



Course details

Course title

Art Appreciation:Five Centuries of Women Sculptors

Course code

Q00017477

Course date

Start: 11/05/25

End: 15/06/25

Number of classes

5 sessions

Timetable

Sun 11th May, 11:00 to 13:00

Sun 18th May, 11:00 to 13:00

Sun 25th May, 11:00 to 13:00

Sun 8th Jun, 11:00 to 13:00

Sun 15th Jun, 11:00 to 13:00

Tutor

Jolanta Jagiello

Fee range

Free to £37.00

How you'll learn

You'll join a small group of fellow learners for classes online in video meetings and materials will be provided in our virtual learning environment.

Got it!

Online

Venue

Online

Level of study

Beginners

Course overview

American art historian Linda Nochlin in 1971 posed the question as to “Why have there been no great women artists?”. Since then the field of art history has increased its focus on women artists. Yet women sculptors have been the most overlooked, overshadowed by their male counterparts, and under-represented in sculptural histories. This course will write them back into art history by focusing on the talented and accomplished women sculptors from the 17th Century to their transition through the centuries into the installation artists of the 21st Century.

Course description

The course follows the history of women sculptors as unearthed by a number of female art historians. Scholars such as: Marjan Sterchx profiling 18th Century sculptor Mary Damer; Melissa Dakakis writing about 19th Century sculptor Harriet Hosmer; and Marilyn Richardson discovering Edmonia Lewis ,the first women sculptor of African American descent to achieve international recognition in the 19th Century. Taking women sculptors such as Camille Claudel, Marie-Anne Collot, and Malvina Hoffman out of the shadows of their male counterparts. The course will also examine the move away from traditional materials of wood, clay, bronze, plaster, and marble used by 20th Century sculptors such as Barbara Hepworth, and Elizabeth Frink to the found industrial objects used by Eva Hesse, and in the installations of Louise Bourgeois. As well as examining sculptures made from a variety of materials and processes by the female Young British Artists (YBAs). Sculptures made from women’s tight by Sarah Lucas, found objects crushed by a steamroller by Cornelia Parker, to the infamous cast of Victorian a terraced house in London’s East End, demolished by the Council, by Rachel Whiteread. All women artists who have been recognised with solo retrospectives at Tate Britain in the 21st Century.

What financial support is available?

We don't want anything to stand in your way when it comes to bringing Adult learning within reach so if you need anything to support you to achieve your goals then speak to one of our education experts during your enrolment journey. Most of our courses are government funded but if you don't qualify or need alternative financial help to access them then let us know.

What other support is available?

All of our digital content, teaching and learning activities and assessments are designed to be accessible so if you need any additional support you can discuss this with the education experts during your enrolment journey and we will do all we can to make sure you have optimal access.

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