

***GENDER, REPRESENTATION  
AND THE VISUAL ARTS ca 1500-1900***

Prof. Melissa Hyde

[mhyde@arts.ufl.edu](mailto:mhyde@arts.ufl.edu)

Office: FAC 113, Phone: 273-3057

Office hours: Th 12:45-1:45 pm and by app't

---

**Course Description**

This course will offer an examination of selected European works, (especially by women) from the Renaissance to the end of the 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." 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. Pre-req: ARH 2051 or permission of instructor.

**Objectives**

This course will emphasize the development of critical thinking skills, advanced writing and research on issues (art historical and otherwise) of gender and representation. Students will also expand their visual literacy by becoming familiar with art by women (and others) in the Western tradition.

**General Education Learning Outcomes:**

ARH 3871 (passed with a grade of C or better) satisfies the university's General Education Requirement for Humanities and Diversity.

Humanities (H)

The humanities requirement enables students to think critically about what artists and thinkers (past and present) have to teach us about the nonmaterial qualities of human beings and human values. In courses in the humanities, students become acquainted with the enduring products --in words, words, sounds, paint, stone, metal, and many other media -- in which thoughtful and gifted human beings have attempted to meet our individual and collective needs for emotional, spiritual, or intellectual fulfillment. Humanities courses address major intellectual, cultural, and aesthetic achievements. Students consider questions of ultimate meaning and study human activities, artifacts, and artifacts, and values in the context of the ages in which they were produced.

Diversity (D)

Diversity courses provide instruction in the values, attitudes and norms that create cultural differences

within the United States. These courses encourage students to recognize how social roles and status affect different groups and have an impact on U. S. society. These courses guide students to analyze and to evaluate their own cultural norms and values in relation to those of other cultures, and to distinguish opportunities and constraints faced by other persons and groups.

If you wish to read further about General Education see UF website on Gen Ed (<http://gened.aa.ufl.edu/subject-area-objectives.aspx>) and [Student Learning Outcomes \(pdf\)](#) (<http://gened.aa.ufl.edu/student-learning-outcomes.aspx>)

---

### Required Texts

Weekly Readings for Discussion -- available on **ARES** (electronic reserve). Many, not all are also accessible through JSTOR. You must be logged on through VPN or from campus to access JSTOR sites as well as ARES. Let me know if you need instructions for remote log on.

***About On-line Weekly Readings & How to Get Access to them.***

Unless otherwise noted, all discussion readings for this course are accessible through **ARES** (Link: <http://cms.uflib.ufl.edu/afa/Index.aspx>). Some longer readings may be posted on the on [e-learning/Canvas](#) under **Course Assignments** for this course. It will take you time to download the articles – so please plan accordingly. Please let me know immediately if you are having problems accessing the readings. I can help!

\* **Note:** You will find various supporting course materials (guidelines for papers, etc.) under **Resources** on the e-learning site

### Recommended Texts

§ Whitney Chadwick, *Women, Art and Society* (5<sup>th</sup> ed., 2012)

Chadwick is available through on-line vendors such as Amazon.com, 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.

§ *Guerilla Girls Bedside Companion to the History of Western Art* (1998)

### Essential 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.

A useful on-line source, [Writing About Art](#).

---

### Course Format and Requirements:

### Basic Requirements

Attendance at all class meetings. Weekly readings, active participation in discussions, four short reading response papers; class blog entry on a relevant artist; one group presentation of discussion reading with a 3-page paper, a group research project for upload on Wikipedia), two slide quizzes.

### 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 completing them *before* class. In most cases discussions will take place on Thursdays.

### *Class Participation Includes:*

- Attendance (See **Attendance and Grading Policies**, below.)
- Active Participation in Class Discussion
- Possible Pop Quizzes on Reading Assignments
- Posting relevant images or other material to the class blog
- Short Introduction of a Woman Artist: A very brief gloss on an assigned artist that includes her name, nationality, dates and an example of her work. Also part of the participation grade.
- **Note:** [See Canvas – under Course Assignments for a list of possible women artists.](#) (You may choose artists not on the list.)

### *Readings for Discussion:*

You will receive key questions to guide your reading the week before we discuss the material in class. You are responsible for all assigned reading. I STRONGLY URGE YOU TO TAKE NOTES ON READINGS TO PREPARE FOR CLASS DISCUSSION FOR AND POSSIBLE POP QUIZZES.

*Pop Quizzes on Readings:* If I feel they are needed, there will be unannounced quizzes (5 minutes) with a question pertaining to the day's reading. These will be folded into the participation grade (though will not amount to more than 15% of the participation grade)

### *Reading in Chadwick:*

Though we will not be devoting as much class discussion to it, this material is an important supplement to lectures and discussion.

### *Panel Presentation*

In addition to the responsibility of all students for each week's assigned readings, at various points throughout the semester small groups (panels) of four or five students will be responsible for teaching the discussion readings assigned for a given day to the class. (Sometimes the readings are organized as pairs of conflicting interpretations of the same visual material or the issues. It is up to your panel to decide how best to present this material to the class.) Usually discussions will take place on Thursdays. The group is responsible for 40-50 minutes of class time, and should meet at least twice outside of class to prepare for the presentation, and once with me. Only one grade is assigned to the panel as a group, even though individual as well as group work is required. Further details on the panel presentation will be posted to the syllabus soon. You will also receive a second individual grade for the short paper you will be asked to write in connection with your panel's readings.

- \* **Note:** [See Canvas– Course Assignments for details on the group panel presentation and individual paper related to it.](#)

*Papers:*

There are three papers for this course. These will involve careful looking, original interpretation, and applying ideas raised in lectures, readings, group presentations.

1. Three short reading response papers, due over the course of the semester.
2. One 3 page paper (1000 words), typewritten/double-spaced) due **the day of your Panel Presentation**. For this paper write about an image of your choosing in relation to the readings presented in your Panel Presentation.

*Group Research Project:*

There will be a group research project for this class that will culminate in a text to be uploaded at the Wikipedia Edit-a-thon on Feminism and Art Research Paper that will take place at the Harn Museum of Art on **March 26**.

*Examinations & Quizzes:*

No exams in this class. There will be 2 slide quizzes (approx. 20-25 slides each). I will post images I expect you to know in a powerpoint document that you can download from the [Files in Canvas](#) . **There will be no make-up quizzes.**

---

**Attendance & Grading Policies**

Attendance is required. Thursday absences count as **two** because we meet for two periods. Unexcused early departures of more than 15 minutes count as an ABSENCE. 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 require documentation (note from a doctor, etc.)

Grades for this class will be determined by class participation, presentations, quizzes and written assignments. The breakdown of grades is as follows:

*Grading*

- Class participation (see above) & Attendance 25%
- Response Papers 15%
- Panel presentation 15%
- Short Paper (relating to presentation) 5%
- Slide Quizzes 20%
- Research Project 20%

*Grading Scale for this Course:*

A	97	C+	80
A-	93	C	77
B+	90	C-	73
B	87	D	70
B-	83	F	60

### **GRADUATE STUDENTS TAKING THIS COURSE AS COGNATE ARH 6916**

Are expected to do all assigned coursework (including quizzes and group research project) for the class with the following changes in requirements:

*Readings Questions:* Grad students will not do group panel presentations, but each week (starting week 2) should submit a reading question to me that pertains to each of the assigned readings for the next week's reading. A selection of these questions will then be shared with the undergrads to guide their reading of the material for the following week. These questions are due to me **AT LEAST** a week before we discuss the readings in class.

*Email Response Papers:* Grads will also write 5 short response papers (2-3 pages/750-1000 words) on the assigned readings. **Your response should be submitted to me via email no later than noon on the day the reading is being discussed.** It should consist of a few paragraphs that first summarize the main points of the readings being discussed that day. It should also thoughtfully address some issue raised in one or more of the readings. Your response may take the form of a question or observation, or take up questions I suggest beforehand to the class. You will receive one final collective grade for these email response papers.

*Papers:* Grads should plan to write a 10-page final paper, or to do an appropriate final project to be decided in consultation with me.

*Additional Meetings & Readings:* Grads will meet with me as a group several times during the course of the semester -- we will need to schedule these meetings by the second week of classes. Additional readings will be assigned for these meetings.

#### *Grading for Grads*

- Participation in discussion and attendance 25%
- Reading Questions 10%
- Response Papers 20%
- Slide Quizzes 20%
- Research Paper 25%

---

### **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. If you are going to use mobile phone, laptop, tablet etc. during class.
3. 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.

4. Please do not come to class if you are ill with the flu or any other contagious illness. Illness constitutes an excused absence.

---

***Other necessary information***

- All course assignments, and changes to the syllabus will be posted to **Canvas**. I will post study guides, some readings, powerpoints from lectures, etc under **Files**.
- Announcements about the course — any change in an assignment, class scheduling, etc.— will be posted via e-mail. Please get into the habit of checking for messages the day before class to be sure there hasn't been a change of plans.
- Do not hesitate to email me with any problems or question you may have; I will try to answer your emails promptly — though I do not check email as often on the weekends (often not at all on Saturdays). 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
- The acceptance of a late paper without loss of credit. Papers will be marked down for every day they are late, unless a prior arrangement is made (for a worthy reason) with me.
- You must complete all course requirements in order to pass the course.
- Evaluations: Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>
- Classroom Accommodation: Students requesting classroom accommodation must first register with the [Dean of Students Office](#). The Dean of Students Office will provide documentation to the student who must then provide this documentation to professor when requesting accommodation.
- Academic Honesty: As a University of Florida student, your performance is governed by the UF Honor Code, available in its full form in the [Undergraduate Catalog](#). The Honor Code requires Florida students to neither give nor receive unauthorized aid in completing all assignments. Violations include cheating, plagiarism, bribery, and misrepresentation, all defined in detail [here](#).

**Keep in mind that plagiarism is a serious violation of the student academic honor code.** University policy recommends that, as a *minimum*, instructors should impose a course grade penalty and report any incident of academic dishonesty to the Office of the Dean of Students.

It is plagiarism if you present the ideas or words of someone else as your own. You are responsible for understanding the University's definitions of plagiarism and academic dishonesty. See the [Student Honor Code](#). Ask me if you have any questions!!

---

***Provisional Schedule of Lectures and Assignments  
Subject to Change!***

**NB: Read the assignment for the day listed before you come to class.**

**Week 1**

Jan. 5 Organizational Meeting & Introduction

---

**Week 2**

Jan. 10 Firing the Canon

**Background Reading:** Chadwick, Preface & Intro, 7-42

**GRADS:** First reading questions (for 9/8) due by 8 pm

Jan. 12 Feminism and Art History Since the 1970s—The Constructed Subject

**Reading for Class Discussion:**

**SCREENING OF NEXT WEEK'S FILM @ A TIME TBA**

---

**Week 3**

Jan. 17 Sex & Gender: What's the Difference? Women, Nature and the Nature of Women

**Reading and Film for Class Discussion:**

Jan. 19 Representing Women in the Renaissance

**Background Reading:** Chadwick, Chapter 2, "The Renaissance Ideal"

**Reading for Class Discussion:**

---

**Week 4**

Jan. 24 The Problem of the Woman Artist: Sofonisba Anguissola, Lavinia Fontana and others.

**Reading for Class Discussion:**

Jan. 26 Italy cont'd

**Panel Presentation #1:**

**Reading for Class Discussion:**

---

**Week 5**

Jan. 31 The Subject of the Gaze

**Reading for Class Discussion:**

Feb. 2 More Gazing – CLASS MEETS at the HARN

**Reading for Class Discussion:**

---

**Week 6**

Feb. 7 NO CLASS MEETING – ATTEND GUERRILLA GIRLS ON 2/9

Feb. 9 Theorizing the Nude -- Female and Otherwise & The Female Nude: Renaissance Case Studies

**Panel Presentation # 2:**

**6 PM GUERILLA GIRLS @ the Harn**

---

**Week 7**

Feb. 14      17th Century Italy: Artemisia Gentileschi  
**Background Reading:** Chadwick, Finish Chapter 3  
**SLIDE QUIZ #1**

Feb. 16      Gentileschi cont'd  
**Panel Presentation #3:**  
**Reading for Class Discussion:**

---

**Week 8**

Feb. 21      17th Century: Rubens & Marie de Medici

**Reading for Class Discussion:**

Feb. 23      Class time for Wikipedia Projects

---

**Week 9**

Feb. 28      Gender and Genre in the North  
**Background Reading:** Chadwick, Chapter 4  
**Reading for Class Discussion:**

Mar. 2      CLASS MEETS AT THE HARN

---

**Week 10**

**SPRING BREAK MARCH 6-10**

---

**Week 11**

Mar. 14      Clara Peeters, Judith Leyster, Maria Sibylla Merian and others

Mar. 16      Rethinking the Gaze **SLIDE QUIZ #2**  
**Background Reading:** Chadwick, Chapter 5

**Panel Presentation #4:**



---

**Week 12**

- Mar. 21      The 18th Century  
**Reading for Class Discussion:**
- Mar. 23      Portraiture, History Painting and other Dangerous Occupations: Vigee Le Brun & Kauffman  
**Panel Presentation #4:**

---

**Week 13**

- Mar. 26      CLASS = ART & FEMINISM WIKIPEDIA EDIT-A-THON  
**SUNDAY**
- Mar. 28      Gendering of Genres  
**SLIDE QUIZ #2**
- Mar. 30      NO CLASS MEETING

---

**Week 14**

- Apr. 4      The Revolution and New Canons of Masculinity  
**Background Reading: Chadwick, Chapter 6**
- \_Apr. 6      Masculinities cont'd  
**Panel Presentation #5:**

---

**Week 15**

- Apr. 11      Questions of Race
- Apr. 13      Questions of Race  
**Panel Presentation #6:**  
**Reading for Class Discussion:**

---

**Week 16**

- Apr. 18      TBD
- April 27**      Response papers due  
**GRADS: RESEARCH PAPERS DUE by 5pm -- PLEASE SUBMIT HARD COPY & DIGITAL VERSION.**