

**ARTH 390 - Looking at Bodies: A Study of Gendered Bodies in Art History**

**Lecture: Tuesdays 10:00 AM - 12:00AM**

**Tutorials: Group A: Thursday 11:00 AM - 12:00 PM Group B 1:00 PM - 2:00 PM**

**Office Hours: Wednesday 1:00 PM - 4:00PM**



Kama La Mackarel, *Breaking the Promise of Tropical Emptiness: Trans Subjectivity in the Postcard* (2019)

This course offers an introduction to art history that infuses the study of artworks with critical readings of gendered bodies. Students will learn how to observe, read and analyze bodies in works of art that have been selected for their breadth, the themes they engage with, and, of course, for their beauty. Throughout the semester, students will be invited to share their thoughts and experiences through class discussions, tutorials and assignments. Because the texts and readings, and sometimes episodes of popular TV shows, listed below are not exhaustive, and have only been included to provide an introduction to both art history and gender studies, students will have opportunities to continue doing the work that this syllabus has begun. Students will do this by developing a class bibliography during the course of the semester, which they will consult for their class presentations and final assignments.

While this is an art history course, the readings are predominantly concerned with the discipline of gender studies. This has been done intentionally in order to demonstrate to students one way in which art history can be paired with other scholarship to produce research that is rich, intersectional, and reflective of the many complexities of each of our lives. Fundamentally, students will learn to read and analyze visual material shared in this class. Students will also be encouraged to take their thoughts, concerns and interests beyond the classroom and into the world.

## **COURSE POLICIES**

### **Communication**

Students may email either myself or the tutorial leaders with any questions and concerns throughout the semester. Please allow a minimum of seventy-two hours (excluding weekends) for us to reply to your email. If you do not receive a reply after seventy-two hours, please resend the message.

Students are also encouraged to attend office hours to ask any questions or speak about their experiences in the course. While students may show up to office hours without an appointment, it is highly recommended that you schedule an appointment to ensure you are able to meet with us during office hours.

### **Late Work**

The late policy is often the most uncomfortable section of a syllabus. On one hand, many professors understand that life does not always go as planned - sometimes events in our lives take precedence over school work, it is only natural. However, on the other hand, this course is offered within an institution that adheres to its own set of rules (whether or not those rules have our best interest in mind is another question altogether). As a result, please accept our attempt at offering an empathetic late policy.

All assignments will be due at 5:00PM on the date of submission. Any late assignments (meaning those submitted after 5:00PM) will be deducted 2 marks per day until it is submitted. If assignments are up to a week (7 days, including weekends) late, they will be deducted by a whole letter grade. This means that if your assignment is 6 days late, you will lose 12 marks, and if it is 1 week (7 days) late, a whole letter grade will be deducted from the final grade.

### **Extensions**

Extensions may be awarded on a case-by-case basis. Please contact me, preferably several days in advance of a deadline, if you would like to request an extension.

### **Honor Code**

All participants in this course (students, teaching assistants and professor) must abide by the honour code set out by Emory. You can find the honour code in its entirety here:

<http://catalog.college.emory.edu/academic/policies-regulations/honor-code.html>

### **Class Expectations**

Please show up to class and tutorials on time, ready to discuss the readings and your assignments. All readings and assignments are mandatory - please ensure that you complete everything assigned in this course to the best of your abilities.

### **A note on Plagiarism**

Please make sure that all the work you submit is your own. If you borrow ideas from other scholars and thinkers, please provide a citation in the correct reference style.

Do not copy, paraphrase or translate someone else's ideas without stating where this information is from!

## ASSIGNMENTS

### **A Bibliography of Bodies in Art History**

#### **Due: Every Monday at 5:00PM**

Every week, students will submit one image and two scholarly articles related to the week's topic. Students cannot choose an image or article that is already listed in the syllabus. Students will have the opportunity to share their findings in their weekly tutorials

### **Visual Analysis #1: 500 words**

#### **Due: Tuesday of week 3 at 5:00PM**

Students are asked to submit a 500 word visual analysis of any artwork of their choosing, related to topics of gender and the body. The analysis must describe the visual qualities of the student's chosen artwork. Although students are welcome to consult and cite external sources for this assignment, it is not a requirement.

### **Visual Analysis #2: 1000 words**

#### **Due: Tuesday of week 9 at 5:00PM**

Like the first visual analysis, students must select an image and study its visual qualities. The selected image must be related to topics of gender and the body. For this assignment, students are asked to consult and reference a minimum of two external sources in their visual analysis.

### **Presentations**

#### **Due: Weeks 11 and 12 during class**

In the last two weeks of the semester, students must give a 10 minute presentation of at least two different artworks in the syllabus, selected from at least two different weeks. Students are also welcome to refer to the images and texts shared by their peers in the Bibliographies of Bodies in Art History. Presentations must include a brief visual analysis of the selected images, and a comparative analysis of the differences and/or similarities between the chosen works. Students must refer to a minimum of two texts from either the syllabus or the class bibliography, and, if necessary, may also consult external sources.

### **Final Paper: 3000 words**

#### **Due: Two Weeks after last class**

For their final paper, students are asked to expand on their presentations and write a 3000 word paper that critically engages with a minimum of 2 and maximum of 3 works selected from at least two separate weeks in the syllabus and/or the bibliography. The paper must ask one driving question (thesis statement) that is further expanded on with a strong argument based on thorough research. As part of their analysis, students must refer to a minimum of 5 sources listed in the syllabus and/or the bibliography. The purpose of this assignment is to teach students to put artworks from disparate contexts in conversation with one another by engaging existing scholarship to explore new and stimulating questions. Although it is not required, students are recommended to meet with myself or their tutorial leaders to discuss ideas for their final paper.

## **GRADING**

### **Weighted Assessments:**

Attendance and Participation (based on class and tutorial)	15%
Contribution to Bibliography of Bodies in Art History	25%
Visual Analysis #1	10%
Visual Analysis #2	20%
Final Paper	30%

### **Assessment and Feedback**

Students will receive feedback on all of their submitted work, except for the bibliography. The purpose of the feedback is to offer suggestions that will help to refine and progress students' work throughout the semester. If students feel that they have been given an unfair mark or feedback, please schedule an appointment to speak with me about it. Although I cannot promise to provide the marks that students may desire, I will strive to further explain the reasoning for grading their work in a particular way, as well as provide suggestions that students may apply to future work to ensure that they receive an improved grade.

## **Week 1: The Performance of Gender**

January 26, 2021

### **Tutorials begin on January 28.**

Ahmed, Sara. 2010. "Killing Joy: Feminism and the History of Happiness," *Signs* 35, 3: 571–94.

Butler, Judith. 1988. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory," *Theatre Journal* 40, 4: 519–31.

Moore, Ramey. 2013. "EVERYTHING ELSE IS DRAG: LINGUISTIC DRAG AND GENDER PARODY ON RUPAUL'S DRAG RACE," *Journal of Research in Gender Studies* 3, 2: 15-26.

Please watch the first episode of *RuPaul's Drag Race* Season 9.

*RuPaul's Drag Race*. 2017. Season 9, Episode 1, "Oh. My. Gaga." Directed by Nick Murray. Aired on March 24, 2017 on VH1.

## **Week 2: A Look at Bodies in the Past**

February 2, 2021

Havelock, Christine Mitchell. 2018. "Mourners on Greek Vases: Remarks on the Social History of Women." In *Feminism and Art History Questioning the Litany*, edited by Norma Broude. New York: Routledge, 44–61.

Richlin, Amy. 2014. "Introduction: In Search of Roman Women." In *Arguments with Silence: Writing the History of Roman Women*. Ann Arbor: University of Michigan Press, 1–35.

Soffer, O., J. M. Adovasio, and D. C. Hyland. 2000. "The 'Venus' Figurines: Textiles, Basketry, Gender, and Status in the Upper," *Current Anthropology* 41, 4: 511–37.

Spinelli, Ambra. 2017. "The 'Getty Cybele': A Roman Portrait of Feminine Virtues," *American Journal of Archaeology* 121, 3: 369–96.

### **Week 3: Naked versus Nude**

February 9, 2021

#### **Visual Analysis #1 due today at 5:00PM**

Kuehn, Julia. 2011. "Exotic Harem Paintings: Gender, Documentation, and Imagination," *Frontiers: A Journal of Women Studies* 32, 2: 31–63.

Madar, Heather. 2011. "Before the Odalisque: Renaissance Representations of Elite Ottoman Women," *Early Modern Women* 6: 1–41.

Weisstein, Ulrich. 1957. Review of *The Nude: A Study in Ideal Form*, by Kenneth Clark. *College Art Journal* 16, 4: 360–62.

### **Week 4: Locating the Hottentot Venus in the Archive**

February 16, 2021

Gilman, Sander L. 1985. "Black Bodies, White Bodies: Toward an Iconography of Female Sexuality in Late Nineteenth-Century Art, Medicine, and Literature," *Critical Inquiry* 12, 1: 204–42.

Grigsby, Darcy Grimaldo. 2015. "Still Thinking about Olympia's Maid," *The Art Bulletin* 97, 4: 430–51.

Hartman, Saidiya. 2008. "Venus in Two Acts." *Small Axe* 12, 2: 1–14.

Nelson, Charmaine. 2004. "Slavery, Portraiture and the Colonial Limits of Canadian Art History," *Canadian Woman Studies* 23, 2: 22–29.

Nelson, Charmaine. 2010. "The 'Hottentot Venus' in Canada: Modernism, Censorship, and the Racial Limits of Female Sexuality." In *Black Venus 2010: They Called Her "Hottentot,"* edited by Deborah Willis. Temple University Press. 112–25.

## **Week 5: Beyond the Binary**

February 23, 2021

Danger, Dayna. 2020. "Dayna Danger, Big'Uns – Adrienne," *Resilience, The National Billboard Exhibition Project*, accessible at <https://resilienceproject.ca/en/artists/dayna-danger>.

Dharmadhikari, Aditi. 2015. "The Hindu Goddess Worshipped By India's Transgender Community," *Homegrown*, May 7, accessible at <https://homegrown.co.in/article/23679/bahuchara-matas-story-a-hindu-goddess-worshipped-by-indias-transgender-community>.

Hylton, Sara, Jeffrey Gettleman, and Eve Lyons. 2018. "The Peculiar Position of India's Third Gender," *The New York Times*, February 17, accessible at <https://www.nytimes.com/2018/02/17/style/india-third-gender-hijras-transgender.html>.

Nordmarken, Sonny. 2019. "Queering Gendering: Trans Epistemologies and the Disruption and Production of Gender Accomplishment Practices," *Feminist Studies* 45, 1: 36–66.

Stockett, Miranda K. 2005. "On the Importance of Difference: Re-Envisioning Sex and Gender in Ancient Mesoamerica," *World Archaeology* 37, 4: 566–78.

## **Week 6: The Homoerotic**

March 2, 2021

Cohen, Alina. 2018. "When Paul Cadmus's Homoerotic Military Painting Launched a National Scandal," *Artsy*, December 24, accessible at <https://www.artsy.net/article/artsy-editorial-paul-cadmuss-homoerotic-military-painting-launched-national-scandal>.

Dekeukeleire, Thijs. 2020. "The Perception of Men's Intimacy in the Fin de Siècle: A Consideration via Delville's *The School of Plato*," *Art History* 43, 1: 154–75.

Sanader, Daniella. 2016. "Everything for Young Men to Enjoy: Examining American Nationalism and Homoeroticism in Thomas Eakins' *The Swimming Hole*," *Footnotes* 2.

## **Week 7: Women and Arts and Crafts**

March 9, 2021

Callen, Anthea. 1984. "Sexual Division of Labor in the Arts and Crafts Movement," *Woman's Art Journal* 5, 2: 1–6.

LaDuke, Betty. 1983. "Chile: Embroideries of Life and Death," *The Massachusetts Review* 24, 1: 33–40.

Trujillo, Maria. 2020. "Chilean Arpilleras: Museums Discover an Art of Protest," *Art Critique*, February 28, accessible at <https://www.art-critique.com/en/2020/02/chilean-arpilleras-museums-discover-an-art-of-protest/>.

## **Week 8: The Body in Crisis**

March 16, 2021

Allen, Rika. 2009. "Art Activism in South Africa and the Ethics of Representation in a Time of AIDS," *Critical Arts* 23, 3: 396–415.

Willis, Raquel. 2018. "'Pose' Is the TV Series Queer and Trans People of Color Deserve," *Them*, June 3, accessible at <https://www.them.us/story/pose-fx-qtqoc-representation>.

Please watch season 1 of *Pose* (Available on Netflix)

*Pose*. 2018. Season 1. Directed by Ryan Murphy, Brad Falchuk, Steven Canals. Aired on June 3, 2018 on FX.

## **Week 9: Censoring the Erotic**

March 23, 2021

### **Visual analysis #2 due today at 5:00PM**

Martin, Bryan. 2021. "Paul Cadmus and the Censorship of Queer Art," *The MET*, June 25, accessible at <https://www.metmuseum.org/perspectives/articles/2021/6/paul-cadmus-the-fleets-in>.

Katz, Jonathan D. 2018. "Queer Curating and Covert Censorship," *ONCURATING* 37: 33–38. Accessible on [https://www.on-curating.org/files/oc/dateiverwaltung/issue-38/PDF\\_To\\_Download/oncurating\\_37\\_queer\\_WEB.pdf](https://www.on-curating.org/files/oc/dateiverwaltung/issue-38/PDF_To_Download/oncurating_37_queer_WEB.pdf).

Reuters. 2018. "Director of Banned Kenyan Film about Lesbian Romance Sues Government." *The Guardian*, September 14, accessible on <http://www.theguardian.com/film/2018/sep/14/refiki-director-banned-kenyan-film-about-lesbian-romance-sues-government>.

Tyburczy, Jennifer. 2015. "Out, Outed, Ousted," *Gay & Lesbian Review Worldwide* 22, 4: 47–49.



## **Week 10: Queering the Future**

March 30, 2021

### **Last week of tutorials**

Muñoz, José Esteban. 2009. "Introduction: Feeling Utopia." In *Cruising Utopia: The Then and There Of Queer Futurity*. New York: New York University Press, 1–18.

Pitts, Victoria. 2000. "Visibly Queer: Body Technologies and Sexual Politics," *The Sociological Quarterly* 41, 3: 443–63.

Haynes, Suyin. 2020. "'The Archive Means We Are Counted in History.' Zanele Muholi on Documenting Black, Queer Life in South Africa." *Time*, December 3, accessible at <https://time.com/5917436/zanele-muholi/>.

## **Week 11: Class Presentations**

April 6, 2021

## **Week 12: Class Presentations**

April 13, 2021

## **Final Assignment Due**

April 27, 2021