



CALIFORNIA STATE UNIVERSITY
INTERNATIONAL PROGRAM - FIRENZE

ART 401 - WOMEN IN THE ARTS IN ITALY

Spring, 2020

Dr. Helen Manner

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Tues., 11:00-13:45 (when outside classroom on site, class goes until 14:00)

Office hours: Tuesday, 10:00-11:00 (when class meets at CSU)

Location: CSU, Via G. Leopardi 12, 50121 Firenze

Course Description

This course will cover imagery focused on women in Italian art from the Middle Ages through the Renaissance and Baroque periods, including the Virgin Mary, female saints and martyrs, heroines, goddesses, sibyls, wives and courtesans. It will also study outstanding female artists and patrons. In addition to the periods cited above, the study of female artists and patrons will also include examples from the nineteenth, twentieth, and twenty-first centuries. The imagery, artists and patrons discussed will be examined within their social and cultural context, and as reflections of the role of women in their respective time periods. Some of the female artists to be studied are Suor Plautilla Nelli, Properzia de' Rossi, Sofonisba Anguissola, Lavinia Fontana, Artemisia Gentileschi, Margherita Caffi, Elisabetta Sirani, Rosalba Carriera, Angelica Kauffman, Maria Louisa Amalia Dupré, Benedetta Cappa, Antonietta Raphael, Adriana Pincherle, Eloisa Pacini, Carla Accardi, and Ketty La Rocca. Among the artists whose representations of women will be considered are Filippo Lippi, Botticelli, Piero della Francesca, Ghirlandaio, Leonardo da Vinci, Michelangelo, Raphael, Titian, Bronzino, Caravaggio, and Bernini. Several of the female patrons to be covered are Isabella d'Este of Mantua, Eleonora of Toledo (wife of Duke Cosimo I Medici), Vittoria della Rovere (wife of grand duke Ferdinand II), the two Medici queens of France, Anna Maria Luisa--the last Medici, Elisa Baciocchi, and Peggy Guggenheim. The course will include visits on site to museums and monuments in Florence, as well as a day site visit to Bologna. Discussion of the various topics covered is an integral part of this course, especially during the site visits. Course requirements include two substantial papers, and a final exam with essay questions.

General Course Requirements

You are responsible for required readings, the information given to you in class, on handouts **and via email**. Part of your grade will be determined by regular attendance, participation in class discussions and active engagement in all activities of this course. **Make sure to check your email on a regular basis for updates and additional information.**

CSU GE category: **C3, C4 or C elective**

Class Schedule

Tues., Feb. 25 – Meet in classroom. Introduction to the course. Women in art for a domestic context in the early Renaissance: moral lessons for the wife in Old Testament heroines, such as Susanna and Queen Esther, in women from classical mythology and Roman history, as Lucretia, Virginia, and the Sabine Women, and in stories from late medieval literature, especially Boccaccio's *Decameron*, including those of Griselda and of Nastagio degli Onesti; these stories as painted on marriage furniture (the *cassoni* or wedding chests, *spalliere* or painted backboards for nuptial chambers, and *deschi da*

parto or birth trays). The second part of the class will consider female portraiture in early Renaissance art from a domestic to an ecclesiastical context: commemorative painted portraits of virtuous women, as *Battista Sforza* by Piero della Francesca, sculpted portrait busts and funerary sculpture, and portraits of women in Renaissance fresco cycles and altarpieces.

Tues., Mar. 3 – Meet at central column in Piazza Repubblica to walk to Palazzo Davanzati, the Museum of the Florentine House, for site visit there: the role of women in the late medieval and Renaissance home; furniture for women and life in the home. In the second half of class, we visit S. Maria Novella and its adjacent museum with focus on female imagery and particular emphasis on the monumental fresco cycle by Ghirlandaio in the Tornabuoni Chapel there which is replete with portraits of Florentine women from the late Quattrocento who lived during the “Golden Age” of Lorenzo the Magnificent Medici. The patron for this chapel was Lorenzo’s uncle, Giovanni Tornabuoni. **BRING 6 EURO**

Tues., Mar. 10 -- Meet in classroom. Female portraiture in the High Renaissance and after: a new focus on human psychology of the subject together with, in some cases, frank eroticism; Leonardo, Raphael, Titian, and others; the real and the ideal; the official state portraits of the Maniera by Bronzino. In the second half of class, we discuss the female nude from antiquity through the Middle Ages, and into the Renaissance – from sensuality to guilt and shame and then back to sensuality and sexuality.

Tues., Mar. 17 -- Meet in the classroom. The Virgin Mary: from Isis to Empress in the Early Christian period, to real human mother and model for women as well as ideal of beauty and fashion in the late Middle Ages and Renaissance, to woman from the common people within the context of the “low church” in the early Baroque. Female saints—from penitence to ecstasy.

Tues., Mar. 24 – Meet punctually in Piazza Signoria, at copy of Michelangelo’s *David* in front of Palazzo Vecchio. In this class we first discuss the female imagery (or lack of it) in the monumental statuary in Florence’s civic center where the sculpture expressed Florentine civic pride and identity. **Among the works to be considered are Cellini’s *Perseus and the Medusa*, and Giambologna’s *Rape of a Sabine Woman*, both of which have been recently interpreted as images of female subjugation by feminist art historians.** Then we visit the interior of Palazzo Vecchio, the former home of the government of the Florentine Republic, and later residence of the Medici Grand Duke Cosimo I and his consort Eleonora da Toledo. There we will focus in particular on **Eleonora’s apartment and its decoration, including her splendid chapel, and also look closely at Donatello’s remarkable bronze statue of *Judith and Holofernes*, the first monumental work of art picturing this Biblical heroine in the Renaissance.** We will discuss the changing meanings and locations of this masterpiece, as well as its once unique role as a heroic female image of Florentine civic liberty. **In second half of class, visit to the Bargello to study female portraiture in this museum, as well as other female imagery there, including nudes and Madonnas and Childs. BRING 8 EURO**

Tues., Mar. 31 – Meet in front of the entrance to the Uffizi (on left side of Piazzale of Uffizi half way down towards river from Piazza Signoria) for visit to the gallery. *Please be very punctual as we will have a reservation.* There will be an overview of female imagery in painting of the late Middle Ages and the Renaissance. Among the works to be viewed are various Madonnas and Childs and portraits across these periods, allegorical female imagery and of course

mythological paintings, including the famous Botticelli *Primavera* and *Birth of Venus*; the role of mythological pictures in the Renaissance home in connection with marriages and/or births. We will also be viewing works from the north Italian High and late Renaissance, the Mannerist and Baroque periods relevant to our course, for example Bronzino's portraits of women, as *Eleonora of Toledo with her son Giovanni*, Titian's *Venus of Urbino*, and Artemisia Gentileschi's *Judith and Holofernes*. **BRING YOUR UFFIZI CARD.**

Tues., Apr. 7 – **Meet in the classroom.** Female heroines; female allegories of the arts and of virtues and vices; female personifications of political entities; sibyls; evil and/or monstrous women from Campaspe (Phyllis) to Salome and Medusa. Images of women in the art of Michelangelo and the heroic female: Mary, Eve, Venus, sibyls, Leda, and the allegories of the Times of Day – female empowerment or a distortion of nature? *First term paper due!*

Fri, Apr. 10 –Sun. Apr. 19 – **Spring Break.**

Tues., Apr. 21 -- **Meet in classroom.** The emergence of female artists – painting nuns before and in the Renaissance: Saint Caterina Vigri; Suor Plautilla Nelli; the first Italian female artist to have an international career: Sofonisba Anguissola. Other female artists of the sixteenth century: Properzia dei Rossi, Lavinia Fontana, and Marietta Tintoretto.

Tues., Apr. 28 -- **Meet in classroom. Female artists of the sixteenth century concluded and female artists of the seventeenth century, especially the Caravaggista Artemisia Gentileschi,** but also including Fede Galizia, Margherita Caffi, Giovanna Garzoni, Elisabetta Sirani, Giulia Lama and others. **Female artists of the eighteenth century,** Rosalba Carriera, Anna Morandi Manzolini, and others. From Baroque to Rococo and the Age of Enlightenment.

Tues., May 5 -- **Meet in classroom.** Italian female artists of the late eighteenth and nineteenth centuries, and/or foreign female artists who lived in Italy, for example E. Vigée Le Brun and Angelica Kauffman. From Rococo to Neoclassicism, and beyond. Italian female artists and female artists born outside of Italy but who worked in Italy in the twentieth and twenty-first centuries, including Amalia Ciardi Dupré, Elizabeth Chaplin, Benedetta Cappa, Antonietta Raphael, Adriana Pincherle, Eloisa Pacini, Carla Accardi, and others. If possible to arrange, collaboration with Dott.sa Giovanna Giusti, for this class. In December of 2010 Dott.sa Giusti curated an important exhibition on self-portraits of women artists in the Uffizi collection, and recently she re-arranged and augmented the already remarkable collection of self-portraits in the Vasari Corridor. Unfortunately for political reasons primarily, the present director of the Uffizi and Pitti decided to have these self-portraits removed to make the corridor just a passageway as it initially was when completed in 1565. The future placement of the self-portraits formerly in the Corridor is uncertain.

Fri., May 8 – **DAY SITE VISIT TO BOLOGNA,** especially for viewing of works by female artists there. Details to be announced. Bologna, where Europe's first university is located – still an important educational institution today – has a particularly rich history in terms of fostering female artists, the first of which was a nun: Suor Caterina Vigri; most Bolognese women artists were instead the daughters of prominent painters, from Lavinia Fontana to Elisabetta Sirani. In addition to painters, Bologna boasts the first and only known female sculptor of the Renaissance: Properzia de' Rossi, a controversial personality whose personal history also includes brushes with the law. **BRING 15 EURO FOR ENTRY FEES.**

PLEASE NOTE: It is **POSSIBLE** that the school will pay for the train tickets to and from Bologna, **based on availability of funds at the time of the trip. Otherwise, students will have to pay for the train tickets. This will be announced closer to the date of the trip.**

Tues., May 12 – Meet in classroom. Female patrons from the Middle Ages to the Renaissance: from penitential piety to Renaissance humanism—Isabella d’Este, the most famous female patron of the Renaissance will be a major focus of this lecture. Female patrons from the sixteenth and seventeenth centuries: moral virtue and Counter-Reformation piety—Eleonora of Toledo, Isabella Medici, Maria Maddalena of Austria, Vittoria della Rovere, the two Medici queens of France, and Anna Maria Luisa, the last Medici; Elisa Baciocchi, a female patron of the Napoleonic period; female ex-pats of the twentieth century as patrons of the arts with focus on Peggy Guggenheim, and foreign female benefactors of the arts in the present, in particular Jane Fortune. *Second term paper due! Study guide for final exam to be distributed.*

Tues., May 19 – Meet in front of Palazzo Pitti for visit to Palatine Gallery to view work relevant to our course there, including paintings by Artemisia Gentileschi and Giovanna Garzoni, as well as famous female imagery by Raphael, Andrea del Sarto, Titian, and others. We will also visit the **Museo del Tesoro**, in the former summer apartments of the Medici grand dukes, again with focus on female imagery and artists. **BRING YOUR UFFIZI CARD.**

Tues., May 25-28 – Meet in classroom. FINAL EXAM. Exact day and time to be announced

TERM PAPERS AND OTHER COURSE REQUIREMENTS -- All students taking this course are required to submit *two term papers*, one on Tues., Apr. 7 and one on Tues., May 12. The first must be on a topic involving female imagery, and the second on a female artist or artists. Both papers should exploit as much as possible on site research of the works of art chosen for study. See list of suggested paper topics for ideas for both papers. *Term papers must be properly footnoted and must include a list of sources consulted in a bibliography.* Do not do papers only from the Internet! Limit use of Internet as much as possible as the information on it is sometimes unreliable and hard to control. You may of course use JSTOR, for scholarly articles, but be sure to also consult the books in the library relevant to your topics. Illustrations can be a positive addition to both papers. Students in this course are in addition required to take a final exam with essay questions. A prompt for these questions will be given out about ten days before the exam.

LEARNING OBJECTIVES

The course will present students with an overview of female imagery in Italian art from the Middle Ages through the Renaissance and beyond, with a focus on this imagery within its historical and cultural context. It will also introduce students to the other half of Italian art history: that of the women artists, as well as make students aware of significant female patronage of the arts over the periods covered.

LEARNING OUTCOMES

At the end of the semester, students should have developed a knowledge of a wide range of female imagery in Italian art across the centuries covered, and have come to understand this imagery within its cultural and historical context, as well as become familiar with major Italian female artists and outstanding female patrons of and supporters of the arts, from the Renaissance through the present.

Grades

Your grades will be based on: midterm paper 30%, final term paper 35%, final exam 30%, and attendance and class participation circa 5 to 10%. **Please note that the final exam must be taken when scheduled. Missing the final exam, unless there is a dire emergency or you are seriously ill, could mean failure of the course.**

100-94	A
93-90	A-
89-88	B+
87-83	B
82-80	B-
79-77	C+

76-73	C
72-69	C-
68-67	D+
66-63	D
62-60	D-
59 and below	F

The + and - symbols will be used for grading (except for A+). Specific information about the paper, exams and other projects will be given to you during the semester. Late work will result in a lowered grade.

VERY IMPORTANT: Failure to complete all work and exams assigned in the course could result in failure of the class.

“3 – Hour” Attendance Policy 2019-2020 (for classes that meet once a week for 3 hours)

Attendance to all CSU courses is mandatory. One unexcused absence is allowed during the semester but more than one unexcused absence will lower your grade as follows (excused absences will be accepted for serious medical reasons or emergencies): **TWO** unexcused absences, lowers by 1.5 letter grades (i.e., B to C-); **THREE** unexcused absences, lowers by 3 letter grades (i.e., A to D). More than **THREE unexcused absences could result in failure of the course.**

In order not to disrupt the class, punctuality is required. Students are expected to be in class at the beginning of the class hour; any delay exceeding **five** minutes will be considered an absence.

Dates of mid-term and final exams can not be changed for individual travel plans or personal needs. Students should take note of the dates and hours of the midterm and final exams and plan their trips after the last exam. It is important to inform friends and relatives about these exam dates so that no tickets are purchased for you that will interfere with these exam dates. **Missing the midterm or the final exam could result in failure of the course.**

During the academic year photocopies and other material may be distributed in class by the instructors. Students who were not in class are responsible for getting the material from their classmates and making their own photocopies.

Other class policies:

Eating is **NOT** allowed in class.

Laptops and cell phones

Laptops may be used for note taking with my permission (see me) but are absolutely forbidden during exams. Cell phones must be switched off or put on silent mode during all class sessions.

CLASS CODE OF CONDUCT

Activities unrelated to the course (including private conversations, emailing, text messaging, reading, web surfing, etc.) are not permitted during class time. Please turn off or put all electronic devices on silent mode prior to the beginning of the class, as also on site visits. Cell phones must be totally switched off during exams. *This is a school policy.*

SAFETY

All students are expected to respect the safety and security policies in place at CSU Firenze. Students will be expected to follow the procedures outlined by CSU Firenze for the safe use of all spaces, including the upstairs. Refusal to respect these policies and procedures could lead to access restrictions or disciplinary actions.

STUDENTS WITH DISABILITIES

Upon identifying yourself to the instructor and the university, students with disabilities will receive reasonable accommodation for learning and evaluations. For more information, contact the Resident Director.

ACADEMIC DISHONESTY WILL NOT BE TOLERATED

Any form of plagiarism or cheating may result in a failing final grade in the course. If you have questions about what constitutes academic dishonesty, please refer to the student handbook and catalog of your campus, and/or ask the Resident Director for more information.

COPYRIGHT AND PRIVACY LAWS

No portion of the texts and other readings used in this course can be reproduced in any format including scanning, electronic downloading or sharing of files.

In addition, no portion of class lectures can be reproduced (for example recorded), without my consent.

CHANGES

Information in this syllabus, including the class calendar, may be subject to change due to unexpected external circumstances, as strikes affecting museum opening hours and/or transportation for site visits, severely adverse weather, etc.

CLASS SITE VISITS

Visits to museums and other institutions and sites are included in this course and you are required to attend all of them.

Estimated Cost of Site Visits

Florence site visits: Uffizi 20 Euros*; **Galleria Palatina* and Museo del Tesoro 16 Euros***; Bargello 8 Euros; Palazzo Davanzati 6 Euros; S. Maria Novella 7,50 Euros.

UFFIZI CARD: 40 euro * The Uffizi Card will cover the entry fees for the Uffizi and the Pitti Palace (including Galleria Palatina and Museo del Tesoro)

Bologna site visit: 15 Euros circa for admissions. **PLEASE NOTE:** It is **POSSIBLE** that the school will pay for the train tickets to and from Bologna, **based on availability of funds at the time of the trip.**

Otherwise, students will have to pay for the train tickets.

Total for Course: 76,50 Euros circa

APPROXIMATE COST OF THE MANDATORY SITE VISITS AND THE UFFIZI CARD IS TO BE PAID FOR BY THE STUDENTS. The Uffizi card (40 euro) must be paid in cash to Jane or Refugio, as soon as classes begin. This card will be utilized in other classes, in particular art history classes, during the spring semester. If you buy it for one class, you can use it for another class. Unlimited entries to each museum included are permitted.

Power Point lectures

It is possible to acquire a copy of my power point lectures from Refugio for study.

REQUIRED READING

Books

Paola Tinagli, *Women in Italian Renaissance Art: Gender Representation Identity*, Manchester University Press, Manchester and New York, 1997. **before April 7**

ISBN: 9780719040542

Richard Trexler, *The Women of Renaissance Florence, Power and Dependence in Renaissance Florence*, vol. 2, Pegasus Press, reprint 1998. **before April 7**

ISBN: 9780866981576

Rona Goffen, ed., *Titian's Venus of Urbino*, Cambridge University Press, 1997. **before April 7**
ISBN: 9780521449007

Jonathan K. Nelson, ed., *Suor Plautilla Nelli (1523-1588). The Painter-Prioress of Renaissance Florence*, Syracuse University of Florence, The Villa Rossi Series, vol. IV, 2008. **after April 20**
ISBN: 9788879232159

Jane Fortune, *Invisible Women, Forgotten Artists of Florence*, The Florentine Press, 2nd edition, Jan. 2010.
after April 20
ISBN: 9788890243455

Mary Garrard, *Artemisia Gentileschi, The Image of the Female Hero in Italian Baroque Art*, Princeton, Princeton Univ. Press, 1989. **after April 20**
ISBN: 9780691002859

Vera Fortunati, ed., *Lavinia Fontana of Bologna 1552-1614*, National Museum of Women in the Arts, Exhibition Catalogue, Electa, 1998. **after April 20**
ISBN: 9788843563944

Alison Cole, *Virtue and Magnificence, Art of the Italian Renaissance Courts*, Harry Abrams, 1995, chapter Six, "The Art of Diplomacy: Mantua and the Gonzaga," 143 – 169. **after April 20**
ISBN: 9780810927339

Articles

Martha Levine Dunkelman, "Donatello's *Mary Magdalene*: A Model of Courage and Survival," *Women's Art Journal*, 26, no. 2, Autumn 2005 – Winter 2006, 10-13. **before April 7**

Yael Even, "The Heroine as Hero in Michelangelo's Art," in William Wallace, ed., *Michelangelo: Selected Scholarship in English*, vol. 2, *The Sistine Chapel*, Garland Publishing, 1995, 381-385.
before April 7

ISBN: 0815318251

Mary Garrard, "Here's Looking at Me: Sofonisba Anguissola and the Problem of the Woman Artist," *Renaissance Quarterly*, XLVII, 3, pp. 556-622. **before April 7**

Yael Even, "The Loggia dei Lanzi: A Showcase of Female Subjugation," *Women's Art Journal*, Vol. 12, N° 1 (Spring – Summer, 1991), 10-14. **before April 7**

Copies of all assigned readings, will be in the library. A list of supplementary readings, helpful for preparation of term papers will be provided.