



## DEGREE CURRICULUM

# **ART AND GENDER**

Coordination: VALDIVIESO RODRIGO, MERCEDES

Academic year 2022-23

# ART AND GENDER 2022-23

## Subject's general information

Subject name	ART AND GENDER			
Code	100170			
Semester	2nd Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in History of Art and Artistic Heritage Management	4	OPTIONAL	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA	TEORIA	
	Number of credits	2	4	
	Number of groups	1	1	
Coordination	VALDIVIESO RODRIGO, MERCEDES			
Department	ART HISTORY AND SOCIAL HISTORY			
Teaching load distribution between lectures and independent student work	Attendance hours of the student: 63 Non-attendance hours of the student (Independent learning): 87 Total: 150			
Important information on data processing	Consult <a href="#">this link</a> for more information.			
Language	Spanish Other: Catalan, English			
Distribution of credits	1 credit equals 25 hours of student work. Total: 150 hours (6 credits).			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
VALDIVIESO RODRIGO, MERCEDES	mercedes.valdivieso@udl.cat	6	

## Subject's extra information

The practical sessions and seminars may take place outside the UdL campus as long as there is consensus among the participants.

Depending on the evolution of the pandemic, classes will be virtual, mixed or semi-presential.

## Learning objectives

- Be aware of the social consideration of art and the artist and reflect on their changes.
- To value the importance of the gender approach throughout history as a factor in the analysis of structures of inequality and towards the achievement of equality.
- Knowledge of the theoretical and methodological concepts of feminist studies in the field of Art History.
- Understanding the impact of cultural, political and social factors on the situation of women artists.

## Competences

- CB3 Ability to collect and interpret relevant data (usually within their area of study) to make judgements that include reflection on relevant social, scientific or ethical issues.
- CG6 Plan and manage time for decision making and development of individual tasks and teamwork environments.
- CG7 Value the importance of diversity and multiculturalism.
- CG8 Recognize and be sensitive to the promotion of Human Rights and the values of a culture of peace and democratic values.
- GC 10 Recognize and be sensitive to the promotion of fundamental rights of equality between men and women.
- CE2 To develop instrumental skills applied to the History of Art.
- CE4 To critically recognize the spatial-temporal coordinates (diachrony and synchrony) and the geographical and cultural limits and interrelations of Art History.
- CE5 Identify and recognize the different regional and global diachronic visions of territorial artistic phenomena, as well as the relations between center and periphery.
- CT3 Acquire training in the use of new technologies and information and communication technologies.
- CT5 Acquire essential notions of scientific thought.

## Subject contents

### I Introduction

1. The influence of the feminist movement on art historiography
2. Theoretical writings

### II Historical outline of the role of women in the history of art

### III Women artists in avant-garde movements

### IV The new generations. Art after 1945

### V Assertion of feminine identity

1. The first manifestations of feminist art
2. The feminine condition as an artistic subject

## Methodology

ACTIVITY	CODING / description / typology TPD	G	HP	HNP

# ART AND GENDER 2022-23

Master classes (M)	See table of contents	individual	41	41
Practicum (P)	Practical sessions (classroom and non-classroom)	Ind. or group	15	5
Course-work (T)	Course-work on a topic to be determined	Ind. or group	-	30
Tutorials (Tut)	2 scheduled tutorials for the completion of the coursework	Ind. or group	1	-
Other (AA)	Presentation of the coursework	Ind. or group	4	6
Evaluation (AV)	See table of evaluation system	individual	2	5
Total	The absolute total should always add up to 150 h (6 ECTS)		63	87

O: Objectives. G: number of groups involved in the activity. HP: Attendance hours of the student. HNP: Non-attendance hours of the student.

## Development plan

PROGRAM	Timeframe (15 weeks: 30 sessions)
<b>I Introduction</b> 1.The influence of the feminist movement on art historiography 2. Theoretical writings	<b>2 sessions</b>
<b>II Historical outline of the role of women in the history of art</b>	<b>6 sessions</b>
<b>III Women artists in avant-garde movements</b>	<b>8 sessions</b>
<b>IV The new generations. Art after 1945</b>	<b>8 sessions</b>
<b>V Assertion of feminine identity</b> 1. The first manifestations of feminist art 2. The female condition as an artistic topic	<b>6 sessions</b>

## Evaluation

Evaluation evidences	CODING / description / typology TPD	Comments	Activity	%
<b>Assistance (As) and participation (Par)</b>	Assistance and participation in M, P, Tut	Readings, reporting and participation in discussions	All on-site activities	25

Course-work (T)	Course-work	The subject matter will be specified at the beginning of the course. Depending on the number of students, the course-work will be done in groups.	Writing a course work	25
			Oral presentation of the course-work	25
Evaluation workshop (TA)	Examination of the whole subject (M, P)	Written test. It is a prerequisite to pass this part with a minimum of "APPROVED" to obtain a grade equal to or higher than "APPROVED" in the subject	Written test	25
Total				100

Test scores that are less than 30% of the final grade cannot be made up.

Students who combine their degree with a full time job have the right to ask for alternative assessment within 5 days after the beginning of the semester. For information, please send an e-mail to [academic@lletres.udl.cat](mailto:academic@lletres.udl.cat) or ask for information at the Faculty's secretary (Secretaria de la Facultat de Lletres).

If the professor detects plagiarism in any of the documents submitted by the student or on tests (practica, coursework, or exams), according to the Regulation of Evaluation and Qualification of the teaching in the Degrees and Masters of the UdL (Chapter 3, article 3.1, point 10), that assignment will be graded with a 0. The teacher will inform the affected student during the evaluation review.

## Bibliography

### BIBLIOGRAPHY:

- AGREST, D., Conway, P., Kanes Weisman, L. (eds.): *The Sex of Architecture*, New York, Harry N. Abrams, 1996.
- ALIAGA, J. V., MAYAYO, P.: *Genealogías feministas en el arte español: 1960- 2010*, Madrid: Junta de Castilla y León, 2013.
- ASCOMBE, I.: *A Woman's Touch. Women in Design from 1860 to the Present Day*, London: Penguin, 1984.
- BEAUVOIR, S.: *El segundo sexo*, Madrid: Cátedra, 2017 (1949).
- BERNADAC, M.-L. (ed.): *Fémininmasculin: le sexe de l'art*, Paris : Gallimard/Electa, 1995.
- BIERTHER, U. et altre (eds.): *Künstlerinnen International 1877-1977*, 2 vols., Berlin: Neue Ges. für Bildende Kunst, 1977.
- BROUDE, N., GARRARD, M. (eds.): *The Power of Feminist Art. The American Movement of the 1970s, History and Impact*, New York: Harry Abrams, 1994.
- BUTLER, J.: *El género en disputa: el feminismo y la subversión de la identidad*, Barcelona: Paidós, 2007 (1990).
- CHADWICK, W.: *Mujer, arte y sociedad*, Barcelona: Destino, 2000 (1990).
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- FAINSTEIN, S. S./ SERVON, L. S. (eds.): *Gender and Planning: A Reader*, New Brunswick, N.J., London: Rutgers University Press, 2005.
- GREER, G.: *The Obstacle Race: The Fortune of Women Painters and their Work*, London: Secker & Warburg, 1979.
- HARRIS, A. S., NOCHLIN, L.: *Women Artists 1550-1950*, New York: Alfred A. Knopf, 1984 (1976).
- HESS, T. B., NOCHLIN, L. (eds.): *Women as Sex Object. Studies in Erotic Art, 1730-1970*, New York: Newsweek, 1972.
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- LIPPARD, L.: *From the Center. Feminist Essays on Women's Art*, New York, Dutton, 1976.
- MARK, L. G.(ed.): *WACK! Art and the Feminist Revolution*, Cambridge, MA. / London: MIT Press, 2007.
- MAYAYO, P.: *Historias de mujeres, historias del arte*, Madrid: Cátedra, 2017 (2003).
- NICHOLSON, L.: *The Second Wave: A Reader in Feminist Theory*, London / New York: Routledge, 1997.
- NOCHLIN, L., REILLAY, M. (eds.): *global feminism: New Directions in Contemporary Art*, London / New York: Merrell, 2007.

NOCHLIN, L.: "Why Have There Been No Great Women Artists?", en: NOCHLIN, L. (ed.): *Women, Art, and Power and Other Essays*, New York: Harper & Row, 1988, pp. 145–178 (1ª ed. 1971). [trad. al castellano en Casamartina i Parassols, J., Jimenez Burillo, P.: *Amazonas del Arte Nuevo*, Madrid: Fundación Mapfre, 2008, pp. 283-289].

PARKER, R., Pollock, G. (eds.): *Framing Feminism. Art and the Women's Movement 1970-1985*, London/New York: Pandora, 1987.

PARKER, R., POLLOCK, G.: *Old Mistresses, Women, Art and Ideology*, London / New York: I. B.Tauris, 2013 n (1981).

PARKER, R.: *The Subversive Stitch. Embroidery and the Making of the Feminine*, London / New York: I. B.Tauris, 2010 (1984).

POLLOCK, G.: *Vision & Difference. Femininity, Feminism and the Histories of Art*, London: Routledge, 2003 (1988).

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SCHOR, G. (ed.): *The feminist avant-garde of the 1970s: works from the Sammlung Verbund*, Vienna, München: Prestel, 2016

VERGINE, L.: *L'altra metà dell'avanguardia 1910-1940*, Milano: Il Saggiatore, 2005. (1980).

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WAJCMAN, J.: *El tecnofeminismo*, Madrid: Cátedra, 2006 (2004).

WEISMAN, L.: *Discrimination by Design: A Feminist Critique of the Man-Made Environment*, Urbana/Chicago: University of Illinois Press, 1992.

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The bibliography will be expanded throughout the course with specific recommendations for each subject: art history books, writings of artists and critics, as well as literary texts (novels, poems, letters, diaries, electronic resources, etc).