

**Art 107-D01: Women, Gender, and Art**

Dr. Maeve Doyle, PhD

Spring 2016

Mondays, 2:30–5:15 PM

Classroom: Boland Hall, Mizner Room

Office: Boland Hall 206

Office Hours: Tuesdays and Thursdays, by appointment

Contact: [mdoyle@sju.edu](mailto:mdoyle@sju.edu)

**Course Description**

What does gender have to do with art—how we make it, and how we see it? This course presents a thematic exploration of women, gender, and art from the Middle Ages through the modern day in Europe and North America. Works of art throughout this span both depict their subjects and construct their viewer's gaze within the framework of the gender binary. In this class, we will investigate how gender inflects the representations in, reception of, and production of works of art. Students will engage with this material through a critical reading of scholarly literature and close examination of works of art using skills of art historical analysis.

**Course Outcomes**

By the end of this semester-long course, you will be able to:

- a) Use formal, comparative, and historical analysis to develop original interpretations of works of art
- b) Read and critique scholarly literature in the field of feminist art history
- c) Communicate responses to works of art and scholarly literature in written and oral formats
- d) Integrate the skills listed above in the development of an original written argument about a work of art

<b>Course Requirements and Assignments</b>	<b>Outcomes Concordance</b>	<b>% of Final Grade</b>
Student engagement		20%
<i>Course journal</i>	<i>a, b</i>	<i>10%</i>
<i>Class participation</i>	<i>a, b, c</i>	<i>10%</i>
Critical reading		30%
<i>6 short response papers</i>	<i>b, c</i>	<i>20%</i>
<i>Leading class discussion</i>	<i>a, b, c</i>	<i>10%</i>
Final paper		35%
<i>Object response paper</i>	<i>a, c, d</i>	<i>10%</i>
<i>Peer review workshop</i>	<i>a, b, c</i>	<i>5%</i>
<i>Final paper</i>	<i>a, b, c, d</i>	<i>20%</i>
Final exam	<i>a, b, c, d</i>	15%

## Textbooks and Readings

Required readings for the class are posted on Blackboard. There is no required textbook.

*Recommended:* Sylvan Barnet *A Short Guide to Writing About Art* (any recent edition). ISBNs: 978-0205708253 (10<sup>th</sup> ed.); 978-0205886999 (11<sup>th</sup> ed.).

## Blackboard

This syllabus is subject to change. Detailed and updated versions of the syllabus and all other materials pertinent to the course can be found on the course Blackboard page, accessible via Nest. You will also use Blackboard to access readings, turn in assignments, and coordinate with class members. Please make a habit of checking the site after each class for up-to-date information regarding readings and other assignments.

## Course Journals

Throughout the semester, in-class and at-home assignments will prompt you to complete informal writing, sketching, or note-taking exercises in a course journal. The form this journal takes is up to you: it can be a blank book, a legal pad, looseleaf pages in a binder, or an app (I recommend Evernote). Whatever you decide to use, please come to class prepared to write or draw in your notebook when asked. Midway through and at the end of the course, you will use your journal to reflect on what (and how) you learned over the course of the semester.

## Course Policies

### *Attendance*

Class time is a critical element of this course. It is in class that you will learn and practice the skills of art historical analysis, engage with different points of view, clarify your understanding of readings or concepts, and share your unique insights on the course material. While attendance will not be actively monitored, it will be important to your success in this class. If you must miss class, it is your responsibility to make up any missing work.

### *Technology in the Classroom*

Personal devices have a great capacity to enhance learning, but they can also provide distractions in the classroom. If you choose to use a computer or tablet in class, you may use the internet only to consult course resources such as the Blackboard course page or the Artstor image bank. If you use a laptop, please sit to the back of the classroom as a courtesy to the students around you. All students who bring devices into the classroom *must* silence them. If you are using a device in class, you must close out any email, chat, or social windows, and mute notifications. To do otherwise is to do a disservice to yourself, not to mention your classmates and instructor.

### *Deadlines*

Deadlines are carefully assigned to ensure that the work of the course does not build to an overwhelming amount by the end of the semester, for either student or instructor. The assignments you turn in should reflect the best work that you could accomplish within the time given. Should you feel yourself unable to make a deadline, you must contact me at least 24 hours before the deadline to request an extension. Otherwise, late work will be penalized for each day it is tardy. If you are having trouble meeting the deadlines established for the class, contact me as soon as possible.

*Contacting me*

You may contact me any time via email. I will try to answer all emails within 24 hours, except on weekends. Whether it's a problem, a question, or just something cool you saw on the internet, no issue is too large, too small, or too irrelevant.

**Academic Honesty**

You must submit your own work. If you copy or paraphrase the words of another writer without acknowledgement, or if you submit another person's work as your own, you are guilty of plagiarism. Undisclosed assistance is also considered plagiarism; you must acknowledge any outside help you may have had in preparing the paper. Failure to properly cite a source that you used in any assignment also constitutes plagiarism. The discovery of plagiarism will result, at the very least, in a grade of "F" for the assignment and could mean even more serious consequences. If you have any questions about what constitutes plagiarism versus honest borrowing, please don't hesitate to talk with me. You can also consult the Student Handbook or the following website for a full statement of the university's Academic Honesty Policy:

<http://hawkcentral.sju.edu/link/portal/16125/16171/Article/95/Academic-Honesty-Policy>.

**Academic Accommodations for Students with Disabilities***Requests for Accommodations*

Reasonable academic accommodations may be provided to students who submit appropriate documentation of their disability. Students are encouraged to contact the Office of Student Disability Services at [cmecke@sju.edu](mailto:cmecke@sju.edu) or 610-660-1774 (voice) or 610-660-1620 (TTY) if they have or think they may have a disability and wish to determine eligibility for academic accommodations.

*Grievance Procedures for Students with Disabilities: Appeal Process*

The Office of Student Disability Services will seek to provide reasonable accommodations to qualified students with disabilities. However, there may be times when a disagreement as to what is considered a reasonable accommodation will occur between the student and the University. The student has a right to file a grievance for complaints regarding a requested or offered reasonable accommodation on the basis of a disability under Section 504 and the Rehabilitation Act of 1973, Title II of the Americans with Disabilities Act (ADA) and University policies.

If you have any questions regarding the appeals process, please contact Dr. Christine Mecke, Director Student Disability Services – Bellarmine – Room G10 - [cmecke@sju.edu](mailto:cmecke@sju.edu).

## Schedule

PDFs of all required readings will be available on the course website, unless otherwise noted. Schedule and readings may change.

Thursday, January 14: Welcome

January 25: Foundations of Feminist Art History

### Readings

Linda Nochlin, “Why Have There Been No Great Women Artists?” (1971), in *Women, Art, and Power and Other Essays* (New York: Icon Editions, 1988), 145–178.

Rozsika Parker and Griselda Pollock, “Critical stereotypes: the ‘essential feminine’ or how essential is femininity?” in *Old Mistresses: Women, Art and Ideology* (London: I.B. Tauris, 1981, 2013), 1–49.

*Response Paper 1 due*

February 1: Turning the Gaze

### Readings

Niall Richardson and Sadie Wearing, “Introduction: Gender and Representation,” in *Gender in the Media* (London: Palgrave Macmillan, 2014), 1–13.

John Berger, *Ways of Seeing* (London: British Broadcasting Corporation, 1977), 35–64.

Laura Mulvey, “Visual Pleasure and Narrative Cinema” (1975), republished in *Visual and Other Pleasures* (Bloomington: Indiana University Press, 1989), 14–26.

February 8: The Female Gaze

### Readings

Mary Ann Doane, “Film and the Masquerade: Theorising the Female Spectator”

\*Griselda Pollock, “Modernity and the Spaces of Femininity,” in *Vision and Difference: Femininity, feminism and histories of art*, 50–90.

Anna Chave, “New Encounters with *Les Demoiselles d’Avignon*: Gender, Race, and the Origins of Cubism,” *The Art Bulletin* 76:4 (December 1994): 597–611.

February 15: Woman as Sign

### Readings

Linda Nochlin, “Courbet’s *L’origine du monde*: The Origin without an Original,” *October* (Summer 1986): 76–86.

\*Margaret Miles, “The Virgin’s One Bare Breast: Nudity, Gender, and Religious Meaning in Tuscan Early Renaissance Cultures” (1986), reprinted in *The Expanding Discourse: Feminism and Art History*, ed. Norma Broude and Mary D. Garrard (New York: IconEditions, 1992), 27–38.

Marcia Pointon, “Liberty on the Barricades,” in *Women, State and Revolution: Essays on Power and Gender in Europe since 1789*, ed. Siân Reynolds (Amherst: University of Massachusetts Press, 1987), 25–43.

February 22: Bodies: Generative and Grotesque

### Readings

Marianne Bleeke, “Sheelas, Sex, and Significance in Romanesque Sculpture: The Kilpeck Corbel Series,” *Studies in Iconography* 26 (2005): 1–26.

Laura Mulvey, “A Phantasmagoria of the Female Body: The Work of Cindy Sherman”

\*Rosemary Betterton, “Maternal space and public intimacy,” in *Maternal bodies in the visual arts* (Manchester: Manchester University Press, 2014), 18–33.

*Wednesday, February 24: Museum Office Hours. Dr. Doyle will be at the Philadelphia Museum of Art to consult on Object Response Papers.*

February 29: I shop therefore I am: Women as Commodities and Consumers

*Readings*

Susan L. Smith, “The Gothic Mirror and the Female Gaze,” in *Saints, Sinners, and Sisters: Gender and Northern Art in Medieval and Early Modern Europe*, ed. Jane Louise Carroll and Alison G. Stewart (Burlington, VT: Ashgate, 2003), 73–93.

\*Kara Walker, *A Subtlety or the Marvelous Sugar Baby, an Homage to the unpaid and overworked Artisans who have refined our Sweet tastes from the cane fields to the Kitchens of the New World on the Occasion of the demolition of the Domino Sugar Refining Plant*, installation at the Domino Sugar Factory, Williamsburg, Brooklyn, New York, May 10–July 6, 2014. Various readings on Blackboard.

Maud Lavin, “Introduction: Representing the New Woman,” from *Cut With the Kitchen Knife: The Weimar Photomontages of Hannah Höch* (New Haven: Yale University Press, 1993), 1–12.

*Object response paper due*

*March 7–11: Spring Break*

March 14: “Smile, Baby”

*Readings*

\*Margaret Carroll, “The Erotics of Absolutism: Rubens and the Mystification of Sexual Violence,” in *The Expanding Discourse: Feminism and Art History*, ed. Norma Broude and Mary D. Garrard (New York: IconEditions, 1992), 139–160.

Carol Duncan, “Happy Mothers and Other New Ideas in Eighteenth-Century French Art,” *The Art Bulletin* 55 (December 1973): 570–583.

Eunice Lipton, “The Laundress in Late Nineteenth-Century French Culture: Imagery, ideology and Edgar Degas,” *Art History* 3:3 (September 1980): 295–313.

March 21: Natural Woman

*Readings*

\*Tamar Garb, “Renoir and the Natural Woman,” *Oxford Art Journal* 8:2 (1985): 3–15.

Abigail Solomon-Godeau, “Going Native” (1989), in *The Expanding Discourse: Feminism and Art History*, ed. Norma Broude and Mary D. Garrard (New York: IconEditions, 1992), 310–329.

Anne Raine, “Embodied geographies: subjectivity and materiality in the work of Ana Mendieta,” in *Generations & Geographies in the Visual Arts: Feminist Readings*, ed. Griselda Pollock (London: Routledge, 1996), 228–249.

*Procrastinator’s deadline: if you haven’t turned in any Response Papers since the first one, you must turn in a response now and for each subsequent class!*

*March 28: Easter Monday, no class*

April 4: Bending Gender

*Readings*

Richard C. Trexler, "Gendering Jesus Crucified," in *Iconography at the Crossroads*, ed. Brendan Cassidy (Princeton: Index of Christian Art, 1993), 107–119.

\*Ilse Friesen, "Virgo Fortis: Images of the Crucified Virgin Saint in Medieval Art," in *Virginity Revisited: Configurations of the Unpossessed Body* (Toronto: University of Toronto Press, 2007), 116–127.

James M. Saslow, "'Disagreeably Hidden': Construction and Constriction of the Lesbian Body in Rosa Bonheur's *Horse Fair*," in *The Expanding Discourse: Feminism and Art History*, ed. Norma Broude and Mary D. Garrard (New York: IconEditions, 1992), 186–205.

## April 11: Case Study: Degas and the nude (Representation)

*Readings*

Norma Broude, "Degas's 'Misogyny,'" *The Art Bulletin* 59:1 (March 1977): 95–107.

Carol M. Armstrong, "Edgar Degas and the Representation of the Female Body," in *The Female Body in Western Culture: Contemporary Perspectives*, ed. Susan Rubin Suleiman (Cambridge, MA: Harvard University Press, 1986), 223–242.

\*Charles Bernheimer, "Degas's Brothels: Voyeurism and Ideology," *Representations* 20 (Fall 1987): 158–186.

*First drafts of final paper due for peer review workshop*

## April 18: Peer Review Workshop

*Read your partners' paper drafts and come to class prepared to discuss them*

## April 25: Case Study: Medieval Books of Hours (Reception)

*Readings*

Virginia Reinburg, "'For the Use of Women': Women and Books of Hours," *Early Modern Women* 4 (2009): 235–240.

\*Madeline Caviness, "Patron or Matron? A Capetian Bride and a Vade Mecum for Her Marriage Bed," *Speculum* 68:2 (April 1993): 333–362.

Paula Gerson, "Margins for Eros," *Romance Languages Annual* 5 (1993): 47–51.

## May 2: Case Study: Artemisia Gentileschi (Production)

*Readings*

\*Mary D. Garrard, "Artemisia and Susanna," in *Feminism and Art History: Questioning the Litany*, ed. Norma Broude and Mary D. Garrard (Boulder, CO: Westview, 1982), 147–172.

The Guerrilla Girls, "Artemesia Gentileschi: Painting Well is the Best Revenge!" in *The Guerrilla Girls' Bedside Companion to the History of Western Art* (New York: Penguin Books, 1998).

Griselda Pollock, "The Female Hero and the Making of a Feminist Canon: Artemisia Gentileschi's representations of Susannah and Judith," in *Differencing the Canon: Feminist Desire and the Writing of Art's Histories* (London: Routledge, 1999), 97–127.

Nanette Salomon, "Judging Artemisia: A Baroque Woman in Modern Art History," in *The Artemesia Files*, ed. Mieke Bal (Chicago: University of Chicago Press, 2005), 33–61.

*Final paper due on Blackboard before class*

Final exam: Saturday, May 7 at 1 PM