

## DEPARTMENT FOR CONTINUING EDUCATION

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### READING LIST

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Course Title: A 'Herstory' of Art: Discovering Women Artists  
Location: Online, None  
Term Dates: 22 Apr 2025 to 24 Jun 2025  
Tutor: Amy Halliday

The reading list below was supplied by the course tutor.

If you have enrolled on a course starting in the autumn, you can become a borrowing member of the Rewley House library from 1st September. If you are enrolled on a course starting in other terms, you can become a borrowing member once the previous term has ended. For example, students starting in January can join the Library in early December and those starting in April can join in early March.

If you are planning to purchase any books, please keep in mind that courses with insufficient students enrolled will be cancelled. The Department accepts no responsibility for books bought in anticipation of a course running.

### Preparatory Reading List

*The items on this list are to give you some background to the materials and ideas that we will be covering on the course.*

Author	Title
Hessel, Katy	<i>The Story of Art Without Men (Hutchinson Heinemann; 1st edition (8 Sept. 2022))</i>
Nochlin, Linda	<i>Why Have There Been No Great Women Artists? (Thames and Hudson Ltd; 50th Anniversary edition (14 Jan. 2021) [originally published in ArtNews 1971])</i>

### Course Reading List

*The items on this list are to support your learning while you are taking the course.*

Author	Title
Andaleeb Badiee Banta and Alexa Greist (eds.)	<i>Making her mark : a history of women artists in Europe, 1400-1800 (Exhibition catalogue. Goose Lane Editions, 2023.)</i>

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- Farrago, Jason *"She Needed No Camera to Make the First Book of Photographs"* (*The New York Times*, Nov. 15, 2018)
- Gouma-Peterson, Thalia and Mathews, Patricia *"The Feminist Critique of Art History."* (*The Art Bulletin* 69, no. 3 (1987): 326–57.)
- Hellend, Janice *"Culture, Politics, and Identity in the Paintings of Frida Kahlo"* (In Norma Broude (ed.), *The Expanding Discourse*, New York: Routledge, 1992. )
- Higonnet, Anne *"Critical Impressionism: A Painting by Mary Cassatt and Its Challenge to the Social Rules of Art"* (In Andre Dombrowski (ed.), *Wiley Blackwell Companion to Impressionism*, 2021. 219-233)
- Kahlo, Frida and Kollwitz, Kathe *Transgressive Techniques of the Guerrilla Girls* (*Getty Research Journal*, No. 2 (2010), pp. 203-208 )
- Lynnes, Barbara *Georgia O'Keeffe and Feminism: A Problem of Position* (In Broude, Norma, *The Expanding Discourse: Feminism And Art History*, New York: Routledge, 1992. )
- Martin, Therese *"The margin to act: a framework of investigation for women's (and men's) medieval art-making"* (*Journal of Medieval History*, 42(1), 1–25. )
- Mary D. Garrard *"Artemisia and the Writers: Feminism in Early Modern Europe"* (In *Artemisia Gentileschi and Feminism in Early Modern Europe*, London: Reaktion Books, 2020)
- McCutcheon, Erin *"Incorporados: The Art of Ana Mendieta"* (*Elements*, 1(1), 2005.)
- Parker, Rozsika and Pollock, Griselda *"Critical Stereotypes: The Essential Feminine or How Essential is Femininity?"* (*Old Mistresses: Women, Art and Ideology*, London: Bloomsbury Academic, 2013 (1981))
- Pollock, Griselda *"Women, Art and Ideology: Questions for Feminist Art Historians."* (*Woman's Art Journal* 4, no. 1 (1983): 39–47.)
- Reilly, Maura and Nochlin, Linda *Global feminisms: new directions in contemporary art* (London: Merrell Publishers, 2007. Exhibition catalogue.)
- Roger Clark, Ashley R. Folgo, and Jane Pichette. *"Have There Now Been Any Great Women Artists? An Investigation of the Visibility of Women Artists in Recent Art History Textbooks."* (*Art Education* 58, no. 3 (2005): 6–13.)