

Arts and Humanities

Guides to
mainstreaming gender
in university teaching

History of Art

M. Lluïsa Faxedas Brujats

Xarxa Vives
d'universitats



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PRESENTATION

What is the gender perspective and what relevance does it have in teaching undergraduate and graduate programmes? When applied to a university setting, the gender perspective or gender mainstreaming is a comprehensive policy to promote gender equality and diversity in research, teaching and university management—all areas affected by different gender biases. As a cross-cutting strategy, it involves all policies taking into account the characteristics, needs and interests of both women and men, and distinguishing biological aspects (sex) from culturally and historically constructed social representations (norms, roles, stereotypes) of femininity and masculinity (gender) based on sexual difference.

The Xarxa Vives d'Universitats (XVU) (Vives Network of Universities) encourages a cohesive university community and reinforces the projection and the impact of academe in society by promoting the definition of common strategies, especially in the gender perspective scope of action. It should be highlighted that policies that do not take into account these different roles and diverse needs and are, therefore, gender-blind do not help to transform the unequal structure of gender relations. This also applies to university teaching, where we offer students a compendium of knowledge to understand the world and intervene in their future professional practice, providing sources of reference and academic authority and seeking to promote critical thinking.

Knowledge transfer in the classroom that is sensitive to sex and gender offers different benefits, both for teachers and for students. On the one hand, deepening the understanding of the needs and behaviours of the population as a whole avoids partial or biased interpretations—both theoretically and empirically—that occur when using man as a universal reference or when not into account the diversity of the female or male subject. In this way, taking gender perspective improves teaching quality and the social relevance of (re) produced knowledge, technologies and innovations.

On the other, providing students with new tools to identify stereotypes, social norms and gender roles helps to develop their critical thinking and skill acquisition that will enable them to avoid gender blindness in their future professional practice. Furthermore, the gender perspective allows teachers to pay attention to gender dynamics that occur in the learning environment and to adopt measures that ensure that the diversity of their students is addressed.

The document you are holding is the result of the biannual 2016-2017 work plan of the XVU Gender Equality Working Group, focused on gender perspective in university teaching and research. At an initial stage, the report entitled *La perspectiva de gènere en docència i recerca a les universitats de la Xarxa Vives: Situació actual i reptes de futur (2017) [Gender Perspective in Teaching and Research at Universities in the Vives Network: Current Status and Future Challenges]*, coordinated by Tània Verge Mestre (Pompeu Fabra University) and Teresa Cabruja Ubach (University of Girona), found that the effective incorporation of gender perspective in university teaching remained a pending challenge, despite the regulatory framework in force at European, national and regional levels of the XVU.

One of the main challenges identified in this report in order to overcome the lack of gender sensitivity in curricula on undergraduate and postgraduate programmes was the need to train teachers in this skill. In this vein, it pointed out the need for educational resources that help teachers provide gender-sensitive learning.

At the second stage, these guidelines for university teaching with a gender perspective has been prepared, under the coordination of Teresa Cabruja Ubach (University of Girona), M. José Rodríguez Jaume (University of Alicante) and Tània Verge Mestre (Pompeu Fabra University). Altogether, eleven guides have been developed—with between one to four guides for each field of knowledge—by expert lecturers and professors from different universities in applying a gender perspective in their disciplines:

ARTS AND HUMANITIES:

HISTORY: Mónica Moreno Seco (Universitat d'Alacant)

ART HISTORY: M. Lluïsa Faxedas Brujats (Universitat de Girona)

PHILOLOGY AND LINGUISTICS: Montserrat Ribas Bisbal (Universitat Pompeu Fabra)

PHILOSOPHY: Sonia Reverter-Bañón (Universitat Jaume I)

SOCIAL AND LEGAL SCIENCES:

LAW AND CRIMINOLOGY: M. Concepción Torres Díaz (Universitat d'Alacant)

SOCIOLOGY, ECONOMICS AND POLITICAL SCIENCE: Rosa M. Ortiz Monera and Anna M. Morero Beltrán (Universitat de Barcelona)

EDUCATION AND PEDAGOGY: Montserrat Rifà Valls (Universitat Autònoma de Barcelona)

SCIENCES:

PHYSICS: Encina Calvo Iglesias (Universidade de Santiago de Compostela)

LIFE SCIENCES:

MEDICINE: M. Teresa Ruiz Cantero (Universitat d'Alacant)

PSYCHOLOGY: Esperanza Bosch Fiol and Salud Mantero Heredia (Universitat de les Illes Balears)

ENGINEERING:

COMPUTER SCIENCE: Paloma Moreda Pozo (Universitat d'Alacant).

Learning to incorporate the gender perspective in subjects merely implies a reflection on the different elements that constitute the teaching-learning process based on sex and gender as key analytical variables. In order to review your subjects from this perspective, the guidelines for university teaching with a gender perspective provide recommendations and instructions that cover all the following elements: objectives; learning outcomes; content; examples and language used; selected sources; teaching methods and evaluation, and management of the learning environment. After all, incorporating the principle of gender equality is not just a matter of social justice but also teaching quality.

Teresa Cabruja Ubach, M. José Rodríguez Jaume
and Tània Verge Mestre, coordinators

01. INTRODUCTION

In this guide, University of Girona professor M. Lluïsa Faxedas provides a wide range of recommendations for introducing the gender perspective into teaching human sciences, especially art. University teaching offers students a set of knowledge to understand the world and social relations, provides references and academic authority, and seeks to put participation and a critical spirit into practice. As the guide makes clear, without some reflection on the gender biases that may be present in university teaching, it might contribute to reinforcing and perpetuating gender inequality.

The guide starts with a discussion of those aspects that indicate the implications of **gender blindness** in the disciplines it covers (second section). It points out how concepts, variables and indicators in those disciplines are based male experience. Consequently, women's experiences, spaces and works have traditionally been undervalued and their contributions hidden.

The guide then develops different tools to frame teaching in a gender-sensitive way. Some **general suggestions** are made for including a gender perspective in teaching (third section). For example, the guide refers to the contributions of various women authors who, in response to the male-centred bias of the social sciences, have highlighted the importance of studying social reality with new models that include and value women's experiences. It also points out the importance of advancing towards a scientific commitment to gender equality, identifying and problematising existing inequalities and offering solutions for eradicating them.

Specific proposals are made for introducing the gender perspective into teaching in the disciplines mentioned. **Good practices** comprising teaching methodologies, content and evaluations in human sciences are offered (fourth section). The guide also includes **teaching resources** (fifth section) and provides instructions on how teachers can help students incorporate the **gender perspective into research**, especially in bachelor's and master's degree theses (sixth section). Likewise, various tools for consultation are included, such as websites, a bibliography, a concept glossary, links to example teaching guides (seventh section) and some **ideas for further** reflection on how to make teaching gender sensitive (eighth section).

02. GENDER BLINDNESS AND ITS IMPLICATIONS

More than 40 years have passed since a group of art historians, all women and mainly in the English-speaking academic world, suggested a thorough revision of the history of art as it had been established as a scientific discipline. They wanted to adopt a clearly feminist perspective, to include the legacy, experience and works of female artists, and to question the ways the female body had been represented. Initially the project had a cataloguing focus and tried to recover the names and works of many women who had been forgotten in the established historical-artistic narrative. Over time it became clear that, if the real intention is to allow women's experience to occupy a place in that narrative, a critical focus would be needed to review the foundations on which that narrative is based.

Although a great deal of work has been done in these areas in the last few decades, the approach was adopted very late by the academic world in the Vives region. In fact, it is still not firmly established: neither the artistic production of women nor feminist art history feature in most academic curricula and art history syllabi, except on the margins (Cabruja i Verge, 2017). Research on the production of women artists is scarce and very few exhibitions of their work are planned in Catalonia. Equally rare is their presence in museums and public collections, which is token at best. For example, the Art Museum Network of Catalonia website (<http://xarxa.museunacional.cat/>) includes a total of 30 museums, each of which offers a selection of between five and eight works considered to be highly representative of their respective collections. Only four of these selected works are clearly attributed to women. The relative scarcity of art work produced by women in museums and the lack of a discourse to explain it renders the role of women in history invisible and makes it impossible to offer positive references to future generations. Likewise, the absence of critical analysis of the way women have been represented in images throughout history reinforces stereotypes.

This situation is made even more serious by the overwhelming majority of female students in the humanities: four times more women than men studying for a degree in the history of art and two and a half times more, approximately, in the case of fine arts (see the WINDDAT teaching indicators system). Likewise, the presence of women at the various levels of historical-artistic heritage management is also very strong, even though they do not occupy many senior management positions. Only by incorporating women's contribution to the history and present of all spheres of artistic creation into the training given to new generations will society as a whole also become aware of it.

03. GENERAL PROPOSALS TO INTRODUCE A GENDER PERSPECTIVE IN TEACHING

As stated in the introduction, the first step towards including the gender perspective in teaching art history and fine arts is to recognise the large number of women artists who, throughout history, have expressed themselves as artists, and often became professionals, in every discipline. From a historical point of view, and especially since the Renaissance, an increasing number of women are identified with recognisable art work that is studied, and the resulting body of research is more than enough for these artists to be incorporated into the content of various cross-cutting and historical subjects. Concentrating on how, in each case, they have exercised their options to be recognised and valued and establish themselves professionally is more effective than focusing on the processes that have excluded women from history.

Nevertheless, defining the role of women in the history of art requires rethinking the way that history is explained. As many women authors have demonstrated (Parker and Pollock, 1981; Chadwick, 1999; Mayayo, 2003; Pollock, 2010), a discourse that is continuously based on presenting biographies and CVs of geniuses will make it very difficult to include women. When women are compared on the same level to the “great artists” firmly established in the historiography, their work is routinely perceived to be of a lower quality, with a few notable exceptions, which merely confirms the rule. The history of art should be explained from a much more contextual perspective. Course contents could focus on the specific historical and social conditions that determined the possibilities for women artists to express themselves as such, and the particular circumstances of those women at specific times and places. For example, what have historically been the different areas of training to which women had access or not? What possibilities have they had to take part in different types of exhibitions and salons? How have they been affected by restrictions on travel or time to devote themselves to particular artistic practices? How have they been conditioned at every turn by expectations regarding family and social roles? Finally, despite everything, how many of them have overcome obstacles in the way of being able to pursue their vocations? It is very important to avoid trans-historical and trans-spatial generalisations, and to pay attention to the differences that have emerged in each place, in each culture, at each historical moment, and how those contrasts have affected the work of women artists.

Often, throughout history, women artists have expressed themselves in disciplines held in less regard in art history discourse. Grouped together under disparaging headings such as “decorative arts” or “arts and crafts”, they have not found their place in the major educational and museological discourses. For example, the historical role of women is highly significant quantitatively and qualitatively in all areas of the textile arts, but also in other disciplines such as ceramics and illustration, or in less appreciated pictorial genres such as painting flowers. In addition, many women have made new artistic disciplines their own. Performance or video, initially seen as less subject to historical gender biases, come to mind. Revising the place of women in the history of art means not forgetting that Virginia Woolf’s anonymous character could have been a woman; it means vindicating women’s work in many artist workshops, often organised as family businesses involving the work of various members of a family; and, in recent centuries, it means calling attention to women’s part in all kinds of artist groups and collaborative or joint projects.

Of equal significance is the part played by women who have been dealers, patrons, clients, collectors, owners of galleries, founders of museums and art centres, exhibition and programme directors, historians, curators, art critics and viewers. It is crucial to address the gender bias that many institutions in the art world have maintained for decades by planning fewer exhibitions by women artists, or acquiring fewer of their works for collections. The deficit that that attitude has created in the heritagisation of art created by women has negatively affected its appreciation and dissemination. Once again, art should always be seen as more than a purely individual, subjective, spiritual and transcendent activity and placed in the context of the socio-economic relations that make it possible in each case.

Another very important aspect that has continuously attracted the attention of the feminist historiography of art is the treatment of women as an iconographic motif throughout the history of art. This debate was popularised by the Guerrilla Girls when, in 1989, they posed the famous question: “Do women have to be naked to get into the Met. Museum? Less than 5% of the artists in the Modern Art Sections are women, but 85% of nudes are female.” John Berger (1972) also demonstrated that, historically, women have been the object of male “glances” that are clearly idealised and often eroticised (although this is not meant to be obvious) and have conditioned how women have seen themselves. This continued objectification and sexualisation of the female body, especially in nudes but under any pretext, must be highlighted when explaining the iconography of (almost) any historical

moment. Emphasis should also be placed on other aspects, such as the passivity often attributed to women (in contrast with male activity), or the situations of physical and sexual violence against women that are normalised as gallant or heroic in both mythology and history. Rethinking female iconography must also lead to a review of masculinity and its various representations throughout history, a subject which is studied more and more.

Students should also know how gender stereotypes have influenced such important concepts as female creativity. In 2013, Georg Baselitz said, “Women don’t paint well. It’s a fact.” This remark was the culmination of a long philosophical, theoretical and critical tradition, according to which women’s creativity is best expressed through procreation as a biological reality of maternity, while in the world of thought and culture they are, at best, subordinate and unoriginal. Often, the highest praise given to a female artist is to describe her as virile, while elements of “femininity” in the work of men or women disqualify them immediately. How has that affected the way critics and the history of art have treated women’s work? How often have women artists refused to define themselves as women so as not to be immediately belittled? How has their role in the art world been reduced to that of muses or sources of inspiration rather than creators? These questions deserve analysis.

A final aspect to consider is the relationship between feminism, post-colonialism, and LGBTI and queer studies. The intersection between thought and criticism has produced some of the most interesting ideas about visual culture and artistic practices, especially in the contemporary world, but also from a historical perspective. One example is the reconsideration given in Western painting to the iconography of black, oriental and indigenous women, which is very prevalent (from the odalisques to the servant in Manet’s *Olympia*) but often ignored. Questioning the notion that the canon, heteropatriarchy and ethnocentrism are the only ways to view the world and understand it is a collective struggle that has produced some very interesting results. A recent example might be the exhibition “Queer British Art 1861-1967” (Tate Britain, 2017), which offered a new approach to British art and explored how lesbian, gay, bisexual, trans and queer artists expressed themselves at a time when assumptions about sexuality and gender were undergoing a radical transformation. Likewise, it is very important to recognise the existence of diverse feminist, LGBTI, queer and post-colonial art and artistic practices that, from a political perspective, directly address the questions posed by their theoretical correlates.

04. GENERAL PROPOSALS TO INTRODUCE A GENDER PERSPECTIVE IN HISTORY OF ART TEACHING

4.1 Subject/module objectives

From the outset, it should be remembered that the gender perspective can be developed in art history subjects, whatever the chronological or thematic area of the particular topic of study. Currently, the main challenge is to avoid limiting analysis of the relationship between art and gender to the specific optional subjects that address it, and ensure it features in studies as a whole.

In general terms, any subject in an art history programme should assume these three objectives of gender mainstreaming:

- Making students aware of the of texts, research, studies, practices and debates generated by feminist art historians in relation to the topics and/or periods of study in question, and considering how they help initiate substantive discussions about the art history narrative, the canon, and the selection processes that inevitably inform writing about history.
- Including information in subjects about the life and work of women artists (or patrons, collectors or other players in the art system), paying particular attention to the historical and sociological features that conditioned their careers and contributions, and not repeating or amplifying the traditional narrative of the artistic “genius”.
- Analysing the iconography of works produced in different places and historical periods, considering how cultural conventions regarding gender are made visible in each circumstance, or how they have been flouted, and the possible conventions or criticisms of that iconography in terms of coloniality and sexual relations, as the case may be.

Furthermore, a series of basic questions should be asked about the work of any woman artist, whatever her historical context, to help consider how gender affects artistic creation (D’Alleva, 2012):

- What training has the artist had? In what way has it differed from that of men?
- Has her career developed in the same way as those of her male colleagues? How did her studio or workshop operate?

- Was she an exception, or were there other women artists like her working in the same period and/or place?
- How do the various subjects she worked on relate to each other? Were women one of the themes?
- Are her themes different because she was a woman? Did her male contemporaries work on the same ones? Are her approaches similar to those of her colleagues, men or women? Is there a theme that she could not tackle by the mere fact of being a woman?
- Did her choice or treatment of subjects have anything to do with her life and experiences as a woman?
- Who did she hope to appeal to with her works? Did she work with male or female viewers in mind?
- If she portrays women, how does it reflect or conform to social values regarding them?
- Who bought her works? Who were her sponsors or patrons? Did she have women clients and, if so, was there any kind of special relationship?
- How have male critics and artists responded to her work? And female critics and artists?

4.2 Subject/module content

Three possible subject areas can be considered as models:

Historiography and methodology. In a subject of this nature, the objective would be to present the feminist art history as one of the main methodological, critical and intellectual currents linked to what has become known as “new history of art”, which originated in the 1960s. Its similarities and differences with other methodologies, such as Marxism, the social history of art or psychoanalysis, can be shown, and its decisive role in the appearance of post-colonial, gender, LGBTI and queer studies is easily demonstrated.

As for content, feminist art history must be framed in the context of the second wave of feminism, with emphasis clearly placed on its political nature. It arose in the United States, but gradually spread to other countries, sometimes resulting in a fruitful convergence with local traditions of thought (as in the case of Italy and the work of Carla Lonzi). Training activities could include reading and commenting

on the writings of many women authors, starting with the essential text “Why Have There Been No Great Women Artists?” by Linda Nochlin (1971), and continuing with the works of many other women historians and critics such as the pioneers Griselda Pollock, Laura Mulvey or Lucy Lippard, or Judith Butler and Teresa de Lauretis, authors who expanded and reconfigured the concept of gender. Catalan and Spanish translations of many of their basic texts, and numerous anthologies in English, even thematic ones, are available. The work of many of these theoreticians is closely intertwined with the practice of many artists and can be studied in relation to that, as in the case of Pollock and Mary Kelly, for example.

With these texts, students can discuss how feminist art history has questioned many of the basic assumptions of traditional art history: the existence of an undeniable canon of great works, the concept of the genius as inspired creator, biography as a basic tool for writing art history, formalist standards of aesthetic quality, and so on. Specific cases can be studied to show how the history of art has traditionally been based on heteropatriarchal prejudices and shaped by excluding everything that did not fit the normative discourse. Likewise, emphasis can be placed on how the feminist art history has made key contributions to thinking about and discussing gender, paving the way to more recent debates and offering materials that can be studied from many angles (education, anthropology or sociology, for example).

The skills that could be developed include:

- Using historiographical methods as well as those of the literary and documentary sources on which the discipline is founded.
- Assessing the ethical implications of professional actions and recognising and respecting linguistic and cultural diversity as sources of wealth.
- Expressing specific knowledge about the origin and development of the history of art as a discipline, of the various areas of study within it and of the themes, vocabulary and classical and contemporary debates related to it.
- Mastering and applying methodological and critical tools that are vital for understanding and narrating the history of art and reflecting on the art history profession.

The learning outcomes include:

- Ability to identify and compare different historiographies and methodologies used to establish the discipline of art history.
- Ability to identify the importance and complexity of class, race and gender for the historiography of the second half of the 20th century.

Modern and contemporary art history. Although any historical period can be studied from a gender perspective, the 19th and 20th centuries provide much more information and material on the art system roles of many women who managed to get training and become professionals in this area.

Applying the gender perspective to the history of contemporary art, however, does not mean simply replicating the usual historical pattern, based on a succession of movements and artists, and trying to add to it the names of women who, to a greater or lesser degree, participated in the same groups or movements as their male colleagues. At the content level, it might be more interesting to adopt a thematic approach, placing the contributions of women artists on the same level as their male colleagues to compare the different circumstances and symbolic experiences of each artist. Among the many obvious options, a theme that offers lots of possibilities to work on is the body:

- a) Portrait and self-portrait as ways of perceiving the female body. Comparing Frida Kahlo, Alice Neel or Cindy Sherman to the iconic female portraits of Modigliani or Andy Warhol.
- b) The representation and roles of women, from the muse to the creator. Comparing examples of representations of women by great artists of the modern era (Picasso, Matisse, de Kooning) with the representations and the reconsideration of roles proposed by women themselves (Louise Bourgeois, Fina Miralles or Martha Rosler).
- c) Body art and performance as a privileged space for feminist artistic practice. Comparing Carolee Schneemann, Esther Ferrer or Gina Pane to the actions of Yves Klein, Chris Burden or the Viennese Actionists.
- d) Questioning conventional gender categories. Comparing and contrasting Claude Cahun, Lynda Benglis or Catherine Opie with paradigmatic images of masculinity such as those of Richard Prince or Robert Mapplethorpe.

- e) Feminism and post-colonialism. Exploring how women artists have thought about and perceived questions of race in a post-colonial context, for example, in the cases of Lorna Simpson, Shirin Neshat or Coco Fusco.

Skills that could be developed include:

- Analysing and applying diachronic and contextualised knowledge of the various artistic and musical expressions that have succeeded each other on a global and local scale.
- Expressing specific knowledge about the origin and development of the history of art as a discipline, of the various areas of study in it, and of the themes, vocabulary and classical and contemporary debates related to it.
- Interpreting works of art in the context in which they were created and relating them to other forms of cultural expression.

The learning outcomes include:

- Ability to identify and appreciate the contributions made by women in various roles linked to artistic creation throughout history.
- Ability to apply the gender perspective in academic practice and future professional practice.
- Ability to critically analyse the problems posed and clearly identify the question or questions to be resolved.

Museology and heritage management. Subjects in this area, which offer more practical and professionally oriented training, should also have a gender perspective to prevent the perpetuation of discriminatory roles and stereotypes at the workplace. Various aspects could be incorporated into the contents and discussions of these subjects:

- a) The situation of women in cultural institutions. Although the data is continually evolving and, women are generally a majority among students preparing themselves to play managerial roles in the art world, they are in the minority when it comes to more visible or responsible positions (De la Villa, 2014).
- b) The heritagisation of women artists' work. In Western countries women account for between 40% and 50% of professional artists, yet their presence in the art collections exhibited in big museums is between 7% and 40%. Women artists also receive fewer prizes and get less recognition.

Although many museums have become aware of this fact in recent years and have started to review their collection and exhibition policies, a lot of work still needs to be done, especially at the research level.

- c) Exhibitions. The number of individual exhibitions devoted to female artists in museums, art centres and galleries is clearly less than that for male artists. Few of these places have a clear policy for reversing this situation. On the contrary, a single exhibition dedicated to a woman justifies long periods without putting on another.
- d) Studies of public. The field of heritage has ramifications for many other areas that involve a relationship with the public and users, including tourism, education and cultural management. Here as well, the gender perspective can be used to analyse user behaviour and put forward proposals and plans for action.
- e) Education and mediation. Educating the public, increasingly understood as mediation, is one of the basic functions of museums and art centres, which also offer one of the most viable processes of professionalisation. These are spaces for reflection and practice, suitable to introducing the gender perspective at both the content and methodological levels.

All these themes can be worked on from a theoretical and a practical perspective by visiting museums and institutions to analyse their exhibition discourse, studying the management policy documents at each centre, interviewing staff to discuss their experiences, commenting on planning at the centres, carrying out quantitative and qualitative studies of public and so on.

The skills to be worked on include:

- Acquiring and applying corresponding knowledge to heritage conservation and management, as well as to museology and museography.
- Assessing the ethical implications of professional actions and recognising and respecting linguistic and cultural diversity as sources of wealth.
- Formulating new and creative proposals and hypotheses to promote improvements and/or resolve complex situations.

The learning outcomes include:

- Knowledge of all aspects of cultural heritage and applying a gender perspective to it.

- Ability to identify and appreciate the contributions made by women throughout history in various roles linked to heritage conservation and management.
- Ability to include the gender perspective in future professional practice.
- Knowledge of the history and current problems of conservation, restoration criteria, and historical-artistic and cultural heritage management.

4.3 Evaluating the subjects

An initial and very basic aspect regarding evaluation is encouraging and acknowledging students who choose topics with a gender perspective for their presentations or projects. They should not be given the impression that their subject is of less interest or importance than other topics traditionally closer to the history of art.

Furthermore, as previously mentioned, programmes of study related to art history or the fine arts, with a much higher number of female students, must ensure there is no evaluation bias in favour of the minority group, in this case, men.

The evaluation of subjects has to be linked to teaching methodologies. Therefore, team and project work should be valued over individual knowledge tests. Likewise, practices such as self-assessment and learning portfolios should be encouraged to avoid teacher/authority models that only validate knowledge and/or learning processes.

4.4 Organisation and arrangement of teaching

From the outset it is important to plan the classroom space itself from a different perspective, breaking with the traditional one-way format of teachers teaching students to allow interaction, debate and collaboration among class members. Social media and educational platforms (like Moodle) make it possible to extend the physical classroom and enable students to collaborate and exchange experiences. It is even possible to look for other, less formal work spaces more closely linked to the students' own experience outside regular academic spaces and schedules.

That means fostering activities in which the students themselves bring information, case studies or materials to work on and experience together. This involves them directly in what they are doing, which is better than assignments handed down by someone else (Vidiella, 2012). Overcoming the authority

relationships implicit in traditional methodologies will help achieve genuine collaboration in which knowledge is validated collectively, not solely on the basis of the teachers' mastery of the topic.

It is also necessary to go beyond the classic concept of scientific objectivity and to introduce the position of individual learners into the learning process. The fact that most of the students are women should be viewed as a positive starting point for rethinking all the elements of the historiographical discourse of art from a feminist perspective.

4.5 Teaching methods

The different contents in art history with a gender perspective courses require a different kind of teaching too. A more inclusive history of art requires more participatory approaches, including group discussions, team work and dialogue between teachers and students, so that the concepts worked on integrate better with the students' own experiences. Feminist art history has been and continues to be largely political and collaborative. Sharing knowledge and experiences is an essential part of the work process, and this should be transferred to teaching practice. Examples include publishing articles in Wikipedia about women in the art world who curate exhibitions or who organise events with work by women; conducting interviews with women artists or agents to document their activity; reporting on work processes that have been carried out; and posting themed picture galleries on Pinterest. Generally, practical activities that foster independent and meaningful learning should be encouraged.

Given that gender mainstreaming is a hot topic in heritage and culture these days, classroom work could be based on real case studies of current research or exhibitions. For example, students could produce and/or analyse statistics on the presence of women artists in museums and exhibitions. They could do presentations or projects on active women artists to highlight the wealth, diversity and relevance of female creativity, or work with new technologies to disseminate these projects beyond the classroom.

05. TEACHING RESOURCES

The first thing to remember about the language used when introducing the gender perspective into the classroom is the word “artist” refers to men or women, so teachers constantly resort to the concept of women artists or refer to them specifically as women in the discourse. Other important words in art discourse, such as “genius”, do not have a feminine form or have another meaning, and should be avoided. For example, making the distinction between “old masters” and “old mistresses” turns the latter into lovers rather than artists.

It is also important not to use general expressions such as “women in art” because the participation of so many women over so much time in so many different roles cannot be reduced to a single standard, model or case. (Speaking about “men in art” would make no sense.)

As mentioned previously, most art produced before the end of the 20th century (at the very least) perpetuates iconographic models that establish strongly differentiated gender roles linked to the corresponding social circumstances and system of religious beliefs in each historical period. It is not possible to teach the history of art without showing these images, but it is possible to point out how they reveal and generate gender stereotypes that are perpetuated over time and assimilated without question.

An important aspect to stress in teaching is that many images and works of art reinforce the notion of what has been called the “male gaze” (Mulvey, 1988), which projects erotic, heterosexual, male desire onto the female body and helps establish normative guidelines. Very often, however, this normativity is not found in artists’ works but in critical and historiographical discourses that accept its premises without question or ignore sexual, homosexual or queer implications even when they are visually very explicit or well documented in the artists’ biographies. Images need to be analysed critically and students reminded of these questions in class, whatever period or theme is being studied.

Art history discourse is often based on a formalist perspective, which tries to establish so-called quality standards, supplemented with biographical information that reinforces, in an almost hagiographical way, the most important and revealing episodes in the career of the artist in question. As previously stated, introducing the gender perspective requires going beyond this formalist-biographical paradigm and opening up not only to feminism but also to methodologies linked to the sociology of art, psychoanalysis or critical theory, for example.

Among manuals or reference books for classroom work, two are the most suitable:

CHADWICK, Whitney (1999). *Women, Art and Society / Mujer, arte y sociedad* (2nd ed., rev. and enl.). Barcelona: Destino.

MAYAYO, Patricia (cop. 2003). *Historias de mujeres, historias del arte*. Madrid: Cátedra.

A recommended compilation of theoretical articles that offer a good basis for working on the gender perspective includes:

CORDERO, Karen, and SÁENZ, Inda (comp.) (2007). *Crítica feminista en la teoría y la historia del arte*. Mexico: Universidad Iberoamericana.

DEEPWELL, Katy (1998). *New Feminist Art Criticism: Critical Strategies / Nueva crítica feminista de arte: estrategias críticas*. Madrid: Cátedra.

FAXEDAS, M. Lluïsa (comp.) (2009). *Feminisme i història de l'art*. Girona: Documenta Universitaria.

With regard to audiovisual material, the works of women filmmakers such as Agnès Varda or Chantal Akerman, whether or not they deal explicitly with gender issues, are an assertion of the feminine view and can be used from that perspective.

Films that deal with the lives of women artists do not always do it from a feminist and demystifying perspective. Some interesting examples, positive and negative, include the following:

Louise Bourgeois: The Spider, the Mistress, and the Tangerine by Marion Cajori and Amei Wallach (2011)

Camille Claudel 1915 by Bruno Dumont (2013)

Marina Abramovic. The Artist is Present by Marina Abramovic (2013)

The following documentaries deal with the history of feminism and sexism in art:

Not For Sale: Feminism and Art in the USA during the 1970s by Laura Cottingham (1998)

What Price Art? by Tracey Emin (2006)

Recent years have revealed a gradual but growing interest in artistic creation by women in museums and art spaces in Catalonia. Nearly every year there is an exhibition of an important woman artist's work, and art galleries show, at one

time or another, the work of contemporary women. Some museums and heritage spaces offer occasional or regular guided tours or heritage routes with a gender perspective. Another possibility, therefore, is to visit museums or exhibition spaces and analyse how they might fall short when including the gender perspective in their museum or exhibition discourse.

A final, very useful resource is that of inviting women artists into the classroom to talk about their specific experiences. Students can take advantage of the visits to create audiovisual files that could form the basis of future research and investigation.

06. TEACHING HOW TO CARRY OUT GENDER-SENSITIVE RESEARCH

For many students, a university bachelor's degree course will be their first contact with the gender perspective. In addition, it might be the first time they have been made aware of such a large number of women artists and of issues related to the history and situation of women. Introducing the gender perspective into teaching is indispensable in fostering and encouraging subsequent gender-sensitive research, whether in terms of the subject chosen or the methodology used.

Students who write bachelor's or master's theses on a female artist or a woman as an iconographic motif, for example, must be reminded that they are not necessarily applying a gender perspective. The choice must be a conscious one, beginning with works in the literature that provide suitable research models. If they write a monograph, it might be useful to read *Singular Women: Writing the Artist* (Frederickson and Webb, 2003), which discusses specifically how to write on the life and work of individual women artists without falling into the hagiographic traps all too typical in traditional monographs. Books published by Norma Broude and Mary Garrard (1982, 1992, 2005) also offer good examples of case studies that could serve as models.

Nonetheless, a feminist approach to art history should not be limited to reviewing the work of specific artists (which some feminist historians have questioned because they reproduce traditional and exclusive historiographical models). Many other research themes are particularly relevant to artistic practices from a gender perspective. For example, students could study practices in which women artists have felt more comfortable or have played a significant role, such as performance or photography. Theoretical or historiographical studies of the criticism or heritagisation of women's work are also possible. Students might analyse the constructs of masculinity and femininity in images that have played a part in defining and establishing gender conventions throughout the history of art and visual culture, or they could conduct research on collaborative and collective projects undertaken by women, such as women artists' associations or exhibitions.

Research in the field of art history, particularly when it deals with questions related to historical-artistic heritage, might require quantitative and/or qualitative data, which should be broken down by sex to study specific biases in the way women use culture. Likewise, research based on objects of art can be expanded to topics beyond history or museology: anthropology, sociology,

economics, education and teaching, therapy and cultural tourism. The methodologies appropriate to these other disciplines can always be combined with gender perspectives as well.

Young researchers should be reminded that, in Catalonia, art history research from a gender perspective is still underdeveloped and can offer many interesting cases to work on, ranging from rediscovering women artists who have received little recognition to analysing their social or cultural context or the critics' reaction to them. A good reference work in this field might be the recent doctoral thesis by Assumpta Bassas (2015). She researches the careers of three outstanding conceptual artists in the history of contemporary art in Catalonia (Sílvia Gubern, Àngels Ribé and Eulàlia) from a clearly feminist perspective. Her thesis departs from the traditional artist-genius monograph model to explore much more experiential aspects of the artists' work. Along these lines, young researchers should be encouraged to create and disseminate archives or repositories in any format that preserves oral and other accounts of contemporary Catalan female artists and facilitates future research.

07. PEDAGOGICAL RESOURCES

7.1 Essential glossary

Feminist art: art rooted in the analyses and commitments of contemporary feminism and contributing to a critique of political, economic and ideological power relations in today's society. It is neither a stylistic category nor art simply created by women.

Post-colonial art: art produced in response to the consequences of colonialism, which often addresses questions of cultural and national identity, as well as race and ethnicity. It also deals with how the societies and cultures of non-European peoples are seen from a Western perspective, and how the identities of “colonisers” and “the colonised” are related.

Canon: works of art traditionally regarded as created by “great artists” or “geniuses” that have defined the main currents of art history and have helped sustain the heteropatriarchal structure of Western culture. Now that “greatness” is questioned as the history of art incorporates gender, race, class, territory and other issues.

Feminist art history: focus on women as artists, patrons, viewers and subjects of art history, always taking into account how their specific identity as women affects their work or their career, or how representations of women are conditioned by prevailing (or subversive) gender ideologies.

Performativity: an interdisciplinary term usually referring to the capacity of discourse and gestures to act on or consummate an action, or to construct and represent an identity. The question is why identities are built on performative actions, behaviours and gestures, and not the other way round (the view of identity as a source of secondary actions such as discourse or gestures).

7.2 Research groups

Body and Textuality Research Group, UAB
<http://cositextualitat.uab.cat/>

Duoda Women's Research Centre
<http://www.ub.edu/duoda/?lang=ca>

Art and Identity Politics Research Group
http://www.um.es/arteypoliticasdeidentidad/?page_id=740

Urban Space and Gender Technologies Research Group
<http://espaciourbanoytecnologiasgenero.blogs.upv.es/>

Writing Feminist Art Histories Research Group
<https://writingfeministarthistory.wordpress.com/>

7.3 Online resources

n.paradoxa. International Feminist Art Journal. <http://www.ktpress.co.uk/>
This website has the reference to the journal, lots of information on art and feminism (for example, statistics on the role of women artists in art) and a very useful MOOC for learning about this subject.

n.paradoxa's 12 Step Guide to Feminist Art, Art History and Criticism
<https://www.ktpress.co.uk/pdf/nparadoxaissue21.pdf>

National Museum of Women in the Arts
<https://nmwa.org/>

Elisabeth A. Sackler Center for Feminist Art, Brooklyn Museum
<https://www.brooklynmuseum.org/eascfa/>

Mujeres en las artes visuales (MAV).
<http://mav.org.es/>

Teaching unit on Feminism and Art
<http://arthistoryteachingresources.org/lessons/feminism-art/>

Audiovisual material on *!Women Art Revolution* exhibition
<https://exhibits.stanford.edu/women-art-revolution>

Video "Where are the Women?"
<https://www.youtube.com/watch?v=AbUkraQIYv8>

"Feminist Art" at the Tate Modern
<http://www.tate.org.uk/art/art-terms/f/feminist-art>

Asociación Española de Investigación de Historia de las Mujeres (Spanish Association for Research on Women's History)
<http://aeihm.org/>

Women artists, MNAC
<https://www.museunacional.cat/en/women-artists>

Patrimonio en femenino

<http://www.mecd.gob.es/cultura/areas/museos/mc/ceres/catalogos/catalogos-tematicos/patrimoniodefemenino/presentacion/portada.html>

The little-known dimension: Women pioneers in cinema

<https://vimeo.com/pioneresdelcinema>

Berger, John, Ways of Seeing, 1972

https://www.youtube.com/watch?v=2km4IN_udlE

7.3 Links to subject programmes

Art and Gender, University of Granada, Bachelor's Degree in the History of Art

[http://filosofiayletras.ugr.es/pages/docencia/grados/guias-docentes/cursoactual/arte/29311A1/!](http://filosofiayletras.ugr.es/pages/docencia/grados/guias-docentes/cursoactual/arte/29311A1/)

Art and Gender, UAM, Bachelor's Degree in the History of Art.

<http://uamfilosofia.com/ordenacion/guiasDocentes/2017-2018/19249.pdf>

Art and Gender, UdG, Bachelor's Degree in the History of Art

<https://www.udg.edu/ca/estudia/Oferta-formativa/Oferta-dassignatures/Detail-assignatura?codia=3102G05043&codip=3102G0509>

Feminist Perspectives in the History of Art, UB, Bachelor's Degree in the History of Art

<http://www.ub.edu/grad/plae/AccesInformePD?curs=2017&codiGiga=364069&i-diomia=CAT&recurs=publicacio>

Women's Archaeology, UB, Bachelor's Degree in History

http://www.aeihm.org/sites/default/files/UAB.%20Arqueologia_de_les_dones.pdf

Master's Degree in Multimedia and Visual Arts

<https://www.upv.es/titulaciones/MUAVM/indexi.html>

The History of Women in Art, University of Montana

<https://scholarworks.umt.edu/cgi/viewcontent.cgi?referer=https://www.google.es/&httpsredir=1&article=2660&context=syllabi>

Gender in Contemporary Art, University of Colorado

<http://mariabuszek.com/wp-content/uploads/GenderSyllabusS18.pdf>

08. FOR FURTHER STUDY

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At present, neither women's art production nor feminist art history is part of most art history academic curriculum and study programmes. Likewise, the lack of critical analysis of the representation of women throughout the history of images leads to the repetition of stereotypes.

The Guide of History of Art to mainstreaming gender in university teaching offers proposals, examples of good practices, teaching resources and consulting tools that will allow the incorporation of the gender perspective in teaching in new generations, the knowledge transfer and research.



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