

## *WS7054 Art, Gender and Identity*

**Module type** Option (approved module: Identities and Cultures of Europe)

**Term / hours** Michaelmas / 22

**ECTS** 10

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**Lecturer(s)** Dr Catherine Lawless

### **Module description**

This module aims to identify and analyse the formation of the canons and histories of western art with particular reference to gender, identity, and Irish art. The formation of the canon and its disruption and fragmentation through Marxist, feminist, structuralist, poststructuralist, psychoanalytic, and postcolonialist interventions will be examined and critical approaches to artworks – Irish and international – will be discussed.

### **Assessment**

The module is assessed through a 3,500-5,000-word essay.

### **Indicative bibliography**

Berger, John, *Ways of Seeing* (Penguin, 1999).

Butler, Judith, 'Bodies that Matter', in Janet Price and Margrit Shildrick, *Feminist Theory and the Body: A Reader* (Routledge, 1999), pp. 235-45.

Hirsch, Marianne, and Smith, Valerie, 'Feminism and Cultural Memory: An Introduction', *Signs*, 28:1 (2002), 1-19.

Nochlin, Linda, 'Why Have There Been No Great Women Artists?', in *Women, Art, and Power and Other Essays* (Harper and Row, 1991), pp. 145-77.

Robinson, Hilary, 'Irish/Woman/Artwork: Selective Readings', in *Feminist Review*, 50 (1995), 89-110.

Walker, Lynne, 'Home Making: An Architectural Perspective', *Signs*, 27:3 (2002), 823-35.

### **Learning outcomes**

Upon successful completion of this module, students should be able to:

LO1 Identify the key discourses in the writing of art history.

- LO2 Understand the theoretical frameworks that underpin art history.
- LO3 Recognise the roles of feminism's interventions in art history.
- LO4 Analyse critically differing approaches to artworks and gender.
- LO5 Evaluate the part played by feminism in Irish art practice.
- LO6 Question the categories in which artists and artworks are placed by art historians.