

MASTER Gerard the illuminator has a daughter, about eighteen years old called Susanna. She made an illumination of the saviour, for which I paid one guilder. It is a great miracle that a female should do so well.

Why Have There Been No Great Women Artists?

Linda Nochlin, *Women, Art and Power and other essays*, 1972



Origins of Feminist Art Theory

1972 - Linda Nochlin wrote an essay entitled *Why Have There Been No Great Woman Artists?*

Nochlin: argued that the “white, Western, male viewpoint” has been “accepted as *the* viewpoint of the art historian.” Since there is no feminist art history, one has to be constructed complete with theoretical basis and methodology.



Reasons given (traditionally) for no great women artists:

- The suggestion that greatness stems from innate qualities or 'genius' which is absent from women.
- Biological differences
(or in truth, the biological differences cause the social and institutional restrictions.)



Masculine vs Feminine

What are the traditional (stereotypical) notions of art production and gender?

For example:

Feminine art is graceful, delicate, intimate

Masculine art is big, public, powerful



Male or Female?

Lavinia Fontana (Bologna 1552-1614)



Tintoretto 1579

Judith and Holofernes



Tintoretto c. 1555-62

Susannah and the Elders

Northern Italian late 16th – early 17th century



Artemisia Gentileschi 1610

Jacques Louis David



Andromache Mourning Hector

1783



Hector Calling Paris into Battle

1775

Angelica Kauffmann

Neo-classical



Judith Leyster (1609-1660)
Boy Playing a Flute 1630-35



Frans Hals, The Flute Player 1625

Dutch 17th century



Rachel Ruysch (1664-1750)



Willem Van Aelst,
Still Life with Watch, 1663

17th century flower painters



Rosalba Carriera (1673-1757)
Louis XIV



Thomas Gainsborough (1727-88)
Johann Christian Bach

Rococo portraiture



Chardin (1699-1757)
The Silver Goblet



Anna Vallayer-Coster (1744-1818)
Still Life with Round Bottle c.1770

18th century still life



Berthe Morisot,
In the Garden at Maurecourt, 1884

Impressionism

Monet, Woman with a Parasol, 1875



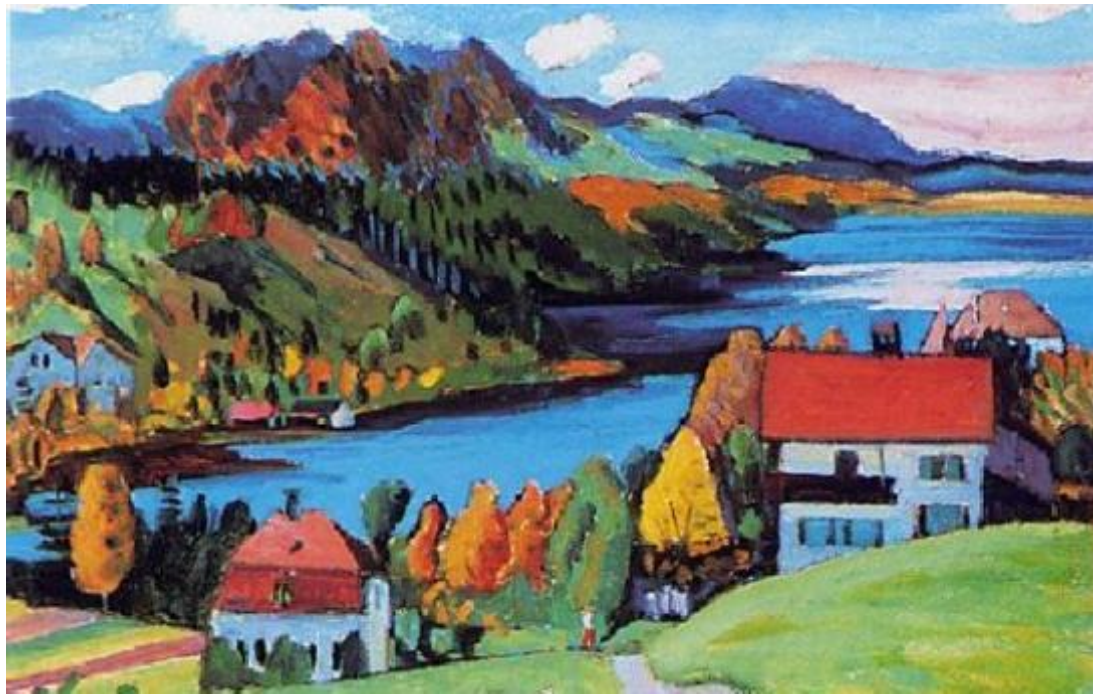


Adolphe William Bouguereau
Chansons des Printemps 1889



Elizabeth Jane Gardener Bouguereau,
Daphnis and Chloe

19th century Salon



Gabrielle Munter

“Autumn in Bavaria” 1906-1908

Wassily Kandinsky



Do women have to be naked to get into U.S. museums?

Less than **3%** of the **artists** in the Met. Museum are women, but **83%** of the **nudes** are female.

Statistics from modern and contemporary galleries, Metropolitan Museum of Art, New York, 2004

GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD
www.guerrillagirls.com

Guerrilla Girls
1989

THE ADVANTAGES OF BEING A WOMAN ARTIST:

- Working without the pressure of success
- Not having to be in shows with men
- Having an escape from the art world in your 4 free-lance jobs
- Knowing your career might pick up after you're eighty
- Being reassured that whatever kind of art you make it will be labeled feminine
- Not being stuck in a tenured teaching position
- Seeing your ideas live on in the work of others
- Having the opportunity to choose between career and motherhood
- Not having to choke on those big cigars or paint in Italian suits
- Having more time to work when your mate dumps you for someone younger
- Being included in revised versions of art history
- Not having to undergo the embarrassment of being called a genius
- Getting your picture in the art magazines wearing a gorilla suit

A PUBLIC SERVICE MESSAGE FROM **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD

FREE THE WOMEN ARTISTS OF EUROPE!



**MUSEUMS KEEP THEM LOCKED IN THE BASEMENT,
IN STORAGE, OUT OF SIGHT.**

MAKE MUSEUMS SHOW MORE ART BY WOMEN NOW!

“As part of our large scale installation at the [Venice Biennale](#) a few years ago, we researched the historical museums of Venice. We discovered that every museum in Venice, except one, owned art by women, but almost all of it was kept in the basements, in storage, not hanging in the galleries. After the Biennale we looked at other museums in Europe and the US, and found the same situation. Most museums have only a paltry number of women artists and artists of colour on exhibit -- even contemporary museums. The more we thought about it, we couldn't resist creating this image of great women artists from history locked in a dungeon, out of sight. So here are Vigée-Le Brun, Berthe Morisot, Yayoi Kusama, Sonia Delaunay, Edmonia Lewis, Ana Mendieta, Pan Yuliang, Alice Neel and others peering out from behind the prison of art history.”

Guerrilla Girls 2011

The education of women in the Arts

**“ Art is Alien to the mind of women,
and these things cannot be
accomplished without a great deal
of talent, which in women is usually
very scarce.”**

Boccaccio, "On Concerning Famous Women."

Properzia de' Rossi

(c.1490-1530)

The first professional female marble sculptor of the Italian 16th c., she received training at the University of Bologna, and with master engraver Marc Antonio Raimondi.

Although pitted against male competitors, de Rossi was the winner of a commission for the west façade of San Petronio, also in Bologna. Part of the commission included a marble panel depicting the Biblical story of *Joseph and Potiphar's Wife*, a biblical tale.

**Joseph and
Potiphar's wife**

c 1520 (marble)



VASARI and PROPERZIA DE ROSSI

In the first edition, Vasari writes about Properzia de Rossi (c.1490-1530) who practiced sculpture and who began her career by carving elaborate scenes on peach stones for the nobility in Bologna where she lived.

Grassi Family Crest
(first half of 16th century)
**Silver filigree and carved
peach and plum stones**
(39x22cm)



Whilst on the one hand Vasari describes her as “prodigious, great miracle of nature, unique, marvelous” (prodigo, grandissimo miracolo della natura, singolare, meraviglioso) he also does not conceal his disapproval of her choice of medium, especially the thought of the juxtaposition of “tender and very white hands” with mechanical instruments, rough marble, and harsh iron.

However, not only does he praise her artistic ability (*father was not an artist*) but also grants her high marks for her excellence in household matters, as well as her beauty, and ability to play instruments and sing (all very important qualities in a female painter).



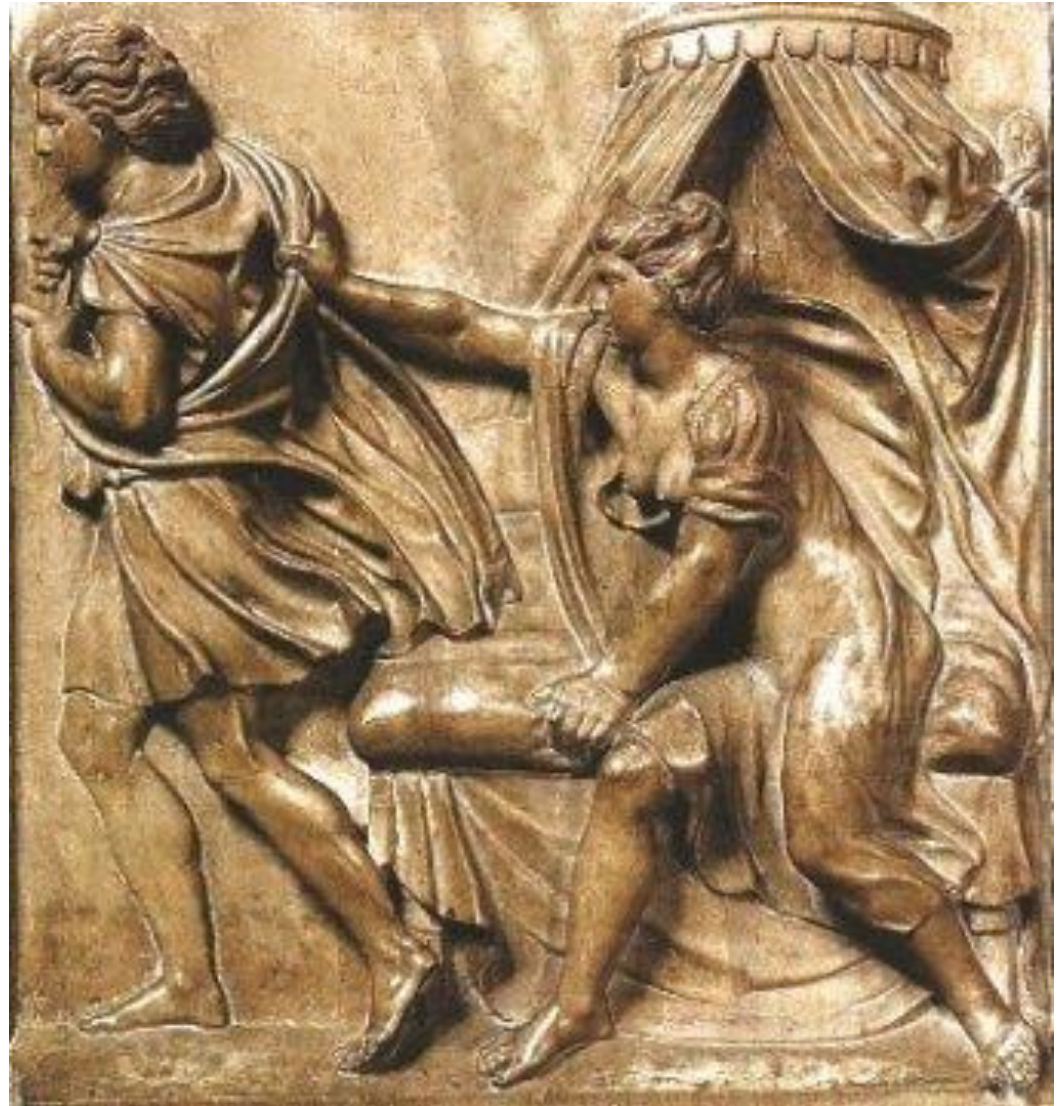
Carved cherry stone pendant (carved with more than 100 heads)
(first half of 16th century)
4.2 x 2.3cm

His comment on her major work, *Joseph and Potiphar's Wife*, is somewhat of an understatement: "A lovely picture, sculpted with womanly grace and more than admirable."

In his mention of de' Rossi, however, Vasari cautions that women artists should not be too diligent in their work, nor appear to be too creative or inventive: artistic greatness and mastery was reserved for men.

Women were to retain their sense of virtue and proper behavior according to the Christian norms of the time. Properzia seemed to have flaunted many of these feminine ideals as she was charged with disorderly conduct in 1520-21 and again in 1525 for throwing paint in the face of another artist.

(She died in a hospital for the needy c.1530)



Diana Mantovana (Diana Scultori Ghisi)

"...also engraves so well that it is a thing to marvel at; and I who saw her, a very gentle and gracious girls, and her works, which are most beautiful, was struck with amazement."

Vasari



**Christ and the Woman Taken in Adultery, 1575
(after Guilio Romano) Engraving**



**The Holy Family,
Engraving**

16th & 17th centuries

- Training through apprenticeship with an artist. Apprentice generally went to live with the master for a number of years.
- Sons or daughters of artists received training in the family business
- **Lavinia Fontana (1552-1614)** daughter of Prospero Fontana
- **Marietta Robusti (1560-1590)** daughter of Tintoretto
- **Artemisia Gentileschi (1593-1652)** daughter of Orazio Gentileschi
- **Elisabetta Sirani (Bologna 1638-1665)** daughter of Giovanni Andrea Sirani, one of Guido Reni's pupils

Not all though – Sofonisba Anguissola (1532-1625)

She was born into a noble family in Cremona, in the north of Italy, the eldest of six daughters and 1 son. A huge dilemma for the poor father one would expect, having to marry off not one but six girls.

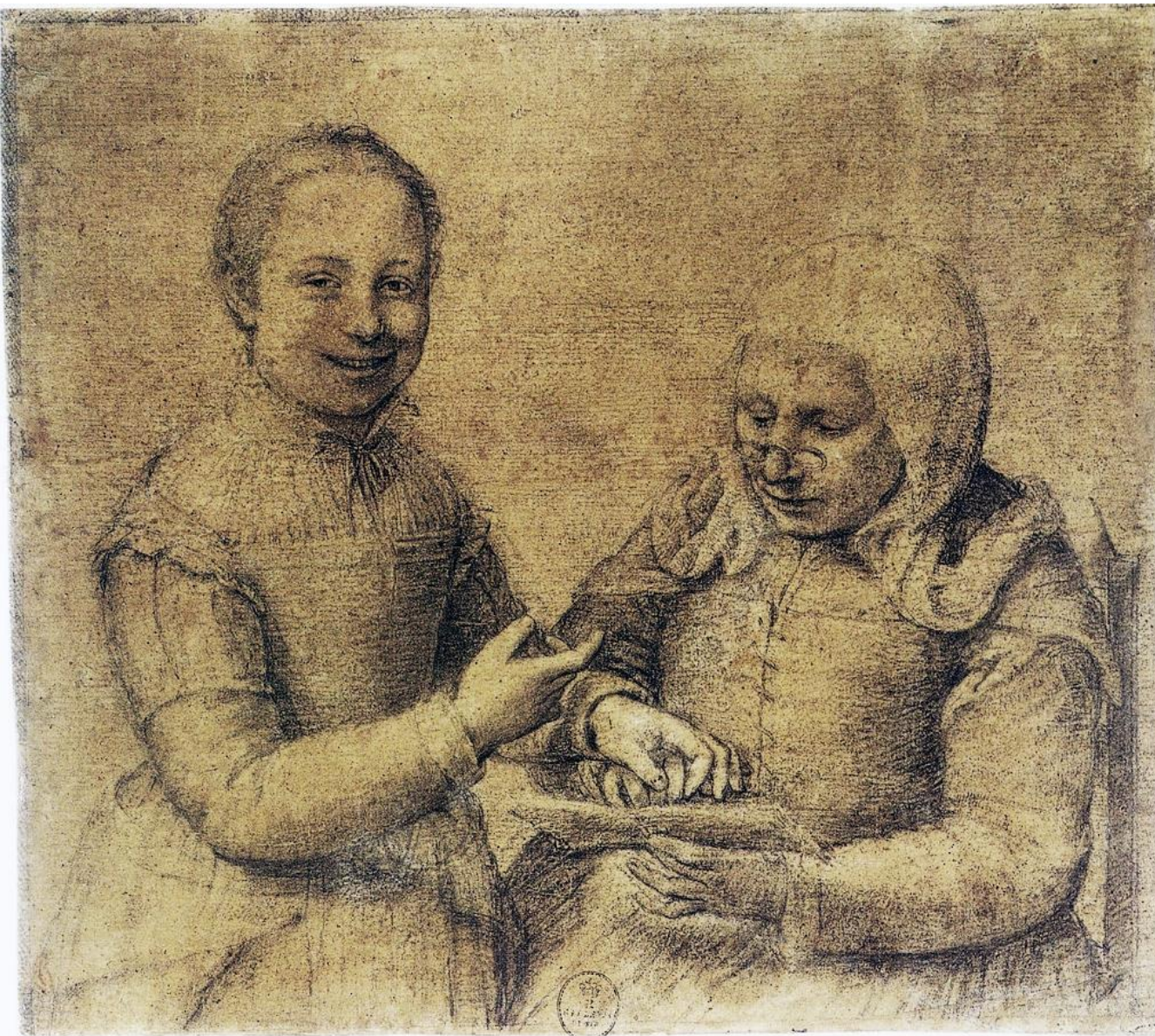
Her father, Amilcare, however was a shrewd man. Faced with the financial burden of providing a dowry for six daughters he sought to cultivate their talents and all six sisters received training in painting and music.

Sisters: Sofonisba (1532-1625)
Elena (c.1535-after 1584) Nun
Lucia (c.1536/38-1565)
Minerva (c. 1539/41-?)
Europa (c.1542/44-?) married 1568
Anna Maria (c.1545/46-?) married 1570s

Asdrubale (1551-1623)



Sofonisba Anguissola, Self Portrait (1554)
oil on panel 17x12cm Kunsthistorisches, Vienna



**Self-portrait
with servant**
c.1542 (aged 12?)

(old woman studying the alphabet and being mocked by a young girl)
30.1 x34.5cm Uffizi

*Jacob Bus (belga, attivo a Roma,
1564-1580 circa) di Sofonisba
Anguissola. La vecchia
rimbarbita nuovo riso alla
fanciulletta, incisione a bulino,
136 x 425 mm.*



Self-portrait

c.1548 (aged 16?)

Chalk 35.1 x 26.4cm Uffizi



**Bernardino
Campi
Painting
Sophonisba
Anguissola**

c.1550

Oil on Canvas
(111x110cm),
Siena





Boy bitten by a crab c. 1554

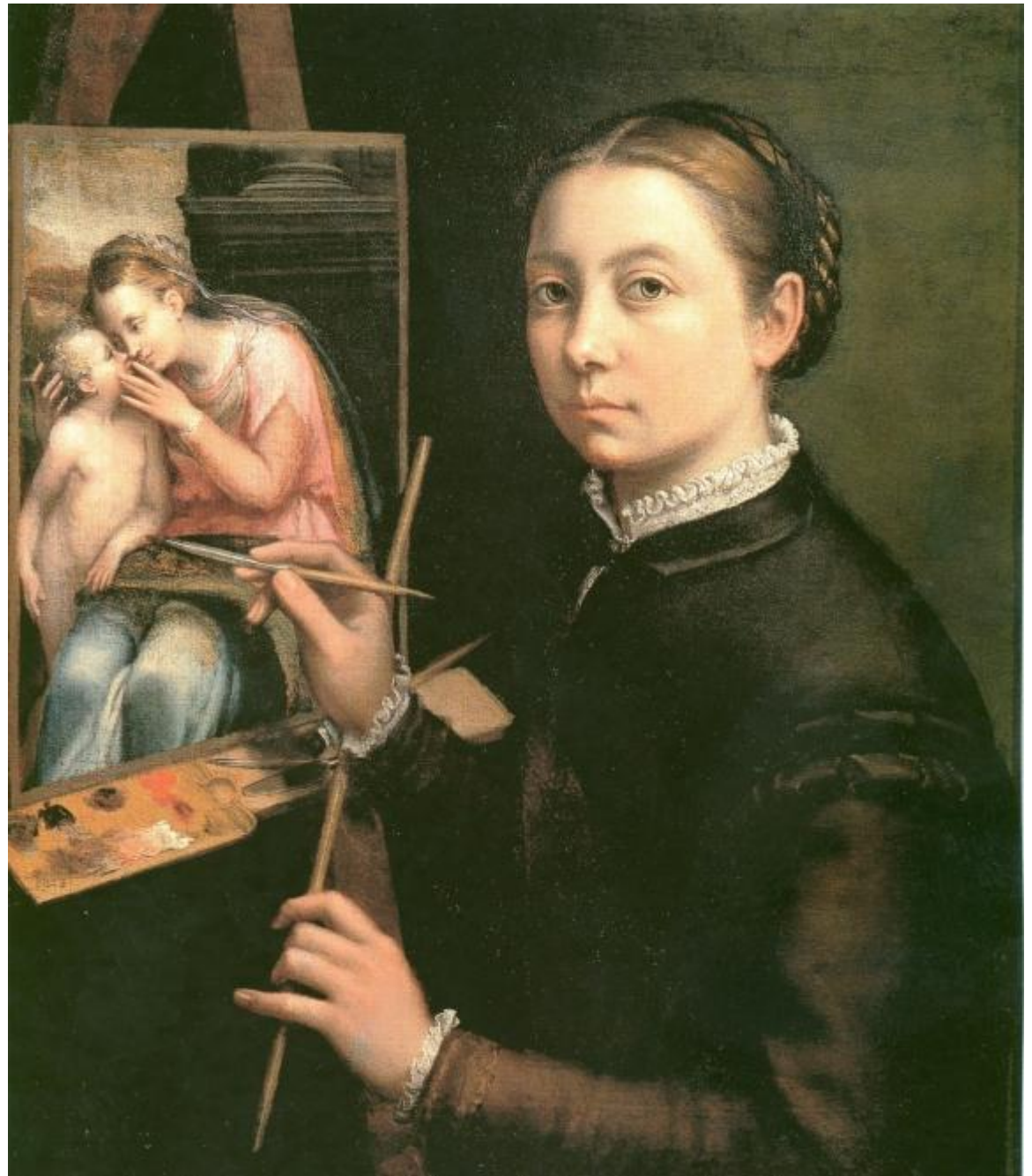
(33.3 x 38.5 cm) Naples

**Caravaggio
Boy bitten by a Lizard
(1593-94)**





Caterina van Hemessen,
1548



Late 1550's



Anthony Van Dyke, Portrait of Sofonisba Anguissola (1624) Galleria Sabauda, Turin.



PLATE 118. Anthony Van Dyck. Portrait of Sofonisba Anguissola, 1624. Lord Sackville Collection, Knole, Kent.

“A portrait of Signora Sofonisba, a woman artist, drawn from life in Palermo on July 12, 1624 when she was 96 years old, still possessed of a good memory, a fresh spirit and a friendly manner.”





Lavinia Fontana
(1552-1614)
daughter of Prospero
Fontana (Italian mannerist painter)

Head of a Youth, 1606 (tempera and
watercolour on paper 47.5x35.5cm)
Acquired by Cardinal Scipione Borghese c.1613

In 1578 she was requested by a collector, the Spanish Dominican humanist Alfonso Ciaconio in Rome (1578)

“to send me a tiny little portrait.... To enable a panel from life to be made, to accompany the [self-portrait] which I have from Sofonisba, so that you can be seen, and contemplated and recognized by everyone, and I will also [place] it among the 500 illustrious men and women which will be engraved, at the expense of the most serene archduke Ferdinand of Austria.. I think of celebrating and propagating you for centuries.”

She depicts herself seated, not in a workshop but like a scholar at a desk in well appointed studiolo, surrounded by an extensive collection of antique marble and bronze fragments.

She is sumptuously garbed with a blank piece of paper before her (may be in the act of thinking up a composition (conceptually important part of drawing) or of writing poetry or a treatise. She presents herself as an intellectual with a knowledge of classical art. (only 15cm in diameter – suggests modesty)



Self-portrait in the Studiolo 1579



**Sofonisba Anguissola,
Self-portrait (1561) o/c
83 x 65 cm Earl Spencer
Collection, Althorp**

**Influenced Lavinia
Fontana's Self-Portrait
at Clavichord (1577)**



Minerva Dressing, c.1612-13
(possibly an earlier version of painting
on right) – rediscovered in 2002



Minerva dressing herself, 1613
(painted for Cardinal Scipione)



St Jerome in the Desert, c.1581



Noli me Tangere, 1581



Judith and Holofernes, 1600



Artemisia Gentileschi, Judith and Holofernes, 1611-12



Fede Galizia, Judith with the Head of Holofernes, 1596



**Portrait of a Hairy faced Girl,
daughter of Pedro Gonzalez,
c.1594-95 94x76mm**



**Portrait of Antonietta Gonsalus
(bambina pelosa)c.1595 57x46cm**



Bronze medallion, Casoni, 1611



**Marietta
Robusti**
(1560-1590)
daughter of Tintoretto

Portrait of an Old Man and a Boy.
c.1585 103x83.5cm

**Marietta Robusti
(Tintoretto)
Self-portrait at a
Keyboard c.1580 (Uffizi)**

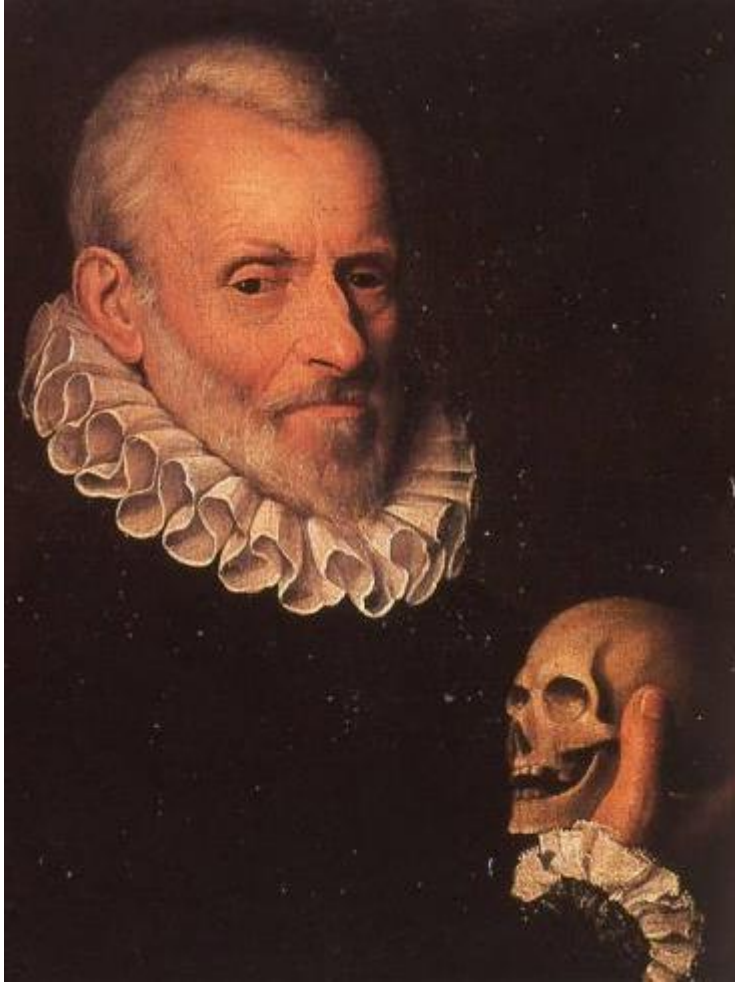
**Worked within
Tintoretto's studio as did
her brother. Ridolfi, a
venetian Writer states
that she turned down an
invitation from Philip II of
Spain because her
father could not do
without her company.**



Fede Galizia

(c.1574-c.1630)

daughter of an illuminator –the
“talented and esteemed Nunzio”



Portrait of a Man. nd.



Fede Galizia, Judith with the Head of Holofernes, 1596



Still Life, Moravska Galerie Brno

Artemisia Gentileschi

(1593-1654)



Woman Playing a Lute, (St Cecilia) c.1612



St Catherine of Alexandria. c.1614-17

**Artemisia
Gentileschi,**

**Self-portrait
as the Allegory
of Art**

1630's



**Self-portrait as
a Lute Player
c.1615-17
Curtis Galleries
Minneapolis**





Judith and Holofernes (earlier) c.1612-13
158.8 x 125.5

c.1615-20



Elisabetta Sirani

(Bologna 1638-1665)



Study 1663



Virgin and Child, 1663



Elisabetta Sirani c.1660





Sp 1658, Pushkin Museum Moscow



Portrait of Beatrice Cenci c.1662

(after Guido Reni)
Galleria Nazionale d'Arte Antica, Rome



Judith Leyster (Haarlem 1609-1660 Heemstede)
Self-portrait 1635

“There have also been many experienced women in the field of painting who are still renowned in our time, and who could compete with men.

Among them, one excels exceptionally, Judith Leyster, called the true “leading star” in art...”

**Theodore Shrevel,
Haarlem historian 1648**

The Proposition 1631

The Hague, Mauritshuis



Van Honthorst, The Procuress
1625

Barburen, The Procuress 1622



Caterina van Hemessen





Clara Peeters (1594-c.1657)

Self-portrait



Still Life with a vase of Flowers,
Goblets and Shells (1612)



18th century

- Academies:

Academie Royal de Peinture et de Sculpture (France) 1620 (?)

Royal Academy (Britain) 1768

French Academy

Rosalba Carriera (1720)

Anna Vallayer-Coster (1770 –aged 26)

Elizabeth Vigee-Lebrun (1783 -at the insistence of Marie Antoinette)

Adelaide Labille-Guiard (1783)

British Academy

Angelika Kauffman and Mary Moser founding members of the British Academy (only women to be admitted for about a century)

Rosalba Carriera (Venetian 1675-1757)

Taught by her father, Andrea Carriera, Rosalba produced miniature pastels and oils on ivory early in her career. However, she soon became a pioneer of large pastel portraits and her reputation granted her admittance to the

Academy of St. Luke at Rome in 1705.

In addition to portraits, she also painted genre scenes about the lives of women and classic mythological scenes. After being accepted to the Academie Royale in Paris, Carriera spent the rest of her career in the European courts painting royal portraits.



Antoine Watteau 1721



Louis XV as a Young Man 1720-21



Self-portrait with
portrait of her sister
c. 1709/1715

Anna Vallayer-Coster (1744-1818)

Acclaimed by critics, admired by her peers, and enjoying the patronage of the queen Marie Antoinette, herself, Vallayer-Coster was one of only four women accepted at the prestigious Académie Royale de Peinture et de Sculpture before the French Revolution.

The origin of her talent perhaps lies in her childhood years when she lived on the grounds of the Gobelins Manufacturing complex, where her father was an apprentice goldsmith. Her mother was a somewhat accomplished painter of miniatures, and Vallayer-Coster herself very likely studied under Claude-Joseph Vernet, the great landscape painter, as well as Chardin.



The White Soup Bowl



Attributes of Painting, Sculpture, and Architecture
1769



Attributes of Music 1770

Elizabeth Vigée-Lebrun (1755-1842)



Self-portrait 1782

The daughter of a portraitist and fan painter, Louis Vigée.

On 31 May 1783, Vigée Le Brun was accepted as a member of France's Academie Royale de Peinture et de Sculpture.

She submitted numerous portraits along with an allegorical history painting : *La Paix qui ramene l'Abundance*, (*Peace Bringing back Abundance*).





The admission of Vigée-Le Brun was opposed on the grounds that her husband was an art dealer, but it was eventually overruled by an order from Louis XVI because Marie-Antoinette put considerable pressure on her husband on behalf of her painter.

After the arrest of the royal family during the French revolution, Vigée-Le Brun fled France with her young daughter Julie. She lived and worked for some years in Italy, Austria and Russia where her experience in dealing with an aristocratic *clientèle* was still useful.

Sp with her daughter 1789



Marie Antoinette and her Children 1787





SP 1800

Adelaide Labille-Guiard (1749-1803)

Adelaide Labille-Guiard was admitted to the academy on the same day as Elisabeth Vigee Le Brun. Regulations allowed for only four women at any one time to be elected.

In 1795 she obtained artist's lodging at the Louvre and a new pension of 2,000 livres.



Portrait of her teacher and 2nd husband, Francois Andre Vincent. 1795



Salon entry in 1785: Sp with 2 pupils, Mlles Gabrielle Capet & Carreaux de Rosemond.



Gabrielle Capet 1785



Miles Gabrielle Capet & Carreaux de Rosemond. 1785





Impressionism (the other half)

Berthe Morisot (1841-1895)

Eva Gonzales (1849-1883)

Mary Cassatt (1844-1926)

Issues to consider

- **The position of women in the 19th century**
- **The spectator / the gaze**
- **Painters of modern life**
- **Spaces of modernity**

restrictions

- At the beginning of the 19th century the Royal French Academy was closed to women
- They were not permitted to attend until the end of the century. In 1896 the Ecole des Beaux Arts finally officially admitted women.

(this was only after 7 years of sustained political pressure from the Union des Femmes Peintres et Sculpteurs -1st professional organisation of women in artists in France)

- Women sought out private training and smaller “art” schools”

- **In USA, Thomas Eakins forced to resign his teaching post at the Pennsylvania Academy of Art for allowing a nude male model into a life drawing class into which women were admitted (1886).**
- **Royal academy in London re-admitted women in 1861 (life drawing 1893)**
- **Despite these restrictions, by the end of 19th century more and more women became practicing artists.**
- **French Salon 1801: 28 women exhibited**
- **French Salon 1878: 762 women exhibited**

Spaces of modernity

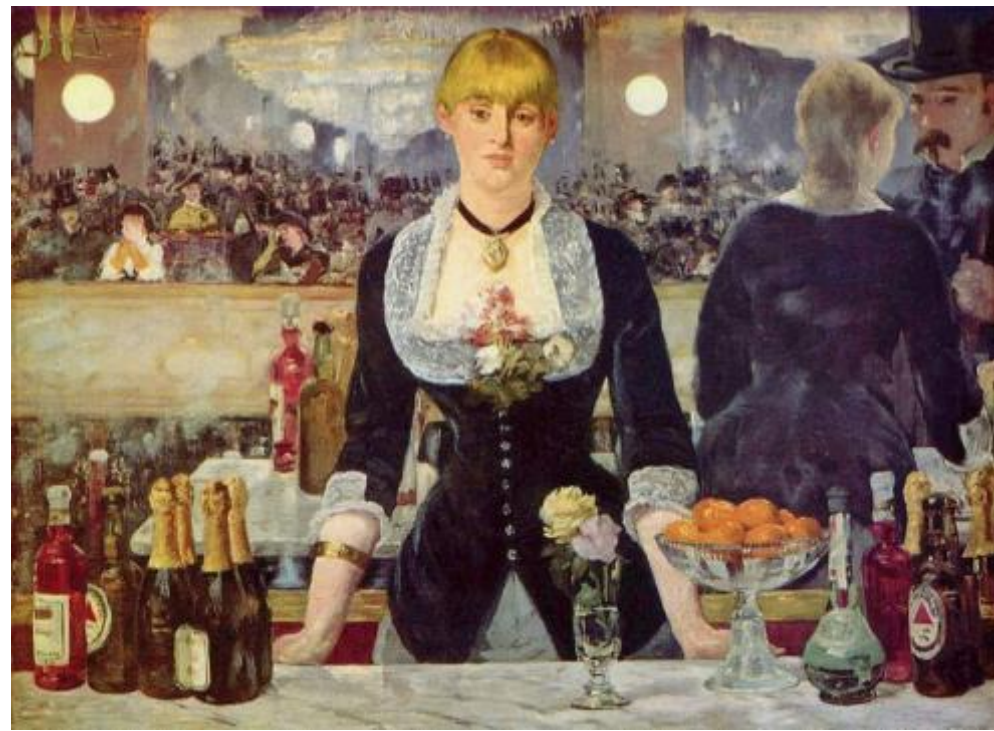
- **Public sphere (male) vs Private sphere (female)**
- **Exterior vs interior**
- **Bars, parks, dances, brothels, demi-monde vs domestic, bourgeois life, home, interiors, well-regulated excursions, social occasions**

Spaces of modernity

In particular cultural circumstances certain paintings could only have been produced by a man.

Griselda Pollock (*Modernity and the Spaces of Femininity*. 1988) points out that paintings such as Manet's could only have been produced by a man.

Why?



“Would a woman of Manet’s class have a familiarity with either of these spaces and its exchanges? Could Berthe Morisot have gone to such a location to canvass the subject? Would it enter her head as a site of modernity as she experienced it?”

(Pollock. 1988, 53-54)

Paintings such as these imply a male viewer / consumer



View from the Balcony 1871



Monet, Garden of the Princess



View from the Trocadero 1871-72

Being a female member of the French *Haute Bourgeoisie*, Berthe Morisot was greatly restricted as to the places where she could go and therefore what she might paint. Unlike her male colleagues, she was unable to frequent the fashionable cafes and night clubs of Paris. It was impossible for her to join the intellectual discussions hosted by Edouard Manet at the Cafe Guerbois. Rarely, was she able to go into Paris and then only in a suitable carriage with a proper chaperone.

BERTHE MORISOT

- A member of the haute bourgeoisie (Manet, Degas)
- Initially influenced by Corot and the Barbizon school
- Had work accepted into 4 Salon exhibitions between 1864-1870
- In 1868 met Manet whilst painting in the Louvre (copying old masters : usual art training of the day)
- Six years later married his brother Eugene Manet
- Exhibited in all but one Impressionist shows (birth of her daughter Julie)



Portrait of Morisot,
Manet



Photo by Felix Nadar



Morisot, Lady at her Toilette (c.1875)



Hide and Seek



**Young Girl at
Window, 1878**

Mary Cassatt

- Born in Pennsylvania to an upper-middle class family
- Overrode her family's initial resistance to her training as an artist
- Attended Pennsylvania Academy of Fine Arts in 1861
- Travelled to Europe in late 1860's, settling permanently in Paris in 1874
- A woman of independent means she remained unmarried
- Degas "discovered" her painting in the Louvre and invited her to participate in the Impressionist exhibitions in late 1870's

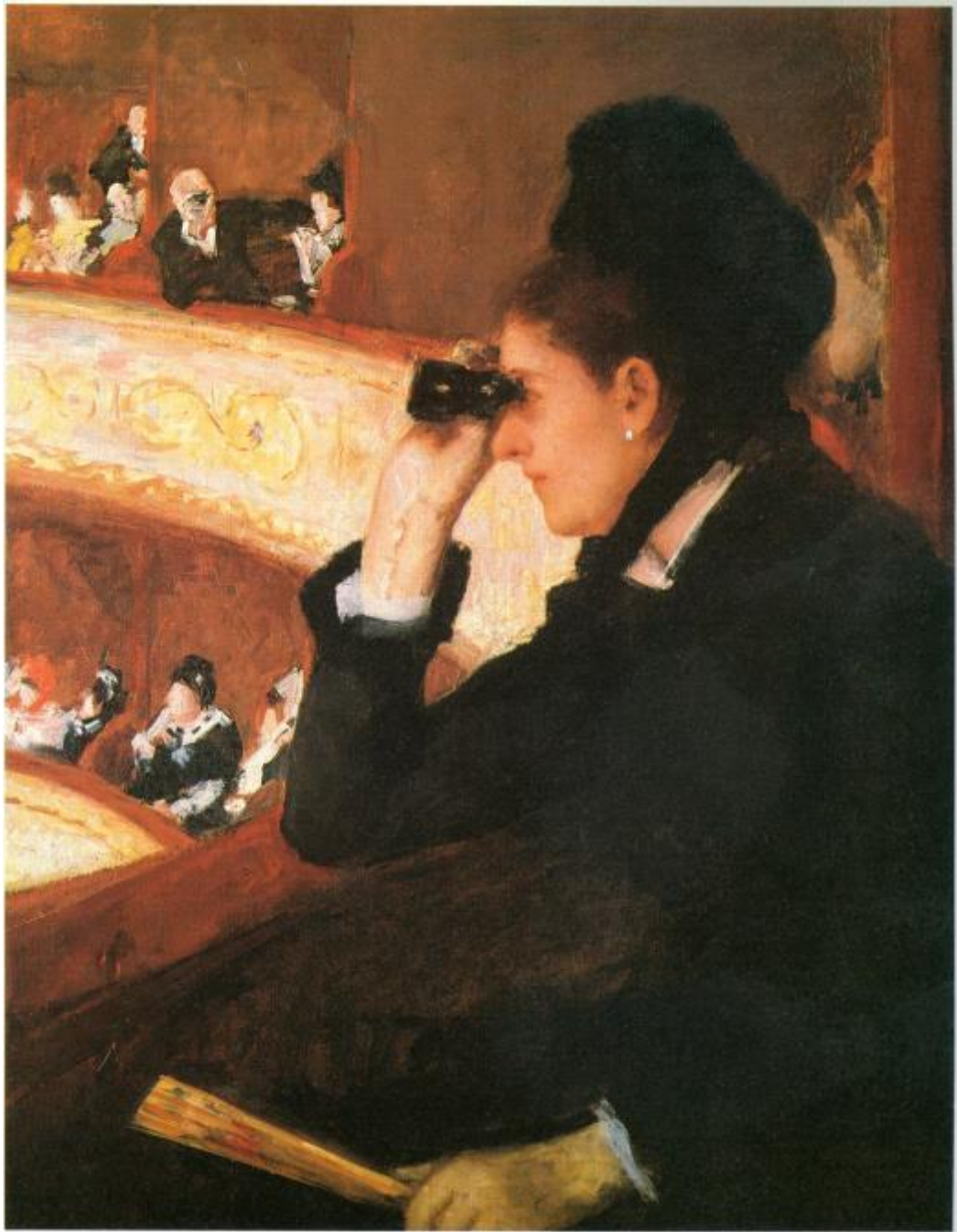


Five O'Clock Tea



Renoir, La Loge (a Box at the theatre des Italiens)

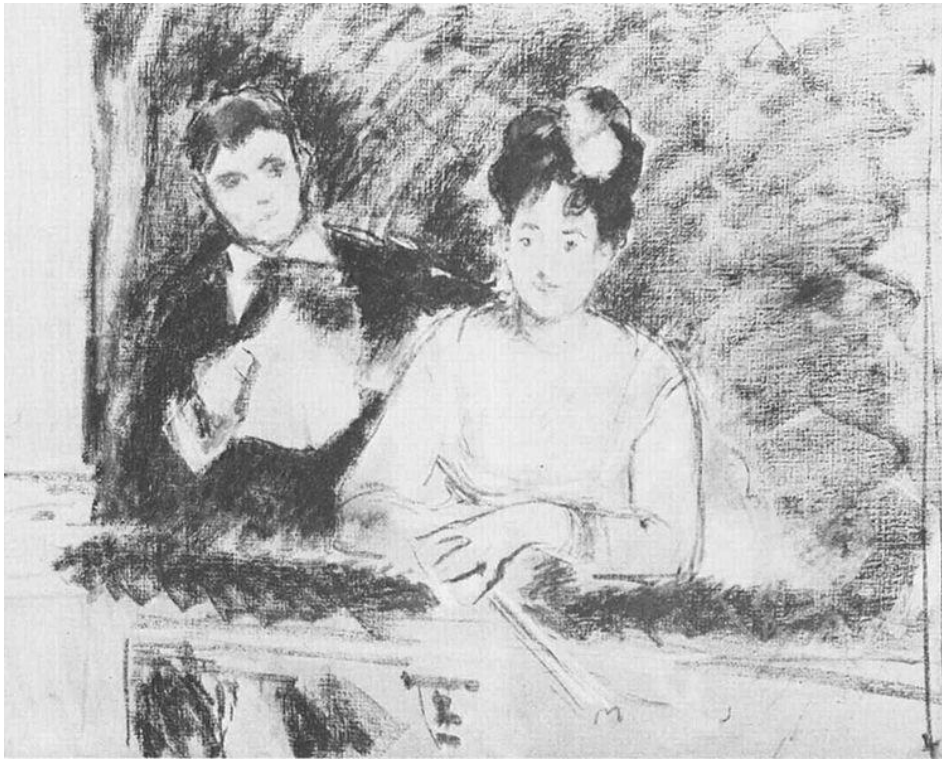
Cassatt, At the Opera(1880)





Eva Gonzales, *Une Loge Aux Theatre des Italiens* (c.1874)

98x130cm. Musée d'Orsay

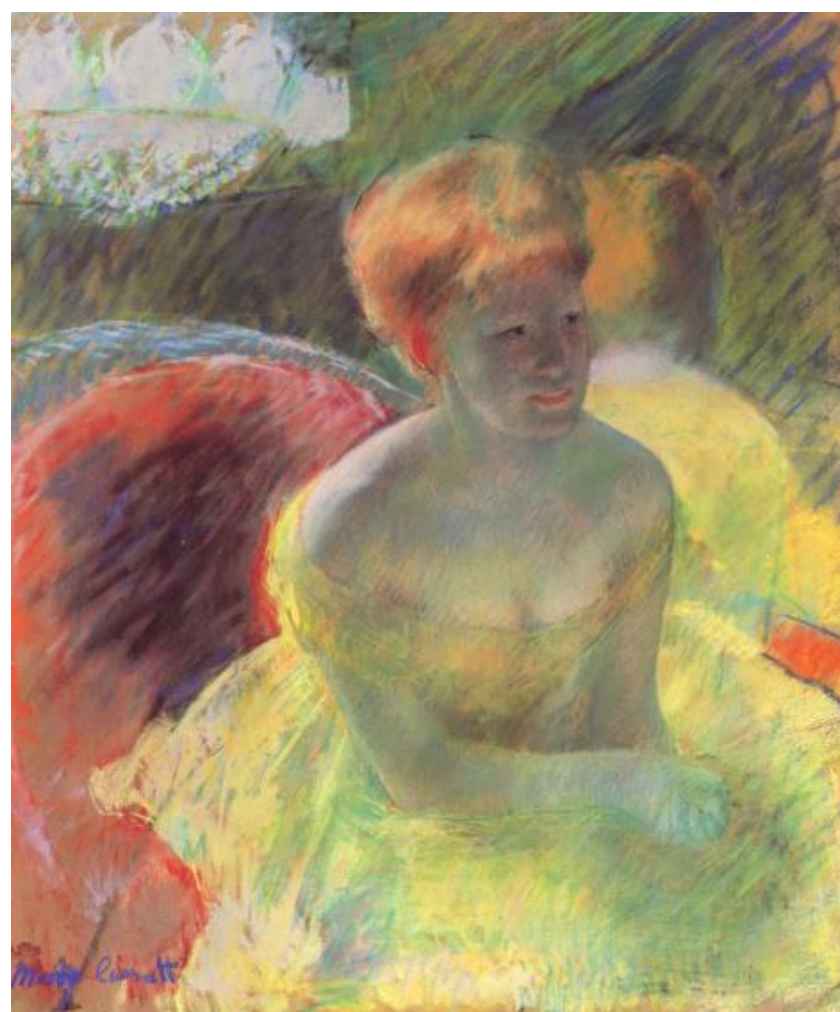
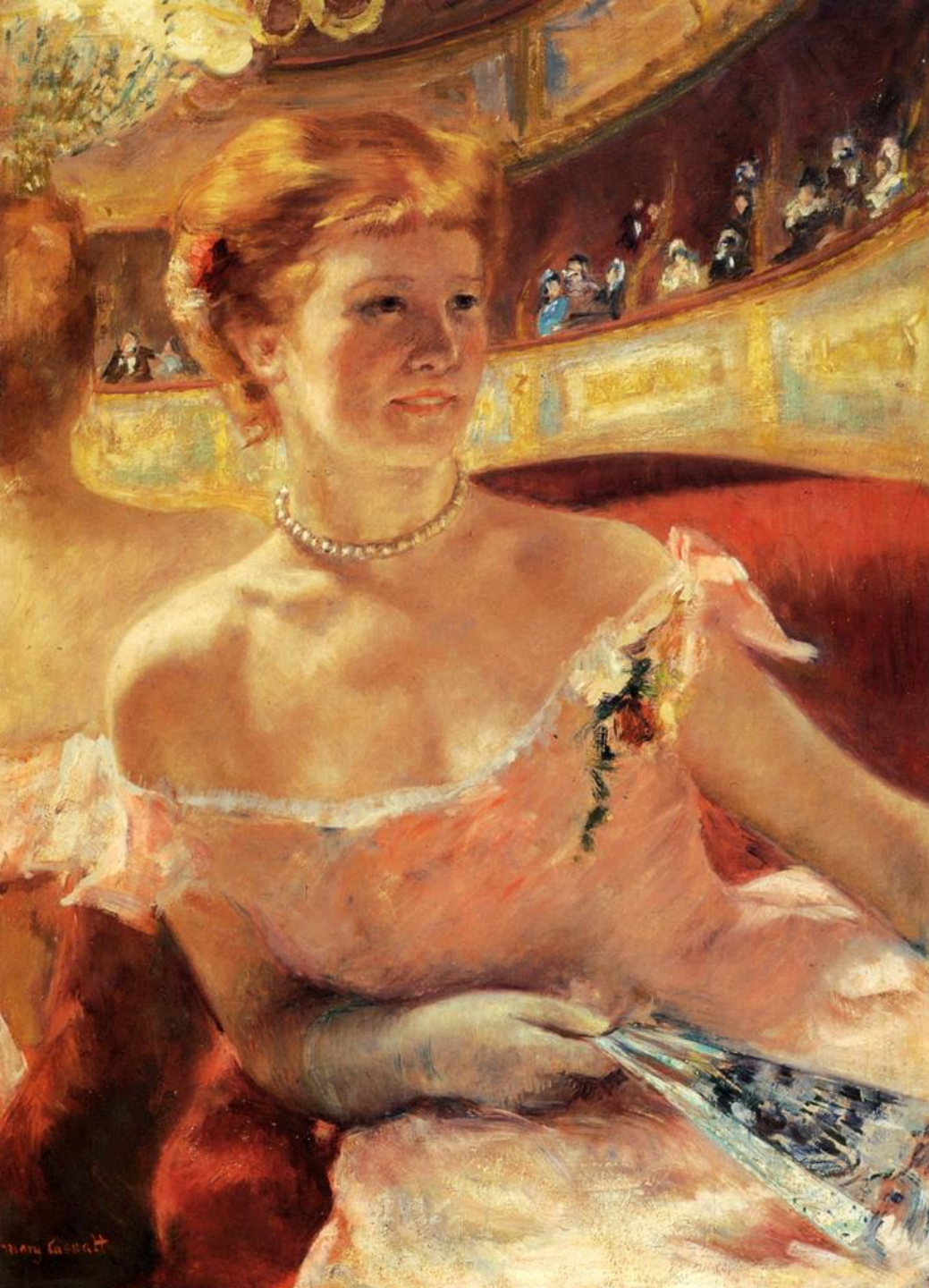


**Manet, *Eva Gonzalès et Leon Leenhoff
dans la Loge aux Théâtre Italiens*
(1873)**

Pastel. 60 × 73 cm. Private Collection

**Eva Gonzales,
Une Loge Aux Theatre des Italiens
(c.1874)**





Cassatt, *Lydia* – pastel sketch

Cassatt,
*Woman with a Pearl Necklace in a
Loge (Lydia)* 1879

81.3 x 59.7 cm. Oil.

Philadelphia Museum of Art

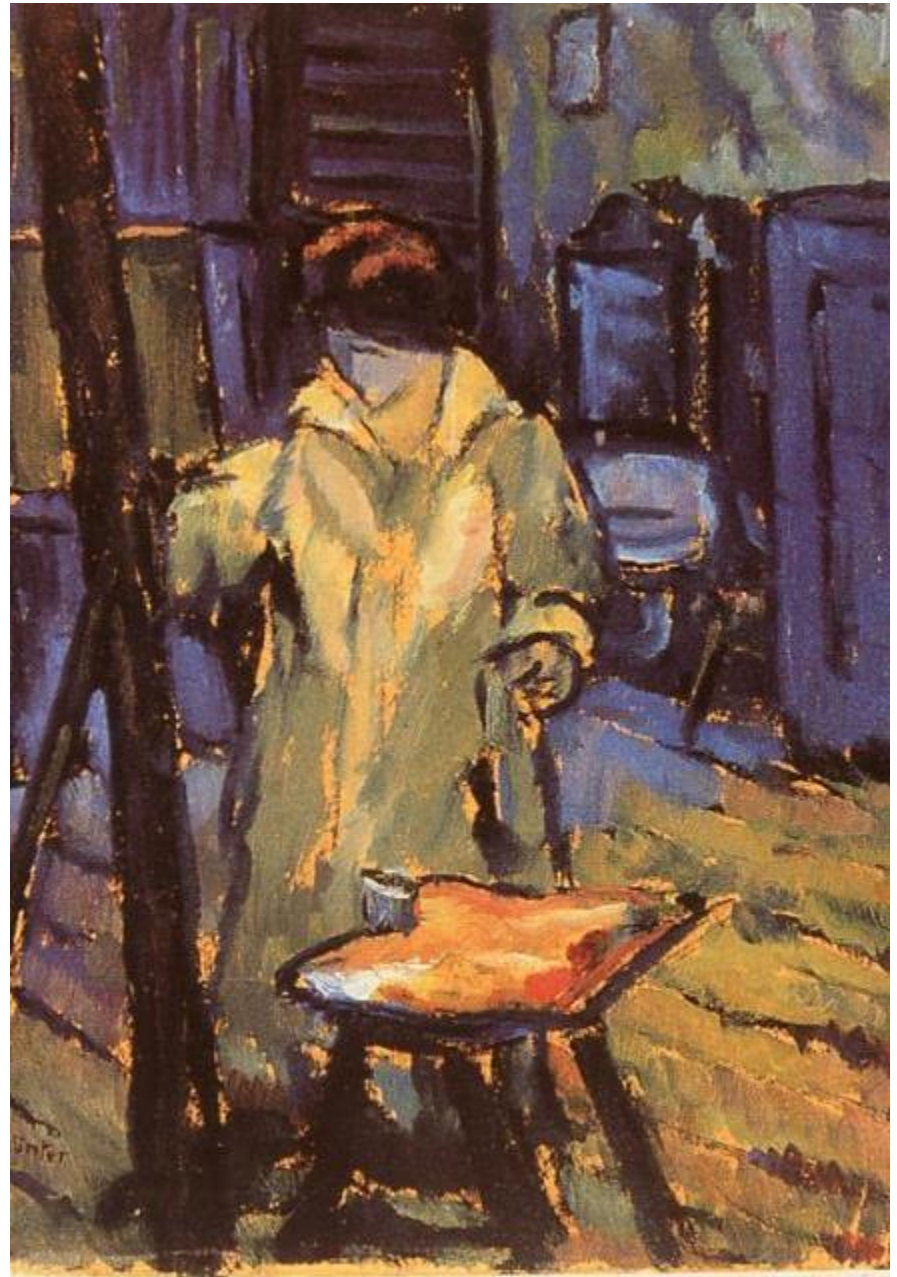
Morisot,
***At the Ball* (1875)**
Musée Marmottan Monet
oil on canvas





1911

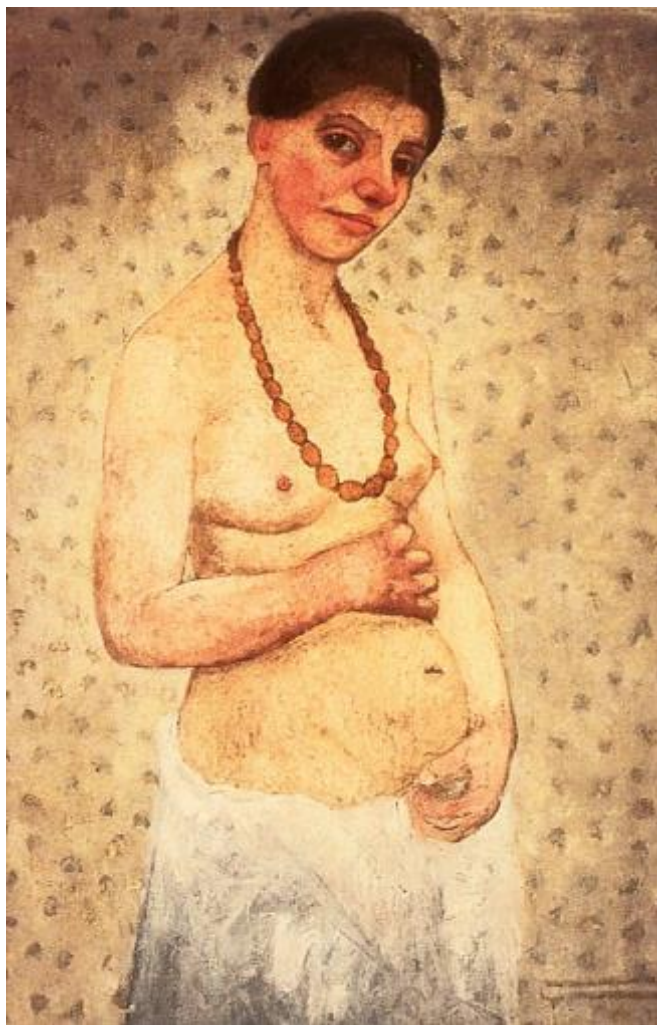
Gabrielle Muntz



1909

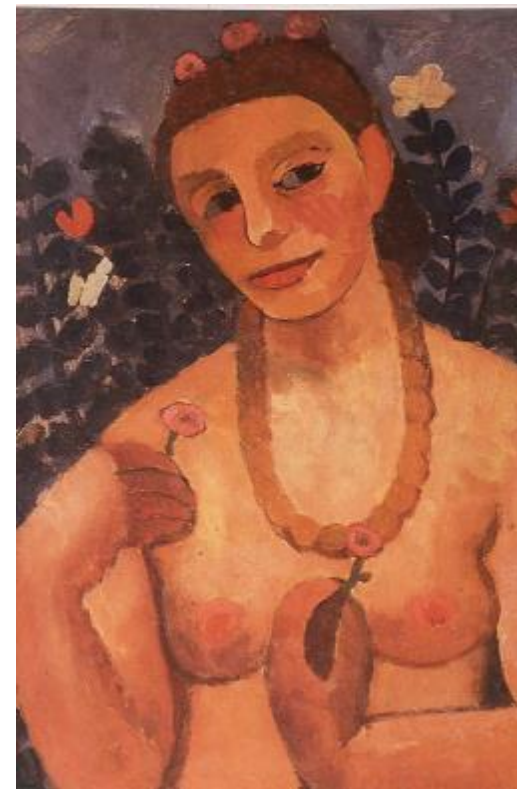


Paula Modersohn Becker
SP with a Camelia c1906



1906 SP on her 6th Wedding Anniversary

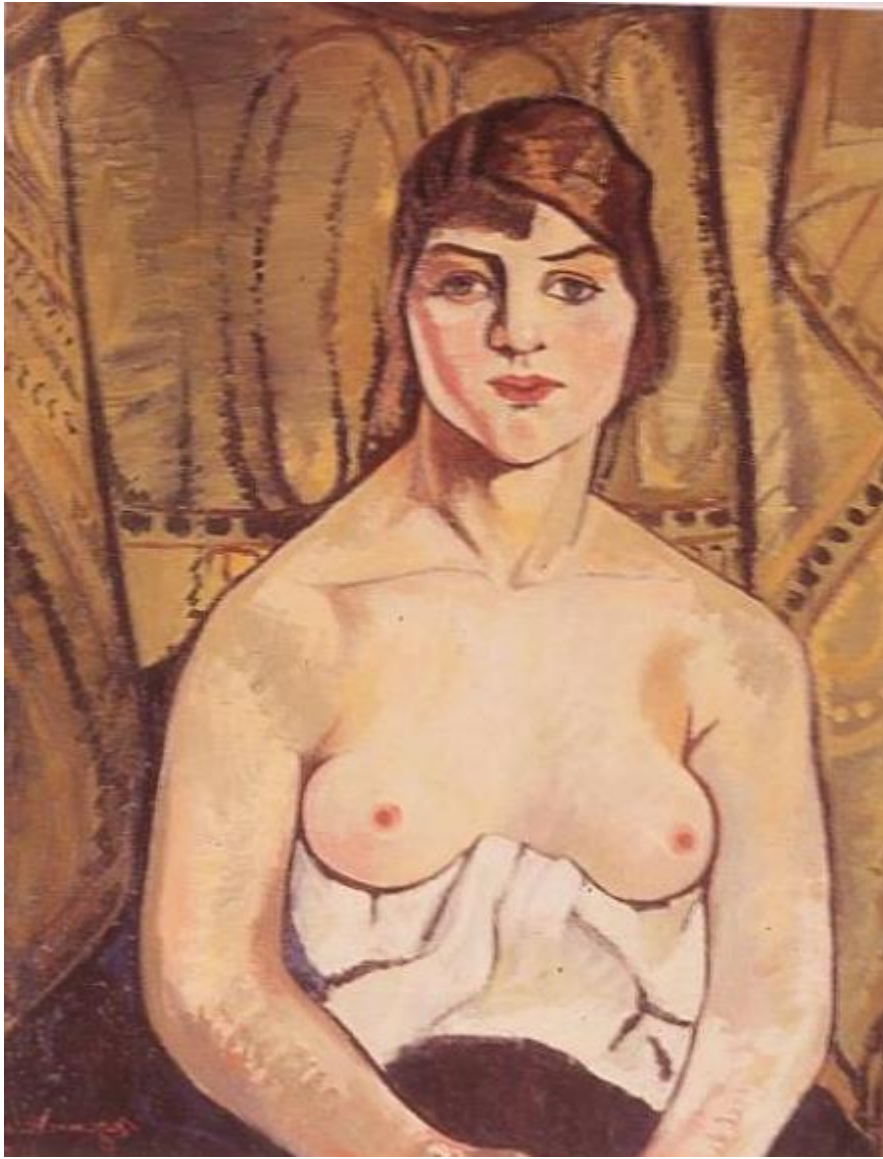
Paula Modersohn Becker



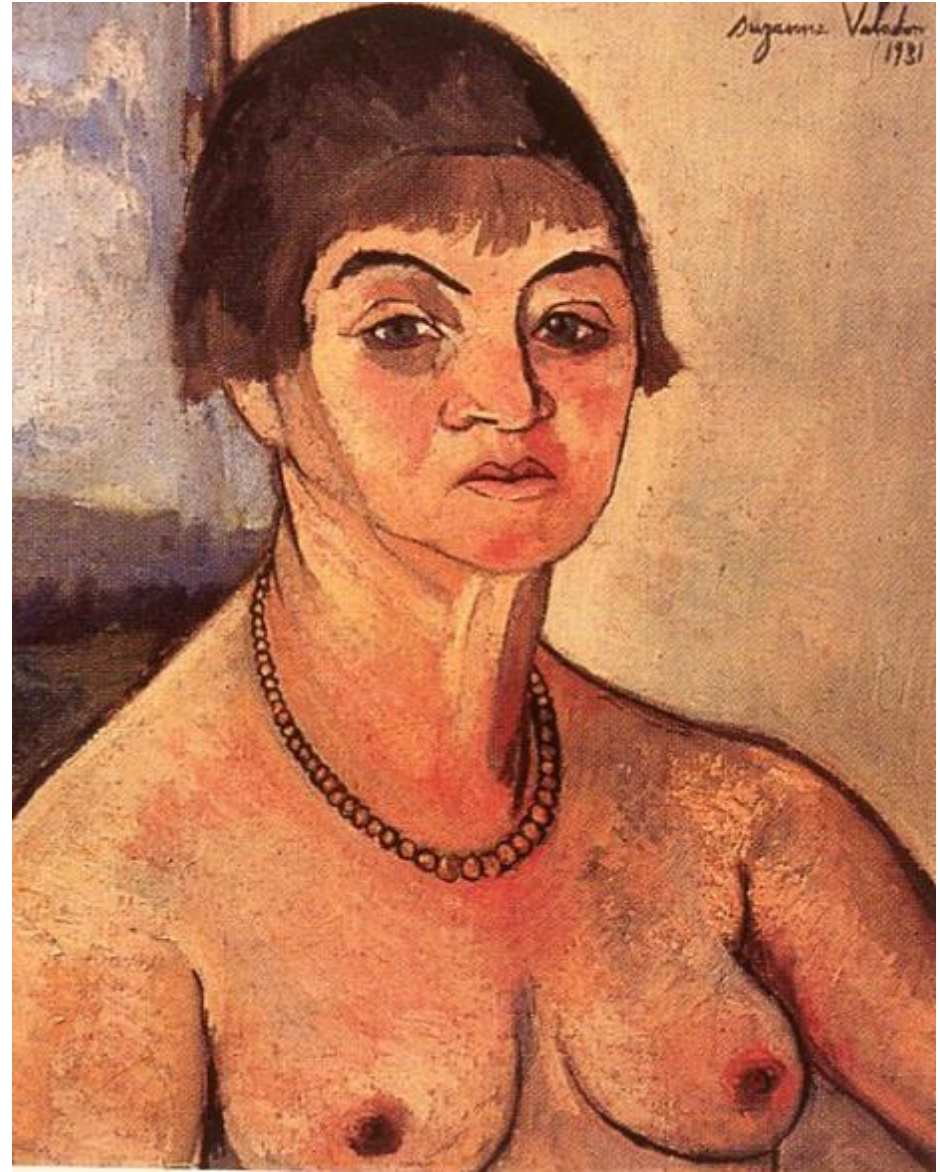
1906



Photo with husband
c.1904



1917



Suzanne Valadon

1931



Toulouse Lautrec, The Hangover 1888
(Suzanne Valadon)



Suzanne Valadon The Two Bathers 1923

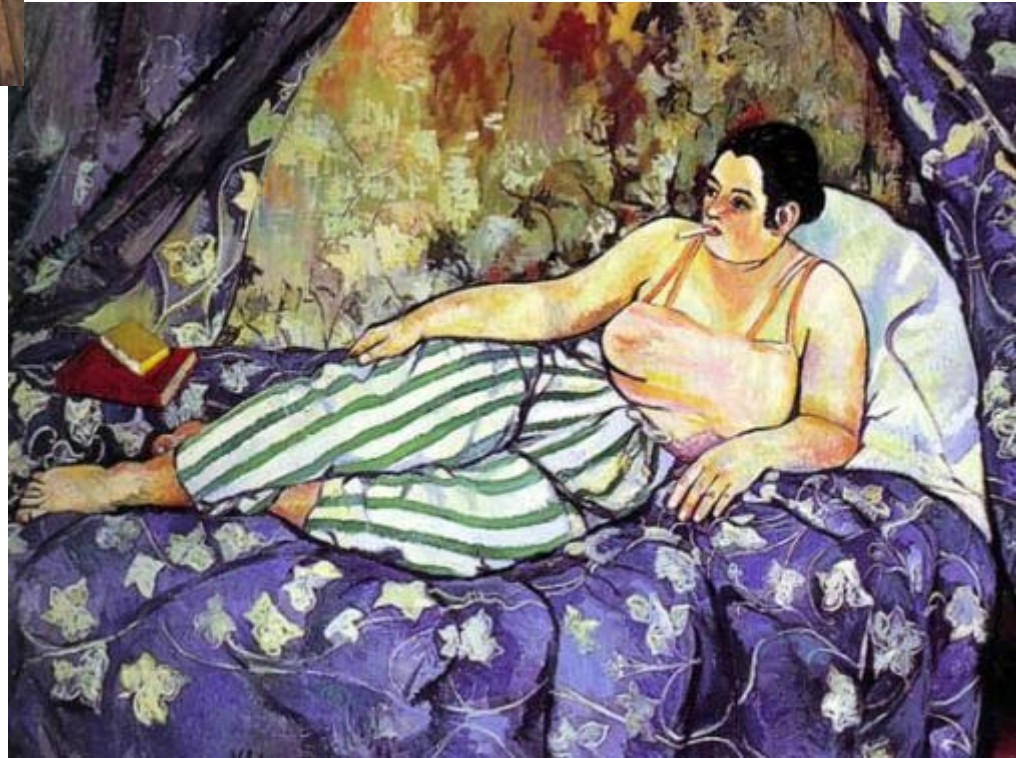


Nude with a Striped Coverlet 1922



The Future Unveiled
(or The Fortune Teller)
1912

The Blue Room 1923
(Self-portrait)





Joan Semmel (NY 1932-), *Me without a Mirror* 1974





Joan Semmel
Knees together
2003

Body and Sole



Jenny Saville
Branded 1992



Prop 1992



Propped 1992



Julie Rrap
Camouflage 2 – Racquel
2000



Overstepping 2001

Claude Cahun (1894-1954)

(Lucy Schwob)

In many ways, Cahun's life was marked by a sense of role reversal, and her public identity became a commentary upon not only her own, but the public's notions of sexuality, gender, beauty, and logic. Her adoption of a sexually ambiguous name, and her androgynous self-portraits display a revolutionary way of thinking and creating, experimenting with her audience's understanding of photography as a documentation of reality.









Tracey Moffat, Under the sign of Scorpio



“In my portraits I have tried to capture their spirit and likeness, but only “at a moment’s glance”. It is almost like the moment when you see a famous person in a restaurant. Everyone is craning their necks to get a glimpse, only to end up with a fleeting view of the back of the celebrity as they exit into the VIP room.” TM 2005



Cindy Sherman

Sherman has described the photographs as showing 'very ordinary, older women - the type you'd spot in a supermarket.'

They suggest the pretensions and delusions of the characters depicted and lead the viewer to consider the narrative behind the character - this woman could be an ageing socialite or a once-glamorous film star.



Untitled #408, 2002
(character-types from suburban
American life)



Cindy Sherman
Woman in Sundress
2003