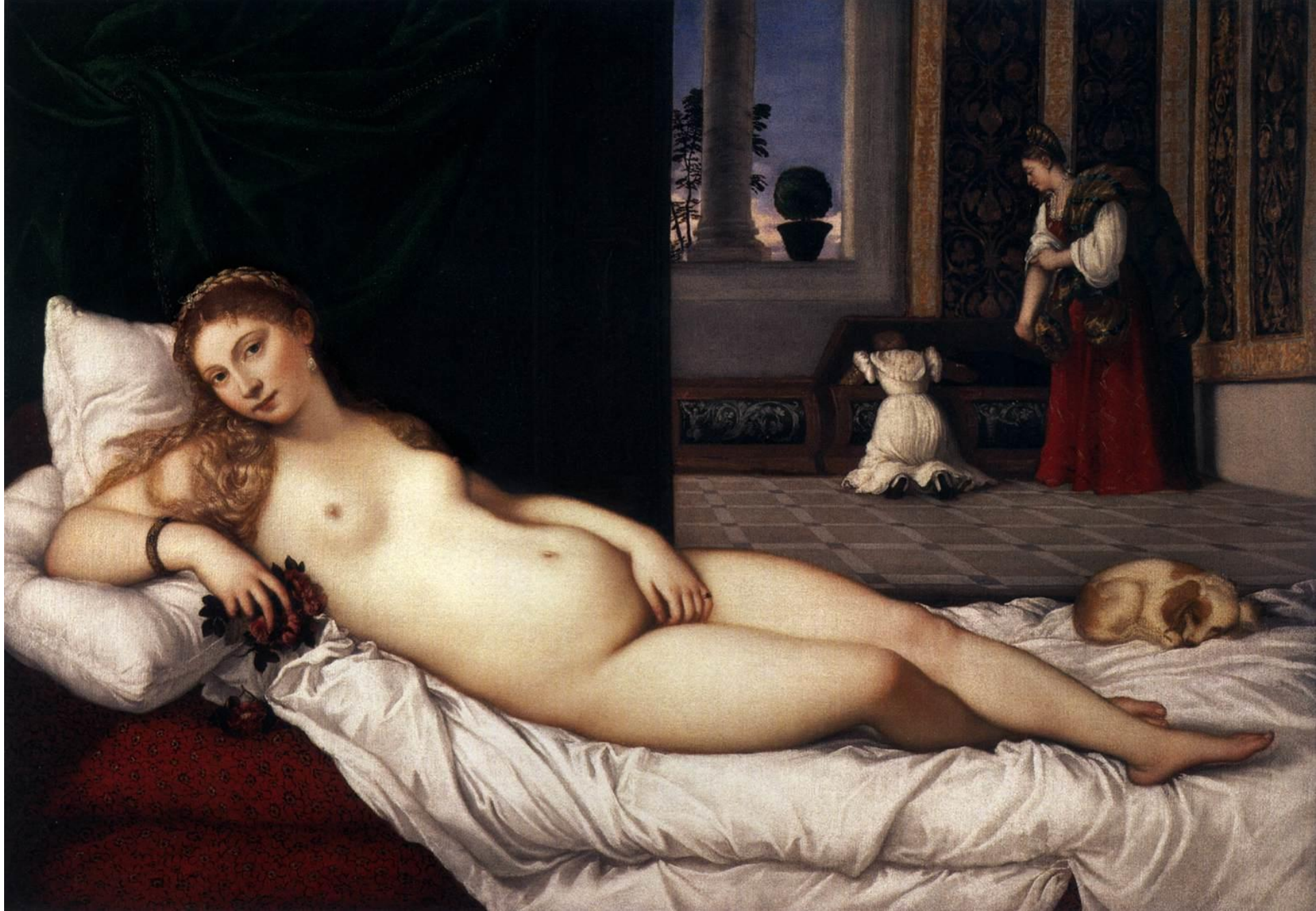


Gender Identity— Have artists always conformed to gender norms?

It's quiz time...

1. Whose equestrian statue was meant to be on the Fourth Plinth, before they ran out of money?
2. What were the works of art that Quinn was inspired by for Allison Lapper?
3. How often does Quinn redo *Self*?
4. Who was part of Augustus' triumvirate?
5. What is the phrase that is famously associated with Augustus?
6. Where was quarry based, for the granite that created Ramesses II?
7. How did he end up with a hole in his chest?
8. What job did Bartolomeo Colleoni have?
9. What did the Calais council request on their commission of the *Burghers*, but Rodin highly disagree with?
10. What was a key reason for Bourgeoise creating art?





Titian, *Venus of Urbino*, 1538, oil on canvas, Uffizi Gallery, Florence





gettyimages®

David Lees



Giorgione, *Sleeping Venus*, c.1510, oil on canvas



Roman copy  
of Praxiteles  
of Athens,  
*Aphrodite of  
Cnidus*,  
marble

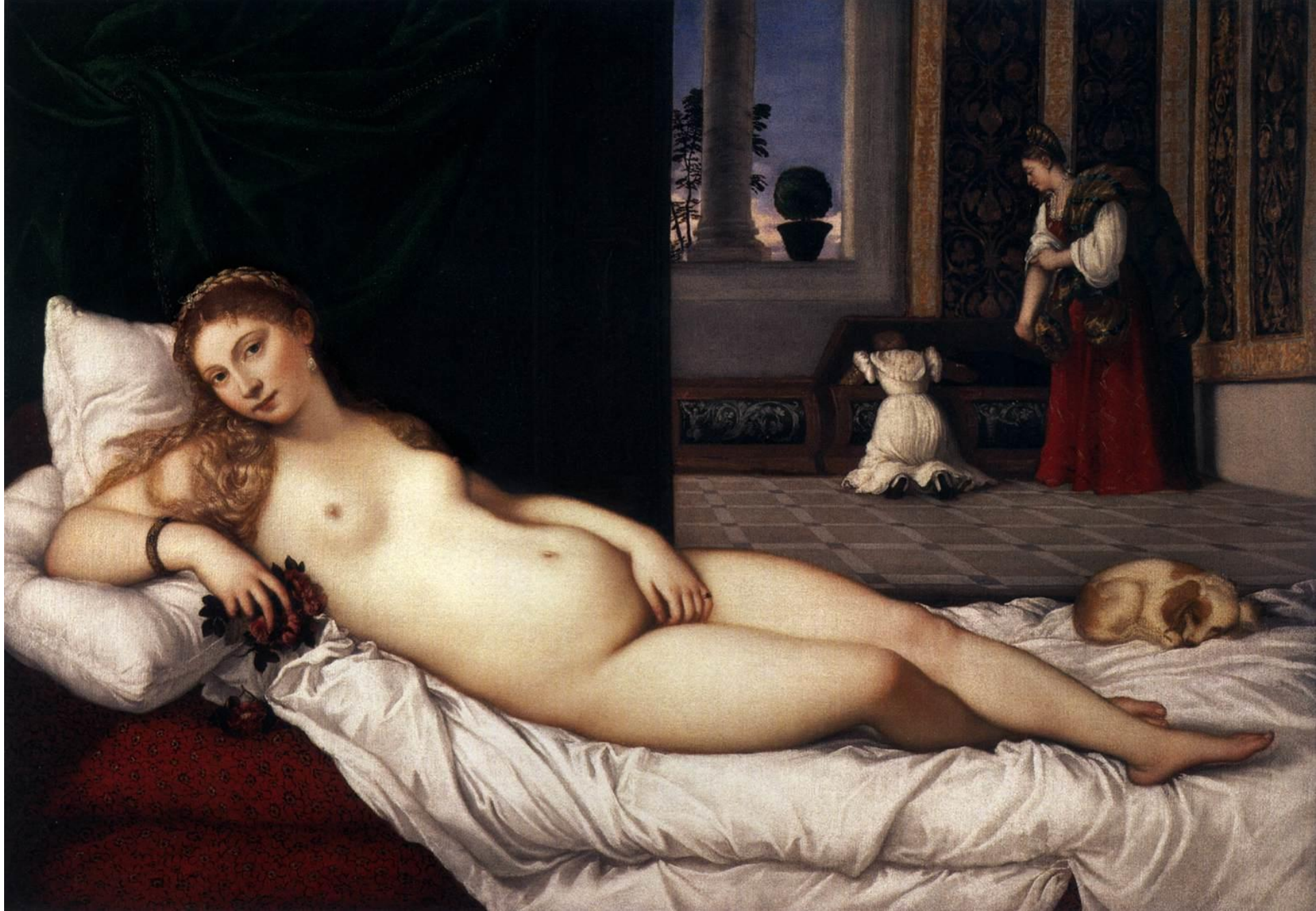




Bronzino, *Guidobaldo II*, c.1550





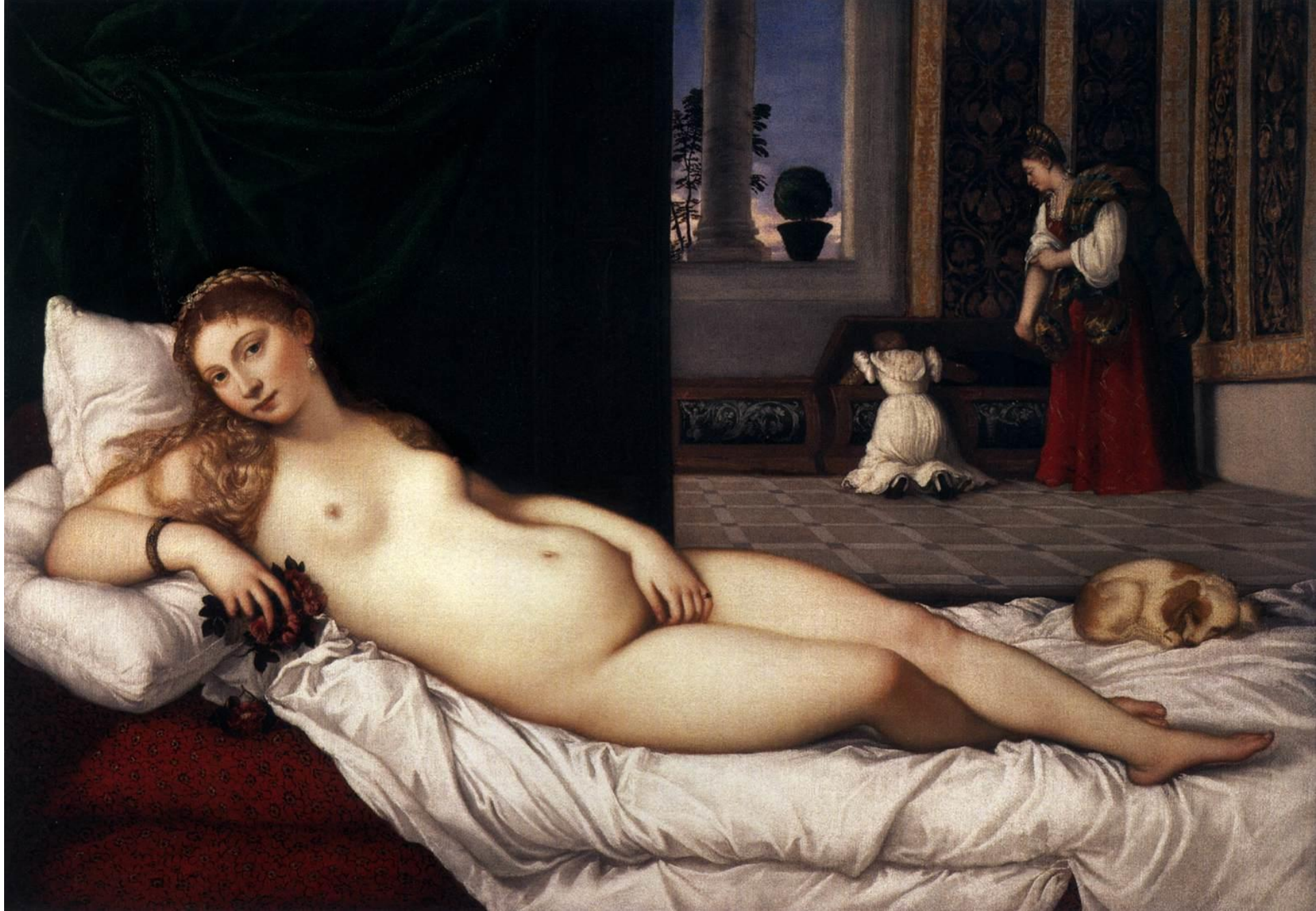


Titian, *Venus of Urbino*, 1538, oil on canvas, Uffizi Gallery, Florence









Titian, *Venus of Urbino*, 1538, oil on canvas, Uffizi Gallery, Florence



Francisco de Goya, *La Maja Desnuda*, 1797-1800, oil on canvas







Edouard Manet, *Olympia*, 1863, oil on canvas



**“the foulest, the vilest, the obscenest picture the world possesses”**

- Mark Twain, *A Tramp Abroad*, 1880



# Key points for *Venus of Urbino*

- Worked under Giorgione
- Painted for Duke of Urbino soon after the marriage to his wife Giuliana Varano
  - Possibly an instructive painting
  - Considered acceptable as it was given the veneer of *Venus*
- Venus looks coy and tempting
- Dog = fidelity
- Contrast between curves and straight lines
- Strong vertical leading directly to her pubic area



**Giambologna, Rape of the Sabine Women, c.1583  
marble 411.5cm high**



Drop into it  
[here](#)

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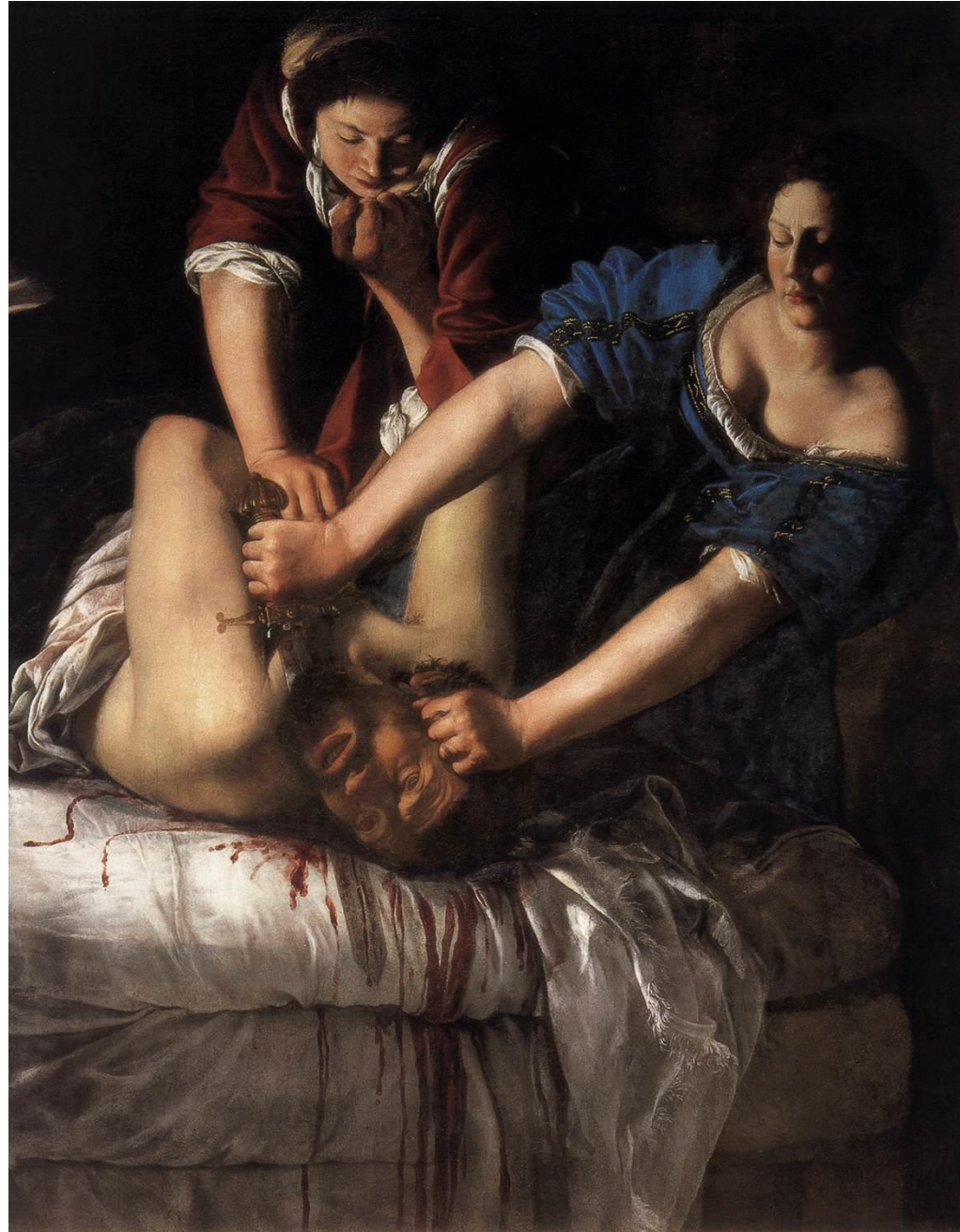




# Key points for *Rape of Sabine Women*

- Narrative is from the early history of Rome.
  - City had few women, Roman men went to nearby towns and committed *raptio* (mass kidnap)
- *Figura Serpentina*
- Mannerist style – everything is heightened (look at his muscles!)
- Gender is emphasised, as is age
- Described as having ‘flame-like contortions’

Judith Slaying Holofernes, *Artemisia Gentileschi*  
c. 1611-12, 158 x 125cm, oil on canvas  
National Museum of Capodimonte, Naples (Naples version)





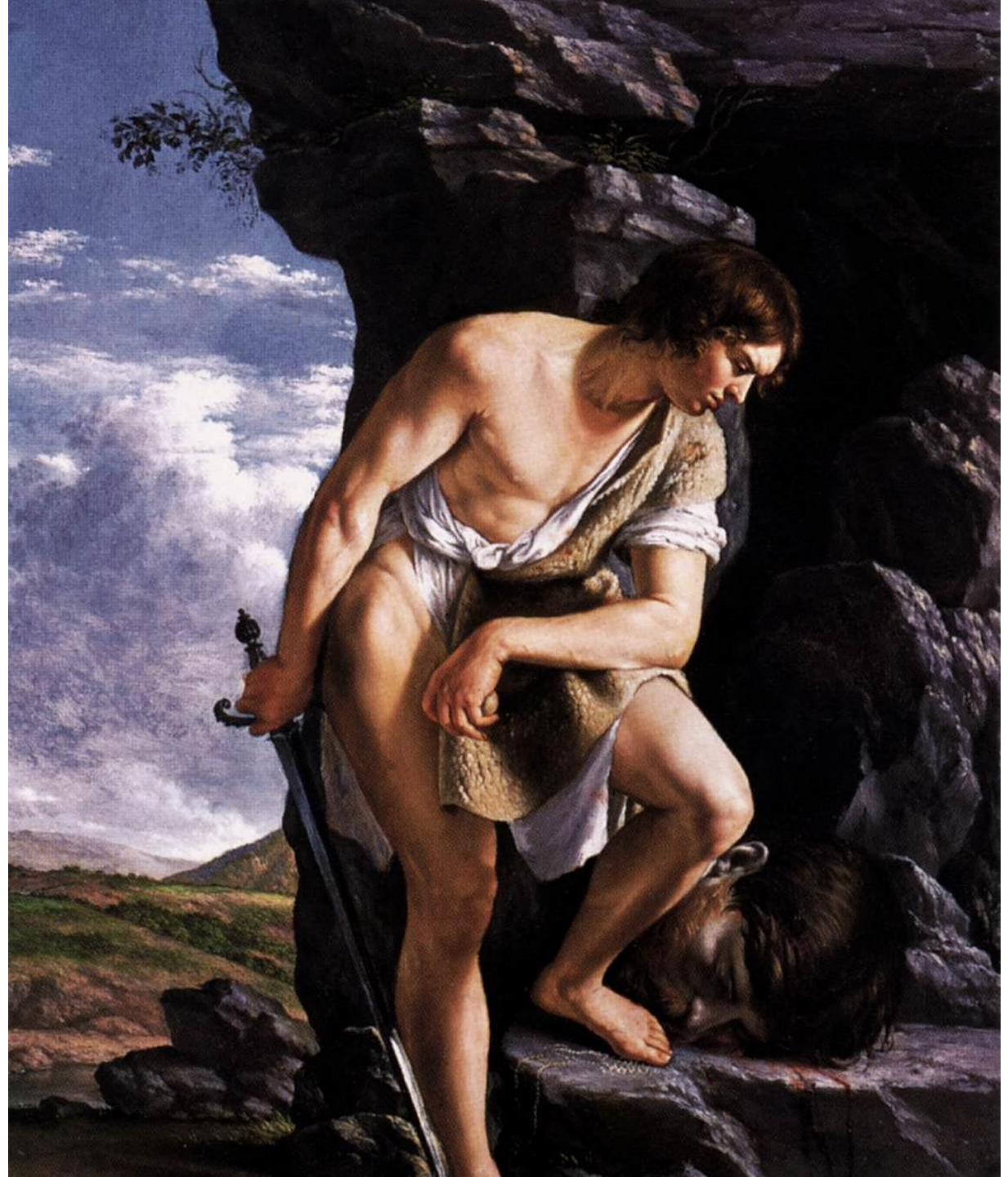




Orazio Gentileschi, *Madonna and Child*, c.1604, oil on canvas,  
Galeria Nazionale d'Arte Acticha,  
Rome



Orazio Gentileschi, David Contemplating the Head of Goliath, c.1610, oil on canvas, Staatliche Museen, Berlin







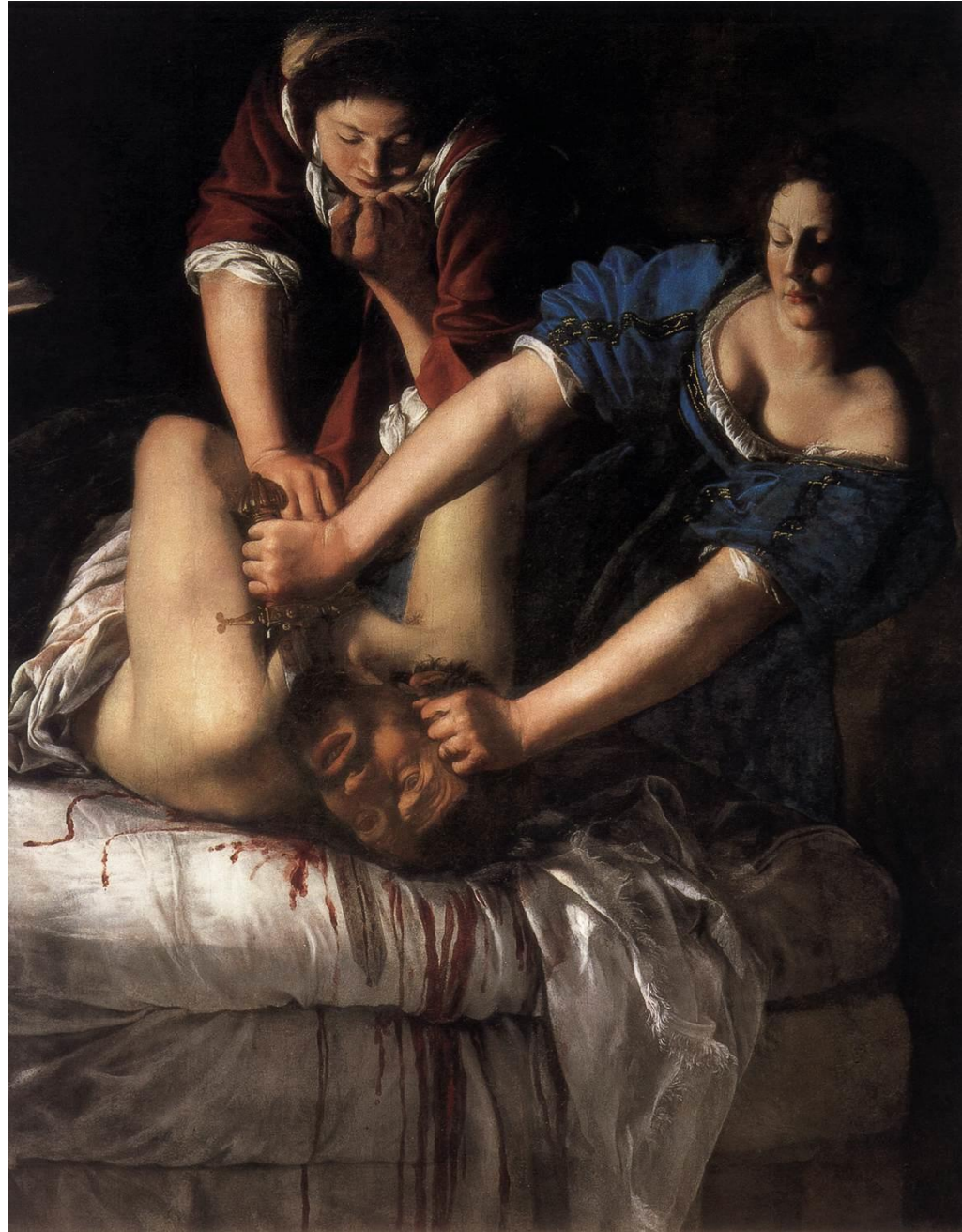
Caravaggio, *The Musicians*, 1595-6, oil on canvas, Metropolitan Museum of Art, New York



Caravaggio, *The Calling of St Matthew*, 1599-1600, oil on canvas, Contarelli Chapel, San Luigi dei Franceschi, Rome



Judith Slaying Holofernes, *Artemisia Gentileschi*  
c. 1611-12, 158 x 125cm, oil on canvas  
National Museum of Capodimonte, Naples (Naples version)

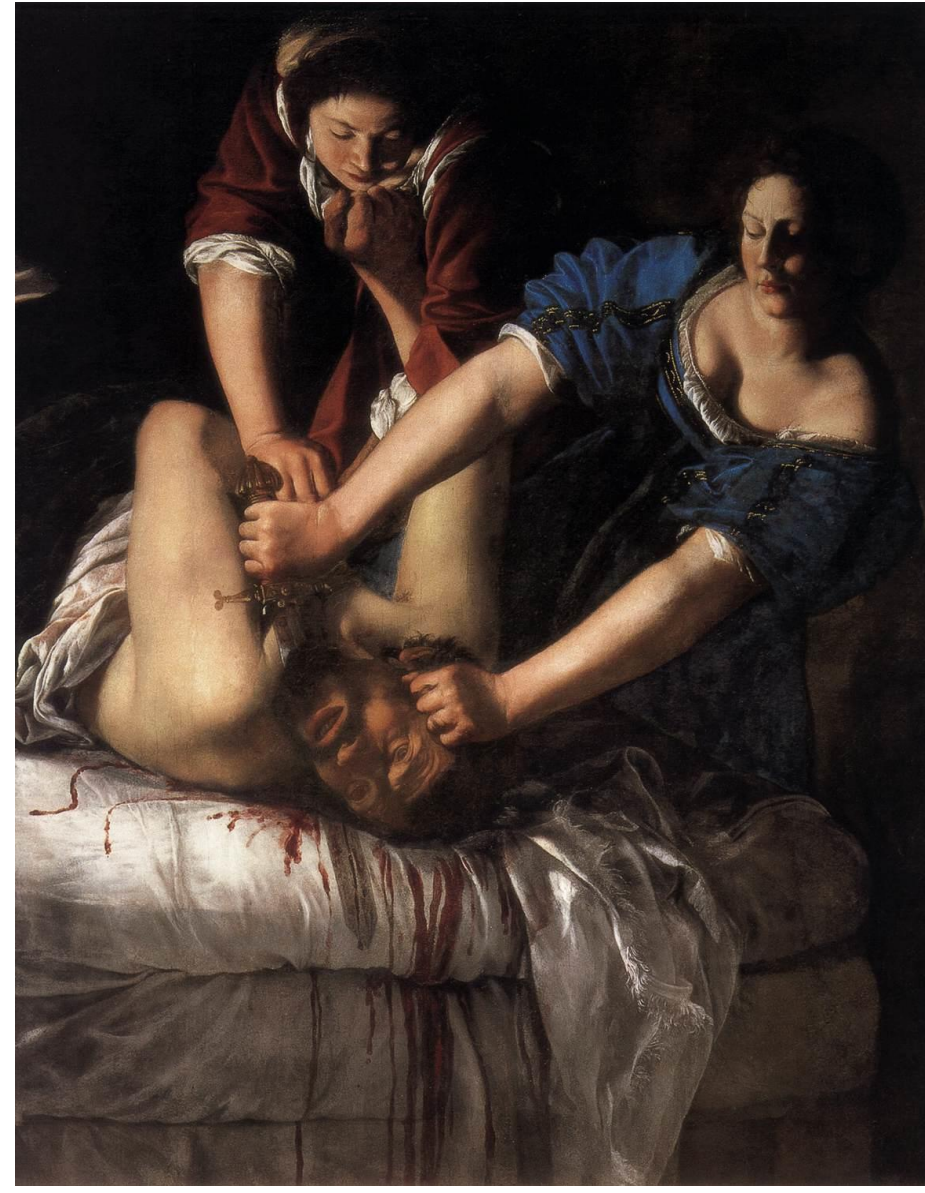




- 
- Donatello, *Judith and Holofernes*



# Comparing with Caravaggio's version









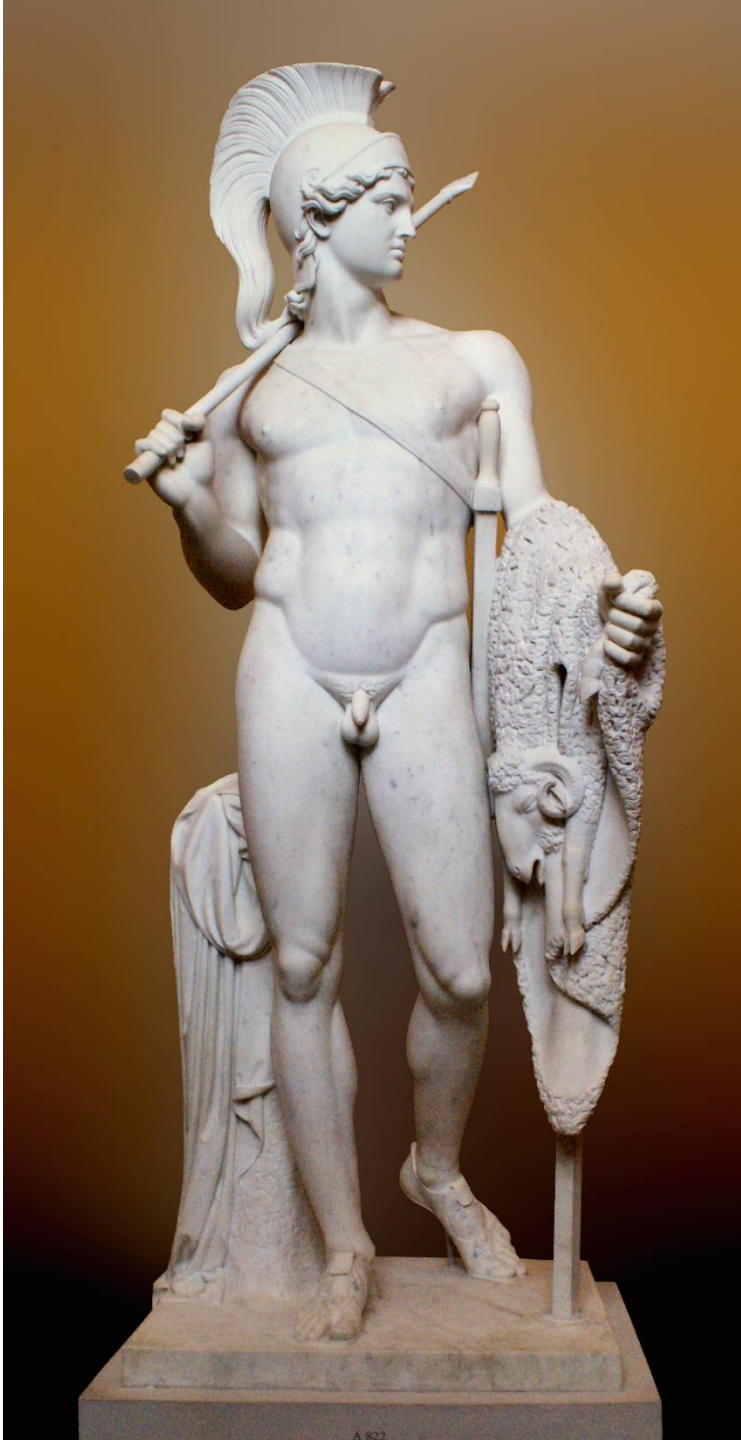


Artemisia Gentileschi, *Judith and Holofernes*, 1612-20, oil on canvas, Uffizi Gallery, Florence

## Key points for *Judith and Holofernes*

- Artemisia was the daughter of Orazio (well known artist of the time)
- Accepted into Academy of Art and Design in Florence in 1616.
- Was raped by a family friend Agostino Tassi, who was convicted and spent one year in jail
- Could be suggested that she transferred this experience to canvas.
- Compared to Caravaggio's it shows Judith in a much more aggressive and dominant position.





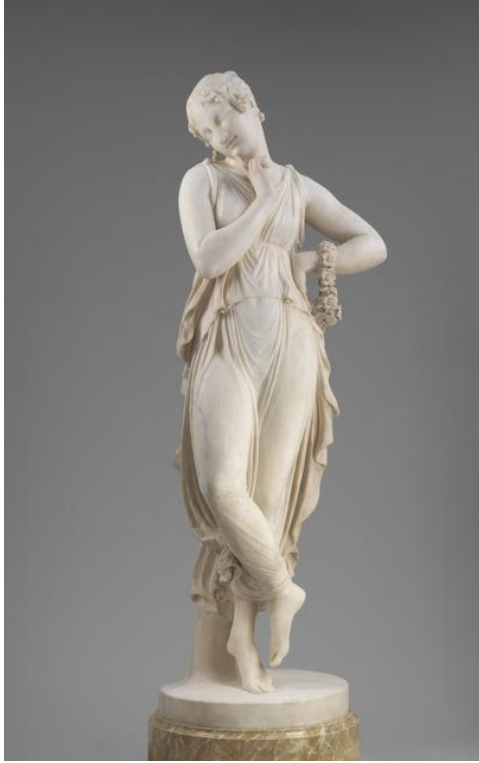
Bertel Thorvaldsen,  
*Jason and the Golden  
Fleece*, 1803, marble

Bertel Thorvaldsen





# Canova vs. Thorvaldsen



Both depicting *Cupid and Psyche*





Hope in oriental dress; colour print after the portrait of 1798 by William Beechey

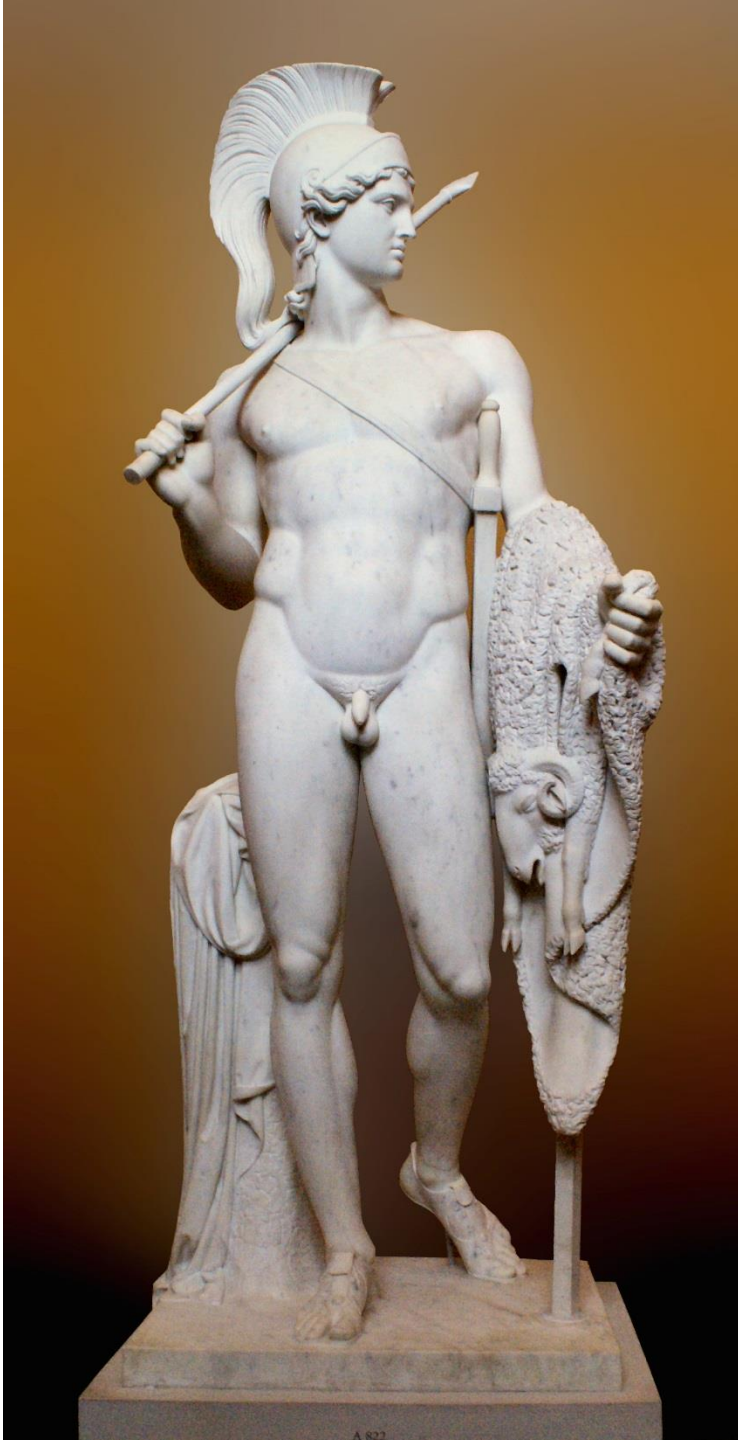


Jason bringing the Golden Fleece to Pelias, the king of Iolcus.

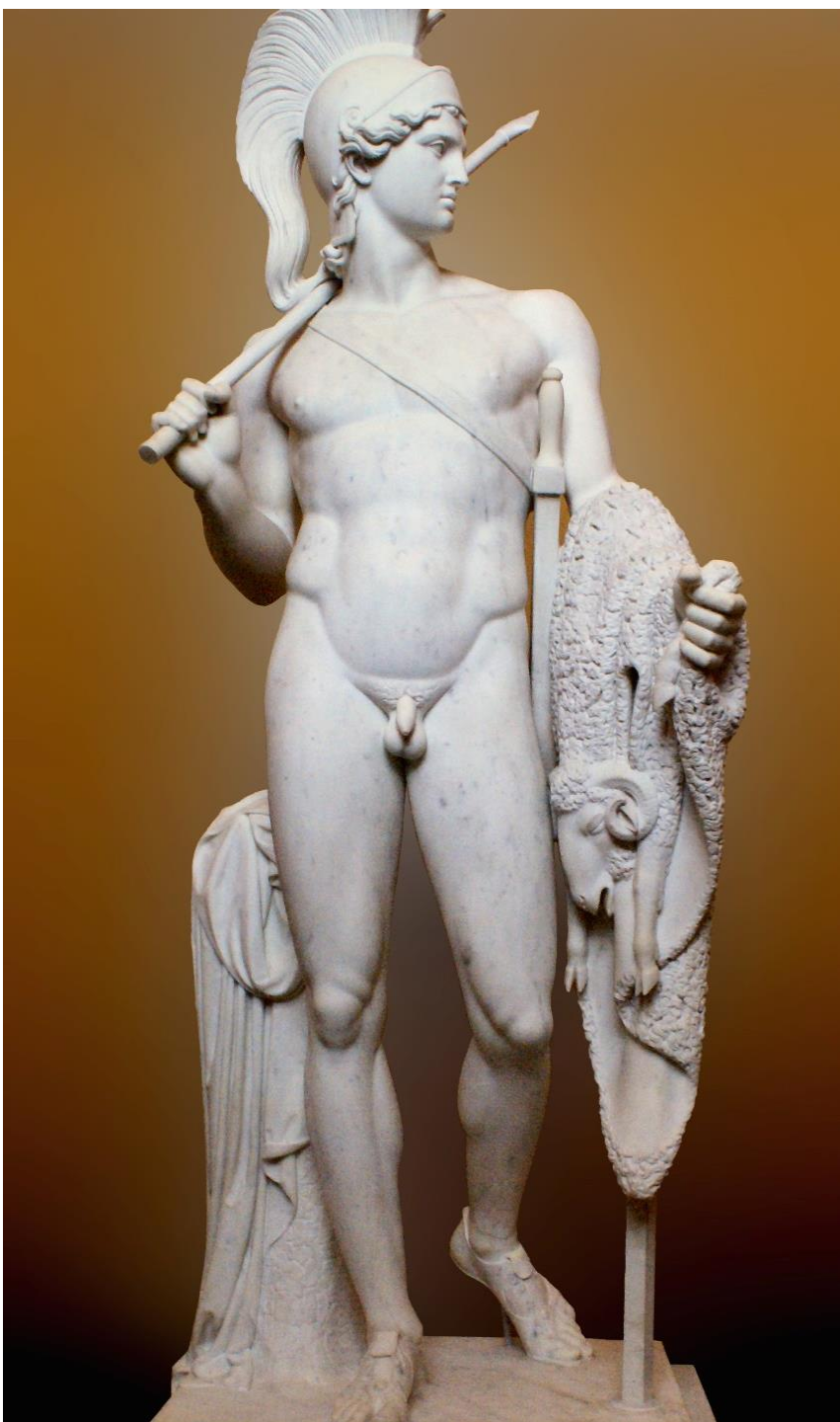
Red-figure crater. Clay.  
350—340 BCE.







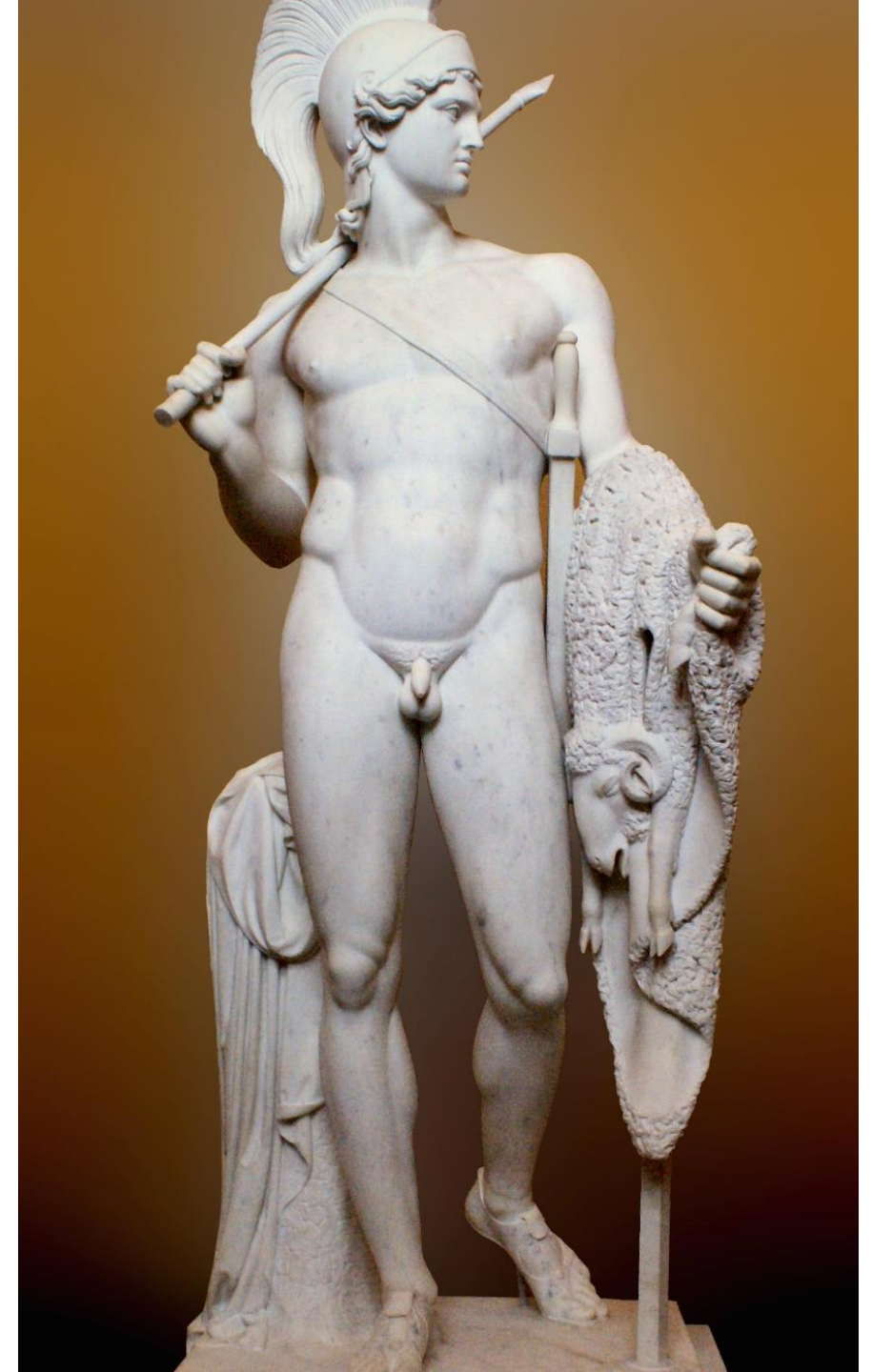
Bertel Thorvaldsen,  
*Jason and the Golden  
Fleece*, 1803, marble



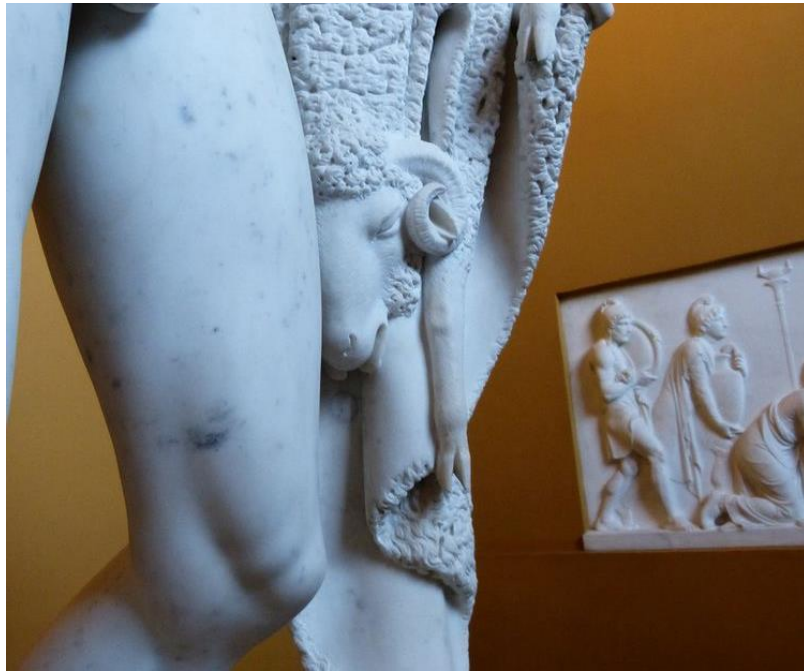
Polykleitos, *The  
Spearbearer*, C5<sup>th</sup> BC,  
marble



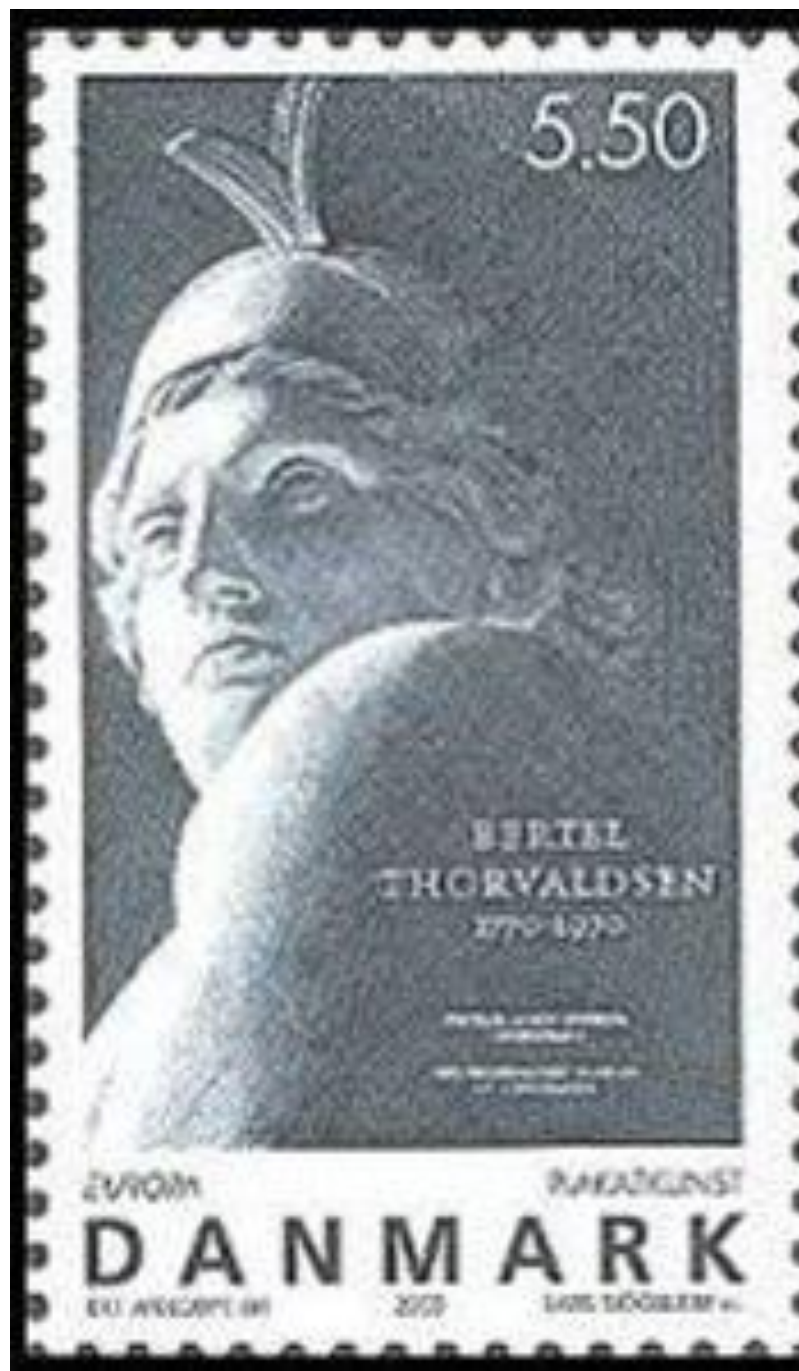
*Apollo Belvedere, c. AD120*











# Key points for *Jason and the Golden Fleece*

- Chief rival to Antonio Canova
- Jason went to fetch the golden fleece on *The Argo*, in order to get his throne back.
  - Overcame a series of challenges. Achieved his goal.
  - Proved himself to be a worthy leader
- This was at the same time as pro-democracy sentiment was happening in Europe
  - Exile of French King Louis XVIII
- Shown to be the epitome of a masculine figure



Édouard Manet, *Olympia*, 1863, 130.5 x 190cm, oil on canvas, Musée d'Orsay, Paris

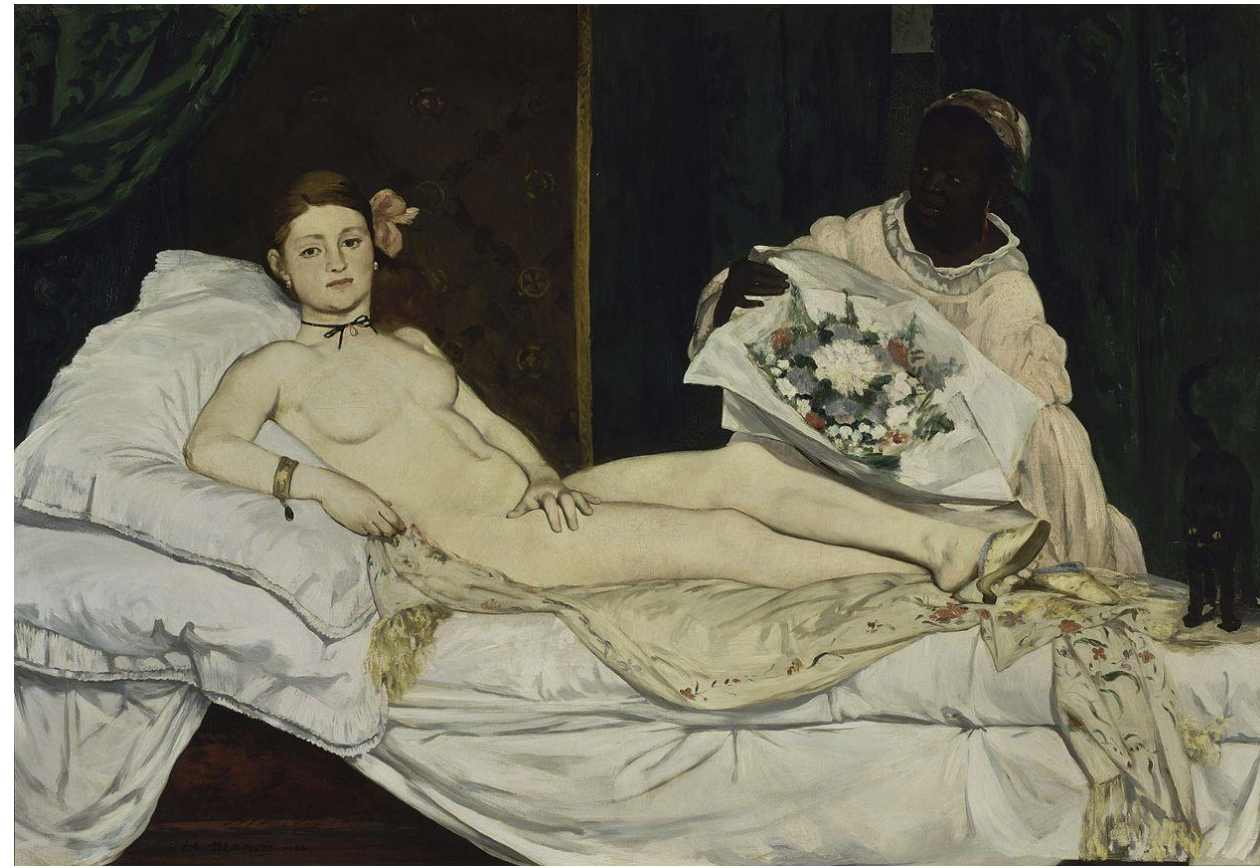
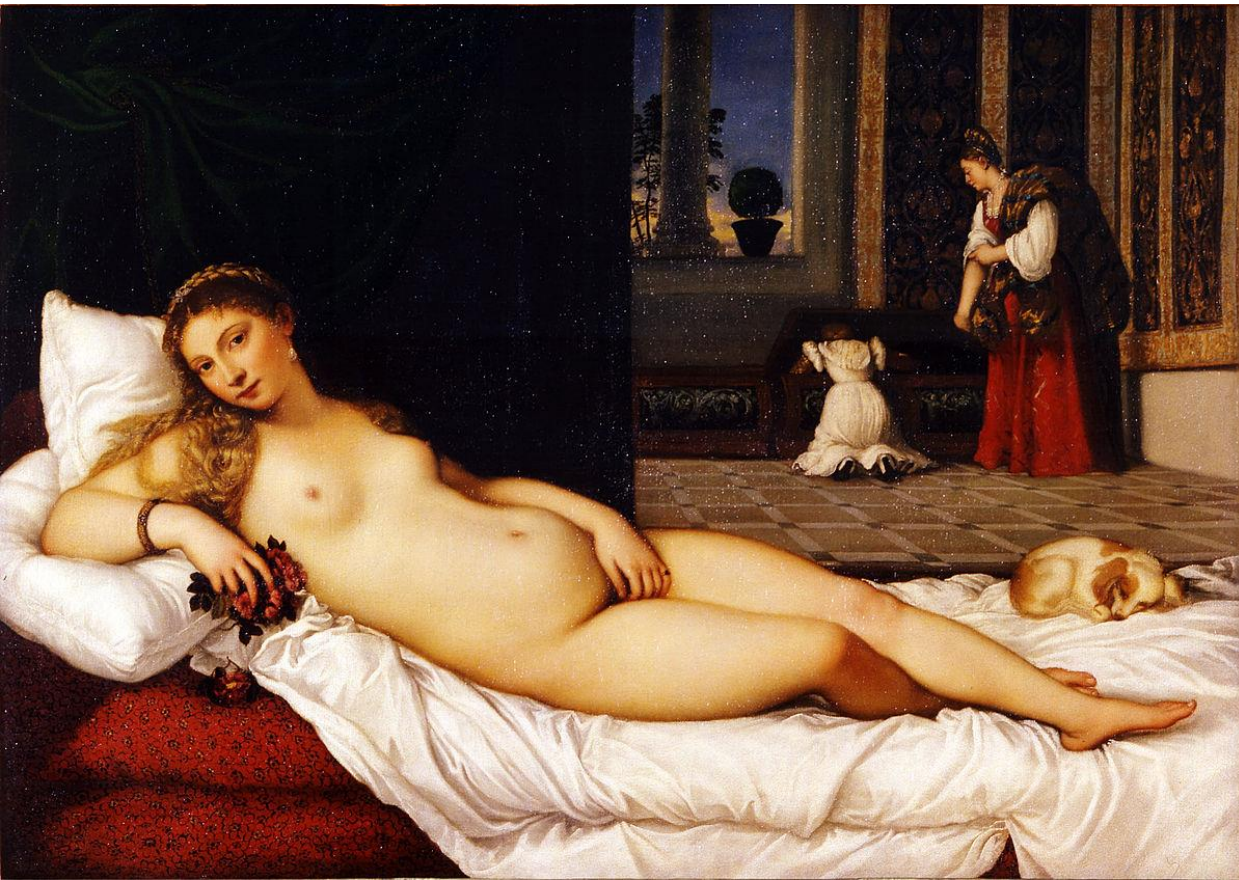








# Compare and Contrast on your tables



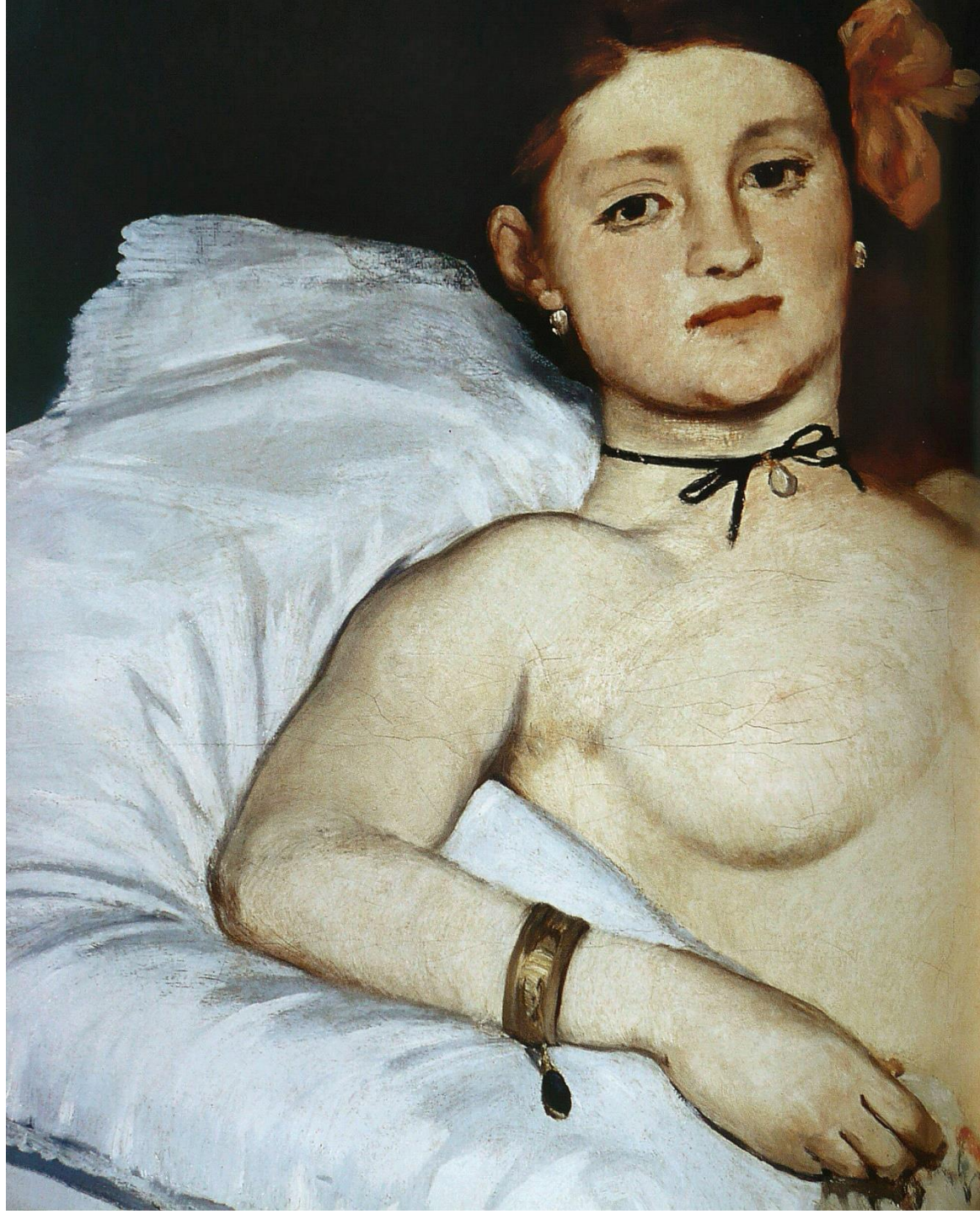














***“You had seen Manet’s Venus with a Cat flaunting her wan nudity on the stairs.***

***“yellow-bellied odalisque”***

***“you scarcely knew whether you were looking at a parcel of nude flesh or a bundle of laundry”***

***"a sort of female gorilla, a grotesque in India rubber outlined in black".***



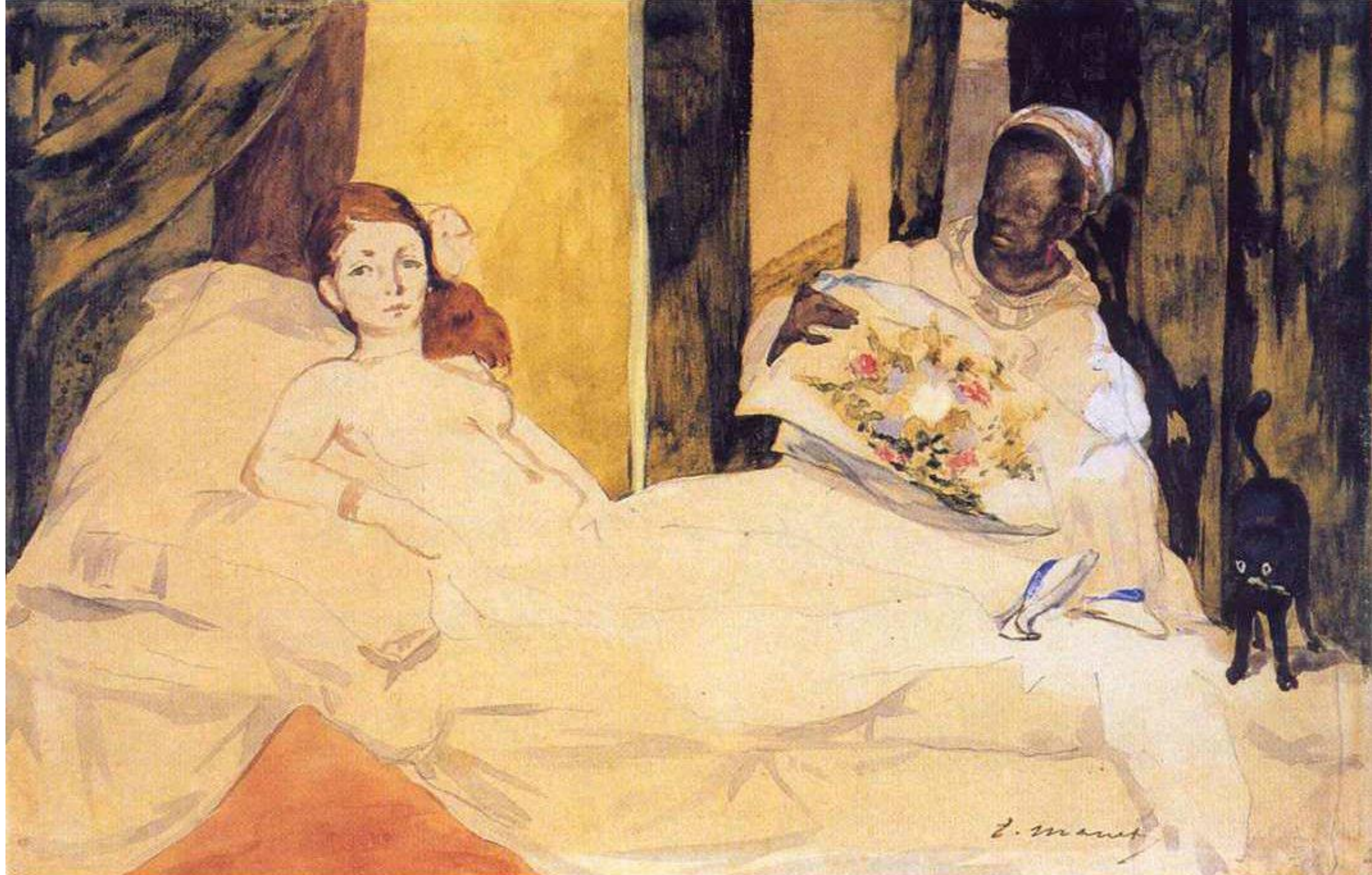
Alexandre Cabanel, *The Birth of Venus*, 1863, oil on canvas



Édouard Manet, *Olympia*, 1863, 130.5 x 190cm, oil on canvas, Musée d'Orsay, Paris









Young Woman Seated, Achille Deveria, 1830







UNE RAFLE DANS LES HOTELS GARNIS





Édouard Manet, *Olympia*, 1863, 130.5 x 190cm, oil on canvas, Musée d'Orsay, Paris



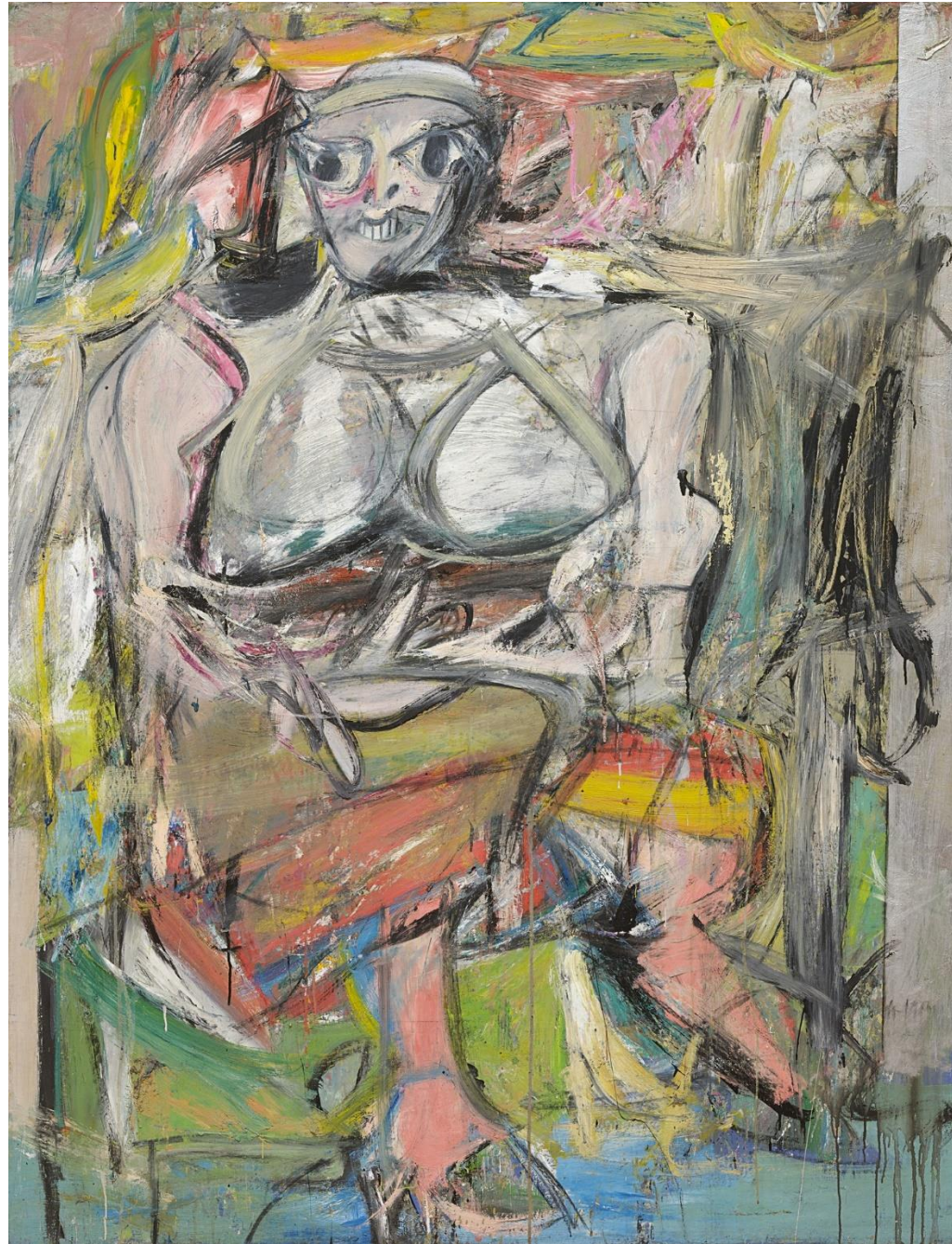
# Key points for *Olympia*

- Manet was hugely influenced by Titian's *Venus of Urbino*
  - Mocked the Academic tradition in doing so
- *A succès de scandale* – had to be moved
- Clearly shows herself to be a prostitute, not really hiding her profession
- Politics of the male gaze – suddenly she appears to have the power.
- High class prostitution more common as a result of Haussmanisation
- Influenced by photography



Woman I, *De Kooning*

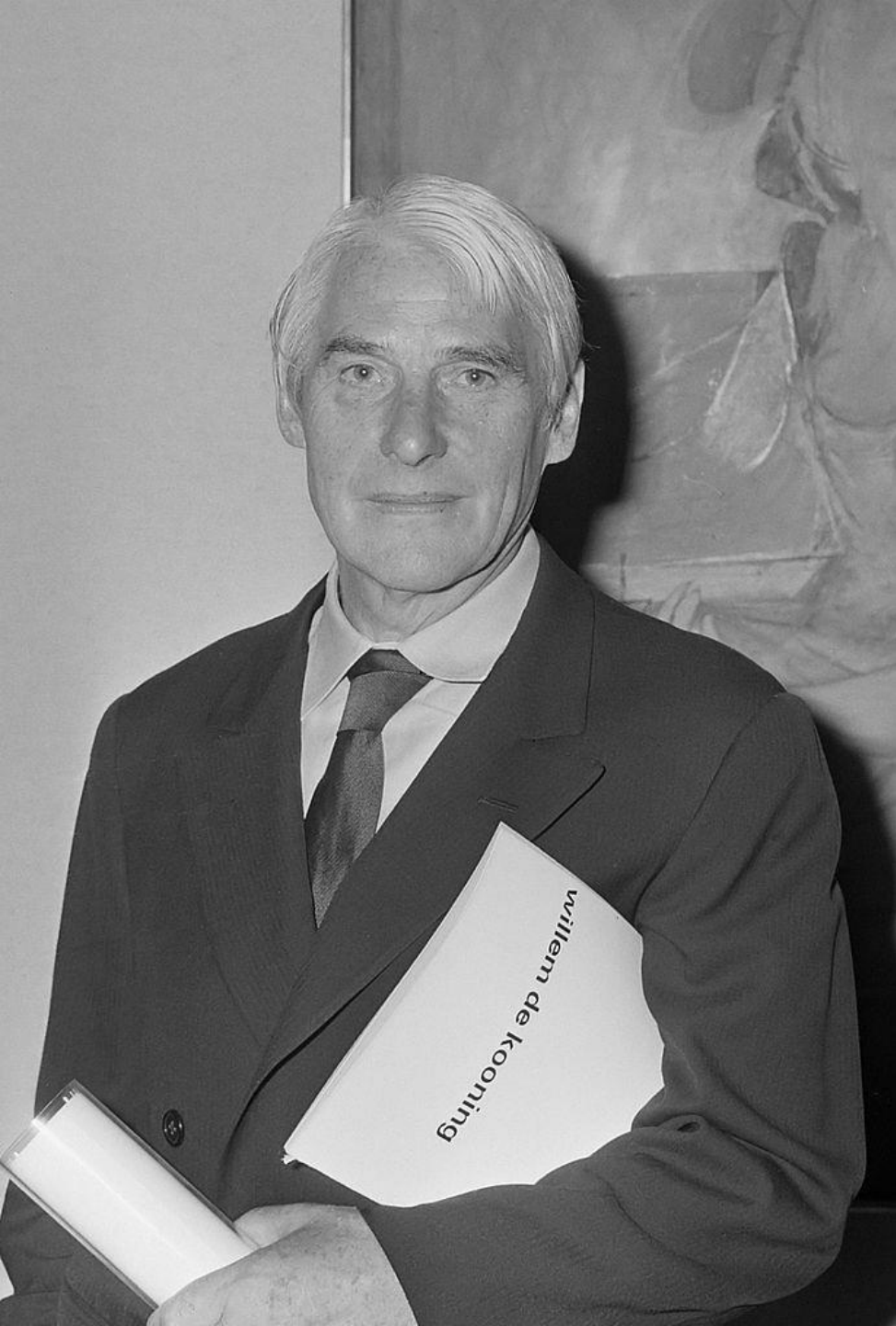
1950-52, oil and metallic paint on canvas, 192 x 147cm, MOMA, NYC













"no chaos, dammit!" de Kooning



Jackson Pollock, *Autumn Rhythm (Number 30)*, 1950

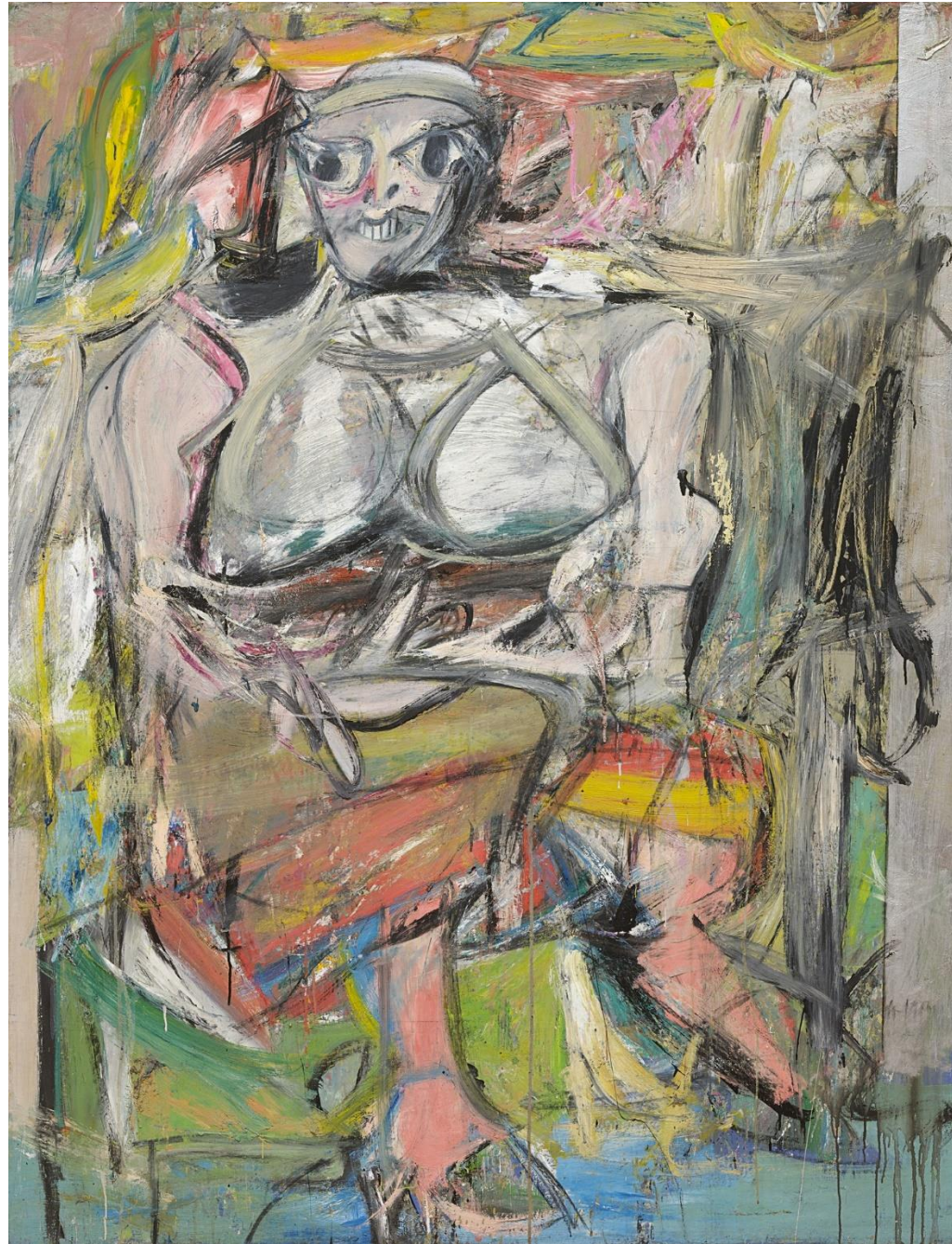




Mark Rothko, *No. 13 (White, Red on Yellow)*, 1958

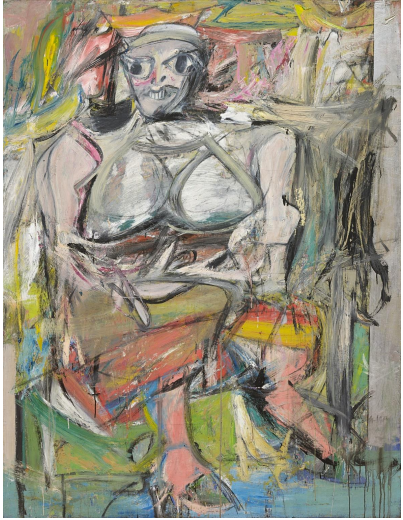
Woman I, *De Kooning*

1950-52, oil and metallic paint on canvas, 192 x 147cm, MOMA, NYC





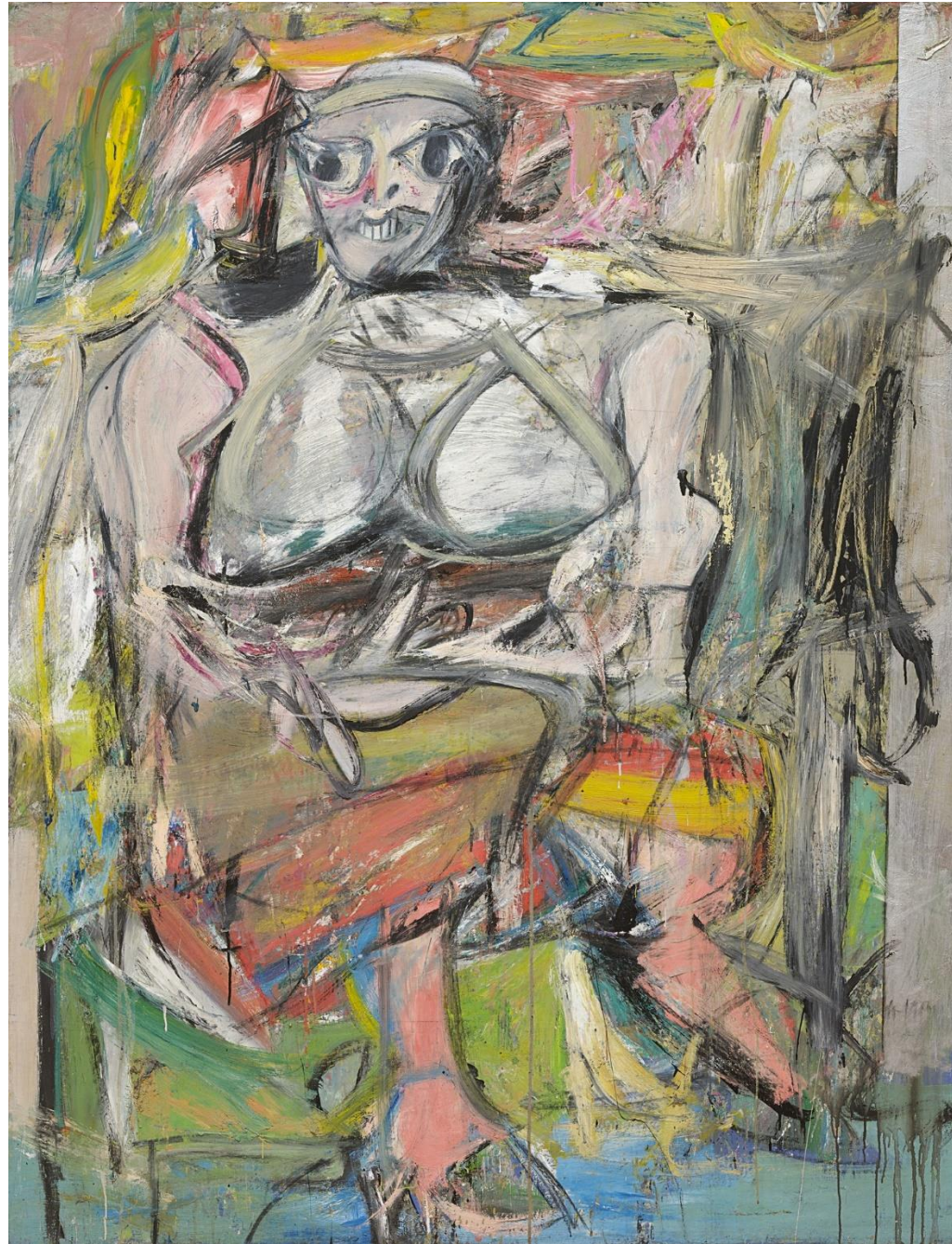
De Kooning's *Women I-VI*





Woman I, *De Kooning*

1950-52, oil and metallic paint on canvas, 192 x 147cm, MOMA, NYC











# Key points for *Woman I*

- Part of Abstract Expressionist movement
  - Split into two camps: Energetic brushwork and colour harmonies
- “Flesh is the reason oil paint was invented”
- Part of a series of six
  - Spent three years on this particular painting
  - Made a huge number of preliminary sketches
- Influences of Palaeolithic goddesses and pin-up girls
- Does she confront us aggressively?
- Or is she under attack?



# Do women have to be naked to get into the Met. Museum?

Less than **5%** of the **artists** in the Modern Art Sections are women, but **85%** of the **nudes** are female.

**GUERRILLA GIRLS** Box 1056 Cooper Sta. NY, NY 10276  
CONSCIENCE OF THE ART WORLD

Guerrilla Girls, *Do Women Have to be Naked to Get Into the Met. Museum?*, 1989







- QUESTION....

- 1. How many paintings are in the National Gallery in London?

- Over 2,300

- 2. Of those paintings, how many are by women?

- 21





<https://www.nationalgallery.org.uk/paintings/women-in-our-collection>





Guerrilla Girls, *Do Women Have to be Naked to Get Into the Met. Museum?*, 1989



# Why have there been no great female artists?

Linda Nochlin, 1971

Why have there been no great women artists? The question is crucial, not merely to women, and not only for social or ethical reasons, but for purely intellectual ones as well. If, as John Stuart Mill so rightly suggested, we tend to accept whatever is as "natural,"<sup>1</sup> this is just as true in the realm of academic investigation as it is in our social arrangements: the white Western male viewpoint, unconsciously accepted as the viewpoint of the art historian, is proving to be inadequate. At a moment when all disciplines are becoming more self-conscious—more aware of the nature of their presuppositions as exhibited in their own languages and structures—the current uncritical acceptance of "what is" as "natural" may be intellectually fatal. Just as Mill saw male domination as one of many social injustices that had to be overcome if a truly just social order were to be created, so we may see the unconscious domination of a white male subjectivity as one among many intellectual distortions which must be corrected in order to achieve a more adequate and accurate view of history.

## NOTES

1. John Stuart Mill, "The Subjection of Women" [1869] in *Three Essays by John Stuart Mill*, World's Classics Series (London, 1966), p. 441.

2. "Women Artists," a review of *Die Frauen in die Kunstgeschichte* by Ernst Gohl in *The Westminster Review* (American Edition) 70 (July 1858): 91-104. I am grateful to Elaine Showalter for having brought this review to my attention.

3. See, for example, Peter S. Walch's excellent studies of Angelica Kauffman or his doctoral dissertation, "Angelica Kauffmann," Princeton University, 1967. For Artemisia Gentileschi, see R. Ward Bissell, "Artemisia Gentileschi—A New Documented Chronology," *Art Bulletin* 50 (June 1968): 153-168.

4. For the relatively recent genesis of the emphasis on the artist as the nexus of esthetic experience, see M. H. Abrams, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (New York: Oxford University Press, 1953) and Maurice Z. Shroder, *Icarus: The Image of the Artist in French Romanticism* (Cambridge: Harvard University Press, 1961).

5. A comparison with the parallel myth for women, the Cinderella story, is revealing: Cinderella gains higher status on the basis of a passive, "sex-object" attribute—small feet (shades of fetishism and Chinese foot-binding!)—whereas the Boy Wonder always proves himself through active accomplishment. For a thorough study of myths about artists, see Ernst Kris and Otto Kurz, *Die Legende vom Künstler: Ein Geschichtlicher Versuch* (Vienna, 1934).

6. Nikolaus Pevsner, *Academies of Art, Past and Present* (Cambridge, England: The University Press, 1940; New York: Macmillan, 1940), p. 66f.

7. Contemporary directions in art itself—earthworks, conceptual art, art as information, etc.—certainly point away from emphasis on the individual genius and his salable products; in art history, Harrison C. White and Cynthia A. White, *Canvases and Careers: Institutional Change in the French Painting World* (New York: Wiley, 1965) opens up a fruitful new direction of investigation, as does Nikolaus Pevsner's pioneering *Academies of Art* (see Note 6); Ernst Gombrich and Pierre Francastel, in their very

different ways, have always tended to see the artist as part of a total situation of lofty isolation.

8. Female models were introduced in Berlin in 1875, in Stockholm in 1870, at the Royal College of Art in 1875. Pevsner, op. cit., p. 231. For the Pennsylvania Academy of the Fine Arts, masks to hide their identity as late as 1875 are attested to in a charcoal drawing by John Singer Sargent, if not later.

9. Pevsner, op. cit., p. 231.

10. White and White, op. cit., p. 231.

11. *Ibid.*, Table 5.

12. Mrs. Ellis, "The Daughters of the Artist: Position in Society, Character, and Influence," in *The Family Monitor and Domestic Magazine* (New York, 1844), p. 35.

13. *Ibid.*, 38-39.

14. Anna Klumpke, *Rosa Bonheur: A Study in Art and Life* (Paris: E. Flammarion, 1908).

15. Betty Friedan, *The Feminine Mystique* (New York: Norton, 1963), p. 158.

16. Klumpke, op. cit., p. 166.

17. Paris, like many cities even today, has its books against impersonation.

18. Klumpke, op. cit., pp. 308-310.

19. Cited in Elizabeth Fisher, "The Louise Nevelson," *Aphra* 1 (Spring 1968).

# Ways of Seeing John Berger



Seeing comes before words. The child looks and recognizes before it can speak.

But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled.



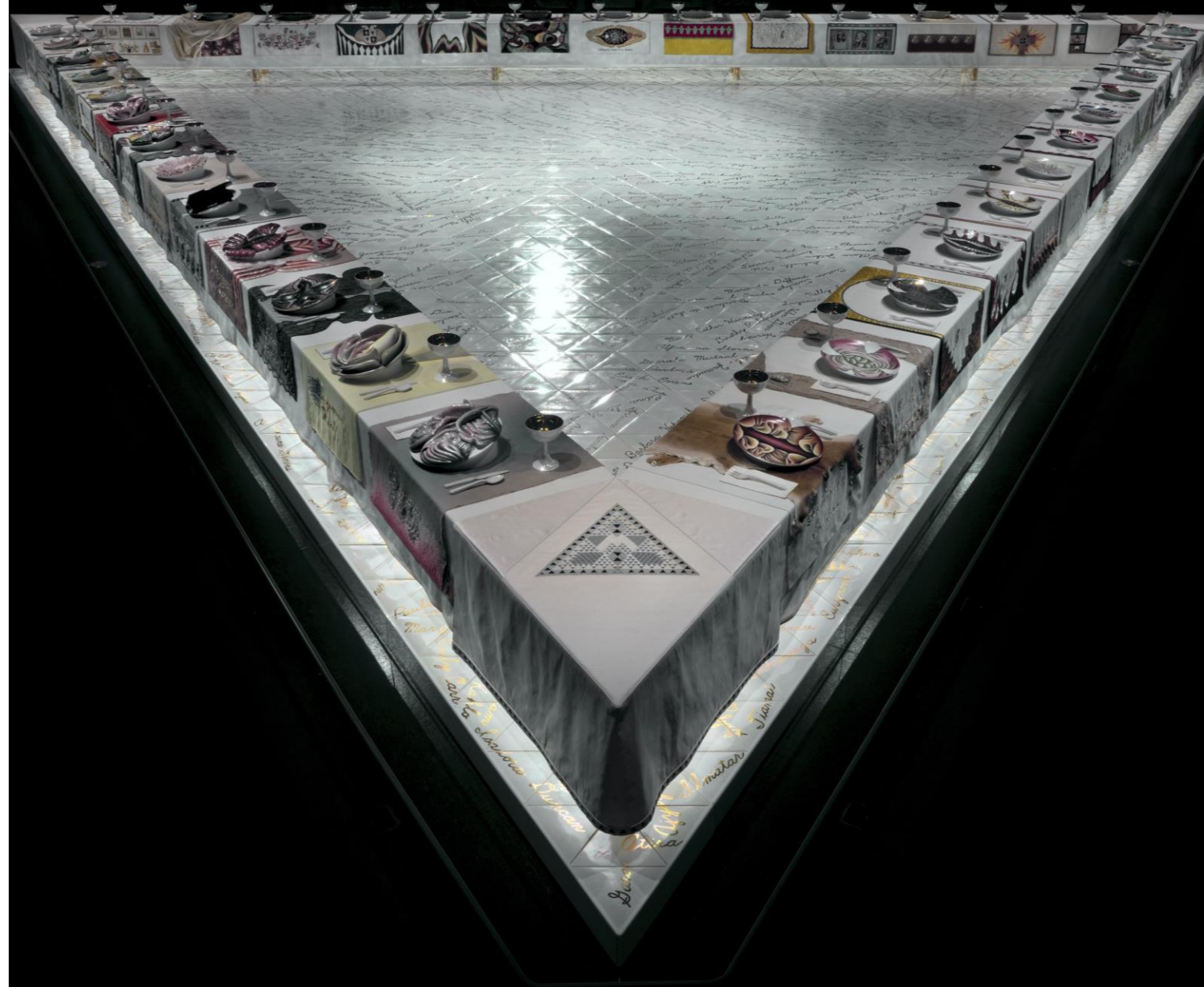
The Surrealist painter Magritte commented on this always-present gap between words and seeing in a painting called *The Key of Dreams*.

The way we see things is affected by what we

In his 1972 book *Ways of Seeing* the Marxist critic John Berger had concluded '**Men look at women. Women watch themselves being looked at**'.



Judy Chicago, *The Dinner Party*, 1974-9



# WHAT DO THESE ARTISTS HAVE IN COMMON?

**Arman  
Jean-Michel Basquiat  
James Casebere  
John Chamberlain  
Sandro Chia  
Francesco Clemente  
Chuck Close  
Tony Cragg  
Enzo Cucchi  
Eric Fischl  
Joel Fisher  
Dan Flavin  
Futura 2000  
Ron Gorchov**

**Keith Haring  
Bryan Hunt  
Patrick Ireland  
Neil Jenney  
Bill Jensen  
Donald Judd  
Alex Katz  
Anselm Kiefer  
Joseph Kosuth  
Roy Lichtenstein  
Walter De Maria  
Robert Morris  
Bruce Nauman  
Richard Nonas**

**Claes Oldenburg  
Philip Pearlstein  
Robert Ryman  
David Salle  
Lucas Samaras  
Peter Saul  
Kenny Scharf  
Julian Schnabel  
Richard Serra  
Mark di Suvero  
Mark Tansey  
George Tooker  
David True  
Peter Voulkos**

THEY ALLOW THEIR WORK TO BE SHOWN IN GALLERIES THAT  
SHOW NO MORE THAN 10% WOMEN ARTISTS OR NONE AT ALL.

SOURCE: ART IN AMERICA ANNUAL 1984-85

**GUERRILLA GIRLS**  
CONSCIENCE OF THE ART WORLD



# GUERRILLA GIRLS' 1986 REPORT CARD

GALLERY	No. of women 1985-6	No. of women 1986-7	REMARKS
Blum Helman	1	1	No improvement
Mary Boone	0	0	Boy crazy
Grace Borgenicht	0	0	Lacks initiative
Diane Brown	0	2	Could do even better
Leo Castelli	4	3	Not paying attention
Charles Cowles	2	2	Needs work
Marisa del Rey	0	0	No progress
Allan Frumkin	1	1	Doesn't follow directions
Marian Goodman	0	1	Keep trying
Pat Hearn	0	0	Delinquent
Marlborough	2	1	Failing
Oil & Steel	0	1	Underachiever
Pace	2	2	Working below capacity
Tony Shafrazi	0	1	Still unsatisfactory
Sperone Westwater	0	0	Unforgivable
Edward Thorp	1	4	Making excellent progress
Washburn	1	1	Unacceptable

Source: Art in America Annual 1985-6 and 1986-7.

# 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 after 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.**

Please send \$ and comments to:

Box 1056 Cooper Sta. NY, NY 10276 **GUERRILLA GIRLS**

CONSCIENCE OF THE ART WORLD

*Guerilla Girls, The Advantages of  
Being a Woman Artist, 1988*



# GUERRILLA GIRLS' POP QUIZ.

**Q.** If February is Black History Month and March is Women's History Month, what happens the rest of the year?

**A. Discrimination.**

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**GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD



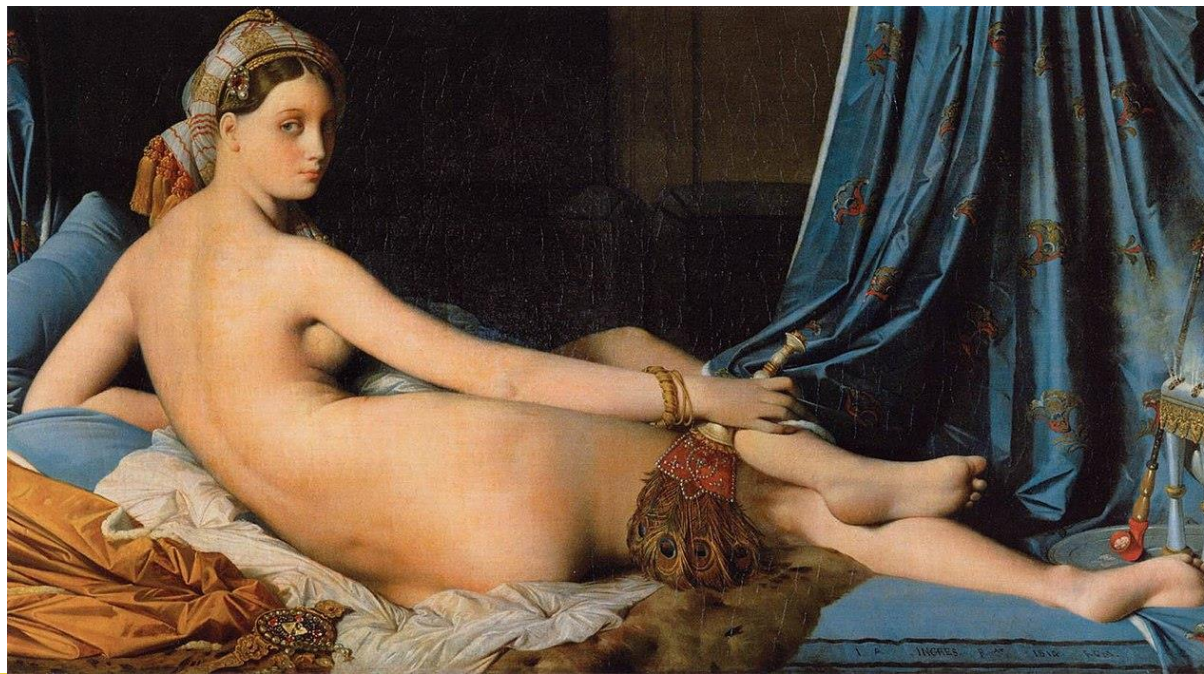
# Do women have to be naked to get into the Met. Museum?

Less than **5%** of the **artists** in the Modern Art Sections are women, but **85%** of the **nudes** are female.

**GUERRILLA GIRLS** Box 1056 Cooper Sta. NY, NY 10276  
CONSCIENCE OF THE ART WORLD

Guerilla Girls, *Do Women Have to be Naked to Get Into the Met Museum?*, 1989





Jean-Auguste Dominique Ingres,  
*Grande Odalisque*, 1814, oil on  
canvas, Louvre, Paris

A poster with a bright yellow background. On the left, a black and white illustration of a gorilla's head is superimposed onto the head of a nude female figure reclining on a red fabric. The figure is holding a small red object. The text is in bold, black, sans-serif font.

**Do women have to be naked to  
get into the Met. Museum?**

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CONSCIENCE OF THE ART WORLD

Guerilla Girls, *Do Women Have to be Naked to Get Into the Met Museum?*, 1989

In order to reach their audience, the group rented advertising space on the **New York buses**. However, soon after 'the bus company cancelled [their] lease, saying that the image ... was too suggestive and that the figure appeared to have more than a fan in her hand.'



LY CORRECT OSCAR  
ust like the guys who win!

92.8% of the Writing awards  
have gone to men

acting awards  
ble of color

it escape from the **GUERRILLA GIRLS** [www.guerrillagirls.com](http://www.guerrillagirls.com)

Do women have to be naked to  
get into the Met. Museum?

Less than **4%** of the **artists** in the Modern  
Art sections are women, but **76%**  
of the **nudes** are female.

Statistics from the Metropolitan Museum of Art, New York City, 2001

**GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD  
[www.guerrillagirls.com](http://www.guerrillagirls.com)

LET'S TO  
(PS

May your museum  
collections be manly.  
(National Gallery of  
Ireland 95% men,  
Hugh Lane Gallery  
90% men)

ISH AR  
FAST, LASSES

May your acad  
Royal Ulster Acad

May your art s  
University of ul  
full professors  
of Art & Design  
department  
College of Art &  
female, departm

May  
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(100%  
over  
20%  
the



AUDIO  
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## *Quotes by the GGs...*

“Artists should stop making art only for the one percent and start making some art for the rest of us”

Interview Magazine

“How can you really tell the story of a culture when you don’t include all the voices within the culture?”

Kahlo, NY Times

# Key points for *Do Women have to be naked to get into the Met. Museum?*

- Currently in the National Gallery
  - 2,300 paintings
  - 21 by female artists
  - Only four individual female artists
- GGs fight against discrimination
- Movement started in 1970s with Nochlin's seminal *Why have there been no great female artists?*
- This work is based on *The Grand Odalisque*
- They used posters/billboards to spread the message.





Next Week: The Divine – How have deities been shown around the world?