

Muses & Makers: Women in Art

Lecturer: Angela Marcus

Join LLeaP lecturer Angela Marcus at the National Gallery to consider women as artists' muses and objects of inspiration - and alternatively, as brilliant and determined makers of their own art while working against cultural odds to achieve their artistic aims. This small-group series will reference European, Canadian and American artworks in the National Gallery, as well as other sources. You will begin with Renaissance representations of the Virgin Mary and follow female artistic participation and accomplishment in art up to the modern era and evolving feminism.

NOTE: All gallery entrances are open again. There is no entrance fee for Thursday evenings. Participants should leave themselves time to put their coats and bags in the free Coat Check room (and if they wish to purchase memberships from the box office, now located in the Great Hall, at the top of the ramp). Folding stools are also available in the Great Hall. LLeaP lecturers and participants will be required to follow whatever public health protocols are in place at the Gallery during the series.

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Series Details:

This series takes you walking around the National Gallery, looking at art works of women as inspiration for male artists, and by women who became artists, although not necessarily notably during their lifetime. Prints from other museum collections will supplement viewing and discussion.

In **weeks 1 to 3** we will address art from the Renaissance to Early Modernism. We will consider why there were so few prominent European female artists while so many served as subject matter.

In **weeks 4 to 6** we will survey American and Canadian women in the Twentieth Century, as artists in a more active and prominent role. We'll reflect on the relaxed but still restrained cultural conditions that made this shift possible. Feminist perspectives and theories will shed light on the material covered in all six weeks.

Some of the many Makers & Muses who will be covered over the six weeks are: The Virgin Mary as ideal woman, Sofonisba Anguissola, Artemisia Gentileschi, Anne Vallayer-Coster, Elizabeth Vigee-Lebrun, Canova's The Dancer, Berthe Morisot, Rosa Bonheur, Women of the Pre Raphaelite Brotherhood, Vanessa Bell, Gwen John, Liubov Popova, Louise Bourgeois, Mary Pratt, Judy Chicago, Lee Krasner, Helen Frankenthaler, Jenny Holzer, Barbara Kruger, Sherin Neshat, Emily Carr, Paraskeva Clark, Elizabeth Wynn Wood, Mable May, Yvonne McKague Housser, Marcelle Feron, The Beaver Hall Hill Women, Varley's Vera, Joyce Wieland, Rita Letendre, and Daphne Odjig. We will also note the general characteristics of the various art movements in which the women discussed were active.

Some background/reference reading:

Whitney Chadwick, *Women Art and Society*, Thames and Hudson

Harris and Nochlin, *Women Artists: 1550-1950*, Los Angeles County Museum, Knopf

Ross King, *The Judgement of Paris*, Walker & Company

Carolyn Trant, *Voyaging Out: British Women Artists from Suffrage to the Sixties*, Thames and Hudson

Germaine Greer, *The Obstacle Race*, Picador

Max Adam, *Unquiet Women*, Apollo

Mary Gabriel, *Ninth Street Women*, Little Brown & Company

Rosika Parker and Griselda Pollock, *Old Mistresses*, Pandora

Norma Broude and Mary Garrard, *The Expanding Discourse: Feminism and Art History*, Harper Collins

The Guerrilla Girls, *The Guerrilla Girls Bedside Companion to the History of Western Art*, Penguin