Saint Louis University – Madrid Campus  
Faculty of Modern Languages & the Arts  

ARTH – 301 WOMEN IN ART

Semester and class time  
Fall 2009 / Tuesday & Thursday 17.30 – 18.45 hrs.  
Credit Hours: 3

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Office Hours: Monday & Wednesday 11.00 – 14.00 hrs.  
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Appearing as muses, patrons or creators this course will consider the role of women in the history of art, and issues of gender as they relate to the politics of the visual arts. The study will cover a variety of periods and critical perspectives highlighting the significance of feminist art history in the development of the discipline, and the reevaluation of art historical analysis. Through this survey students will learn about the role of visual culture, patronage and exhibitions in the construction of gender relations and stereotypes, and the agency of women in challenging the status quo. The role of institutions such as museums and art academies in the legitimation of gender roles will also be considered.  
Class visits to relevant museums and exhibitions will be decided during the course.

Textbook:
- Readings for this course will be posted in Blackboard, PLEASE MAKE SURE THAT YOU HAVE A LOG IN TO ACCESS THIS SERVER (if you have problems or need a password please see the IT department).

1. Aims and Objectives

As this is a seminar-based course students will be required to maintain an active participation in class and to contribute to the discussions based on the readings assigned for each week. Students will also be expected to:

- Develop skills for visual analysis and interpretation of art works
- Become familiar with the work of female artists, and understand the significance of images and representation in the construction of gender
- Identify gender stereotypes in artworks where women appear as muses, virgins, or mothers, and the significance of ‘the gaze’ in the reception and production of visual culture
- Understand the significance of patronage, exhibitions and museums as mediators of gender relations
2. Course Requirements & Assessment

Two exams:
- Mid-term 15% - Thursday 15th of October
- Final 20% (not cumulative) – Tuesday 15th of December 15.30 to 18.30

Museum-based research paper & presentation 40% (Presentation 10% - Paper 30%)
- 8 to 10 pages long (not including bibliography, illustrations and cover sheet).
- The topic for this paper will be based on the collections of the Prado, Reina Sofia, or Thyssen and Bornemysza Museums. Specific guidelines and deadlines for this assignment will be stated at the beginning of term, together with format for footnotes, citations and bibliography.

Course Readings 15%
- Students will be expected to provide typed written summaries of the required readings. The summaries must include an outline of the reading’s content, a paragraph about the author’s point of view and a personal opinion regarding the text. In order to fulfill this part of the module, students will also be asked to present one or two texts during the course. **Failure to do so will mean an F for this part of the assessment.**
- Summaries will be graded as OK +/ OK / OK -
- Format: 1 to 2 pages long depending on length of article, Arial font 11 / 1.5 spacing.
- Please include your name, course reference, author and title of article.
- SUMMARIES MUST BE PRESENTED ON THE DAY AND WILL NOT BE ACCEPTED LATE

Class participation, attendance & visits to museums 10%
- Regular attendance will be expected to both class and scheduled activities. Both lateness and absence will mean lower grade. Success in this course will be highly dependent on participation in class and engagement with the readings.

Grading Criteria and procedure:
The College of Arts & Sciences recognizes the following letter grades: A, A-, B+, B, B-, C+, C, C-, D, F, AF (attendance failure), I (incomplete). An incomplete form must be completed for any “I” given. **There will be no extra credit policy**

Make up-examination policy
- Dates for examinations and presentations will only be rescheduled under exceptional medical or personal circumstances. You must contact me within 48 hours to discuss necessary arrangements. It is your responsibility to attend classes and not miss exams or deadlines.

Academic Honesty
- Students are expected to be honest in their academic work. The University reserves the right to penalize any student whose academic conduct at any time is, in its judgment, detrimental to the University. Such Conduct shall include cases of plagiarism, collusion, cheating, giving or receiving or offering or soliciting information in examinations, or the use of previously prepared material in examinations or quizzes. Students should review the College of Arts and Sciences policy on Academic Honesty, which can be accessed on-line at: [http://www.slu.edu/colleges/AS/languages/department/files/AcademicHonestyPolicy.pdf](http://www.slu.edu/colleges/AS/languages/department/files/AcademicHonestyPolicy.pdf)

Special Accommodations
- Any student who qualifies for special accommodations, due to presence of a disability, and feels it necessary to utilize them in order to meet the requirements of this course as outlined in the syllabus, should contact Counseling/Disability Services. Please phone the office at 91 554-5858 (Ext. 230), or send an e-mail to vandrew1@slu.edu. Students may also stop by the
Classroom Ethics: Please refrain from using cell phones and eating in class. **Anyone seen using their phone will be asked to leave the class.** Please arrive in time, late arrivals cause disruption and disturb the class. Laptops are not allowed unless they are being used to read texts for class.

3. Syllabus Outline

**Week 1 September 3: Introduction to the course**

**WEEK 2: Ideas and methodologies relevant to the field**

- **8 SEPT**
  - Linda Nochlin, “Why Have There Been No Great women Artists?”, in *Women, Art and Power and Other Essays*. (SUMMARY)

- **10 SEPT**
  - Chadwick, ‘Introduction’, pp. 17-42
  - Berger *Ways of Seeing*, chapt. 3 (SUMMARY)

**Week 3: Representing Women - Antiquity**

- **15 SEPT**
  - Ramsby and Severy, ‘Gender, sex, and the domestication of the empire in art of the Augustan age’, in *Arethusa*, vol. 40 (2007): 43 – 71
  - “Mourners on Greek vases: remarks on the social history of women” in *Feminism and Art History*. (SUMMARY)

- **17 SEPT**

**Week 4: Women, patronage and representation in the Middle Ages**

- **22 SEPT**
  - Chadwick, pp. 43 - 65

- **24 SEPT**
  - Musto, “Queen Sancia of Naples and the spiritual Franciscans” in *Women of the Medieval World*. (SUMMARY)

**Week 5: Women in the Renaissance**

- **29 SEPT:**
  - Chadwick, pp. 66 - 86

- **1 OCT:**
  - Geraldine A. Johnson, “Imagining Images of Powerful Women: Maria de’ Medici’s Patronage of Art and Architecture”, in *Women and Art in Early Modern Europe*, pp. 126-154 (SUMMARY)
Week 6: Women artists in the Renaissance

- **6 OCT:**
  - Chadwick, pp. 87 - 113
  - Mary Garrard, “Here’s Looking at Me: Sofonisba Anguissola and the Problem of the Woman Artist”, in *Renaissance Quarterly*, vol.47, no.3 (1994): 556-622 (SUMMARY)
- **8 OCT:**
  - Patricia Simons, “Women in frames: the gaze, the eye, the profile in renaissance portraiture”, in *The Expanding Discourse*. (SUMMARY)

Week 7

- **13 OCT** - Revision
- **15 OCT** - Exam

Week 8: Women and the Baroque

- **20 OCT:**
- **22 OCT:**
  - Mary Garrard, “Artemisia and Susanna”, in *Feminism and Art History*, pp. 147-172 (SUMMARY)

Week 9: Women, Art and the Academy in the 18th C

- **27 OCT:**
  - Chadwick, pp. 139 - 174
- **29 OCT:**
  - “Art history and its exclusions: the example of Dutch art”, in *feminism and art history*. (SUMMARY)

Week 10: Art and Gender in the 19th C

- **3 NOV:**
  - Anne Higonnet, “Secluded vision: images of feminine experience in nineteenth century Europe”, in *The Expanding Discourse*, pp. 171-186 (SUMMARY)
- **5 NOV:**
  - Tamar Garb, “L’art feminine: the formation of a critical category in late 19th C France”, in *The Expanding Discourse*. (SUMMARY)

Week 11 (10 & 12 OCT): Presentations

Week 12: Impressionism and Gender

- **17 NOV:**
  - Linda Nochlin, “Morisot’s Wet Nurse: the construction of work and leisure in impressionist painting”, in *The Expanding Discourse*, pp. 231-244 (SUMMARY)
  - Tamar Garb, “Gender and Representation”, in Frascina et. al. *Modernity and Modernism*, pp. 219-289
- **19 NOV:**
  - Linda Nochlin, “Mary Cassatt’s modernity”, in *Representing Women*. (SUMMARY)
Week 13: Race and Gender: Modernism and its myths
- 24 NOV:
  - Marilynn Lincoln Board, “Constructing myths and ideologies in Matisse’s Odalisques”, in *The Expanding Discourse*, pp. 359 – 381
- 26 NOV

Week 14: Representation and identity by women artists
- 1 DEC:
- 3 DEC:
  - Josephine Withers, “Judy Chicago’s Dinner Party: a personal vision of women’s history”, in *The Expanding Discourse*, pp. 451 – 466 (SUMMARY)

Week 15: Representing gender in Contemporary art (no classes on the 8th)
- 10 DEC:

BIBLIOGRAPHY


Broude, and Garrard (eds). *Reclaiming Female Agency: feminist art history after postmodernism*, University of California Press, 2005


Cheney, Liana de Girolami, (et.al), *Self-portraits by Women painters*, Ashgate, 2000


Useful databases available from the University's Pius XII Library: [http://www.slu.edu/libraries/pius/](http://www.slu.edu/libraries/pius/)

Groove Art Online
Google Scholar
Jstor
Humanities Full Text

Other resources:
MOMA – The feminist future
Art: 21
[http://www.pbs.org/art21/index.html](http://www.pbs.org/art21/index.html)
Metropolitan Museum timelines and essays on art periods and topics
[http://www.metmuseum.org/toah/intro/atr/01sm.htm](http://www.metmuseum.org/toah/intro/atr/01sm.htm)

For images use ARTstor. Access to this website is through link in Blackboard