

SYLLABUS

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: 300

SIENA, ITALY

Office hour: after class or by appointment

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COURSE DESCRIPTION

The course explores the personalities of the main Italian women artists and those closely linked to Italy, from the 16th 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 power-point presentations, the course includes the visits to places of historical and artistic interest, so that 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 (eg. The Madonna, the Virtues, the Sibyls etc.)
2. life and work of the forerunners women 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 20th 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 in order 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:

paper #1	25,00 %
paper #2:	25,00 %
presentation:	30%
attendance & participation:	20%

N.B. Students are expected to read the pages and/or material listed for each class and to engage in active discussions on relevant issues.

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

The attendance is mandatory. If you are absent because of illness please contact the sight director Silvia Minucci via email: silvia.minucci@geosiena.org

Students that attend every class will have a basic grade of 90/100 that will increase ore decrease depending on their actual participation.

Late arrival will be graded badly. After the 3rd late arrival students will receive a lower grade in participation: 4 % on the whole.

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%
B-: 80-82%

D: 63-66%
D-: 60-62%
F: 59% and
below

WRITING ASSIGNMENTS

1st and 2nd assignment: Research Papers

Students are required to write a paper regarding an art piece of an artist discussed in class or on site. Papers have to 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-handly-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 have to be on different topics.

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

3rd Assignment: Presentation

The third assignment consists of a Power-point presentation that 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 students agree, the teacher can decide to assign a subject to more then one student so that they can work in pair or little groups.

COURSE OUTLINE

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

: *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.

: *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.

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

: On site lecture at *Siena Town hall*.

: *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.

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

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

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

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

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

: *The 17th 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? (first part)*

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

: *The 17th 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? (second part)*

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

: *Prominent Baroque artists. Plautilla Bricci, the first European architect in 17th 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 DUE

: *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; Frigeri, 2019, pp. 104-105.

: *The 18th 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: Frigeri, 2019, pp. 19-20; Cooper, 2024, pp. 213-256.

: *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: Frigeri, 2019, pp. 20-25.

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

: *Women artists in the 19th century. From the “accademia” to the plein air.*

In the 19th 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.

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

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

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

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

: *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: Frigeri, 2019, pp. 121-123; Sneed, 2020; Sutherland, 2022.

: *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 20th. Francesca Woodman, an American photographer, has closely linked her life to Italy.

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

SECOND DUE

: 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 EXAM PRESENTATION

N.B. Excursions are fundamental part of this course and they have to be considered classes in every respect. Students are required to take notes and to take an active participation.

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>

Frigeri 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_catologo_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

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

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

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

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

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

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. N.B. 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 Sienese 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) 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 <https://researchguides.uoregon.edu/citing-plagiarism>.

Generative AI Course Policy

Students can use GenAI tools in this class to help with course work and assignments. However, if you use a GenAI tool, you need to document your use, including the tool you use

and when, where, and how in your work process you used it (for example: “I used ChatGPT to generate an outline for my paper, which I then revised before writing my first draft” or “I used slidesAI.io to create the slidedeck style for my presentation.” etc.). Along with documentation of your GenAI use, you are also required to cite GenAI if you use any GenAI-created content in your work submissions, for example text or images or graphics generated by GenAI tools. That is, you need to treat GenAI just like other sources such as books, articles, videos, etc.

Accessible Education

The University of Oregon and I are dedicated to fostering inclusive learning environments for all students and welcomes students with disabilities into all of the University's MM/YY (of most recent update) CITY Course Title (Last Name of Visiting Faculty VF) – Term Year educational programs. The Accessible Education Center (AEC) assists students with disabilities in reducing campus-wide and classroom-related barriers. If you have or think you have a disability and experience academic barriers, please contact the AEC to discuss appropriate accommodations or support. Visit 360 Oregon Hall or aec.uoregon.edu for more information. You can contact AEC at 541-346-1155 or via email at uoaec@uoregon.edu.

Pregnancy Modifications

Pregnant and parenting students are eligible for academic and work modifications related to pregnancy, childbirth, loss of pregnancy, termination of pregnancy, lactation, and related medical conditions. To request pregnancy-related modifications, students should complete the Request for Pregnancy Modifications form on the OICRC website. OICRC coordinates academic and other modifications for pregnant and parenting students to ensure students can continue to access their education and university programs and activities.