

Course GA-16 WOMEN IN ART: VISIONS FROM DIFFERENCE TO EQUALITY

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45 CONTACT HOURS/3 SEMESTER CREDITS

THIS CLASS MEETS: MON/WED 11AM – 1PM

OBJECTIVES

This Course is designed with two key objectives in mind: firstly, to contribute to the rescue from academic oblivion of the women artists who have produced creative output throughout history and who, due to a range of different conditioning factors of a social kind, have remained on the margins of the Art World; secondly, to raise awareness of, and encourage reflection about, the situation of women within the Art environment of the present day, as well as about the aims pursued by tendencies within feminist criticism, together with the compromise, at the dawn of the twenty-first century, of the woman artist in the call for gender equality in society.

METHODOLOGY

Class sessions will be interactively theoretical and practical, combining the theoretical exploration of syllabus content – supported by the viewing of artistic works and documentaries- with critical debate on the part of students when dealing with the on-scene images and the recommended texts.

SUBJECT BLOCK 1.: STARTING POINT

Do Women Have To Be Naked To Get Into the Met. Museum?

Art and Gender. Art Created by Women; Feminine Art; Feminist Art. Feminism and Post-Feminism.

SUBJECT BLOCK 2.: THE DEPICTION OF THE FEMININE IN THE HISTORY OF ART

Introduction: Models and Counter-Models. *Woman-as-Fetish*.

- Art and Mythology: Disguised Eroticism.
- Art and Religion: the Figure of Mary *versus* Eve.
- Art and Portraiture: Women of the Nobility, of the Bourgeoisie, and Nameless Faces.
- The Art of Manners: Family Archetypes.
- Art and Nudity: From Olympus to Street-Level.
- Art and Society: Women and their Professions.

SUBJECT BLOCK 3.: THE WOMAN ARTIST WITHIN THE HISTORY OF

ART. FROM THE FIFTEENTH TO THE NINETEENTH CENTURIES.

Why have there been no great women artists? The Notion of Genius.

Introduction: Women, Art, and Society. The Training of Women to Become Artists.

3.1.- First References: Pliny's Artistic Greece.

3.2.- The Middle Ages: Creativity within Convents. Miniaturists and Embroiderers.

3.3.- The Renaissance: Boccaccio's *De Claris Mulieribus*. Art within a Humanist Education.

- Italy: Sofonisba Anguissola. Lavinia Fontana.

- Spain: Margarita and Dorotea Maçip; Isabel Sánchez Coello.

3.4.- The Baroque Age:

- Italy: Artemisia Gentileschi; Elisabetta Sirani.

- Northern Europe: the Domestic Environment. Genre Painting and the Art of Judith Leyster. Flower Vases and Still Life: Clara Peeters; Rachel Ruysch; Maria Sybilla Merian.

Spain: Luisa Roldán, *La Roldana*; Josefa de Ayala y Óvidos.

3.5.- The Eighteenth Century: The Academies and the Training of Women Artists. Art Criticism.

- France: The Royal Academy of Painting and Sculpture. Elizabeth-Louise Vigée-Lebrun; Rosalba Carriera; Adelaide Labille-Guiard.

- Great Britain: Angelica Kauffmann, Mary Moser.

3.6.- The Nineteenth Century: Women outside the Academies.

- Neoclassicism: Constance Marie Charpentier.

- Romanticism: Elisabeth Thompson; Rosa Bonheur.

- Realism: Emily Mary Osborn; Barbara Bodichon.

- Historical Painting: Lucy Maddox Brown Rossetti;

- The Sculpture of Camille Claudel.

- Impressionism: Mary Cassatt; Berthe Morisot; Suzanne Valadon; Eva Gonzales; Mary Bacquemond.

SUBJECT BLOCK 4.: THE WOMAN ARTIST IN THE TWENTIETH CENTURY. 1900-1968.

Introduction: Women, Society, Art. Virginia Woolf.

4.1.- From the Nineteenth to the Twentieth Centuries: Great Britain: Gwen John; Leonora Carrington; Vanesa Bell.

4.2.- 1900-1945: Romaine Brooks. Expressionism: Gabriele Münter; Paula Modersohn-Becker; Naif: Marie Laurencin; Orphism: Sonia Delaunay; Futurism: Valentine de Saint-Point ; The Russian Avant-Garde: Natalia Gontcharova; Varvara Stepanova. Dadaism: Sophie Taeuber-Arp; Surrealism: Mary Oppenheim; Maria Blanchard; Frida Kahlo; Remedios Varo. The Twenties: Tamara de Lempicka; Georgia O'Keeffe.

4.3.- 1945-1968: Expressionism: Germaine Richier; Barbara Hepworth; Lee Krasner.

SUBJECT BLOCK 5.: THE WOMAN ARTIST IN SPAIN. THE NINETEENTH AND TWENTIETH CENTURIES.

5.1.- The Nineteenth Century: The Woman Artist in Nineteenth-Century Spanish Society. Artistic Training and the Academies. Art Criticism, National Exhibitions, and Exhibitions in the Provinces. Lluïsa Vidal; María Roësset.

5.2.- The Twentieth Century: Feminine Painting and *Salon* Culture.

- 1900-1939: Maruja Mallo; Ángeles Santos.

- 1940-1970: Political and Social Conditioning Factors. Women, Art, and Literature in Post-War Spain. Art Informel: Juana Francés. Forms of Realism: Carmen Laffón; Amalia Avia; María Moreno; Isabel Quintanilla.

1970-2000: Analytic Art: Elena Asins; Soledad Sevilla. Conceptual Art: Esther Ferrer.

SUBJECT BLOCK 6.: THE WOMAN ARTIST IN THE TWENTIETH CENTURY. 1968-2005.

Introduction: Feminist Art Criticism (Gynocriticism): Lucy Lippard, Linda Nochlin. Feminist Art. Post-Feminist Art.

- Feminist Art. Vaginal Iconology.- Nikki de Saint Phalle. Louise Bourgeois. Eva Hesse. Judy Chicago and the Feminist Studio Workshop. Miriam Schapiro. Body Art: Ana Mendieta. Orlan.

- Postfeminist Art.- The Influence of French Post-Structuralism. Mary Kelly. The Guerrille Girls. Barbara Kruger. Miriam Schapiro. Cindy Sherman; Sherrie Levine; Rosemarie Trockel.

SUBJECT BLOCK 7.: THE WOMAN ARTIST OF THE TWENTY-FIRST CENTURY.

Introduction: Women Artists and New Technologies.

Cyber-Feminism: VNS Matrix.

SUBJECT BLOCK 8.: CONCLUSIONS AND DEBATE.

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DEEPWELL, K. *Nueva crítica feminista de arte. Estrategias críticas*. Madrid: Cátedra, 1998.

DIEGO, E. de. *La mujer y la pintura del XIX español*. Madrid: Cátedra, 1987.

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enero de 1971, pp. 22-39. Reimpreso en *Women and Power and other Essays*. Londres: Thames and Hudson, 1989.

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PARKER, R., and POLLOCK, G. *Old Mistresses. Women, Art and Ideology*. Londres: HarperCollins, 1981.

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WOOLF, V. *Una habitación propia* (1929). Barcelona: Seix Barral, 1995.

ASSESSMENT

Final grades will be based upon an exam involving the Course syllabus content which would have been explored and debated in class sessions. Likewise, students may also choose to carry out a reflexively-based research assignment.