

Programme: B.A.

Course Code: UWOC 104

Title of the Course: French Visual Culture through the gender perspective.

Number of Credits: 4

Effective from AY: 2019-20

Prerequisites for the course:	Any student pursuing his/her undergraduate programme at Goa University is eligible to take the course as a core paper.	
Objective:	<p>This course looks at centuries of representations of women in art in France across a range of media from the antiquity to the modern day. The course will consider the gender politics of women as subjects of representation, patrons of art, and as artists. The class will provide students with a strong museum-based background in painting, sculpture and material culture through close study of original works of art.</p> <p>Drawing on the unrivalled collections of the French national and municipal museums (Versailles, the Louvre, Château de Fontainebleau, Musée des arts décoratifs etc.), we will follow a broad historical progression, followed by analysis of a selection of famous works of art on the basis of themes, motifs, symbols and allegories.</p> <p>The aim of the course is to</p> <ul style="list-style-type: none"> - understand the role that gender played in the history of visual art. - identify leading women patrons and artists - examine the changing social conditions and their impact on women who become artists and responses to the art of women - critically analyse, in writing and presentation, works of art related to about gender relationships <p>This course will be taught jointly by the Department of Women's Studies and the Department of French and Francophone Studies of Goa University.</p>	
Content:	<p>1. Introduction and Theory</p> <ul style="list-style-type: none"> - What Is Art/Visual Culture? Visual Essentialism and the Object of Visual Culture, Introduction to Art theory and Feminist Art - Women as objects of art and creators of art- Paintings, Sculptures, Tapestry, Sequential art, fashion, photographs - The artist and patrons: The changing status of the artist. Woman as patron and as consumer. <p>2. History of Visual Art</p> <ul style="list-style-type: none"> - Gendered history of Art : From Antique to the present day - Tools for understanding art: Representation of Body, Atmospheric perspective, contrapposto, light and shadow etc <p>3. Themes, allegories and symbols in depictions</p> <ul style="list-style-type: none"> - Gender relationships, Female fertility, motherhood, personification of gender-specific virtues, moralistic tendencies in the representations of 	<p>15hrs</p> <p>15hrs</p> <p>30hrs</p>

	<p>gender relation, Stereotypes eg. goddess like figures - Representing Female Rule: Portraits of Queens - Fashioning the Self, Living in a Material World -Female form as allegory : Fecund France, Revolution, liberty, motherland etc</p> <p>Analysis of a selection of famous works -Paintings: Catherine de Medici, Anne of Austria etc., -Madame de Pompadour by Boucher, La Joconde by Da vinci, Liberte guidant le peuple by Delacroix, Woman with a parasol by Monet, The Cup of Tea by Mary Cassatt, le dejeuner sur l'herbe and Olympia by Edouard Manet, The Absinthe Drinker by Degas, representation of woman, by Toulouse Lautrec, Picasso etc -Sculptures : Marianne, The statue of liberty by Bartholdi, Joan of Arc etc. -Photographs by Robert Doisneau, Edourad Boubat, Jeanloup Sieff etc. - Sequential art - Persepolis by Marjane Satrapi, cartoons by Claire Bretécher, Chantal Montellier, Anouck Ricard, Catel Muller etc.</p> <p>Besides the aforementioned, any other work of art may be taken up for study.</p>	
<u>Pedagogy:</u>	This course includes a blend of presentation and lectures using variety of multimedia tools. Students are encouraged to minutely observe works of arts in order to gain a better understanding of them.	
<u>References/Readings</u>	<p>1. Gill Perry and Emma Barker: Gender and Art (Yale University Press, in association with the Open University, 1999) —Introduction, 8-31. 2. Linda Nochlin, —Why Have There Been No Great Women Artists? Art News (January 1971): 22-39, 67-71. 3. Guerilla Girls, —Introduction and Conclusion to the Guerilla Girl's Bedside Companion to the History of Western Art, in Amelia Jones, ed. The Feminism and Visual Culture Reader (Routledge, 2003), 349-353. 4. Geraldine A. Johnson, —Pictures Fit for a Queen Peter Paul Rubens and the Marie de Medici Cycle, Art History 16:3 (September 1993): 447-6s9 5. Shelia ffolliot, —Casting a Rival in the Shade: Catherine de Medici and Diane de Poitiers, Art Journal 48:2 (Summer 1989): 138-43 6. Melissa Hyde, —The Makeup of the Marquise, Making up the Rococo: François Boucher and his Critics (Los Angeles: Getty, 2006), 107-138 7. Rebecca Zorach, —Milk, in Blood Milk Ink Gold: Abundance in the French Renaissance (University of Chicago Press, 2005), 83-135 8. Melissa Hyde, —Women and the Visual Arts in the Age of Marie-Antoinette, in Eik Kahng and Marianne Roland Michel, eds., Anne Vallayer-Coster, Painter to the Court of Marie-Antoinette (Dallas Museum of Art, in association with Yale University Press, 2002), 74-93 9. Laura Auricchio, —The Laws of Bienséance and the Gendering of Emulation in Eighteenth-Century French Art Education in Eighteenth-Century Studies 36:2 (Winter 2003): 231-240. 10. Vigée-Lebrun, Self-Portrait w/ daughter Julie Paula Rea Radisich,</p>	

	<p>"Qui peut définir les femmes? Vigée-Lebrun's Portrait of an Artist," Eighteenth-Century Studies 25.4 (1992): 441-467</p> <p>12. Kathryn Norberg, —Goddesses of Taste: Courtesans and their Furniture in Late Eighteenth-Century Paris, in Dena Goodman and Kathryn Norberg, eds Furnishing the Eighteenth Century: what furniture can tell us about the European and American past (Routledge, 2007), 97-114</p> <p>13. Nicholas Mirzoeff: What Is Visual Culture?</p> <p>14. Mieke Bal: Visual Essentialism and the Object of Visual Culture.</p>	
<p>LearningBy the end of the course, students will be:</p> <p>Outcomes- identify</p>	<p>iconic works of art</p> <p>- familiar with key ideas in contemporary feminist visual culture -</p> <p>develop skills in close critical reading of images and texts</p>	