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The Inequity of Women in Art History: New Structures for a Changed World in Adult Education

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Abstract: This study examines the social, economic, political, religious, and cultural climate of gender inequity in art history. The outcome of the study is intended to ultimately create a more inclusive contemporary art history course for adult learners. It is important to adult education because it supports the individual along with other benefits to both the learner and the facilitator. The body of research and its findings within this study will be of interest to adult educators, art historians, women studies professionals and students.

Objectives

A feminist pedagogy class room designed to include omitted women artist. The course will empower and privilege voices of women artist's contribution to their social, economic, political, religious, or cultural climate of their time in history. This model is more balanced and less dominated by male artists and more conducive to today's diverse classroom. It reforms the relationship between professor and student, it provides a curriculum that is structured with social meaning and the student's own purpose and goals are emphasized. The course's structure will reflect the disparities in current educational practices.

Target Audiences

This research will benefit the learner, adult education, higher education communities, and will help reform relationships between student and professor, build community, empower and privilege women artist's voices. The outcome of the study is intended to ultimately create a more inclusive contemporary art history course for adult learners. This study is important to the field of adult education and benefits the student and instructor by creating a climate for discourse, growth, and sharing.

Theoretical Framework

Through feminist research, I discover some of the women artists who have not been properly recognized as significant contributors of art history. These women are from all periods of art history that have gone missing, the study will unfold the possible reasons women's art work is not or was not in America's art history books and why their work is a substantial art contribution and is of social historical importance. With the information gathered, I estimate reasons why this underrepresentation of women artist existed and still persists today.

Using the research method of narrative inquiry, I interviewed four art historians, and three women artists. The study explores common theories, historical facts, and the plethora of women artists that have been marginalized in art history. The findings showed that the discrepancy in women in art history had religious, educational, economic, social and political implications. The artist's narratives were used to determine the climate in today's art world as support to the findings.

Significance

This study focuses on gender inequality, with hopes to promote women's rights, interests and issues. The outcome of the study is intended to ultimately create a more inclusive contemporary art history course or workshop for all adult learners. It is important to adult education because it supports the individual along with other benefits to both the learner and the facilitator. The body of research and its findings within this study will be of interest to adult educators, art historians, women studies professionals and students.

Session Description

The round table starts by introduction. The participants first introduce themselves to each other and I then introduce the study to them. I will hand out a short outline of the session. In addition, I will circulate handouts of different women artists not found in the normal art history classrooms materials, texts or discussions in a higher education environment. Each hand out will have an image of the artists art work, her background information and her significance in art history.

As a group, we will actively dissect each handout with discussion, to identify, compare and review their barriers and successes as artists. This will accomplished by using the methods and principles of feminist pedagogy. I will conclude the session with a third handout of an art history feminist pedagogy design classroom. I will then open it up for questions and answer session.

I bring to the table

A past Instructor of evening students for Art History, and Art Appreciation, Coordinated and created lesson plans, lectures, assignments, and evaluation. Maintained records and reported student's progress to college administrative department.

As a past owner and director of a fine art gallery, I provided expert research services in appraising the value of fine art. Study, examine, and test acquisitions to authenticate their origin, composition, history, and to assess their current value.

Currently researching, inquiring and writing on the current issues, statistic and data available on the gender discriminations in American Contemporary Art History.