



## SYLLABUS

**TITLE: *WOMEN IN ART: FROM INSPIRATION TO CREATION***

**Instructor: Silvia Roncucci**

**Language of Instruction: English**

**UO Credits: 5**

**Contact Hours: 45**

**Total Hours of Student Engagement (THSE) in all course activities\*: 150**

**Level: (ex. 100, 200, 300, 400): 300**

**SIENA, ITALY**

### **COURSE DESCRIPTION**

The course explores the personalities of the main Italian women artists and those closely linked to Italy, from the 16<sup>th</sup> century to the present day, and shows how women gradually moved from being the subject of art to being artists. Their production and personality will be illustrated and related to the historical context and the main artistic trends. Art history, history, gender studies and aesthetic philosophy will interact in a multidisciplinary way. Besides PowerPoint presentations, the course includes the visits to places of historical and artistic interest, so that the students have the opportunity to see works in the original.

### **COURSE OBJECTIVES**

The course will focus on the following topics:

1. Women as artistic subjects: personifications of abstract or religious concepts from the Middle Ages to Renaissance (e.g. The Madonna, the Virtues, the Sibyls etc.)
2. Life and work of the forerunning female artists in Italy
3. Women artists involved in the artistic trends from Renaissance to contemporary art, throughout Baroque, Neoclassicism, Avant-garde
4. Prominent women artists and photographers of the 20<sup>th</sup> century in Italy
5. Women artist in contemporary Siena: the painters of the Palio

Students who successfully complete this course will acquire critical tools that allow them to recognize and appreciate the most important artworks produced by Italian women artists and understand how women moved from being subjects of art to active creators of art.

## **INSTRUCTIONAL METHODOLOGY**

Acquisition of knowledge and understanding is promoted through a combination of lectures, excursions, in-class discussions, and active involvement. Students participate in group discussions on assigned readings, with further information and data provided by the instructor through lectures and electronic slides presentations. The teacher will distribute handouts, and other material to stimulate discussion on the most relevant topics covered during the course. Lectures do not simply explain the readings but complement them and present different material. Taking notes during classes, as well as actively participating in the in-class discussions and during excursions and visits to museums and churches, is highly recommended. Student participation is encouraged, appreciated, and rewarded. During the course students will meet a contemporary artist from Siena for a guest lecture.

## **METHOD OF EVALUATION (GRADING)**

### **METHODS OF EVALUATION:**

Research Paper #1	25%
Research Paper #2:	25%
Final Presentation:	30%
Attendance & Participation:	20%

**The students are expected to read the pages and/or material listed for each class and to engage in active discussions on relevant issues.**

The students are required to be punctual and not to bring food in the classroom.

### **GRADING SCALE:**

A+: 98-100%	C+: 77-79%
A: 93-97%	C: 73-76%
A-: 90-92%	C-: 70-72%
B+: 87-89%	D+: 67-69%
B: 83-86%	D: 63-66%
B-: 80-82%	D-: 60-62%
	F: 59% and below

## **WRITING ASSIGNMENTS:**

### **1<sup>st</sup> and 2<sup>nd</sup> assignment: Research Papers**

Students are required to write a paper regarding an art piece of an artist discussed in class or on site. Papers must be physically given to the teacher before or after a class the day of the due.

In each of the two parts of the course, students are asked to write a research paper (4-5 pages, double spaced, Times New Roman 12), in which they provide in-depth information on the historical and cultural background of the selected artwork and the author focusing on the following points: 1) cultural and historical background of the artist 2) subject 3) technique 4) style 5) confrontations with other works of the same artist, other contemporary artists or works with the same subject 6) personal opinion 7) bibliography (at least 3 references).

As well as the content of the papers and the method used, the form adopted will also be taken into consideration. The teacher will be willing to read a copy of a paper “off the record,” turned in a week in advance (no later), and offer “off the record” feedback, which one can use to make the actual paper better. The advance copy must be as neat, however, as the real paper, and not just a bunch of ideas.

The use of sources (ideas, quotations, etc.) in the essays and the Bibliography must be properly documented. You may use Chicago footnoting methodology, but if that freaks you out, I will tolerate MLA.

In terms of bibliography, students are expected to cite books and/or articles. Web sources are allowed on the base of their consistency, and only if written by genuine scholars, for example Jstor or Academia. Avoid habitual internet references. Obviously useful-for-handy-reference-only (but otherwise banal) sources such as Wikipedia will not be accepted as scholarly sources. Papers must include all relevant images, of course, and do not simply refer to a page in a separate book.

Extensions can be granted for truly valid emergencies only, and late papers will be marked down a full letter grade per day.

Assignments must be on different topics.

The teacher will be always glad to help a student in case of need.

### **3<sup>rd</sup> Assignment: Presentation**

The third assignment consists of a PowerPoint presentation that the students must give in class. After visiting the *Tarot Garden*, the sculpture park created by Niki de Saint-Phalle, and choosing one of the symbolic artworks in the park (e.g. Justice, the Sun etc.), they are asked to examine and delve deeper into its meaning, symbolism, style, possibly connecting it with their studies or interests. If the class is large and the students agree, the teacher can decide to assign a subject to more than one student so that they can work in pair or little groups.

## **COURSE OUTLINE**

Students will be involved in each class by using PowerPoint presentations, videos, brainstorming and learning by doing methodology.

**Class 1:** *The Middle Ages: the woman as Madonna, Virtue, or personification of Arts. In the Middle Ages, women were subjects of art, seen as saints or as personifications of virtues and abstract concepts, depicted according to precise canons. What are these canons and why were they used?*

Read: Bartalini-Piccinni, 2021, pp. 47-63, 75-86, 89-95, 109-113; Caciorgna 2013, pp. 57-60, 99-108, 127-128, 135; Caciorgna 2022, pp. 30-35, 42-43, 48-49; Lackey, 2005.

**Class 2:** *Sibyls and heroines in the Middle Ages and Renaissance. Between the end of the Middle Ages and throughout the Renaissance, the traditional image of the religious figure was accompanied by that of the Sibyls, female prophets, and the one of the heroines, expressions of values traditionally connected to women. What prophecies made the Sibyls famous? What values did the heroines carry?*

Read: Caciorgna 2013, pp. 47-51, 91; Caciorgna 2022, pp. 16-23, 56-57; Raybould 2016, pp. 43-48, 149-162.

**Class 3:** On site lecture at the *Duomo and Siena Duomo Museum*.

**Class 4:** On site lecture at *Siena Town Hall*.

**Class 5:** *Nuns and “daughters of art”: the prioress Plautilla Nelli and the venetian Marietta Robusti, daughter of Tintoretto. Through the figure of Plautilla Nelli and the one of Marietta Robusti we will be able to understand the characteristics of the Renaissance in Florence and Venice.*

Read: Strinati, 2007, pp. 103-105; Cooper, 2024, pp. 55-91.

**Class 6:** On site lecture at *Santa Maria della Scala Medieval Hospital*

**Class 7:** *The forerunners of the 16<sup>th</sup> century: Properzia de' Rossi, Lavinia Fontana, Sofonisba Anguissola, Fede Galizia. These artists acquired great fame in the 16<sup>th</sup> century, anticipating Caravaggio's innovations. Part 1*

Read: Strinati, 2007, pp. 23-30, 90-95, 106-121; Frigeri, 2019, pp. 11-12.

**Class 8:** *The forerunners of the 16<sup>th</sup> century: Properzia de' Rossi, Lavinia Fontana, Sofonisba Anguissola, Fede Galizia. These artists acquired great fame in the 16<sup>th</sup> century, anticipating Caravaggio's innovations. Part 2*

Read: Strinati, 2007, pp. 135-165, 173-181.

**Class 9:** *The 17<sup>th</sup> century Caravaggism of Artemisia Gentileschi. The most famous Italian woman artist ever, daughter of Orazio and follower of Caravaggio, Artemisia was a pertinacious woman and prolific artist. Why was she so obsessed with the biblical theme of Judith and Holofernes?*

Read: Strinati, 2007, pp. 198-213; Frigeri, 2019, pp. 13-16; Cooper, 2024, pp. 153-172.

**Class 10:** *Prominent Baroque artists. Plautilla Bricci, the first European architect in 17<sup>th</sup> Rome. Elisabetta Sirani, founder of the Women's Academy. Giovanna Garzoni and the production of still-lives.*

Read: Strinati, 2007, pp. 220-255; Cooper, 2024, pp. 173-195.

## FIRST ASSIGNMENT DUE

**Class 11:** *Full day excursion to Talamone and the Tarot Garden of Capalbio, the Italian dream of Niki de Saint Phalle. Having abandoned a bourgeois life, the French artist Niki de Saint Phalle devoted herself to art and was involved in Nouveau réalisme. In Italy she realized her dream of creating a sculpture park: the Tarot Garden.*

Read: Pesapane, 2014; Fringeri, 2019, pp. 104-105.

**Class 12:** *The 18<sup>th</sup> century in Venice with Rosalba Carriera and Giulia Elisabetta Lama. The two Venetian painters had the opportunity to work in the main European courts.*

Read: Fringeri, 2019, pp. 19-20; Cooper, 2024, pp. 213-256.

**Class 13:** *Angelika Kaufmann, Elisabeth Vigée-Lebrun and Neoclassicism in Italy. The two artists worked in Italy where their fame was great and their figure was influential.*

Read: Fringeri, 2019, pp. 20-25.

**Class 14:** *On site lecture at the Uffizi and Galleria dell'Accademia.*

**Class 15:** *Women artists in the 19<sup>th</sup> century. From the “accademia” to the plein air.*

*In the 19<sup>th</sup> century, women finally had access to the main place of artistic training: the Fine Art Academy. In Siena two “daughters of art” had the opportunity to show their skill: Luisa Mussini and Amalia Duprè.*

Read: Colella, 2015.

**Class 16:** *Benedetta Cappa Marinetti and Futurism. The main Italian Avant-garde seen through the eyes of a woman.*

Read: Fringeri, 2019, pp. 60-63.

**Class 17:** *The heterogeneous souls of the 20<sup>th</sup> century: Ketty La Rocca, Carla Accardi, Marisa Merz. Through these artists we retrace some of the most important trends in 20<sup>th</sup> century art: Body Art, Abstractionism, Arte Povera.*

Read: Cefalù, 2010; Lonardelli, 2012; Merjan, 2017; Re, 2017.

**Class 18:** *The political art of Anna Maria Maiolino. The work of the Italian-Brazilian artist has always had a political accent, of opposition to any dictatorship, expressed through installations and performances visible in museums around the world.*

Read: Fringeri, 2019, pp. 121-123; Sneed, 2020; Sutherland, 2022.

**Class 19:** *Two photographers between Italy and America: Tina Modotti and Francesca Woodman.*

*Intimate of Frida Kahlo, Tina Modotti, photographer, activist and actress, is considered one of the most interesting artists of the early 20<sup>th</sup>. Francesca Woodman, an American photographer, has closely linked her life to Italy.*

Read: Pierini, 2009; Cimorelli-Costantini, 2014; Phelan, 2002; Sherlock, 2013; Fringeri, 2019, pp. 58-60; 135-138.

## SECOND ASSIGNMENT DUE

**Class 20:** *The female artists who painted the trophy of the Palio of Siena. From Maria de Maria (1921) to Sinta Tantra (2017) we will talk about all the women who created the banner of the Palio di Siena and meet one of them.*

### **FINAL: FINAL EXAM PRESENTATION**

Excursions are fundamental part of this course, and they must be considered classes in every respect. Students are required to take notes and to take an active participation. The students are required to be punctual and not to bring food in the classroom.

### **COURSE READINGS**

The following books are available at Geo's library and/or on-line. In some cases, excerpts will be uploaded on CANVAS.

Bartalini R., Piccinni G. (2020). *The Palazzo Pubblico and Piazza del Campo in Siena*. Rome, Italy: Sillabe.

Caciorgna M. (2013). *Cathedral, crypt, baptistery*. Rome, Italy: Sillabe.

Caciorgna M. (2022). *Siena. The Pavement of the Cathedral*. Rome, Italy: Sillabe.

Cimorelli D., Costantini R. (2014), *Tina Modotti*, Cinisello Balsamo, Italy: Silvana editoriale.

Cooper, T. (2024). *Women artists and Artisans in Venice and Veneto, 1400-1750. Uncovering the Female Presence*. Amsterdam, The Netherlands: Amsterdam University Press. Retrieved from <https://uplopen.com/reader/books/pdf/10.1515/9789048559725>

Fringeri F. (2019). *Women artists*. New York, The United States of America: Thames & Hudson.

Pesapane, L. (2014). *Niki de Sainte-Phalle. The Tarot Garden*, Paris, France: Ulmer.

Pierini, M. (2009). *Francesca Woodman*. Siena, Italy: Silvana editoriale. Retrieved from [https://www.academia.edu/44912246/Camere\\_con\\_vista\\_interna\\_in\\_Francesca\\_Woodman\\_catalogo\\_della\\_mostra\\_a\\_cura\\_di\\_M\\_Pierini\\_Siena\\_SMS\\_Contemporanea\\_settembre\\_2009\\_gennaio\\_2010\\_Silvana\\_editoriale](https://www.academia.edu/44912246/Camere_con_vista_interna_in_Francesca_Woodman_catalogo_della_mostra_a_cura_di_M_Pierini_Siena_SMS_Contemporanea_settembre_2009_gennaio_2010_Silvana_editoriale)

Raybould, R. (2016). *The Sibyl Series of the Fifteenth Century*. Leiden-Boston, The Netherlands-The United States of America: Brill. Retrieved from [https://www.academia.edu/107705140/The\\_Sibyl\\_Series\\_of\\_the\\_Fifteenth\\_Century](https://www.academia.edu/107705140/The_Sibyl_Series_of_the_Fifteenth_Century)

Strinati, C. et al (2007). *Italian Women Artists from Renaissance to Baroque*. Milan, Italy: Skira.

## ARTICLES/EXCERPTS:

Cefalù, V. (2010). Performance at the Venice Visual Arts Biennale: The poetics of hands by Ketty La Rocca at the 1972 and 1978 Biennale. In C. Ricci (ed.). *Starting from Venice. Studies from the Biennale* (pp. 216-224). Milan, Italy: Ed Al. Retrieved from

[https://www.academia.edu/1549106/Performance\\_at\\_the\\_Venice\\_Visual\\_Arts\\_Biennale\\_The\\_poetics\\_of\\_hands\\_by\\_Ketty\\_La\\_Rocca\\_at\\_the\\_1972\\_and\\_1978\\_Biennale](https://www.academia.edu/1549106/Performance_at_the_Venice_Visual_Arts_Biennale_The_poetics_of_hands_by_Ketty_La_Rocca_at_the_1972_and_1978_Biennale)

Colella C. (2015). The poetic Sensibility of Luisa Mussini Franchi. *Italica* 92(4). 806-823. Retrieved from <https://www.jstor.org/stable/43896053>

Lackey, D.P (2005). Giotto in Padua: A New Geography of the Human Soul. *The Journal of Ethics*, 9(3-4), 51-572. Retrieved from <https://www.jstor.org/stable/25115841>

Lonardelli, L. (2012). Of Repetition and Of Difference in Marisa Merz. In C. G. Bennett (Ed.). *A proposito di Marisa Merz* (pp. 10-47). Milan, Italy: Mousse Publishing. Retrieved from [https://www.academia.edu/8414788/Della\\_ripetizione\\_e\\_della\\_differenza\\_in\\_Marisa\\_Merz\\_in\\_A\\_proposito\\_di\\_Marisa\\_Merz\\_Mousse\\_Publishing\\_Milano\\_2012\\_pp\\_10\\_47](https://www.academia.edu/8414788/Della_ripetizione_e_della_differenza_in_Marisa_Merz_in_A_proposito_di_Marisa_Merz_Mousse_Publishing_Milano_2012_pp_10_47)

Merjan, A.H. (2017). Everyday Alchemy. *Art in America*, pp. 94-100. Retrieved from [https://www.academia.edu/35845042/Marisa\\_Merz\\_Everyday\\_Alchemy\\_Art\\_in\\_America\\_May\\_2017](https://www.academia.edu/35845042/Marisa_Merz_Everyday_Alchemy_Art_in_America_May_2017)

Phelan, P. (2002). Francesca Woodman's Photography: Death and the Image One More Time. *Signs*, 27(4), 979-1004. Retrieved from <http://www.jstor.org/stable/10.1086/339640>

Re, L. (2017). The Mark on the Wall: Marisa Merz and a History of Women in Postwar Italy. In C. Butler (ed.). *The Sky Is a Great Space* (pages 36-75). London, England: Prestel Pub. Retrieved from [https://www.academia.edu/31494779/Lucia\\_Re\\_The\\_Mark\\_on\\_the\\_Wall\\_Marisa\\_Merz\\_and\\_a\\_History\\_of\\_Women\\_in\\_Postwar\\_Italy\\_pages\\_36\\_75\\_in\\_Marisa\\_Merz\\_The\\_Sky\\_Is\\_a\\_Great\\_Space\\_2017](https://www.academia.edu/31494779/Lucia_Re_The_Mark_on_the_Wall_Marisa_Merz_and_a_History_of_Women_in_Postwar_Italy_pages_36_75_in_Marisa_Merz_The_Sky_Is_a_Great_Space_2017)

Sherlock, A. (2013). Multiple Expeausures: Identity and Alterity in the 'Self-Portraits' of Francesca Woodman. *Paragraph*, 36(3), 376-391. Retrieved from <https://www.jstor.org/stable/43151989>

Sneed, G. (2020). Anthropophagic Subjectivities. Gender and Identity in Anna Maria Maiolino's In-Out (Antropofagia)1973-74. In S. Nesselrode Moncada (Ed.). *The First Annual Symposium of Latin American Art* (pp. 29-45). New York, The United States of America: ISLAA. Retrieved from [https://www.academia.edu/44066891/Antropophagic\\_Subjectivities\\_Gender\\_and\\_Identity\\_in\\_Anna\\_Maria\\_Maiolino\\_s\\_In\\_Out\\_Antropofagia\\_1973\\_1974](https://www.academia.edu/44066891/Antropophagic_Subjectivities_Gender_and_Identity_in_Anna_Maria_Maiolino_s_In_Out_Antropofagia_1973_1974)

Sutherland, C. (2022). The Intimate Geographies of Anna Maria Maiolino. *World Art*, 12(1), 25-48. Retrieved from <https://doi.org/10.1080/21500894.2021.2019103>

## **OPTIONAL BIBLIOGRAPHY:**

Nochlin L. (2021). *Why have there been no great woman artists?* New York, The United States of America: Thames & Hudson.

Slatkin, W. (1992). *The Voices of Women Artists* (p. 1-43). Englewoodcliffs, The United States of America: Prentice Hall.

**VERY IMPORTANT:** because there aren't specific textbooks that cover the many and various topics of this course, notes, taken in class, and class slideshows are crucial for learning and final preparation. All the materials (pdf version of the course pack, slides, PowerPoint presentations) can be downloaded from CANVAS.

## **BIBLIOGRAPHY:**

Banzato D. et alii (2005). Giuseppe Basile, Francesca Flores d'Arcais, Anna Maria Spiazzi, *La cappella degli Scrovegni a Padova*. Modena, Italy: Franco Cosimo Panini editore.

Belàn K. (2018). *The Virgin in Art from Medieval to Modern*. New York, The United States of America: Parkstone International.

Bertelli P. (2017). *La fotografia ribelle. Storie, passioni e conflitti delle donne che hanno rivoluzionato la fotografia*. Rimini, Italy: Nda press.

Calcagni Abrami A., Manno Tolu R. (2005). *Presenze femminili nell'arte del secondo Novecento*. Florence, Italy: Centro Di.

Caraffa F. et alii (1966). *Bibliotheca Sanctorum*, vol. VIII, Rome, Italy: Città Nuova editrice.

Gaston G. et alii (2020). *Carla Accardi. Contesti*. Milan, Italy: Electa, 2020.

Johnson G. A., Matthews Grieco S. F. (1997), *Picturing Women in Renaissance and Baroque Italy*, Cambridge, The United Kingdom: Cambridge university press, 1997. Retrived from <https://archive.org/details/picturingwomenin0000unse/page/n9/mode/2up>

Nelson J. K (2008). *Plautilla Nelli (1524-1588), The Painter Prioress of Renaissance Florence*. Florence, Italy: Syracuse University in Florence.

Rubinstein N. (1958). Political Ideas in Sieneese Art: The Frescoes by Ambrogio Lorenzetti and Taddeo di Bartolo in the Palazzo Pubblico. *Journal of the Warburg and Courtauld Institutes*, 21(3/4), 179-207. Retrieved from <http://www.jstor.org/stable/750823>

Ruta A. M. (1998). *Fughe e ritorni: presenze futuriste in Sicilia: Benedetta*. Naples, Italy: Electa.

Schäfert-Bossert, S. (2006). The Representation of Woman in Religious Art and Imaginary. Discontinuities in Female Virtues. In M. Gray, U. Gleixner (Ed.). *Gender in Transition* (pp.



137-156). Ann Arbor: The University of Michigan Press. Retrieved from <https://www.press.umich.edu/pdf/9780472099436-ch6.pdf>

Slatkin W. (2019). *Women Artists in History from Antiquity to the Present*. Solana Beach, The United States of America: Cognella Academic Publishing.

Skinner Q. (1986). *Ambrogio Lorenzetti: The artist as Political Philosopher*. Oxford, The United Kingdom: Oxford University Press.

Sutherland Harris A., Nochlin L. (1976). *Women Artists 1550-1950*. Los Angeles, The United States of America: Los Angeles County Museum of Art.

### **Academic Misconduct**

The University Student Conduct Code (available at [conduct.uoregon.edu](https://conduct.uoregon.edu)) defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. By way of example, students should not give or receive (or attempt to give or receive) unauthorized help on assignments or examinations without express permission from the instructor. Students should properly acknowledge and document all sources of information (e.g. quotations, paraphrases, ideas) and use only the sources and resources authorized by the instructor. If there is any question about whether an act constitutes academic misconduct, it is the students' obligation to clarify the question with the instructor before committing or attempting to commit the act. Additional information about a common form of academic misconduct, plagiarism, is available at [researchguides.uoregon.edu/citing-plagiarism](https://researchguides.uoregon.edu/citing-plagiarism).

### **Prohibited Discrimination and Harassment Reporting**

Any student who has experienced sexual assault, relationship violence, sex or gender-based bullying, stalking, and/or sexual harassment may seek resources and help at [safe.uoregon.edu](https://safe.uoregon.edu). To get help by phone, a student can also call either the UO's 24-hour hotline at 541-346-7244 [SAFE], or the non-confidential Title IX Coordinator at 541-346-8136. From the SAFE website, students may also connect to Callisto, a confidential, third-party reporting site that is not a part of the university.

Students experiencing any other form of prohibited discrimination or harassment can find information at [respect.uoregon.edu](https://respect.uoregon.edu) or [aaeo.uoregon.edu](https://aaeo.uoregon.edu) or contact the non-confidential AAEO office at 541-346-3123 or the Dean of Students Office at 541-346-3216 for help. As UO policy has different reporting requirements based on the nature of the reported harassment or discrimination, additional information about reporting requirements for discrimination or harassment unrelated to sexual assault, relationship violence, sex or gender based bullying, stalking, and/or sexual harassment is available at [Discrimination & Harassment](#).

The instructor of this class, as a Student Directed Employee, will direct students who disclose sexual harassment or sexual violence to resources that can help and will only report the information shared to the university administration when the student requests that the information be reported (unless someone is in imminent risk of serious harm or a minor). The

instructor of this class is required to report all other forms of prohibited discrimination or harassment to the university administration.

Specific details about confidentiality of information and reporting obligations of employees can be found at [titleix.uoregon.edu](http://titleix.uoregon.edu).

### **Mandatory Reporting of Child Abuse**

UO employees, including faculty, staff, and GEs, are mandatory reporters of child abuse. This statement is to advise you that your disclosure of information about child abuse to a UO employee may trigger the UO employee's duty to report that information to the designated authorities. Please refer to the following links for detailed information about mandatory reporting: [Mandatory Reporting of Child Abuse and Neglect](#).

### **Students with Disabilities**

The University of Oregon is working to create inclusive learning environments. Please notify me if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. You are also encouraged to contact the Accessible Education Center in 360 Oregon Hall at 541-346-1155 or [uoaec@uoregon.edu](mailto:uoaec@uoregon.edu).