

Art and Gender

Code: 104560
ECTS Credits: 6

2025/2026

| Degree | Type | Year |
|-------------|------|------|
| Art History | OT | 3 |
| Art History | OT | 4 |

Contact

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Teaching groups languages

You can view this information at the [end](#) of this document.

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 atte

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

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 wor

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

great compilations of sources and documents for the history of art. From the Middle Ages and the modern era, we can also find a wealth of material that reflects the relationship between art and gender. In the 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 LGTBIQ+ environment is also a key element of the study of art.

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 praxis

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

- 2.3. Academy, Salonniers and illustrated: women and artistic practice in the 18th century
- 2.4. Women artists and the challenges of the contemporary world: from the 19th century to the present
- 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: gender and sexuality

3. Beyond gender. Art and LBTGIIQ+ environment.

Activities and Methodology

| Title | Hours | ECTS | Learning Outcomes |
|--|-------|------|--------------------------|
| <hr/> | | | |
| Type: Directed | | | |
| Master sessions given by the teacher | 40 | 1.6 | 3, 4, 2, 10, 1, 9, 11 |
| <hr/> | | | |
| Type: Supervised | | | |
| Participation in classroom seminars | 20 | 0.8 | 3, 4, 2, 1, 9, 11, 6, 12 |
| <hr/> | | | |
| 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 |
| <hr/> | | | |

The methodology during the course will be the following:

- For the most part (80%) will consist of plenary or master sessions given by the teacher.
- 15% of the sessions will be dedicated to discuss works and any other subject.
- Up to 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 or event.

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.

Assessment

Continous Assessment Activities

| Title | Weighting | Hours | ECTS | Learning Outcomes |
|------------------------------------|-----------|-------|------|-----------------------------------|
| Oral presentation in the classroom | 20% | 0 | 0 | 3, 4, 2, 10, 5, 1, 7, 8, 9, 11, 6 |
| Second exam (Text comment) | 30% | 0 | 0 | 3, 4, 2, 10, 1, 9, 11, 6, 12 |
| Written exam | 50% | 0 | 0 | 3, 4, 2, 10, 5, 1, 7, 8, 9, 11, 6 |

CONTINUOUS ASSESSMENT

The evaluation will be carried out by means of the computation of several evidences:

- The first will be a written test which will be worth 50% of the final mark.
- The second will be another written test (text commentary) which will be worth 30% of the final mark.
- The third will be an oral presentation in class, worth 20% of the final mark.

Any irregularity that may lead to a significant variation of the grade in the evaluation process will result in a grade of 0, regardless of the disciplinary process that may be instituted. In the event of several irregularities occurring in the assessment of the same subject, the final mark for this will be 0.

If a test is graded with a 4 or less, no average will be taken with the other evidences.

The dates of the evaluation tests will be agreed upon at the beginning of the academic year between teachers and students, respecting the official calendar.

If the tests cannot be taken in person, their format will be adapted (maintaining the weighted assessment) to the possibilities offered by the UAB's virtual tools. Homework, activities and participation in class will be done through forums, wikis and/or debates through Teams, etc. The teaching staff will ensure that students can access this process or offer them alternative tools that are within their reach.

At the time of the completion of each assessment activity, the teacher will inform the students (Moodle) of the procedure and the date of revision of the marks.

If the indicated evidences are not submitted, the grade will be Not Evaluable.

SINGLE ASSESSMENT

The single assessment of this subject will be governed by the specific regulations approved by the UAB.

In order to obtain a favourable evaluation it is necessary to pass three evidences:

1. Written test of contents (50% of the final grade).
2. Second test (text commentary) which will account for 30% of the final mark.
3. Oral presentation (20% of the final mark).

The three tests will take place on the same date.

At the time of each assessment activity, the teacher will inform the students (Moodle) of the procedure and the date of revision of the marks.

RECOVERY

In order to participate in the recovery process, students must have been previously assessed in a set of activities, the weight of which must be equivalent to at least 2/3 of the total grade (CONTINUOUS ASSESSMENT) or have handed in all the tests (SINGLE ASSESSMENT).

In order to participate in the recovery process, the student must have obtained a final average grade of at least 3.5.

For the single assessment, the same recovery system will be applied as for the continuous assessment.

ABOUT THE USE OF ARTIFICIAL INTELLIGENCE: All evidence will be conducted in the classroom, so the use of artificial intelligence in any form or tool is not allowed.

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) *Mulier me fecit: hacia un análisis feminista del arte y su educación*, Madrid: Horas y Horas.
- Chadwick, Whitney (1999). *Mujer, arte y sociedad* (2^a 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.I.]: 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.

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

| Name | Group | Language | Semester | Turn |
|----------------------------|-------|----------|-----------------|---------------|
| (PAUL) Classroom practices | 1 | Catalan | second semester | morning-mixed |
| (TE) Theory | 1 | Catalan | second semester | morning-mixed |