

CALIFORNIA STATE UNIVERSITY
CSU VIRTUAL INTERNATIONAL PROGRAM

ART 401 - WOMEN IN THE ARTS IN ITALY
Spring VIP 2020 – ON LINE COURSE

Dr. Helen Manner

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Tues., 4,45 – 5,45 P.M.; 5,45-6,45 P.M. as of March 30

Office hours: Tuesday, 5,45-6,45 P.M.; 6,45-7,45 P.M. as of March 30

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. Course requirements include two substantial papers, and a final exam with essay questions.

General Course Requirements

You are responsible for required readings (for the books, only those available on your campus as scanning of the copies in the CSU library here is not allowed beyond 15% due to copyright laws), the information given to you in the virtual classes, and that in the commented power points which accompany my lectures, and which will be sent to you. 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

Note that the first two classes on Feb. 25 and Mar. 3 were held in Florence.

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 considered 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 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 discussed 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. 10** – No Class as classes were suspended from March 9 -12.
- Tues., Mar. 17** – Further study of the female nude in the Renaissance, from Raphael through Correggio and the Venetians, especially Giorgione and Titian. Beginning discussion of the **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.**
- Tues., Mar. 24** – Further consideration of images of the Virgin Mary in the Renaissance and Baroque periods.
- Fri., Mar. 27** – 4,45-5,45 P.M. Time to be confirmed. **Make-up class for Tues., Mar. 31 -- Female saints—from penitence to ecstasy.**
- Tues., Mar. 31** – No class due to California State Holiday.
- Tues., Apr. 7** – **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.**
- Tues., Apr. 14** – **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.**
- Tues., Apr. 21** -- **Other female artists of the sixteenth century: Properzia dei Rossi, Lavinia Fontana, and Marietta Tintoretto. *First term paper due.***
- Tues., Apr. 28** -- **Female artists of the seventeenth century, especially the Caravaggista Artemisia Gentileschi, but also including Fede Galizia, Margherita Caffi, Giovanna Garzoni, Elisabetta Sirani, and Giulia Lama.**
- Tues., May 5** -- **Female artists of the eighteenth century, Rosalba Carriera, Anna Morandi Manzolini, and others. From Baroque to Rococo and the Age of Enlightenment. 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.**

Tues., May 12 – 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. *Second term paper due! Study guide for final exam to be distributed.*

Tues., May 19 – 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.

Tues., May 26 – FINAL EXAM. This will be an essay exam. You will submit your exam by email.

TERM PAPERS AND OTHER COURSE REQUIREMENTS -- All students taking this course are required to submit *two term papers*, one on Tues., Apr. 21 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. 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.* When researching from the internet, be sure to use reliable sources, as JSTOR, for scholarly articles, and as much as possible also consult books relevant to your topics. Avoid travel documentaries, Wikipedia, etc. 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 two weeks 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.

Dates of mid-term and final exams can not be changed. Missing the midterm or the final exam could result in failure of the course.

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. Cell phones must be totally switched off during final exam. *This is a school policy.*

STUDENTS WITH DISABILITIES

Upon identifying yourself to the instructor and the university, students with disabilities will receive reasonable accommodations for learning and evaluations.

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.

Power Point lectures

Commented copies of all my power point lectures will be sent to you. Thus if class time is insufficient to cover these lectures in their entirety, you will be expected to complete following them by viewing the commented versions.

REQUIRED READING**Books**

Paola Tinagli, *Women in Italian Renaissance Art: Gender Representation Identity*, Manchester University Press, Manchester and New York, 1997. **before April 21**

ISBN: 9780719040542

Richard Trexler, *The Women of Renaissance Florence, Power and Dependence in Renaissance Florence*, vol. 2, Pegasus Press, reprint 1998. **before April 21**

ISBN: 9780866981576

Rona Goffen, ed., *Titian's Venus of Urbino*, Cambridge University Press, 1997. **before April 21**

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 21**
ISBN: 9788879232159

Jane Fortune, *Invisible Women, Forgotten Artists of Florence*, The Florentine Press, 2nd edition, Jan. 2010.
after April 21
ISBN: 9788890243455

Mary Garrard, *Artemisia Gentileschi, The Image of the Female Hero in Italian Baroque Art*, Princeton, Princeton Univ. Press, 1989. **after April 21**
ISBN: 9780691002859

Vera Fortunati, ed., *Lavinia Fontana of Bologna 1552-1614*, National Museum of Women in the Arts, Exhibition Catalogue, Electa, 1998. **after April 21**
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 21**
ISBN: 9780810927339

Margaret King, *Women of the Renaissance*, University of Chicago Press, 1991, 1-156. **before April 21**
ISBN: 0-226-43618-7

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 21**

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 21
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. **after April 21**

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 21**