peoples minds could be that Female artists in History or contemporary Female Artists are not important enough to mention or do not have an adequate contribution to make in the Area of the Visual Arts

Please place a tick next to the appropriate answers.

Questionnaire for Art Teachers

1. Are you, Male ✓ Female _____

2. Is the school you teach in
   Single sex male ✓
   Single sex female _____
   Mixed _____

3. Do you teach History of Art, Yes ✓ No. _____ approx. for how long 10 Years

4. Do you cover any female artist in the History of Art course, Yes ✓ No. _____
   If the answer was yes which artists do you cover ? Marie Tallet, Berthe Morisot

5. Do you concentrate on female artist from a particular century, Yes _____ No. _____
   If the answer was yes which particular century ? 19/20th Centuries

6. Why do you think you do not cover more female artists from different centuries
   Please tick the appropriate answer/s.
   - ✓ A. Because they are not covered by the art History books.
   - B. Because they are never asked about in the History of Art examination.
   - C. Because the female artists were not significant in those centuries.
   - ** ✓ D. Because of your own lack of knowledge of female artists other periods of history.

7. Would you like to see more female artist included in History of art books for use in secondary schools. Yes ✓ No. _____

8. Do you think that the virtual omission of female artists from the history of Curriculum could have a negative effect on your students understanding of the evolution of art in general. Yes ✓ No. _____
   Please give reasons for your answer Because it gives students the wrong impression about the history of art.

Please place a tick next to the appropriate answers.

** I didn't cover many female artists in my own training other than 19th and 20th century!

Questionnaire for Art Teachers

1. Are you, Male _____ Female F

2. Is the school you teach in Single sex male _____
Single sex female ✓
Mixed _____

3. Do you teach History of Art, Yes ✓ No. _____ approx. for how long 20 Years

4. Do you cover any female artist in the History of Art course, Yes ✓ No. _____
If the answer was yes which artists do you cover ? Maine Tellett
B. Morisot

5. Do you concentrate on female artist from a particular century, Yes ✓ No. _____
If the answer was yes which particular century ? 19/20 cent.

6. Why do you think you do not cover more female artists from different centuries
Please tick the appropriate answer/s.
   A. Because they are not covered by the art History books.
   B. Because they are never asked about in the History of Art examination. ✓
   C. Because the female artists were not significant in those centuries.
   D. Because of your own lack of knowledge of female artists other periods of history.

7. Would you like to see more female artist included in History of art books for use in secondary schools. Yes ✓ No. _____

8. Do you think that the virtual omission of female artists from the history of Curriculum could have a negative effect on your students understanding of the evolution of art in general. Yes _____ No. Not particularly
Please give reasons for your answer _____

Please place a tick next to the appropriate answers.

Questionnaire for Art Teachers

1. Are you, Male _____ Female ✓

2. Is the school you teach in Single sex male _____
Single sex female _____
Mixed ✓

3. Do you teach History of Art, Yes ✓ No. _____ approx. for how long 5 Years

4. Do you cover any female artist in the History of Art course, Yes ✓ No. _____
If the answer was yes which artists do you cover ? Georgia O'Keefe, Berthe Morisot, Eva Hone.

5. Do you concentrate on female artist from a particular century, Yes ✓ No. _____
If the answer was yes which particular century ? 19th & 20th Century.

6. Why do you think you do not cover more female artists from different centuries
Please tick the appropriate answer/s.
   A. Because they are not covered by the art History books. ✓
   B. Because they are never asked about in the History of Art examination.
   C. Because the female artists were not significant in those centuries.
   D. Because of your own lack of knowledge of female artists other periods of history. ✓

7. Would you like to see more female artist included in History of art books for use in secondary schools. Yes ✓ No. _____

8. Do you think that the virtual omission of female artists from the history of Curriculum could have a negative effect on your students understanding of the evolution of art in general. Yes ✓ No. _____
Please give reasons for your answer
This did not really occur to me, but on Reflection students would be getting a false impression of the true history of art because female artists are excluded.

Please place a tick next to the appropriate answers.

APPENDIX II

APPENDIX II

5th
6th
Year
Group

Kiki Smith

Convergence (24th Oct. 1997 – 15th Feb. 1998)

Kiki Smith was born in Nuremberg, Germany in 1954, but now lives and works in New York. She has had several international solo exhibitions and group exhibitions, "Convergence" is Kiki Smith's first solo exhibition in Ireland.
This exhibition explores the convergence (coming together) of ideas and concerns, which interest the artist. These interests have been explored using the human form, (which is usually represented by the female figure in such works as Blood Pool, 1992, Peacock, 1994 and Lilith, 1995) and more recently aspects of the natural world, (which can be seen in works such as Deer, 1997, Rainbow, 1997 and Green Moon, 1997).
She says herself of her work that it has " evolved from minute particles within the body, up through the body, and landed outside the body, Now I want to roam around the land scape".
Convergence while investigating various media also explores the element of colour and how both affect the viewers, intertpretation of the work, and understanding of the artist intentions behind the work.

Now looking at the Exhibition:

Peacock 1994

What method was used to make this sculpture?_____

What meaning/emotions does the pose of the figure suggest to you?_____
_____

Complete a brief sketch of the pose

What do you think this sculpture is made of?_____
_____

Does the use of this particular media reinforce the meaning behind the work?_____
Why_____
_____
_____
_____
_____

Describe the surface texture of the sculpture

Apart from the texture is there any other surface decoration on the sculpture? Sketch this decoration and briefly explain what you feel is the meaning behind its use?

Now go to the next sculpture of the human form, "Lilith" 1995

Why do you think this sculpture is on the wall, it the artist making any statement?

What meaning/emotions does the pose of the figure suggest to you?

Complete a brief sketch of the pose

What do you think this sculpture is made of?

Does the use of this particular media reinforce the meaning behind the work?

Why

What kind of surface texture has been created using this media?, Rough Smooth Shinny etc

Go back to your sketch of the figure and try to recreate the texture visually using pencil.?

What if the sculpture was made from a different type of material, say paper, would the sculpture have the same meaning?
Why?

Now move on to the last sculpture of the human form, which is in the corridor, <u>do not</u> look at the title of the piece.

Why do you think this sculpture is red?

Do you think the colour effects our understanding of the sculpture?
Why?

Remembering back to the other two sculptures ,do you thing colour was as important in these pieces? Why?

Give a description of the sculpture in terms of the art elements dealt with today and in previous lessons, shape, proportion, texture, colour etc.?

Complete a brief sketch of the pose.

What is the most striking feature of the pose for you?_____

Why?_____

Do you think the positioning of the sculpture changes its meaning?, for example what if this sculpture was hung on the wall like the previous sculpture, would our understanding/interpretation of the sculpture change?_____

What is your overall impression of the exhibition? In terms of both the artists work itself and how it was exhibited?_____

O'Whelan.

Kiki Smith

Convergence (24th Oct. 1997 – 15th Feb. 1998)

Kiki Smith was born in Nuremberg, Germany in 1954, but now lives and works in New York. She has had several international solo exhibitions and group exhibitions, "Convergence" is Kiki Smith's first solo exhibition in Ireland.
This exhibition explores the convergence (coming together) of ideas and concerns, which interest the artist. These interests have been explored using the human form, (which is usually represented by the female figure in such works as Blood Pool, 1992, Peacock, 1994 and Lilith, 1995) and more recently aspects of the natural world, (which can be seen in works such as Deer, 1997, Rainbow, 1997 and Green Moon, 1997).
She says herself of her work that it has " evolved from minute particles within the body, up through the body, and landed outside the body, Now I want to roam around the land scape".
Convergence while investigating various media also explores the element of colour and how both affect the viewers, intertpretation of the work, and understanding of the artist intentions behind the work.

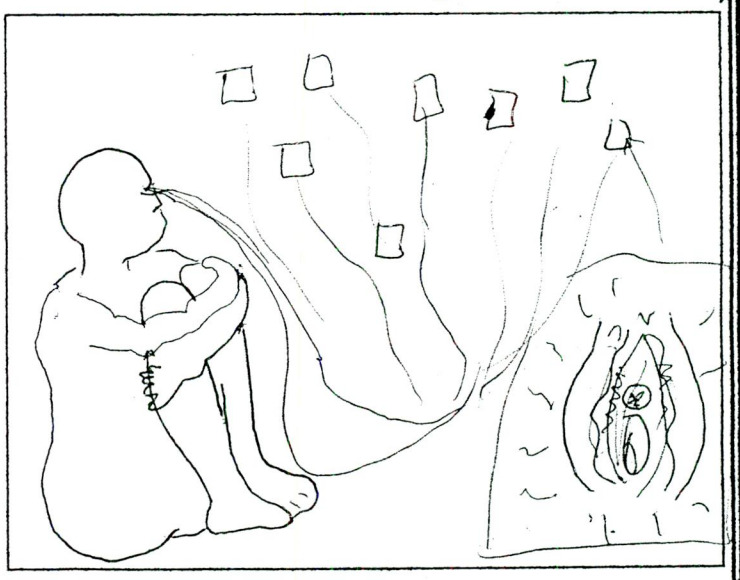
Now looking at the Exhibition:

Peacock 1994

What method was used to make this sculpture? I think she cast it off a body but it look more like maybe a chicken body

What meaning/emotions does the pose of the figure suggest to you? I think that this is something to do with the soul or because of the saying "the eyes are the windows to the soul" she has made all the string ~~come~~ lead out of them

Complete a brief sketch of the pose



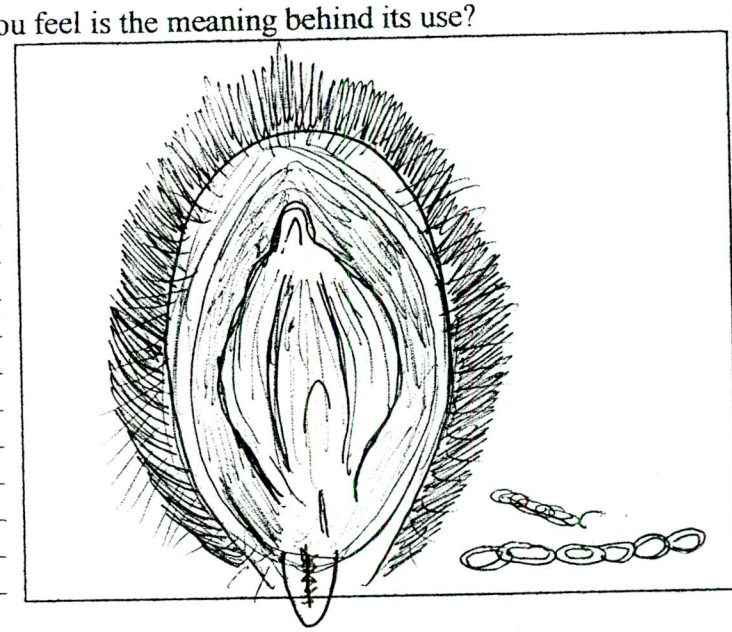
What do you think this sculpture is made of? Paper Mache and Napkin paper with ink

Does the use of this particular media reinforce the meaning behind the work? Yes
Why because if it is something about the soul it could be trying to show how delicate or easily broken/hurt it could be. there is a chain going around it perhaps showing she feels trapped / chained in

Describe the surface texture of the sculpture it looks very laved but it is smooth to touch

Apart from the texture is there any other surface decoration on the sculpture? Sketch this decoration and briefly explain what you feel is the meaning behind its use?

I think that it is representing the soul there is also a chain around her waist

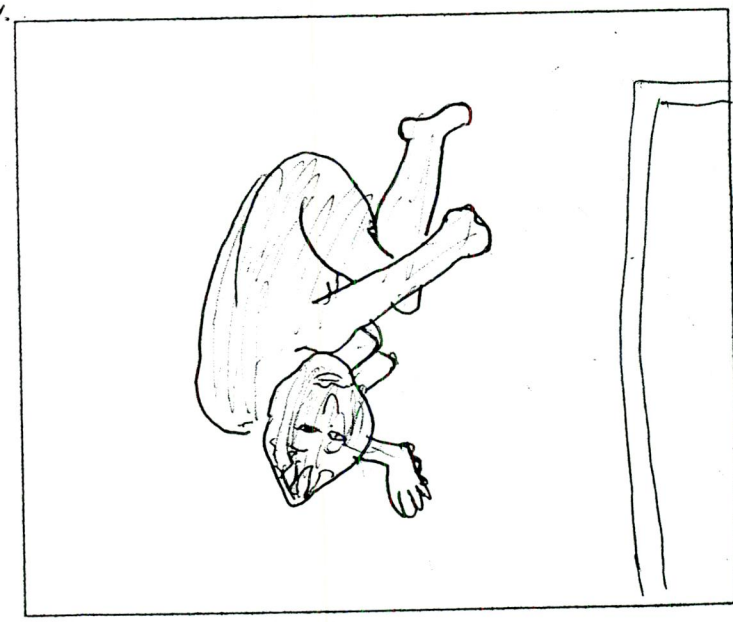


Now go to the next sculpture of the human form, "Lilith" 1995

Why do you think this sculpture is on the wall, it the artist making any statement? its pose reminds me of an animals, maybe a frog or an animal about to leap

What meaning/emotions does the pose of the figure suggest to you? it suggest to me that the person is on alert ready to move immediately because of being hunted.

Complete a brief sketch of the pose



What do you think this sculpture is made of? Bronze

Does the use of this particular media reinforce the meaning behind the work? Yes

Why because the color brown reminds me of the camoflage an animal might have to protect itself, the bronze makes it look strong.

What kind of surface texture has been created using this media?, Rough Smooth Shinny etc

it is smooth & hard.

Go back to your sketch of the figure and try to recreate the texture visually using pencil.?

What if the sculpture was made from a different type of material, say paper, would the sculpture have the same meaning? No

Why? I think that it would look a lot more fragile and easier to catch (not as strong or able)

Now move on to the last sculpture of the human form, which is in the corridor, <u>do not</u> look at the title of the piece.

Why do you think this sculpture is red? I think that she is trying to represent the inside of the body, the blood. She also has the spine sticking out which makes it look like the body but with no skin

Do you think the colour effects our understanding of the sculpture? yes

Why? because without it it wouldn't get the message of seeing the inside of the body as strongly. The different shades of reds and browns make it look like different limbs and blood flowing through the body

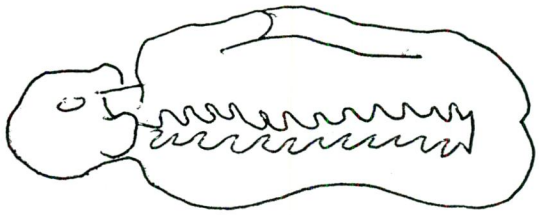
Remembering back to the other two sculptures ,do you thing colour was as important in these pieces? Yes Why? because in the first one the color (greyish) made it look very neutral and delicate as the body, the second one 'bleek' made the body look strong and camoflaged.

Give a description of the sculpture in terms of the art elements dealt with today and in previous lessons, shape, proportion, texture, colour etc.? The body is weighted because the chest is falling sidwards & one leg is leaning on the other, the body is quite well-proportioned everything is good size compared with each-other, its texture appears slightly rougher than the other statues as it has some dents/holes in it

Complete a brief sketch of the pose.

What is the most striking feature of the pose for you? The spine protruding out of the body

Why? because everything else on the sculpture is red but it ~~stands~~ comes out from the body & is in white.



Do you think the positioning of the sculpture changes its meaning?, for example what if this sculpture was hung on the wall like the previous sculpture, would our understanding/interpretation of the sculpture change? lying on the ground in that position it looks more defenceless than it would hanging on a wall.

What is your overall impression of the exhibition? In terms of both the artists work itself and how it was exhibited? I thought the exhibition was very good I didn't realise the positioning of the sculpture, drawings were so important, the work was unusual and it can represents things well, Sometimes, the meaning is obvious but sometimes you really have to think about it & different people take different meanings for things

Larina O'Brien, Monet.

Kiki Smith

Convergence (24th Oct. 1997 – 15th Feb. 1998)

Kiki Smith was born in Nuremberg, Germany in 1954, but now lives and works in New York. She has had several international solo exhibitions and group exhibitions, "Convergence" is Kiki Smith's first solo exhibition in Ireland.
This exhibition explores the convergence (coming together) of ideas and concerns, which interest the artist. These interests have been explored using the human form, (which is usually represented by the female figure in such works as Blood Pool, 1992, Peacock, 1994 and Lilith, 1995) and more recently aspects of the natural world, (which can be seen in works such as Deer, 1997, Rainbow, 1997 and Green Moon, 1997).
She says herself of her work that it has " evolved from minute particles within the body, up through the body, and landed outside the body, Now I want to roam around the land scape".
Convergence while investigating various media also explores the element of colour and how both affect the viewers, intertpretation of the work, and understanding of the artist intentions behind the work.

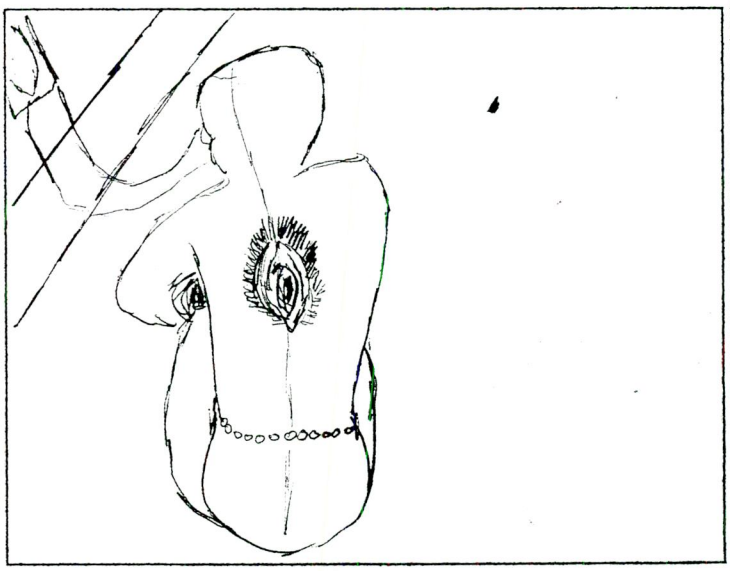
Now looking at the Exhibition:

Peacock 1994

What method was used to make this sculpture? Papier - Mache

What meaning/emotions does the pose of the figure suggest to you? Sadness, loneliness

Complete a brief sketch of the pose



What do you think this sculpture is made of? Paper

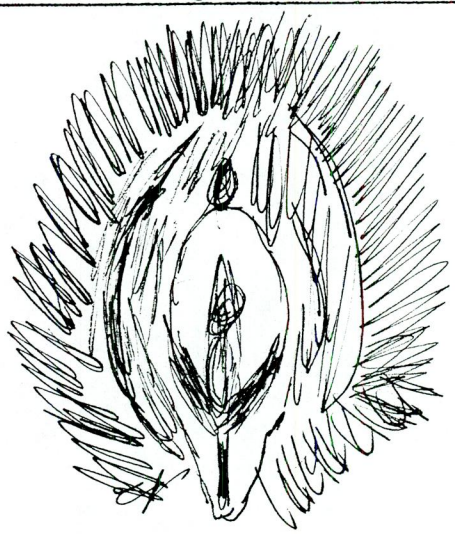
Does the use of this particular media reinforce the meaning behind the work? Yes

Why because it shows the woman as being soft and delicate just like paper. Paper is soft and easily broken and it makes the woman seem emotionaly vulnerable and weak.

Describe the surface texture of the sculpture It's rough but it feels soft.

Apart from the texture is there any other surface decoration on the sculpture? Sketch this decoration and briefly explain what you feel is the meaning behind its use?

It shows a woman feeling exposed

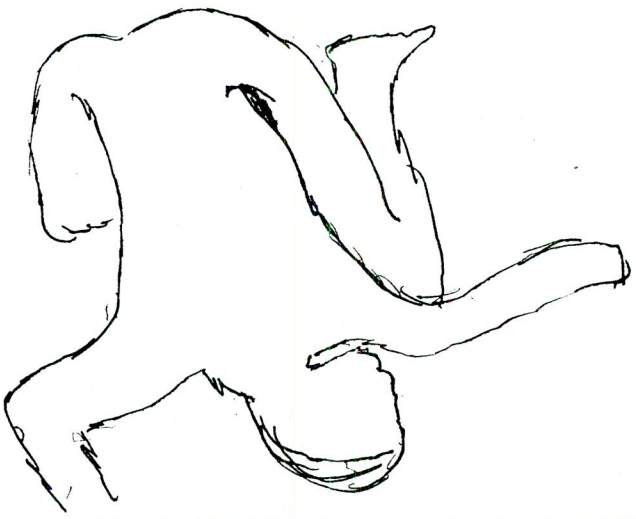


Now go to the next sculpture of the human form, "Lilith" 1995

Why do you think this sculpture is on the wall, it the artist making any statement? It shows how man can balance

What meaning/emotions does the pose of the figure suggest to you? The pose suggests mans strength

Complete a brief sketch of the pose



What do you think this sculpture is made of? Bronze

Does the use of this particular media reinforce the meaning behind the work? Yes

Why because bronze is a strong metal is shows mans strength

What kind of surface texture has been created using this media?, Rough Smooth Shinny etc

Rough

Go back to your sketch of the figure and try to recreate the texture visually using pencil.?

What if the sculpture was made from a different type of material, say paper, would the sculpture have the same meaning? No

Why? because if it was made of paper the sculptor would be soft and it wouldn't suggest mans strength.

Now move on to the last sculpture of the human form, which is in the corridor, <u>do not</u> look at the title of the piece.

Why do you think this sculpture is red? I think it is trying to show the inside of the body and the red suggests blood.

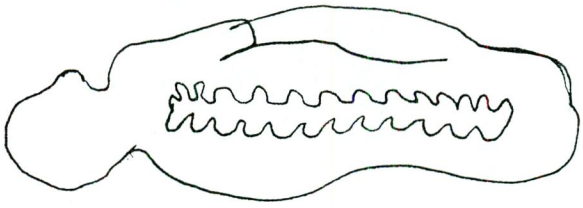
Do you think the colour effects our understanding of the sculpture? Yes

Why? because blood is red if the figure was blue it wouldn't have the same effect

Remembering back to the other two sculptures ,do you thing colour was as important in these pieces? Yes Why? because white suggests something light and delicate and the pose ~~it~~ is feminine and delicate. The bronze is dark which suggests something heavy and it shows strength, the pose is masculine and is trying to show strength

Give a description of the sculpture in terms of the art elements dealt with today and in previous lessons, shape, proportion, texture, colour etc.? It's well proportioned and the weight is falling in the right direction.

Complete a brief sketch of the pose.



What is the most striking feature of the pose for you? The exposed spine

Why? because our backbone holds us together and if anything was wrong with it we couldn't walk The way the figure is lying the person looks crippled because of the exposed backbone.

Do you think the positioning of the sculpture changes its meaning?, for example what if this sculpture was hung on the wall like the previous sculpture, would our understanding/interpretation of the sculpture change? It would because the way the figure is lying crunched up it makes it look weird.

What is your overall impression of the exhibition? In terms of both the artists work itself and how it was exhibited? I thought it was different and hard to interpreate some of the sculptures.

Kiki Smith

Sharon Gosgloyan

Convergence (24th Oct. 1997 – 15th Feb. 1998)

Kiki Smith was born in Nuremberg, Germany in 1954, but now lives and works in New York. She has had several international solo exhibitions and group exhibitions, "Convergence" is Kiki Smith's first solo exhibition in Ireland.
This exhibition explores the convergence (coming together) of ideas and concerns, which interest the artist. These interests have been explored using the human form, (which is usually represented by the female figure in such works as Blood Pool, 1992, Peacock, 1994 and Lilith, 1995) and more recently aspects of the natural world, (which can be seen in works such as Deer, 1997, Rainbow, 1997 and Green Moon, 1997).
She says herself of her work that it has " evolved from minute particles within the body, up through the body, and landed outside the body, Now I want to roam around the land scape".
Convergence while investigating various media also explores the element of colour and how both affect the viewers, intertpretation of the work, and understanding of the artist intentions behind the work.

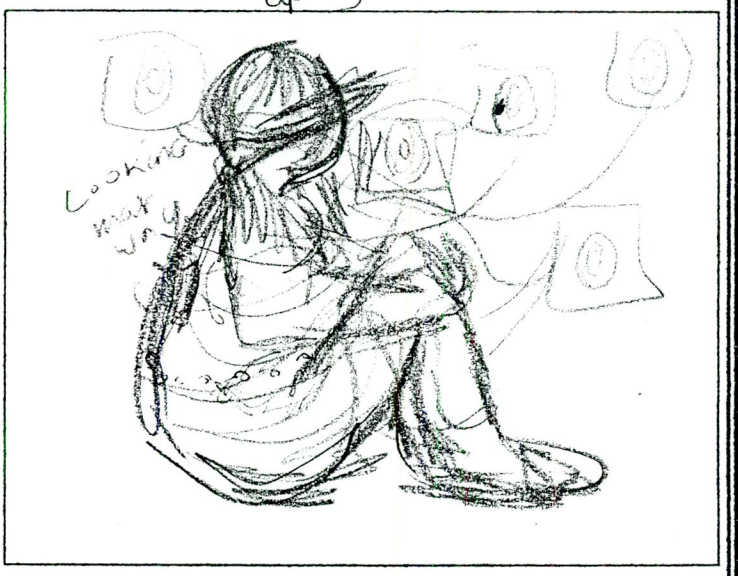
Now looking at the Exhibition:

Peacock 1994

What method was used to make this sculpture? Paper Mash / Using your hands

What meaning/emotions does the pose of the figure suggest to you? looking out in a crunched up way; Arms ~~Rampe~~ Rapped up; Relaxed Aware

Complete a brief sketch of the pose



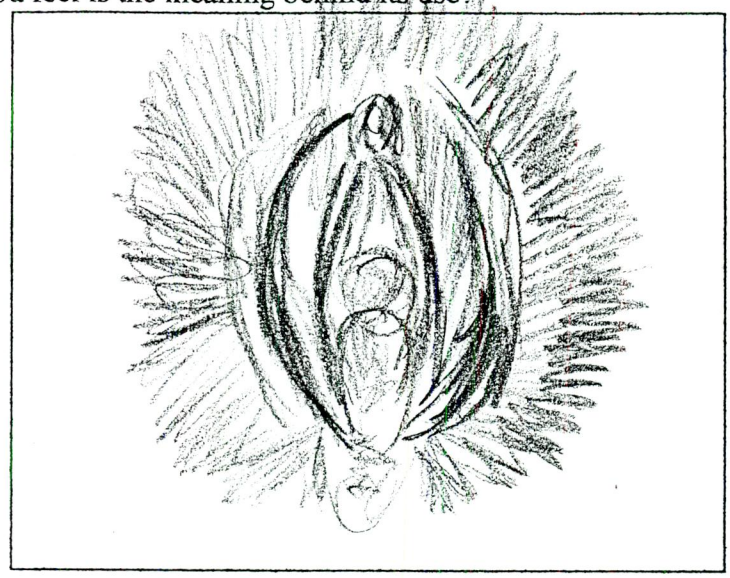
What do you think this sculpture is made of? Paper Mashé

Does the use of this particular media reinforce the meaning behind the work? No.
Why I dont what you mean in the Question

Describe the surface texture of the sculpture Smooth Paper, Sheing Crumbled paper on the wall

Apart from the texture is there any other surface decoration on the sculpture? Sketch this decoration and briefly explain what you feel is the meaning behind its use?

Womans Privates open part looks like the ~~decor~~ decoration of the eye of the peacock on the feather



Now go to the next sculpture of the human form, "Lilith" 1995

Why do you think this sculpture is on the wall, it the artist making any statement? It looks good on the wall because it looks weird a spider woman insect woman

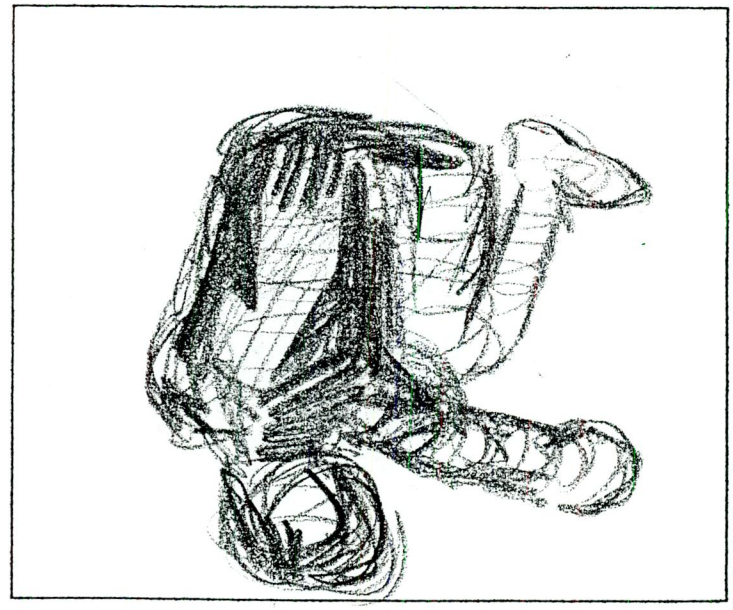
What meaning/emotions does the pose of the figure suggest to you? She like to ~~pop~~ hop on someone Ready for action

Complete a brief sketch of the pose

What do you think this sculpture is made of? Bronze & Glass

Does the use of this particular media reinforce the meaning behind the work? yes

Why The Brown colour makes it look dark and evil looking



What kind of surface texture has been created using this media?, Rough Smooth Shinny etc

Smooth & Shinny

Go back to your sketch of the figure and try to recreate the texture visually using pencil.?

What if the sculpture was made from a different type of material, say paper, would the sculpture have the same meaning? No

Why? Because it looks a strong figure foxable

Now move on to the last sculpture of the human form, which is in the corridor, <u>do not</u> look at the title of the piece.

Why do you think this sculpture is red? Because it looks well red its different than the plain colours like black & white you would never think of having a red sculter.

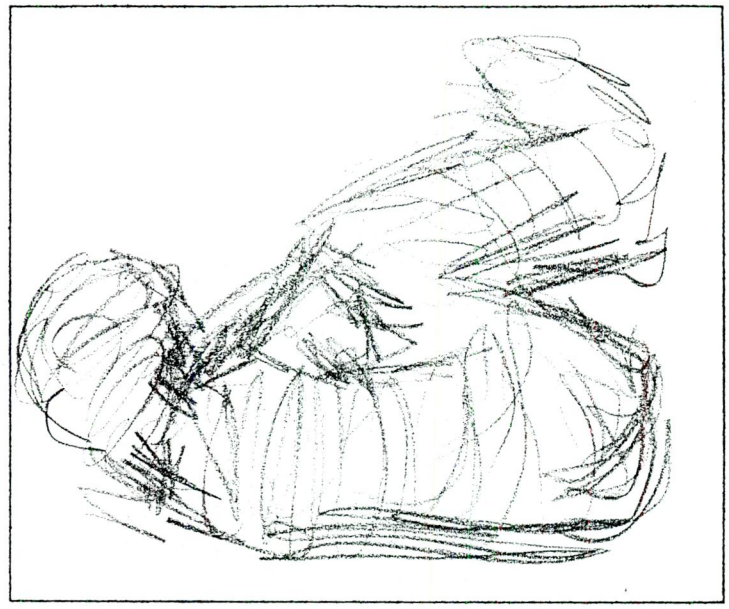
Do you think the colour effects our understanding of the sculpture?

Why? No it just creates atmosphere

Remembering back to the other two sculptures ,do you thing colour was as important in these pieces? Yes Why? Because it would be Boring if we had just the same colour all of the time

Give a description of the sculpture in terms of the art elements dealt with today and in previous lessons, shape, proportion, texture, colour etc.? It smooth and has a lumpy Back Bone with ques it some detail

Complete a brief sketch of the pose.



What is the most striking feature of the pose for you? The Backbone

Why? Because it Bright & catches your eyes first

Do you think the positioning of the sculpture changes its meaning?, for example what if this sculpture was hung on the wall like the previous sculpture, would our understanding/interpretation of the sculpture change? Yes it would because it would look weird this way gives an understanding of the ~~th~~ sculpture to be hundled better to get warmth

What is your overall impression of the exhibition? In terms of both the artists work itself and how it was exhibited? It was good & very weird there was alot about the human Body and there ~~fey~~ fetures

Alot an animals and gave the impression that ~~those~~ those kind of animal where being shot and Killed

for there skin like when the Arker showed the ~~skull~~ skulls of the Animals

APPENDIX III

APPENDIX III

The Renaissance

Properzia de Rossi	(1496-1530)	Italian
Sofonisba Anguissola	(1532-1625)	Italian
Lavinia Fontana	(1552-1614)	Italian
Levinia Terrline	(1520-1576)	Low Countries
Catherine Van Hemessen	(1527-1566)	Low Countries

17th Century

Artemisia Gentileschi	(1593-1652)	Italian
Giovanna Garzoni	(16001670)	Italian
Elisabetta Sirani	(1638-1665)	Italian
Louis Moillon	(1610-1696)	French
Clara Peeters	(1594-1657)	Low Countries
Judith Leyster	(1609-1660)	Low Countries
Maria Van Oosterwyck	(1630-1693)	Low Countries
Mary Beale	(1632-1697)	English

18th Century

Rosalba Carriera	(1675-1757)	Italian
Angelica Kauffmann	(1741-1807)	Swiss

Anne Vallayer-Coster	(1744-1818)	French
Marie Vigee-LeBrun	(1755-1842)	French
Constance Mayer	(1775-1821)	French
Francoise Duparc	(1726-1778)	Spanish

19th Century

Rosa Bonnhear	(1822-1899)	French
Berthe Morisot	(1841-1895)	French
Sophie Anderson	(1823-1898)	English
Emily Mary Osborn	(1834-1857)	English
Elizabeth Butler	(1850-1933)	English
Sarah Peale	(1800-1885)	American
Emma Stebbins	(1815-1882)	American
Anne Whitney	(1821-1915)	American
Mary Cassatt	(1844-1926)	American
Cecilia Beaux	(1855-1942)	American

Early 20th Century

Suzanne Valadon	(1865-1938)	French
Kathe Kollwitz	(1867-1945)	German
Gabriele Munter	(1877-1962)	German

Emily Carr	(1871-1945)	American
Georgia O'Keefe	(1887-1986)	American
Kay Sage	(1898-1963)	American
Louise Maillou-Jones	(1905-1959)	American
Natalya Goncharova	(1881-1962)	Russian
Sonia Terk Delaunay	(1885-1979)	Russian
Freda Kahlo	(1910-1954)	Mexican
Gwen John	(1876-1935)	English
Sophie Taeuber-Arp	(1889-1943)	Swiss
Meret Oppenheim	(1913-	Swiss

FOOTNOTES

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