

**Course GB-30                    WOMAN IN ART: VISIONS FROM DIFFERENCE TO EQUALITY**

(45 class hours)

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**OBJECTIVES**

This Course is designed with two key objectives in mind: firstly, to contribute to the recovery 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 reflexion about, the situation of women within the present-day Art environment, as well as about the aims pursued by tendencies within feminist criticism, together with the endeavor, at the dawn of the twenty-first century, of the woman artist in the search for gender equality in society.

**METHODOLOGY**

Class sessions – the attendance at which is compulsory - will be interactively theoretical and practical, combining the theoretical exploration of syllabus content – supported by the on-screen projection of artistic works and documentaries- with critical debate on the part of students when dealing with those same on-screen images and the recommended texts.

**SYLLABUS**

**SUBJECT BLOCK 1: STARTING POINT**

- *Do Women Have To Be Naked To Get Into the Met. Museum?*
- Woman, 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 EIGHTEENTH CENTURIES.**

- Why have there been no great women artists? The Notion of Genius.
- Women, Art, and Society. The Training of Women to Become Artists.

3.1. - First References to Women Artists: Pliny's Artistic Antiquity.

3.2. - The Middle Ages: Boccaccio and Christine de Pissan. Creativity within Convents. Miniaturists and Embroiderers.

3.3. - The Renaissance: Women, Society, and Art in the Renaissance.

- Italy: Properzia di Rossi, Sofonisba Anguissola. Lavinia Fontana.
- Northern Europe: Caterina van Hemessen. Levina Teerlinc.
- Spain: Margarita and Dorotea Maçip; Isabel Sánchez Coello.

## SUBJECT BLOCK 3: THE WOMAN ARTIST WITHIN THE HISTORY OF ART. FROM THE FIFTEENTH TO THE EIGHTEENTH CENTURIES.

### 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 Ovidos.

### 3.5. - The Eighteenth Century: Women Artists, the Academies, and Art Criticism.

- France: The Royal Academy of Painting and Sculpture. Elizabeth-Louise Vigée-Lebrun; Adelaïde Labille-Guiard; Rosalba Carriera; Anne Vallayer-Coster.
- Great Britain: Angelica Kauffmann, Mary Moser.
- Spain: *Honorary Lady Academicians* and Professional Artists.

## SUBJECT BLOCK 4. - WOMEN ARTISTS IN THE NINETEENTH CENTURY

### 4.1. - Introduction: Women in Nineteenth-Century Society: the *Woman Question*. Women Artists, the Academies, and Art Criticism.

### 4.2. - Women Artists on the International Scene.

- Neoclassicism: France: Constance Marie Charpentier; Julie Forestier.  
United States: Harriet Hosmer; Edmonia Lewis; Vinnie Ream Hoxie.
- Romanticism: Elisabeth Thompson; Rosa Bonheur.
- Realism: Emily Mary Osborn; Rebecca Solomon; Anna Blunden.
- Pre-Raphaelism: Lucy Maddox Brown Rossetti; Evelyn de Morgan.
- Sculpture: Camille Claudel.
- Impressionism: Mary Cassatt; Berthe Morisot; Eva Gonzales.
- Post-Impressionism: Suzanne Valadon.

### 4.3. - Women Artists in Nineteenth-Century Spain:

- Women in Nineteenth-Century Spanish Society. Professional Women Artists. Art Criticism.
- Key Nineteenth-Century Women Artists in Spain: Victoria Martín Barhié, Madame Anselma (Alejandrina Gessler), María Luisa de la Riva, Adela Ginés, Julia Alcayde, Fernanda Francés, Carolina del Castillo, Luisa Vidal, Aurelia Navarro.

## SUBJECT BLOCK 5: WOMEN ARTISTS IN THE TWENTIETH CENTURY. 1900-1968.

Introduction: Virginia Woolf: *A Room of One's Own* (1929). *The New Woman* in the Twentieth Century.

### 5.1. - 1900-1945: Women Artists in the Early *Avant-Garde* Movements.

- On the Margins of Vanguardism: Romaine Brooks.
- Expressionism: Gabriele Muntz; Paula Modersohn-Becker.
- Naïf: Marie Laurencin.
- Orphism: Sonia Delaunay.
- Futurism: Valentine de Saint-Point.
- The Russian Avant-Garde: Natalia Gontcharova; Varvara Stepanova; Liubov Popova.
- Dadaism: Sophie Taeuber-Arp; Hannah Höch.
- Surrealism: Mary Oppenheim; Leonora Carrington; Remedios Varo; Frida Kahlo.
- The Twenties: Tamara de Lempicka; Georgia O'Keeffe.

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

## TEMA 5. - MUJERES ARTISTAS EN EL SIGLO XX. 1900-1968.

Introducción: Virginia Woolf: *A room of One's Own* (1929). *La Nueva Mujer* del Siglo XX.

5.1. - 1900-1945: Mujeres artistas en las Primeras Vanguardias:

- Al margen de las Vanguardias: Romaine Brooks.
- *Expresionismo*: Gabriele Münter; Paula Modersohn-Becker.
- *Naif*: Marie Laurencin.
- *Orfismo*: Sonia Delaunay.
- *Futurismo*: Valentine de Saint-Point.
- Vanguardia rusa: Natalia Gontcharova; Varvara Stepanova; Liubov Popova.
- *Dadá*: Sophie Taeuber-Arp; Hannah Höch.
- *Surrealismo*: Mary Oppenheim; Leonora Carrington; Remedios Varo; Frida Kahlo.
- *Años 20*: Tamara de Lempicka; Georgia O'Keeffe.

5.2. - 1945-1968: Women Artists in the Second *Avant-Garde* Wave: The Expressionist Movements: Germaine Richier; Barbara Hepworth; Lee Krasner.

SUBJECT BLOCK 6. - WOMEN ARTISTS IN TWENTIETH-CENTURY SPAIN: 1900-1978.

6.1. - 1900-1939: María Blanchard; Maruja Mallo; Ángeles Santos.

6.2. - 1939-1978: Conditioning Factors of a Political and Social Nature. Woman, Art, and Literature in Post-War Spain.

- Informalism: Juana Francés.
- Tendencias within Realism: Isabel Quintanilla; Amalia Avia; María Moreno; Carmen Laffón.

SUBJECT BLOCK 7. - WOMEN ARTISTS IN THE TWENTIETH AND TWENTY-FIRST CENTURIES: 1968-2016.

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

7.1. - Feminist Art. New Thematic Trends in Feminist Art.

- Vaginal Art: Nikki de Saint Phalle ; Louise Bourgeois; Judy Chicago and the Feminist Studio Workshop.
- Body Art: Ana Mendieta; Shigeko Kubota; Carolee Schneemann; Orlan; Pilar Albarracín.

7.2.- Post-Feminist Art: Women Artists and the Rise of Postmodernity-

Post-Feminist Art: An Introduction. Mary Kelly; the Guerrilla Girls; Barbara Kruger; Cindy Sherman; Sherrie Levine.

- Multiculturalism and Social Critique: Betye Saar; Faith Ringgold; Kara Walker. Shirin Neshat; Ghazel. Susan Meiselas; Sophie Ristelhueber; Zineb Sedira.

- Feminism and Queer Art: Zoe Leonard; Nan Goldin; Jenny Saville; Del Lagrace Volcano.

SUBJECT BLOCK 8.- WOMEN ARTISTS IN THE TWENTY-FIRST CENTURY.

Introduction: Womern Artists and New Technologies. Cyberfeminism: VNS Matrix.

### **BASIC BIBLIOGRAPHY\*.-**

\*At the close of each subject block, specific bibliography will be provided

- CHADWICK, W., *Mujer, Arte y sociedad*. Barcelona. Destino, 1999 (ed. 2008).
- 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, 2009.
- GREER, G., *La carrera de obstáculos. Vida y obra de las pintoras antes de 1950*. (1 Ed. 1979). (Ed. En español, Bercimuel, 2005).
- ILLÁN, M., MALO, L., LOMBA, C., *Pintoras en España (1859-1926). De María Luisa de la Riva a Maruja*

- Mallo. Universidad de Zaragoza. 2014.
- MAYAYO, P., *Historia de mujeres, historias del arte*. Madrid. Ensayos Arte Cátedra, 2003.
  - NOCHLIN, L., "Why have there been no great women artists?" *Art News*, enero de 1971, pp. 22-39.
  - NOCHLIN, L.-SUTHERLAND HARRIS, A.S., Catálogo de la exposición *Women Artists. 1550-1950*. Los Ángeles County Museum, 1976.
  - PARKER, R.-POLLOCK, G., *Old Mistresses. Women, Art and Ideology*. Londres. HarperCollins, 1981.
  - POLLOCK, G., *Vision and Difference. Femininity, Feminism and the Histories of Art*. Londres. Routledge, 1988.
  - SÉLLER, N.G., *Women Artists. An Illustrated History*. Londres. Virago Press, 1987.
  - WOOLF, V., *Una habitación propia* (1929). Barcelona, Seix Barral, 1995.

### **ASSESSMENT AND GRADING CRITERIA**

The Final Grade for the Course will take into account the following assessment and grading criteria:

- 1) As a mandatory element, students will be expected to carry out two EXAMINATIONS based on the subject content of the syllabus, consisting of the analysis of 5 works of art in each exam -- works which would have been previously explored and discussed in class. So as to facilitate the preparation of the tests, the explicative class presentations, based on the contents of the syllabus subject blocks, will be provided to students beforehand. The final grade will be based on the average of the scores obtained in the two examinations.
- 2) Optionally, students may wish to carry out A RESEARCH AND REFLEXION ASSIGNMENT on a particular aspect of the syllabus content, once approved by the class lecturer, and will be based on the following model: an essay on a specific syllabus-based item, or on a visit to an exhibition, and / or a critical commentary on one of the scientific journal-based articles recommended for reading. This assignment could raise the exam score obtained by as much as a maximum of 1.5 points.
- 3) Active participation in class sessions will be kept in mind as a positive factor which will thereby contribute to an increase in the final overall grading score.