

GENDER AND REPRESENTATION

How does art help us experience the world differently?

AGE RANGE: Key Stage 4 & 5 (Upper Secondary)

Suggestions to compliment Arts Award: Explore.

Suggestions for Sensory Learning for SEND Students.

THEMES AND TOPICS:

- ◇ Understanding different art styles
- ◇ Analysing/interpreting art
- ◇ Teaching of art
- ◇ Gender in Classics and Classical Art
- ◇ Minnie J. Hardman and female artists in the 19th century



Minnie Hardman, Study of the Venus de Milo, 1883-1889.

Graphite on paper. 60.6 x 46.8 cm.

University of Reading Art Collection UAC/10643.

OBJECTIVES:

- ◇ To be able to explain the representations of gender and treatment of women in Classical Art.
- ◇ To be able to explain the context of Minnie Jane Hardman's drawings.
- ◇ To be able to use Minnie's techniques in your own evaluation and drawings.
- ◇ To be able to critique multiple pieces of art with comparisons and with context.

Please note:

Although the Minnie Jane Hardman Collection is not currently on display, arrangements could be made for group visits to the University of Reading Art Collection to see the art in person.

GENDER AND REPRESENTATION

CONTENTS PAGE:

- 1 Classical Art and Gender
Activity: Questions for analysis and comparison
(supports Art Award Part B: Explore)
(suggestions for Sensory Learning)
- 2 Victorians, Gender and Art
Activity: Questions for analysis
(supports Art Award Part B: Explore)
- 3-4 The Royal Academy
Activity: Drawing from new perspectives
(supports Art Award Part C: Create)
(suggestions for Sensory Learning)
- 5-6 “Ladies Drawing”
Activity: Understanding the feelings and meanings of portraits
(suggestions for Sensory Learning)
- 7-8 Life Drawing
Activity: Describing and recreating artwork
(supports Art Award Part A: Inspire)
- 9 Art Award Summary
(supports Art Award Part D: Present)
- 10 Biography of Minnie Jane Hardman
- 11-12 Index List: Key Terms and People
- 13-25 Resource: Large Scale Images

1. CLASSICAL ART AND GENDER

The term **Classical Art** is generally used to refer to the art from Ancient Greece and Rome. In Art History, this covers several different artistic periods, including the **Classical**, **Hellenistic** and **Roman**.

Ancient Greek artists, who were the originators of the 'Classical' style, looked to create the perceived ideal in their artworks. They typically focused on creating naturalistic depictions of animals and human figures, which included gods, goddesses and heroes.

Sculpture was seen as the highest form of art by the Romans and they were heavily inspired by earlier Greek pieces from the Classical and Hellenistic periods. Indeed many Ancient Greek sculptures are only known today through marble copies created by and for the Romans.

In both Ancient Greek and Roman sculpture, full-scale human figures and busts were usually expressionless, emotionally neutral and contemplative.

Additionally, for the Ancient Greeks, composition of the artwork was always considered to be more important than any colours used.



(left) Minnie Hardman,
Emperor Augustus.
graphite on paper.
59 x 47.5 cm.
University of Reading Art
Collection UAC/10622.

(right) Minnie Hardman,
Bust of a goddess.
graphite on paper.
56.3 x 39 cm.
University of Reading Art
Collection UAC/10647.

Read more here: <https://kids.britannica.com/students/article/Greek-and-Roman-art/274650>

ACTIVITY 1: Ask students to research Ancient Greek and Roman art and consider the following questions:

- ◇ What similarities and differences in how men and women appear in Classical Art?
- ◇ How has Hardman translated 3D sculptures into drawings? Has she been successful?
- ◇ Why do you think the Romans liked Classical Greek Art?

Arts Award: Part B Explore

Explore the life and work of Minnie Hardman using these questions and other information in the pack.

Suggestions for Sensory Learning:

Try using different mediums like paints, crayons, or pencils to create different figures.

2. VICTORIANS, GENDER AND ART

Gender roles during the Victorian period were distinctly defined, with men and women living almost completely in 'separate spheres'. In the upper and middle classes, men dominated the 'public or social sphere', with women increasingly left at home in what was seen as their natural place, the 'private or domestic sphere'.

Women were seen as having different 'natural' characteristics to men. They were viewed as passive and governed by emotion. Marriage and motherhood were the ultimately expected goals.

Education for women in the upper and middle classes was limited to the development of various 'accomplishments', which included embroidery and drawing. However, it was expected that these drawings were limited to subjects such as flowers.

However by the end of the Victorian era, women's access to formal art training had increased, with the **Royal College of Art**, the **Royal Academy of Art** and the **Slade School of Art** all admitting female students.

Minnie Hardman, *Young woman with ivy*, 1884.
Charcoal and graphite on wove paper. 68 x 57 cm.
University of Reading Art Collection UAC/10619.



QUESTIONS FOR STUDENTS:

- ◇ What techniques is Hardman using in her drawings?
- ◇ How long do you think this took to draw?
- ◇ What do you think Hardman wanted to communicate in this drawing?
- ◇ How do you think the idea of the 'passive woman' is (or is not) reflected in Hardman's drawings of people (in this resource)?

Minnie Jane Hardman's skill in portrait drawing was evident when in 1884 she won a silver prize for *Young woman with ivy* in the annual student competitions at the Royal Academy.

She would later win a first medal for a painting of a head from life—a rare honour for a female student.

Several other drawings within the Collection would also win Hardman prizes, including a drawing of a hand which was assigned a National Bronze Award.

Arts Award: Part B Explore

Explore the life and work of Minnie Hardman using these questions and other information in the pack.

3. THE ROYAL ACADEMY

Part of the Royal Academy of Arts, the Royal Academy Schools opened in 1769, a year after the Academy was established. It was the first institution to provide professional training for artists in Britain.

Initially it was an art school for men, and its teaching was heavily focussed on copying **Old Master** artworks and drawing from casts **after the Antique** and from life models.

In order to be considered for the Schools, all prospective students had to submit drawings for review. If accepted to the Academy, they had two months to produce a series of labelled drawings which anatomised a sculpture, including muscle and skeletal layers.

THE FIRST FEMALE STUDENT

In 1861, Anna Laura Herford became the first female student admitted to the Royal Academy Schools.

Having resisted multiple petitions to accept female students since the 1840s, Herford's acceptance into the Academy was a complete accident on their part.

Herford submitted her application to the Royal Academy Schools' admissions tutors, including several drawings, as 'L. Herford', using her middle initial and surname only.

Assumed to be male, Herford's admission into the Academy marked a watershed moment for women who wanted to study at the Royal Academy.

ACTIVITY 2:

(a) Students should study the three drawings on the following page. They are all part of an anatomical series. Consider the following questions:

What transformation can you see within this drawing series?

Hardman has removed muscles around the pelvis in the écorché drawing. Why do you think she did this?

(b) Ask students to choose a friend, family member or celebrity. In a sketchbook, ask them to try drawing them as they would look as a sculpture. Think about the following questions:

What kind of pose would best represent the person?

How will you look at this person differently now?

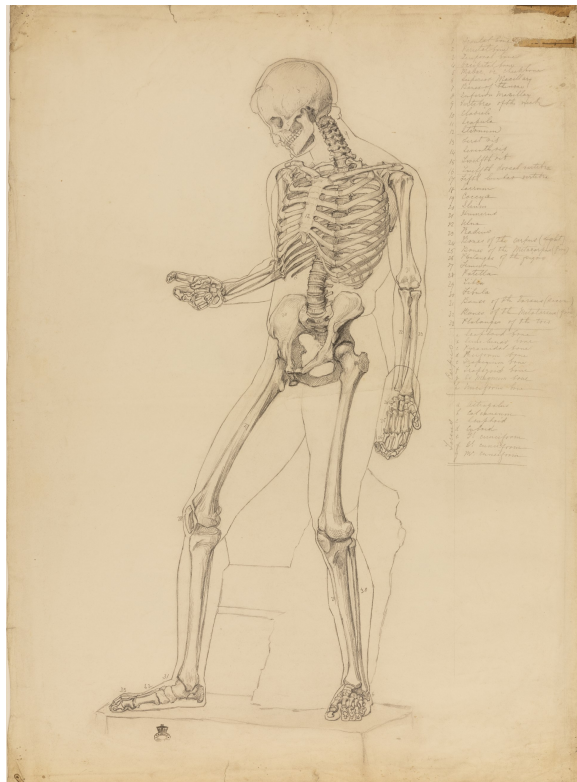
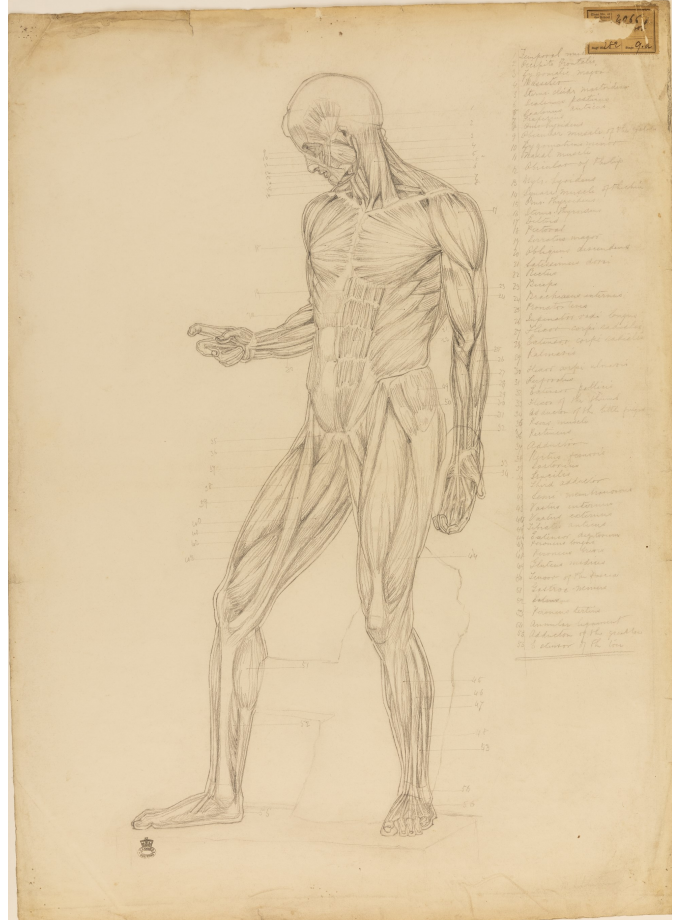
Arts Award: Part C Create

Draw or paint people as sculptures. Record the process and any challenges encountered.

Suggestions for Sensory Learning

Use quick dry clay to explore different poses. How does each pose change what you focus on?

4. THE ROYAL ACADEMY



Discophoros (Discus-Bearer)

The original Discophoros was a bronze sculpture by Greek sculptor, Polyclitus. This series depicts one of the marble copies of this sculpture, indicated by the inclusion of a tree stump.

Marble copies would typically have a tree stump added to provide extra support for the heavier marble.

(top left) Minnie Hardman, *Study of the Discophoros*.

Graphite on wove paper. 73.8 x 45.1 cm.

University of Reading Art Collection UAC/10610

(top right) Minnie Hardman, *Écorché of Discophoros*.

Graphite and black ink on wove paper. 77.9 x 56 cm.

University of Reading Art Collection UAC/10609.

(bottom) Minnie Hardman, *Skeletal layer of Discophoros*.

Graphite and black ink on wove paper. 78 x 55.9 cm.

University of Reading Art Collection UAC/10608

5. “LADIES DRAWING”

*Minnie Hardman, Portrait of a woman, 1886.
Charcoal and graphite on paper. 50.8 x 37.5 cm.
University of Reading Art Collection UAC/10630.*

Minnie Jane Hardman was a student at the Royal Academy Schools between 1883—1889. During this period, female students at the Academy were banned from the life classes held at the Schools. The reason given for this exclusion was moral propriety.

Life drawing was seen as the pinnacle of study at the Royal Academy with male students only able to study in the life drawing rooms after two years of studying from the antique.

Women were even further restricted, they were only able to draw from casts before being allowed to join the School of Painting. Here they could drawing from a fully clothed model, making head and drapery studies.

Most of Hardman’s drawings from this period are highly-finished portrait drawings of predominantly young, female, full-dressed models.



“We were supposed to accept the conventional point of view that women had no legs. They had heads, arms and feet, apparently linked together by clothes.”

Gertrude Massey

(student at the Royal Academy Schools in the 1880s)

ACTIVITY 3: Ask students to think about what feelings they get from the drawings on the next page? Ask them to write down the emotions that each one makes them feel and why.

Portraits often invoke a feeling of the person posing. How do you think these three women felt? How would you feel? What differences and similarities are there in the feel of these drawings?

Then, compare notes with others in the class, in small groups or pairs. What different feelings did other students get and why?

Suggestions for Sensory Learning

Explore the sights, smells, textures, and feelings of a sitting for a portrait. Create a sensory journey using light, textiles, and sounds (e.g. scribbling pencils). Try using a mirror to make different expressions. Try sitting very still for 30 seconds.

6. “LADIES DRAWING”

ACTIVITY 3: Think about what feelings these drawings create. Write down the emotions that each one makes you feel and why. Then, compare notes with others in the class, in small groups or pairs.

Portraits often invoke a feeling of the person posing. How do you think these three women felt? How would you feel? What differences and similarities are there in the feel of these drawings?

Understanding the feeling and meaning of art is very personal. There are no right or wrong answers. Were you surprised about the different feelings these portraits could cause?



Minnie Hardman, *Female Portrait*. Charcoal & graphite on paper. 50.8 x 37.5 cm. University of Reading Art Collection UAC/10630.

How does the first portrait make you feel?

How does the first portrait make other people feel?



Minnie Hardman, *Portrait of woman*. Charcoal on paper. 51.5 x 38.4cm. University of Reading Art Collection UAC/10587.

How does the second portrait make you feel?

How does the second portrait make other people feel?



Minnie Hardman, *Portrait*. Charcoal & graphite on paper. 60.9 x 45.5cm. University of Reading Art Collection UAC/10590.

How does the third portrait make you feel?

How does the third portrait make other people feel?

7. LIFE DRAWING

To do any life drawing at this time, female students from the Royal Academy Schools had to pay for their own lessons and/or models, with these usually being held outside the Royal Academy.

Hardman kept her extra-curricular life drawings alongside the pieces she created during her time at the Academy. These drawings are easy to recognise next to her highly-worked and polished Academy drawings, with a 'sketchy' finish and more spontaneous appearance.

While subverting the Royal Academy's rules around its female students drawing nude or even partially draped models, to avoid any possible suggestion of impropriety, Hardman would typically self-censor her own drawings. This can be seen both in this *Study of a Seated Boy* and, earlier in this resource, in the *écorché* drawing of the *Discophoros*.

She also added her name to a 1883 petition, co-signed by 90 female students and alumni at the Academy to request the opportunity to draw and/or paint with semi-draped models. Unfortunately for Hardman, it wouldn't be until 1893 that the Royal Academy agreed.

Minnie Hardman, *Study of a seated boy*

Charcoal on paper. 60.7 x 46.5 cm..

University of Reading Art Collection UAC/10594.



ACTIVITY 4: Divide the students into pairs. Give one student image A and the other image B (images on next page). They must not show their image to their partner.

Students take it in turns to describe their image while their partner attempts to draw and recreate it. Focus on the pose and techniques used.

Once both partners have described and drawn, ask them to compare their drawings to Hardman's original drawings. What are the main differences? Was it easy or difficult? Why?

EXTENSION TASK: Research how life drawing is offered by the Royal Academy today. Compare these with Hardman's drawings. Has this teaching changed?

School or group visits to the Art Collection Study Room in the Museum of English Rural Life can be arranged.

Why not come for a workshop?

Ask students to use objects from the art collections look at how artists use life models and to draw their own artworks.

Arts Award: Part A Inspire

Visit the University of Reading's Art Collection. This can be done in person or virtually using the online exhibitions and resources. Pick out 3-5 artworks to look at the how artists use and pose life models. Think about why you chose certain artworks and reflect on the overall activity.

A



Minnie Hardman, Study of a semi-draped male.
Charcoal on paper. 67.5 x 53.2 cm.
University of Reading Art Collection UAC/10607.

B



Minnie Hardman, Study of seated boy.
Charcoal on paper. 60.7 x 46.5 cm..
University of Reading Art Collection UAC/10594.

9. ART AWARD

The activities and information in this resource can be complimentary to all stages of the Explore Art Award.

Part A (Inspire)

See Pages 7-8.

Life Drawing

Part B (Explore)

See Pages 1 and 2.

Research Minnie Hardman.

Part C (Create)

See Pages 3-4.

Drawing from new perspectives.

Part D (Present)

See below.



Minnie Hardman, *Study of the Dancing Faun*.
Charcoal and graphite on paper. 75.5 x 50.5 cm.
University of Reading Art Collection UAC/10612.

Questions for Art Award Part D: Present

Reflection:

What have you enjoyed the most during your Explore Arts Award?

What are you most proud of, and what is your biggest achievement?

What skills have you learnt and what activities would you like to try again?

Presentation:

Who would you like to share your experience of the Explore Arts Award with?

Teachers? Parents or Guardians? Someone else?

How would you like to present your ideas and experiences?

Can you make an online exhibition of your work and what you have researched?

Can you make a physical display or video to share your ideas?

Make sure to record of what you presented and how you shared it in your Art Log.

10. BRIEF BIOGRAPHY

Lady's Pictorial, Photograph of Minnie Jane Shubbrook, 1890.

Article entitled 'Lady Artists', taken from Hardman's scrapbook of newspaper cuttings.

Minnie Jane Hardman (nee Shubbrook) was born in 1862, into an artistic family. She was the daughter of a commercial wood-engraver and initially studied art by learning engraving from her father.

Hardman was a student at the Islington School of Art under **Henri Bosdet** before she went to the Royal Academy School. Bosdet was the individual who suggested that Hardman apply to the Royal Academy Schools.

A student at the Royal Academy Schools between 1883 and 1889, Hardman was one of approximately twelve female students admitted yearly by the Royal Academy during this period.



Hardman is listed in interesting connections to other women artists, notably including the fairly well-known **Edith Martineau** and her elder sister **Gertrude Martineau**. Gertrude was a contemporary at the Royal Academy Schools, whilst Edith was her housemate in Islington (according to census data). All three women also appear on the 1883 petition to draw from the partially draped nude.

Hardman and her sister, Emma Louise, both married into the same family of frame-makers, gilders, artists and painters. After her husband's death Hardman moved closer to her sister and brother-in-law.

A regular exhibitor at the Royal Academy's Summer Exhibition from her student days, it seems likely that Hardman's final entry into the Exhibition was in 1933. Showcasing Hardman's development into watercolour and oil painting, the piece is a portrait of her granddaughter, Ann Elizabeth.

The Minnie Jane Hardman Collection was donated to the University of Reading around 1992. It includes:

- 68 original drawings from her student practice
 - sketches after the antique, anatomical and drawings from life, and studies in perspective
- 30 landscape watercolour sketches
- a selection of contemporary prints used source material

11. KEY TERMS AND PEOPLE

'After the Antique' is a term used to describe drawings which use Ancient Greek and Roman sculptures to stand-in for live models. Typically one of the first areas of study during art education, drawing 'after the antique' taught art students about realistically transferring 3D forms onto a 2D surface.

Henri Bosdet was Minnie Hardman's teacher at the Islington School of Art. A former student at the Royal Academy Schools, Bosdet suggested that Hardman apply to the Royal Academy herself. He would also return to the Royal Academy, whilst Hardman was a student, becoming the Curator of the Life School from 1883 - 1903 and the Curator of the School of Modelling from the Life from 1903 until he retired in 1920.

Classical Art is the term generally used to describe art from both Ancient Greece and Rome. It was developed by Ancient Greek artist and is typically based on perspective and the proportions of the human figure.

The **Classical Period** covers the majority of the 5th and 4th centuries BC in Ancient Greece. Sculpture at this time became more naturalistic and due to the increased skill of its sculptors a new variety in poses appeared.

The **Hellenistic Period** is generally accepted to start with the death of Alexander the Great and end with the Roman conquest of Greece. Hellenistic sculptors were interested in portraying anatomical realism and emotional extremes in their sculptures, which included the Venus de Milo [pictured].

Life Drawing is the term used for the process of drawing of a human figure from a live model. Life drawing, typically from a nude model, was considered the best way to develop draftsmanship skills.

Edith Martineau studied art at Liverpool School of Art before moving to London where she attended classes at Leigh's School of Art. In 1862, she was among some of the first women accepted into the Royal Academy Schools. Best known as a watercolour painter, Martineau was selected an associate of the Royal Society of Painters in Water Colours in 1888.

Gertrude Martineau, the older sister of Edith Martineau, was a watercolour painter and woodcarver. A contemporary of Minnie Hardman at the Royal Academy Schools, Martineau split her time between London and her family's home in Rothiemurchus, Scotland where she taught painting and woodcarving.



*Minnie Hardman, Study of the Venus de Milo,.
Graphite on paper. 60.6 x 46.8 cm.
University of Reading Art Collection UAC/10643.*

12. KEY TERMS AND PEOPLE



Minnie Hardman, *Bust of Emperor Augustus*, 1882-1889.
Graphite on paper. 59 x 47.5 cm.
University of Reading Art Collection UAC/10622.

In Art History, the term **Old Masters**, references any highly-skilled painter who was working in Europe before approximately 1800 and/or any of their paintings. Prints and drawings created at the same time by these 'Masters' are classed as an 'Old Master Print' or 'Old Master Drawing'. Often students and workshops of these 'Masters' are included within the umbrella of the 'Old Masters' term.

The **Roman Period** covers both the Roman Republic and the Roman Empire. Roman art was heavily influenced by the local Etruscans and earlier Greek art. The most respected form of art was sculpture. Many Greek sculptures only survive in Roman copies in other materials (i.e. marble version of bronze sculptures).

Royal Academy of Arts was founded in December 1768 as an independent and privately funded institution. Its original mission was "to establish a school or academy of design for the use of students in the arts" and included an annual exhibition.

The **Royal College of Art**, originally The British Government School of Design, was created in 1837. While the institution did admit female students from the start, they were still separated into a 'Female School' where life drawing was limited.

The **Slade School of Art**, established in 1871 after a bequest from Felix Slade, was much more liberal than any other art school of the period. It offered admission to female students from its foundation. With these female students being provided the same opportunities as the male students, including access to life drawing.



*Minnie Hardman, Study of the Venus de Milo, 1883-1889.
Graphite on paper. 60.6 x 46.8 cm.
University of Reading Art Collection UAC/10643.*



Minnie Hardman, *Emperor Augustus*, 1883-1889
Graphite on paper. 59 x 47.5 cm.
University of Reading Art Collection UAC/10622.



Minnie Hardman, *Bust of a goddess*, 1883-1889.
Graphite on paper. 56.3 x 39 cm.
University of Reading Art Collection UAC/10647.



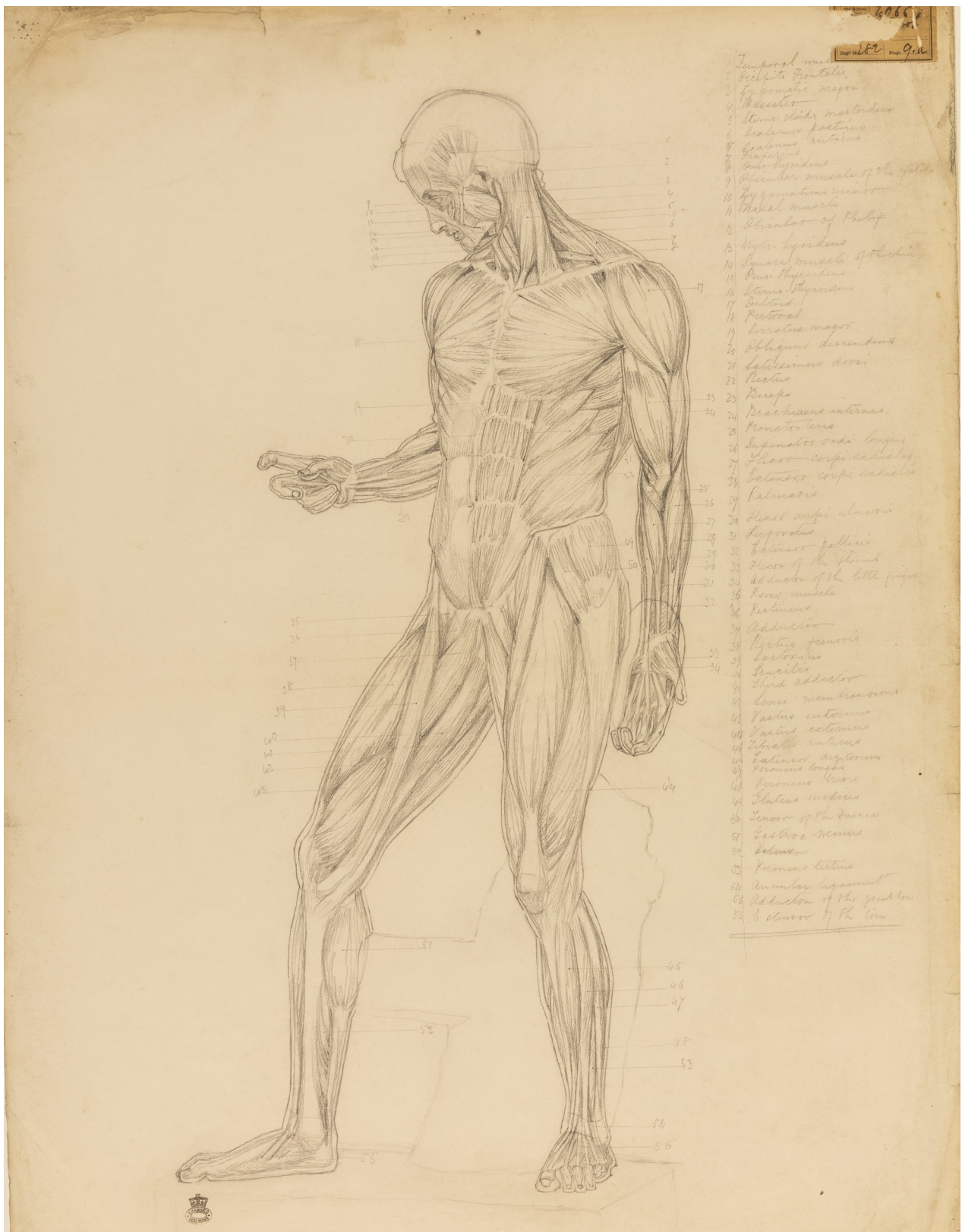
*Minnie Hardman, Young woman with ivy, 1884.
Charcoal and graphite on paper. 68 x 57 cm.
University of Reading Art Collection UAC/10619*



Minnie Hardman, Study of the Discophoros, 1883-1889.

Graphite on paper. 73.8 x 45.3 cm.

University of Reading Art Collection UAC/10610.



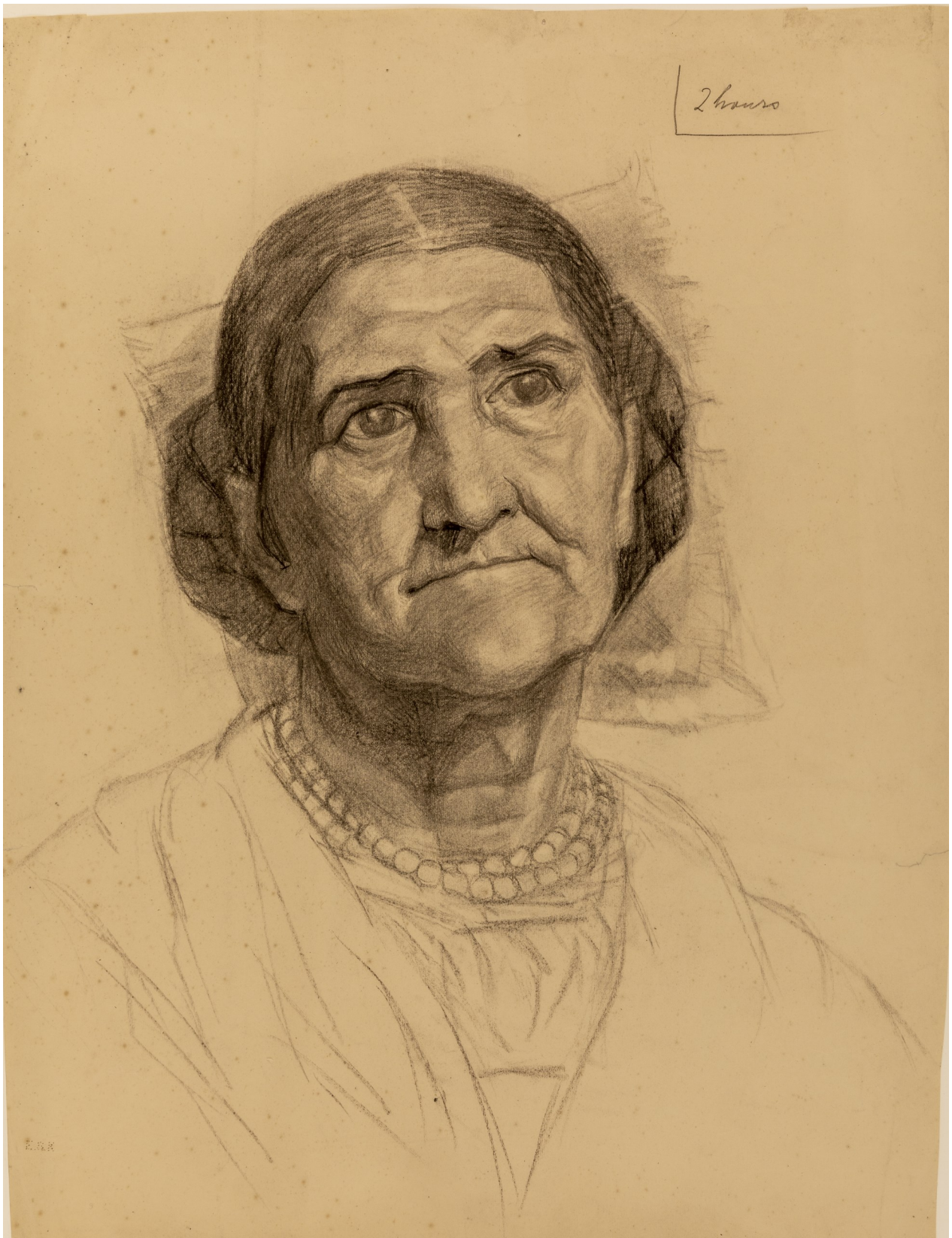
Minnie Hardman, *Écorché of Discophoros*, 1883-1889.

Graphite and black ink on paper. 77.9 x 56 cm.

University of Reading Art Collection UAC/10609.



*Minnie Hardman, Portrait of a woman, 1886.
Charcoal and graphite on paper. 50.8 x 37.5 cm.
University of Reading Art Collection UAC/10630.*



Minnie Hardman, *Portrait of a woman*, 1883-1889.
Charcoal on paper. 51.5 x 38.4 cm.
University of Reading Art Collection UAC/10587.



Minnie Hardman, Portrait of a woman, 1883-1889.

Graphite on paper. 60.9 x 45.5 cm.

University of Reading Art Collection UAC/10590.



(top) Minnie Hardman, *Study of a seated boy*, 1883-1889.

Charcoal on paper. 60.7 x 46.5 cm.

University of Reading Art Collection UAC/10594.

(left) Minnie Hardman, *Study of a semi draped male*, 1883-1889.

Charcoal on paper. 67.5 x 53.2 cm.

University of Reading Art Collection UAC/10607



Minnie Hardman, *Study of the Dancing Faun*, 1883-1889.
Charcoal and graphite on paper. 75.5 x 50.5 cm.
University of Reading Art Collection UAC/10612.



*Lady's Pictorial, Photograph of Minnie Jane Shubrook, 1890.
Article entitled 'Lady Artists', taken from Hardman's scrapbook of newspaper cuttings.*