

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

Professor: Dr. Fabiola Martínez

Avda. del Valle 34, 2nd Floor

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 revaluation 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:

- Chadwick, Whitney, *Women, Art and Society*, London: Thames and Hudson, 2007 (4th edition)
- 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/departments/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

Counseling/Disabilities Services office in the Manresa building. Confidentiality will be observed in all inquiries.

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
 - Laurie Schneider Adams, 'Contextual Approaches II: Feminism', in *The Methodologies of Art*, pp. 79-99
 - 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
 - Cheney, *Self-portraits by Women Artists*, pp. 1-14 (SUMMARY)

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

- 22 SEPT
 - Chadwick, pp. 43 - 65
 - Elizabeth Valdez del Alamo, "Lament for a lost queen: the sarcophagus of Doña Blanca in Nájera" in *Art Bulletin*, 78 (1996): 311-333 (SUMMARY)
- 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
 - Mary Garrard, "Leonardo Da Vinci: female portraits, female nature" in *The Expanding Discourse*, pp. 59-86 (SUMMARY)
- 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:
 - Cheney, "The Baroque: power, vision, and the self", in *Self-portraits*, pp. 67-97 (SUMMARY)
- 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
 - Emma Barker, "Women artists and the French Academy: Vigee-Lebrun in the 1780s", in *Gender and Art*, pp. 108-129 (SUMMARY)
- 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:
 - Cheney, "The nineteenth century: education, exhibitions and new opportunities", in *Self-portraits*, pp. 145-166
 - 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:
 - Abigail Solomon-Godeau, “Going Native: Paul Gauguin and the invention of primitivist modernism”, in *The Expanding Discourse*, pp. 313 – 330 (SUMMARY)
 - Marilyn Lincoln Board, “Constructing myths and ideologies in Matisse’s Odalisques”, in *The Expanding Discourse*, pp. 359 – 381
- 26 NOV
 - Carol Duncan, ‘The Moma’s Hot Mammals’ in *Art Journal*, vol. 48, no. 2, (1989): 171-178. (SUMMARY)

Week 14: Representation and identity by women artists

- 1 DEC:
 - Salomon Grimberg, “Frida Kahlo: the self as an end”, in *Mirror Images*, pp. 83 – 104 (SUMMARY)
 - Cheney, “The symbolic self: women painters’ quest for identity in the twentieth century”, in *Self-portraits by women painters*, pp. 167 – 186
- 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:
 - Cheney, “Contemporary art: journey to the inner self”, in *Self-portraits by women painters*, pp. 187 – 206 (SUMMARY)

BIBLIOGRAPHY

Berger, John. *Ways of Seeing*, London: Penguin, 1977

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

Broude, and Garrard (eds). *The Expanding Discourse: feminism and art history*, New York: Icon Editions, 1992

Broude and Garrard (eds). *Feminism and Art History: questioning the litany*, New York: Harper & Row, 1982

Broude, Norma. *Impressionism a Feminist Reading: the gendering of art, science, and nature in the nineteenth century*, New York: Rizzoli, 1991

Chadwick, Whitney, *Women, Art and Society*, London: Thames and Hudson, 2007 (4th edition)

Chadwick, Whitney, (ed.). *Mirror Images: women, surrealism and self-representation*, Massachusetts: MIT Press, 1998

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

Frascina, Francis, et. al. *Modernity and Modernism: French painting in the nineteenth century*, New Haven & London: Yale University Press, 1993

Kendall, and Pollock (eds). *Dealing with Degas: representations of women and the politics of vision*, New York, NY: Universe, 1992

Lawrence, Cynthia, *Women and art in early modern Europe : patrons, collectors, and connoisseurs*, Pennsylvania State University Press, 1997

Nochlin, Linda. *The Politics of Vision: essays on nineteenth-century art and society*, New York: Harper & Row, 1989

Nochlin, Linda. *Representing Women*, New York: Thames and Hudson, 1999

Nochlin, Linda. *Women, Art, and Power: and other essays*, New York: Harper & Row, 1988

Perry, Gill, (ed). *Gender and Art*, New Haven, CT: Yale University Press, 1999

Pollock, Griselda. *Vision and Difference: femininity, feminism, and histories of art*, London: Routledge, 2003

Pollock, Griselda. *Differencing the Canon: feminist desire and the writing of art's histories*, London; New York: Routledge, 1999

Pollock, Griselda, *Mary Cassatt: painter of modern women*, London: Thames & Hudson, 1998

Pollock, and Parker (eds). *Old Mistresses: women, art, and ideology*, New York: Pantheon Books, 1981

Pinder, Kymberly N. (ed.). *Race-ing Art History: critical readings in race and art history*, London: Routledge, 2002

Useful databases available from the University's Pius XII Library: <http://www.slu.edu/libraries/pius/>

Groove Art Online
 Google Scholar
 Jstor
 Humanities Full Text

Other resources:

MOMA – The feminist future

<http://www.moma.org/explore/multimedia/videos/16/videos-adult-programs>

Art: 21

<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>

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