This course explores the intersecting ideologies of gender and representation in Western art, particularly in Europe from the 12th-17th centuries. Throughout this period, both the status of art and the definitions of gender and sexuality were in a state of transition, and we will consider ways in which we as historians can understand the intermingling contexts of pictorial practice and gender construction. Topics to be explored include the ways in which historians can study and understand gender construction, the gendered contexts of artistic production, the gendered viewer and gaze, the changing status of female artists and patrons, and queer artists and artworks. Particularly, we will consider new manners of depicting men and, especially, women, to understand how pictorial imagery both describes and shapes cultural attitudes towards gender. In this context we will look at the depiction of the nude body, portraits of both ordinary and powerful men and women, art made by and for women, and images of sexual violence. In studying these historical contexts, as well as some modern works, it is hoped that we will also uncover the extent to which many of the same ideologies continue to operate within the methods and objects of both contemporary art historical study and contemporary global visual culture.