

## **ARH 3871/ARH 5877 Gender, Representation and the Visual Arts, ca 1500-1850**

Prof. Melissa Hyde -- [mhyde@arts.ufl.edu](mailto:mhyde@arts.ufl.edu)

Office: FAC 103, Office Phone: 352-273-3057

### **Office Hours**

In person: T 4-5; Th 1-2:30

Virtual: T + Th 10-12; W + F 10-4

Find my availability on [Calendly](#)

Tues. Per. 6-7 (12:50-2:45) & Thurs. Per. 7 (1:55-2:45) FAC 201

### ***Course Description***

This course examines selected European works, (especially by women) from the Renaissance to early nineteenth century. Our aim will be to consider ways historians can understand the gendering of pictorial practice, and interpret the practices of representing gendered subjects. Particular consideration will be given to the historical contexts, conceptions of gender and cultural attitudes towards women that conditioned their experiences and artistic practices. Themes addressed in the course include: women's self-representation, work and leisure as they relate to notions of the public and private in art, the ways in which women have negotiated the structures of art institutions, their relationship to patronage and the art market.

Also important for this course are issues having to do with the sexual politics of looking (particularly looking at the nude). We will be exploring the ways in which women as artists and beholders have produced or assumed a range of different positions in relation to representing, looking and being represented. The aim of this course then, is not simply to substitute a "feminized" history of art for the traditionally "masculine" one, but to consider critically case studies of women as artists, beholders and subjects of art in dynamic contact with the artistic production and viewing by men. Readings will focus on specific artists and paintings, but will also involve some theoretical inquiry into larger categories of gender, sexuality and "otherness" and race. Issues of the gaze will figure prominently. The course will thus include materials from the fields of history, literary and film theory, gender and cultural studies. Some familiarity with the history of art and/or women's history /gender studies is helpful, but not essential.

Pre-req: ARH 2051 or permission of instructor.

### ***Expected Learning Outcomes***

- be able to recognize and explain significant themes, stylistic features, and genre conventions associated with art by women in Europe in the early modern periods.
- understand and explain how works of art operate as historical artifacts that reveal current ideas on politics, and society.
- demonstrate knowledge of women's roles in early modern European and societies.
- develop and use art historical skills of visual and textual analysis
- develop a critical understanding of the development of scholarship on women artists

- demonstrate ability to use academic sources for arts and humanities study and research

### ***Writing Requirement***

This course is not being offered this year to fulfill any University Writing Requirement.

### ***Required Readings and Other Things on [CANVAS \(E-LEARNING\)](#)***

#### Readings

Required weekly readings will be available through the [Canvas](#) site for this class, under the Files menu.


IF YOU HAVE PROBLEMS ACCESSING THE READINGS LET ME KNOW ASAP.

Power-points for lecture, slide test study, and other course materials will also be found in Canvas>Files

### ***Architecture and Fine Arts Library (AFA) Reserves (Electronic and otherwise)***

#### Electronic Reserves (ARES)

In some cases Further Readings are to be found on-line via electronic reserve (ARES) <https://ares.uflib.ufl.edu/>.

 You must be logged on through remote log on, VPN or from campus to access this site.

#### Books on Reserve

Some readings listed under “Further Readings” that are not available digital form will be placed on reserve in hard copy.

#### Recommended Texts

Whitney Chadwick, *Women, Art and Society* (6th ed., 2020)

Chadwick is available through on-line vendors, as well as the UF Bookstore. Though we will not be devoting discussion to it, this material is an important supplement to lectures and discussion. For our purposes earlier (and cheaper) editions (4<sup>th</sup> and 5<sup>th</sup> ed.) are fine.

## Useful Reference Texts

Delia Gaze et. al, *Dictionary of Women Artists* (Ref. section of [Architecture and Fine Arts Library](#))

[Grove Dictionary of Art](#) (see link under Oxford Art On-line) NOTE: If you are using a computer off campus you must use VPN software or the REMOTE LOGON to access this and other on-line sources available through the UF library.

[Writing About Art.](#)

## **Course Format**

This course will combine lectures and discussion of readings and visual evidence. It is therefore essential that you attend all class meetings; b) actively participate in class discussion; c) do the readings (not necessarily in that order). Discussion of readings is an integral part of course work, and depends upon your keeping abreast of the assigned texts and completing them before class. In most cases readings are assigned for Tuesdays and discussions will take place on accordingly.

## **Summary of Requirements**

Attendance at all class meetings (including visit to the Harn Museum on March 10)

Completion of weekly readings and participation in class discussion - 15%

One group-led discussion of class readings (Reading as Role Play) - 10%

Individual notes made in preparation for presentation - 5%

Five short reading response papers – at least two of these to be completed by week 8 - 10%

Post five reading discussion questions on Canvas 5%

Two slide tests - 15%

One in-class essay exam - 20%

Final Project - 25%

## **Attendance Policy**

Attendance at every class session is both extremely important and expected. You may miss three class periods without influencing your grade. (Tuesdays count as two.) I do not need to be informed of why you are not in class, but if you must go beyond the limit, do contact me.

Except in extenuating circumstances, more than three unexcused absences will affect your final course grade. After three, I may opt to drop your final grade a half-step for every additional unexcused absence (B to B-, B- to C etc.). Excused absences other than those for religious holidays, require documentation (note from a doctor, etc.) In order to be counted as present you must arrive on time and stay until class concludes.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies. [Click here to read the university attendance policies.](#)

### ***Description of Graded Work***

#### Completion of weekly readings and participation in class discussion (15%)

We will all get the most out of this class if everyone turns up for class (see Attendance Policy above) and is prepared to engage. To that end each member of the class is expected to read all the assigned essays for a given day. Close, informed discussion of the texts and images is a necessity for the success of the course; as is engaging one another in ideas and debate. Not completing the reading and/or failing to participate places a greater burden on others. I understand that other commitments can sometimes keep you from being able to read everything that is assigned. If this occurs, I recommend skimming or reading selections from each of the assigned materials so that you can participate at least minimally in class.

I strongly recommend taking notes on the readings to prepare for class discussion. Please bring the reading in some form (digital or otherwise) with you to class.

A grading rubric for participation will be posted in Canvas.

#### Group- Led Discussion (Reading as Role Play/RRP) (10%)

In addition to the responsibility of all students for each week's assigned readings, over the course of the semester small groups of 3 or so will be responsible for leading discussion readings assigned for a given day. Discussions will take place on Tuesdays. The group is responsible for producing a powerpoint with images and texts relating to discussion, and should plan on 30-40 minutes of class time. You will receive an individual grade for your participation in the class discussion. Details on the Reading as Role Play (RRP) format for this discussions are on Canvas>Files>Reading as Role Play.

The assignment of RRP groups and presentations will be determined during the second week of class. The dates for RRP are highlighted on the syllabus. The first RRP discussion is Week 3.

**IMPORTANT:** Your group should meet at least **twice** outside of class to prepare for the presentation: **once** with me at least a week before the presentation (you should have read all the articles when you meet with me) and **once** as a group after that.

Individual notes made in preparation for presentation 5%

You should prepare for the presentation by making at least 2 pages of notes, which you must turn in on the day your group leads discussion. Notes should indicate what roles you played, and what you contributed to the group powerpoint.

Short Responses to Readings (10%)

There are about 10 groups of readings on the syllabus. To help prepare you for class discussion, you are required to write a short 1-2 page response to 5 articles from different weeks (do not write two response papers for one week, though you should feel free to discuss more than one reading if you wish). You may use the Response Paper Guide/Worksheet that I provide (under Canvas>Files), or you can write your own 1-2 page response. See this [link from the Duke University Writing Studio](#) for guidelines on writing a good response paper. Your response should be submitted on Canvas, under “Assignments” no later than **10 am** on the day the reading is being discussed. You will receive one final collective grade for the response papers.

Post five discussion questions on Canvas (5%)

On the days that you do not write a response paper, you should post a discussion question about the reading on Canvas, and be prepared to share that question with the class. These should be posted no later than **10 am** on the day the reading is being discussed

Exams (20%) & Slide ID Tests (15%)

There is an essay exam (**March 12**) consisting of short essays in which you will be asked to discuss/compare and contrast several sets of images. There will be two in-class Slide I.D. Tests (artist title and date) on **Feb. 10 and April 9** (15 slides each). Two weeks before the tests, I will post study images on Canvas > Files.

Final Research Project (25 %)

I am open to proposals a range of possible final projects, so long as they have a written research component and an “argument” or clear rationale.

You may choose to do one of the following:

• An anthology in which you assemble a collection of materials related to an important idea or theme being discussed in class. These materials might consist of (8-10) scholarly essays that you find to be particularly useful or thought provoking. The anthology could be made up of creative work such as short stories, poems, plays, or works of art or music (at least 8-10 examples). You should plan write an introduction (**5-7 pages + bibliography**) in which you explain the central theme of your anthology and the rationale for including each item in it. See info about number and type of expected sources in Files >Paper Options.

A studio or creative writing project to be decided in consultation with me, which will also have a writing component to it (approx. 5 pages plus bibliography). See info about number and type of expected sources in Files >Paper Options.

A 20-25-minute-long podcast (for an example, see [In The Foreground](#))  
<https://www.clarkart.edu/research-academic/podcast/podcast-homepage>

A 10-minute YouTube Video (for an example, see [ArtStoryLab](#))  
<https://www.youtube.com/c/ArtStoryLab>

A Slide Deck of about 20 slides, with a thesis/rationale and explanatory captions.

A select number of blog posts (for examples, see [ArtHerstory](#))  
<https://artherstory.net/category/news/>

A group project of some kind.

Curate an (imaginary) exhibition on a topic relevant to the class (ask me for details if you want to do this).

Surprise! You can write a short research paper 8-10 pages (details to follow about expected number of sources, etc.) For possible paper topics see **Files>Paper Options**

Have another idea of something you would like to do? See me.

### **1 page proposal due March 26**

#### Grading Scale

94–100 A	90–93 A-	87–89 B+	84–86 B	80–83 B–
77–79 C+	74–76 C	70–73 C–	67–69 D+	64–66 D
60–63 D–	59 and below F			

If you have questions about how grade points are assigned by the University, go to:  
<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

Please note:

- You must complete all course requirements in order to pass the course
- The acceptance of work without loss of credit. Late work will be marked down for every day it is late, unless a prior arrangement is made (for a worthy reason) with me.

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## GRADUATE STUDENTS TAKING THIS COURSE AS COGNATE ARH 5877

To fulfill requirements for graduate credit for this class, grads are expected to do all assigned coursework (including slide tests and essay exam) with the following changes in requirements:

Final Research Project The research and writing components of the Final Project should be more substantive than that required of the undergrads (10-15 page Research Paper, for example)

Additional Meetings & Readings: Grads will meet with me as a group once a month during the course of the semester -- we will need to schedule these meetings by the second week of classes. Additional readings (usually drawn from the Recommended Readings) will be assigned for these meetings.

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### ***Other Important Information***

#### Classroom Demeanor

Active discussion of the material is expected; lively commentary, personal opinion, creative thinking, insightful analysis are strongly encouraged. Any comparisons and contrasts to contemporary problems and issues enhance our discussion. Feel free to talk about the course material to one another, to pose questions to one another and to the instructor, to challenge, to contest, to argue your point. Be respectful of the opinions of other students; respect ideas that are different from your own. Do not hesitate to put your hand up during lecture to ask questions or to ask for clarification of something you do not understand.

Please abide by these rules of the road:

1. Arrive on time and do not walk in and out of class unless it is a necessity. Walking in and out while the class is in progress is disruptive to the other students and is impolite to the professor.

2. Any web surfing, email answering, Facebook tending, etc. will be treated as a violation of the attendance policy and the day of the violation will be counted as an unexcused absence.
3. Please do not come to class if you are ill with the flu or any other contagious illness.

If needed, we will collectively determine additional community guidelines for class discussions.

### Email/Canvas Communications & Meetings With Me

- Do not hesitate to email me with any problems or question you may have. Please be aware that I receive a high volume of emails. And I do not check email as often on the weekends (often not at all on Saturdays). But I will answer your emails as promptly as I can. If you are having any difficulty with the course, please be sure to make an appointment to come to office hours so I can help you! I truly want everyone to do well in this class.
- I will expect for you to check your UF email once a day in the event that there is a schedule change or if I need to send you important information. Class alerts will be sent via Canvas.
- All course assignments, and any changes to the syllabus will be posted to [Canvas](#)
- I will post study guides, some readings, powerpoints from lectures, etc under Files.
- I am available for in person (or Zoom) meetings on Tuesdays and Thursdays; and can meet on Wednesdays and Fridays, via Zoom only. You can make appointments with me via my [Calendly](#) link. Let me know if you cannot meet during any of the times I am available.

For UF academic policies and campus resources see: <https://go.ufl.edu/syllabuspolicies>

### ***Important Dates***

Feb. 8	Slide Test #1
March 10	Harn Museum Visit
March 12	Essay Exam
March 31	Slide Test #2
April 2	1 page Final Project proposals due



April 29 7:30 pm Final Projects Due

### ***Outline of Weekly Topics and Assignments***

***All assigned texts are available through CANVAS***

***(unless otherwise noted - some are hyperlinked here)***

#### **Week 1**

Jan. 13 Introduction. Some Questions of Feminist Art History

Jan. 15 Women, Nature and the “Nature” of Women

#### **Week 2**

Jan. 20 Firing the Canon: “Women Artists” and “Greatness”

Jan. 22 Feminism and Art History Since the 1970s: the Constructed Subject

#### **Week 3**

Discussion Leaders [Group #1 meet with me this week:](#)

Jan. 27 Italy in the Renaissance: The Heritage of St Catherine of Bologna

Artists: Plautilla Nelli, Properzia de' Rossi, Diana Mantuana (or Sculturi),  
Marietta Robusti

Jan. 29 Renaissance Italy cont'd

#### **Week 4**

Discussion Leaders [Group #2 meet with me this week:](#)

Feb. 3 Sophonisba Anguissola: Portraiture and Self-Portraiture

Feb. 5 Seventeenth-Century Italy: Portraiture and Still Life

Artists: Lavinia Fontana, Fede Galizia, Giovana Garzoni,

## **Week 5**

Discussion Leaders Group #3 meet with me this week:

Feb. 10 Women Artists, History Painting and the Nude

Artists: Lavinia Fontana and Artemisia Gentileschi

Feb. 12 **SLIDE TEST #1**

Seventeenth-Century Italy cont'd

## **Week 6**

Discussion Leaders Group #4 meet with me this week

Feb. 17 Artemisia Gentileschi and others

Artists: Artemisia Gentileschi, Virginia da Vezzo, Elisabetta Sirani

Feb. 19 Art in Northern Europe: Seventeenth-Century

Artists: Clara Peeters, Maria von Oosterwick, Caterina von Hemessen, Judith Leyster

## **Week 7**

Discussion Leaders Group #5 meet with me this week:

Feb. 24 Art in Northern Europe cont'd

Artists: Micheline Wautiers Maria Sibylla Merian, Rachel Ruysch

Feb. 26 Seventeenth-Century France

Artists: Louise Moillon, Claudine Bouzonnet, Sophie Chéron

## **Week 8**

Discussion Leaders Group #6 meet with me this week:

March 3 France cont'd

March 5 Making a Career as a Painter in Eighteenth-Century France

Artists: Marianne Loir, Madeleine Basseporte, Marie-Thérèse Reboul, Anne Vallayer-Coster

## **Week 9**

March 10 **CLASS MEETS at the HARN**

March 12 In Class Essay Exam

## **Week 10 Spring Break**

## **Week 11**

Discussion Leaders Group #7 meet with me this week:

March 24 French Women and Self-Portraiture

Artists: Suzanne Giroust, Adelaide Labille-Guiard, Vigée Le Brun

March 26 International Artists at Mid Century and Beyond

**1 page Final Project Proposals Due**

## **Week 12**

Discussion Leaders Group #8 meet with me this week:

March 31 Problems of the Female Gaze

Artists: Elisabeth Vigée-Lebrun, Angelica Kauffman, Marie-Anne Collot, Dorothea Therbusch

April 1 More on Portraiture, History Painting and other Dangerous Occupations

### **Week 13**

Discussion Leaders Group #9 meet with me this week:

April 7 France and England

Artists: Marie Guillemine Laville -Laroux, the Lemoine sisters, Maria Cosway, Mary Moser

April 9 **Slide Test #2**

### **Week 14**

April 14 Questions of Race

April 16 Questions of Race cont'd

### **Week 15**

April 21 France and England After the Revolution Artists in France to 1830

Artists: Marguerite Gerard, Angelique Mongez, Constance Mayer

Artists: Pauline Auzou, Henriette Lorimier, Hortense Haudebourt-Lescot

### **Week 16**

**April 29 7:30 pm FINAL PROJECTS DUE**

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