

GENDER REPRESENTATION IN ART PEDAGOGY: A SURVEY OF STUDENT  
KNOWLEDGE AND ATTITUDES AROUND GENDER BALANCE IN ART  
EDUCATION

By

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## **Abstract**

### **GENDER REPRESENTATION IN ART PEDAGOGY: A SURVEY OF STUDENT KNOWLEDGE AND ATTITUDES AROUND GENDER BALANCE IN ART EDUCATION**

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This study explores the issue of unequal representation of women artists in the art-world (museums, galleries, auctions and texts) as well as in Studio Art, Art Education and Art-Historical pedagogies. This study examines how student knowledge and attitudes are impacted by the lack of exposure to art made by women. The problem of unequal representation of women in the arts was verified and examined in the literature review. The literature review explored feminist pedagogy as an educational method. The review made evident the unequal representation of women in visual Art History and the relative exclusion of women role models in studio practices through the use of three-pronged examination of women's representation in Art History: the devaluation of craft, the history of barring women as artists, and the systematic exclusion of women artists in text books, museums and the art-world. The research presented here was conducted in the form of a survey of seventy-two Humboldt State University students currently enrolled in either Art History, Art Education or Studio Art courses. This study investigates the research question: is the problem of unequal representation of women artists in the art-world reflected in student knowledge? My hypothesis is that the existence of unequal

representation of women artists in the art-world demonstrated through the historical-analytical review of the relevant literature is reflected in college students' knowledge of women artists. The results support this hypothesis of the ongoing effects of the historical bias in favoring male artists.

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## **Introduction**

*Most would agree that much more remains to be done in art schools, public galleries and museums, and the art market and in reviewing practices before the position of women really changes*

-Katy Deepwell

### **Problem and Objective**

This study explores the issue of unequal representation of women artists in the art-world (museums, galleries, auctions and texts) as well as in Studio Art, Art Education and Art-Historical pedagogies. This study examines how student knowledge and attitudes are impacted by the lack of exposure to art made by women. The problem of unequal representation of women in the arts was verified and examined in the literature review. Academic research was conducted in the form of a survey of seventy-two Humboldt state university students currently enrolled in either art history, art education or studio art courses. The research question that guided this work is as follows: is the problem of unequal representation of women artists in the art-world verifiable and reflected in student knowledge? I hypothesize that the problem of unequal representation of women artists in the art-world is verifiable in a historical-analytical review of the relevant literature and reflected in student knowledge of women artists.

## **Significance to the Broader Field of Education**

Artists that are generally agreed to be members of the Art-Historical canon are typically white males. Therefore, the pool from which case study artists are typically selected from is inherently limited and exclusive of many demographics. Artists from these excluded groups offer rich and useful knowledge and techniques in Studio Art but are perpetually neglected in Art Education. Contemporary artists, student artists, Art Historians and Art Educators perpetuate the cycle of exclusivity in the canon unknowingly by revering, paying homage to and sampling the work of master artists that represent a narrow and culturally dominant demographic. These practices do not encourage growth, comprehensiveness, breadth, expansion or critical analysis within the disciplines of Studio Art and Art History. Feminist-based critique as a pedagogical approach is useful in the creation of a more inclusive society in which people are not limited based on their gender/s. This ideology has merit that permeates all areas of study, however Art Education (encompassing disciplines of Art History and of Studio Art and Art Education) is particularly significant as both a record and perpetuator of significant cultural contributions. It is imperative that women are included in the history of art, not only to strive for historical understanding and accuracy, but to advance all people regardless of how they identify, by exposing them to the work of women masters. Women have long been excluded from the history and creation of art, but societal standards and gender-based roles around art have changed.

It is imperative that women are included in the history of art, not only to strive for historical understanding and accuracy, but to advance all people via the enrichment of the cannon by exposing students of art to the work of women masters. This findings of this research demonstrates that students value diverse representation the arts and do not receive gender-balanced art education overall. Educators should respond to this identified value held by students by composing and implementing art curricula that are inclusive of women.

### **Operational Definitions of Terms**

Art-world- Museums, galleries, auctions, text books, websites, publications, arts classes and other spaces related to making, viewing, studying and consuming art.

Canonical- Widely recognized artists and works that have been highly celebrated, studied and taught about in the art-world.

Craft- A word that designates certain works of art (often functional or decorative works) as less prestigious and lacking in legitimacy when compared to fine arts.

Feminism- A ideological theory that holds women and all people to be autonomous individuals with equal rights and was developed in reaction to the systemic oppression of women.

Feminist Aesthetic Theory- A broad umbrella term for the fluid, evolving and diverse set of ideological beliefs related to contemporary feminist theory in the realm of Aesthetics.

Gender non-conforming- People who do not conform to the set of societal expectations about behaviors, characteristics and thoughts related to their gender assigned at birth” (Planned Parenthood, 2018).

Gender- Planned Parenthood provides the definition, “Gender is much more complex: It’s a social and legal status, and set of expectations from society, about behaviors, characteristics, and thoughts. Each culture has standards about the way that people should behave based on their gender.” (Planned Parenthood, 2018)

Intersectionality- The cross-sections of overlap among social demographics such as race, gender, sexuality, and class which impact the types and levels of systemic-oppressive experience an individual may endure as a result of their membership of certain groups.

Master artist- A widely recognized and notable artist.

Non-binary- In terms of gender identity, non-binary refers to people who do not subscribe to the dominant cultural set of expectations revolving around the male-female binary gender designations.

Patriarchy- As defined by The Asian Pacific Institute on Gender-Based Violence, “It is a system for maintaining class, gender, racial, and heterosexual privilege and the status quo of power – relying both on crude forms of oppression, like violence; and subtle ones, like laws; to perpetuate inequality... Patriarchy is a structural force that influences power relations, whether they are abusive or not” (Patriarchy and Power, 2017)

Transgender- According to Planned Parenthood, “Transgender is a term that includes the many ways that people’s gender identities can be different from the sex they were assigned at birth. There are a lot of different terms transgender people use to describe

themselves. For example, sometimes the word transgender is shortened to just trans, trans\*, or trans male/trans female. It's always best to use the language and labels that the person prefers. Transgender people express their gender identities in many different ways. Some people use their dress, behavior, and mannerisms to live as the gender that feels right for them. Some people take hormones and may have surgery to change their body so it matches their gender identity. Some transgender people reject the traditional understanding of gender as divided between just "male" and "female," so they identify just as transgender, or genderqueer, genderfluid, or something else" (Planned Parenthood, 2018).

Values- A collection of beliefs structured according to individuated morality.

*Please Note:* With respect to the dignity and autonomy of all individuals, this study will use the terms "men" and "women" to refer to all those whose gender identities are male or female. This study operates within the confines of male and female gender designations, not because it is informed by an ideological mode that values or seeks to legitimate binary gender roles or designations but in order to subvert the dominant patriarchal paradigm in a focused, albeit limited study of student knowledge and attitudes around a single Art-Historically disadvantaged demographic. In the case of this study, the very use of the words "men" and "women" can be regarded as operating within patriarchal modes of speech. In her work *Aesthetics In Feminist Perspective*, Hilde Hein (1993) explains the feminist literary approach of working within a patriarchal structure without ideological supporting its values. "Since almost all modern worlds are patriarchal, feminist literature necessarily depicts patriarchy. But it does not underwrite

its standards. Feminist literature may show patriarchal attitude, destroying a character or a world, but the narrative does not approve the destruction” (p. 69).

## **Overview of Contents of Succeeding Chapters**

### **Literature Review**

This review delved into women artists’ representation in Art History and the art-world at large. It discusses and explores feminist pedagogy as an educational method. The unequal representation of women in visual Art History and the exclusion of women in Studio Art practices was made clear through the review of the relevant and extant literature, research, and academic texts. The review opened with a three-pronged examination of women’s representation in Art History: the devaluation of craft, the history of barring women as artists, and the systematic exclusion of women artists in text books, museums and the art world. Through these three different lenses it was made evident that women have faced extensive societal roadblocks in becoming artists and gaining recognition in the art-world. The review further discusses the literature around Feminist Aesthetic Theory, and its pedagogical applications in Art Education.

### **Methods**

The research instrument for this study was a locally developed anonymous survey that sought to gauge levels of Studio Art, Art Education and Art History students’ knowledge of women artists. The survey also examined students’ attitudes around gender representation as an educational goal and a consideration when composing arts curricula.



I will examine the ratio of students' knowledge of women and men artists and how these levels of knowledge relate to the number of Art History courses they have taken and their attitudes towards gender balance and diversity as pedagogical considerations.

### **Results**

The data extrapolated from the survey responses was analyzed using basic statistics. This study also looked participants' attitudes towards gender balance and diversity of artist representation as a goal of education. The results reported students' levels of knowledge of canonical male and female artists and their academic exposure to art educational content related to the assessments. Art History students scored the highest of the three groups surveyed in their levels of knowledge of men and women artists. They also demonstrated the largest gap in their level of knowledge of men and women artists. This group also had the highest level of academic exposure to curricular content related to the assessment. Students report to value diversity and gender balance as curricular considerations in the arts yet also report to spend an unbalanced division of class-time learning about male and female artists in art classes.

### **Analysis & Discussion**

The data suggests that greater academic exposure to canonical artists (time spent learning about artists in art classes and number of art history courses taken) does equate to greater overall knowledge of male and female artists. Greater academic exposure to canonical artists does not however, seem to contribute to more balanced and equal levels of student knowledge of men and women artists, as the participants with greater levels of

academic exposure to learning about artists also demonstrated the largest level of difference in their knowledge of men and women artists. The students' reported to perceive that the vast majority of time (72:28) spent in art classes is dedicated to learning about male artists. This inequity in balanced representation of women artists is reflected in differences in students' levels of knowledge related to male and female artist identification. The data gathered from this study supports my hypothesis that the problem of unequal representation of women artists in the art-world is both verifiable and reflected in student knowledge. All 72 students who participated in this survey demonstrated significantly lower levels of knowledge of women artists than of men artists.

### **Conclusion**

This study concludes with the claim that the dominant model of gender representation in the arts will ultimately be shifted by subverting and making visible the normative, patriarchal, male-dominant paradigm. My hypothesis that the majority of Humboldt State Students hold the belief that teaching about diverse artists should be pedagogical consideration in the arts was upheld by the data gathered from the survey. The data revealed that the inequity of women artists' representation in the art-world is reflected in student knowledge. These findings promote the position that educators should continue to work towards addressing this identified student value by giving weight and representation to the works and methods of diverse women artists in their curricula.

## Literature Review

*It seems important to periodically take a summary look backwards in order to establish a perspective on the historical role of women artists and to monitor progress of women in the arts.*

-H.T. Nicely

### Introduction

This study explores obstacles for women artists' representation in Art History and in the art-world and explores feminist pedagogy that seeks to address the unequal treatment of women in the arts. The unequal representation of genders in visual Art History and the exclusion of women in studio practices will be discussed through a review of the relevant and extant literature, research, and academic texts. This literature review opens with an examination of roadblocks for women artists using three different areas of oppression: the devaluation of craft, the history of barring women as artists, the exclusion of women artists in text books, museums and the art world. At this point in the review, the stage will have been set for the further discussion of Feminist Aesthetic Theory and its applications. Next, feminist pedagogy will be reviewed based on available texts. The impact of feminist pedagogy on the discipline of Art History will be illuminated via the literature and research. This form of art education will be revealed as a constructive approach rooted in feminist aesthetics and applied via pedagogy. Furthermore, the concept of feminism as a mode of social activism will be discussed via

the literature. Finally, the notion that Art Education is a vehicle for social change will be addressed by outlining the following topics: the political nature of education, intersectionality, community orientation and collectivism and ultimately the necessity for inclusion and representation of women in Art Education.

## **Roadblocks for Women Artists**

### **The devaluation of craft**

Historically, representations and stereotypes seldom portray women as makers of art. Keifer-Boyd (2003) asserts that this is due to the fact that, “Stereotypes of females tend to be aligned with qualities not highly valued in this society and do not match prevalent definitions of art and of artists (p. 315). However, in an apparent designation of gender roles, women have long been favored as the subjects of art rather than the creators of art. Brant (2006) asserts, “It is common knowledge that most artistic representations of women have not been created by women.”(p.166) The artistic representations referenced are the dominant forms that one may consider such as the, “many types of artworks found primarily in museums, galleries, and private art collections that standard art history texts routinely chronicle and study” (Brant, 2006, p. 166). The literature will show that the platforms that have historically excluded women artists are the same as the aforementioned.

Women have long excelled in artistic endeavors such as basketry, weaving, pottery, textile work and other modes of art-making. Gajewski (2015) describes how women have created great works throughout history yet they struggle to be recognized,

“Women have always been artists, and there always have been glimpses of women’s art within within male-driven societies...Still, women artists faced difficulty...when trying to engage with the art world and canon.” (Women Artists in the 20th Century: A Changing Landscape section: para. 1)

Hagaman (1980) argues that there exists a divide between the status of craft and art and that this divide is “a categorical split which excluded many female products from the latter designation. Such products often possessed both utilitarian and decorative characteristics which did not fit within a mainstream, formalist definition of art... traditional decorative art by women tended to be limited to a crafts designation because of its utilitarianism” (p. 30).

Markowitz (1994) expands on the designation of utilitarian and aesthetic value in the labeling of things as art or craft objects, “in determining how well craft objects meet the aesthetic criterion for art, we must decide what to make of an obvious and much discussed difference between craft objects and paradigmatic artworks” (p. 57).

Markowitz (1994) explains, “craft objects often have what are loosely called practical or utilitarian functions, while paintings and sculptures...have, depending on the view, no use at all, only an aesthetic use, or, on the most liberal of accounts, many appropriate uses” (p.57).

Markowitz (1994) states that this phenomenon is sometimes interpreted as an exertion of power or privilege resulting from status, “For once classified as craft, a work has trouble counting not only as great art, but as any sort of art at all. Those who are suspicious of the art-craft distinction sometimes imply that this exclusion is arbitrary,

resting on nothing but elitism; on this view, the only real distinction to be made may well be the one between the social status of those who become artists and those who become craftspeople” (p. 55). Therefore, the social status of class designation of the creator of the work may determine its classification of art or craft.

One aspect of the issue of making a distinction between art and craft is that the former is typically evaluated with positive associations that the latter does not carry. Markowitz (1994) states, “Part of the problem is that ‘art’ has a positive evaluative connotation that ‘craft’ lacks” (p. 55). Markowitz (1994) alludes to the position of critics that this is a caste-like, hierarchical distinction: “Some critics, with good reason, claim that this difference in evaluative meaning reflects our culture's elitist values: what white European men make is dignified by the label ‘art,’ while what everyone else makes counts only as craft” (p. 55). This rejection of art works made by women as art and the delegation of their work to the sphere of craft segregates the work of male and female artists into separate and unequal categories and prevents people of all genders who work in these mediums from being regarded as artists rather than or in addition to craftspeople. According to Markowitz (1994) the shift in the valuation of craft is a paramount contribution of feminist art to aesthetics and to society:

One of the most important achievements of feminist artists to date has been to repoliticize craft on the level of production by reinstating value in the sphere of everyday practice.

And yet scholars caution against this movement toward a purely functional aesthetic.

They question the elevation of traditional crafts such as knitting to the status of art object

as valid.... At the heart of this debate are notions of traditionalism, instrumentalization, and judgment. (p. 57)

### **The history of barring women as artists**

According to O'day (2008) it is apparent that painting and drawing were not recognized or valued as "separate skills" (p. 326) the general education of English men or women before the second half of the seventeenth century. Endeavors in creative arts for women were limited to music and needlework. O'day (2008) states, "girls with intellectual pretensions...were not taught specifically to draw and paint, nor were elite young women who fully participated in fashionable life at Court" (p. 326).

Women who did manage to become artists showed their work primarily in private rather than public contexts. O'day (2008) states, "these female aristocratic artists evidently produced and displayed their work in the context of family and connection" (p. 348). According to O'day (2008) the evidence suggests that women artists "did not display their own efforts in parts of their houses that were regularly opened to the wider public or necessarily seen by large numbers of social visitors" (p. 348).

According to Nicely (1992), "Access is power. To realize one's potential in the areas of one's artistic interests and skills, one must have access to basic training systems as well as opportunity for public exhibition and sales. These are necessary ingredients for professional success in the arts" (p. 6). Nicely (1992) further describes how this access has been controlled and dictated by various institutions such as guilds and academies throughout history and furthermore how these institutions have barred both men and

women from inclusion based on criteria such as stylistic bias, race and class. However, Niceley states that women were excluded without exception solely on the basis of their gender. Despite these obstacles, some women did manage to create great art in the face of the forces that intentionally and systematically stood in their way. Niceley (1992) describes how some women trained notwithstanding their lack of access, “Although women were not often accepted into the public world of art production and sale, they were often involved in less conspicuous ways” (p. 6). Nicely illuminates how some women of elite status were able to circumvent their gender role and practice making art, “Some worked with their husbands, fathers, or their brothers. Even though she might have painted the picture, it was sold under the name of the male artist” (p. 6). So, when some elite women, who were members of the dominant racial and economic demographics, were allowed to practice as artists their work was often attributed to the men in their lives. As far as the opportunity to apprentice under a trained, non-familial artist in a studio, women faced even greater odds; Nicely (1992) states the nature of the issue to be as such: “It was difficult for a boy to be accepted as an apprentice in a master-artist's workshop. It was practically impossible for a girl to enter the system” (p. 6).

Many contemporary text books and art education pedagogies that aim to give weight and representation to women artists seek to recover the work of the few lost women masters who managed to exist in a hostile male-dominated practice. As noted by Clark, Folgo and Pichette (2005) in their examination of the visibility of women in art history text books, “Rediscovery’, of course, depends on the fact that, in their time or shortly thereafter, at least, women artists must first have been ‘discovered.’ And there



were always forces that militated against such 'discovery' such as the absence of supportive teachers, patrons, critics, and audiences" (p. 10).

The exclusion of women artists in text books, museums and the art-world  
Women struggle for recognition in the art-world and Art-Historical texts. Brand (1989) makes the statement, "Women who create, however, continue to struggle for legitimacy and respect within mainstream art contexts. Their numbers, historically low in comparison to men, still constitute a minority in today's art world" (p. 167). Clark, Folgo, and Pichette's (2005) study sought to readdress the work of Nochlin (1971) who posed the question, "Why have there been no great women artists?" (p. 22). Clark, Folgo, and Pichette (2005) studied twelve major Art history text books and categorized their findings into the following criteria: The ratio of women to men artists in text, ratio of pictures of women's art to pictures of men's art, women artists who receive a paragraph of text, and percent of pages that mention women artists. They then split their findings into texts published before 1974 and more recently published texts. According to Clark, Folgo and Pichette's (2005) findings, Gombrich, a key art history textbook author, released a new edition of his text in 2002. Gombrich had included only one woman to the 234 total artists mentioned in his text, which reflects a ratio of women to men artists at about 0.43 to 100. In 2001 Janson, another major art history textbook author, included about 42 women artists out of 634 artists mentioned in their text book. This ratio is about 7 to 100. The 2001 edition of yet another prominent art history textbook author, Gardner, admitted 46 women in the list of 536 total artists included. This makes for an approximate ratio of 9 women for every 100 men artists. It is worth noting that these

ratios of the number of women to men artists mentioned in Gombrich, Janson and Gardner's textbooks are much higher than in their previous publications in the pre-1974 period. The total ratios of all twelve textbooks studied averaged about 9.75 women artists for every 100 men artists mentioned in the recent books, as compared to the average ratio of 0.22 women for every 100 men mentioned in the earlier, and apparently more primitive, texts (Clark, Folgo & Pichette, 2005).

These figures point to one of the two following conclusions: either there have been very few great women artists or Art History perpetually ignores and excludes women masters. Regardless of the validity of the former or the latter, one may logically extend to ponder if the inclusion of women artists in the texts is a necessary precondition for the proliferation and recognition of great women artists in the future. Clarke, Folgo and Pichette (2005) pose the question, "Are any of these women yet seen as distaff Michelangelos, Leonardo DaVincis, or Donatellos?" (p. 12 ) and appear to answer their own question, with the presupposition that, "It seems certain that their appearance in art history texts is necessary to their achievement of such esteem and an even more necessary condition for the inspiration of women who will be the great artists of the future" (p. 12).

Carrie Mae Weems, MacArthur Fellow, multidisciplinary artist and one of the most influential artistic minds in contemporary art is the only African American woman to have been given a retrospective at the Guggenheim Museum.

On May 18, 2016 Carrie Mae Weems gave a commencement speech to the graduating class of New York's School of Visual Arts. The following is an excerpt

transcribed from her speech, which encapsulates the issue of inequality in the art world and provides glaring evidence for its validity:

Of all the exhibitions, of all the solo exhibitions given at the Whitney since 2007 29% went to women, to minorities less. In the year 2000 the Guggenheim gave solo exhibitions to 0 women, in 2014 it went up to 14% of solo exhibitions that were given to women. In 2014 I was the only African American so far in the history of the museum to be given a solo exhibition at that space. (Weems, 2019).

The revered artist goes on to list data that supports the claim that women are overwhelmingly excluded in the art-world, “At auction the highest price ever paid for a living woman artist was 7.1 million dollars. The highest price paid for a male, which happened to be Jeff Koons, was 58.4 million dollars. The most ever paid for a work by a deceased woman was 44 million dollars, that was Georgia O’Keefe and 142 million dollars for Francis Bacon.” Weems (2016) comments that, O’Keefe said this was because that “men like to put me down as the best woman painter when frankly I think that I’m the best painter.” She goes on to list the highest price paid for a work of art made by a woman artist and the highest amount ever paid for a work made by a male artist. The difference in the numbers is striking. “The highest price that has been paid...for a female artist now that we know of is 11 million dollars and of course the highest price in the world, auction price, has been set for Picasso whose work sold for 179 million dollars” (Weems, 2019).

Weems (2019) elaborates on the meaning of the wide difference between the aforementioned figures by discussing the societal and cultural implications of the

existence of the vast gap in the pay of women and men artists. Weems (2019) concludes by emphasizing the importance of recognizing these implications:

This difference between these millions of dollars, the stretch between how women are thought of, how African Americans and people of color are thought of, actually has tremendous implications for how we are looked at, how we are understood, how we are valued in the country and I think that it's really important to understand this and to think about this, even as we enter a time of extraordinary, extraordinary complex change, so that we know that equality and our battle, our fight for equality still exists. The numbers tell the story. (Weems, 2019)

The stark contrast between the numerical figures mentioned by Weems (2019) in her speech as well as in Clark, Fogle and Pitchette's (2005) study of women artists' representation in art history textbooks makes apparent the widespread exclusion of women artists from the art-world at large.

### **Feminism as Social Justice and Activism**

Injustice towards women in the art-world has been observed and documented by scholars, critics and artists in a variety of capacities including not only their exclusion and omission, but in their resistance to the system that disempowers them. Brand (2006) provides a map of the social make up and the and theoretical composition of an unjust art-world that, "shows men tightly controlling the power that serves to valorize male artists routinely, perpetuate sexist institutions of representation and education, and maintain ignorance about women and their art" (p. 168).

Feminism is the ideological reaction to the systemic oppression of women. Garber (1992) states, "Feminist theory falls in large measure within instrumental theories of art

because it arises from the socio-political goals of the women's movement that include alleviating the oppression of women” (p. 211). In art, feminism manifests as activism by reacting to and subverting dominant visual culture archetypes that neglect intersectional perspectives. According to Agerstoun and Auther (2007), “Feminist artists have pursued activism around a wide range of issues pertaining to race, gender, and sexuality and their intersections with social, political, and cultural forms of oppression” (p. vii). Artists practice this examination of the intersection between gender and various forms of oppression in a varied and fluid manner. Garber (1992) describes feminism’s fluidity and variability as follows, “feminism is not a fixed set of principles that can be applied as a template over the discipline of aesthetics. Feminism is varied and continues to evolve; it is not a single position or approach to understanding” (p. 211). The complex and heterogeneous nature of feminist art therefore renders its definition in concise terms difficult or unattainable. Simonds (2013) finds activist art and scholarship are similar in many ways, “they emerge out of creative, passionate personal and political impulses; they question authority, domination, and oppression; they seek to disrupt the status quo” (p. 2). Scholars and artists who are activists attempt to value and give weight to the experiences of marginalized individuals. Simonds (2013) asserts, “Activist artists and scholars seek to forge an inspired community among people who oppose oppression and violence by calling institutional social controls into question” (p. 2). Challenge to institutions is a defining characteristic of activism. Simonds (2013) proposes the collaboration of activists both in art and in scholarly settings in order to perpetuate societal change and progression, “Recognizing the commonalities between activism in art

and activism in scholarship, particularly sociology, can lead to productive, invigorating critical analysis, and even help create social change” (p. 2).

Feminists have employed the use of all sorts of media in the creation of their art. Aagerstoun and Auther (2007) note that feminist artists “...have utilized a rich variety of media and approaches, including performance, installation, organized public disruption, guerrilla postering, billboards, video, radical forms of pedagogy, and other creative uses of public space that emphasize collaboration and coalition-building” (p. vii). The emphasis on collaboration and collectivity is a key aspect of feminist activist art. Brodsky and Olin (2008) observe the emphasis on collaboration in feminist art as a challenge to the notion of the genius: “Feminist artists challenged romantic constructions of the artist as solitary genius, emphasizing collective dimensions of artistic production” (p. 337). Garber (2003) describes student involvement in a feminist classroom and the importance of collaboration, “mastery involves students seeking knowledge on their own terms and in terms of group and collaborative learning...It becomes collaborative rather than hierarchical” (p. 58).

### **Feminist Aesthetic Theory**

Hein and Korsmeyer (1993) assert the definition of feminist aesthetic theory as a mode of intellectualism that “’endorses’ female experience in such a way as to reveal inadequacies of the moral and social dimensions of patriarchy” (p. xi). Clover (2010) describes the theory as concerned with educational practices and applications in contemporary culture; this “analytical framework” (p. 234) when applied to traditional art

critique, offers new expansion and depth of critical analysis concerning works of art by broadening the typical conversations around art. This is achieved by subverting “elite discourses of the arts” (Clover, 2010, p. 235).

Hein and Korsmeyer (1993) find postmodernism and feminism to be in opposition to one another, “feminism, in contrast to postmodernism, promotes the restoration of the independent subjectivity of both self and others, accompanied by a sense of agency” (p. 202). Hein and Korsmeyer (1993) examine the implications of valuing subjectivity and agency, “this implies...the conscious and deliberate cultivation of a firm sense of spatial and temporal existence” (p. 202). Hein and Korsmeyer (1993) define spatial agency as “the ability to experience one’s own corporeal subjectivity-one’s own desires- without impingement, intrusion or violation” (p. 202). Hein and Korsmeyer (1993) designate temporal agency as “the awareness of an accumulation of effective actions in the past, alongside with positive strategies for the future” (p. 202). Hein and Korsmeyer (1993) conclude that within the realm of aesthetics as well as other fields where feminism is applied there lies a “basic feminist assumption” (p. 202). This common and core presupposition is that “it is both possible and desirable for women and other oppressed groups to pursue substantive changes in their living conditions and thus also in the quality of their subjective experience” (p. 202).

According to Clover (2010) Feminist Aesthetic Theory provides a malleable “analytical framework” (p. 235) for interpreting the vast, varied and contrasting cultural contributions and work of women educators and artists. Feminist theories are ideological reactions to the systematic oppression of women. In aesthetics, “Women's oppression is

central to contemporary feminist aesthetic theorizing...Women critique dominant ideologies that underpin traditional aesthetic judgments and modes of representation by offering feminist alternatives” (Clover, 2010, p. 235). These alternatives serve to perpetuate change and progression towards a more equal society, free from oppression and social hierarchy. In art education, this causes a reevaluation and re-assessment of didactic critique and addresses the potential for collaboration and a community-oriented, art-pedagogical experience.

### **Feminist pedagogy in critique, and art history**

Garber (2003) states that in feminist pedagogy there exists an understanding that both students and educators “have been socialized in a culture that has negated or trivialized women's intellect and authority” (p. 70). Feminism impacts the fields of Aesthetics, Art History, Art Education and Studio Art by critiquing and subverting their conventions in order to give authority to women’s intellect. Hagaman (1990) denotes, “Feminist inquiry in these closely related disciplines of art production, history, criticism, and aesthetics not only has challenged the canon of each field individually, but also the picture they collectively paint of accomplishment, scholarship, and knowledge in the visual arts” (p. 27). Methods for teaching from the perspective of feminist modes of thought and inquiry are regarded as feminist pedagogy. Forrest and Rosenberg (1997) concluded that feminist pedagogy is "the fusion of feminist values into the process and methods of teaching" (p. 179). Forms of education rooted in this ideological perspective are complex, unorthodox and difficult to define. Art Education in general shares this



multiplicity of definition and approach with feminist pedagogy. Keifer-Boyd (2003) observes that “similar to art education, feminism does not have a singular theoretical orientation” (p. 317). Keifer-Boyd (2003) states the influence of the educator on the pedagogy in the absence of a single unifying theory, “feminist pedagogy cannot be defined with an explicit set of values, but is enacted from the feminist educator's particular feminist values and theoretical orientation adjusted according to and within a specific context” (p. 317).

Hicks (1990) examines and defines the concept of empowerment as a goal of education and relates it to notions of power, freedom and community in her work, *A Feminist Analysis of Empowerment and Community in Art Education*. Hicks describes what it means to empower people as “giving them greater freedom with respect to some particular context or issue” (p. 39) and states that this process is an inherently political one and that its nature as such should be recognized. Hicks (1990) explains, “understanding what it means to increase a person's freedom-hence to empower them- requires that we understand how this freedom relates to structures of power and formations of community” (p. 39).

Hicks (1990) proposes a feminist pedagogy aimed at empowerment in which politicization is not avoided but addressed head on. The aim of her pedagogy “is not to empower our students through membership in the mainstream but rather to inculcate the ideals and capabilities necessary to understand, criticize, and oppose oppressive mainstream traditions in the name of a different kind of social and political life” (p. 45). Hicks (1990) envisions a pluralistic utopia and imagines such a civilization as an ideal:

“The ideal is a society in which diversity, particularity, and context are understood and valued, and where this common valuing of the concrete otherness of people is the basis for political unity” (p. 45).

Hicks (1990) warns that the current societal situation needs to be addressed because the converse of her ideal seems to dominate our culture. There exists a societal need for the adoption of the ideal proposed in Hick’s work, “for the traditional alternatives appear to be inherently unequal, exclusionary, and disempowering” (p. 45).

The general aim of feminist Art Education is to further artistic expression which is socially progressive and inclusive. The core collection of ideals that unify feminist activism and education as criticality, positivity, and progressiveness (Agerstoun and Auther, 2007). Agerstoun and Auther (2007) define criticality as “work that seeks to expose underlying ideologies or existing structures that have a negative effect on women and their lives” (p. vii). Agerstoun and Auther (2007) designate by positivity as the type of “work that takes a stand, expressing its maker’s faith in achieving results or positing alternatives” (p. vii). Finally, Agerstoun and Auther (2007) explain “by progressive we mean a belief in the feminist tenets of equality and inclusiveness, a better world free of sexism, racism, homophobia, economic inequality, and violence” (p. vii). This separates feminist ideologies from other belief systems that drive social activism. Agerstoun and Auther (2007) assert “these ideals distinguish feminist activist art from myriad other forms of activism and education” (p. vii).

### **Art Education as a vehicle for social change**

Art historical education is a powerful political agent. Hicks claims that analysis and recognition of the political nature of education is paramount to effective pedagogy. The political character of education in general must be critically analyzed and considered by the educator in order to embolden students and make them able to realize their individual potential (Hicks,1990). Kraehe, Hood and Travis (2015) further argue that “educators who are committed to challenging social inequalities need to understand how sociocultural factors influence the production of subjectivities, curriculum spaces, and art” (p. 2). Kraehe, Hood and Travis (2015) hold equity as a high goal of education and find that a wide breadth of social and cultural knowledge lays the foundation for achieving this goal: “Our assertion is that sociocultural knowledge is foundational to making arts education equitable and inclusive” (p. 20). Inclusivity, the other high goal of education laid out by Kraehe, Hood and Travis (2015) is related to the variation of individual identities and how to coexist with this kaleidoscope of personhood.

Doyle and Jones (2006) address the topic by defining the term intersectionality: “The term intersectionality points to the political imperative that discourses addressing social oppression acknowledge the complexity of how identity actually functions as we navigate the world and engage with others” (p. 608). This is relevant to inclusivity and perceptions of individual identity within a community of others, however its relevance is often disregarded as not useful or worthy of discussion and documentation. Doyle and Jones (2006) state, “attention paid to the politics of identity and identification in visual art

is often dismissed by guardians of the discipline of ‘art history’ as ‘cultural studies,’ as antiformalist, ahistorical, or both, and therefore as outside the field” (p. 609). Visual culture, in all its multiplicity and variety is pushed towards innovation by “new feminist scholarship” (Doyle and Jones 2006, p. 614), yet it accomplishes even more by expanding and redefining our thinking about identity and visual culture at large. Feminist scholars accomplish this reframing of normative thought templates by using intersectionally informed theories of meaning and individual identity. Doyle and Jones (2006) designate history, experience and difference as central conceptual and theoretical categories of their work and hold intellectual and creative inquiry above all else. The tumultuous and turbulent national and ideological climates make intellectual and creative inquiry even higher societal priorities (Doyle and Jones 2006, p. 614).

Eisenhauer (2006) remarks on visual subjectivity as a driving force in the construction of Art Education teaching methods and creative inquiry, “diverse and alternative understandings of visual subjectivity emerge not simply as effects, but rather as active forces in the formation of diverse pedagogies” (Eisenhauer, 2006, p.166) goes on to describe how constructions of the subject are central to the process of critical thinking in this area. This is an example of the intersectionality understanding between relationships and things. In this case, subjects and visual culture: “Rethinking critical practice cannot be explored without simultaneous inquiry into normative constructions of the subject as well as alternative possibilities for understanding the relationship between subjects and visual culture” (p. 166). Eisenhauer (2006) makes the following proclamation about realizing the high goals of education and individual perspective, “In

order to actualize the pedagogical goals of democracy, empowerment and dialogue, it is necessary to continuously reflect upon how one's own values and ideas inform the questions we ask” (p. 166).

## **Conclusion**

This review delved into women artists’ representation in Art History and the art-world at large. It discussed and explored feminist pedagogy as an educational method and sought to address the unequal treatment of women in the arts. The unequal representation of genders in visual Art History and the exclusion of women in Studio Art practices was made clear through the review of the relevant and extant literature, research, and academic texts. The review opened with a three-pronged examination of women’s representation in Art History: the devaluation of craft, the history of barring women as artists, the exclusion of women artists in text books, museums and the art world. Through these three different lenses it was made apparent that women have faced extensive societal roadblocks in becoming artists and gaining recognition in the art-world. The review further discussed the literature around feminist aesthetic theory, and its applications. Then, feminist pedagogy was reviewed and considered based on the literature to date. The impact of feminist pedagogy on the discipline of Art History was illuminated in this review. This form of art education has been revealed to be a constructive approach rooted in feminist aesthetics. The concept of feminism as a mode of social activism and feminist aesthetics and its poignant applications in pedagogy have been covered in this study. Finally, the notion that Art Education is a vehicle for social

change was exploring by denoting the topics of the political nature of education, intersectionality, community orientation and collectivism, and ultimately the necessity for inclusion. Representation of women in Art Education was revealed as an essential form of social equity.

## **Methods**

### **Research Question That Guided the Work**

I investigated the issue of the level of representation of women artists in the art-world (museums, galleries, auctions and texts) by conducting a historical-analytical review of the available literature from a qualitative framework and quantitative research in the form of a survey. The survey examined student knowledge of women artists and their attitudes towards gender balance and diversity as goals of Art Education. The findings of this research will support or refute my hypothesis that the problem of unequal representation in the art world is reflected in student knowledge at Humboldt State University.

### **Population Studied**

Seventy-one students at Humboldt State University were surveyed. The seventy-one participants were purposefully selected from classes in Art Education, Studio Art and Art History. The students were considered qualified for the study based on their enrollment in courses in any of the afore-mentioned areas. They were selected based on their professors' availability to dedicate class-time to the survey.

### **Data Collection Process**

I consulted the class schedule available online for the spring semester of 2018 at Humboldt State University and emailed the professors that were listed as instructors of the courses in those areas. I then entered their names into the directory on Humboldt State's website and contacted them via the emails listed. The professors were contacted by email to request permission to use twenty minutes of class-time to survey their students. Professors that granted me access told me a time slot that was available to dedicate to the survey in their class. I attended their class during the designated times and conducted the survey.

I conducted the survey a total of five times. I surveyed two Art Education classes; twelve students in Art Curriculum Development 357C and thirteen students in Art Curriculum Development 357B. Two Studio Art Classes were surveyed; There were a total of ten Painting III students and nineteen Drawing and Design students. One Art History course was surveyed with a total of seventeen students. Students were asked to participate in the survey in person. Consent forms were explained and attached to the survey. They were informed both verbally and in writing on the consent form, that their participation is voluntary and of potential risks and benefits associated with participating. After twenty minutes had passed participants were instructed to separate the consent form from the survey and deposit the completed survey and consent form into two separate piles at the front of their classrooms. Data from the surveys was transcribed into an electronic document and password protected on my computer for statistical analysis. The



survey was analyzed using basic statistics. The topic of this survey was selected with the objective of working towards equity in Art Education and to meet the needs of students based on the findings of my research.

### **Instrument**

The survey conducted was a locally developed anonymous survey that sought to gauge Studio Art, Art Education and Art History students' knowledge of women artists. The survey also examined students' attitudes around gender representation as an educational goal and a consideration when composing curricula. The survey consisted of twenty-one multiple choice and two short answer questions. The students were asked about their opinions around the topic of diversity in art education and the art-world at large in order to gauge students' attitudes towards diversity and gender balance as a pedagogical considerations. They were also asked to identify visual artists from a grid of names comprised of famous people in the arts. I quantified how many male and female visual artists students in Art Education, Studio Art and Art History respondents were able to identify from the grid. In order to ensure that the names included are of well-known or canonical artists, the artists selected for inclusion in the survey were gathered from multiple sources. Artists were selected based on prices paid for their work, historical significance and museum recognition. In addition, participants were asked to look at images of notable works of art and identify the artist that composed them in a multiple-choice format. I examined the ratio of students' knowledge of women to men artists and how these levels of knowledge relate to the number of Art History courses they have

taken and their attitudes towards gender balance and diversity as pedagogical considerations. Students were asked to answer a short answer question about their opinion on the equity of gender representation in the art-world. The responses to the short answer questions were transcribed and are listed in the appendix. Their opinions were regarded as informed for the purposes of this study based on their enrollment in arts classes in higher education.

### **Data Analysis: Quantitative Analysis**

I examined the ratio of participant knowledge of women to men artists. The survey will be analyzed using basic statistics. I also looked at how participants' attitudes towards gender balance as a goal of education relate to their knowledge of canonical artists and their previous enrollment in Art History courses. Finally, I compared their beliefs about equality in the art-world with their exposure to academic content related to the assessment and their scores on knowledge of artists.

I investigated the question of representation of women artists in the art-world by conducting historical-analytical review of extant literature around the topic of gender inequity in the arts. To accomplish this, I will examine, compare, organize and synthesize literature. The findings of this research will defend or refute my hypothesis that this phenomenon is both extant and problematic. Issues of validity, bias and spatial-temporal situation were considered as part of this analysis. Following the historical analysis of this issue. The collection, verification, analysis and synthesis of the evidence collected comprised the academic-survey aspect of my work. The dominant model of

gender representation in the arts can be shifted by subverting and making visible the typically male-dominant paradigm. I hypothesize that the majority of Humboldt State Students will hold the belief that teaching about diverse artists should be pedagogical consideration in the arts. Educators should work towards answering this student need by giving weight and representation to the works and methods of great women artists in their curricula. This topic was selected to promote egalitarianism by contributing to the academic research on inequity in the arts. This goal is in alignment with the aim of contemporary feminist theory in the realm of Aesthetics. Students should be provided with the opportunity to view, interact with and respond to the works of female master. In doing this, students will contemplate and interact with social and cultural phenomenon through the lens of contemporary feminist theory. This exposure will enrich their arts education by broadening their conception of possibilities and perspectives in visual art.

Human Subjects were used in this research. The Institutional Review Board (IRB) approval number associated with this study is IRB-17-164 and was issued as of March 9th, 2018.

## Results

*The numbers tell the story.*

-Carrie Mae Weems

The information extrapolated from the data gathered in this study indicates that the majority (83.25%) of Art History, Art Education and Studio Art students surveyed, reported that they valued diversity of representation of artists as an art pedagogical goal. The majority of participants in the survey (80%) report to think it is important to very important to learn about world artists who are not of European descent. The majority of participants in the survey (81%) strongly agree to agree that they wish they knew more about women artists. The majority of participants in the survey (83%) report to agree to strongly agree that teaching about diverse artists should be a major goal of education and the majority of participants in the survey report to agree to strongly agree that gender balance in an important consideration when selecting artists to be taught about in school.

### **Attitude Score Correlations: Questions on Gender Balance & Diversity as Educational Goals**

Students were asked to circle the best answer on a 1-5 Likert scale on questions related to the importance of the inclusion of genders and diversity in art education. The four questions on the survey concerning students' attitudes about gender balance and

diversity as a pedagogical consideration in art had a strong correlation ( $r = 0.245-0.635$ ),  $p < 0.001$ ). Based on this correlation, I combined the data sets into a single attitude score. The result of the combined scores was ( $m = 4.34$ ) meaning that the average score was

between agree and strongly agree on the scale indicating that gender balance and diversity are regarded by students as important considerations and educational goals in art curricula.

Table 1 Student Attitudes Towards Gender Balance and Diverse Representation of Artists as Goals in Art Pedagogy

Question	Number of Participants	Mean	Standard Deviation
Do you think gender balance is an important consideration in selecting artists to be taught about in school?	71	4.309	0.838
Should teaching about diverse artists be a major goal of arts education?	69	4.521	0.779
How important do you think it is to learn about world artists who are not of European descent?	72	4.278	0.803
Do you wish you knew about more women artists?	68	4.264	1.116

Table 2 Illustration of the Overall Average Attitude Score Represented Among Participants in the Survey

Score Type	Average Score of All Participants on 1-5 Likert Scale	Translation
Attitude Score	4.34	Agree-Strongly Agree

**Art Historical Exposure: Number of Art History Courses Taken by Participants in the Survey**

Seventy-two Humboldt State University students participated in a survey for this study. The students reported to have taken an average of three college-level Art History Courses. Art History majors surveyed had taken an average of four college-level Art History courses, the highest average of the three majors. Art Education majors surveyed for this study took an average of 2.9 college-level Art History courses and Studio Art majors reported to have taken an average of 2.6 college-level Art History courses, the least amount reported among the three majors.

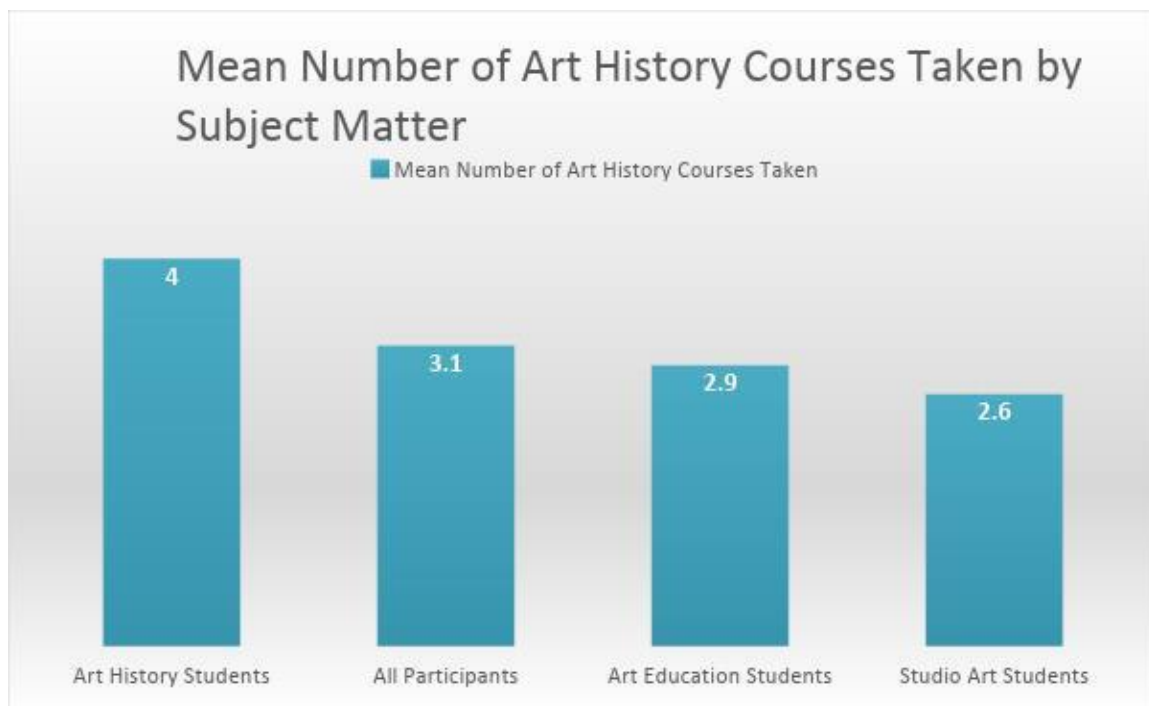


Figure 1 Bar Chart Representing. Mean Number of Art History Courses Taken by Subject Matter

### **Amounts of Time Spent Learning about Male and Female Artists in Art History, Studio Art and Art Education Classes Reported by Participants**

Participants in this study reported spending an average or 59% of their time in Art History Classes, 21% of their time in Art Education classes, and 20% of their time in Studio Art classes learning about male and female artists. Of the time they spend learning about specific artists in all art classes, participants spent an average of 72% learning about male artists with the remainder focused on female artists. The follow pie chart is a visual representation of the aforementioned ratio.

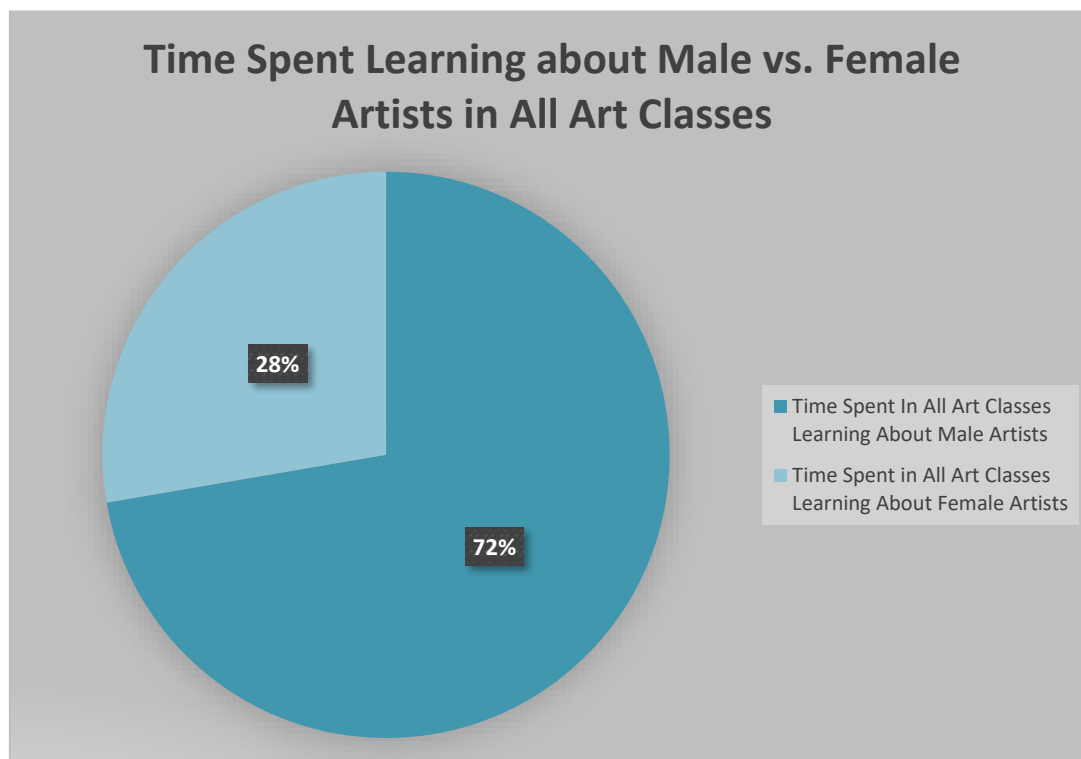


Figure 2 Time Spent Learning about Male vs. Female Artists in All Art Classes As Reported By Participants In This Survey

### **Levels of Knowledge of Women Artists Represented Among Participants in This Survey**

Students were presented with a grid of names of famous men and women that included both visual artists and non-artists. Students were asked to identify the names of those who were visual artists. Art History students had the highest level of correct answers related to identifying women artists of the three subject areas. The Art History students surveyed were able to answer correctly on questions related to the identification of women artists with the highest level of proficiency and had taken the highest average



number of Art History courses of the three majors represented in this study, they also represented the major with the smallest difference in levels of knowledge of male to female artists.

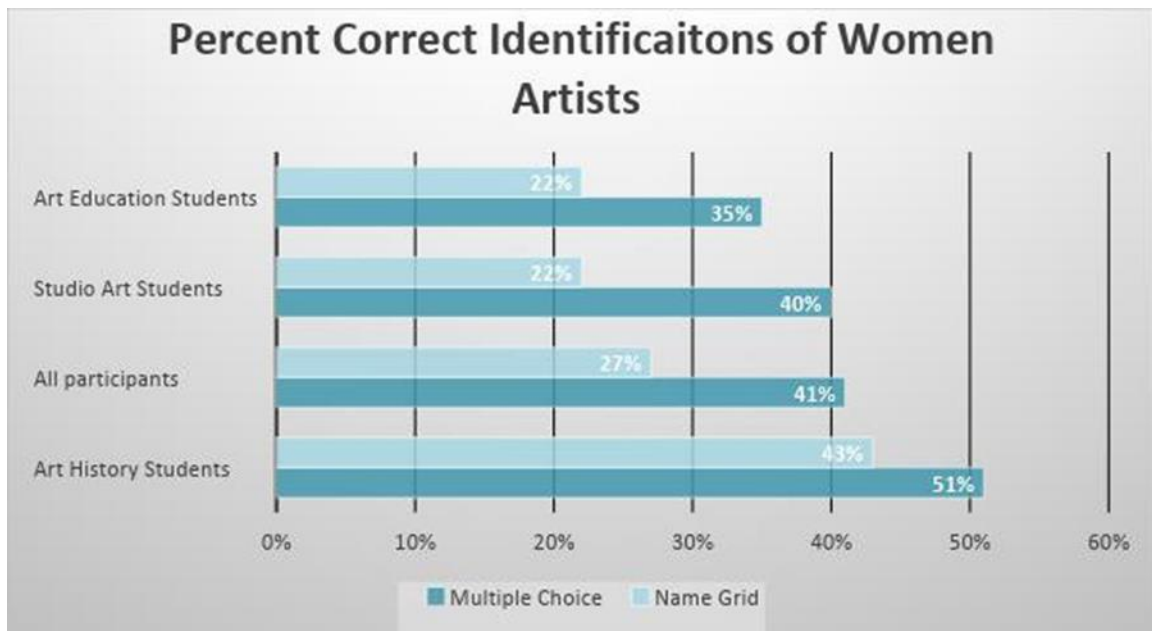


Figure 3 Bar Chart Representing Percent Correct Identifications of Women Artists by Subject Matter on Multiple-Choice and Name Recognition Grid

Table 3 Percent of Correct Answers by Subject Matter

Majors	Multiple Choice		Name Recognition Grid	
	Male	Female	Male	Female
Art History	64%	51%	68%	43%
Studio Art	56%	40%	39%	22%
Art Education	55%	35%	34%	22%
Overall (N = 71)	58%	41%	44%	27%

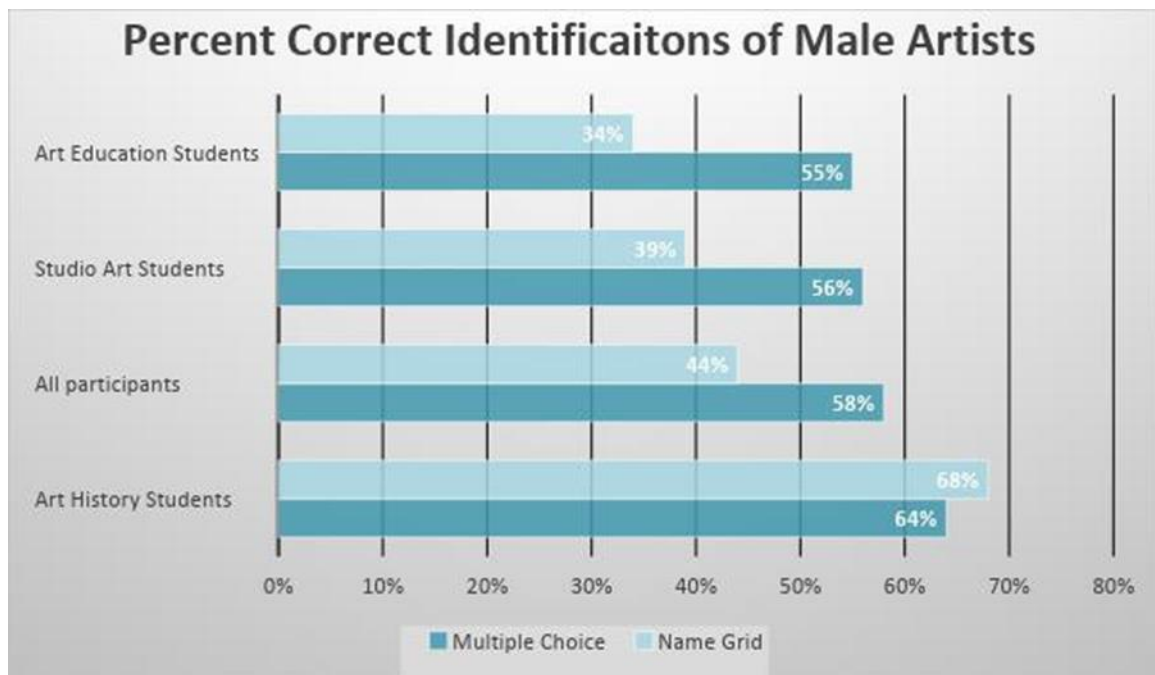


Figure 4 Bar Chart Representing Percent Correct Identifications of Women Artists by Subject Matter on Multiple-Choice and Name Recognition Grid

## **Levels of Knowledge of Male Artists Represented Among Participants in This Survey**

As Table 3 illustrates, Art History students demonstrated the highest level of correct answers related to identifying male artists of the three subject matters. The overall average for all participants in the survey was 58% correct for the multiple-choice answers and 44% correct on the Name Recognition Grid. Although the Art History students surveyed were able to answer correctly on questions related to the identification of both men women artists with the highest level of proficiency and had taken the highest average number of Art History courses of the three majors represented in this study, they also represented the major with the largest gap in levels of knowledge of male to female artists on the Name Recognition Grid.

## **Participants**

All students surveyed in this study demonstrated greater levels of knowledge of artists who are men than artists who are women in both assessments (multiple-choice image & artist recognition and the Name Recognition Grid). Participants in this study demonstrated approximately 17% greater knowledge of male than female artists' names and 16.4% more accuracy in identifying male artists from pictures of their art.

The following table and figures illustrate the percent-higher students scored in their knowledge of male visual artists on the multiple-choice questions and the Name Recognition Grid among Art History students, Art Education students, Studio Art students and the average percent difference in knowledge of male and female artists represented among all 71 participants in this survey. Studio Art students represented the lowest gap in levels of knowledge of male and female artists at 16.15%, and Art History students the highest at 19.05%. This means that Art History students identified on average 19.05% more correct male artists than female artists on the survey. The following tables illustrate scores by subject matter with associated information about assessment type and levels of knowledge.

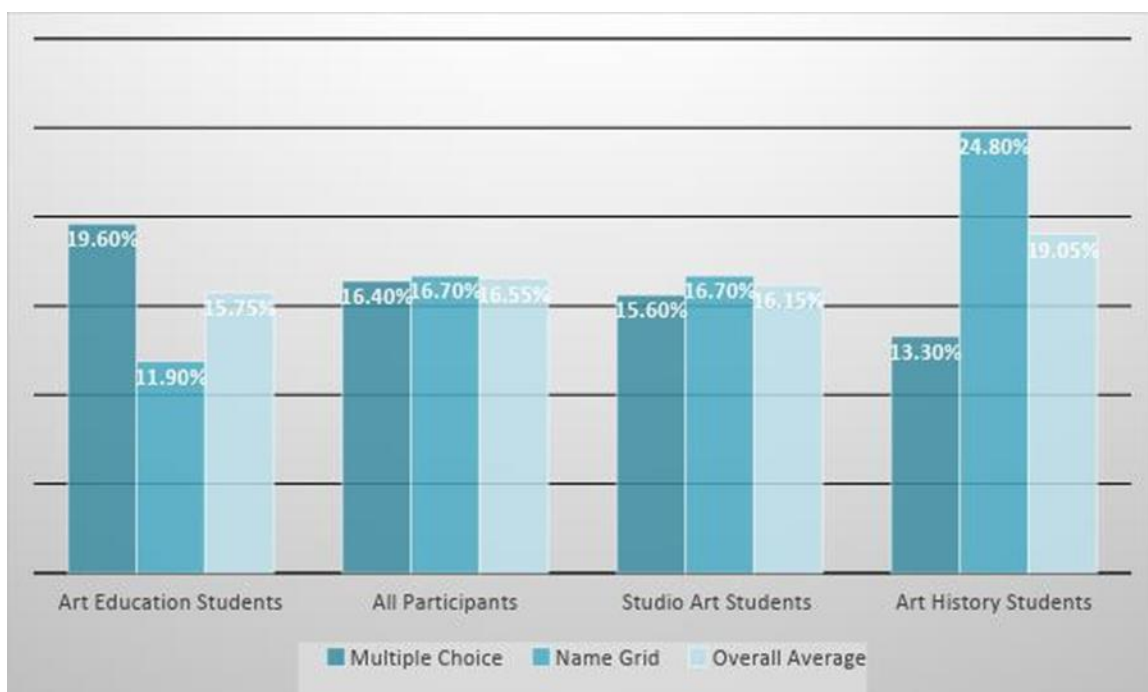


Figure 5 Chart of Difference in Levels of Knowledge of Male and Female Artists Represented All Participants in This Survey

Table 4 Table of Difference in Levels of Knowledge of Male and Female Artists

Represented All Participants in This Survey by Assessment Type and Subject Matter

<b>Major</b>	<b>Assessment Type</b>	<b>Difference in Levels of Knowledge of Male and Female Artists</b>
<b>All Participants</b>	<b>Name Recognition Grid:</b> Identification of names visual artists	<b>16.7 %</b> more correct identifications of male visual artists than correct identifications of female visual artists.
<b>All Participants</b>	<b>Multiple Choice:</b> Artist identification by images of artwork	<b>16.4%</b> more correct selections of male artists who created the art works represented in the images than female artists who created art works represented in the images.
<b>Studio Art</b>	<b>Name Recognition Grid:</b> Identification of names visual artists	<b>16.7 %</b> more correct identifications of male visual artists than correct identifications of female visual artists.
<b>Studio Art</b>	<b>Multiple Choice:</b> Artist identification by images of artwork	<b>15.6%</b> more correct selections of male artists who created the art works represented in the images than female artists who created art works represented in the images.
<b>Art History</b>	<b>Name Recognition Grid:</b> Identification of names visual artists	<b>24.8%</b> more correct identifications of male visual artists than correct identifications of female visual artists.
<b>Art History</b>	<b>Multiple Choice:</b> Artist identification by images of artwork	<b>13.3%</b> more correct selections of male artists who created the art works represented in the images than female artists who created art works represented in the images.
<b>Art Education</b>	<b>Name Recognition Grid:</b> Identification of names visual artists	<b>11.9%</b> more correct identifications of male visual artists than correct identifications of female visual artists.
<b>Art Education</b>	<b>Multiple Choice:</b> Artist identification by images of artwork	<b>19.6%</b> more correct selections of male artists who created the art works represented in the images than female artists who created art works represented in the images.

## **Summary of Results of Assessments of Students' Knowledge of Male and Female Artists**

The following Stacked Column Chart represents the total identifications of men and women artists by assessment type and major enrollment scored by all participants in this survey. The Stacked Column Chart (Figure 6) functions as a summative visual representation of all of the aforementioned statistics that emerged from the data extrapolated from the survey responses gathered in this study. Each column represents the arts-based subject matter that students who took this survey are enrolled in at Humboldt State University. The top two portions, or light blue segments of the columns represent the scores for correct identification of male artists represented among students on the survey assessments. Conversely, the bottom two portions or the dark blue segments of the columns represent the correct identifications of female artists on the survey assessments. The top two portions of all of the columns (light blues) are much larger than the bottom two portions of all of the columns (dark blues) because all students scored significantly higher on both the multiple-choice and the Name Grid Recognition Grid assessments on the survey regarding correct identification of male artists.

All 72 students surveyed demonstrated a higher level of knowledge of male artists than of female artists on both assessments on this survey. Art History students scored highest overall on their correct identifications of both male and female artists. Studio Art students scored the next highest overall for correct identification of both male and female

artists. Art Education students scored the lowest on their overall correct identification of both male and female artists.

## **Analysis & Discussion**

I investigated the issue of the level of representation of women artists in the art-world (museums, galleries, auctions and texts) quantitative statistical-research in the form of an academic survey. The survey examined student knowledge of women artists and their attitudes towards gender balance and diversity as goals of education via multiple assessments. The findings of this research supported my hypothesis that the problem of unequal representation of women artists in the art-world is reflected in student knowledge at Humboldt State University.

### **Attitude Scores**

The topic of this study was designed to contribute to research on the social justice issue of the lack of representation of women artists in the art-world and in art pedagogy. The survey was composed in order to gather data that informs to the original research question: Is the problem of unequal representation of women artists in the art-world verifiable and reflected in student knowledge? The meaning communicated by the information extrapolated from the Attitude Score demonstrates that the vast majority of Art History, Art Education and Studio Art students surveyed value gender balance and diversity as educational and art pedagogical considerations. In addition, the vast majority of Art History, Art Education and Studio Art students surveyed in this study reported to



agree-to-strongly agree that learning about diverse (artists who are women and/or non-European descent) and gender balance are important curricular content considerations in art classes. Students were asked the following questions to determine their overall value-orientation concerning the topic of diverse representation in the art-world: 1. Do you think gender balance is an important consideration in selecting artists to be taught about in school? 2. Should teaching about diverse artists be a major goal of arts education? 3. How important do you think it is to learn about world artists who are not of European descent? 4. Do you wish you knew about more women artists? The overall mean Attitude Score for the entire surveyed population was 4.34 on a 1-5 Likert scale communicates the aforementioned values held by the majority of Humboldt State University students surveyed in this study. From a social justice-oriented, academic, stand-point the values held by students, such as diverse representation as an educational and art-pedagogical goal, should inform educators' curricular designs. Humboldt State University students surveyed in this study overwhelmingly demonstrated their value of diverse representation as an art-pedagogical goal, but diverse academic exposure to artists is not reflected in student knowledge. The data illustrates apparent discord among student values and student knowledge and this can be considered as evidence of a problem of unequal representation of women in higher-educational arts classrooms. (Figures 1.1-1.3)

### **Art-Historical Exposure**

The average number of college level Art History courses the seventy-two Humboldt State University students who participated in a survey reported to have taken

was 3.1. The Art History students surveyed had taken an average of 4 college-level ArtHistory courses, the highest average of the three subject-matters. Art Education Students surveyed for this study took an average of 2.9 college-level Art History courses and Studio Art students reported to have taken an average of 2.6 college-level Art History courses, the least amount reported among the subject-matters. These reported numbers of Art History courses taken by survey participants currently enrolled in Art History Courses were the significantly higher than the numbers reported by Art Education and Studio Art groups; this group also scored the highest overall on their correct identifications of women and men artists. We can infer that the number of Art History courses taken has a positive correlative relationship to the accuracy of student abilities to identify artists. However, Art History students also demonstrated the largest gap between their knowledge of men and women artists. The implications of these findings will be discussed in greater detail within the following sections of this analysis. (Figure 2)

### **Levels of Knowledge of Male and Female Artists Represented Among Participants in This Survey**

All students surveyed in this study demonstrated significantly greater levels of knowledge of artists who are men than artists who are women in both assessments (multiple-choice & the Name Recognition Grid). The overall average for all participants in the survey was 41% correct for the multiple-choice answers related to identification of women artists and 27% correct on the Name Recognition Grid. The overall average for all participants in the survey was 58% correct for the multiple-choice answers related to

identifying male artists and 44% correct on the Name Recognition Grid. Participants in this study demonstrated 16.7% gap in knowledge of men and women artists, with greater ability to recognize the names of male visual artists than female visual artists. Participants also demonstrated a 16.4% gap in knowledge of men and women artists with greater proficiency in their ability to identify which male artists created the artworks represented in the images than which female artists created the artworks represented in the images. Art Education students scored significantly lower than the Art History students and statistically similar to the Studio Art students surveyed. Art Education students answered the lowest mean number of correct answers related to identifying women artists with 35% correct on the multiple-choice assessment and 22% correct on the Name Recognition Grid. Art Education students answered the lowest number correct answers related to identifying men artists with 55% correct on the multiple-choice assessment and 34% correct on the Name Recognition Grid. Art Education students demonstrated an average 15.75% gap in their knowledge of male and female artists. They reported to have taken an average of 2.9 Art History classes and to spend 21% of the time in Art Education classes learning about specific artists.

Art History students answered the highest level of correct answers related to identifying women artists of the three subject matters with an average of 51% correct on the multiple-choice answers and 43% correct on the Name Recognition Grid. Art History students answered the highest level of correct answers related to identifying male artists of the three subject matters with an average of 64% correct on the multiple-choice answers and 68% correct on the Name Recognition Grid. They also represent the group

who reported to have taken the highest numbers of Art History Courses. In addition, Art History courses were reported to have dedicated the most amount of class-time learning about specific artists of the three arts-based subject matters. This is significant because this group also demonstrated the largest gap in knowledge of men to women artists. Art History students demonstrated highest level of difference between their knowledge of male and female artists at 19.05%. This means that Art History students identified on average 19.05% more correct male artists than female artists on the survey. Despite the significantly larger amount of academic experience related to the assessments, and therefore the greater academic exposure to women artists, students surveyed for this study enrolled in Art History Classes demonstrated the greatest difference in their levels of knowledge related to identifying canonical male and female artists.

Studio Art students scored significantly lower than the Art History students and statistically similar to the Art Education students surveyed. Studio Art students answered an average of 40% correct on women artist identification questions on the multiple-choice assessment and 22% correct on the Name Recognition Grid. Studio Art students answered an average of 56% correct answers on the multiple-choice assessment and 39% correct on the Name Recognition Grid. They reported the lowest mean number of Art History Courses taken (Mean= 2.6) and the least amount of time learning about specific artists (Mean= 20%). Studio Art students represented the lowest gap in levels of knowledge of male and female artists at an average of 16.15% difference in the male and female scores. Despite the significantly smaller amount of academic experience related to the assessments, and therefore the less academic exposure to women artists, students

surveyed for this study enrolled in Studio Art classes demonstrated the smallest difference in their levels of knowledge related to identifying canonical male and female artists.

### **Summary of Analysis**

The data suggests that greater academic exposure to canonical artists does equate to greater overall knowledge of male and female artists. Greater academic exposure to canonical artists does not seem to contribute to more balanced and equal student knowledge of men and women artists. Students report that the vast majority of time spent in art classes is dedicated to learning about male artists. This ratio seems to be reflected in differences in their levels of knowledge related to male and female artist identification. The data gathered from this study supports my hypothesis that the problem of unequal representation of women artists in the art-world is both verifiable and reflected in student knowledge.

## **Conclusions, Summary & Recommendations**

### **Central Topic and Research Question**

Throughout this study I have investigated the issue of the unequal level of representation of women artists in the art-world (museums, galleries, auctions and texts) by conducting a historical-analytical review of the available literature from a qualitative framework and quantitative research in the form of a survey. I analyzed and synthesized the data gathered from the survey in order to examine student knowledge of women artists and their attitudes towards gender balance and diversity as goals of arts education. The findings of this research ultimately supported my hypothesis that the problem of unequal representation of women in the art-world is verifiable and reflected in student knowledge at Humboldt State University. This topic was selected in an effort to sway our society in the direction of egalitarianism via arts education. This goal is in alignment with the aim of contemporary feminist theory in the realm of aesthetics. Students should be provided with the opportunity to view, interact with and respond to the works of female master artists. Subversion of traditional art-historical modes via the use of critical analysis and creative approaches provides students with the opportunity to contemplate and interact with social and cultural phenomenon through the lens of contemporary feminist theory by deconstructing existing, patriarchal, Art-Historical modes of transmitting and constructing aesthetics.

## **Review of Literature around the Unequal Treatment of Women in the Arts**

The literature review delved into women artists' representation in art history and the art-world at large, making evident the inequity in gender representation in the arts. I

investigated the sources in terms of validity, bias and spatial-temporal situation.

Following the historical analysis of this issue, the collection, verification, analysis and synthesis of the evidence collected comprised the academic-survey aspect of this study.

The review discussed and explored feminist pedagogy as an educational method for addressing the unequal treatment of women in the arts. The unequal representation of

genders in visual art history and the exclusion of women in Studio Art practices was

made evident through the review of the relevant and extant literature, research, and

academic texts. The review utilized a three-pronged examination of women's

representation in art history: the devaluation of craft, the history of barring women as

artists, the exclusion of women artists in text books, museums and the art world. The

literary examination of this topic through these three different lenses made it apparent

that women have faced extensive societal roadblocks in becoming artists and gaining

recognition in the art-world. The review further discussed the literature around

contemporary Feminist Aesthetic Theory, and its applications in Art Education and social

activism. The impact of feminist pedagogy on the disciplines of art critique and Art

History was also illuminated in this review. This form of art education has demonstrated

to be a constructive approach to creative pedagogy rooted in feminist aesthetics. Finally,

the notion of Art Education as a vehicle for social change was explored by denoting the

topics of the political nature of education, intersectionality, community orientation and collectivism, and ultimately the necessity for inclusion and representation of women in Art Education.

### **Methodology**

I composed the survey in order to assess and measure student knowledge of canonical men and women artists. The survey also assessed and measured students' academic exposure to curricular content related to learning about artists and student attitudes around gender balance and diversity as valid art-pedagogical considerations. The survey was comprised of opinion and individual perception-based questions that students answered based on a 1-5 Likert scale. Assessments included multiple-choice questions and a Name Recognition Grid as well as a short answer question. A total of 72 students enrolled in arts-based courses at Humboldt State University were surveyed. The data extrapolated from this survey supported my hypothesis related to the initial research question and raised interesting questions about the association between academic exposure to artists and the gap in knowledge of men and women artists represented among students.



## **Review of Survey Results & Analysis**

The results of the statistical analysis of the survey produced mean percentages of differences (gaps) in students' knowledge of men and women artists, mean numbers of Art History courses taken by participants and a mean Attitude Score related to students' values of diverse representation in arts education. It also produced data related to time spent learning about men and women in all art classes and more specifically, in the three arts-based subject-matters represented in this study.

The data suggests that greater academic exposure to canonical artists (time spent learning about artists in art classes and number of Art History courses taken) does equate to greater overall knowledge of male and female artists. Greater academic exposure to canonical artists does not however, seem to contribute to more balanced and equal levels of student knowledge of men and women artists, as the participants with greater levels of academic exposure to learning about artists also demonstrated the largest level of difference in their knowledge of men and women artists. The students' reported to perceive that the vast majority of time (72:28) spent in art classes is dedicated to learning about male artists. This inequity in balanced representation of women artists is reflected in differences in students' levels of knowledge related to male and female artist identification. The data gathered from this study supports my hypothesis that the problem

of unequal representation of women artists in the art-world is both verifiable and reflected in student knowledge.

### **Limitations**

The validity and scope of this study was limited by a variety of factors. The patriarchal mode of traditional Art History has excluded populations who are not members of the dominant class. The topic of this study was narrowed down from all historically disadvantaged groups and limited to women as a single demographic (and to some extent non-Europeans) in order to address inequity in the arts. The selection of this topic was determined in an effort to provide focused-research on a single demographic, partially due to its measurability. Queer, transgender and gender non-conforming Art History incredibly limited; it would be difficult to measure and gather significant data related to student knowledge of artists from these demographics. This low-level of student knowledge is no-doubt symptomatic of the overall lack of historical and contemporary representation of these demographics in the art-world as a whole. Although the language in this study operates from a position of respect for all people's unique personal identities related to gender and thereby the use of the terms "men" and "women" in this study to refer to all those who's gender identity is male or female; it is limited in that it does not explicitly study knowledge of artists who have (disclosed) transgender, gender non-conforming or non-binary identities. Several students astutely commented on this limitation in writing in the margins of the survey on the short-answer section.

Participants were asked, “Do you think women and men artists are represented equally in the art world? If not, why not?” One student crossed out the words “women and men” on all of the questions and wrote “ALL GENDERS”. They went on to write, “Women definitely deserve more recognition in the art world because historically, they were constantly prohibited from being artists, and since men have never felt that disparity, it’s the women’s turn! Also, “men and women” is trans exclusionary and a shift in ideologies about gender and art should include them in the convo.” This topic will be discussed further in terms of recommendation’s for expansion and further research.

(transcriptions of all short answer questions can be found in the appendix)

This study is also limited by a typographical error included in the research instrument (survey). I discovered this error after conducting the survey: one of the multiple-choice questions with image and artist identification did not include the male artist’s correct name as one of the answer options. The answer listed “Koons” instead of “de Kooning”. This typographic error has the potential to alter the data to some extent. It is included in the study due to the proximity of the correct and incorrect answers in terms of spelling.

### **Implications of The Findings of This Study**

Although there is still much work to be done to actively challenge the dominant, patriarchal cannon in the composition of our arts-based curricula, the gap in student knowledge of men and women artists could certainly be much larger as a result of the overwhelming history of exclusion of women in the arts. The knowledge of women

artists students surveyed in this study demonstrated, must certainly be impacted by Humboldt State University professors explicitly and actively designing curricula to address this inequity. Two students provided responses to the aforementioned short-answer questions on the survey that denoted their professors' dedicated effort in addressing the representation of women artists. The first student stated, "In the classes that I have specifically taken, my professors have made an effort to represent more women in the art world. However, generally I think women are very underrepresented." Another participant similarly wrote, "I think it depends on who you take an art class with. So far in my time at HSU I have had 90% of my instructors as females. They have done a great job of equally teaching us of the men and women of the art world.". My experience as student of Art Education and Studio Art at Humboldt State University is in alignment with the input of these participants in that my art education has been augmented by my art professors' intentional curricular designs which have given attention to this topic.

The dominant model of gender representation in the arts will ultimately be shifted by subverting and making visible the normative patriarchal, male-dominant paradigm. My hypothesis that the majority of Humboldt State Students hold the belief that teaching about diverse artists should be pedagogical consideration in the arts was upheld by the data gathered from the survey conducted in this study. Educators should continue to work towards addressing this student need and value by giving weight and representation to the works and methods of great and diverse women artists in their curricula.

### **Looking Forward: Expansion on Research and Questions to be Answered**

I view the limitation of this study to women as a single demographic and the lack of explicit research on knowledge of artists who have (disclosed) queer, transgender, gender non-conforming and non-binary identities as an opportunity for expansion on this field of research. This model of study is repeatable and has the potential to be implemented to investigate the question: “How has the unequal representation and exclusion of queer, transgender, gender non-conforming and non-binary populations in Art History reflected in student knowledge?”. This topic certainly deserves its own weight and consideration in addition to focused research on the intersections of overlap among demographics of women and other art-historically disadvantaged groups.

I am also interested in investigating what this data might look like at other higher-educational institutions and how those populations might compare to the population surveyed at Humboldt State University. Gathering data that would speak to these institutional comparisons in levels of student knowledge of women artists has the potential to inform further teaching practices and thus subvert the normative, patriarchal, male- dominant paradigm in the art-world.

I plan to gather additional data related to exploring the relationship between levels of academic exposure to men and women artists and the size of the level of difference in student knowledge of men and women artists. If this relationship is stable, correlative and evident, how can we disrupt the growth in gaps in student knowledge of male and female artists as they enroll in additional Art History courses? I hold that, as art educators we

must actively research diverse women artists, contemporary and otherwise, to include in our Art-Educational curricular content. I intend to augment and respond to this study with the design of a case study-based unit plan focused on researching the artwork, biographies and material processes of specific women artists. This unit plan will be rooted in contemporary Feminist Aesthetic Theory and composed in accordance with Humboldt State University Art Department Standards and National Art Standards. It will be designed to be adaptable and integrative as both a high school and college-level curricular content in Studio Art.

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## Appendix

### Survey Instrument

1. In the last **studio art class** you completed how much time was spent learning about specific artists? *Circle the best answer. If you have not taken a studio art class please leave blank*

---

10%    20%    30%    40%    50%    60%    70%    80%    90%    100%

2. What portion of the most recent **art education class** you completed was spent learning about specific artists? *Circle the best answer. If you have not taken an art education class please leave blank*

---

10%    20%    30%    40%    50%    60%    70%    80%    90%    100%

3. What portion of the most recent **art history class** you completed was spent on learning about specific artists? *Circle the best answer. If you have not taken an art history class please leave blank*

---

10%    20%    30%    40%    50%    60%    70%    80%    90%    100%

4. What proportion of the artists you have learned about in art classes are of European descent? *Circle the best answer.*

---

10%    20%    30%    40%    50%    60%    70%    80%    90%    100%

5. What proportion of the artists you have learned about in art classes are men? *Circle the best answer.*

---

10%    20%    30%    40%    50%    60%    70%    80%    90%    100%

6. How important do you think it is to learn about world artists who are not of European descent? *Circle the best answer.*

very important    important    neutral    not important    very unimportant

7. Should instructors include male and female artists in roughly equal numbers? *Circle the best answer.*

strongly agree      agree      neutral      disagree      strongly disagree

8. Do you think gender balance is an important consideration in selecting artists to be taught in school? *Circle the best answer.*

strongly agree      agree      neutral      disagree      strongly disagree

9. Should teaching about diverse artists be a major goal of arts education? *Circle the best answer.*

strongly agree      agree      neutral      disagree      strongly disagree

10. Do you wish you knew about more women artists? *Circle the best answer.*

strongly agree      agree      neutral      disagree      strongly disagree

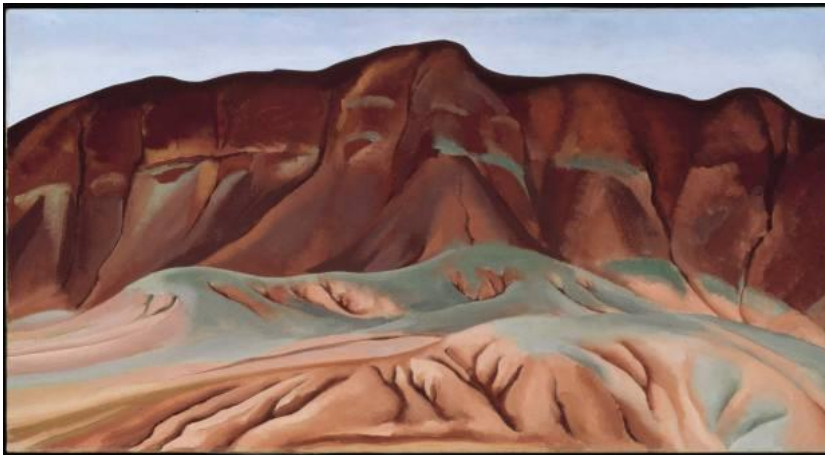
11. How do you feel about the goal of representing women and men artists equally in the art world (museums, art publications, or on the news)? *Circle the best answer.*

very important      important      neutral      not important      very unimportant

12. Please circle the names of visual artists you recognize from the following list:

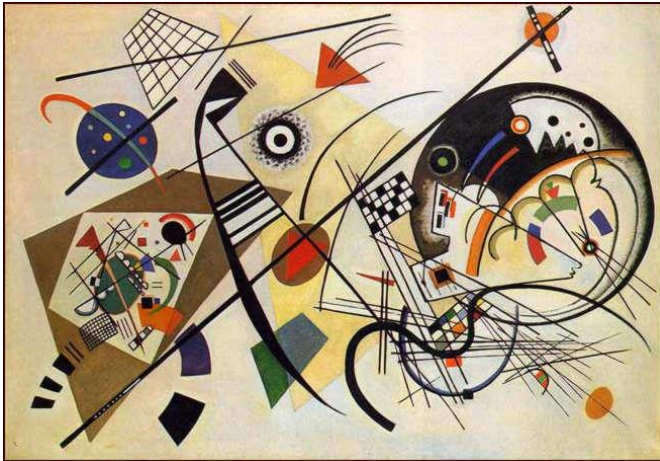
Victor Wooten	Aretha Franklin	Toni Morrison	Berthe Morisot	Albrecht Dürer	Cady Noland	Jean Harlow
Camille Claudel	Deborah Harry	Tamara de Lempicka	Damien Hirst	Agnes Martin	Robert Mapplethorpe	Phil Collins
Frank Zappa	Virginia Woolf	Jaco Pastorius	Maria Callas	Dizzy Gillespie	Oscar Wilde	Alice Walker
Joan Mitchell	Anna Pavlova	Wassily Kandinsky	Georgia O'keefe	Willem de Kooning	Gerhard Richter	Barry White
Marcel Duchamp	Natalia Sergeevna Goncharova	Claude Monet	Niccolò Paganini	Edward Hopper	Louise Bourgeois	William Faulkner

13. Who painted the following works? *Please circle the best answer*



- a) Georgia O'Keefe
- b) Man Ray
- c) Johannes Vermeer

14.



- a) Mary Cassat
- b) Vigee Lebrun
- c) Wassily Kandinsky

15.



- a) Paul Cezanne
- b) Claude Monet
- c) Joseph Turner

16.



- a. Claude Monet
- b. Berthe Morisot
- c. Mary Cassat

17.



- a) Alfred Stieglitz
- b) Jeff Koons
- c) Édouard Manet

18.



- a) Man Ray
- b) Louise Bourgeois
- c) Berthe Morisot

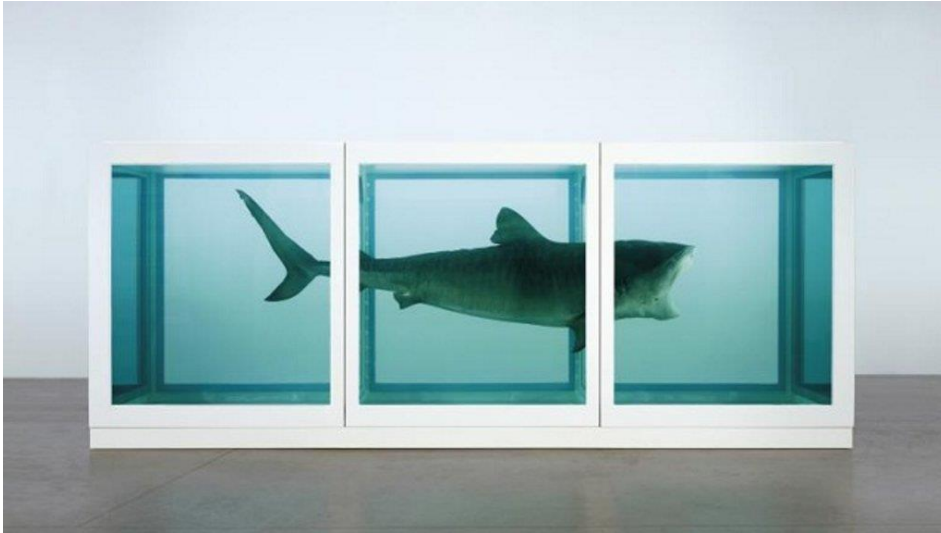
19.



- a) Wassily Kandinsky
- b) Harriet Hosmer
- c) Camille Claudel



20.



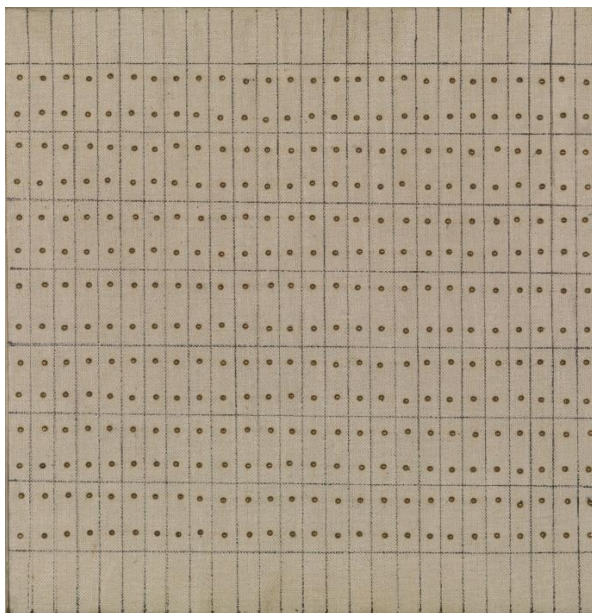
- a) Marcel Duchamp
- b) Damien Hirst
- c) Jeff Koons

21.



- a.) Edward Hopper
- b.) Louise Bourgeois
- c.) Damien Hirst

22.



- a) Alfred Stieglitz
- b) Agnes Martin
- c) Harriet Hosmer

23.

Do you think women and men artists are represented equally in the art world? If not, why not?

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24. If you have taken any art history courses please list them below

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

**Survey Transcription of All Written Answers to Question #23 on the Survey**

**Question 23: Do you think women and men artists are represented equally in the art world? If not, why not?**

*Art History Majors*

1. Not presently. In the context of strictly male/female representation alone men have a far greater active representation in all arts not just visual. This is not to say that there is a lack of women in arts but merely that the conditioned social acknowledgement of female accomplishments is stricter than that placed on men. Add into this other social constructs such as race, religion etc. and you get a smaller pool of female representation.
2. No, I think things have vastly improved since the 1970's in particular, but I believe that most of the art world (museum show, gallery representation, textbooks) still show a bias for male artists.
3. No, there is a bias when it comes to women's work or people of color's.
4. Historically no. Contemporary maybe. Coming from Europe I believe it's more equal there than in U.S.

5. Hell to the no. I mean I feel like the disparity is getting better, but the art world is definitely dominated by men- white men- heterosexual, white, men. And that is just a reflection of the world we live in as a whole.
  
6. Not really. You only really learn about women artists in later level art classes, and they don't display as much work.
  
7. No. I do not believe women and men are represented equally in the art world. For centuries stereotypes about the ability and depth of women's actions have stifled their ability to become relevant in the art world. Even when a woman does become relevant often her work inescapably comes back to the fact that she is a woman and therefore her work must be relevant to the that fact and not much else. Women of color have even less of a representation in art as a marginalized group.
  
8. I think now more than ever there is a push to represent women better in the art world.
  
9. Definitely not. I remember something about the Guerilla Girls saying that in the Met there was a low percentage of women represented and the ones that were, were nude. When taking a bunch of art history classes, you also notice how many people they talk about are white males from Europe. To say the least, it got boring.

10. Despite many recent advancements in the art world, equality of gender continues to remain an issue as evidenced though the lack of representation/ acknowledgement of female artist even though they do not lack in numbers. Many exist, but few comparatively are represented.

11. Absolutely not. I think its progressing towards equal representation but with the overwhelming white male artist representation in history it will take a while to stray away from those ideals.

12. Historically, no. Patriarchy. Women are historically subjects of art but not the artists themselves. The male gaze of (venus symbol) is predominant in art.

13. Artists are usually depicted according to what they should represent by their gender a majority of the time. No, they are not represented equally.

14. No. There's a long running patriarchal power structure that has limited the ability of women/p.o.c. to gain a strong footing, as is the case with absolutely everything on Earth. Its incredibly important to learn about female artists, though I question the validity of a broad numerical quota for how many women should be discussed. It almost trivializes their genuine contributions by making them a part of a net quota.

15. No, but I think in large part that is because historically female artists were not recognized so we don't see as many historical works by women. However, I feel that female artists are now much more recognized than they ever were historically. I think there always needs to be strides taken to diversify the artists we learn about, both gender and ethnicity. And culturally we need to diversify what is seen and learned about in schools.

16. No, they aren't equally represented. Women have been historically, systematically excluded from art institutions. The exclusion isn't so systematic now but remnants of the values of systematic exclusion are still present and being "worked out" by culture as a whole.

17. No I do not. Although great strides have been made for more inclusion. I think if you checked the numbers/statistics one would see the disparities.

18. In this century, as of 2018, yes. Historically, no. It is ok to not have an equal representation of female artists before the mid-twentieth century because women were not given the chance to contribute to the progression of art. I hardly hear of artists pre-contemporary see Gentileschi as their inspiration. Not that she wasn't great but that her greatness was out of special circumstances women weren't given. Teachers often acknowledge this and out of that allow our understanding of the historical dynamic of

sexism and how that's shaped our society. Outside of art history class that are non-contemporary this is okay because of that inherent dynamic.

*Art Education Majors: Group 1*

1. I completely agree that women should be represented equally in the art world. The imbalance is so terrible.
2. Absolutely not, there is not enough space to explain. I would be here all day.
3. Of course not. We are currently moving out of a world of male dominated everything, Art included. From this, most past art is male, or at least the Art we get to learn about in school, media, etc. More female artists are becoming well known but we are still needing to push forward.
4. Men dominate the art world with our flawed structure of erasing people from history.
5. \*student crossed out "women and men" and wrote "ALL GENDERS"  
Women definitely deserve more recognition in the art world because historically, they were constantly prohibited from being artists, and since men have never felt that disparity, it's the women's turn! Also, "men and women" is trans exclusionary and a shift in ideologies about gender and art should include them in the convo.



6. No, especially not in art history classes.
7. No because from my limited understanding women have not been encouraged to pursue fine art. I think many of their stories are forgotten or lost because for a really long time women didn't matter enough to record their lives. There is definitely a movement to learn about more women artists but they become highly repeated (i.e. Frida Kahlo, Georgia O'Keefe, Artemisia Gentileschi) It would be nice to find multiple women artist from each major art period. If that were even possible.
8. Nope, take a look in art classes. Most are filled w/females. Loop up famous artists or even artists on small amateur sites like tumblr, they're majority male. And women of color even less frequent.
9. Feminine bodies, although frequently depicted, are rarely painted by female-identifying artists. It is ironic that value is ascribed to the idea of women rather than women I the flesh producing any form of labor. In order to remedy this ill, it is necessary that women be shown and given opportunities outside of being a prop or a product to be consumed visually or otherwise.
10. In the classes that I have specifically taken, my professors have made an effort to represent more women in the art world. However, generally I think women are very underrepresented.

11. I have seen works from both sexes throughout my art experience, but probably more male artists work. I don't know for sure if its equal, but I see a lot of male famous artists work, especially from the past, women in present day gen a little more recognition.

12. No most definitely not.

***Art Education Majors: Group 2***

1. No, male artists are often represented much more in the art world and always have been.

2. They are not equally represented. Museums are male dominant. Textbooks tend to be male dominant. Art eras like the renaissance, impressionism, baroque, (before 20th century) tend to notarize men and acknowledge their art as "proper" examples.

3. No, I think they are unequally represented due to inequities in the systems that distribute and display these arts. My art history classes were primarily about whited European males, but I took most of them in Florence, Italy where that kind of art is most prevalent.

4. Of course not. The argument is usually "well there weren't as many female artists in art history" but that is bullshit. First of all, if we are learning about art from other cultures, parts of the world, or even media ("folk" art vs. Eurocentric "fine" art) there would be of course, more women, and secondly, how will that ever change if we continue

not representing women equally/accurately. Also, there are tons of women artists from the last 150 years, and contemporary art is recklessly understudied in modern academia.

5. I believe that this topic/issue is being addressed more and we are being informed more about women artists who we never heard of in the past generations. I think this is important in my personal growth I believe that it has gave me more inspiration and motivation to know that there are other strong talented women who are being acknowledged. I'm always searching for women artists in the mediums I am working in.

6. Within the art world women and men are NOT represented equally what so ever. The current state of women being represented has gotten better and in contemporary society we see more female artists yet text books have not changed from displaying/highlighting the male presence within the art world.

7. Art is largely represented as an elite form and works represented are almost always male, yet in all of my art classes females outnumber males. The first idea of art was seen as a feminine entity that was depicted by male artists in history though nude representations of females. Is this another form of misogyny where females aren't as equally valuable and capable of being recognized or worthy of being historical references? Any educational videos of artists that I have seen are in documentaries on Netflix like "Abstract", "Skin Wars" or on YouTube.

8. Not really. I know more about Western men artists than any either race or gender. I know part of this is a result of centuries of Western domination of the world; but I do think its up to educators to expose students to a variety of artists.

9. I think so, thinking back there were not too many women artists back then but I think I've learned more about women artists in contemporary art.

10. I think it depends on who you take an art class with. So far in my time at HSU I have had 90% of my instructors as females. They have done a great job of equally teaching us of the men and women of the art world.

11. I think that men still get most of the credit, but women are making a huge difference in art. I think I've hear of about more women that I have men now.

12. Blank

13. I don't think they are equally represented in the art world because men are always favored by society, especially white men, so its cool to learn about colored women.

Studio Art Students

1. Yes

2. No, because not until the 60's women were starting to have a somewhat equal role as men. Men have had access and privilege to the things women weren't.
  
3. I am really familiar with the Humboldt county "art world" and I feel that men and women are equally represented.
  
4. No, because we live in a male dominated society still. Though, it is changing. I think because of the church, and their funding of the arts, they only represented white males because religion and the church didn't make space for women.
  
5. I do not, I feel that they are not represented equally in most settings, but especially in academia.
  
6. No, of course not. History is full of heroes white men have made for themselves.
  
7. No I do not think that men and women are equally represented in the art world because we live in a patriarchal society and just about everything underrepresents people other than white men.

8. More than they used to be; though my history classes I have learned about the exclusion of female artists from the art world, as well as the recent inclusion of them in contemporary/modern art to “make up for it”.
9. Of course not. Are they represented equally in the government, big business, entrepreneurialism, publishing, writing, composing music, need I go on??
10. I feel like women aren’t represented as well for sure. It’s even less when we mix race into it. Men of color aren’t represented as well either. I’m trans I feel pretty isolated even though I’m a man. It’d be nice to see more trans artists cis women artists and colored artists. I wish classes didn’t only focus on white cis/het men.

### *Studio Art Majors*

1. I think it has a lot to do with early art when women were not allowed to be artists. This took up the majority of art history because the sheer lack of women artists in the public eye when art was making a huge influence (Renaissance. Byzantine. Mannerism etc. etc. ). Now however, there is absolutely no reason why women are not allowed in the art world.
2. No, throughout my education (more so in Reno than at HSU) I have disproportionately learned about white male artists. When I have visited museums all over the world men’s work is disproportionately featured.

3. No, we are living in a male dominated society.
4. I don't.
5. No, most of the time we only learn about white males. Though, the times we do learn about females they're always white.
6. No, I hardly see women artists and men's art about women is often misogynistic.
7. As of now, yes. I think men and women are represented equally in the art world. But in the East, No, as it was common for studios and movements to be a majority exclusive to men. Often either from male artists simply doubting women were capable of being artists.
8. I would assume that they are not as that is what I have been told. I am not that involved in the arts so I genuinely have no real idea.
9. I don't think they are as of now but I think its changing. It seems to me that I'm learning about female artists more online than offline. It's not necessarily bad but it could probably be improved.

10. I have not taken an art history class, but I do not think that women and men are represented equally because from what I recall in books and movies men's art is shown more than women. In LACMA, and other museums I've been to. During the World War II art showcases men's work more than women.

11. No, I think women and individuals of different races/ethnic backgrounds are routinely un or underrepresented. I think changes are being made in the right direction but representation is not where it should be. Plus unfortunately this has been the case throughout the history of art. This is a shame because it shows visual history though a certain European/white male lens and that doesn't give space for different perspectives.

12. No. Women weren't taken seriously in the art world for the longest time and they still aren't very prominent.

13. Personally, I don't think men and women are equally represented and on the rare occasion when I do hear about women in the arts, its usually centered around white/cis/straight women so I think approaching this topic from an intersectional lens is very important.

14. They are not represented equally in history because historically there were less women artists that were at the time, considered relevant. Today, I believe they are represented equally.



15. I'm unfamiliar with how much either sex is represented in the art world. I know that men dominated historically, I don't know how much that has changed.
16. I never really thought about it but I think so.
17. Blank
18. I do not think women artists are represented equally because women are still fighting hard for equality, even today: in the work place, in sports, in media, in politics, in writing, in science and definitely in art. If they were represented equally this survey probably would not be going around.
19. No, historically male artists have received more exposure. Contemporary artists I feel are more equally represented. \*student wrote in margin: "Your survey questions are leading and biased"

# Educational Research Poster

## THE PROBLEM OF UNEQUAL REPRESENTATION OF WOMEN ARTISTS IN THE ART-WORLD: A SURVEY OF STUDENT KNOWLEDGE AND ATTITUDES AROUND GENDER BALANCE IN ART EDUCATION

Julia White

### ABSTRACT

This study explores the issue of unequal representation of women artists in the art-world (museums, galleries, auctions and texts) as well as in Studio Art, Art Education and Art-Historical pedagogies. This study examines how student knowledge and attitudes are impacted by the lack of exposure to art made by women. The problem of unequal representation of women in the arts was verified and examined in the literature review. Academic research was conducted in the form of a survey. Seventy-two Humboldt State University students currently enrolled in either Art History, Art Education or Studio Art courses participated in the survey.

#### Research Question:

Is the problem of unequal representation of women artists in the art-world verifiable and reflected in student knowledge?

#### Hypothesis (Predictions)

The problem of unequal representation of women artists in the art-world is verifiable in a historical-analytical review of the relevant literature and reflected in student knowledge of women artists.

### METHOD

I examined the ratio of participant knowledge of women-to-men artists. The survey examined student knowledge of men and women artists and attitudes towards gender balance and diversity as curricular considerations in art education. The findings of this study will defend or refute my hypothesis that the problem of unequal representation of women artists in the art world is reflected in levels of student knowledge of women artists. In addition, I hypothesize that students will report to value diversity and gender balance as curricular considerations in the arts. The data extrapolated from the survey responses was analyzed using basic statistics. I also looked at participants' attitudes towards gender balance and diversity of artist representation as a goal of education. I compared students' levels of knowledge of canonical male and female artists and their academic exposure to art educational content related to the assessments.

### LITERATURE REVIEW

This review delved into women artists' representation in art history and the art-world at large. It discussed and explored feminist pedagogy as an educational method. The unequal representation of women in visual art history and the exclusion of women in studio practices was made clear through the review of the relevant and extant literature, research, and academic texts. The review opened with a three-pronged examination of women's representation in art history: the devaluation of craft, the history of barring women as artists, and the systematic exclusion of women artists in text books, museums and the art world. Through these three different lenses it was made evident that women have faced extensive societal roadblocks in becoming artists and gaining recognition in the art world. The review further discussed the literature around feminist aesthetic theory, and its pedagogical applications in art education.



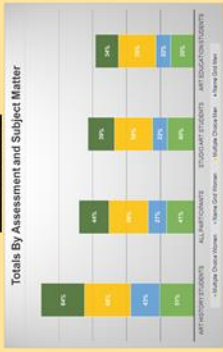
Info-graphic Art Poster by The Guerilla Girls (2015)

### The Importance of This Research



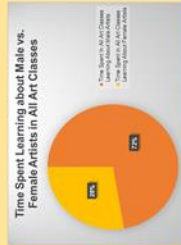
The highest price that has been paid for a female artist now that we know of is 11 million dollars and of course the highest price in the world, auction price, has been set for Picasso, whose work sold for 179 million dollars. This difference between these millions of dollars, the stretch between how women are thought of, how African Americans and people of color are thought of, actually has tremendous implications for how we are looked at, how we are understood, how we are valued in the country".  
-Carrie Mae Weems

### RESULTS



Art history students scored the highest of the three groups surveyed in their knowledge of men and women artists. They also demonstrated the largest gap in their level of knowledge of men and women artists. This group also had the highest level of academic exposure to curricular content related to the assessment.

Students report to value diversity and gender balance as curricular considerations in the arts yet also report to spend an unbalanced division of time learning about male and female artists in art classes.



### DISCUSSION

The data suggests that greater academic exposure to canonical artists (time spent learning about artists in art classes and number of art history courses taken) does equate to greater overall knowledge of male and female artists. Greater academic exposure to canonical artists does not however, seem to contribute to more balanced and equal levels of student knowledge of men and women artists, as the participants with greater levels of academic exposure to learning about artists also demonstrated the largest level of difference in their knowledge of men and women artists. The students' reported to perceive that the vast majority of time (72.28) spent in art classes is dedicated to learning about male artists. This inequity in balanced representation of women artists is reflected in differences in students' levels of knowledge related to male and female artist identification. The data gathered from this study supports my hypothesis that the problem of unequal representation of women artists in the art-world is both verifiable and reflected in student knowledge. All 72 students who participated in this survey demonstrated significantly lower levels of knowledge of women artists than of men artists.

Complete Data Set

Rows 1-29 Studio Art

Rows 30-54 Art Education

Rows 55-72 Art History

#	C1	C2	C3	C4	C5	C6	C7	C8	C9	C10	C11	C12	C13	C14	C15	C16
	Time SA	Time AE	Time AH	Euro	Men	noneuro	AE 50/50	GB	DIV	Wish W	AW 50/50	Bingo Men	Bingo Women	MC Men	MC Women	AH
1	10.00%	30.00%	20.00%	75.00%	90.00%	5	5	5	5	5	5	55.00%	50.00%	60.00%	20.00%	2
2	10.00%	70.00%	70.00%	80.00%	70.00%	5	5	5	5	5	5	22.00%	20.00%	40.00%	40.00%	2
3	20.00%	*	70.00%	80.00%	90.00%	5	4	5	5	5	5	44.00%	30.00%	60.00%	20.00%	2
4	30.00%	40.00%	70.00%	40.00%	70.00%	5	5	4	5	3	3	22.00%	20.00%	60.00%	20.00%	2
5	90.00%	100.00%	100.00%	30.00%	90.00%	5	5	5	5	5	5	22.00%	20.00%	80.00%	40.00%	2
6	40.00%	100.00%	100.00%	90.00%	80.00%	4	5	5	5	5	5	55.00%	10.00%	100.00%	60.00%	1
7	10.00%	10.00%	30.00%	90.00%	50.00%	2	3	4	1	2	3	33.00%	10.00%	100.00%	20.00%	*
8	10.00%	10.00%	*	80.00%	80.00%	4	4	4	4	4	4	0.00%	0.00%	30.00%	30.00%	*
9	60.00%	30.00%	90.00%	90.00%	90.00%	3	3	3	3	3	3	22.00%	10.00%	0.00%	40.00%	1
10	*	*	*	*	*	4	4	4	4	3	1	22.00%	0.00%	20.00%	20.00%	*
11	40.00%	*	80.00%	60.00%	60.00%	5	4	4	5	4	5	44.00%	30.00%	60.00%	40.00%	3
12	20.00%	*	30.00%	70.00%	90.00%	4	5	5	4	5	2	33.00%	20.00%	*	*	3
13	30.00%	*	30.00%	90.00%	60.00%	5	4	5	5	5	5	33.00%	10.00%	20.00%	60.00%	2
14	10.00%	*	40.00%	40.00%	50.00%	3	3	3	3	3	3	33.00%	40.00%	80.00%	40.00%	4
15	50.00%	*	30.00%	50.00%	50.00%	3	3	3	3	3	3	11.00%	10.00%	60.00%	100.00%	*
16	20.00%	90.00%	90.00%	30.00%	80.00%	3	4	4	4	3	5	*	*	20.00%	40.00%	3
17	20.00%	*	10.00%	10.00%	10.00%	5	4	3	4	4	4	*	*	20.00%	40.00%	*
18	40.00%	*	20.00%	40.00%	40.00%	5	5	5	5	5	5	*	*	*	*	1
19	10.00%	*	30.00%	50.00%	50.00%	3	3	2	5	3	3	*	*	60.00%	60.00%	*
20	60.00%	60.00%	70.00%	80.00%	60.00%	3	3	4	4	4	3	77.00%	60.00%	60.00%	20.00%	2
21	20.00%	*	100.00%	80.00%	90.00%	5	5	4	3	3	5	44.00%	30.00%	40.00%	40.00%	3
22	10.00%	*	10.00%	40.00%	40.00%	5	5	5	5	5	5	11.00%	20.00%	60.00%	40.00%	*
23	20.00%	*	90.00%	90.00%	80.00%	5	5	5	5	5	5	66.00%	30.00%	60.00%	40.00%	2
24	30.00%	*	60.00%	80.00%	80.00%	5	5	5	5	5	5	33.00%	20.00%	60.00%	40.00%	*
25	30.00%	*	70.00%	70.00%	80.00%	4	5	4	4	4	4	22.00%	10.00%	60.00%	60.00%	3
26	10.00%	*	40.00%	90.00%	90.00%	5	5	5	5	5	5	44.00%	20.00%	60.00%	40.00%	2
27	60.00%	*	60.00%	80.00%	70.00%	5	5	5	5	5	5	77.00%	20.00%	80.00%	60.00%	5
28	10.00%	*	100.00%	50.00%	80.00%	1	1	5	5	*	5	88.00%	50.00%	80.00%	60.00%	5
29	30.00%	*	40.00%	50.00%	70.00%	5	5	*	5	4	4	55.00%	10.00%	80.00%	0.00%	5
30	20.00%	10.00%	90.00%	40.00%	80.00%	5	4	4	5	5	5	66.00%	10.00%	100.00%	40.00%	3
31	10.00%	10.00%	100.00%	60.00%	80.00%	4	3	4	4	4	4	66.00%	30.00%	80.00%	40.00%	3
32	30.00%	10.00%	80.00%	*	*	5	*	5	5	4	4	33.00%	0.00%	40.00%	0.00%	4
33	40.00%	10.00%	100.00%	80.00%	70.00%	5	5	5	5	5	5	99.00%	50.00%	80.00%	80.00%	5
34	60.00%	60.00%	100.00%	80.00%	80.00%	1	4	5	4	4	5	55.00%	50.00%	40.00%	20.00%	4
35	70.00%	30.00%	90.00%	90.00%	70.00%	5	3	5	5	5	5	22.00%	30.00%	100.00%	20.00%	5
36	20.00%	80.00%	100.00%	100.00%	100.00%	5	5	5	5	5	5	11.00%	0.00%	60.00%	20.00%	1
37	30.00%	30.00%	100.00%	60.00%	70.00%	5	5	5	5	5	5	66.00%	30.00%	40.00%	20.00%	3
38	80.00%	70.00%	100.00%	80.00%	80.00%	4	4	4	4	3	4	55.00%	50.00%	60.00%	20.00%	4
39	10.00%	10.00%	40.00%	30.00%	20.00%	3	5	5	5	4	5	22.00%	20.00%	60.00%	60.00%	2
40	50.00%	30.00%	100.00%	50.00%	100.00%	5	5	4	5	5	4	33.00%	20.00%	44.00%	30.00%	4
41	30.00%	10.00%	100.00%	50.00%	60.00%	3	4	4	3	4	4	44.00%	30.00%	40.00%	0.00%	4
42	70.00%	30.00%	100.00%	70.00%	50.00%	3	5	4	5	3	4	22.00%	10.00%	80.00%	20.00%	2
43	30.00%	30.00%	80.00%	60.00%	90.00%	5	5	5	5	5	5	0.00%	40.00%	60.00%	80.00%	1
44	20.00%	40.00%	30.00%	30.00%	90.00%	5	5	5	5	5	5	11.00%	10.00%	80.00%	20.00%	3
45	20.00%	30.00%	70.00%	90.00%	80.00%	5	4	4	5	5	5	22.00%	20.00%	40.00%	60.00%	2
46	10.00%	10.00%	100.00%	90.00%	90.00%	5	4	5	5	5	4	11.00%	10.00%	60.00%	60.00%	4
47	30.00%	50.00%	90.00%	90.00%	90.00%	5	4	5	5	5	5	66.00%	30.00%	22.00%	20.00%	3
48	40.00%	30.00%	10.00%	70.00%	90.00%	5	5	5	5	5	5	0.00%	10.00%	33.00%	20.00%	1
49	10.00%	20.00%	40.00%	80.00%	70.00%	5	4	5	5	4	5	33.00%	20.00%	80.00%	60.00%	1
50	*	70.00%	70.00%	*	*	5	5	5	5	5	*	33.00%	0.00%	40.00%	20.00%	3
51	20.00%	10.00%	30.00%	80.00%	80.00%	5	4	4	5	5	4	11.00%	10.00%	20.00%	40.00%	1
52	10.00%	10.00%	50.00%	90.00%	90.00%	5	4	5	5	5	5	44.00%	20.00%	40.00%	60.00%	3
53	30.00%	20.00%	90.00%	30.00%	70.00%	5	3	4	4	5	4	11.00%	20.00%	40.00%	40.00%	3
54	40.00%	10.00%	100.00%	60.00%	90.00%	5	4	4	5	5	5	11.00%	30.00%	40.00%	40.00%	3
55	10.00%	*	90.00%	70.00%	70.00%	4	4	2	4	4	4	55.00%	20.00%	40.00%	20.00%	5
56	20.00%	*	100.00%	90.00%	90.00%	5	3	5	5	3	3	100.00%	90.00%	60.00%	100.00%	5
57	20.00%	100.00%	100.00%	70.00%	70.00%	4	5	3	4	4	4	22.00%	20.00%	80.00%	60.00%	1
58	20.00%	20.00%	80.00%	30.00%	80.00%	4	3	5	5	4	4	66.00%	40.00%	60.00%	40.00%	4
59	10.00%	30.00%	30.00%	40.00%	60.00%	5	5	5	5	4	5	100.00%	50.00%	60.00%	60.00%	7
60	10.00%	*	30.00%	70.00%	80.00%	5	5	4	4	4	4	22.00%	30.00%	40.00%	0.00%	3
61	*	*	100.00%	90.00%	80.00%	5	4	4	5	5	5	44.00%	50.00%	40.00%	40.00%	2
62	40.00%	50.00%	70.00%	40.00%	40.00%	1	4	4	4	3	4	88.00%	40.00%	80.00%	20.00%	3
63	40.00%	20.00%	100.00%	80.00%	80.00%	5	5	5	5	4	5	88.00%	50.00%	80.00%	40.00%	5
64	10.00%	*	40.00%	60.00%	55.00%	5	5	5	5	5	5	77.00%	40.00%	80.00%	40.00%	3
65	*	70.00%	*	40.00%	60.00%	3	2	4	5	4	5	55.00%	20.00%	80.00%	60.00%	1
66	*	*	70.00%	30.00%	60.00%	5	4	4	*	*	*	*	*	80.00%	60.00%	4
67	50.00%	50.00%	70.00%	80.00%	90.00%	4	4	4	4	4	4	40.00%	60.00%	60.00%	60.00%	*
68	20.00%	10.00%	100.00%	70.00%	80.00%	4	3	4	*	*	*	*	*	60.00%	60.00%	4
69	30.00%		100.00%	60.00%	70.00%	1	4	4	*	*	*	*	*	20.00%	20.00%	4
70	10.00%		100.00%	50.00%	70.00%	5	4	4	5	4	4	100.00%	40.00%	80.00%	60.00%	8
71	10.00%		100.00%	30.00%	60.00%	5	2	1	3	4	4	77.00%	60.00%	80.00%	100.00%	5
72	40.00%		100.00%	70.00%	70.00%	4	4	4	4	4	4	88.00%	40.00%	80.00%	80.00%	4