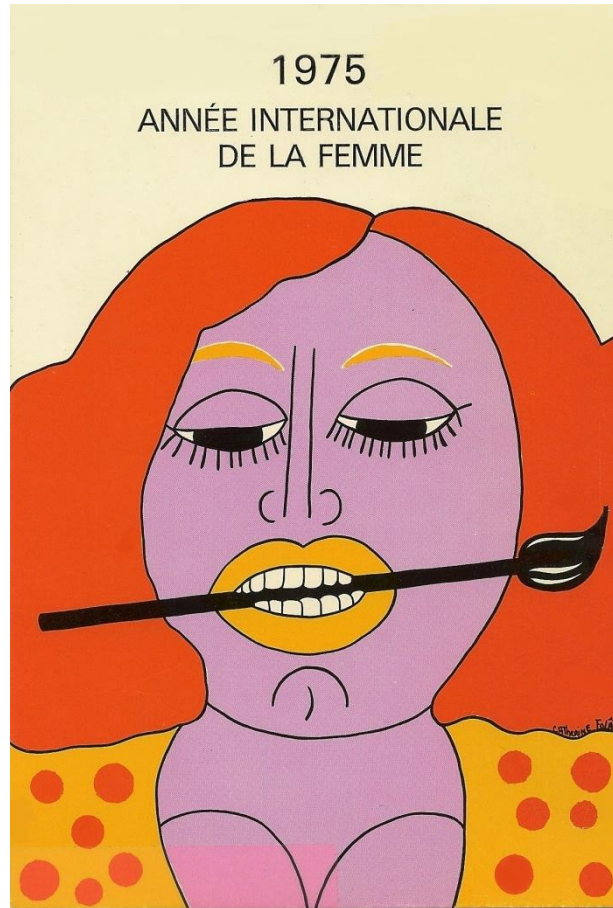


GENDER DISCRIMINATION IN FRENCH ART SCHOOLS

Fabienne Dumont

HEAD – Art School Differences

January 27, 2015



Catherine Folâtre, Carte postale du Salon des femmes peintres et sculpteurs, Musée d'Art moderne de la ville de Paris/UNESCO, 1975.



Lea Lublin, *Dissolution dans l'eau*, 1978.



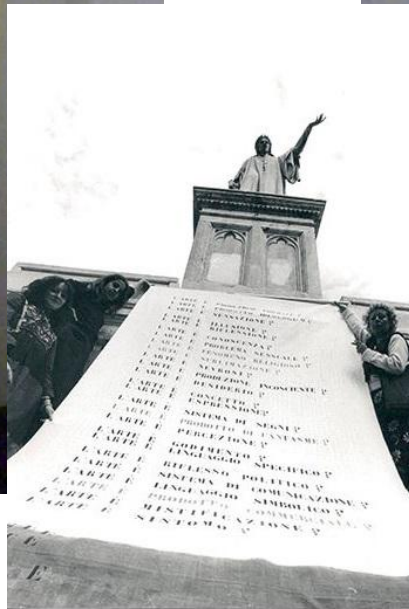
Restaurant
au Pont Marie

CLUB-CEZLI

UNE EST-ELLE UNE VICTIME SEXUELLE ?
UNE EST-ELLE UNE IMAGE IMMACULEE ?
UNE EST-ELLE UNE SAINTE-MERE ?
UNE EST-ELLE UN SAC A SPERME ?
UNE EST-ELLE UN SUPPORT DE SON DOUBLE ?
UNE EST-ELLE UN PHALLUS A L'ENVERS ?
UNE EST-ELLE LE MALE DE DEUX ?
UNE EST-ELLE LE MAL DU SIECLE ?
UNE EST-ELLE UNE VICTIME SOCIALE ?
UNE EST-ELLE UN ETRE INFERIEUR ?
UNE EST-ELLE LA PROLETAIRE DU SEXE ?
UNE EST-ELLE UN PAUVRE EXPLOITEE ?
UNE EST-ELLE UNE PROPRIETE PRIVEE ?
UNE EST-ELLE L'OPPRIMEE DE L'HOMME ?
UNE EST-ELLE SOUMISE A L'HOMME ?
UNE EST-ELLE SA VICTIME PREFEREE ?
UNE EST-ELLE UNE INCONNUE ?
UNE EST-ELLE BONNE A TOUT PAID ?
UNE EST-ELLE UN OBJET SEXUEL ?
UNE EST-ELLE UN OBJET DE REPRODUCTION ?
UNE EST-ELLE UN SUJET COMME L'AUTRE ?
UNE EST-ELLE UN SUJET COMME LES AUTRES ?
UNE EST-ELLE UN ETRE JOUY ?
UNE EST-ELLE UN ETRE JAN ?
UNE EST-ELLE UN ETRE ?

L'ART	EST-IL	SIMULACRE
L'ART	EST-IL	ARTIFICE
L'ART	EST-IL	MISE EN SCENE
L'ART	EST-IL	DERISION
L'ART	EST-IL	REVELATION
L'ART	EST-IL	MEMOIRE
L'ART	EST-IL	EXALTATION
L'ART	EST-IL	MYSTIQUE
L'ART	EST-IL	SIGNE
L'ART	EST-IL	CONSTAT
L'ART	EST-IL	TRANSCENDANCE
L'ART	EST-IL	SACRE
L'ART	EST-IL	MORT
L'ART	EST-IL	RIEN
L'ART	EST-IL	DECOR
L'ART	EST-IL	ORNEMENT
L'ART	EST-IL	PRESTIGE
L'ART	EST-IL	PASSEIN
L'ART	EST-IL	INVESTISSEMENT

IST KUNST - EIN	VERLANGEN ?
IST KUNST - EINE	BEFRIEDIGUNG ?
IST KUNST - EINE	SUBLIMIERUNG ?
IST KUNST - EIN	SEXUALPROBLEM ?
IST KUNST - EINE	RELIGIOSE ERSCHEINUNG ?
IST KUNST - EINE	NEUROSE ?
IST KUNST - EINE	SENSATION ?
IST KUNST - EINE	ILLUSION ?
IST KUNST - EINE	ERKENNTNIS ALS SOLCHE ?
IST KUNST - EIN	KONZEPT ?
IST KUNST - EIN	AUSDRUCK ?
IST KUNST - EINE	UBERLEGUNG ?
IST KUNST - EINE	FORMALE PRODUKTION ?
IST KUNST - EINE	IDEOLOGISCHE PRODUKTION ?
IST KUNST - EINE	POLITISCHE AUSSAGE ?
IST KUNST - EIN	SYSTEM VON ZEICHEN ?
IST KUNST - EINE	SPEZIFISCHE SPRACHE ?
IST KUNST - EINE	WARE ?
IST KUNST - EINE	MYSTIFIKATION ?
IST KUNST - EINE	ZERSTREUUNG ?
IST KUNST - EINE	LOGISCHE STRUKTUR ?
IST KUNST - EIN	KOMMUNIKATIONSSYSTEM ?
IST KUNST - EINE	ERKENNTNIS FÜR SICH SELBST ?
IST KUNST - EINE	SIMBOLISCHE SPRACHE ?
IST KUNST - EINE	SINNESWAHRNEHMUNG ?
IST KUNST - EINE	PRODUKTION VON TRUGBILDERN ?
IST KUNST - EIN	SYMPTOM ?





LA FEMME EST-ELLE UNE VICTIME SEXUELLE ?
LA FEMME EST-ELLE UNE IMAGE IMMACULEE ?
LA FEMME EST-ELLE UNE SAINTE MERE ?
LA FEMME EST-ELLE UN VAIN ?
LA FEMME EST-ELLE LE SU-SPERME ?
LA FEMME EST-ELLE UN ETRE SOT ?
LA FEMME EST-ELLE UN PROLETARIAT ?
LA FEMME EST-ELLE UN ETRE SANS SEXE ?
LA FEMME EST-ELLE LA PROPRIETE ?
LA FEMME EST-ELLE UNE PROPRIETE ?
LA FEMME EST-ELLE L'OPPRIMEE DE L'HOMME ?
LA FEMME EST-ELLE SA VICTIME ?
LA FEMME EST-ELLE UNE BONNE A L'HOMME ?
LA FEMME EST-ELLE UN OBJET DE PREFERENCE ?
LA FEMME EST-ELLE UN OBJET DE REPRODUCTION ?
LA FEMME EST-ELLE UN SUJET COMME UN AUTRE ?
LA FEMME EST-ELLE UN ETRE POSSEDE ?
LA FEMME EST-ELLE UN ETRE JALOUX ?
LA FEMME EST-ELLE UN ETRE DIVIN ?

GENDERED DISCRIMINATION IN THE 1970s AND TODAY

Professional path followed by the artists since their formation at the Art School until their international recognition

Formation

Art School of Paris (École des Beaux-Arts) : 40-50 % of the pupils

Art Magazines

Art Magazines : 5 % (between zero and 20 %)

Museums and exhibitions

Exhibitions : 14 to 20 % (ARC : 13.57 %)

**National collections : Centre Georges Pompidou + FNAC + MAMVP =
12 % of the works by women artists, 88 % by men artists**

Documenta, Biennale of Venice : 10 %

Kunst Kompass : 5 %

WHAT ABOUT TODAY?

Around 60 % women students in French Art Schools (to better evaluate)

ANDEA = 59 French Art Schools

20 run by women / 33.89 %

1760 professors / 520 women professors = 29.54 %

14 to 45 % variation depending of the school

TOTAL : about 30 % women directors and teachers in French Art Schools

Biennales and Documenta nowadays = around 30 % of women artists but “glass ceiling”

TEACHING METHODS IN ART SCHOOLS



Localization of Brittany
in France



Bécassine (Snipe): « And they did not take me as a muse? »

http://archives-lepost.huffingtonpost.fr/article/2011/01/28/2386234_maintenant-bretagne-est-une-marque-vous-trouvez-ca-moderne.html

I'M NOT an
aunt jemima, ballbreaker, biker chick,
bimbo, bitch, bombshell, bra burner,
bull dyke, butch, call girl, carmen miranda,
china doll, dumb blonde, fag hag, femme
fatale, feminazi, geisha, girl next door,
gold digger, good catholic girl, harem
girl, ho, homegirl, hot tamale, indian
princess, jewish princess, lady boss,
lipstick lesbian, lolita, mother teresa,
nympho, old hag, old maid, pinup girl,
prude, slut, soccer mom, squaw,
stage mom, supermodel, tokyo rose,
tomboy, trophy wife, valley girl, vamp,
wicked stepmother or yummy mummy!

**DON'T
STEREOTYPE
ME!**

STICK THIS LP WHERE IT WILL DO THE MOST GOOD.

A message from **Bitches, Bimbos and Ballbreakers:**

The Guerrilla Girls' Illustrated Guide to Female Stereotypes

Penguin Books www.penguin.com
Guerrilla Girls www.guerrillagirls.com



CHARTER AGAINST DISCRIMINATION

There are already laws that punish discrimination on twenty criteria:

**age, physical appearance,
membership or not of an ethnic group, a nation, a race, to any religion,
health status, gender identity, sexual orientation, pregnancy,
disability, family name, sex, union activities,
genetic characteristics, morals, political opinions,
origin and place of residence.**

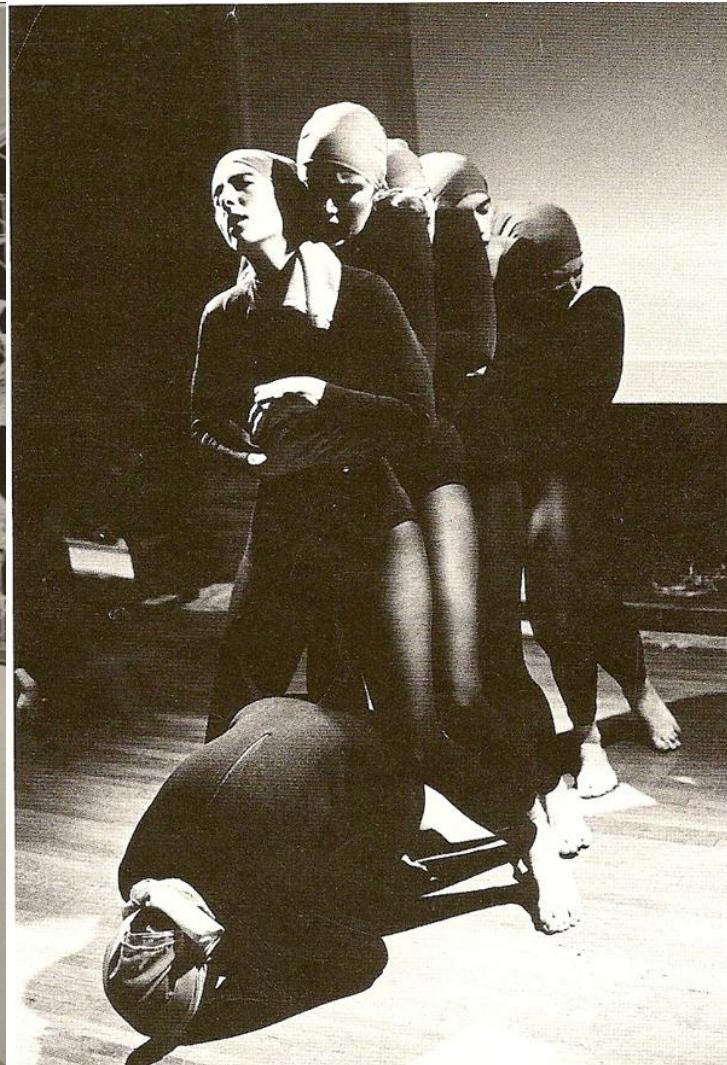
FURTHER AND PERSONAL ANALYSIS

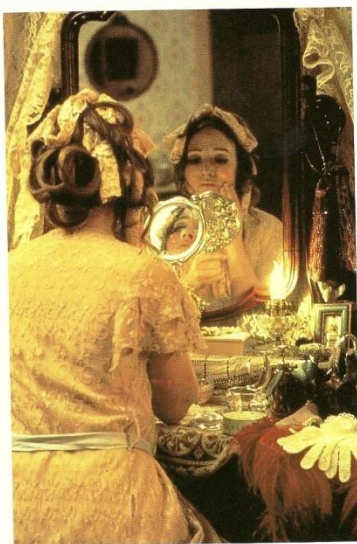
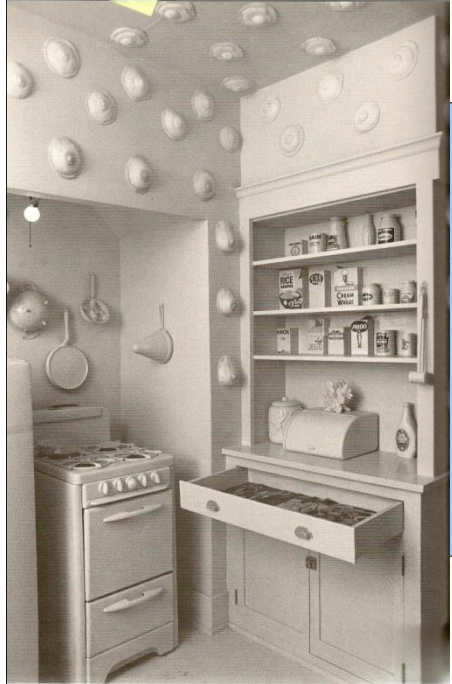
FEMINIST ART PROGRAM

Faith Wilding, *Waiting*, Womanhouse, 1972

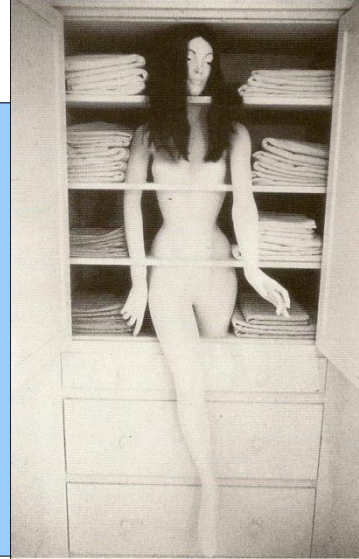
Faith Wilding, *Crocheted Environment*, Womanhouse, 1972

Birth Trilogy, *The Feminist Art Program Performance Group*, Womanhouse, 1972





Karen LeCoq and Nancy Youdelman. *Leah's Room*, based on Colette's *Cherie*. Mixed media site installation at Womanhouse, 1972. In this performance, a woman continually applied layers of makeup, expressing, the artists said, "the pain of aging, of losing beauty, pain of competition with other women. We wanted to deal with the way women are intimidated by the culture to constantly maintain their beauty and the feeling of desperation and helplessness once this beauty is lost."

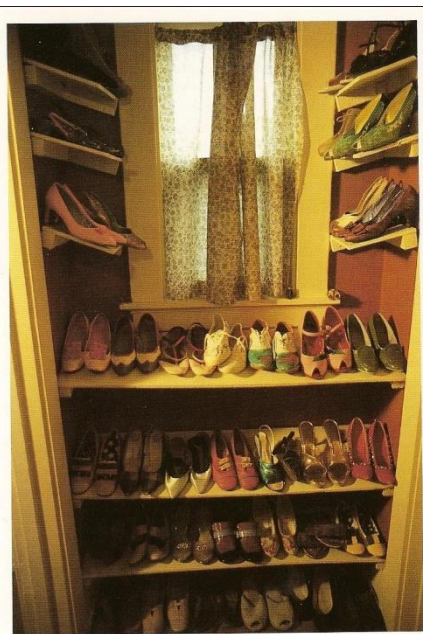


Sandy Orgel. *Linon Closet*. Mixed media site installation at Womanhouse, 1972. Orgel wrote: "As one woman visitor to my room commented, 'This is exactly where women have always been—in between the sheets and on the shelf.' It is time now to come out of the closet."

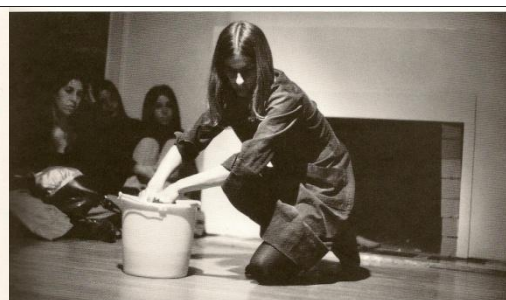


Beth Bachenheimer, Sherry Brody, Karen LeCoq, Robin Mitchell, Miriam Schapiro, Faith Wilding. *Dining Room*. Mixed media site installation at Womanhouse, 1972. This room has the most extensive collaborative effort of the Womanhouse students. Seven women painted walls, ceiling, mural (after a 19th-century still life by Anna Pissol), molding; created the chandelier; sewed curtains, tablecloth, and plates; sculpted bread dough for the "food."

Womanhouse, Los Angeles, 1972



Beth Bachenheimer. *Shoe Closet*. Mixed media site installation at Womanhouse, 1972.



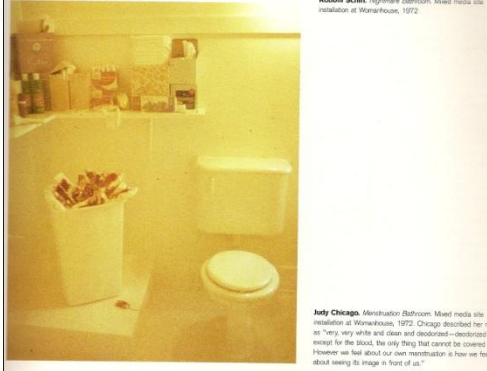
Feminist Art Program Performance Group. *Scrubbing*. Performed by Chris Rush at Womanhouse, 1972. Photograph by Lloyd Harris



Faith Wilding. *Waiting*. 1971. First performed by Faith Wilding at Womanhouse, Los Angeles, 1972. Photograph by Lloyd Harris

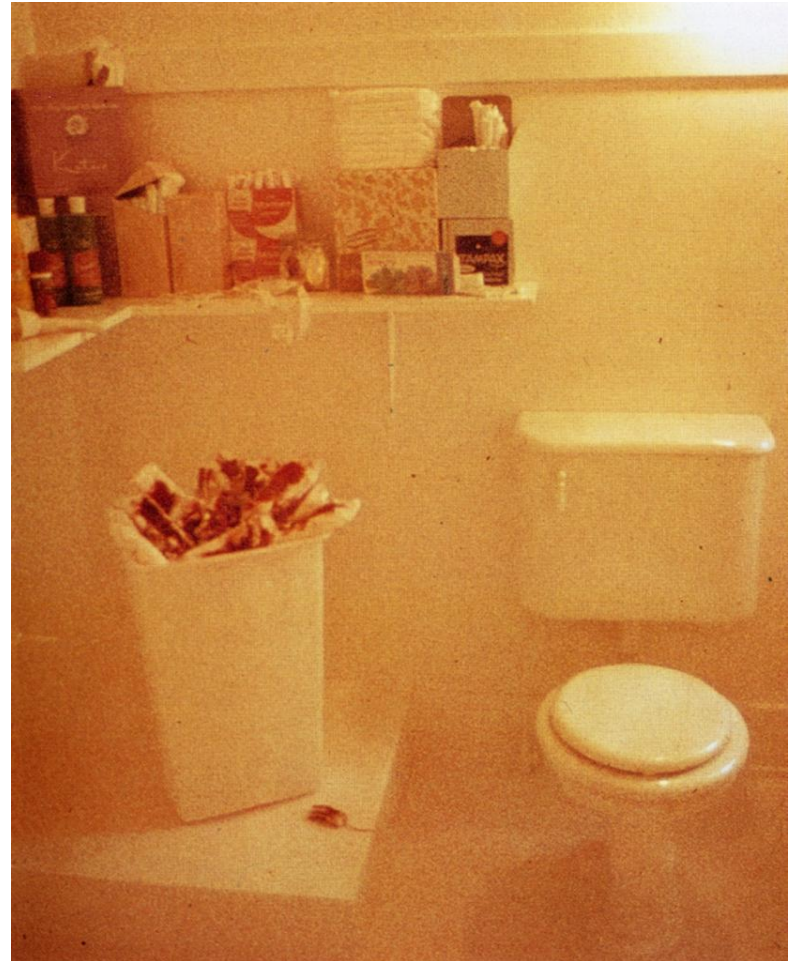


Robin Schiff. *Nightmare Bathroom*. Mixed media site installation at Womanhouse, 1972.



Judy Chicago. *Menstruation Bathroom*. Mixed media site installation at Womanhouse, 1972. Chicago described her room as "very, very white and clean and deodorized—deodorized except for the blood, the only thing that cannot be covered up. However we feel about our own menstruation is how we feel about seeing its image a part of us."

Womanhouse, 1972



**Suzanne Lacy et Leslie Labowitz,
In Mourning and In Rage, Los Angeles, 1977**



Judy Chicago explains her decision to start this program:

« When I was in my twenties I was very aware of the fact that I was going to be in for a struggle as an artist because I was a woman. [...]

I struggled with people in the art establishment who resisted really dealing with me as a human being, as an artist, and as a good artist, because I was a woman. I decided I would have to be like Georgia O'Keeffe. I also decided that a great many of my ideas about artmaking were based on male ideas. [...]

I also understood that the structure as it existed in the art world and the world as a whole had no provision for that kind of information. That is when I decided to begin to teach only women and to begin to build a structure based on our needs.”

TO CONCLUDE...



Agnès Stacke

Agnès Stacke, *Sans titre*, around 1976.