

The Paintresses – A History Of Women Artists 1600-1950

Start date 30 September 2016 **End date** 2 October 2016

Venue Madingley Hall
 Madingley
 Cambridge

Tutor Mary Conochie **Course code** 1617NRX019

Director of Programmes Emma Jennings

For further information on this course, please contact Clare Kerr, Public Programmes Co-ordinator
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To book See: www.ice.cam.ac.uk or telephone 01223 746262

Tutor biography

Mary Conochie is a Panel Tutor and Course Director for the University of Cambridge Institute of Continuing Education teaching on the Advanced, Diploma and Certificate courses. She also teaches on the International Summer School Programme for the Institute.

She has an MA by Research in Art History (Distinction) from London University, where she specialised in Renaissance portrayals of the feminine in both saintly and secular images. Her subjects include fifteenth century Italian painting, nineteenth century movements and early twentieth century "isms". She has taught art history at Homerton College and Anglia Ruskin University and art theory at Norwich University College of the Arts and at the University of Hertfordshire. Her approach to art history is thematic, for example, taking Paris and themes relating to the city as a focus for analysing the historical and socio-cultural issues surrounding nineteenth century French painting.

Course programme

Friday

Please plan to arrive between 16:30 and 18:30. You can meet other course members in the bar which opens at 18:15. Tea and coffee making facilities are available in the study bedrooms.

19:00	Dinner
20:30 – 22:00	1500s - Renaissance Women – early beginnings in portraiture
22:00	Terrace bar open for informal discussion

Saturday

07:30	Breakfast
09:00 – 10:30	1600s – New Self Confidence – Italian and Flemish art including Artemesia Gentileschi and Judith Leyster
10:30	Coffee
11:00 – 12:30	1700s – The Professionals – Court Patronage of Rosalba Carriera, Angelica Kauffman and Elizabeth Vigée Lebrun
13:00	Lunch
14:00-16:00	Free
16:00	Tea
16:30 – 18:00	Nineteenth Century Realists - including work of Rosa Bonheur and Elizabeth Butler
18:00 -18:30	Free
18:30	Dinner
20:00 – 21:30	Changing Techniques – Berthe Morisot, Mary Cassatt and the female Impressionists
21:30	Terrace bar open for informal discussion

Sunday

07:30	Breakfast
09:00 – 10:30	Challenging the Past – French, German and English avant-garde.
10:30	Coffee

11:00 – 12:30 Breaking Taboos – responses to modern 'isms': Popova, Delaunay,
Kahlo and O'Keeffe

12:45 Lunch

The course will disperse after lunch

Course syllabus

Aims:

This course aims to:

- Dispel the notion that there are no women artists by analysing a considerable body of work by female artists over the centuries;
- Consider the challenges and obstacles which women had to (and still have to) surmount in pursuit of their careers as practising artists.
- Examine the significant contribution made by women artists to artistic practice and art movements during the period in question.

Content:

From Artemesia Gentileschi to Tracy Emin, women artists have been pursuing professional careers as artists. We will be focusing on the contributions made by women to all traditional subject matter: history painting, portraiture, still life and flower painting. Particular attention will be given to the obstacles faced by these artists in their efforts to be accepted into the male dominated world of the academies, patronage, and artistic practice in general. In spite of such problems, many women in earlier centuries attracted the patronage European monarchies and carved careers for themselves as court painters. In addition, we will discuss the innovative techniques and approaches taken by women artists, most particularly in relation to their involvement with art movements in the twentieth century when, along with their male counterparts, they break all boundaries in pursuit of new subject matter.

Presentation of the course:

The unit will be structured around slides / PowerPoint presentations of the images. Lists of images discussed will be provided, together with information sheets (e.g. terminology, historical context) and some texts. Class discussion is encouraged.

Outcomes:

As a result of the course, within the constraints of the time available, students should be able to:

- Demonstrate a greater knowledge and understanding of the work of some of women artists discussed.
- Identify the particular subject areas to which some women artists have made significant contributions.
- Discuss some of the challenges faced by women artists in the past.

Reading and resources list

Listed below are a number of texts that might be of interest for future reference, but do not need to be bought (or consulted) for the course.

Books listed below are currently available from Amazon.

Author	Title	Publisher and date
Adler, K & Garb, T	<i>Berthe Morisot</i>	Phaidon, 1995
Borzello, F	<i>Seeing Ourselves: Women's Self Portraits</i>	Harry N Abrams, 1998
Chadwick, W	<i>Women, Art and Society</i>	Thames & Hudson, 1994 ed.
Garb, T	<i>Women Impressionists</i>	Phaidon, 1986
Garb, T	<i>Bodies of Modernity: Figure and Flesh in Fin-de-Siècle France</i>	Thames & Hudson, 1998
Marsh, J & Nunn, P G	<i>Pre-Raphaelite Women Artists</i>	Thames & Hudson, 1995
Nochlin, L	<i>Women Artists: 1550-1950</i>	Los Angeles Museum of Art, 1976
Parker, R & Pollock, G	<i>Old Mistresses: Women Art & Ideology</i>	IB Tauris, 2013 ed
Perry, G (ed)	<i>Gender and Art</i>	Yale, 1999
Pollock, G	<i>Mary Cassatt</i>	Thames & Hudson, 1998

Website addresses

National Museum of Women in the Arts, Washington at www.nmwa.org/Museum

Tate Modern at www.tate.org.uk

Musée d'Orsay at www.musee-orsay.fr

Web Gallery of Art at www.wga.hu

Note Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.