



Judith Leyster, Self-Portrait, 1633

AHST 2331-001 (21655)

Understanding Art

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Tuesdays and Thursdays 11:30-12:45 pm

GR 2.530

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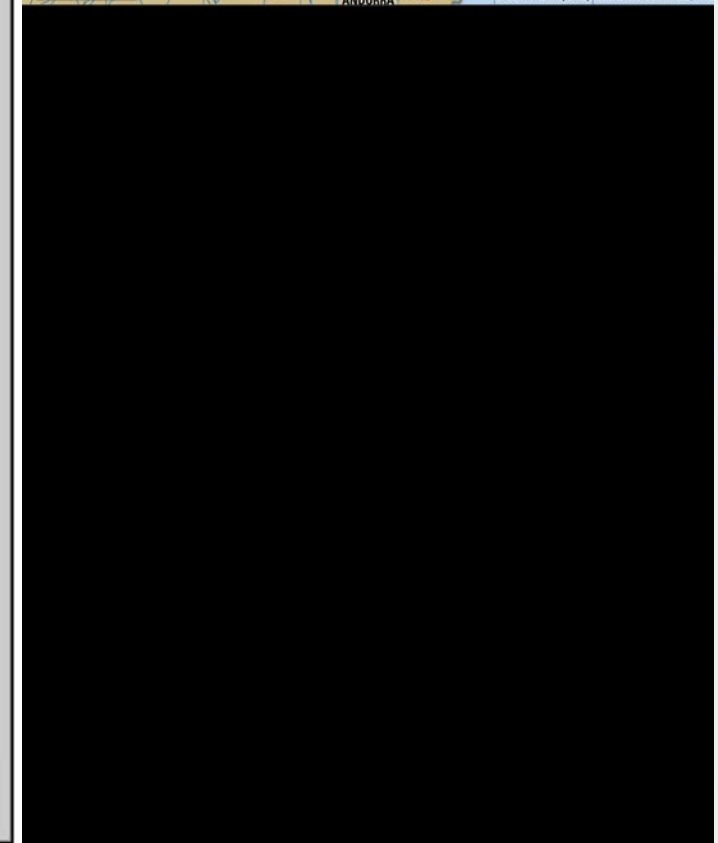
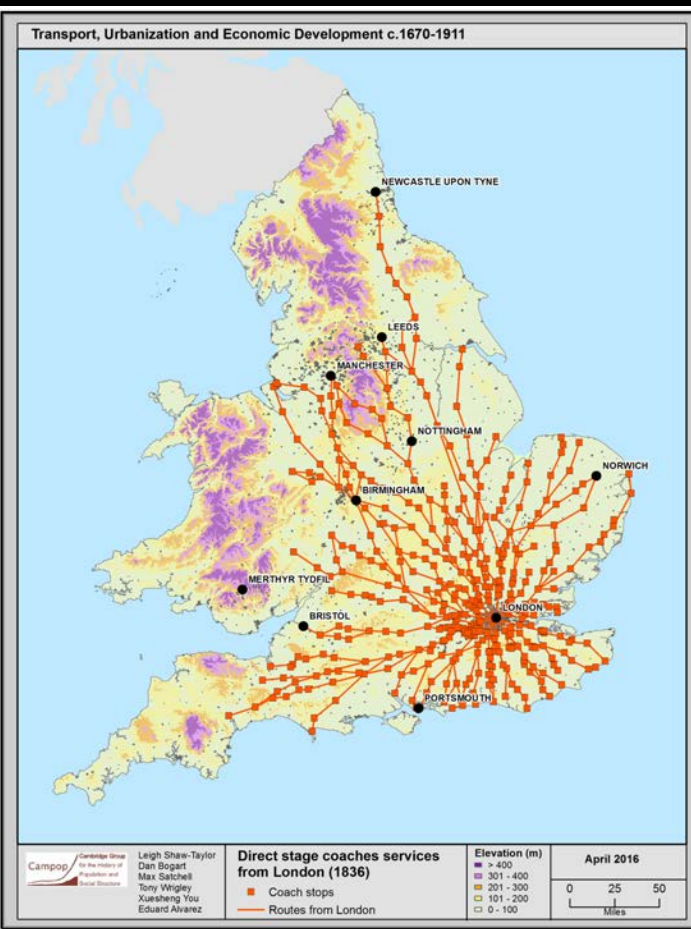
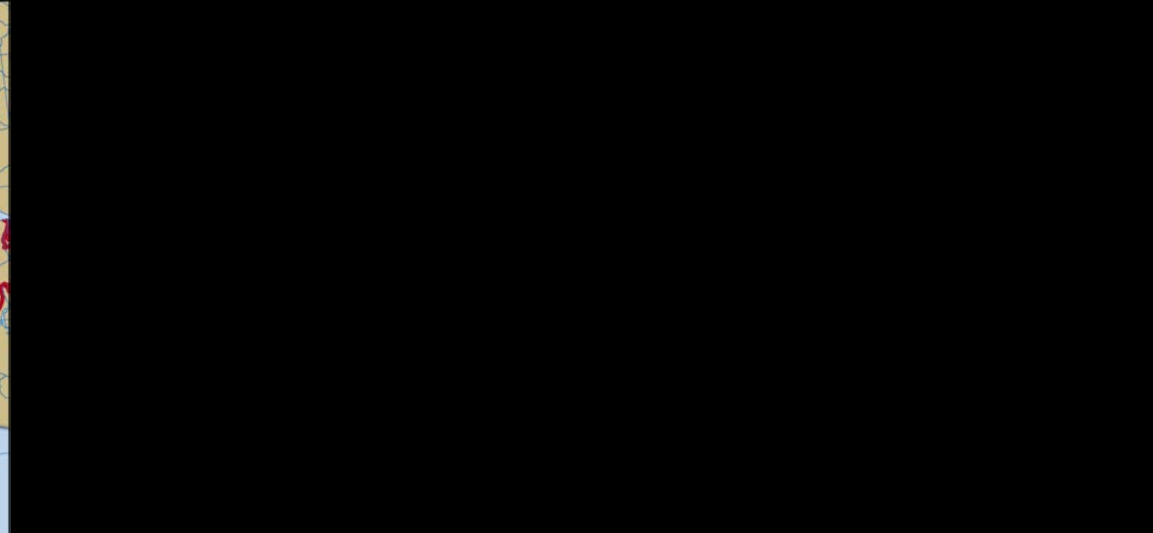
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02/29/24

Women in the Art of the Nineteenth Century



Barbara Kruger, Untitled, 1997



Utopian Socialism
Fourierism
Saint-Simonianism
Paternalism

Victorian Era

Cult of True Womanhood
vs.
Suffrage

Paternalism: [root *pater*, 'father' in Latin] an attitude and practice that are commonly, though not exclusively, understood as an infringement on the personal freedom and autonomy of a person (or class of persons) with a beneficent or protective intent.

Paternalism generally involves competing claims between individual liberty and authoritative social control. Questions concerning paternalism also may include both the claims of individual rights and social protections and the legal and socially legitimated means of satisfying those claims.

The discursive use of the term *paternalism* is almost exclusively negative, employed to diminish specific policies or practices by presenting them in opposition to individual freedom.

Utopian Socialism

Fourierism

A system for the reorganization of society into self-sufficient cooperatives, in accordance with the principles of the French socialist Charles Fourier

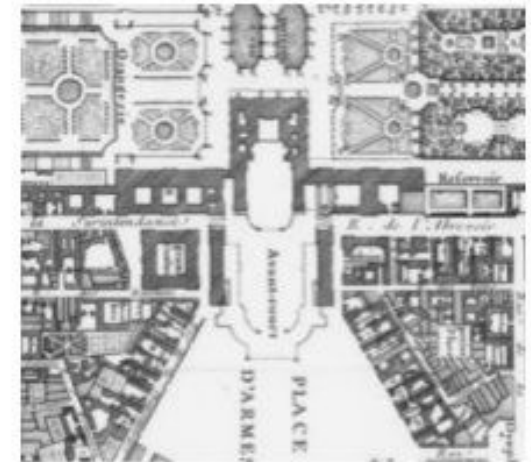
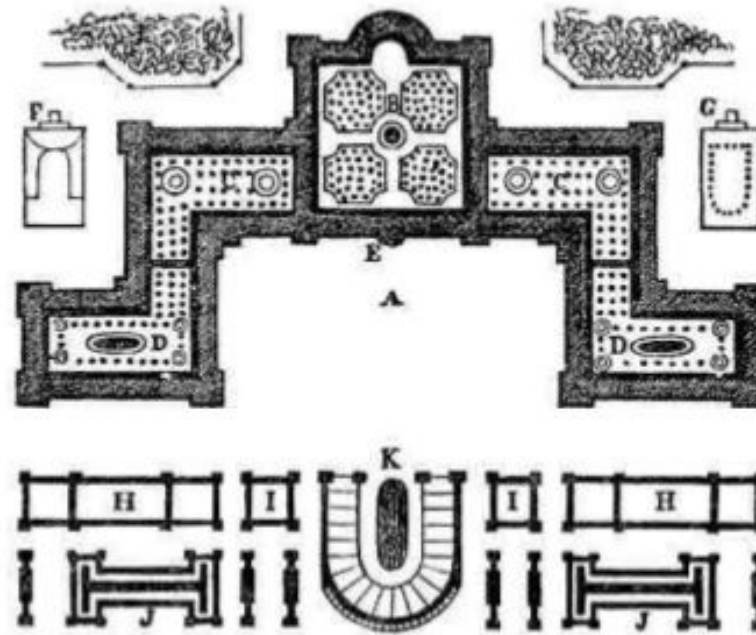
Saint-Simonianism

A French political, religious and social movement of the first half of the 19th century, inspired by the ideas of Claude Henri de Rouvroy, comte de Saint-Simon

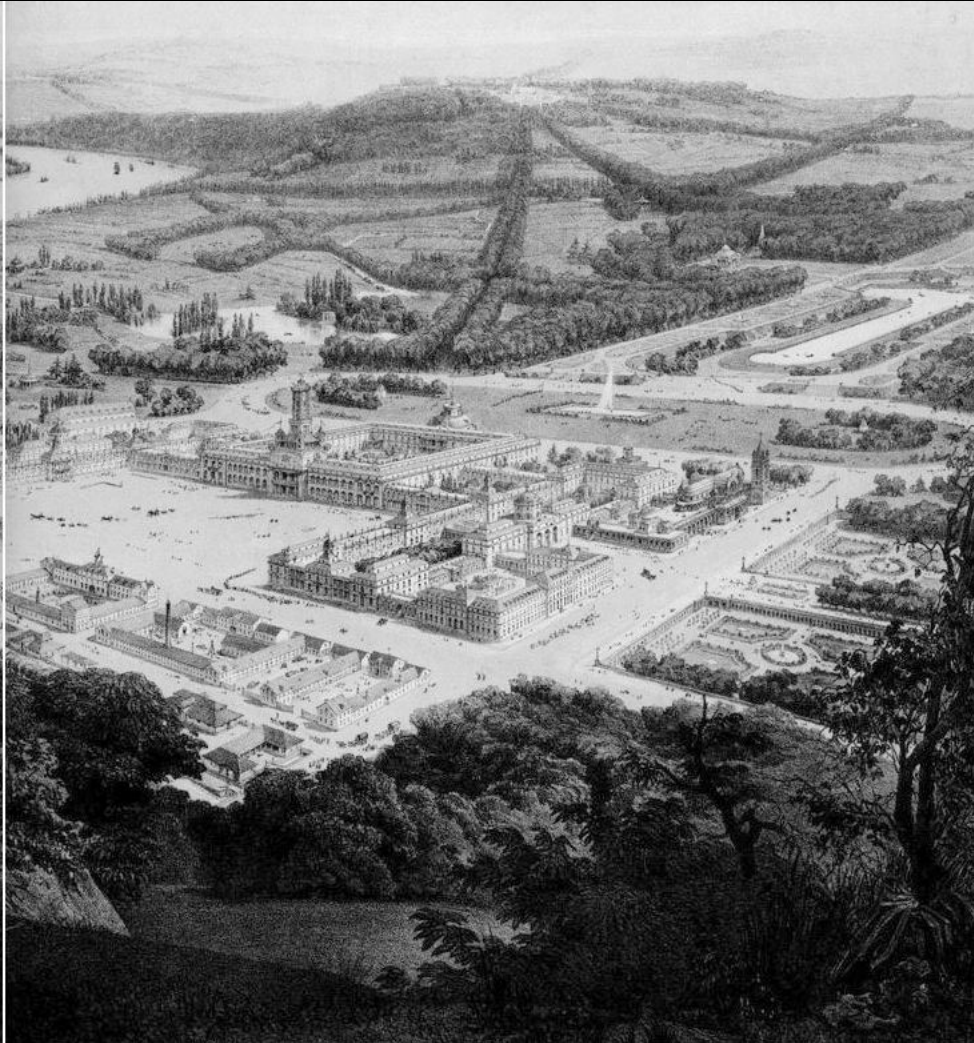
Paternalism

The policy or practice on the part of people in positions of authority of restricting the freedom and responsibilities of those subordinate to them in the subordinates' supposed best interest.

Fourier ; PHALANSTERY; 1829 based on Versailles and a model for a sort of Marxist proletarian mega palace where the workers occupy the simulacrum/archetype of aristocratic privilege

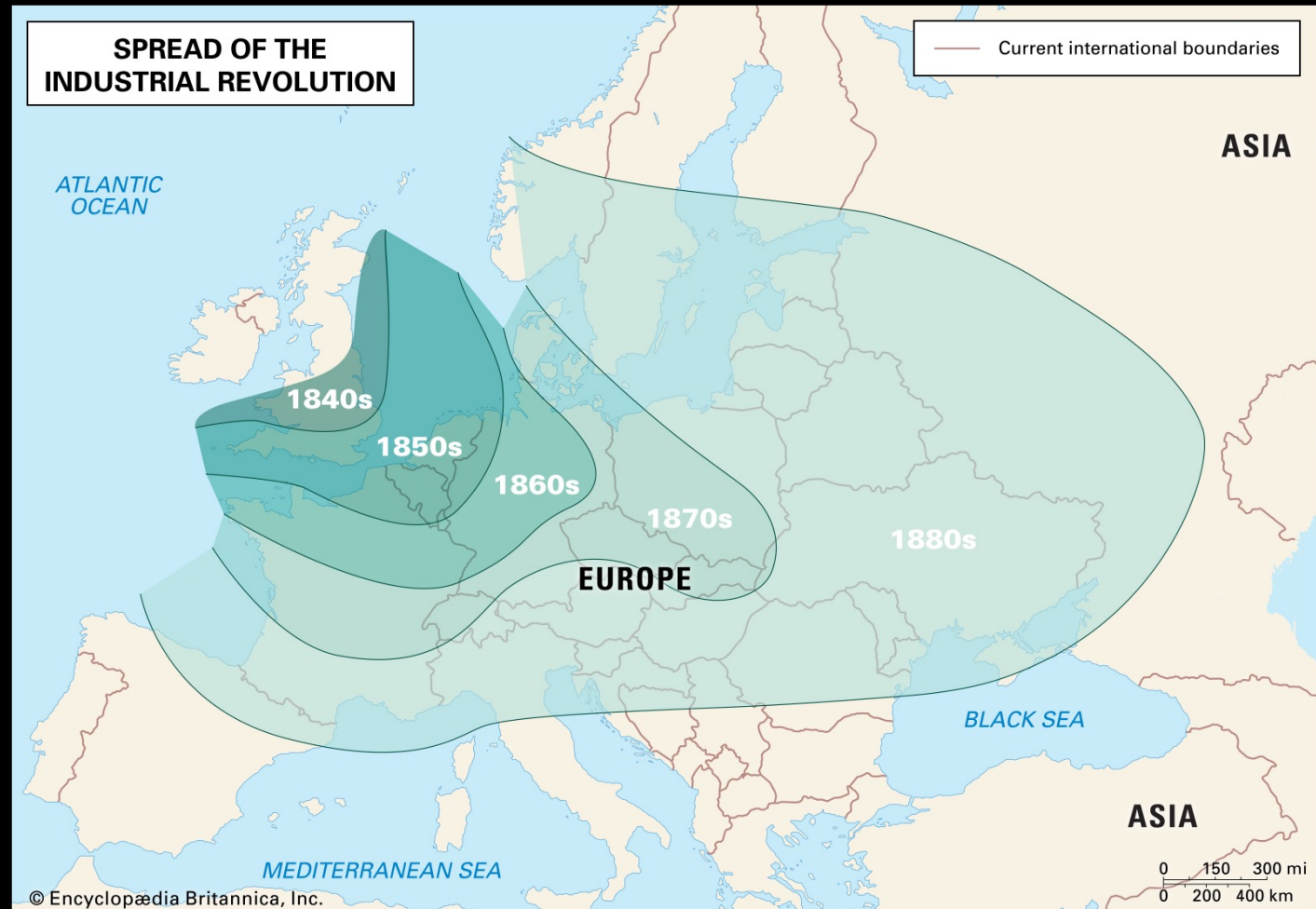


Utopian Socialism in Dallas, c. 1850 – La Reunion, a socialist commune in Texas!



Victorian Era 1837-1901

This is the period of Queen Victoria's reign in the history of the United Kingdom. The dates for this period are 20 June 1837 to her death 22 January 1901. The era followed the Georgian period and preceded the Edwardian period.



Cult of True Womanhood

"True women", according to this idea, were supposed to possess four cardinal virtues: piety, purity, domesticity, and submissiveness. Yet, the "Cult of True Womanhood" set many societal restrictions that took away women's working rights and freedom, it nonetheless laid the groundwork for the later development of feminism by crediting women with a moral authority which implicitly empowered them to extend their moral influence outside the home.

vs.

Suffrage

The right to vote in political elections.





Maggi Hambling, *A Sculpture for Mary Wollstonecraft*, London, 2020
Mary Wollstonecraft (1759-1797), *A Vindication of the Rights of Women* (1792)
Mother of Mary Wollstonecraft Shelley, author of *Frankenstein, or the Modern Prometheus* (1818)



Jacques-Louis David, Napoleon Crossing the Alps, 1801, 8.5' x 7.25'



Rosa Bonheur, Ploughing in the Nivernais, 1849



In the French Salon of 1801, 28 women participated. By 1835, 22.2 percent (178) of the artists exhibiting at the salon were women.



Angélique Mongez, Mars and Venus, 1841

History Painting

Portraiture

Genre Painting

Landscape Painting

Animal Painting

Still life Painting

Royal Academy
Art Hierarchy



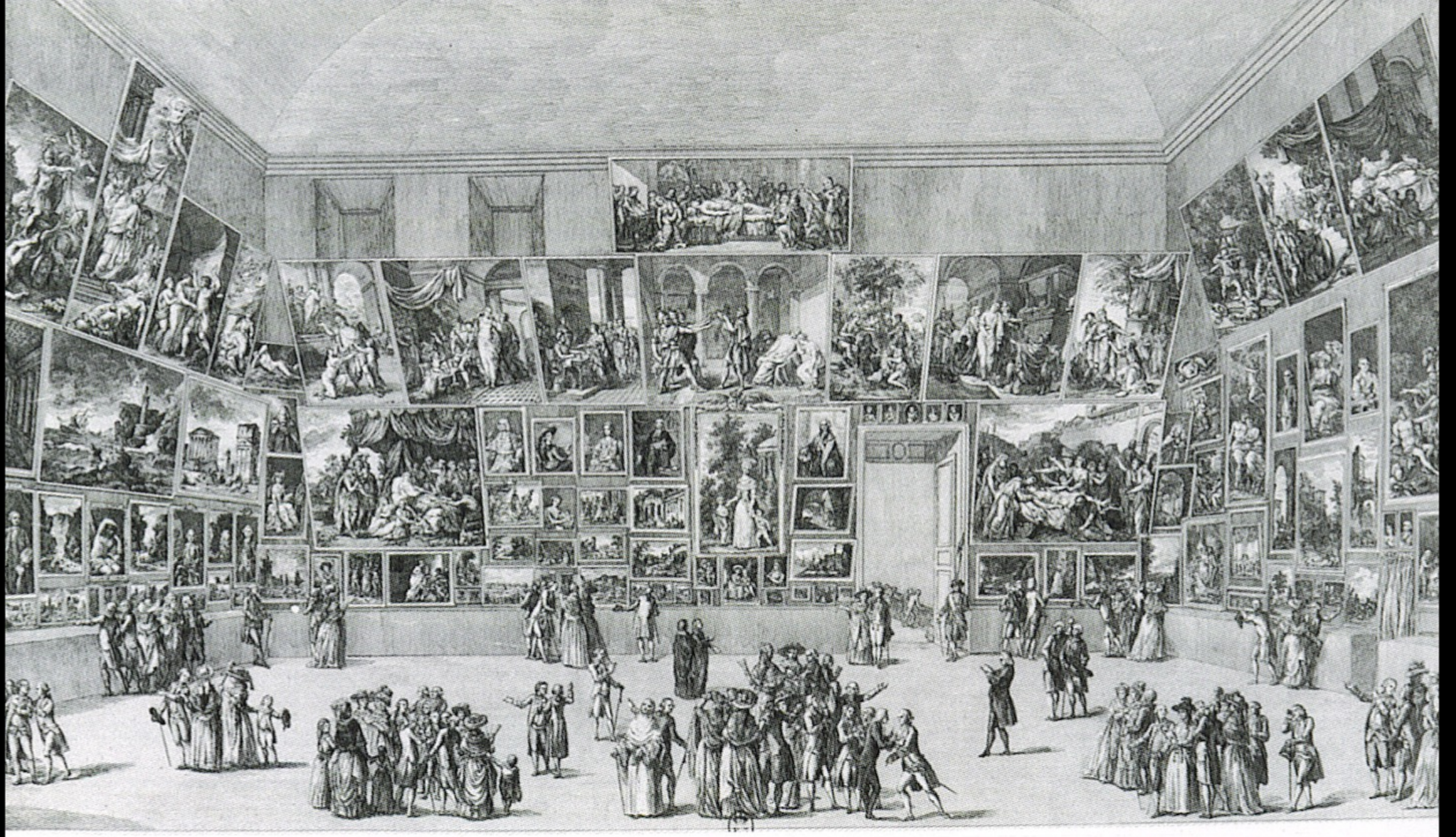
Jacques Louis David, Oath of
the Horatii, 1784



Angelica Kauffmann, Cornelia
Pointing to her Children as Her
Treasures, 1785



Jacques Louis David, Oath of the
Horatii, 1784



salon hanging/salon installation of art



Right: Jacques-Louis David, Monsieur Antoine Mongez and Madame Angélique Mongez, 1812

Left: Jacques-Louis David, Mars Disarmed by Venus, 1824



Angélique Mongez, Mars and Venus, 1841



Jacques-Louis David, Mars Disarmed by Venus, 1824



Angélique Mongez, Mars and Venus, 1841

Adrienne Marie Louise
Grandpierre-Deverzy,
The Studio of Abel
Pujol, 1822

Private training of
women

Compare to...

Public training of men
in the Ecole des Beaux-
Arts





Adrienne Marie Louise Grandpierre-Deverzy, *The Workshop of Bael Pujol*, 1836



Adrienne Marie Louise Grandpierre-Deverzy, *The Studio of Abel Pujol*, 1822



Adrienne Marie Louise Grandpierre-Deverzy, *The Workshop of Bael Pujol*, 1836



French animalier
Rosa Bonheur
(1822-1899)

Realism
vs.
Naturalism

Why shouldn't I be proud to be a woman? My father, that enthusiastic apostle of humanity, told me again and again that it was woman's mission to improve the human race, that she was the future Messiah. To his doctrines I owe my great and glorious ambition for the sex to which I proudly belong, whose independence I'll defend till my dying day. Besides, I'm convinced the future is ours. I'll give you just two reasons. Americans march at the forefront of modern civilization because of the wonderfully intelligent way they rear their daughter and respect their wives.



Clockwise from top left, Bonheur (standing) with Nathalie Micas, with whom she lived at the Château de By for nearly four decades; Ploughing in the Nivernais, commissioned by the French state and completed in 1849; The Lions at Home, from 1881, reportedly modeled in part on the pet lions Bonheur kept at the chateau; Two Rabbits, one of the paintings by Bonheur selected for the Paris Salon of 1841, her first



Rosa Bonheur, *The Horse Fair*, 1835–55



Rosa Bonheur, *Toutou, the Beloved*, 1885

She preferred to get up close and personal with her subjects. “I became an animal painter because I loved to move among animals,” she said. “I would study an animal and draw it in the position it took, and when it changed to another position I would draw that.”

On many levels, Bonheur rejected her own society in favor of the animal kingdom, which she valued as higher than that developed by mankind. Bonheur did not perceive a clear-cut separation between the animal and human realms. She believed in metempsychosis, the migration of souls into animal forms. Thus, she could easily identify with animals and even referred to herself, on occasion, as an animal. Like the blurring of sexually defined characteristics, the blurring of distinctions between the animal and human worlds formed a fundamental part of her intellectual makeup.



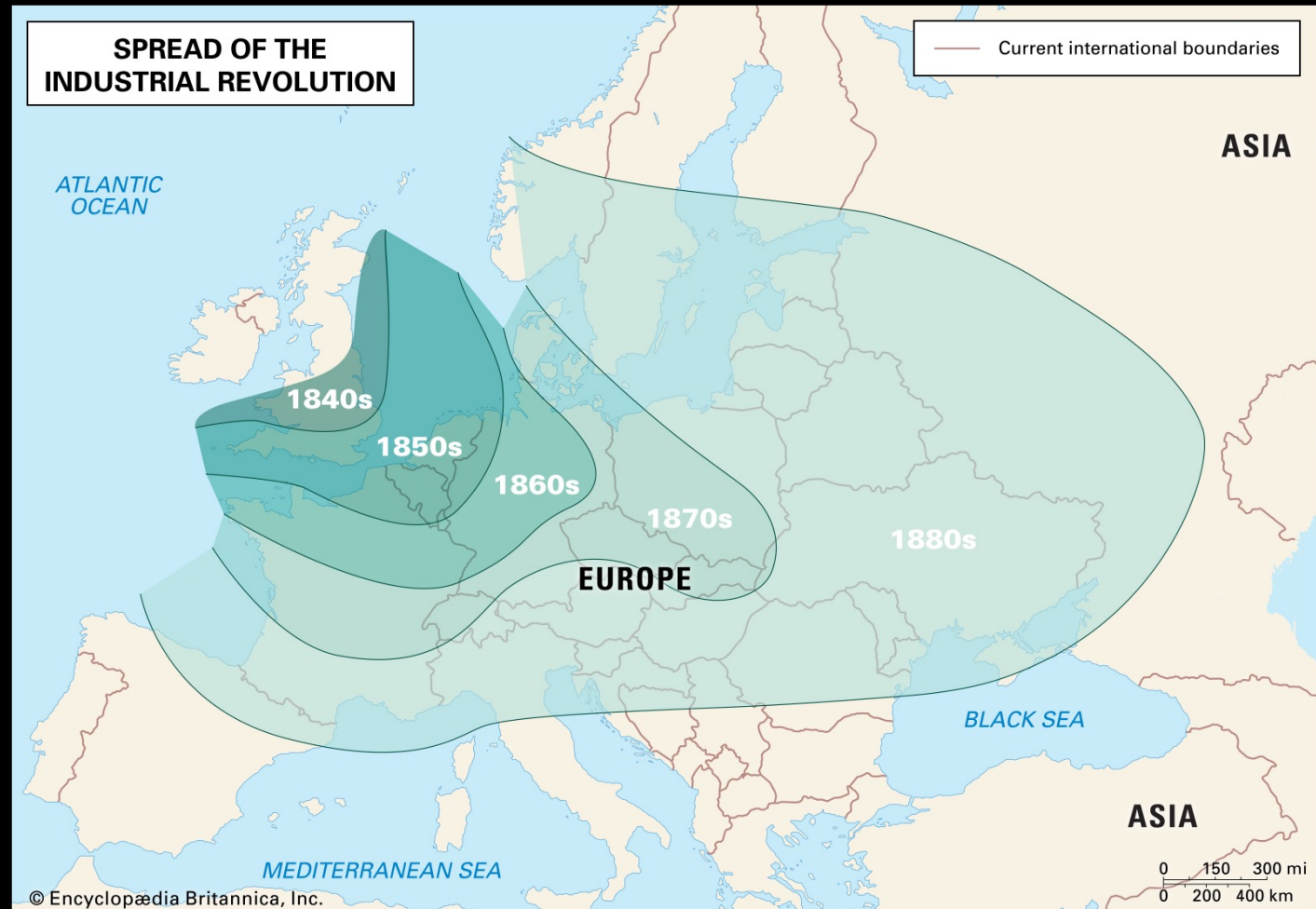
Bonheur's beliefs and lifestyle were an expression of revolt against the rigid polarizations of gender roles in her society. In place of stereotypical male and female roles defined by her culture, she substituted a belief in an ideal androgyne, symbolizing a mystical union of the sexes.

She regularly worked in trousers and a loose smock throughout her life. Wearing male clothes or "transvestitism" was illegal, and Bonheur needed to obtain repeated police permits to continue to wear pants, not just for the immediate necessity of creating the painting *The Horse Fair*, but for the rest of her life.

Review: Sumptuary Laws

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Emily Mary Osborn,
Nameless and Friendless,
“The rich man’s wealth is
his strong city.”—
Proverbs 10:15, 1857

The distressed
gentlewoman





Elizabeth Thompson, Self-portrait, 1869



Elizabeth Thompson, Remnants of an Army showing the only British survivor of the 1842 Retreat from Kabul, 1879



Elizabeth Thompson Butler, *The Roll Call*, 1874 3' x 6'

Pre-Raphaelite Brotherhood
[PRB] founded 1848. They
rejected the rote and
mechanistic reproduction of art
following the Renaissance (and
really in the 19th century). They
favored late medieval
quattrocento Italian art.



Julia Margaret Cameron, *The Whisper of the Muse*, 1865

The PRB were a secret society of young artists (and one writer), founded in London. They were united in their opposition to the Royal Academy's promotion of the ideal as exemplified in the work of Renaissance painter Raphael.



Dante Gabriel Rossetti, *The Tune of the Seven Towers*, 1857



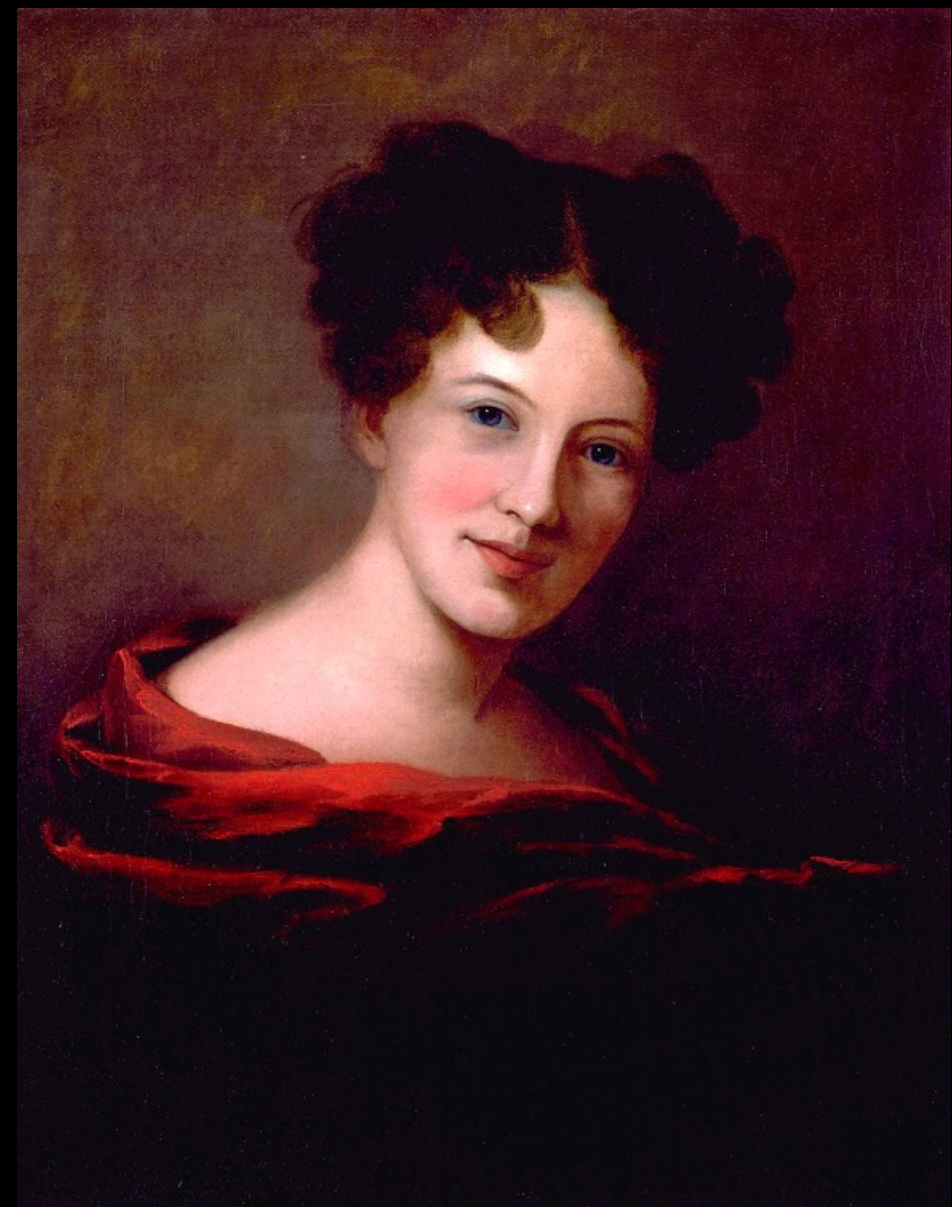
Julia Margaret Cameron, The Rosebud
Garden of Girls, 1868



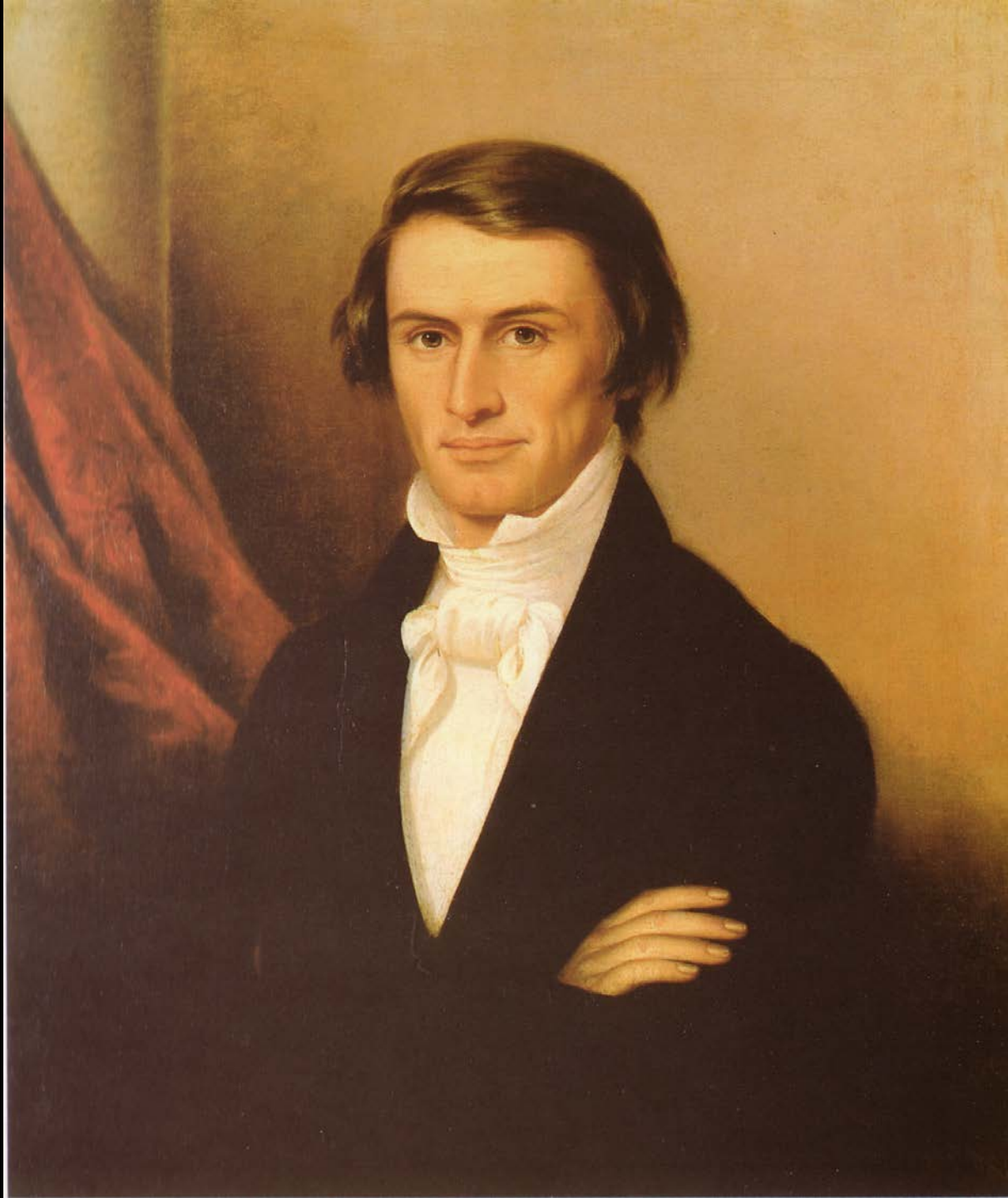
Julia Margaret Cameron, Two images from the The Whisper of the Muse Series, 1865



Sarah Miriam Peale, Fruit and Grapes, c. 1822



Sarah Miriam Peale, Self-Portrait, 1818



Sarah Miriam Peale, Painting of Henry A. Wise, 1842



Left: Lilly Martin Spencer (1822-1902), ca. 1900
Right: Lily Martin Spencer, War Spirit at Home,
1866





Left: Lilly Martin Spencer, Domestic Happiness, 1849
Right: Lilly Martin Spencer, Peeling Onions, ca. 1852

