



Male Gaze Vs Female Gaze

Ms. Rourke

What we are doing today -

- Looking at 2 artists
Berthe Morisot and Edgar Degas
- How women were separated through
paintings
- Women as subject matter
- Families and Children

Berthe Morisot & Edgar Degas



The Blue Dancers
Edgar Degas
1897
Pushkin Museum in Moscow



In the Dining Room
Berthe Morisot
1897
National Gallery of Art in Washington DC

It was very **rare** for women to be able to travel outside of their home without a chaperone.

Because of this it was a strong **unfair factor** for the female artists as they **could not travel outside** at their pleasure and paint freely like their male counterparts.

They would stay at home and use their **domestic daily lives as subject matters**.

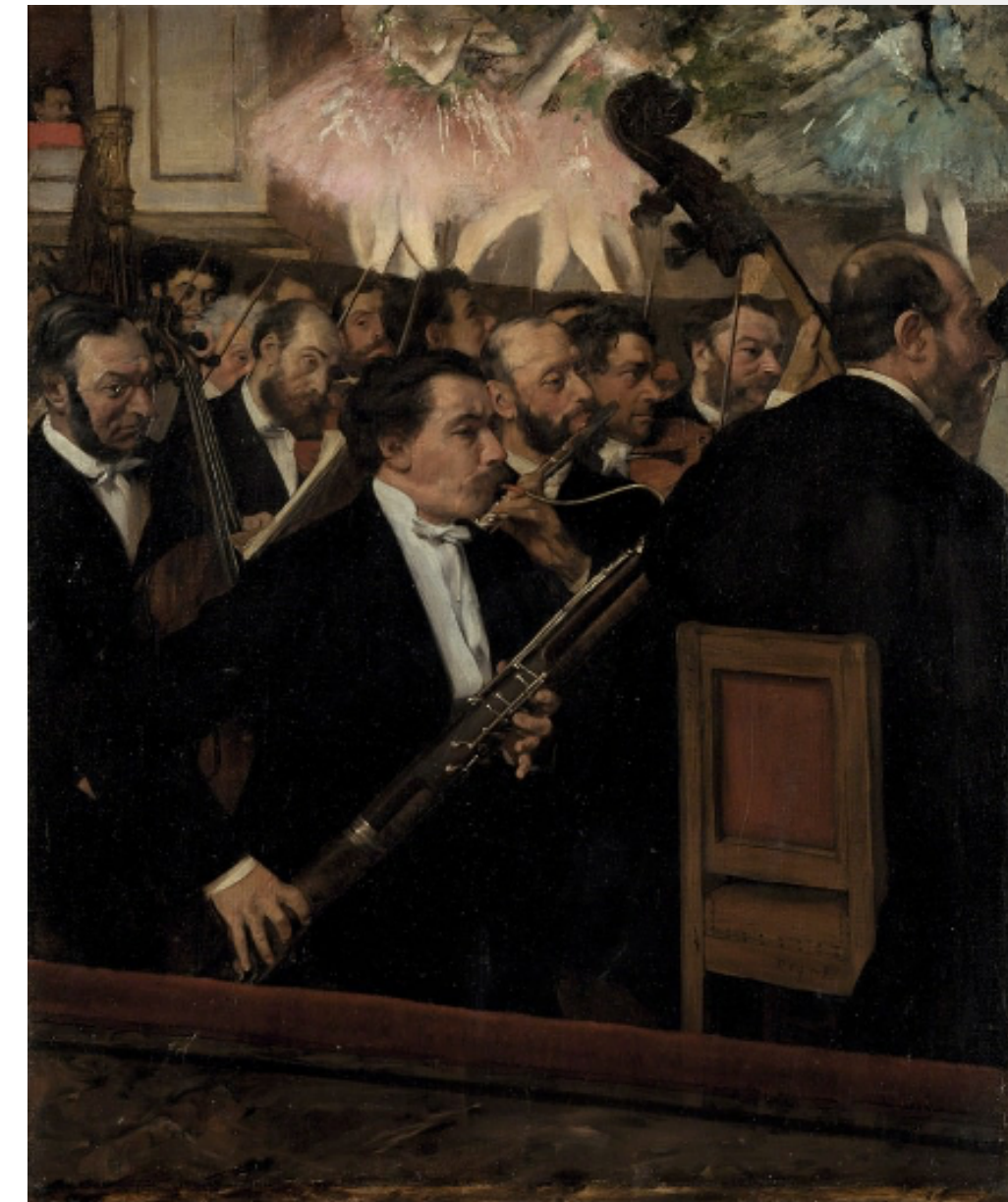
These women would often paint children playing, maids cleaning, women doing their daily routines and their loved ones.

Unlike their male peers who would freely explore to the city of Paris and its Cafes, Ballet, Brothels, Cityscapes and Landscapes.

Comparing Berthe Morisot's View of Paris from the Trocadero (1872) and Edgar Degas The Orchestra at the Opera (1870)



View of Paris from the Trocadero
Berthe Morisot
1872
The Museum of fine arts, Santa Barbara



The Orchestra at the Opera
Edgar Degas
1870
Musée d'Orsay

Looking at Berthe Morisot's painting View of Paris from the Trocadero (1872)

- very rare to see a woman painting outside
- figures excluded for the city life and alone on the hilltop
- The large green field separating the figures from the busy beige city life is like the line between genders and the unfairness that these female artists suffered



View of Paris from the Trocadero

Berthe Morisot

1872

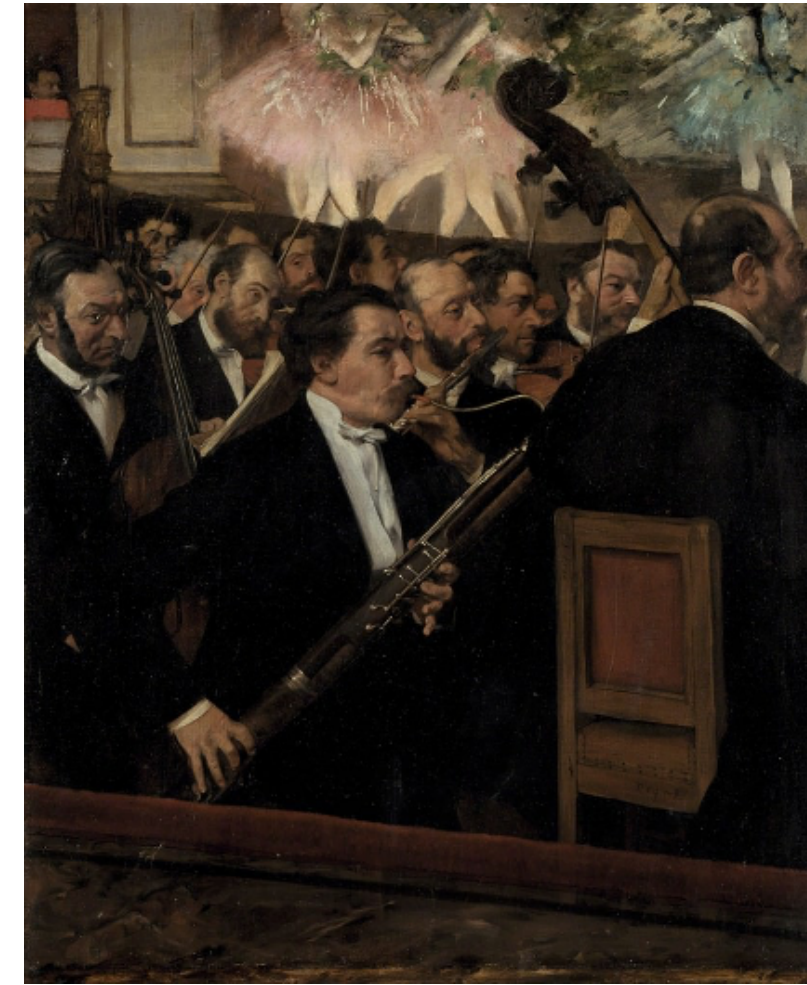
The Museum of fine arts, Santa Barbara

Looking at Edgar Degas' painting The Orchestra at the Opera (1870)

- The men of the orchestra are painted in dark browns, blacks and greys this gives off a more masculine atmosphere.

- These colours are more dominate which is typically associated with being a male feature

- In the background we see the beautifully dressed and graceful poses of the ballet dancers on stage representing femininity and the idea that women are for looking at or for the male gaze



The Orchestra at the Opera
Edgar Degas
1870
Musée d'Orsay

- In this painting there is also a line separating the genders, women on stage and men on the floor playing instruments.

Impressionists, they painted women or used women as their subject matter, but they would paint them very differently

Looking at Berthe Morisot's Julie (1894) and Edgar Degas L'Absinthe (1875-76) both are portraits of female relations of the artists



**Julie
Berthe Morisot
1894
Private collection**



**L'Absinthe
Edgar Degas
1876
Musée d'Orsay, Paris**



Julie
Berthe Morisot
1894
Private collection

she is wearing a white loose dress as she sits in a casual pose

bright white colour and loose fitted, it represents the themes of innocence and adolescence of the young girl

Morisot painted the women and girls in a real and raw way, she did not idealise or prettify them



L'Absinthe
Edgar Degas
1876
Musée d'Orsay, Paris

painted women in up right poses, wearing fancy clothes and looking put together

the ballerinas on stage performing for the world. These ballerinas too, wore white or bright colours however the innocence is lost to the location and performance for other's enjoyment and pleasure

painted these women in public and made them appealing to the viewer

Families and Children

Looking at The Cradle (1872) by Berthe Morisot and Count Lepic and His Daughters, (1871) by Edgar Degas



**The Cradle
Berthe Morisot
1872
Musée d'Orsay, Paris**



**Count Lepic and His Daughters
Edgar Degas
1871
Foundation E.G. Bührle**



The Cradle
Berthe Morisot
1872
Musée d'Orsay, Paris

Focus on new motherhood

The motherly worry or instinct,
her sister observing her baby daughter

Again it is a daily occurrence, it is not staged or
put together

The child is in a cradle but it could be a
reference to a protection hold a parent has to a
young child, Cradling



Count Lepic and His Daughters
Edgar Degas
1871
Foundation E.G. Bührle

Father sitting with his two daughters for a family portrait

the painting show a sense of staging and stiffness

The father almost seems to holding his children for the painting and making sure they look presentable.