

Art and Gender

Code: 104560
ECTS Credits: 6

Degree	Type	Year	Semester
2500239 Art History	OT	3	2
2500239 Art History	OT	4	2

Contact

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Use of Languages

Principal working language: catalan (cat)
Some groups entirely in English: No
Some groups entirely in Catalan: Yes
Some groups entirely in Spanish: No

Other comments on languages

Se propondrán lecturas en otras lenguas (castellano, inglés, francés o italiano)

Prerequisites

Given that this is an optional subject that is attended during the third or fourth year of the degree, the student must

not only in the accomplishment of the written tests, but also in the oral tests. Likewise, the baggage of having attended

courses of the degree, with subjects that go from the art of antiquity to the contemporary world, should allow the student

knowledge of historical-artistic circumstances of different periods and the capacity for critical analysis to place the

as patrons in the history of art and in the historiography that this has produced.

Objectives and Contextualisation

The aim of this subject is to present a state on the role of women in relation to artistic practice in the Western world

regarding the interpretation of the work, feminine artistic patronage or literature artistic produced by women, which

great compilations of sources and documents for the history of art. From the Middle Ages and the modern era, we

postcolonial world, to see how today's artists face the challenges of our times.

In addition, beyond questions concerning the female gender, the relationship between art and the LGTBQ+ envi

Competences

Art History

- Critically analysing from the acquired knowledge a work of art in its many facets: formal values, iconographic significance, artistic techniques and procedures, elaboration process and reception mechanisms.
- Interpreting a work of art in the context in which it was developed and relating it with other forms of cultural expression.
- Recognising the evolution of the artistic imagery from the antiquity to the contemporary visual culture.
- Respecting the diversity and plurality of ideas, people and situations.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.

Learning Outcomes

1. Accurately defining and explaining an artistic object with the specific language of art criticism.
2. Analysing ideas about an artistic phenomenon in a given cultural context.
3. Analysing the creators of an artistic phenomenon in a specific cultural context.
4. Analysing the recipients of an artistic phenomenon in a specific cultural context.
5. Applying the iconographic knowledge to the reading of artistic imagery.
6. Connecting an artistic imagery with other cultural phenomena within its period.
7. Distinguishing the elaboration techniques and processes of an artistic object.
8. Examining an artistic imagery and distinguishing its formal, iconographic and symbolic values.
9. Explaining the reception mechanisms of a work of art.
10. Identifying the artistic imagery, placing it into its cultural context.
11. Reconstructing the artistic outlook of a particular cultural context.
12. Working in teams, respecting the other's points of view and designing collaboration strategies.

Content

1. Theoretical approach to issues of art and gender.

- 1.1. What do we talk about when we talk about gender?
- 1.2. The birth of the feminist history of art

- 1.3. Theoretical approaches to issues of art and gender
2. The gender and the history of the art: subjects of study
- 2.1. The passage from the Middle Ages to the Renaissance: artistic praxi

2.2. Being a woman artist at the Baroque era. From the catholic courts to the Protestant world.

- 2.3. Academy, Salonnières and illustrated: women and artistic practice in
- 2.4. Women artists and the challenges of the contemporary world: from t
- 2.5. The second half of the 20th century and the postcolonial world.
- 2.6. Being a woman artist today. Other ways of "being" in the art world: g

3. Beyond gender. Art and LGBTIQ+ environment.

Methodology

The methodology during the course will be the following:

- For the most part (80%) will consist of plenary or master sessions given
- 15% of the sessions will be dedicated to discuss works and any other su
- Un 5% of the sessions will consist of lectures by experts in some aspect
- The teacher reserves the possibility to propose a visit to any exhibition c

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Master sessions given by the teacher	40	1.6	3, 4, 2, 10, 1, 9, 11
Type: Supervised			
Participation in classroom seminars	20	0.8	3, 4, 2, 1, 9, 11, 6, 12
Type: Autonomous			
Assistance to conferences given by experts. Visits to exhibitions.	10	0.4	3, 4, 2, 10, 1, 9, 11, 6
Autonomous study	60	2.4	3, 4, 2, 10, 1, 9, 11, 6
Reading of recommended texts	20	0.8	3, 2, 1, 9

Assessment

A written exam with a value of 40% of the final grade.

An individual essay (40% of the final grade).

Participation in a collaborative project to be specified in class (20% final mark).

All three activities will be carried out in order to be assessed.

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded 1

In the event that tests or exams cannot be taken onsite, they will be adapted to an online format made available t

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Individual essay	40%	0	0	3, 4, 2, 10, 5, 1, 7, 8, 9, 11, 6
Participation in a collaborative project	20%	0	0	3, 4, 2, 10, 1, 9, 11, 6, 12
Written exam	40%	0	0	3, 4, 2, 10, 5, 1, 7, 8, 9, 11, 6

Bibliography

The most relevant titles will be specified at the beginning of the course, and as the course progresses, other specific titles that may be of interest to the contents of the subject will be indicated.

- Alario Trigueros, María Teresa (cop. 2008). *Arte y feminismo* . San Sebastián: Nerea.
- Aliaga, Juan Vicente (cop. 2004). *Arte y cuestiones de género* . San Sebastián: Nerea.

- Bornay, Erika (1998). *Mujeres de la Biblia en la pintura del barroco : imágenes de la ambigüedad* . Madrid: Cátedra.
- Bornay, Erika (1990). *Las Hijas de Lilith* . Madrid: Cátedra.
- Cao, Marián (2011) *Mujer me fecit: hacia un análisis feminista del arte y su educación*, Madrid: Horas y Horas.
- Chadwick, Whitney (1999). *Mujer, arte y sociedad* (2ª ed., rev. y aum.). Barcelona: Destino.
- Diego, Estrella de (2009). *La Mujer y la pintura del XIX español : cuatrocientas olvidadas y algunas más* . Madrid: Cátedra.
- Faxedas, M. Lluïsa (2009). *Feminisme i història de l'art* . Girona: Documenta Universitaria: Universitat de Girona.
- Godoy Domínguez, Ma. Jesús (2007). *La Mujer en el arte : una contralectura de la modernidad* . Granada: Universidad de Granada.
- Mayayo, Patricia (cop. 2003). *Historias de mujeres, historias del arte* . Madrid: Cátedra.
- Nochlin, Linda (2019). *Representing women*. Londres: Thames & Hudson.
- Pollock, Griselda (1988, 2013). *Visión y diferencia. Feminismo, feminidad e historias del arte* (1988), Ciudad de Buenos Aires: Fiordo, 2013.
- Pollock, Griselda (1999). *Differencing the canon: feminist desire and the writing of art's histories* . New York: Routledge.
- Porqueres, Bea (DL 1995). *Deu segles de creativitat femenina : una altra història de l'art* . [S.l.]: Institut de Ciències de l'Educació. Universitat Autònoma de Barcelona.
- Porqueres, Bea (cop. 1994). *Reconstruir una tradición: las artistas en el mundo occidental* . Madrid: Horas y Horas.
- Serrano de Haro, Amparo (2000). *Mujeres en el arte* . Barcelona: Plaza & Janés.

Software

The relevant communications and indications will be made through the virtual campus. Occasionally other environments such as Google Drive may be used.