Gender and French Visual Culture: Renaissance to Revolution  
Jessica Fripp

This course looks at three centuries of representations of women in art in France across a range of media from the sixteenth through the eighteenth centuries. The course will consider the gender politics of women as subjects of representation, patrons of art, and as artists. The class will provide students with a strong museum-based background in painting, sculpture and material culture through close study of original works of art. Drawing on the unrivalled collections of the French national and municipal museums (Versailles, the Louvre, Château de Fontainebleau, Musée des arts décoratifs), we will follow a broad historical progression beginning with the Renaissance and baroque court cultures through the fall of the ancien régime in the eighteenth century. This period saw the rise of powerful women at court and in urban society, and we will examine changing conceptions of their roles in relation to changing fantasies of the female figure.

Students will be evaluated based on the following:

- Presentation based upon works of art in museum collections and assigned article, plus written 2-page response to article, to be sent to me via email before class on Thursday (35%)
- Short paper based on a work of art in a Paris museum not discussed during the course (40%)
- Reading related assignments (15%)
- Participation/Punctuality (10%)

Presentations:
Each student is responsible for an on-site presentation, based on an assigned work and reading (posted on c-tools). You are responsible to explain to your classmates pertinent information about the painting: artist, date, provenance/exhibition history (when available), some historical context, visual analysis, as well as presenting the assigned article’s argument. While the readings should help provide you with most of the above, feel free to dig deeper (using research tools available through the UM library (example: Jstor, google books, etc.). PLEASE come meet with me if you have any questions.

Final Paper
This paper must be based on a work of you choosing, IN A PARISIAN COLLECTION but not one we covered in depth during the course. (Things shown or mentioned briefly in lecture or in readings are fair game). Please see me to have your choice approved by the fourth week and I will also try to help you in terms of possible sources. Papers should be 3-5 pages. See handout for more details.
Unit 1: February 22 and 24: Introduction and Issues
February 22: Institut Catholique
February 24: site visit, Musée du Louvre 1:45
Readings:

Unit 2: March 1 and 3: Women as Patron I: Representing Female Rule
March 1: Institut Catholique
March 4: Val-de-Grâce/Luxembourg Palace 1:30
Readings:
• Geraldine A. Johnson, “Pictures Fit for a Queen” Peter Paul Rubens and the Marie de Medici Cycle,” Art History 16:3 (September 1993): 447-6s9
• Jennifer Germann, “The Val-de-Grâce as a Portrait of Anne of Austria: Queen, Queen Regent, Queen Mother,” in Architecture and the Politics of Gender in Early Modern Europe (Ashgate, 2003), 47-61

NB: Be prepared to discuss the Val-de-Grâce reading onsite at the Church. We will devote class time on Tuesday to reviewing online art history resources.

Presentation Options

Unit 3: MONDAY March 7 and WEDNESDAY 9: Woman as Patron II: Fashioning the Self
March 8: Institut Catholique
March 10: Musée du Louvre (be prepared to discuss Ruben’s material from previous week) 2:30
• Shelia ffolliot, “Casting a Rival in the Shade: Catherine de Medici and Diane de Poitiers,” Art Journal 48:2 (Summer 1989): 138-43
• Melissa Hyde, “The Makeup of the Marquise,” Making up the Rococo: François Boucher and his Critics (Los Angeles: Getty, 2006), 107-138

Presentation Options:
Maurice Quentin de la Tour, Portrait of Madame de Pompadour (w/ Boucher’s painting). Ewa Lajer-Burcharth, "Pompadour's Touch: Difference in Representation,” Representations 73 (Winter 2001), 54-88
School of Fontainebleau, Gabrielle d’Estrée and her sister + Henri IV as Hercules (in same gallery), Crawford, Katherine B. “The Politics of Promiscuity: Masculinity and Heroic Representation at the Court of Henry IV,” French Historical Studies, Volume 26, Number 2, (Spring 2003): 225-252

Unit 4: MONDAY March 14 and FRIDAY 18 : Woman as Allegory I: Fecund France
March 15: Institut Catholique

**FRIDAY March 18: Fontainebleau: meet at the Gare de Lyon at (9:30)**

Readings:


Please come in prepared to discuss this article in-depth. Come prepared with questions to discuss. You may want to outline it. Questions must be turned into me at the end of class (can be handwritten).

Presentation Options:


Unit 5: March 22 and 24: Woman as Artist I: Women Painters at Court

March 22: Institut Catholique
March 24: Versailles – Be at the Saint Michel fountain by 1:15. We have an appointment with a curator at 2:30 in order to see the portraits of the Mesdames, which are not on view during the week.

Readings:

- Re-look at Nochlin (week 1)
- Melissa Hyde, “Women and the Visual Arts in the Age of Marie-Antoinette,” in Eik Kahng and Marianne Roland Michel, eds., Anne Vallayer-Coster, Painter to the Court of Marie-Antoinette (Dallas Museum of Art, in association with Yale University Press, 2002), 74-93

NB: We’ll discuss the second Hyde article onsite.

Presentation Options


Unit 6: March 29 and FRIDAY April 1: Woman as Artist II: Becoming an Artist

March 29: Institut Catholique
April 1: Louvre **11:00am**

Readings:


Presentation Options:


**Unit 7: April 5 and 7: Woman as Allegory II: Revolution**

April 5: Institut Catholique
April 7: Louvre 3:30

**Readings:**


Please come in prepared to discuss this article in-depth. Come prepared with questions to discuss. You may want to outline it. Questions must be turned into me at the end of class (can be handwritten).

**Presentation Options:**


**Unit 8: April 12 and WEDNESDAY 13: Woman as Consumer: Living in a Material World**

April 12: Institut Catholique
April 14: Musée des Arts Déco **FINAL PAPERS DUE THURSDAY**

**Readings:**

• Kathryn Norberg, “Goddesses of Taste: Courtesans and their Furniture in Late Eighteenth-Century Paris,” in Dena Goodman and Kathryn Norberg, eds *Furnishing the Eighteenth Century: what furniture can tell us about the European and American past* (Routledge, 2007), 97-114