

# **Concepts of the Father in the Art of Women**

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Supervisor's prefatory note

In accordance with the rules of the Faculty of Human and Management Sciences,  
the supervisor hereby agrees to the examination of the candidate's MAFA  
dissertation.

A handwritten signature in black ink, appearing to read 'I. Calder', with a long horizontal flourish extending to the right.

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04 September 2003

## Declaration

I declare that this dissertation is my own work which has not been submitted for any degree or examination at any other institute.

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## Abstract

### ***Concepts of the Father in the Art of Women***

This dissertation explores the gendered division of childcare in terms of concepts of the father and examines how these concepts have impacted on the production of women artists in the history of western art. The survey is restricted to western culture and is subdivided, according to changes in concepts of the father, into roughly three periods: the era of the pre-modern father, the era of the modern ideology regarding the mother, and the postmodern era, in which a new concept of the father was articulated.

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## PREFACE

This dissertation uses the simplified Harvard Method of referencing. There are no endnotes, as it was only necessary to use the occasional footnote. The illustrations used are listed at the end of the dissertation. These illustrations are photocopies from reproductions in books, which are widely available, and which are listed in the bibliography. Reference to these books is recommended for a fuller appreciation of the works discussed. Reference to the title of the illustrations and to book titles are both done in italics, as are words which belong to other languages. The birth and death of an artist is listed in brackets after the first mention. Artists still living have only their birth-date listed.

An explanation of certain key terms used in this dissertation is required. The term 'premodern' refers to the cultures which predate modernism and to those individuals and institutions who have kept the concepts inherited from these cultures despite of the impact of modernism and of postmodernism. The terms 'modernism' and 'postmodernism' are more difficult to delimit. There are many perspectives on the chronology of modernism. These range from the Renaissance as the beginning of the modern era, to the Age of Enlightenment as the beginning of the modern era, to the nineteenth century as the beginning of the modern era. Likewise various authorities see 'postmodernism' as operating in opposition to 'modernism' whereas others see 'postmodernism' as an extension of 'modernism'. It is recommended that the reader consult reference works such as *Key Concepts in Cultural Theory* (Edgar and Sedgwick, eds., 1999) and *A Glossary of Cultural Theory* (Brooker, 1999), to gain a clearer understanding of the chronology and distinctive characteristics of these two cultural eras.

However, for the purposes of this dissertation 'modernism' represents a break in traditional authority – as seen be the shift of authority from the institution of religion to the institution of science, which can be seen to have started during the Renaissance, but only gained its full momentum in the Age of Enlightenment, with the philosophy of Descartes and the empiricism of Positivism. 'Postmodernism' represents a reverse shift in authority, where the authority of Newtonian science has been challenged by the new

quantum theory, and empirical 'evidence' is difficult to validate and has to be taken on faith.

Both eras have witnessed changes in concepts of the parent. The modern concept of the mother and of child-rearing, as evolved by such 'Enlightenment' thinkers as Jean-Jacques Rousseau, can be seen to be radically different to traditional Judeo-Christian thinking. The post-modern concept of the father, as espoused by certain sociologists and psychologists (discussed in the text following) can be seen to be radically different to both the traditional concepts of the father and that perpetuated in modernism. Both eras have experienced socio-economic changes which can be seen to have stimulated their new thinking with regard to both parental roles, creativity, and humanity's relationship to nature.

The candidate was advised to include the catalogue of her exhibition in this dissertation, since there was such a close link in content between the two. The catalogue, and the newspaper article relevant to the exhibition, are included in the Appendix at the end of the dissertation.



## Introduction

We mean something different when we say someone “mothered” a child than when we say someone “fathered” a child.’ (Chodorow, 1978:10)

In this quotation, Nancy Chodorow reveals a gendered discrepancy in our understanding of parenting: the father’s role is restricted to the act of conception, while only the mother engages in childcare. This concept of parenting seems to be reflected in visual representations in art history in that there are very few images of Father and Child compared to the many representations of Mother and Child.

These gender divisions in the concept of parenting appear to be mirrored by gender divisions in art production. Whereas fathers seem to be absent from childcare, women artists seem to be absent from art history. Linda Nochlin first commented on this absence of female ‘great artists’ when she pointed out that, in fact: ‘there have been no great women artists’ – in the sense of a Michelangelo or a Picasso, who have exerted a profound influence on the course of art history. (Nochlin, *Art News*, Jan 1971:25). Once again, the gendered division between the roles of ‘nurturer’ and ‘achiever’ can be seen to be reflected in semantics. In the title of their book, *Old Mistresses: Women, Art and Ideology*, Griselda Pollock and Rozika Parker (1981) draw attention to the discrepancy between the terms ‘old master’ and ‘old mistress’. A consideration of the different meanings of these two terms discloses that the term ‘old master’ refers to a male artist of great achievement whose prestige and influence has increased with the passage of time, whereas the term ‘old mistress’ is a derogatory one which refers to a beautiful woman of easy virtue whose power and prestige has *diminished* with the passage of time.

Again, reference to art history supports these meanings. There are very few images of ‘old mistresses’ in visual art, whereas there are many images of ‘old masters’. On the other hand, there are numerous images of young and beautiful mistresses – so many as to constitute a separate category: the Nude. One then begins to realize that the only noticeable role women seem to have played in art history is that of muse to the male artist. So it would seem that the role of achiever has been reserved exclusively for males whereas the role of nurturer has been reserved exclusively for females.

In *The Reproduction of Mothering*, Nancy Chodorow (1978) argues that the present structure of parenting tends to reproduce ‘mothering’. She maintains that a structure of

parenting where the father is absent from childcare produces different identities in the male and female child. The male child learns to define himself in terms of a denial of his relationship with his mother, out of fear of castration from a jealous father, whereas the female child defines herself within that relationship. Furthermore, with the father absent from childcare, the male child has to form his identity in terms of a negative definition of the mother: he is what she is not – she is non-penis. On the other hand, with the father absent from childcare, the female child has difficulty establishing an identity separate from the mother and therefore lacks a sense of autonomy. Thus this structure of parenting determines that the male will be the achiever and not the nurturer, and the female will be the nurturer and not the achiever.

The candidate has a particular perspective on these issues in that, in her family history, the women of her birth family were *not* nurturers. The candidate's first experience of a nurturing relationship was with her husband. He encouraged her to develop her artistic potential by sending her to art school when her baby was fifteen months old. The candidate thus experienced first hand the conflict between the roles of nurturer and achiever, while at the same time realizing the importance of nurturing for the development of an individual. This situation presented the candidate with a perspective which is perhaps unique in that most individuals who become achievers have experienced nurturing *before* performing as achievers.

In the poem by W. B. Yeats below, the theme is on the level of concentration necessary for great achievement and the conditions required to achieve that.

### Long-Legged Fly

That civilization may not sink,  
 Its great battle lost,  
 Quiet the dog, tether the pony  
 To a distant post;  
 Our master Caesar is in the tent,  
 Where the maps are spread,  
 His eyes fixed upon nothing,  
 A hand under his head.  
*Like a long-legged fly upon the stream*  
*His mind moves upon silence.*

That topless towers be burnt  
 And men recall that face,  
 Move most gently if move you must

In this lonely place.  
 She thinks, part woman, three parts a child,  
 That nobody looks; her feet  
 Practice a tinker shuffle  
 Picked up on a street.  
*Like a long-legged fly upon the stream*  
*Her mind moves upon silence.*

That girls at puberty may find  
 The first Adam in their thought,  
 Shut the door of the Pope's chapel,  
 Keep those children out.  
 There on the scaffolding reclines  
 Michael Angelo.  
 With no more sound than the mice make  
 His hand moves to and fro.  
*Like a long-legged fly upon the stream*  
*His mind moves upon silence*

W.B. Yeats

It is notable the only contribution which women make towards civilization in Yeats's poem, is to act as muse to the male artist: Helen of Troy provides the motivation for both the Trojan wars and Homer's epic poem. Yeats does not include mothers as significant contributors to civilization with the implication that the nurturing of the next generation does not contribute as significantly to civilization as the creation of 'great works'. Perhaps this oversight on the part of Yeats stems from the fact that his poem is about the level of concentration required to produce 'great works' and the conditions necessary for the achievement of that level of concentration is not available to mothers. Mothers are traditionally expected to serve other's needs, not have others serve *their* needs.

The following chapters deal with three categories: concepts of the father, concepts of the artist and concepts of the mother. Chapter One surveys the changing concepts of the father in western history from the pre-modern to the postmodern eras. These can be seen to relate both to changing concepts of the mother and to changing concepts of the artist. Chapter Two examines the impact of these changes, as evidenced in the work of two women artists who lived on opposite sides of the paradigm change in thought that occurred in the eighteenth century. In Chapter Two, the concept of style as a 'visual ideology' (see discussion of Hadjinicolaou's concept on page 18) is examined in the context of two women artists who worked within the Italian Baroque and the French Rococo styles respectively.

Chapter Three examines the modern concept of the mother and its relation to concepts of the father, as manifested in representations of mother, father, and child by certain women artists. Particular structures of parenting are examined in the context of Chodorow's thesis regarding the different formation of male and female identities. Both Chapter Two and Chapter Three note how women artists have subverted the prevailing visual language of their time in order to serve their own purposes as women artists.

The Conclusion examines the issue of authenticity in visual representation, and relates this to the phenomenon of feminist art, as well as the influence of feminist art on postmodernist concepts of art.

## Chapter One

# Concepts of the Father

## Introduction

There are several aspects to be considered when dealing with concepts of the father. On the one hand, concepts of the father can be seen to have been intimately linked to concepts of the artist, as shown by Christine Battersby in her book, *Gender and Genius*. (Battersby,1994). On the other hand, concepts of the father can be shown to have impacted directly on concepts of the mother, as shown by Elizabeth Badinter in *The Myth of Motherhood : A Historical View of the Maternal Instinct*. (Badinter,1981) Thus concepts of the father can be seen to have determined both the personal and the professional life of a woman artist.

The rubric ‘concepts of the father’ crosses many disciplines, such as theology, philosophy, psychology, sociology, and aesthetics. In order to facilitate the flow of ideas and the insights gained by linking these various disciplines, concepts of the father will be examined under the following headings: God-the-Father, the Pre-modern Father, the Modern Mother, the changing Role of the Father, the Postmodern Father, and the Father as Creator.

### 1. God-the-Father

Elizabeth Badinter (1981) maintains that the power and authority of the premodern father derived from religion:

As far back as we go in the history of the Western family we are confronted with the power of the father, which always goes hand in hand with the authority of the husband. If we are to believe historians and legal scholars, this two-fold authority finds its distant origin in India. In the sacred texts – the Vedas, Aryas, Brahmins, and Sutras – the family is considered as a religious group with the father as head. As such he exercises what are essentially legal powers: Entrusted with watching over the behavior of the family group, (women and children) he alone is responsible to the society at large for their actions. His power is expressed first and foremost in his absolute right to judge and to punish. A woman had the legal status of a minor all her life, little different from that of a child. (Badinter,1981:6)



The Judaic concept of God-the-Father can be seen to have something in common with the above description of the pre-modern father's role. Its concept of God-the-Father as Judge and Lawgiver makes the father responsible for the morality of the family. Mary Daly (1973) maintains that this concept of God-the-Father demonizes women in that women are represented as amoral while men are represented as moral. Hammerton-Kelly (1979) attempted to refute this accusation by tracing the development of the concept of God-the-Father: from the Judaic one God-the-Father as divine Judge and Lawgiver, to Jesus' concept of God as a loving and forgiving father, as epitomized in the parable of the Prodigal Son. Unfortunately, Hammerton-Kelly used Freud's model of the Oedipal Father, for his concept of God-the-Father:

The symbol Father identifies those forces in history which liberate us for free and responsible selfhood. This free responsibility for the self in relation to God is called faith. It was exemplified by Jesus. Properly understood, the biblical symbol "Father" means virtually the opposite of what the radical feminists understand it to mean: freedom not bondage, responsibility not dependence, adulthood not infantilism. (Hammerton-Kelly, 1979:121)

Hammerton-Kelly does not seem to realize that Freud's concept of the father is the premodern one of judge and lawgiver, and not Jesus's concept of the father as a loving and forgiving father, as epitomized in the parable of the Prodigal Son. Nor does Hammerton-Kelly seem to realize that his definition of God-the-Father continues to demonize women. All the good things to which the child must aspire, such as responsibility, independence and freedom, are associated with the father; whereas all the bad things from which the child must escape, such as infantilism, irresponsibility and dependence, are associated with the mother.

This view of "woman" as amoral is evident in Freud's representation of women:

Freud explains how girls do not demolish their Oedipus complex in the same way as boys and therefore do not develop an equally severe superego. He concludes, "I cannot evade the notion that for women the level of what is ethically normal is different from what it is in men. Their superego is never so inexorable, so impersonal, so independent of its emotional origins as we require it to be in men." Here, and in his later lecture on "femininity" he claims that women have less sense of justice than men, are overwhelmed by jealousy and shame, are vain, are unable to submit to life's requirements, and have made no contribution to civilization. (Chodorow, 1978:40-41)

This negative definition of woman in terms of a male norm is also evident in Aristotle's representation of women:

Aristotle claimed that males are hot and dry and females are cold and wet. He argued that the superiority of males can be seen in their larger size and in the fact that their reproductive organs have grown outwards, instead of remaining undeveloped within the body. Heat, Aristotle supposed, is necessary for growth. For Aristotle a woman is a lesser man: a kind of monster or abnormality who, through lack of heat during the period of conception, fails to develop her full potential. In perfect conditions there would be only male children. (Battersby, 1994:40-41)

## 2. The Pre-modern Father

Badinter maintains that the above thinking concerning the pre-modern father can be seen to have created a climate which sanctioned the large scale practice of infanticide in France during the seventeenth and eighteenth centuries. Since Judeo-Christian theology represented the mother and the child as less moral than the father, and since Greek philosophers represented the mother and the child as less completely developed as human beings, the wishes of the father were given precedence over the needs of the child and the feelings of the mother. In order that the mother should be free to help the father run his business, the child would be sent away at birth to an impoverished rural wet nurse, where the child would suffer from malnutrition and dysentery until it died. This evident lack of maternal feeling supports Badinter's assertion that: 'Maternal instinct is a myth' (Badinter, 1981:327)

## 3. The Modern Mother

Badinter cites the dramatic change in maternal behaviour which occurred in France during the eighteenth century due to the change in thinking regarding the mother. Jean Jacques Rousseau wrote *Emile* (Rousseau, 1762) in which the mother was proposed as ideally suited to raising children. Nature was represented as good and the child was regarded as naturally good rather than as the product of 'Original Sin' as St Augustine had represented it.

Badinter observes that the modern concept of the mother effectively demoted the father. He went from being the 'king' in the family, to merely playing a supporting role to the mother. The child now became the new 'king' of the family. Badinter notes how the mother nevertheless retained her servant status: she merely exchanged one master for another. She also notes how this marginalization of the father has continued into the

twentieth century, until the father is now considered irrelevant and only the mother is held responsible for the child's development.

#### 4. The Changing Role of the Father

In *Father and Child: Clinical Perspectives* (Cath, Gurwitt, and Ross, 1982) John Demos provides a succinct account of how the father's role has changed from pre-modern to postmodern times. The pre-modern father had many roles to play: he provided his sons with education and trained them for their future careers, he was the constant companion and mentor of the children, the family both working and playing together, he played a key role in courtship and marriage, providing a portion of the family property in the case of his son, and a dowry in the case of his daughter. He owned the means of production, land.

Demos shows how the move from a rural to an urban, and later to an industrialized economy, eroded the father's power. The move from country to town meant that the father no longer owned the means of production (land) and the father also lost the benefits of his children's labour when they went to work for someone else as apprentices. The domestic and work worlds were separated and this trend was exacerbated by the industrial revolution, where the skills and character traits needed for the workplace were alien to those needed in the home. The father came to be seen as not only inept in the domestic sphere but actually as an intruder.

The increase in mobility and the consequent growth in suburbia meant that the father's role became increasingly part-time. The accelerated rate of technological change also meant that the father lost authority in the realm of knowledge. It was the children who were more adaptable and able to learn the new skills needed for success in the new world. The father not only lost authority in the family but came to be seen as an anachronism. This was especially the case for immigrant families from the 'old world' of Europe to the 'new world' of America, where the father moved from the pre-modern father's role in a peasant environment, to a modern father's role in the newly industrialized and classless society of America. In the modern context the only role remaining to the father was that of economic provider.



## 5. The Postmodern Father

With the two World Wars in the twentieth century, two changes took place which further eroded the father's role. Women entered the paid workforce because they were needed to run the factories while the fathers were away in the army. This economic independence, plus increased literacy and mass communication, meant that increasing numbers of women began to challenge the double standards regarding sexual morality. The divorce rate soared and the modern ideology concerning the mother ensured that she was granted sole custody of the children. The father's relevance became an urgent issue.

The sociologist, Michael Lamb, questioned the irrelevance of the modern father, asking: 'Is it indeed true that the father is an almost irrelevant entity in the infant's social world?' (Lamb, 1976:1) Lamb wished to establish what effect the father's absence was having on the child's development, but noted that this could hardly be established when it was not known what effect the father's *presence* was. Freud's concept of the Oedipal Father was not predicated on a concept of the father's presence. Instead he was conceived of as a distant and fearsome authority, as in the theory of the Oedipus complex.

Rosenthal and Keshett (1981) deal specifically with the father's role after divorce. They suggest that, in the context of the high divorce rate, the family should be redefined in terms of the parent-child dyad, rather than in terms of the father-mother-child triad. They decry the decision of many couples not to have children because of the incompatibility of the roles of nurturer and achiever. They maintain that both the father and the mother should participate in childcare. They maintain that this parenting relationship provides a unique model which society needs:

Parenting as a model of social relationships is of particular interest to us as social scientists concerned with the quality of the social bonds which characterize our interactions. In our society how do the powerful deal with the powerless? How do the knowledgeable deal with the ignorant? How do those who have easy access to the resources they need for physical and psychological survival treat others who have more difficulty in making their way, to share these resources with those who will come after us, our children and our children's children? (Rosenthal and Keshett, 1981:145)

Rosenthal and Keshett maintain that the usual model of relationship between adults is that of a mutual contract in which 'dependency is viewed as a disadvantage, since the individual whose needs are greater, or who is less able to enforce demands, may not be

able to get his or her fair share.' They maintain that a new concept of the father as childcarer implies a new masculine sense of identity: 'Men whose identity is based on the ability to be independent, authoritative and assertive' would find this mode of relationship inappropriate to the nurturing role they would be called on to play in the father-child relationship. (Rosenthal and Keshett, 1981:46)

This new concept of the father is a far cry from the selfish model of the pre-modern father, which allowed Rousseau, despite his new concept of the mother, to order his wife to place their children in an orphanage since they were interfering with his work. (Badinter, 1981:113)

Nancy Chodorow also calls for a re-conceptualization of the father's role in parenting. She maintains that Freud's model of the family reflects a nineteenth century German bourgeois culture and is not necessarily appropriate in the postmodern world. She proposes an alternative model of the family, where both the mother and the father are involved in childcare. She maintains that this concept of parenting would have a positive effect on the formation of both male and female identity:

Children could be dependent from the outset on people from both genders and establish an individuated sense of self in relation to both. In this way masculinity would not become tied to denial of dependence and devaluation of women. Feminine personality would be less preoccupied with individuation and children would not develop fears of maternal omnipotence and expectations of women's unique self-sacrificing qualities. This would reduce men's needs to guard their masculinity and their control of social and cultural spheres which treat women as secondary and powerless, and would help women to develop the autonomy which too much embeddedness in relationship has often taken from them.

(Chodorow, 1978:218)

The postmodern crisis in the father's relevance initiated two different responses. The one in the field of sociology was an attempt to articulate a new concept of the father as a nurturer and childcarer, to replace the pre-modern concept of the father as a distant and fearsome authority. The other response seems to have been an attempt to reinstate the authority of the pre-modern father as a figure of *cultural* authority in response to his loss of power in the socio-economic sphere. Carolyn Dean writes of the response of French theorists to the postwar situation:

As panicked male leaders saw it, just when national security required that women devote themselves more exclusively than ever to reproduction, the war had freed them from traditional social roles because it allowed them to work

outside the home and in jobs traditionally reserved for men and it gave new life to the feminist demands for the vote. It liberated both men and women from the social and sexual obligations imposed on them by marriage as men left home for extended periods of time. The increased liberty of both women and young men and the newfound social and economic independence of many women – or rather, their demands that that independence be institutionalized to prevent its loss – thus coincided with an imagined crisis of the race, which women's autonomy was perceived to exacerbate. (Dean, 1992:64)

Thus there was a renewed attempt to impose Rousseau's concept of motherhood on women, thus re-imposing the segregation of the sexes into the 'feminine' domestic sphere and the 'masculine' public sphere. Dean notes how postmodern French theorists deny women the possibility of an independent self at the very time that women were becoming independent. She quotes Alice Jardine as saying Lacan "never moves beyond the male self as absolute metaphor" (Dean, 1992: 120) Dean maintains that 'Lacan ultimately reinforced the primacy of the authority of the father.' (Dean, 1992:121) This concept of the father is certainly implied in Lacan's concept of 'Law of the Father'. The mother is not seen as a self, but as an 'other' who lies outside of culture and therefore cannot create, but who provides the inspiration for the male self as a creative space which is free of the 'Law of the Father.' Thus the pre-modern father is reinstated as God-the-Father, and as both the Creator and the Lawgiver.

## 6. The Father as Creator

In her book *Gender and Genius*, Christine Battersby (1994) provides an insight into how concepts of the father have been closely linked to concepts of creativity. Even the word "genius" is related to concepts of the father. *Genius* referred to: 'the divine aspects of male procreativity which ensured the continuance of property belonging to the *gens* or male clan. It involved the fertility of the land as well as the fertility of the man.' (Battersby, 1994:38) Thus, under the pre-modern concept of the father, the wife was considered as part of the man's property, just as the land was, and was to be made productive by the same male agency.

This exclusively male agency in creation and its link to procreation can be detected in Greek philosophy. According to Battersby, our modern concept of creativity

as 'originality' was alien to ancient Greek ideas concerning the artist, because the Greeks could not conceive of something coming out of nothing. Things could only be created out of pre-existing matter. Thus concepts of creation were closely linked to concepts of procreation and the Greek god, Jupiter, created the universe through spermatoc activity. As regards human procreation, Aristotle maintained that only the male sperm formed the inert matter, provided by the woman, into a human being. Thus only the father was the creative agent in human reproduction. Aristotle also maintained that a woman was less developed than a man because a lack of heat at conception.

Badinter shows how the Renaissance theory of 'humours' used Aristotle's 'heat theory' of human development and combined it with Plato's theories regarding the artist, to exclude women from the category of artist. Plato maintained that this world is one of illusion made up of imperfect copies of the ideal forms which exist in the mind of God. As a copyist of already imperfect copies, and as a maker of illusions, the artist was especially to be despised. However, Plato did allow that, through the 'madness of the poet', the artist might transcend the limitations of his normal human understanding and be able to perceive the ideal forms in the mind of God. The artist's ability to copy then became an asset.

The Renaissance concept of the artist included both the concept of *genius*, described above, and the concept of *ingenium*. *Ingenium* was associated with talent, dexterity, knowledge and good judgement. Battersby points out that, without *ingenium*, the artist would be unable to copy the ideal forms, even if he were able to perceive them. According to Renaissance theory, heat was an attribute of *ingenium*, and because of this an artist with a suitably great *ingenium* generated enough heat to be able to transcend the ill effects of melancholy whilst benefitting from its positive effect of transporting the individual outside of his own subjectivity, so that he was able to perceive the ideal forms in the mind of God. Since a woman was 'cold and wet' she could not have a great *ingenium*, therefore she was forever locked into the illusions of her own subjectivity. Thus women were excluded by 'nature' from both the concept of *genius* and the concept of *ingenium*. It was therefore impossible for a woman to be considered an artist under the pre-modern concept of the father.



According to Battersby, both the concept of women and the concept of the artist changed in the eighteenth century due to socio-economic changes which affected the relationship to land and the structure and purpose of the family. The move from a rural to an urban economy occasioned a response in which ‘“Organic” and “natural” means of production were contrasted favourably with the alienating and ‘mechanical’ labour of the towns (Battersby, 1994:105).’ As one who was traditionally associated with nature and whose labour in giving birth was a part of nature, the woman came to be seen as a ‘natural’ creator. The view of marriage also changed in that ‘the middle classes wanted partners who would share in life’s enterprise – not just property transfers and family alliances’ (Battersby, 1994:117).

Just as the natural and spontaneous came to be valued, so subjectivity came to be valued, as evidence of both authenticity and uniqueness. This changed attitude towards subjectivity and towards nature as a creative resource can be seen in Rousseau’s

*Confessions:*

My purpose is to display to my kind a portrait in every way true to nature, and the man I shall portray will be myself. Simply myself. I know my own heart and understand my fellow man. But I am unlike anyone I have ever met; I will even venture to say that I am like no one in the whole world. I may be no better, but at least I am different. [Rousseau, *Confessions*, 1781] (quoted in Battersby, 1994:49)

The beginning of the modern emphasis on originality in the concept of the artist as a creative individual can be detected here. Battersby notes of these changes in thinking that ‘For a time the stock descriptions of women and genius were so close as to suggest that if only women could be released from domestic duties they would prove an important reservoir of future genius...and might even turn out to be superior to males.’ (Battersby, 1994:105)

However, she notes that the Romantic theorists redefined women so as to continue to exclude them from the category of artist. Whereas Rousseau excluded women on the grounds that they were ‘too reasonable’, Kant excluded women on the grounds that they *lacked* reason.

Although, in *The Critique of Pure Reason* [1781], Kant had made God a Being who combines active intellect and passive intuition, Kant seems clear that there could be nothing in any way female or effeminate about genius itself. In section 3 of his *Observations* Kant tells us that women are motivated to act by a taste for

the beautiful, and that this explains the prevalence of emotion and sympathy in their moral make-up. But, according to Kant, the best human beings (males) act out of duty, rather than love; and rules and principles are what make men god-like and sublime. Women, consequently, are amoral beings.

(Battersby, 1994:111-112)

This representation of women by Kant, which precludes them from his concept of 'genius,' echoes the representation of women as immoral and as 'less developed' than men that characterizes Freud's representation, and that of the Greek philosopher's, and that of the authors of the story of the Garden of Eden.

Kant's concept of 'genius' is of particular interest in terms of the modernist understanding of the self of the artist. The modernist understanding of style as something 'invented' by the artist can also be seen to have its roots in Kant's dictum that 'genius gives the rule to art':

*Genius* is the talent (or natural gift) which gives the rule to art. Since talent, as the innate productive faculty of the artist belongs itself to nature, we may express the matter thus: Genius is the innate mental disposition (*ingenium*) through which nature gives the rule to art.[§46,p.150]

(Kant, quoted in Battersby, 1994:110)

Battersby interprets this concept of genius in the following ways:

The genius provides a new standard of excellence by which other artists can be judged ('genius gives the rule to art'). The genius disrupts to the tradition of which he is part and sometimes this disruption is so radical that we think of the genius as starting a new tradition. Of this concept of 'genius' and its relation to 'style' Battersby writes that artists who are judged as geniuses are those who are placed by critics on the 'cutting edge of change'. She also notes that the 'lines and chains of influence' can be redrawn by the critics so that new 'geniuses' are created by the critics. (Battersby, 1994:180) The example of Picasso and Duchamp, who were contemporaries, come to mind in this context. In the first half of the twentieth century Picasso was hailed as the 'genius' whose invention of Cubism was seen as initiating several new art movements. In the latter half of the twentieth century it is Duchamp who has been hailed as the *genius* or the 'father' of postmodern art. In this case one wonders whether it is the critic or the artist who is the 'genius' who 'gives the rule to art.'

Kant's concept of genius as creating, in the manner of the Judaic God, as bringing something into being which did not exist before and as imposing order out of chaos, bears a direct relation to the concept of the artist as 'inventing' new styles. Kant's concept of the self is important here.

According Kant there are three levels of reality: the world of appearances, the world of noumena, or things-in-themselves, and the world of transcendental objects and subjects, which is the world in which we live. Kantian man is as it were, stuck behind spatio-temporal sunglasses that he can never remove from his head. Just as pink sunglasses make everything look pink, so these spatio-temporal sunglasses make everything appear to us in three-dimensional space and one-dimensional time. We can never remove them: so we can never see what things-in-themselves are really like. The only reality that we have is one strung together out of perceptions by means of the imagination. And the first thing we construct for ourselves is a stable self, which constructs itself and a stable world at the same time. We live our lives in a fiction constructed by the imagination.<sup>1</sup> (Battersby, 1994:61-62)

There is an interesting relationship between Kant's concept of the self and Plato's concept of reality and the postmodern concept of the self. There is a link between Plato's concept of Reality as something which exists outside this world, but Kant does not maintain that it is possible or desirable for the artist to leave his world and enter this world in order to copy the 'real' forms. Instead, the artist creates his own 'original' forms in this world, in a manner parallel to the Judaic God.

There is also a certain similarity between Kant's concept of the self as something constructed by the imagination – and Lacan's theory of the Imaginary. However Lacan does not see the self as an autonomous creation, but rather as something which is inscribed by the prohibitions of patriarchal culture.

The feminist understanding of the self as something inscribed by culture has led some feminist artists and art historians to make use of Lacanian theory. Battersby criticizes this use of Lacan as counter-productive for the feminist project, since Lacan accords a self, albeit culturally determined, only to the male, and therefore only the male can be a creator. She writes of Lacanian theory: 'The Law of the Father' turns out to be that hoary (and not very venerable) grandfather of European philosophy – the *logos*

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<sup>1</sup> in the woman's case this fiction is created by someone else's imagination – to suit them, not her. And then she is told she is not capable of constructing her own fiction because, being a woman, she does not have a strong enough imagination.

*spermatikos*.' (Battersby, 1994: 198) It is notable that no woman artist has occupied the position of 'genius' in the sense described by Battersby above.

## Conclusion

From the above it can be seen that concepts of the artist have been intimately bound up with concepts of the father. In the pre-modern period, the concept of the artist was exclusively masculine. At the beginning of the modern era, the new concept of the mother was accompanied by a new concept of the artist. The new concept of the mother can be seen to have had negative implications for the role of the father in that the role of the father was diminished from that of absolute authority to that of supporting role to the mother. This trend towards the marginalization of the father was further exacerbated by industrialization and by the socio-economic effects of the two World Wars until the father began to seem irrelevant, with no role to play other than the act of conception. Two reactions to this crisis of the father's relevance can be detected: in the sociological sphere attempts a new definition of the father as nurturer was attempted, in the sphere of cultural theory attempts were made to re-impose the authority of the pre-modern father.

The consistency with which male theorists have defined women negatively in relation to a male norm lends support to Chodorow's thesis that the father's absence from childcare results in a misogynistic culture. In Chapter Two, the effect of the change in thinking regarding both art and motherhood will be examined in the work of two women artists. In Chapter Three, concepts of the father in women's representations of motherhood, will be examined.



## Chapter Two

### Woman as Artist

The problem lies not so much with the feminist's concept of what femininity is, but rather with their misconception with the public at large of what art is; with the naïve idea that art is the direct personal expression of individual emotional experience. Art is almost never that, great art never is.

The making of art involves a self-consistent language of form, more or less dependent upon given temporally defined conventions, schemata or systems of notation, which have to be learned or worked out, either through teaching, apprenticeship or a long period of individual experimentation.

(Linda Nochlin, *Art News*, Jan, 1971:24-25)

#### Introduction

In this quote, Linda Nochlin contests the assumption that art is the unmediated expression of 'individual emotional experience'. She points to the important influence of style on expression in art. To support her point, she cites women artists throughout art history whose style is so divergent that it cannot be claimed that it represents a common feminine experience, which is what the feminist art historians she is criticizing claim. Instead one becomes aware of the degree to which the current concept of art has determined the expression of these women artists. Nochlin also cites two women artists who directly contradict the assumption of some feminist art historians that the art of women should have more in common with each other than with the art of men, because women would share the common experience of being women. Artemisia Gentileschi (1593-c.1651) and Elisabeth Vigée-Lebrun (1755-1842) actually have far more in common with certain *male* artists than with each other. This phenomenon of a 'feminine art' that not only does not have a common 'feminine' visual language, but actually bears more resemblance to the art of males, raises several interesting issues concerning style. A useful definition of style is provided by Meyer Schapiro:

[Style]...is also a vehicle of expression within the group, communicating and fixing certain values of religious, social and moral life through the emotional suggestiveness of the forms. It is, besides, a common ground against which innovations and the individuality of particular works may be measured. By considering the succession of works in time and space and by matching variations of style with historical events and with the varying degrees of other fields of culture, the historian of art attempts, with the help of commonsense psychology and social theory, to account for the changes of style or specific traits. (Schapiro, 1994:51-52)

The concept of style as ‘communicating certain values of religious, social and moral life,’ indicates the degree to which the character of a culture’s ‘style’ influences, not just the visual form in which experience is communicated, but determines the very nature of that experience. Griselda Pollock maintains: ‘Cultural forms shape not only meanings and thus understanding of the world but also help to form the very identities which consume these meanings. This is why art matters.’ (Pollock,1996:xiv) This understanding of the degree to which a culture’s visual forms shape the understanding of the artist is a far cry from Kant’s concept of the ‘genius’ autonomously ‘inventing’ a new ‘style’. In the modernist aesthetic, the artist not seen as having his understanding formed by the culture which he inhabits. Instead, he is seen as a ‘kind of junior God-the-Father’, willing new creations into being and recreating himself in the the process. (Battersby,1994:107)

Nicolas Hadjinicolaou (1978) maintained that style is a ‘visual ideology’ and that only the dominant class is able to develop a ‘visual ideology’. This can be seen as a Marxist perspective on style. Karl Marx maintained that the dominant class imposes its ideology on the subordinate classes, thus alienating them from the actual conditions of their own existence and causing them to live according to premises which suit the dominant class. Hadjinicolaou argued that the subordinate class live in a state of ‘false consciousness’ and are unable to devise their own ‘visual ideology’ because they have been divorced from their own actual experience. (Chaplin,1994). If one considers the position of women artists one realizes that they have had to function within a culture which has been defined by and for males. Thus their consciousness would be defined by the dominant ideology. It is this therefore understandable that their art should resemble that of the dominant class, men, rather than the art of other women.

Nochlin’s comparison of the work of Artemisia Gentileschi with that of Elisabeth Vigée-Lebrun is especially apt, since they lived on opposite sides of the paradigm shift in ideology described in Chapter One. Gentileschi lived under the concept of the premodern father, Vigée-Lebrun lived at a time when the new concept of the mother was being developed.

## Culture

Before discussing the artwork of these two women it is necessary to briefly draw attention to the very different cultures which they inhabited. Vigée-Lebrun inherited a culture which had been strongly influenced by female patronage of the arts. For example, in 1621, Peter Paul Rubens (1577-1640) was commissioned by the dowager queen, Marie de Medici, to depict her life story in a cycle of huge paintings to be hung in the Luxembourg Palace, Paris. This cycle of paintings is now housed in the Louvre museum. This tradition of the influential female patronage of art continued throughout the Rococo period in France with the patronage by the king's mistresses of eminent painters. Madame Pompadour, Louis XV's mistress, patronized Francois Boucher (1703-1770) and Vigée-Lebrun herself was the favourite court painter of the French queen, Marie Antoinette. Rubens' high key and gentle tonal contrast, as well as his sensual depiction of women, can be seen to have influenced the Rococo painters. Bourgeois women also ran influential *Salons* attended by the most prominent artists and writers and thinkers of the day. So there was a very pronounced feminine influence in French culture in the time of Vigée-Lebrun.

This unique situation was possibly due to the fact that Louis XIV had broken the power of the nobles, making them his courtiers at Versailles. The way to power in France was thus not through brute force but through pleasing the king, and who better able to please the king than a woman? Thus to be a charming woman in Rococo France was not something to be despised.

Gentileschi's Italy, on the other hand, was not united under one strong leader until Garibaldi attempted the unification of Italy in the nineteenth century. Consequently the politics of Italy was characterized by warring nobles, which created a national weakness that encouraged the repeated invasion of Italy by stronger nation states, like Spain and France. The way to power in Italy was through brute force. Power, here, derived from masculine violence, not feminine charm.

Artemisia Gentileschi (1593-c.1651) and Elisabeth Vigée-Lebrun (1755-1842)

The formal properties of Gentileschi's work differs dramatically from that of Vigée-Lebrun and can be seen to have a far greater affinity with the art of Caravaggio (1573-

1610). Vigée-Lebrun depicts herself in sunlight where even the shadows have sunlight reflected into them, thus diminishing the tonal contrast. Gentileschi's self-portrait shows herself lit by artificial light at night, against a dark background, thus providing a harsh tonal contrast, with nothing of nature depicted. Gentileschi has adopted the unidealized realism of Caravaggio to represent herself, whereas Vigée-Lebrun represents herself as ideally refined and dainty. Gentileschi can also be seen to have adopted Caravaggio's shallow space, pushing herself right up close into the viewer's space, whereas Vigée-Lebrun places herself at a polite distance from the viewer. Gentileschi depicts herself as strong and vigorous, whereas Vigée-Lebrun depicts herself as delicate and gentle. A more detailed examination of the self-portraits of these two women in the context of their *oeuvre* reveals a different mindset underlying their different portrayals of what is supposedly the same reality: a woman artist.

### Artemisia Gentileschi

#### ***Self-Portrait as the Allegory of Painting, 1630* (fig.1)**

In *Artemisia Gentileschi: The Female Hero in the Italian Baroque*, Garrard shows how Gentileschi used male models for her female protagonists and in so doing appropriated 'masculine' qualities for her female characters. Michelangelo's male characters often provided the model for Gentileschi's female characters. In *Suzanna and the Elders*, 1612-13 (fig.3) Suzanna's gesture is a mirror image of Michelangelo's Adam in the *Expulsion of Adam and Eve*, (fig.2). The Pitti *Judith* (fig.7) can be seen to be related to Michelangelo's *David* (fig.6) in the similarity of pose, with the weapon slung over one shoulder. Garrard also notes the similarity between the two profiles (figs.8 and 9). Garrard maintains that, through these similarities, Gentileschi is appropriating the "masculine" qualities of 'vigor and heroic resolve' for her female heroes. (Garrard, 1989:7)

This appropriation of a 'masculine' character can also be seen in Gentileschi's representation of herself as an artist. Unlike Elisabeth, Gentileschi does not present herself as anyone's mistress. She is not even facing the viewer, let alone returning the viewer's gaze in the agreeable way that Elisabeth does. Instead, she is engrossed in her work. Garrard notes how this indifference to the viewer contrasts with the self-



representation of certain male artists. She describes the difference in Gentileschi's attitude thus: 'the painter's guileless indifference to personal appearance while caught up in the heat of work, an attitude which contrasts sharply with the efforts of contemporary male artists to look like gentlemen in their self-portraits.' (Garrard, 1989:354)

Nor does Gentileschi represent herself as dainty or pretty. Gentileschi's physical presence is one of massive strength rather than feminine daintiness. This impression is conveyed particularly by the forearm and hand that holds the paintbrush. The fingers of the hand are as strong as those of Michelangelo's *David* - they do not end in daintily pointed fingertips as do those of Vigée-Lebrun. The strong light also highlights Gentileschi's breast, emphasizing the fact of her womanliness, without detracting from the impression of great strength conveyed by the massiveness of her forms. Her head is massive, as are her arms and shoulders. The focus is on the top of her head, not her face. Her broad brow is sharply highlighted against the blackness of her hair, providing the greatest tonal contrast in the picture, and thus focussing attention on that part of skull which houses the reasoning part of the brain. The light she is illuminated by comes from a source outside, towards which she is looking. She is both enlightened and inspired by the world beyond, and is concentrating intently so as to be able to communicate that inspiration accurately to the spectator

Gentileschi thus appropriates the masculine qualities of strength, great concentration and a reasoning ability and situates them in her female body. By appropriating these 'masculine' qualities for herself, she escapes the category of the 'feminine' which would exclude her from the category of artist. In the Renaissance women were by nature excluded from the category of 'great artist' because they were 'cold and wet' according to Aristotle, and therefore could neither have a great *ingenium* nor be able to generate the heat necessary to be able to escape their own subjectivity. They could thus never aspire to inspiration from the world beyond this world. Both Gentileschi's position in space and the direction of her gaze can be seen to associate her with the Neo-Platonic ideal of the 'great artist'. Gentileschi does not look at the spectator, who inhabits this world, but to a world which lies beyond both this world and the picture's world. Her brush touches the liminal edge between her world and the world beyond. Her gaze is fixed intently on this world.

Gentileschi is positioned so that one does not look straight at her face, but down on the top of her head and shoulders. The arm which she leans on holds the palette, which juts into the viewer's space. There is a sharp line along the highlighted edge of the palette which completes the line of movement from the brush touching the liminal edge between the picture's world and a world beyond, down her arm and across her shoulders to the other arm holding the palette. Thus the movement is from the other world, through the artist, to the spectator's world. Gentileschi can be seen to be representing herself as the 'great artist' according to Neo-Platonic thought.

Gentileschi's dress also associates her with the allegory of painting. One of the iconographical symbols associated with painting was the multi-coloured dress. Mary Garrard points out that both her dress, the gold chain around her neck, and her 'unruly locks' associate Gentileschi with the muse of *pittura*, according to Ripa in his *Iconologia*. Garrard also maintains that Gentileschi enjoyed an advantage over male artists in that, as a woman, she was able to represent herself as 'Painting' (*pittura*) since the muses were traditionally female. (Garrard, 1989:354-355) Thus Gentileschi could occupy the position of both muse (inspiration) and artist (communicator).

## Personal History

Personal history can be seen to have played a part in Gentileschi's art. Mary Garrard shows how Gentileschi's early paintings relate to her experience of rape at the age of seventeen. *Suzanna and the Elders*, (fig.2) depicts a Biblical story about sexual harassment and can be seen to relate to the sexual harassment which Gentileschi experienced prior to her rape. *Judith Slaying Holofernes* (fig.5) depicts the biblical story of Judith slaying the general of an invading army and can be seen as expressing Gentileschi's desire for revenge on her persecutor. *Lucretia* (fig.12) depicts the legend of a Roman matron who committed suicide after her rape, rather than bear bastard children and bring disgrace on herself and her family. This can be seen to articulate the dilemma which faced Gentileschi after her rape and the public trial, when not only her own reputation but that of her future family was contaminated by the scandal. Thus 'individual emotional experience' can be seen in Gentileschi's choice of subject matter.

Garrard asserts that: 'women's art is inescapably, if unconsciously, different from men's, because the sexes have been socialized to different experiences of the world' and that 'Gentileschi's art was indeed radically different in expression and in the interpretation of traditional themes from that of her male contemporaries.'

(Garrard,1989:5) To prove this, Garrard compares representations by Rubens (fig. 11) and Caravaggio (fig.4) with that of Gentileschi on the theme of *Judith Slaying Holofernes*. (figs.5). Both Rubens and Carravaggio represent Judith and her maid, Abra, in the conventional stereotype of the beautiful young virgin contrasted with the ugly old crone.

In Gentileschi's representation, the two women are of an equal age and beauty and participate equally in the murder of Holofernes. Of the later, Uffizi *Judith*, (fig.10) Garrard notes that Abra acts as Judith's alter ego. Abra is aligned vertically with the sword of execution: 'whose flaring ends recall the terminals of a liturgical crucifix' thus associating Abra with 'Christ's victory over Satan', whereas Judith, in her seduction of Holofernes which led to his destruction, is associated with Eve. (Garrard,1989:325)

Two further subversive readings can be made from Gentileschi's depiction of biblical stories. In her modeling of the pose of *Suzanna* on that of Adam in Michelangelo's *Expulsion*, Gentileschi can be seen to be inverting the masculine legend of the suffering of man being caused by woman's evil seduction, to one of feminine suffering being caused by man's evil-doing. In the *Judith Slaying Holofernes* (figs.5 and 10) the masculine and feminine positions are reversed from those of the *Suzanna*. Whereas in the *Suzanna* the males occupy the dominant position in the composition and threaten a vulnerably naked female victim, in *Judith Slaying Holofernes*, the females occupy that position and are busy destroying their naked male victim.

Although evidence from the *formal* characteristics of Gentileschi's art can be seen to support Nochlin's claim that Gentileschi's art bears greater affinities with certain male artists than it does to the art of a fellow woman artist, Vigée-Lebrun, yet Garrard supplies evidence to support her claim that Gentileschi's art differs from that of her male mentors in that she provides a specifically feminine perspective on the same themes.

## Elizabeth Vigée-Lebrun (1755-1842)

*Self-Portrait in a Straw Hat* (1783) London: National Gallery (fig.15)

The coquetry and sensual feeling of this painting is hardly an appropriate model for an artist to use as a basis as a self-portrait, but it is a typical representation of a woman, not just any woman, but Woman, sexual, physical, the spectacle of beauty. (Parker and Pollock, 1981:96)

Mary Sheriff objects to the opposition between 'artist' and 'beautiful woman' in Pollock's description of Vigée-Lebrun's self-portrait, and cites Judith Butler's *Gender Trouble: Feminism and the Subversion of Identity* (Butler, 1991) concerning the active appropriation by individuals of an identity. Sheriff maintains that, in this self-portrait, Vigée-Lebrun appropriated for herself a powerful identity as an artist who was associated with a powerful circle of women (Sheriff, 1996:199).

What prompted the opposition of the concept of 'artist' with that of 'woman' in the Pollock quote is the fact that Vigée-Lebrun has deliberately placed herself in the position of Rubens's 'mistress' in her choice of a 'master-work' to emulate. This was *Le Chapeau de Paille*, which was widely believed to be by Rubens of his mistress, as well as being considered as the epitome of a representation of a beautiful young woman. Thus Vigée-Lebrun can be seen to be placing herself in the conventional position of mistress and muse to the male artist.

Sheriff has a different perspective on Vigée-Lebrun's use of this model for her self-portrait. Sheriff points out that, by placing herself in the same position as Rubens's model, Vigée-Lebrun is representing herself as the 'muse' of Rubens, as well as claiming to be his equal in artistic skill.

In using the *Chapeau de Paille* as her model, Vigée-Lebrun becomes both the subject, Rubens – the one who loves – and the object, Rubens's wife – the one who is loved.... Vigée-Lebrun substitutes herself for the one Rubens loved and for Rubens. She becomes his Other, the object he desires, and takes his place as the desiring, speaking subject by citing his artistic practices. (Sheriff, 1996:211)

Vigée-Lebrun can thus be seen to be operating a similar strategy to Gentileschi in her self-portrait, when she claimed to be both muse and artist, but Vigée-Lebrun uses a different strategy to do this. Both exploit the 'feminine' position while also appropriating the 'masculine' position.



Sheriff notes the subtle differences between the representation by Rubens of Susanna<sup>2</sup> and that of Vigée-Lebrun of herself, which place Vigée-Lebrun in a different relation to the spectator. Whereas Susanna crosses her hands under her breasts, in what may be interpreted as a defensive gesture, thereby accentuating her breasts which are pushed upwards by the low-cut and tight bodice, Vigée-Lebrun's bodice covers her breasts loosely and completely and she is free to be more open and confident in her gestures.

Vigée-Lebrun's gesture also signifies a different meaning. One hand holds the tools of her profession, the other gestures towards the viewer. Sheriff notes that the gesture Vigée-Lebrun makes with her right hand is 'a common one that appears in manuals and refers to the artist's reasoning. The gesture is made in self-portraits throughout the century.' (Sheriff, 1996:206) Thus both Vigée-Lebrun's mind and the body are represented by the activity of her hands, whereas Susanna's pose is both defensive and passive – she does nothing with her hands apart from cross them over her chest.

Sheriff shows how Vigée-Lebrun's dress is actually modeled after that which was popular amongst the powerful group of women associated with the queen's 'inner circle'. This style of dress took its inspiration from the queen's preference for a style of dress, which was fashionable in England in the eighteenth century. Marie Antoinette adopted the English dress, called by the French *en chemise*, in rebellion against the more stiffly formal dress of the French court. This 'English' style of dress of the queen's was interpreted as unpatriotic by certain members of the French court. It was also seen to be 'immodest' in that such a style of dress belonged, in conservative French opinion, in the boudoir, not in public. So Vigée-Lebrun, in her choice of dress, may be seen to have aligned herself with a powerful group of females who refused to be subject to male authority.

Vigée-Lebrun painted the queen in this dress, as well as the Duchess de Polignac, and her dress can be seen to relate far more to this style of dress than to that of Ruben's model. The painting, *Duchesse de Polignac* (fig.20) shows the duchess dressed in a very

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<sup>2</sup> See Baudouin, 1977: plate 53, where information in the caption to the image points out that there was a general misunderstanding as to the identity of the model, giving her an incorrect surname. For this reason the model will here simply be referred to as Susanna. Baudouin points out that the popular French title for the painting is also incorrect as Susanna is in fact wearing a black felt hat, not a straw hat.

similar style to Elisabeth in her *Self-Portrait*. (fig.17). . Vigée-Lebrun's painting of the duchess *Portrait of the Duchesse de Polignac* (fig. 18) shows the duchess dressed *en chemise*, like the queen in the painting, *Queen Marie Antoinette en chemise* (fig.19).

The difference in spatial position between Rubens's model and that of Vigée-Lebrun is also significant. In *Le Chapeau Paille*, Rubens has placed Susanna so close to the foreground that: 'she seems in close intimate contact with, and available to, those who look at her.' (Sheriff, 1996:209) Susanna would also have to look *up* at the viewer, if she chose to directly confront his gaze. Vigée-Lebrun places herself further back, so that there is a 'polite distance' between her and the viewer. She has also placed herself on an equal footing with the viewer, so that her gaze is level with that of the viewer.

Sheriff interprets Vigée-Lebrun's gaze differently from the coquetry to which Pollock and Parker attribute her. Sheriff maintains that: 'Vigée-Lebrun appears to look through and not at her audience.' (Sheriff, 1996:206) This interpretation of the look ascribes a similar motive to that given to Gentileschi above, and is aligned with the Neo-Platonic concept of the artist as pre-occupied with the world beyond this natural world. Such an interpretation is suspect from two angles: Firstly, it does not take into account the dramatic change in thinking, regarding the natural world, woman, and the artist, which Battersby describes as occurring in the eighteenth century. In this new aesthetic, the subjective self had come to be seen as a valid source of inspiration for the artist; and the 'feminine' was also considered as creative. Secondly, it does not take into account the character of the culture which Vigée-Lebrun inherited. There was a long tradition of female patronage of the arts in Vigée-Lebrun's culture and, as Sheriff herself points out, Vigée-Lebrun herself enjoyed a privileged position as the queen's favourite court painter. Vigée-Lebrun thus had many reasons to celebrate her femininity and to look directly at the viewer, as an equal, not past him to another world.

## Conclusion

It can be seen from the above, that the 'cultural forms' which these two women artists inherited not only determined the form of their visual language but also the very character of the experience which that language communicated. Although both their 'style' and their understanding of womanhood was different, these women artists nevertheless also

differed from their male mentors. Both women artists subverted the 'cultural forms' which they inherited to create a space in which they could operate as women artists. In this sense, they *can* be seen to have something in common, as women artists.

## Chapter Three

### Mother as Artist

#### Introduction

In Chapter One it was shown how changing concepts of the father determined maternal behaviour in that the concepts of the father impacted on concepts of the mother.

Likewise, the father's role can be seen to have been affected by the new concept of the mother. Current concepts of the mother can be detected in the self-portraits of the following women artists who were also mothers: Artemisia Gentileschi (1593-c.1651), Elisabeth Vigée-Lebrun (1755-1842), Berthe Morisot (1841-1895), Alice Neel (1900-1984), Mary Kelly (1941-).

Within the concept of the pre-modern father, the concept of the mother was extremely negative. Greek philosophy and Judeo-Christian theology had combined to represent the mother as both uncreative and immoral. It is therefore unsurprising that Gentileschi, as a woman artist, did not represent herself as a mother. Vigée-Lebrun inherited a concept of the mother which was positive. Furthermore the new aesthetic borrowed aspects of female reality for creative work. Battersby cites Nietzsche in this regard, who used 'the metaphors of male motherhood .... The artist conceived, was pregnant, laboured, was delivered and brought forth.' (Battersby, 1994:107) She further points out that Nietzsche was virulently against women artists. Thus, although the new aesthetic potentially liberated women from the inert and uncreative existence accorded them in Greek thought, it simply appropriated the reproductive female role for male creative purposes, consigning women, as before, to a creative limbo.

Carol Duncan has shown how the change in concepts of parenting can be discerned by comparing seventeenth and eighteenth century depictions of the family in French painting. In 'Happy Mothers and Other New Ideas in Eighteenth-Century French Art' (Duncan, 1993:2-26), Duncan compares a seventeenth century painting of a family with an eighteenth century painting of a family. Antoine Le Nain's *Portraits in an Interior* (fig.22) depicts a family in a way so distinctly different to the one by Fragonard in *The Return Home* (fig.23) that one realises that an entirely different concept of the family is embodied in these two works.

Duncan writes of Le Nain's representation: 'If this painting has a voice, it is that of the old father, whose will is the will of the group. It speaks of family pride and loyalty, of prosperity and orderly succession.' (Duncan, 1993:8-9) Of Fragonard's painting she writes: 'Bathed in a golden, glowing light, father, mother and infant are compositionally bound into a harmonious unit, an arrangement that stresses not only the mother's position as a living, mediating link between father and child, but also the special closeness of the parents alone, who gaze lovingly into each other's eyes and tenderly touch hands.' (Duncan, 1993:5-6)

There is an intimacy and a privacy in the Fragonard family that is absent from the Le Nain family. The mother can also be seen to have moved to a position of central importance within the family, acting as a mediator between father and child. The father is moving into the picture from the world outside. There is a dynamism in this painting which contrasts with the static quality of the Le Nain painting. Duncan notes the presence of a sensuality in Fragonard's painting which is absent from the Le Nain painting. She notes that this sensuality is often found in Renaissance and Baroque representations of the Holy Family, but points out that the purpose of the Holy Family is different to that of the secular family in that the 'exclusive concern of the Fragonard family is the happiness and well being of its members.' (Duncan, 1993: 6) This purpose of the family also contrasts with that of the Le Nain family, whose function is other than that of the exclusive concern with the happiness and well-being of its members.

This new function of the family relates to a change in socio-economic conditions which affected the concepts of the wife and mother. The following quote from Battersby provides the conceptual background to the above two depictions of the family:

In particular, patterns of marriage altered as more wealth was accumulated through commerce and less through the inheritance of land. During the course of the eighteenth century, a new ideal of love-marriages was set against the arranged marriages that had previously been the norm for the landed gentry. The middle classes wanted partners who would share in life's enterprise – not just property transfers and family alliances – and this new ideology of marriage produced shock-waves that affected contemporary portrayals of female nature. (Battersby, 1994 :117)

Duncan wrote another article on French painting in which she examined evidence of the pre-modern father's loss of power in the eighteenth century. In 'Fallen Fathers: Images of

Authority in Pre-Revolutionary French Art', (Duncan, 1993:27-53), Duncan notes the ambivalence expressed by male artists in their obsessive depiction of themes in which the father is represented as old and weak, and the son as strong and rebellious, yet guilt-stricken. This trend continues until, in David's *Oath of the Horatii* (fig.26), Duncan notes that the authority of the pre-modern father has effectively been transferred from the 'royal father' – as embodied in the king – to the 'state', an impersonal authority. Duncan maintains that the father's old authority can be seen to have been transferred to the state. become internalized in the son's unconscious. Thus, although the father was losing his economic and sociological power, his cultural authority persists in the unconscious.

It is notable that, in the David, the wife is no longer an equally active partner with the father. There is a separation of the sexes into the active, public, masculine domain and the passive, feminine, domestic domain: on the left are the males of the family who are strong, decisive and active; on the right are the females, who are weak, submissive and passive. Rousseau's preached the separation of the sexes on the grounds that the feminine influence had had both an emasculating and corrupting effect on men as evidenced in the Rococo style. This reactionary philosophy can be detected in David's *Oath of the Horatii*. Thus both the premodern 'Law of the Father' and masculine dominance were re-affirmed.

### Elisabeth Vigée-Lebrun (1755-1842)

Elisabeth Vigée-Lebrun was fortunate in that her life straddled the end of the era of the *ancien-régime* and the birth of the modern era. She inherited from the *ancien-régime* the freedom to satisfy her own ambition as an artist. From the birth of the modern era she inherited the positive representation of the mother. Unlike her nineteenth century sisters, she did not inherit Rousseau's constricting definition of motherhood which limited the mother exclusively to the domestic sphere. Instead, she still operated in the milieu of the *ancien-régime* where it was possible for privileged woman to follow her own concerns without feeling guilty about 'neglecting' her child's welfare.



An example of how Rousseau's concept of the mother could cripple the professional career of a nineteenth and early twentieth century woman artist can be seen in the career of Berthe Everard (1873-1965). Marion Arnold wrote of the conflict Everard experienced between the roles of mother and artist:

She embraced self-sacrifice and refused to accept responsibility for her lack of freedom. She allowed herself little solitude in her own private, creative world and deliberately assumed the burden of living through the lives of others – first her children, and then her grandchildren. She rationalized these decisions, as do so many women who search for self-fulfillment by denying their own needs and claiming those of family as a primary obligation.

(Marion Arnold, 'The Ties That Bind', *The Everard Phenomenon*, Standard Bank Gallery, 2000:62)

Vigée-Lebrun *could* conceive herself as both a mother and an artist at the same time. Whereas Vigée-Lebrun depicts herself in terms of the new concept of motherhood and she still operates freely within the public sphere as court painter. The 'Law of the Father' did not constrain her exclusively to the domestic sphere. In this respect it is interesting to note an important difference between Vigée-Lebrun's portrait of herself as a mother and Fragonard's portrayal of a happy family. Vigée-Lebrun does *not* depict the father of her child. This absence of the father is interesting in the light of Badinter's observation that the new concept of the mother entailed the marginalization of the father – in contrast his pre-eminent role under the premodern concept of the father. It is also interesting when compared to Vigée-Lebrun's model for her self-portrait as a mother - Raphael's *Madonna della Sedia*. Raphael's portrayal is of his beloved mistress and their child. Vigée-Lebrun portrays only herself and her child – a possible implication being that she loves only herself and her child, not her husband. Another implication is that the father is simply irrelevant. Mary Sheriff maintains that, in excluding the father of the child, Vigée-Lebrun is usurping the father's paternity: 'The father's paternity is doubly usurped, as the mother – both in her womb and her work – creates her child, her daughter' (Sheriff, 1996:50). So in this portrait, Vigée-Lebrun is portraying herself a both creator and procreator, independent and exclusive of the male.

Sheriff shows how Vigée-Lebrun's choice of Raphael's *Madonna della Sedia* (fig.24) as the model for her rendition of herself and her daughter contains radically subversive implications for the concept of God-the-Father. Raphael's depiction was known to be of his mistress and his son. By placing herself and her daughter in a similar

posture, Vigée-Lebrun represents herself not only as the mistress of the old master, but also as the Mother of God; only this time the God and the God-child are represented as female. When one considers these subversive meanings in Vigée-Lebrun's work, one begins to realize why male theorists have taken such pains to exclude women from the category of artist.

Berthe Morisot (1841-1895)

*Self-Portrait with Julie Manet*, 1885. (fig.27)

A comparison of Berthe Morisot's image of her daughter and herself with that of Vigée-Lebrun's reveals the banishment of sensuality which is evident in the contrast between David's family and that of Fragonard. The mother and child are no longer entwined in an affectionate, sensual embrace. Instead they each live in their own space, although there is an awareness and acceptance of the presence of the other. One gains the impression that the two images in the Morisot picture were painted separately, at different times, whereas the Vigée-Lebrun image appears to capture a single moment.

Neither woman is holding a paintbrush, but at least in the Morisot her hands are free to paint, whereas, in the Vigée-Lebrun, one is left wondering how the artist managed to paint while hugging her child. One gains the idea that Vigée-Lebrun is presenting an ideal whereas Morisot is simply presenting a lived reality.

*Eugene Manet and his Daughter in the Garden*, 1883. (fig.28)

Berthe Morisot depicts her husband and daughter as Father and Child. They are depicted together in a private garden, each involved in their own concerns, much as the relationship depicted between herself and her daughter. The difference between this image and that of herself and her daughter, is that Eugene and Julie share the same space. The two sit in a circular, enclosed space around a pond. Julie has her back to the viewer and is looking at a toy boat floating on the pond. Eugene faces Julie but is looking out towards the artist-wife-mother who is depicting the scene. Unlike the Fragonard, in this case, it is the *father* who is acting as the mediator between the mother and the child. The mother occupies the position of the third party in the triadic relationship of this nuclear



family. The intimacy of this family circle is stressed by the circular format of the space created by the circular movement of the brushstrokes, which move out towards the periphery to include the viewer/artist in a circular “cone of vision”.

### Alice Neel (1900-1984)

Berthe Morisot died five years before Alice Neel was born. Neel occupied a period in western history where the relevance of the father was being seriously undermined, not only by the modern concept of the mother, but also by the socio-economic circumstances created by the two world wars.

In Chapter One, John Demos’ description of the changing role of the father reveals the extent to which the father’s role diminished from the pre-modern to the modern and postmodern eras. The postwar economic independence of women was brought about by the necessity for women to take the father’s place in the factories while the father was away at war. This separation also brought about a questioning the double standard of sexuality which had prevailed before. A dramatic postwar increase in divorce, combined with the modern concept of the mother, which gave her sole responsibility for the development of the child, meant that the father was now completely absent from the family. Sociologists like Lamb (1976) called for a new concept of the father’s role in the child’s development in reaction against this seeming ‘irrelevance’ of the father. This is the situation in which Neel operated as a single mother and a successful artist.

Neel’s aesthetic philosophy differed dramatically from that of Morisot. Whereas Impressionism had been concerned with rendering the visual, Cubism had broken with the western tradition of perceptual verisimilitude and incorporated other traditions in which the conceptual aspect of visual art is more dominant, such as is evident in African masks. Two world wars had also shattered the self-confidence of the West and a questioning of its fundamental tenets was embodied in art movements like Dada and Surrealism. There was a rejection of the western tradition and an attempt to start afresh. Previously despised art, such as that by ‘primitives’, amateurs and children, became a source of inspiration in an attempt to start afresh. The deliberate naivety of Neel’s rendition of hands bears witness to this modernist philosophy.

Neel's social milieu differed radically from that of Berthe Morisot. In Chapter One it was shown how the socio-economic changes brought about by the two world wars in the twentieth century radically altered women's position in society. Carolyn Dean reported that, for women, 'the war had freed them from traditional roles because it allowed them to work outside the home ... It liberated both men and women from the social and sexual obligations imposed on them by marriage as men left home for extended periods of time.' (Dean, 1992:64) Neel had many sexual partners and three different fathers for her children. The state provided the economic support that allowed her to raise her children independently of the father and also allowed her the economic freedom to continue to operate as an artist while raising a family on her own. (Temkin, 2000).

In Chapter One Battersby points out that the concept of *genius* persisted into the twentieth century through exponents of 'the virility school of creativity' in artists like Picasso, Jackson Pollock and Willem de Kooning. It should be noted that Neel was living in Greenwich Village, New York, at a time when the Abstract Expressionist school was at its height. It is conceivable that she adopted the philosophy of virility as creativity for her own aesthetic persona.

In the context of the above considerations an analysis of Neel's representations of herself as mother, and of her son as father, is of interest.

***Hartley on a Rocking Horse*, 1943 (fig. 28)**

The deliberate naivety of this representation of the child reveals a different aesthetic from both Vigée-Lebrun and Morisot. Neel's simple, clearly outlined shapes, local colour, and awkward rendition of the fingers recall a child's image-making. The childlike drawing is repeated in the child's face, especially in the rendition of the eyes and the mouth where details such as lips and teeth, the irises and whites of the eyes, are explicitly stated.

The way the outlined shapes detach themselves from the forms they depict creates a strange quality. These shapes take on a life independent of what they depict. Thus the harness on the horse's head repeats the red shapes defining the girdle and the saddle and these forms intrude into the picture space from the bottom border. This surrealistic strangeness, enhances the sense of anxiety conveyed by the child's expression. The child is isolated in this environment. Compared to the Morisot portrayal of herself and her

child, in this depiction by Alice Neel, not only does the mother and child inhabit different spaces, they occupy two different worlds. The child does not even seem to sense the mother's presence.

***Hartley and Andrew*, 1984, (fig.34)**

In *Hartley and Andrew* Alice Neel did depict a Father and Child, a painting of her son and grandson, done in the year that she died. There are interesting parallels with Mary Cassatt's depiction of her brother and his son, *Alexander Cassatt and his Son*, 1884 (fig.32). In both, the father is not only present, but physically 'embraces' the child, in a manner similar to the Vigée-Lebrun self-portrait. The father and son's faces touch in the Cassatt portrait and the son places his arm round the father's shoulder. In Neel's portrait the father holds his son on his knee and their hands are intertwined. In both these depictions of father and child, the relationship between the father and child is one based on love and nurturing, not fear and punishment. So it would seem that the pre-modern concept of the father as distant judge and lawgiver is not inevitably applicable, and that the father can be seen not only as a childcarer but also as a nurturer.

***Hartley*, 1965 (fig.30)**

The alienation of Hartley from his mother is evident in this portrait. Hartley's light blue-grey eyes stare coldly at his mother and the expression on his face conveys neither happiness nor love. In the context of this picture of Hartley's attitude towards his mother, Nancy Chodorow's text is relevant.

Chodorow maintains that a structure of parenting in which the father is absent creates the situation in which the male child hates and fears the mother as an overwhelming presence. She cites a study of 'matriarchal families' in the United States in which the father was 'absent' in that he did not participate in the raising of the children. It was found that: 'The sons in these families considered their mothers to be rejecting, punitive, ambitious and cold.' The daughters, on the other hand, did not have this negative view of the mother. Chodorow (1978:185) reports that 'Bibring concluded that it was the father's "absence" rather than anything the mother actually did that was the

major factor in determining these son's attitudes.' Chodorow thus provides evidence for the necessity of the father, rather than the irrelevance of the father. Economic independence and single parenthood would seem to contribute towards misogyny, despite the fact that it gives the woman the freedom to become an achiever, independent of the father's restrictions.

Apropos this issue it is relevant to recall Carol Duncan's analyses of the violent misogyny evident in much of modern art. In the *Aesthetics of Power*, Carol Dunstan (1993) has written several articles on how certain iconic works in modern art reflect 'the male's fear of the mother'. In *Civilising Rituals* Duncan (1995) describes how modern art museums act as a ritual rite of passage for the male viewer; from the 'sinful' material state to the purer, abstract realms of the spirit, in much the same way that medieval churches structured the ritual passage of the Christian pilgrim through progressively contemplating the icons of the saints who had struggled successfully against 'the flesh and the devil'. She notes how the work of Willem de Kooning in particular expresses the male's fear of the overwhelming physical presence of the mother and the desire to escape from her. Duncan cites the words of the art critic, Thomas Hess, on Willem de Kooning's *Woman* series, to prove her point.

Thus the evidence of the hostile attitude in Hartley's portrait, combined with the evidence of the misogyny in modern art would seem to indicate that the absence of the father creates a misogynistic attitude in the son.

### Mary Kelly (1941-)

Mary Kelly is close in time to the life-span of Alice Neel, but she occupies a period which is on the other side of the paradigm change that occurred mid-century and which marked the change from Modernism to Postmodernism. Kelly's work can be seen to document the cultural forms produced by western patriarchal culture and to analyze how these both structure meaning and create the identities of those within patriarchal culture. Mary Kelly's art is influenced by three major factors: the feminist art movement, semiotic theory, and Lacanian psychoanalytic theory.

The mid-twentieth-century paradigm change from the modern to the postmodern eras is manifested across many disciplines, from quantum physics to semiotic theory. David



Bohm (1917-1992) maintained that the traditional scientific method was no longer an appropriate methodology when dealing with quantum physics (Bohm, 1951) Bohm maintained that the quantum world is indivisible, and that it was impossible to isolate the thing observed from the observer and from other variables in order to obtain accurate data. Bohm also maintained that this world is dynamic and cannot be fixed into a static position. (Keepin, *ReVision* Vol. 16 No 1, Summer, 1993:32-46)

In the field of semiology, Roland Barthes maintains that the author, the text and the reader cannot be regarded separately and are not fixed entities, but interact continuously. Barthes describes the text as 'a space made up of endlessly proliferating meanings which have no stable point of origin, nor of closure. In the concept of 'text' the boundaries which enclosed the 'work' are dissolved; the text opens continually into other texts, the space of *intertextuality*.' (Barthes, quoted by Victor Burgin in Rees and Borzello, 1986:51-52) Both Barthes and Bohm, in their respective disciplines, reveal a radical change in the western mode of thinking about reality.

This paradigm change is also evident in feminist art. Unlike Kant, the feminist artist does not see the artist as an autonomous self, a 'genius' who 'gives the rule to art'. Norma Broude notes how the feminist artists' concern with the female body in the 1970s can be seen as a response to the realization that women did not own their own bodies, but that these had been 'colonized' for use by others; by the man for his pleasure, by the child for its needs. (Broude and Garrard, 1994) Feminist artists further realized that, not only did women not have a body in which to be for themselves, they also did not have a separate self. According to Broude, 'Instead of asking "Who am I?" the feminist artist asked "Who are We?" because she realized that 'only by exploring the shared, collective "circumstances" of women could individual women come to understand themselves as human beings.' (Broude and Garrard, 1994:21-22)

Broude reports Lucy Lippard as saying that feminist art is substantially different from modern art in that it has 'replaced the modernist "egotistical monologue with a dialogue – between artist and society, between artist and audience, between women artists of the present and those of the past – and with collaboration as a creative mode.' (Lucy Lippard, quoted in Broude and Garrard, 1994:22) Broude thus makes a strong



argument for feminist art as contributing to the paradigm shift from the modernist to postmodernist art.

Feminist art can be seen to have split into two schools of thought with regard to the use of the female body. The first school of thought engaged in the contemporary form of 'performance art' to use their bodies both to critique patriarchal culture and to affirm the feminine self. This latter purpose can be seen to have developed into the Goddess Culture movement, which used women's bodies in the context of nature, to associate the female self with the generative forces of nature. This school of thought maintains that patriarchy is irremediably misogynist and that the only strategy possible for feminists is to establish an alternative culture in which God-the-Mother is celebrated.

Mary Kelly belongs to the second school of thought in feminist art, which maintains that it is impossible to operate outside of patriarchal culture, and that the only strategy possible for feminists is to deconstruct that culture from within. This opposite stance can be seen to be characterized by her attitude towards the representation of the female body. Because women's bodies have been 'colonized' by patriarchal culture, Kelly maintains that: 'To use the body of a woman, her image or person is not impossible but problematic for feminism.' (Kelly, 1983:xvii) She therefore de-materializes her body and operates instead as a disembodied 'speaking subject' in her artwork. Kelly uses semiotic theory to achieve this.

In 'Seeing Signs: The Use of Semiotics for Understanding Visual Art,' Mieke Bal provides an insight into semiotic theory. The process of semiosis works through three positions: the *sign*, the *interpretant* (the reader or the viewer) and the *referent* (the thing the sign refers to). Mieke Bal reports that 'The *interpretant* is constantly shifting. As soon as the mental image takes shape it becomes a new sign, which will yield a new *interpretant*. We are in the middle of the process of *semiosis*.' (Cheetham, Holly and Moxey, 1998:74) There are three different kinds of signs: the *iconic* sign which bears a resemblance to its referent, and retains that significance even after the referent has gone, as a portrait does, for instance. The *index*, which has an existential relationship with its referent, as a bullet-hole does to a bullet. The *symbol*, which loses its character as a sign if there is no interpretant. Language is a good example of symbolic signs because it relies on an interpretant who knows the rules which govern that order of language, in

order to access its meaning. Thus an English speaker would not understand Zulu. In this case it is sounds rather than visible objects which are the signs.

Mary Kelly uses mainly indexical signs and symbolic signs in her work. In this sense she differs from all the previous women artists discussed, whose work operates mainly in terms of the iconic sign. For instance, in *Documentation 1*, the stained nappy liners are indexical signs which signal presence of the baby's bottom (just as the bullet hole signals the presence of a bullet). Kelly does not produce an iconic likeness of the baby's bottom, as a painting by Rubens does. Kelly also uses symbolic signs in her use of Lacanian diagrams and in her use of writing and recorded speech throughout *Post-Partum Document*.

Kelly also uses Lacanian theory in *Post-Partum Document*. Madan Sarap provides a useful introduction to Lacanian theory in *An Introductory Guide to Post-structuralism and Post-modernism*, in which he states: 'The Oedipus complex is transliterated by Lacan into a linguistic phenomenon which he designates as the discovery by the subject of the Name-of-the-Father.' (Sarap,1989:31) Sarap writes that Lacan divides the child's development into three stages: the *Imaginary*, which is a 'preverbal register whose logic is essentially visual', the *Symbolic*, in which the 'laws of language and society come dwell within the child as he accepts the father's name and the father's 'no', (the Oedipus crisis initiates the child's entry into the Symbolic) and the *Real*, in which the child enters historical time. (Sarap,1989:31) These stages can be detected in Kelly's *Post-Partum Document*.

### ***Post-Partum Document 1973-1978***

*Post-Partum Document* is the documentation by Mary Kelly of the first five years of her son's life. She has done this through the collection of memorabilia from the various stages of his development and has maintained a written record of her responses to that development. The documentation is divided into six sections. The memorabilia from each stage of development is presented in the pristine manner of a museum exhibit. This has a distancing effect which is directly opposite to the meaning conveyed in the Vigée-Lebrun representation of mother and child. This characteristic of Kelly's work can be seen as a critique by Kelly of the alienating effects of western patriarchal culture. However, Kelly

undermines this effect, by appropriating the objective 'scientific method' to record her *subjective* responses to her experience of motherhood in a patriarchal culture.

Maragaret Iverson maintains that *Post-Partum Document* is structured according to the psychoanalytic concept of the fetish. A fetish is supposed to guard against the loss, in Freudian theory, the dreaded loss of the penis, the fear of castration. It is therefore supposedly only a male perversion. Iverson notes that how Kelly uses the Freudian idea that, for a woman, the baby represents the penis, which she lacks, to appropriate the 'masculine' perversion of the fetish for maternal experience. Iverson writes: 'Kelly suggests, on the contrary, that if a baby fulfils in fantasy the lack carved out in woman by a phallogentric society, then the loss of the maturing child must represent a castration threat.' (Iverson, Crimp and Bhaba, 1997:42) In *Post-Partum Document*, Kelly records her sense of loss as her son matures and enters the Symbolic Order under the Lacanian 'Law of the Father'

### *Introduction* (fig.33)

*Introduction* consists of babies vests mounted in separate perspex units. Of Kelly's representation of this stage of the documentation Maragaret Iverson writes:

The small-scale, box dimensions of the individual units allude to this fetishization. They can be read as a rhythmic alternation of presence/absence, panel/space...' (Iverson, Crimp, and Bhaba, 1997:43)

Iverson notes how this format relates to the medium of film in its reference to the 'cinematic' frames recording the passage of time and the changes occurring in the mother's relationship with the child.' (Iverson, Crimp, and Bhaba, 1997:43-44) This "narrativization of space" (Kelly's term) is important for Kelly's 'explorations of desire and anxiety and the complex social relations which inflect them.' (Iverson, Crimp, and Bhaba, eds., 1997:44)

Douglas Crimp quotes Kelly on the difference between an 'installation' which is the format of the exhibition of her works, and a traditional 'exhibition' of paintings in a gallery. Kelly describes the difference in terms of the concept of the frame:

...you might take up the frame or its absence for paintings as a secondary level of non-mimetic signification. With the installation, framing infers such a complex spatial and even temporal structure, that you could say it supercedes a work's mimetic or internal system of meaning.

What's characteristic of all forms of installation is that the spectator is in varying degrees an element within the frame, so obviously it would be imperative to consider not only your phenomenological presence, but also your subjective positioning, as it affects the signifying order (or disorder).  
(Kelly, quoted in Iverson, Crimp and Bhaba, 1992:27)

In this quote one can ascertain that Kelly sees the spectator as co-author of her work. Instead of the artist creating a world of meaning which is fixed within the frame at an isolated moment, the object exists as something occupying the same space as the viewer, from which the viewer creates meaning according to her own frame of reference. The viewer is included within the 'frame' of the gallery and becomes the author of 'endlessly proliferating meanings' through a continuous process in time, as the viewer moves around the installation.

#### *Documentation 1 (fig.34)*

This section of *Post-Partum Document* consists of seven units. Each unit contains a stained nappy liner which is placed over a cardboard sheet on which is printed the record of the child's solid intake prior to the faecal stain. The whole is mounted under perspex.

Kelly maintains that there is a narcissistic element in this representation in that 'Until birth the child is part of the mother's body, and later comes to her as an object which was once part of herself.' She then describes this state in relation to the Lacanian theory of the Real, the Imaginary, and the Symbolic. She maintains that 'weaning from the breast is a significant discovery of absence' which 'ruptures the symbiosis of the biologically determined mother-child unit' (Kelly, 1996:48-49).

The obsessive documentation of the solid food the child has eaten represents the mother's anxiety during this process, because: 'Growth in a given genus is proportional to the potential energy of the food consumed. An infant of seven months is only able to dispose of 13% of food energy for growth, the rest being lost in excreta' (Kelly, 1983:9).

#### *Documentation 11 (fig. 35)*

This section consists of 23 units of perspex, 20 x 25.5 cm, which contain printer's type set in wood, and the written record by Mary Kelly of that 'speech event'. This is paired



with a Lacanian diagram, recording the ‘speech event’ in terms of scientific theory. Kelly writes : ‘The speech events in this document were selected from the 17<sup>th</sup> and 18<sup>th</sup> months because the mean length of utterance by 19 months was consistently two words or more.’ (Kelly, 1983:45) The document thus records the child’s entry into the Symbolic Order under the Law of the Father. As Madam Sarap has noted: ‘language and society come dwell within the child as he accepts the father’s name and the father’s ‘no’. ’

### *Documentation III (fig.36)*

*Documentation III* documents the transition from the mother-child dyad as the child enters Nursery School. The document contains three registers of a weekly record by the mother of her conversations with her child. The child was allowed to scribble in crayon over this record. Kelly says of this drawing:

Most children follow the same graphic evolution in discovering a mode of visual symbolization. By the age of 2 years they place scribbling so that the total configuration implies a shape, and by 3 years children make diagrammatic marks which become, on the one hand, the signifying system of written language, and on the other, the signifying practice of art. (Kelly, 1983:78)

In the above quote Kelly acknowledges that a child’s mark-making can be symbolic in an iconic sense, but she does not include any of her child’s attempts at iconic representation in her records. She simply includes her child’s attempts at *writing* – as his entry into the Symbolic Order.

### *Documentation IV (fig.37)*

This section of *Post-Partum Document* documents the time when the mother began to work outside the home and records the ‘separation anxiety’ suffered by the mother. Both the mother and the child have their ‘transitional objects’ which make up for the loss of the other person. The mother has the memorabilia of the plaster casts of the imprint of the baby’s hand in clay. Fragments of the baby’s ‘security blanket’ are printed with diary records of the mother’s ambivalent feelings about going to work outside the home. Kelly writes concerning the Lacanian ‘diagram’ around each of the hand moulds:

The diagram which is stamped on the hand imprints, does not correspond literally to the diary texts in the sense of illustrating the subject’s history. It



unfolds as a representation of the static states of the subjects (S) with the fields of the Imaginary, the Symbolic and the Real.

*The Imaginary* – including the figure of the Imaginary other of the Mirror stage, the paternal imago (Ø) the Imaginary object, ie. the phallus.

*The Symbolic* – including (M) the signifier of the primordial object (I) the Ideal of the ego, (P) the Name-of-the-Father in the locus of the Other (A)

*The Real*; framed and maintained by the relations of the Imaginary and the Symbolic. (Kelly, 1983:97)

#### *Documentation V* (July to September 1977) (fig.38)

This record consists of ‘found objects’ which the child has brought to his mother as gifts. These gifts are accompanied by questions regarding sexual difference such as ‘Mummy, where is your willy?’ (Kelly, 1983:116) Again, the record is presented in three registers: the botanical specimen mounted, as for museum display, a botanical drawing of the object, set within a grid-diagram, underneath which is a typed record of the conversation between mother and child which accompanied the ‘gift’, followed by a section from a diagram of a full-term pregnancy accompanied by an alphabetical ‘index’. Kelly writes of this diagram:

.... Homo sapiens is a genus with only one living species – man. in so far as sexual difference is designated (M/F) then ‘female’ is defined by elements related to reproduction; any elements not related to these are irrelevant or derivative.

(Kelly, 1983:114)

#### *Documentation VI* (January 1977- April 1978) (fig.39)

This documentation records the child’s entry into ‘proper school’ and the process of his learning to read and write. It consists of three registers of writing, rather like the Rosetta Stone. Margaret Iverson notes the resemblance of these stone slabs to memorial grave stones. They mark the mother’s loss of her child to the ‘Law of the Father’.

The striking difference between Kelly’s representation of the mother-child relationship and those of her male mentors is the priority she gives to the mother’s subjectivity.

#### Conclusion

The above representations of motherhood show very different understandings of the role of the father. In Vigée-Lebrun the father is completely absent; in Berthe Morisot the

father is represented as the child-carer; in Alice Neel, the father of her children is absent and irrelevant, but she does represent her son as both a nurturing and protective father; in Mary Kelly the father is again represented as absent but he is also represented as all-powerful, in the manner of the pre-modern father.

Different concepts of the father can be seen to have impacted on the art production of these women artists. Gentileschi did not represent herself as a mother, since the concept of the pre-modern father involved the representation of the mother as uncreative and amoral. Vigée-Lebrun could represent herself as a mother since the socio-economic conditions which led to the loss of power of the pre-modern father also provoked a new and positive concept of the mother. Morisot transcended the restriction of women to child-rearing that Rousseau's philosophy imposed on nineteenth century women. This can be attributed to the unique position she occupied as both a member both of the *haute bourgeoisie* and of the avant-garde, and of being married to the brother of the leader of that movement, Eduard Manet. Morisot's sister, Edma, who studied art with her, gave up painting when she married a businessman, and devoted herself exclusively to being a wife and mother. (Higgonet, 1991) Neel escaped the restrictive concept of the modern mother because she lived in a period when the father was becoming irrelevant, and when the traditional 'double standard' of sexual morality was being questioned. The state also provided the economic support which enabled her to continue to operate as both an artist and a mother independently of the father. Mary Kelly lived in the postmodern period, when patriarchy was being critiqued by feminist art. Unlike Neel, Morisot, and Vigée-Lebrun, Kelly sees the Father as imposing a profound influence on the lives of the mother and the child. Her attitude would seem to invoke the experience of Gentileschi under the rule of the pre-modern concept of the father. The difference between Gentileschi's response to this situation, and that of Kelly, is that Kelly chose to critique that philosophy, indicating a different consciousness that was characteristic of the feminist movement of the 1970s.

## Conclusion

The difference between the above representations of motherhood reveal not only different concepts of motherhood, but also the degree to which the current thinking regarding art determined the expression of these women artists. The work of Kelly can be seen to bear no relation stylistically to that of Gentileschi, and this stylistic divergence can be seen to reflect a different consciousness, despite their having a supposedly common experience of motherhood and womanhood under patriarchy. Yet, in their position of being the subordinate class under patriarchy, they can be seen to share a common experience of living according to norms devised by others. A feature common to all these women artists is the way they manage to subvert these norms and used the 'cultural forms' which they inherited to suit their own purposes as women artists. This feature could be said to differentiate the art of women from the art of men.

Feminist art can be seen to have influenced the course of art history in the effect of the 'goddess culture' artists on subsequent artists. Broude writes of the 'goddess culture' artists that their aim was 'to replace the masculine archetype, characterised by the mind-body duality, with mind and matter integrated.' And that these artists were 'less interested in reinstating female procreativity as a cosmic principle than with changing the gender-distorted relationship between humans and nature that had been the hallmark of patriarchy,' (Broude and Garrard, 1994:22) The difference in the attitude towards nature can be seen in the difference between the work of Michael Heizer (1944 -) and Andy Goldsworthy (1956 -) who could both be termed 'earth artists' in that they worked with the natural forms of the earth. Michael Heizer's *Double Negative* (1969-70), used bulldozers to scour huge chasms out of the earth in order to express an idea, showing the separation of the self from the environment, whereas Andy Goldsworthy interacts with nature, as a part of it, without destroying it, in order to articulate his idea, in much the same way that Anna Mendiata did.<sup>3</sup> Feminist art can thus be seen to have been the first instance in which women artists influenced the course of art history. The issue of a

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<sup>3</sup> Note that these artists are not examined in depth in this dissertation, but are mentioned in connection with the point to be made. For further information on these artists, consult the bibliography, especially the unpublished master's dissertations listed in the bibliography.

different concept of the self, as raised by feminist art, has interesting implications for a different concept of the artist and of art.

The candidate has noticed an *aporia* in feminist art as regards the concept of the father: The 'goddess culture' artists celebrate a concept of God-the-Mother - they do not seem to have a concept of the father. The 'deconstructionist' school of feminist art critiques the pre-modern concept of the father which still seems to determine the patriarchal nature of western culture. Thus neither school of feminist thought seems to have developed a new concept of the father, nor do they seem aware of the new thinking in this regard that has occurred in the field of sociology since the 1970s.

The candidate has found that the double change in thinking in the Postmodern era, both in the concept of the artist and in the concept of the father, mirrors a similar paradigm change that occurred in the Romantic era, when there was a dramatic change in the concept of the artist and in the concept of the mother. Both the Romantic and the Postmodern eras revalued women and nature, and both affirmed 'the feminine' and 'nature' in contrast to a previous period which had downgraded these categories.

Yet there is an anomaly in the Postmodern phenomenon. Whereas the loss of power of the pre-modern father was reflected in the visual art of the eighteenth century (Duncan,1993:27-51), the even further loss of power of the father in the post-modern period does not seem to be reflected in the visual art of the postmodern era. Nor is the new concept of the father evident in the visual arts of the postmodern era, whereas the new concept of the mother *was* depicted in eighteenth century French painting (Duncan,1993:1-26). The reason for this discrepancy would be of interest for further research.

A structure of parenting which ensures the absence of the father when the neonate is establishing a sense of self, bears a negative connotation for the woman artist in that she is consistently denied a self with which to create. Since the neonate requires the mother to act as its 'external ego' until such time as it is able to form its own ego, it has a vested interest in denying the mother a separate self. Chodorow reports Alice Balint as saying: 'For all of us it remains self-evident that the interests of the mother and the child are identical and it is the generally acknowledged goodness or badness of the mother how far she really feels this identity of interests'(Balint, quoted in Chodorow,1978:81).

Evidence of this attitude may be discerned in the masculine theories of creativity mentioned above.

If, as Griselda Pollock maintains, cultural forms determine both one's understanding of the world and one's concept of one's own identity, the situation described above is problematic. The persistence of the premodern concept of the father, along with the modern concept of the mother would seem to perpetuate a situation in which only women mother, and only men are 'great artists'.



## Postscript

It was considered advisable to include a note regarding the candidate's exhibition of paintings on Babies. Both the preface to the exhibition catalogue and a newspaper article reporting on the activities of the criminals which provoked the 'loss' of her grandchildren that stimulated the theme of the exhibition, are therefore included in the Appendix. They indicate the degree to which nurturing is essential to the creation of individuals who will contribute to, and not destroy, civilization. In the past, this nurturing has depended on the sacrifice of women's potential for achievement, whereas men have not been expected to nurture and have generally been the sole achievers, as Yeats's poem indicates. In the present African context, the persistence of the pre-modern concept of the father, which is premised on the precedence of the father's wishes over the needs of the child and the feelings of the mother, would seem to be problematic. The new concept of the father as nurturer as articulated by Rosenthal and Keshett (1981), would seem to be desperately needed in Africa.

The stereotyped division, between the genders, of the roles of nurturer and achiever, has become apparent in the response of viewers to the candidate's depictions of Father and Child. The viewer automatically assumes that the image was of Mother and Child, since the adult was depicted as a nurturer. This would seem to indicate that the pre-modern concept of the father combined with the modern concept of the mother still predominates in western culture.

## APPENDIX

Catalogue of the exhibition, *Babies* at the Jack Heath Gallery, UNP, 25 – 27 August 2003

### Why Babies?

The conflict between the roles of nurturer and achiever being one reason: as a mother, one's own development is put on hold until one's child's development is complete. At the same time we find great pleasure in babies. This delight in a baby is something I wish to communicate, as well as the self-sacrifice it entails.

The second reason involves South Africa's violent crime. This crime can be seen to be the result of a lack of nurturing for children, who then grow up to become criminals, who in turn destroy rather than nurture others. This creates an environment that is totally hostile to raising the next generation. My daughter emigrated in January 1998, with her two little boys, aged four months and four years, in response to the news of a horrific hijacking in the Durban area, where the two hijackers had shot the parents and left their two little boys stranded at the side of the freeway, sitting on their dead parents.

The process of painting images of the four-month old was a kind of therapy for me – a fetish to guard against loss.

1. *Stacked Babies*..... oil on canvas, 160 x 80 cm.
2. *Double Pink Babies*..... oil on canvas, 80 x 160 cm
3. *Reclining Baby*.....oil on canvas, 60 x 100 cm
4. *Looming Baby*.....oil on canvas, 100 x 75 cm
5. *Little Details*.....oil on canvas, 70 x 70 cm
6. *Nine Baby Faces*.....oil on canvas, 104 x 104 cm
7. *Baby's Hands*.....oil on canvas, 120 x 80 cm
8. *Two Baby Study*.....oil on canvas, 75 x 100 cm
9. *Baby Frieze*.....oil on canvas, 60 x 180 cm
10. *Meditations of a Grandmother*..... oil on canvas, 90 x 120 cm
11. *Grandfather and Child, number 3*..... oil on canvas, 80 x 60 cm
12. *Art and Motherhood: A Double Life*..... oil on canvas, 80 x 80 cm
13. *Art or Motherhood: Select*..... oil on canvas, 100 x 120 cm
14. *Mother and Child, number 1*..... oil on board, 40 x 40 cm
15. *Bathing Babies, number 1*..... oil on board, 50 x 80 cm
16. *Grandfather and Child, number 1*..... oil on canvas, 50 x 50 cm
17. *Newborn*..... oil on board, 30 x 30 cm
18. *Father and Child*..... oil on canvas, 60 x 60 cm
19. *Mother and Child, number 2*..... oil on canvas, 60 x 60 cm
20. *Grandfather and Child, number 2*..... oil on canvas 100 x 50cm
21. *Bathing Babies, number 2*..... oil on canvas, 112 x 128 cm
22. *Brother and Child*..... oil on canvas, 60 x 60 cm
23. *Mother and Child, number 3*..... oil on canvas, 60 x 60 cm
24. *Blanket Baby*..... oil on canvas, 100 x 75 cm
25. *Mother and Child, number 4*..... oil on canvas, 90 x 120 cm
26. *Mother and Child, number 5*..... oil on canvas, 75 x 100 cm
27. *Mother and Child, number 6*..... photostat and colour copy
28. *Body Image*..... photostat and colour copy
29. *Family Triad*..... photostat collage, mixed media
30. *Growing, going*..... photostat collage, mixed media
31. *Gone*..... photostat collage, mixed media

D N A L

NATAL MERCURY  
TUESDAY, JUNE 8, 1999

THREE ACCUSED OF DOUBLE ATTACK ON N2

# Shot evangelist lives to testify at trial

SUE BLAINE

**A**N EVANGELIST who survived being shot five times at close range gave evidence yesterday at the start of the Durban high court trial of three men accused of attacking him and a family on the N2 in October 1997.

Mr Siyabonga Mancini, Mr Maboy Dlamini and Mr. Thulebona Mthembu – all in their early 20s – denied two murder charges, an attempted murder charge and two charges of robbery with aggravating circumstances.

Mr André Botha, who was then on business in Durban, described how, after shooting him four times, his attackers searched him for jewellery and stripped him of his jacket, shirt and shoes.

They tried to remove his jeans, but his right femur was protruding through the material and his belt caught on the bone, he said.

He was then shot a fifth time before the trio walked off, leaving

him in the stormwater drain into which he had been "flung".

Mr Botha told the court he somehow managed to get back into his bakkie and drive to a Durban beachfront hotel, where people came to his aid. He was taken to Addington Hospital.

"I cannot tell how I got into the vehicle... I have to give God the glory for this," he said.

## Interrupted

Mr Botha, who lost his job as a result of the incident, said he was attacked while talking on his cell-phone on the N2's Inanda/Umgenti turnoff.

A shot shattered the driver's window and pierced his arm.

The gunman then opened the bakkie door, placed the barrel of the gun against his leg and fired.

The man, who Mr Botha has identified as Mr Mancini, then pushed Mr Botha's torso on to the passenger seat, placed the barrel on his chest and fired twice more.

Mr Botha was then robbed of his watch, searched for other jewellery and "flung" head first into the stormwater drain.

Mr Botha said he only noticed a third man when he regained consciousness while his attackers were having trouble starting the bakkie.

They were forced to abandon the vehicle, and shot him a fifth time.

The state alleges that the men then crossed the highway and attacked the Ridge family, killing Mr Graham Ridge and his wife, Bernadette.

Durban Metro Police constable Clinton Cormack described how he came across the Ridges' two children, aged two and four, sitting on their father's body at the roadside.

Mr Ridge was still alive, but Mrs Ridge was dead.

Const Cormack picked up both children and bundled them into his vehicle before calling for an ambulance and the SA Police Services.

The trial continues before Mr Justice Dumile Kondile.

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## Illustrations

Figure:

1. Artemisia Gentileschi, *Self-Portrait as the Allegory of Painting*, 1630. London, Kensington Palace, Collection of Her Majesty the Queen (Garrard, 1989: colour plate 14)
2. Michelangelo, *Expulsion of Adam and Eve*, fresco, 1509-1511. Rome, Vatican, Sistine Ceiling. (Garrard, 1989: figure 168)
3. Artemisia Gentileschi, *Suzanna and the Elders*, 1610. Pommersfelden, Schloss Weissenstein (Garrard, 1989: figure 4)
4. Caravaggio, *Judith Beheading Holofernes*, 1598-99. Rome, Galleria Nazionale d'Arte Antica, Palazzo Barberini (Garrard, 1989: figure 225)
5. Artemisia Gentileschi, *Judith Slaying Holofernes*, 1612-13. Naples, Museo di Capodimonte (Garrard, 1989: figure 18)
6. Michelangelo, *David*, 1501-04. Marble, approximately 13'5" high. Galleria dell'Accademia, Florence (Helen Gardiner's *Art Through the Ages*, revised edition, 1980: figure 17-22)
7. Artemisia Gentileschi, *Judith and Her Maidservant*, c.1613-1614. Florence, Palazzo Pitti (Garrard, 1989: figure 23)
8. Artemisia Gentileschi, *Judith and Her Maidservant*, c.1613-1614, detail of head. Florence, Palazzo Pitti (Garrard, 1989: figure 282)
9. Michelangelo, *David*, 1501-04, detail of head in profile. Florence, Accademia (Garrard, 1989: figure 284)

10. Artemisia Gentileschi, *Judith Slaying Holofernes*, c.1620. Florence, Uffizi (Garrard, 1989: fig.36)
11. Cornelius Galle 1, after a lost work by Rubens, *Judith Beheading Holofernes*, engraving, 1610. New York, The Metropolitan Museum of Art (Garrard, 1989:fig.273)
12. Artemisia Gentileschi, *Lucretia*, c.1621. Genoa, Palazzo Cattaneo-Adorno (Garrard, 1989: figure 38.)
13. Artemisia Gentileschi, *Lucretia*, 1624-43. Naples, Museo di Capodimonte (Garrard, 1989: figure 97)
14. Peter Paul Rubens, *Portrait of Suzanna Fourment ("Le Chapeau De Paille")* 1620-1625, oil on panel, 79 x 54 cm. London: National Gallery (Baudouin, 1977: plate 53)
15. Elisabeth Vigée-Lebrun, *Self-Portrait in a Straw Hat*, after 1783, oil on canvas, 98 x 74 cm. London: National Gallery (Sheriff, 1996, dustjacket illustration)
16. Peter Paul Rubens, *Le Chapeau de Paille*, 1620 – 25. London: National Gallery (Sheriff, 1996: figure 29)
17. Elisabeth Vigée-Lebrun, *Self-Portrait in a Straw Hat*, after 1783, oil on canvas, 98 x 74 cm. London: National Gallery (Sheriff, 1996, dustjacket illustration)
18. Elisabeth Vigée-Lebrun, *Portrait of the Duchess de Polignac*. Waddesdon Manor (Sheriff, 1996: figure 37)
19. Elisabeth Vigée-Lebrun, *Marie-Antoinette en chemise*, Salon of 1783. Private collection, Germany (Sheriff, 1996: figure 18)
20. Elisabeth Vigée-Lebrun, *Portrait of the Duchesse de Polignac*. Private Collection (Sheriff, 1996: figure 38)
21. Elisabeth Vigée-Lebrun, *Peace Bringing Back Abundance*, 1780. Salon of 1783. Paris: Musée du Louvre (Sheriff, 1996: figure 12)
22. Antoine Le Nain, *Portraits in an Interior*, 1649. Paris: Louvre (Duncan, 1993: fig.1.5)

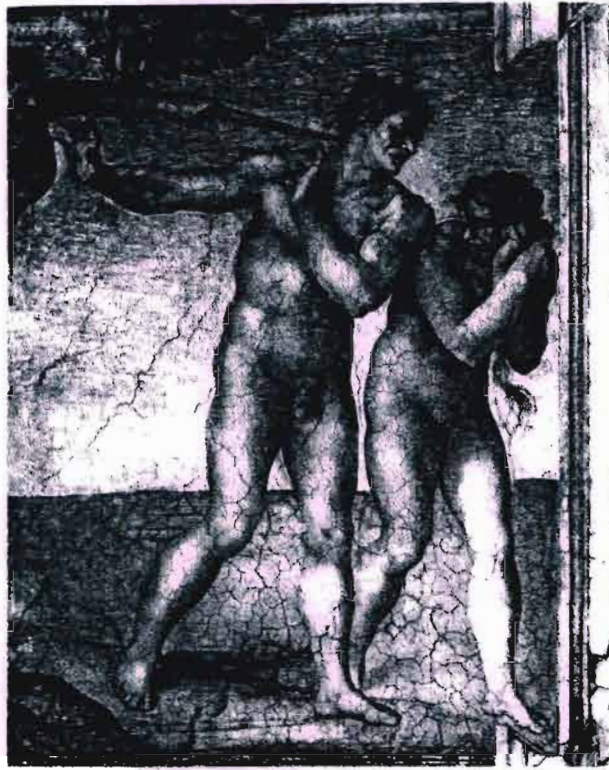
23. Jean-Honoré Fragonard, *The Return Home (Le Retour au Logis)*, 1770s. Paris, private collection (Duncan, 1993: fig. 1.3)
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25. Elisabeth Vigée-Lebrun, *Self-Portrait with Julie*, 1789 (*Self-Portrait à la Greque*). Paris: Musée du Louvre (Sheriff, 1996: fig. 7)
26. David, *The Oath of the Horatii*, Salon of 1785. Paris, Louvre (Duncan, 1993: fig.2.10)
27. Berthe Morisot, *Self-Portrait with Julie Manet*, 1885. Oil on canvas, 72 x 91 cm. (Higgonet, 1992: fig. 85)
28. Berthe Morisot, *Eugene Manet and his Daughter in the Garden*, 1883. Oil on canvas, 60 x 73 cm. Paris, Private collection (Adler and Garb, 1987: plate 67)
29. Alice Neel, *Hartley on a Rocking Horse*, 1943, oil on canvas, 76.2 x 86.4 cm. Estate of Alice Neel, Robert Miller Gallery, New York. (Temkin, 2000: plate 25)
30. Alice Neel, *Hartley*, 1965, oil on canvas, 127 x 91.4 cm. National Gallery of Art, Washington D.C. (Temkin, 2000: plate 49)
31. Alice Neel, *Hartley and Andrew*, 1983, oil on canvas, 121 x 86.4 cm. Estate of Alice Neel, Robert Miller Gallery, New York. (Temkin, 2000: plate 74)
32. Mary Cassatt, *Alexander Cassatt and his Son*, 1884 (Pollock, 1998: fig.140)
33. Mary Kelly, *Post-Partum Document: Introduction* (ca. December 1973) babies vests mounted in four separate perspex units (Iverson, Crimp and Bhaba, 1997:16)
- 33,a. Detail: Mary Kelly, *Post-Partum Document: Introduction* (Kelly, 1983:6)
34. Mary Kelly, *Post-Partum Document: Documentation 1* (ca. March 1974) seven perspex units, each 28 x 35.5 cm, containing soiled nappy liners mounted on white card (Iverson, Crimp and Bhaba, 1997:18)
- 34,a. Detail: Mary Kelly, *Post-Partum: Documentation 1* (Kelly, 1983:31)



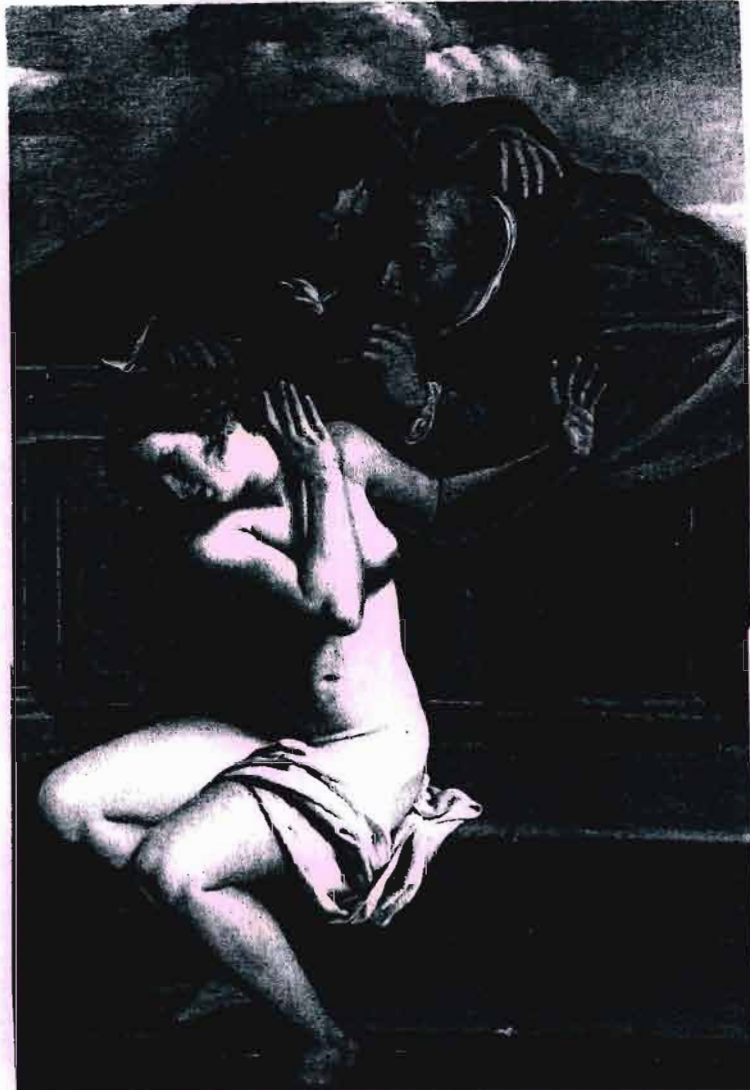
35. Mary Kelly, *Post-Partum Document: Documentation 11* (ca. June 1975) 23 perspex units, 20.5 x 25.5 each, containing inverted rubber letters in wooden slots, with the printed lettering beneath and a card of narrative typescript beneath that (Iverson, Crimp and Bhaba, 1997:36)
  
36. Mary Kelly, *Post-Partum Document: Documentation 111* (ca. November 1975) 10 perspex units, 35.5 x 28 cm each, three columns of print on paper with crayon marks scribbled over it and a chart superimposed over the whole (Iverson, Crimp and Bhaba, 1997: 46)
  
37. Mary Kelly, *Post-Partum Document: Documentation 1V* (ca. May 1976) eight perspex units, 28 x 35.5 cm each, containing plaster casts of babies hand imprint and fragments of cloth with typescript printed on them, mounted on white card (Iverson, Crimp and Bhaba, 1997:45)
  
38. Mary Kelly, *Post-Partum Document: Documentation V* (ca. September 1977) 33 perspex units, 13 x 18 cm each, containing three units: the found object mounted on wood, a botanical drawing of the specimen on white card, a fragment of a diagrammatic drawing of a pregnant woman on white card (Iverson, Crimp and Bhaba, 1997:49)
  
39. Mary Kelly, *Post-Partum Document: Documentation VI* (ca. April 1978) 15 perspex units, 20 x 25.5 cm each, containing white card, resin, slate (Iverson, Crimp and Bhaba, 1997:51)



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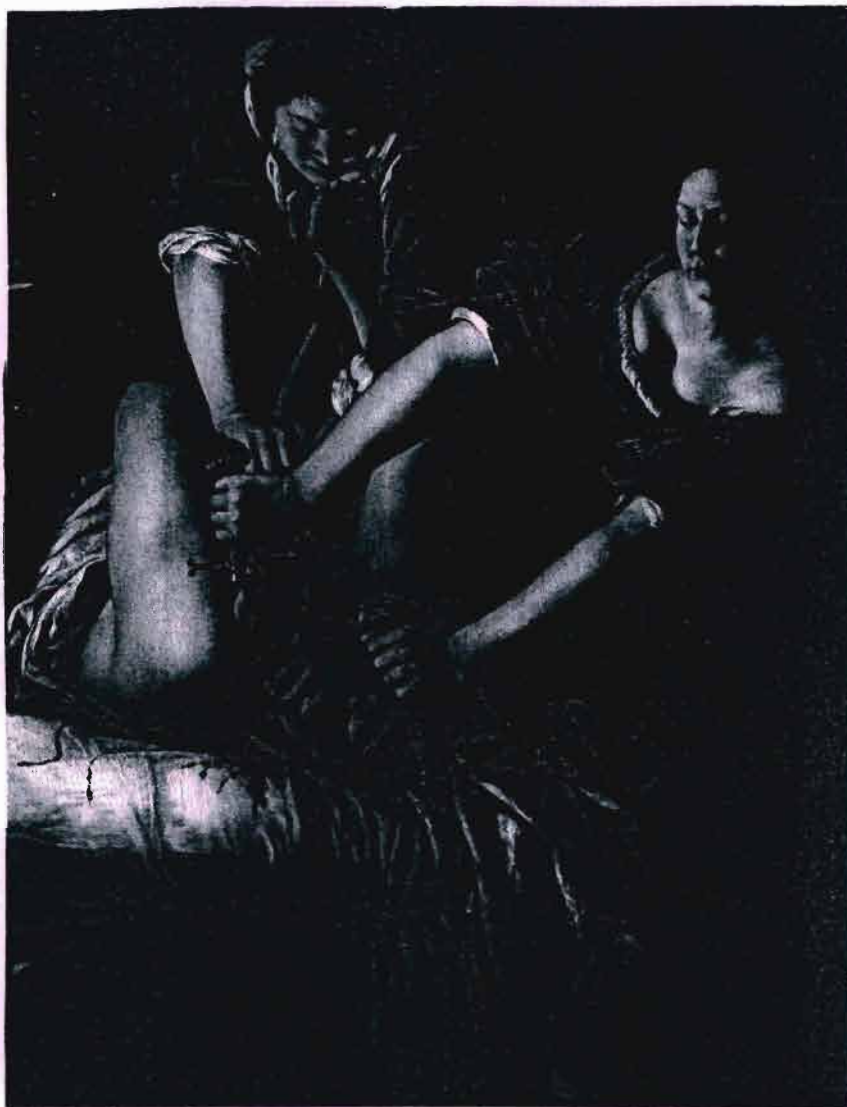


3. Artemisia Gentileschi, *Suzanna and the Elders*, 1610. Pommersfelden, Schloss Weissenstein (Garrard, 1989: figure 4)



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Barberini (Garrard, 1989: figure 225)





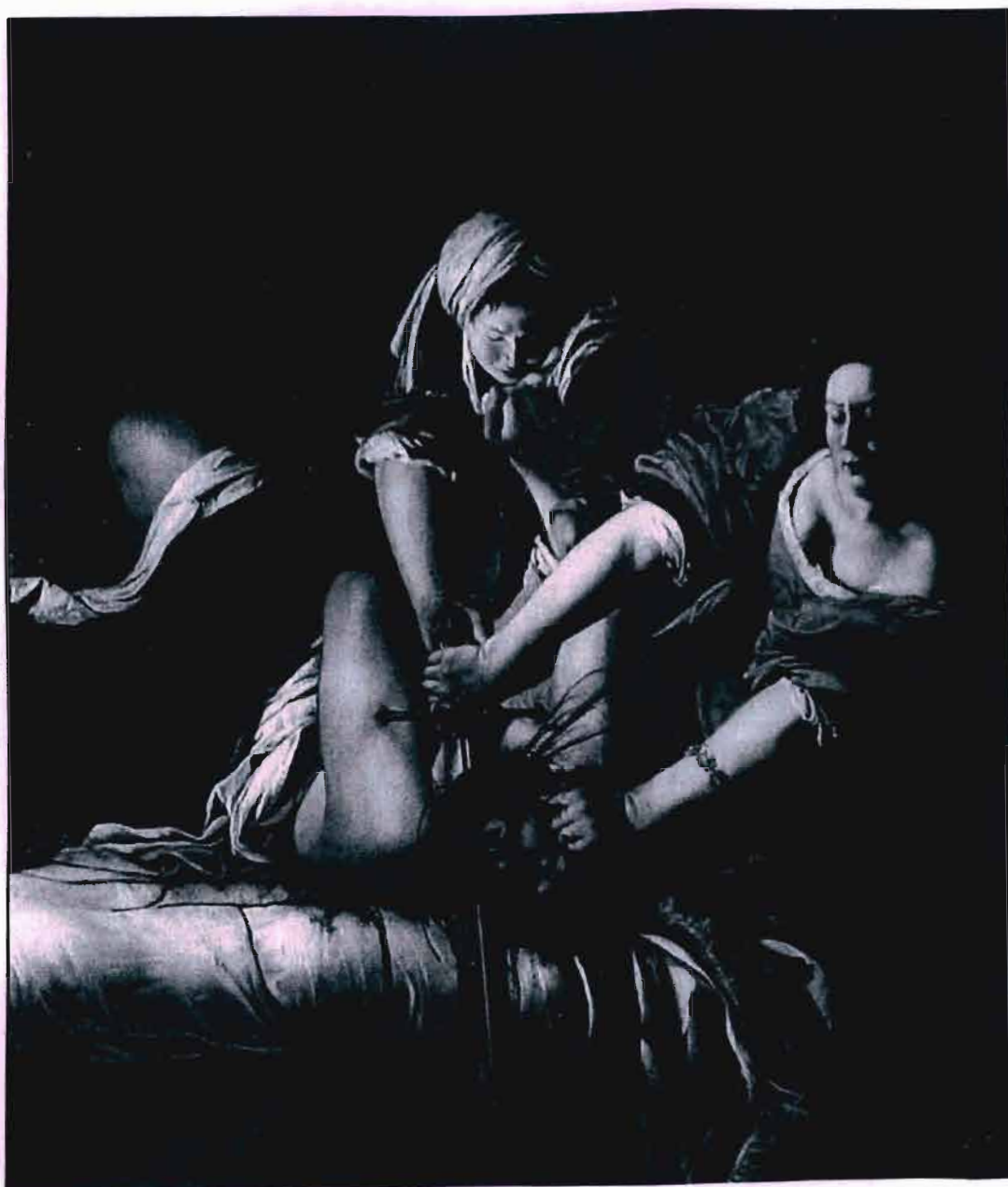
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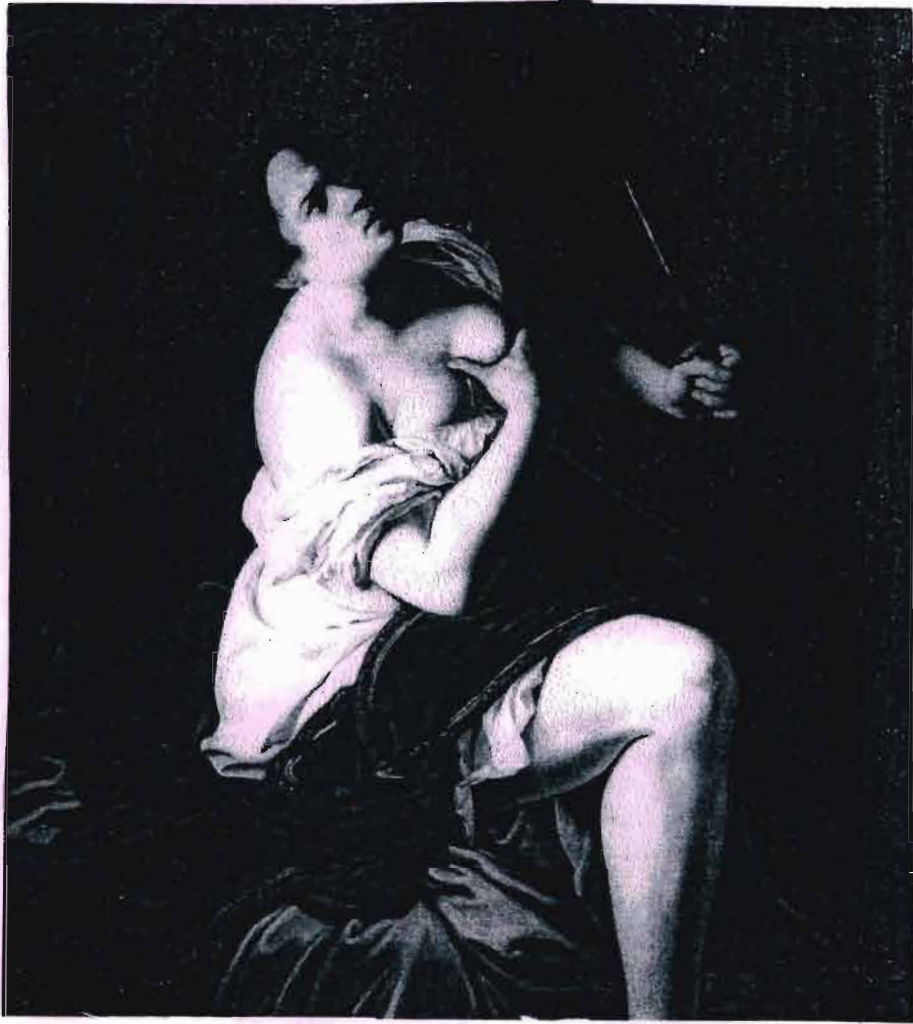


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17. Elisabeth Vigée-Lebrun, *Self-Portrait in a Straw Hat*, after 1783, oil on canvas, 98 x 74 cm. London: National Gallery (Sheriff, 1996, dustjacket illustration)





19. Elisabeth Vigée-Lebrun, *Marie-Antoinette en chemise*, Salon of 1783. Private collection, Germany (Sheriff, 1996: figure 18)



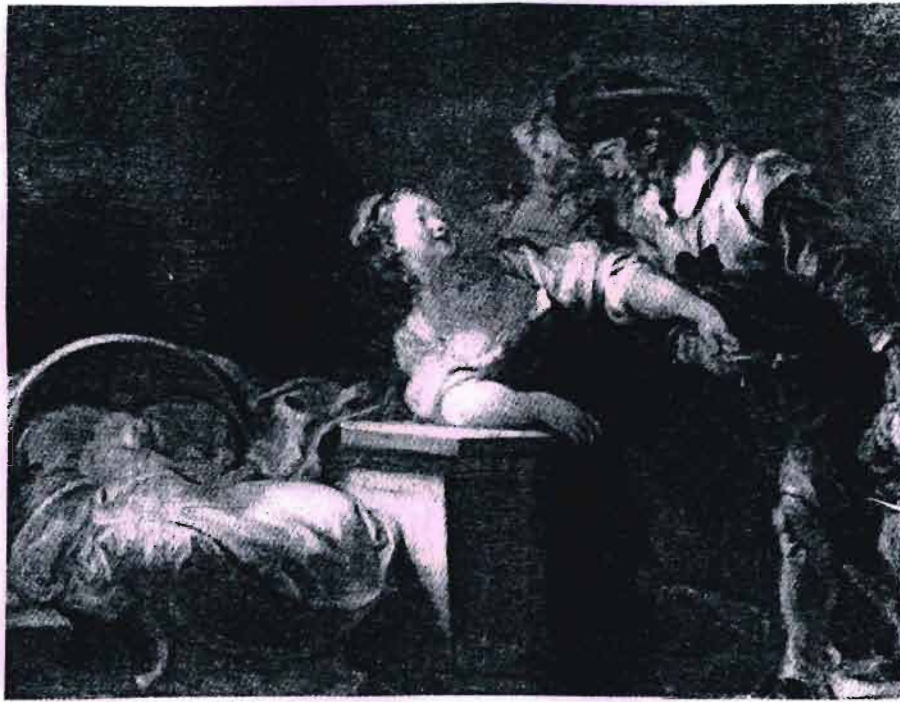
18. Elisabeth Vigée-Lebrun, *Portrait of the Duchess de Polignac*. Waddesdon Manor (Sheriff, 1996: figure 37)



20. Elisabeth Vigée-Lebrun, *Portrait of the Duchesse de Polignac*. Private Collection (Sheriff, 1996: figure 38)



15. Elisabeth Vigée-Lebrun, *Self-Portrait in a Straw Hat*, after 1783, oil on canvas, 98 x 74 cm. London: National Gallery (Sheriff, 1996, dustjacket illustration)

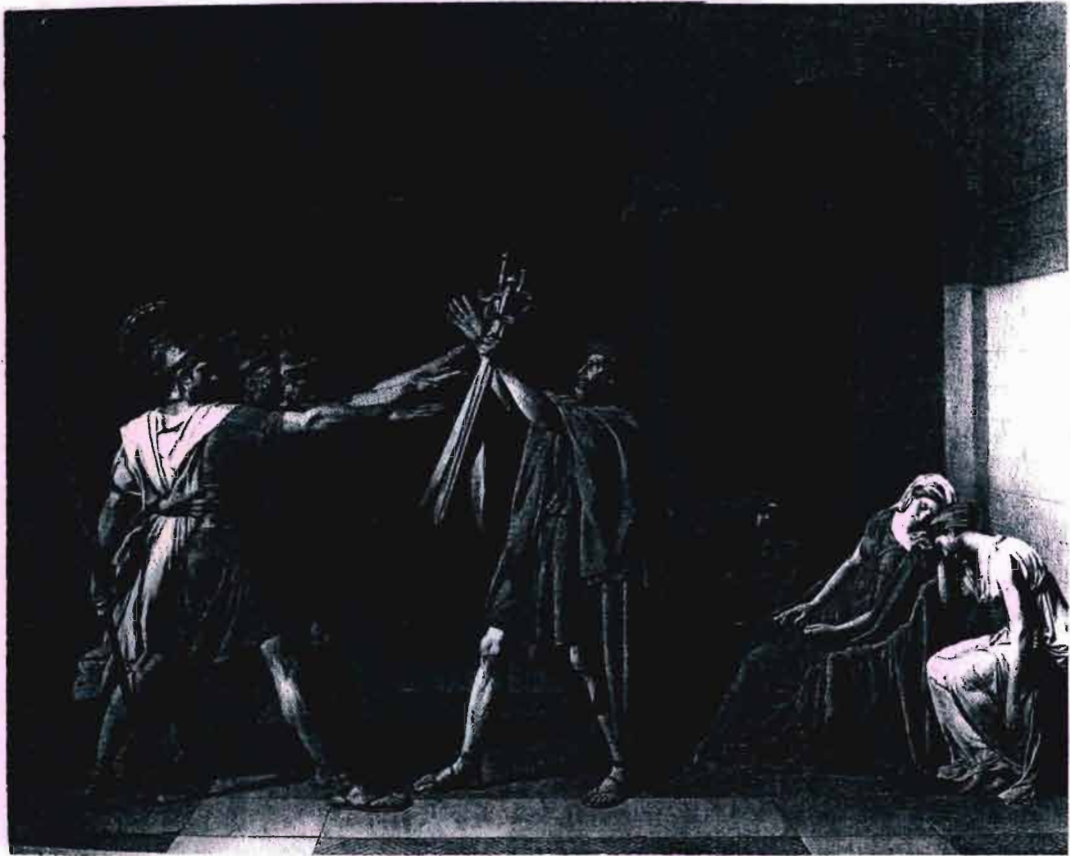


23. Jean-Honoré Fragonard, *The Return Home (Le Retour au Logis)*, 1770s. Paris, private collection (Duncan, 1993: fig. 1.3)



22. Antoine Le Nain, *Portraits in an Interior*, 1649. Paris: Louvre (Duncan, 1993: fig. 1.5)





26. David, *The Oath of the Horatii*, Salon of 1785. Paris, Louvre (Duncan, 1993: fig.2.10)



27. Berthe Morisot, *Self-Portrait with Julie Manet*, 1885. Oil on canvas, 72 x 91 cm.  
(Higgonet, 1992: fig. 85)



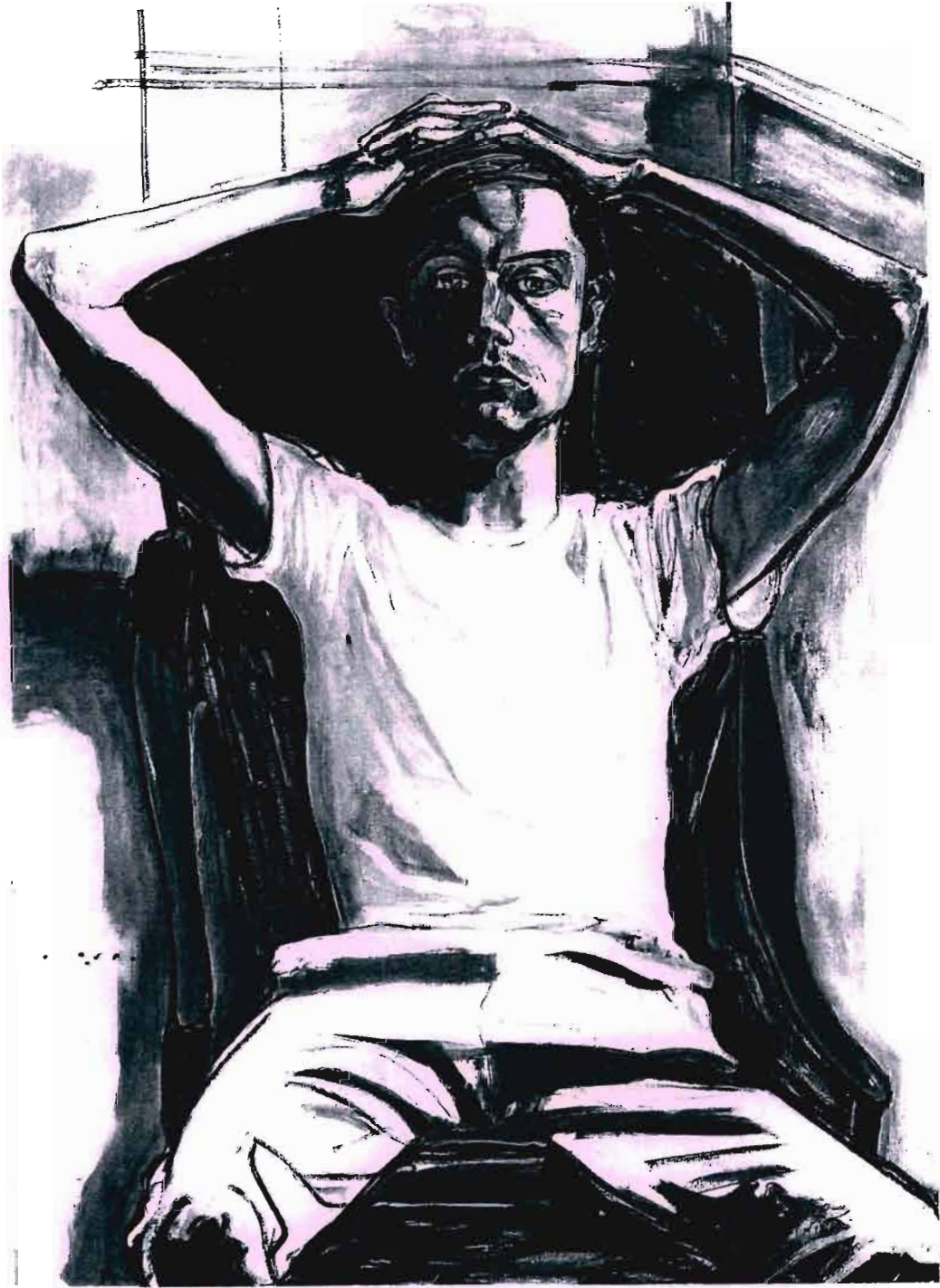


28. Berthe Morisot, *Eugene Manet and his Daughter in the Garden*, 1883. Oil on canvas, 60 x 73 cm. Paris, Private collection (Adler and Garb, 1987: plate 67)



29. Alice Neel, *Hartley on a Rocking Horse*, 1943, oil on canvas, 76.2 x 86.4 cm. Estate of Alice Neel, Robert Miller Gallery, New York. (Temkin, 2000: plate 25)





30. Alice Neel, *Hartley*, 1965, oil on canvas, 127 x 91.4 cm. National Gallery of Art, Washington D.C. (Temkin, 2000: plate 49)

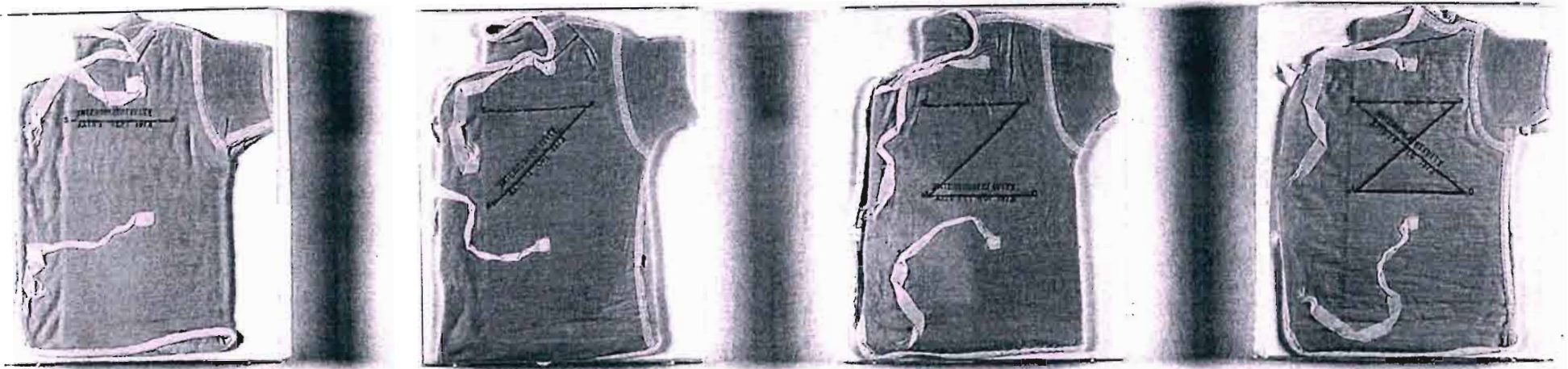


31. Alice Neel, *Hartley and Andrew*, 1983, oil on canvas, 121 x 86.4 cm. Estate of Alice Neel, Robert Miller Gallery, New York. (Temkin, 2000: plate 74)



32. Mary Cassatt, *Alexander Cassatt and his Son*, 1884 (Pollock, 1998: fig.140)

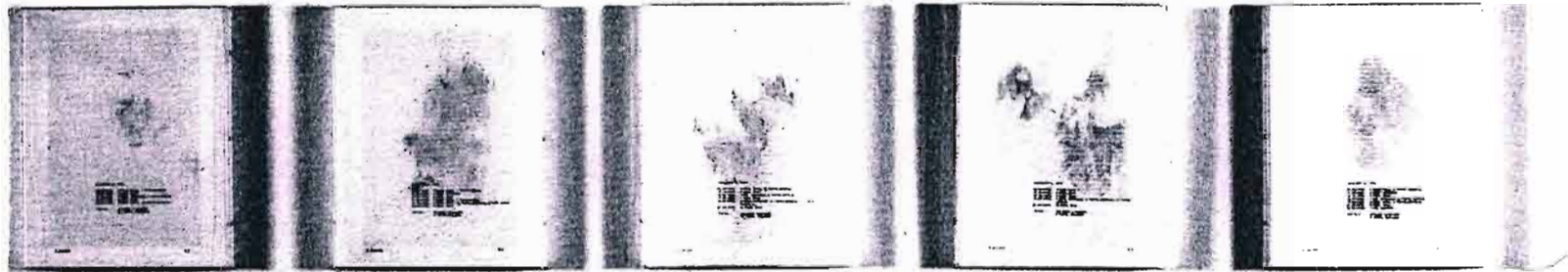




33. Mary Kelly, *Post-Partum Document: Introduction* (ca. December 1973) babies vests mounted in four separate perspex units (Iverson, Crimp and Bhaba, 1997:16)



33,a. Detail: Mary Kelly, *Post-Partum Document: Introduction* (Kelly, 1983:6)



34. Mary Kelly, *Post-Partum Document: Documentation 1* (ca. March 1974) seven perspex units, each 28 x 35.5 cm, containing soiled nappy liners mounted on white card (Iverson, Crimp and Bhaba, 1997:18)

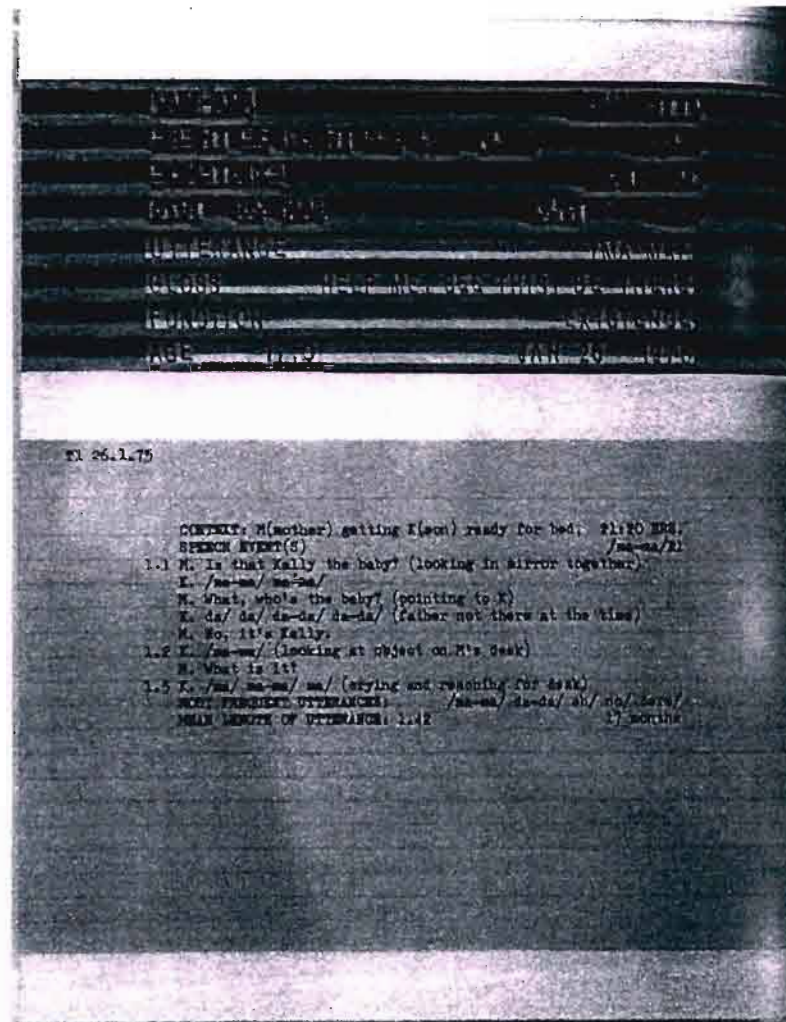
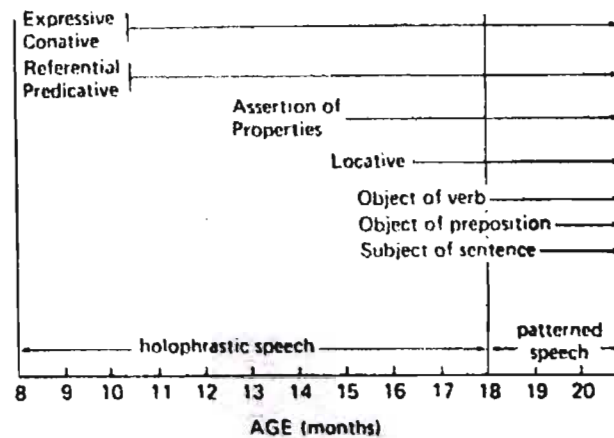




34,a. Detail: Mary Kelly, *Post-Partum: Documentation 1* (Kelly,1983:31)

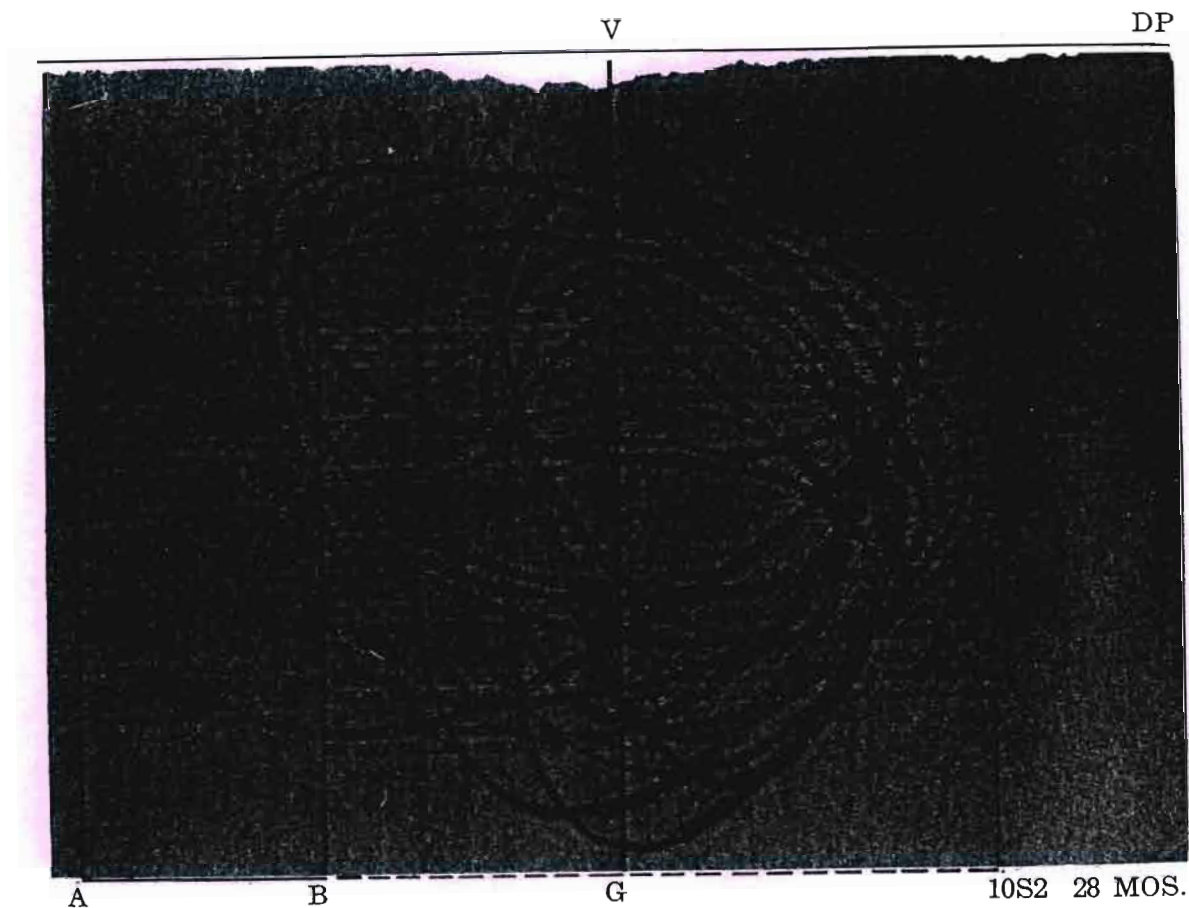
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**DOCUMENTATION II  
ANALYSED UTTERANCES,  
RELATED SPEECH EVENTS**

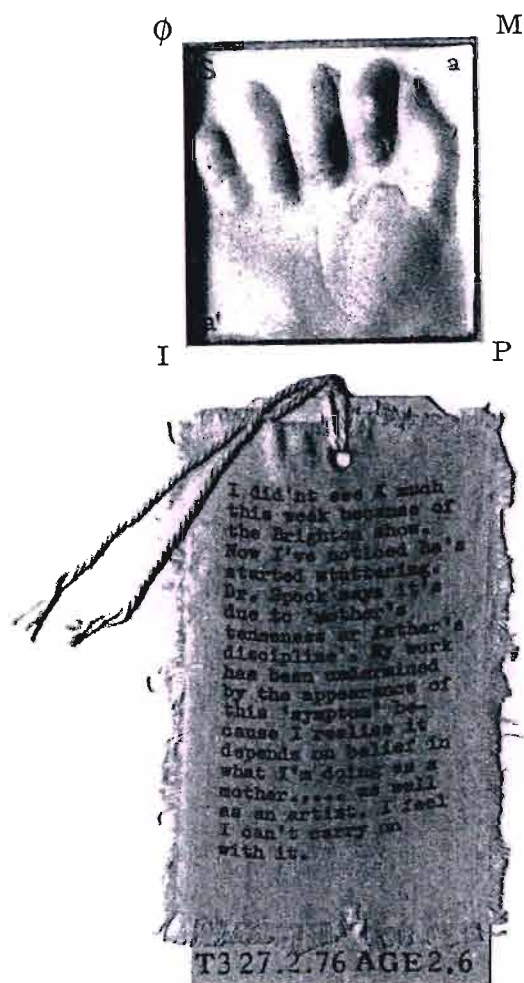


35. Mary Kelly, *Post-Partum Document: Documentation II* (ca. June 1975) 23 perspex units, 20.5 x 25.5 each, containing inverted rubber letters in wooden slots, with the printed lettering beneath and a card of narrative typescript beneath that (Iverson, Crimp and Bhaba, 1997:36)





36. Mary Kelly, *Post-Partum Document: Documentation 111* (ca. November 1975) 10 perspex units, 35.5 x 28 cm each, three columns of print on paper with crayon marks scribbled over it and a chart superimposed over the whole (Iverson, Crimp and Bhaba, 1997: 46)



37. Mary Kelly, *Post-Partum Document: Documentation IV* (ca. May 1976) eight perspex units, 28 x 35.5 cm each, containing plaster casts of baby's hand imprint set within a Lacanian diagram and fragments of cloth with typescript printed on them, mounted on white card. (Kelly, 1983:100)



Fig. 9a

L9. RESEARCH IX Homo sapiens (F)  
 Apr 3:10, July 13, 1977.  
 (9:00 P.M. coming into the bathroom)  
 K. Do babies come from bottoms?  
 H. No, ... from vaginas. Girls have three  
 holes; one for poops, one for wees, and  
 one where babies come out - that's the  
 vagina.

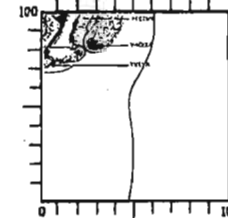
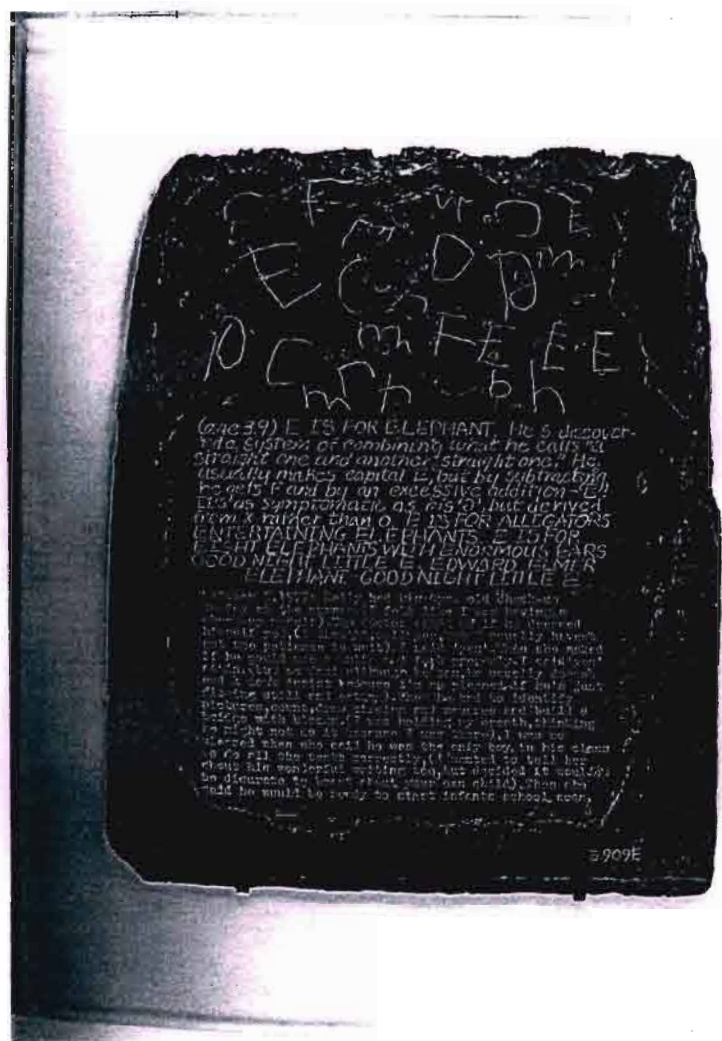


Fig. 9b

L9. INDEX P Homo sapiens (F)  
 PAIN-IN-THE-HANDS, PAIN-IN-THE-LEGS, PELVIC  
 CAVITY, PELVIC EXAMINATION, PELVIC FLOOR,  
 PELVIC INLET, PELVIC OUTLET, PELVIS, PERINEUM,  
 PERIOD, PESSARY, PETHIDENE, PITUITARY GLAND,  
 PLACENTA-removal of, retention of, separation  
 of, PLACENTA PRARVIA, PLASMA, POSITION OF DARY  
 (L.O.A., L.O.L., L.O.P., R.O.P., R.O.L., R.O.A.)  
 POST MATURITY, POST-NATAL, POST-PARTUM, POSTURE,  
 PREGNANCY-diagnosis of, length of, symptoms of,  
 PREMATURITY, PRE-MATURE DELIVERY, PRE-MENTUAL  
 TENSION, PRIMAGRAVIDA, PROLAPSE, PROGESTERONE,  
 PROTEINURIA, PUBERTY, PUBIC BONE, PUBIC HAIR,  
 PUERPERIUM, PUSHING, PYELITIS.

38. Mary Kelly, *Post-Partum Document: Documentation V* (ca. September 1977) 33  
 perspex units, 13 x 18 cm each, containing three units: the found object mounted on  
 wood, a botanical drawing of the specimen on white card, a fragment of a  
 diagrammatic drawing of a pregnant woman on white card (Iverson, Crimp and  
 Bhaba, 1997:49)



39. Mary Kelly, *Post-Partum Document: Documentation VI* (ca. April 1978) 15 perspex units, 20 x 25.5 cm each, containing white card, resin, slate (Iverson, Crimp and Bhaba, 1997:51)