

University of Colorado Denver: College of Arts and Media
FINE4980/5980: TOPICS IN ART HISTORY: GENDER IN CONTEMPORARY ART
SPRING 2016: T/Th 2:00-3:15pm (Tivoli 139H: Community Theater)

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(go to "Gender and Contemporary Art" to enter our class' primary site)

Course description: This course will address ways in which gender issues have affected the visual arts since the early 20th century, with an emphasis on art and culture since World War II.

Course overview: Students will explore influences upon the ways Western culture has defined art and artists in gendered terms, and be encouraged to adopt a critical perspective regarding the arts, gender, and culture. Through weekly readings and blog entries, class discussions/participation, two take-home essay exams, and a final research paper on a related topic of their choosing, students will consider how gender is relevant to the creation and study of arts and culture, and the socio-cultural factors influencing gender and sexuality in contemporary art.

Course prerequisites: Prerequisite for Visual Arts Majors: FINE2600 and FINE2610, as well as the pertinent prerequisites for your college/major. To enroll in this seminar at the 5000 level, you must be enrolled in the University at the graduate level. Anyone who has not satisfied the appropriate requirements may be subject to an administrative drop from the class.

Learning outcomes:

Knowledge

- Develop familiarity with gender theory important to art since 1945
- Identify principal artists, scholarship, and developments focused upon gender issues
- Develop a command of the chronology of art and scholarship related to gender issues

Skills

- Critically analyze key traditions in recent art history
- Visually analyze key examples of art engaging with gender issues
- Verbally analyze the visual arts in the context of gender theory
- Develop strengths in expository writing
- Expand research strategies

Dispositions

- Improve the ability to approach, discuss, and analyze unfamiliar art
- Become comfortable at speaking and writing about visual material
- Adopt a critical perspective regarding the arts, gender, and culture

Course format: The course will meet twice weekly, during which we will advance through the material principally by means of visual presentations and in-class discussion of crucial artists/events and assigned readings. Assigned readings will receive weekly “blog responses” from students, and greatly expanded upon in lectures and class discussion, so your attendance/participation is essential for your success in this course.

There will be two exams spaced more or less evenly throughout the semester, as well as a cumulative final examination—all in take-home, essay style, where students are asked to consult and cite course readings.

Please budget up to five hours weekly to work on this course outside the classroom. This time may be spent, for example, on the reading—which is of a particularly challenging nature—weekly responses, or examinations.

Assessment: Your progress will be measured by the strengths of your weekly reading-response blogs, preparation for and participation in our in-class discussions, and our take-home, essay examinations spaced throughout the semester. Assessment guidelines for each graded assignment are articulated in the Canvas rubrics accompanying each graded assignment.

Grading: Your grade will be based on the following:

In-class discussion/participation	20%
Weekly Canvas “blogs”	20%
Take-home exams	40%
“Gender manifesto”	20%

Our class' grading scale follows the traditional percentage-to-letter-grade format (on which all coursework, and your final course grade will be based):

94-100%	A
90-93%	A-
87-89%	B+
84-86%	B
80-83%	B-
77-79%	C+
74-76%	C
70-73%	C-
67-69%	D+
64-66%	D
60-63%	D-
0-59%	F

Grades will be posted and weighted all semester, averaged according to the above percentages on our Canvas “gradebook.” I will post all grades (including final course grades) to Canvas as I complete each assignment/average, so you may keep track of your course grades in this way as the semester wears on. ([You may also use Canvas' “What-If” function to determine the minimum scores you must obtain in order to pass or fail any given assignment.](#))

PLEASE NOTE that (in most cases) courses in your major area require a minimum grade of C/2.0 in order to take the next course in the sequence; note that grades of C- or lower will not fulfill the requirement for major-area courses. A student who does not earn a minimum C/2.0 grade in a CAM major course will be required to repeat that course with a C/2.0 or better grade before taking the next course in the sequence/counting the course toward their degree. Please consult a CAM advisor (CAMadvising@ucdenver.edu) for further clarification.

Course readings and reading-response blogs: Our readings for this class consist of reserve materials that you will find posted to our Canvas site. I expect students to read ahead for each day's lecture and **bring either a printed or digital copy to class the days/weeks outside readings are assigned**, as readings will be discussed extensively in class. The required readings are listed in our course schedule by author, with specific chapters/pages/titles following each day's lecture theme. (PLEASE READ THE ASSIGNMENTS IN THE ORDER LISTED IN THE SCHEDULE! Each reading "builds" on the next, chronologically and contextually.)

Once we begin our readings, I expect students to read ahead for each week's class and submit to a weekly Canvas discussion-board "response" questions and comments concerning that week's readings and the reading-based questions posted by the professor, due by midnight each Sunday before that week's classes. As is clear in the discussion-grading rubrics available on Canvas, reading-response assignments will be graded on students' ability to: address all of that week's readings (2.5 pts); summarize their sense of what the readings are about (even if their understanding of the reading is unclear, 2.5 pts); and honestly/with specificity address the professor's question/s and articulate thoughts, frustrations, or questions concerning the readings (5 pts). (The "format" of the student discussions is open, so long as they deal with the three criteria above. The Colorado State University Writing Center has [a terrific guide for writing "response essays"](#) that you may want to consult if you feel a lack of confidence about where to begin.) All students in the class are expected to read their peers' contributions in anticipation of class discussion. (See "class participation and conduct" for how this will affect class time.)

Course policies: Please finish your eating, drinking, and phone calls before coming to class. Headphones and earphones are to be taken off and put away, and cell phones, pagers, and other communication devices are to be kept quiet and not used. You may keep communication devices discreetly within your line of sight for the sake of receiving emergency messages. Laptops may be used to take notes. If I suspect, however, that a laptop computer is being used during class primarily to transmit messages or surf the web, I will implement a "no laptop" policy for the remainder of the semester. Any exceptions to a "no laptop" policy would be based on a documented need established with university officials and me. In other words: **BE PRESENT!** The best art history classes are like a really great dinner party where everyone's in on the conversation. I don't mind if you consult your computer to fact-check something, or find another great example of something to share—but don't be that jerk blowing everyone off and texting under the table!

Attendance policy: Because regular attendance and active participation is essential to succeeding in this class, roll will be taken at the start of each class. Sleeping, eating, text-messaging, using the phone, chatting or corresponding with a classmate, wearing headphones/earphones, doing homework for another course, and/or regularly leaving or arriving while class is in session does not satisfy the attendance requirement, and if such behavior occurs during our class period the student will receive an unexcused absence for that day.

You may take up to TWO unexcused absences (based on those recognized as "unexcused" in the [Administrative Policy on Student Attendance and Absences](#)), with no direct effect on your grade. **Upon the THIRD unexcused absence, the student will automatically receive "zero" points for participation** (which is 15% of one's total grade). Please keep this attendance policy in mind when mulling over your use of my "free" absences—I can assure you that you will be thrilled that you saved up your freebies on the day a broken alarm clock/that change in your work schedule/your life intervenes in an undocumentable way.

Only those absences recognized as such by the [Administrative Policy on Student Attendance and Absences](#) will be "excused," and will not count against your attendance. **THESE MUST BE ACCOMPANIED BY REQUIRED DOCUMENTATION OF THE SORT LISTED IN THE ADMINISTRATIVE POLICY**, and presented within a reasonable amount of time. (Notes explaining one's illness from three months previous, for example, are not acceptable). I may reject a note as unsatisfactory,

and I reserve the right to determine the course of action after being presented with documentation concerning your absence.

If you are absent, you are responsible for contacting a classmate about whatever material you missed. You are also responsible for turning in on time whatever assignments may have been due that day (regardless of whether your absence was excused or unexcused). Remember that it is *the student's* responsibility to deal with absences as soon as possible!

Incomplete policy: When a student has special circumstances that make it impossible to complete course requirements, faculty members have the discretion to award an incomplete grade. INCOMPLETE GRADES ARE NOT AWARDED FOR POOR ACADEMIC PERFORMANCE OR AS A WAY OF EXTENDING ASSIGNMENT DEADLINES. The current College of Arts and Media policy concerning incomplete grades will be followed in this course: to be eligible for an "incomplete" grade (or temporary "I"), students must have successfully completed 75% of the course; have special, verifiable circumstances that preclude the student from attending class and/or completing 25% of the graded assignments; and make formal arrangements with the professor and CAM Associate Dean to complete missing assignments by the end of the following semester. STUDENTS ARE ALLOWED THE SUBSEQUENT (ONE) SEMESTER TO COMPLETE THE REMAINING REQUIREMENTS AGREED UPON BY THE STUDENT, PROFESSOR AND ASSOCIATE DEAN. IF THIS SEMESTER PASSES WITHOUT THESE REQUIREMENTS SUBMITTED, THE "I" AUTOMATICALLY REVERTS TO AN "F" ON THE STUDENT'S TRANSCRIPT.

Class participation and conduct: Active participation on the part of each student is essential to the success of this class, and much of students' grades in this class is determined by their active participation in class discussion and peer review. Contrary to popular belief, some teachers do *not* necessarily enjoy talking to themselves, and *really* want to hear your thoughts and insights into the material being discussed. (By the way...I am one of those teachers!) **Dialogue drives my classes, and allows me to shape each one to your interests! So, don't be afraid to speak up! Or freak out!** Some of the best dialogues begin with that one student wiggling out with excitement or frustration.

That said: while I try to foster a classroom situation in which discourse and debate may flourish, students are also expected to conduct themselves in a manner appropriate to a professional and educational setting and demonstrate collegial support of their peers. (For details, see the Code of Student Conduct in the [UC Denver Honor Code](#).) [The Office of Student Conduct and Community Standards](#) will be consulted concerning students demonstrating inappropriate and/or threatening behavior.

Cheating and plagiarism: Students are expected to be honest in both their test taking and paper writing assignments, and cheating and plagiarism are not tolerated. Students are required to observe the Academic Integrity and Discipline policies articulated in the University of Colorado Denver Student Handbook and the [UC Denver Honor Code](#). **Those students who have cheated or plagiarized will receive an automatic "zero" on the exam/project at hand and be penalized to the fullest extent determined on a case-by-case basis by the College of Arts and Media. Each case submitted for review to the Academic Policies and Curriculum Committee of the College of Arts and Media may also find additional consequences determined by the committee, based on past evidence of academic dishonesty.**

Accommodations, resources and services:

If you need course adaptations or accommodations because of a documented disability, please contact the [Office of Disability Resources and Services](#), at Academic Building 1, Suite 2116, by phone at 303-315-3510, or disabilityresources@ucdenver.edu. This step will ensure that you are properly registered for services. Please work with the counselors as soon

as possible, as it is only with the approval of the Office of Disability Resources and Services that I may make accommodations—which I am happy to do whenever possible! However, **it is the student's responsibility to understand [the timelines, policies, and protocols of the Office of Disability Resources and Services](#) BEFORE arrangements can be made for course adaptations/ accommodations.**

I am also happy to accommodate students' preferred names and gender identities/pronouns—it's as simple as letting me know on Day One!

[The Writing Center](#) at CU Denver and the Anschutz Medical Campus is a free resource available to all university students who wish to improve as writers. Services include in-person and online one-on-one appointments; an asynchronous Drop Box for graduate students and all students on the Anschutz Medical Campus; workshops on a variety of topics (for example: citation, literature reviews, C.V.s, and more); and downloadable handouts, podcasts, and videos. Professional Writing Consultants will work on any type of writing and any aspect of the writing process, including (but not limited to) idea-generation, organization, thesis development, source usage, and grammar. Students bring in documents ranging from C.V.s and personal statements to research essays and capstone projects to rhetorical analyses and grant applications. All writing is welcome.

[Learning Resource Center](#) provides individual and group tutoring, Supplemental Instruction (SI), study skills workshops and ESL support.

[Academic Success and Advising Center](#) helps new freshmen and transfer students through academic advising, schedule planning, time management, personal support and referrals to other on-campus resources.

[Educational Opportunity Programs](#) provides a range of services for underrepresented students- mentoring, tutoring, leadership development and more.

[TRiO Programs/Student Success Services](#): For first-generation and/or low income students – provides advising, peer counseling, peer mentoring, etc.

[The Campus Assessment, Response & Evaluation \(CARE\) Team](#) addresses the health and safety needs of students as well as the campus community. The purpose of the team is to assess whether individuals pose a risk to themselves or others and to intervene when necessary and, more generally, to identify and provide assistance to those in need. The team takes a preventive approach to risk assessment by offering resources, referrals, and support to both the concerning individual and those impacted by their behavior. [Please find more about this excellent campus resource here.](#) (In case of **imminent harm or danger**, immediately call the Auraria Campus Police Department by dialing 911 from any campus phone or 303-556-5000 from any telephone.)

The CU Denver [Student and Community Counseling Center](#) provides mental health counseling services to the CU Denver student body as well as the Denver Metro community.

[Veteran Student Services](#) provides advising and administrative services for military veterans.

[The Office of Diversity and Inclusion](#) provides leadership to enhance diversity university-wide and to foster a culture of inclusion.

The [Phoenix Center at Auraria](#) is a tri-institutional office on campus that provides free and confidential services to survivors of sexual assault, relationship violence, and stalking. They serve students, staff, and faculty at all three Auraria institutions and AHEC. 24/7 free and confidential helpline: 303-556-CALL (2255) Main office (for appointments): 303-556-6011 Tivoli 227.

[As a member of the CU-Denver faculty, I am a DESIGNATED TITLE IX REPORTER.](#) Under the United States Code of Federal Regulations, Title IX states that, "No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving Federal financial assistance." (20 USCA § 1681) The University prohibition against any act of sexual misconduct or related retaliation applies to all students, faculty, staff, contractors, patients, volunteers, affiliated entities, and other third parties and applies to conduct that occurs on campus and off-campus conduct, including on-line or electronic conduct as noted in the University policy. I am required to report any potential violations, which may be subject to disciplinary action. The University will consider what appropriate potential actions should be taken.

Visual Arts Department Content Notification: Art History scholarship and Art Studio practice, along with art teaching and learning, are complex endeavors. They involve the critical exploration of ideas, theories, art-making practices, and art movements, and encompass such things as the human body, sexuality, race, gender, ethnicity, politics, strong language, religions, and cultures. This course may cover one or more of the above categories and each student will be required to be an active participant in all course assignments, discussions, and tests. Given this information, it is the student's obligation to determine whether the course content and requirements conflict with the student's core beliefs. If a student determines that there is a conflict with his or her core beliefs, one of the following actions must be taken prior to the last day to drop a course without penalty: 1) drop the class; 2) meet with the instructor to determine if an accommodation can be made. Faculty will ascertain if an accommodation can be made; however, faculty are not required to grant content accommodations.

Academic calendar: If you have any questions regarding drop/add schedules, breaks, graduation, or other important dates, please consult the [Auraria Campus Academic Calendar](#). (This site also includes pertinent links and schedules relating to financial aid, billing, finals, and other important dates.)

Questions? Problems? Frustrations? These, my friends, are what your professors are here to help you deal with! I place a priority upon making myself accessible to students, and do my best to be extremely flexible when it comes to meeting and talking with students who would like help. My crucial numbers (phone, e-mail, office) are located above, and I am always willing to answer questions, discuss problems, and ease anxiety.

COURSE SCHEDULE:

JANUARY:

19 **Overview/Introductions**

21 **Fundamentals: Week 1, Gender and art**

Readings: Gill Perry, "Introduction: gender and art history"

26-28 **Fundamentals: Week 2, Gender beyond "women's studies"**

Readings: bell hooks, Excerpts, *Feminism is for Everybody*
Harry Brod, "Studying Masculinities as Superordinate Studies"
Jack Kahn, from *An Introduction to Masculinities*

FEBRUARY:

2-4 **Gender in art history: Questioning the canon**

Readings: Linda Nochlin, "Why Have There Been No Great Women Artists?"
John Berger, excerpt from *Ways of Seeing*
Linda Nochlin, "Women, Art and, Power"

9-11 **Historical influence and revision: Dada case study**

Readings: Hannah Höch, "The Painter"
Maud Lavin, "The New Woman in Hannah Höch's Photomontages"
Amelia Jones, "Equivocal Masculinity: New York Dada in the context of World War I"

16-18 **Modernism v. Pop: Early challenges to the patriarchal/heteronormative**

Readings: Richard Meyer, "Inverted Histories"
Namiko Kunimoto, "Shiraga Kazuo: The Hero and Concrete Violence"
Kalliopi Minioudaki, "Pop's Ladies and Bad Girls"

23-25 **1970s art, gender, and activism**

Readings: Simon Taylor, "The Women Artists' Movement"
Natalie Ng, "Embodying Feminism"
Valerie Smith, "Abundant Evidence: Black Women Artists of the '60s and '70s"

MARCH:

1-3 **1970s Art: Feminist art and conflict**

Readings: Judy Chicago, "Woman as Artist"
Anna Chave, "Minimalism and Biography"
Amelia Jones, "The 'Sexual Politics' of *The Dinner Party*"
Richard Meyer, "Hard Targets"

8 **1970s Art: Making up/making over feminist art**

Readings: Lucy Lippard, "Making Up: Role-playing and transformation in women's art"
Judith Williamson, "Images of 'Woman': The Photography of Cindy Sherman"
Coco Fusco, "We wear the mask"

10 **FIRST EXAMS DUE TO CANVAS BY 1:45PM:**

We will discuss students' responses to the exam questions in-class today!

15-17 Confronting "The Gaze"
Readings: Laura Mulvey, "Visual Pleasure and Narrative Cinema"
Caroline Evans and Lorraine Gamman, "The Gaze Revisited"

21-25 NO CLASSES: Spring Break!

29-31 Gender and postmodernism
Readings: Craig Owens, "The Discourse of Others: Feminism and postmodernism"
Adrian Piper, "The Triple Negation of Colored Women Artists"
Judith Butler, "Performative Acts and Gender Constitution"

APRIL:

5-7 Other "Others:" Gender and race
Readings: Huey Copeland, "In the Wake of the Negress"
José Esteban Muñoz, "The White to Be Angry"
John B. Ravenal, "Shirin Neshat: Double Vision"

12-14 The Masculine Masquerade
Readings: *Artforum*, "Man Trouble"
Thelma Golden, "My Brother"
Cary Levine, "Manly Crafts: Mike Kelley's (Oxy)Moronic Gender Bending"
Christopher Bedford, "Mixed Signals"

19 SECOND EXAMS DUE TO CANVAS BY 1:45PM:
We will discuss students' responses to the exam questions in-class today!

21 Future gender/s in 21st century art?
Readings: Jennifer Doyle, "Fear and Loathing in New York: Revisiting an impolite anecdote..."
Catherine Grant, "Feminist Fans"
Emily Roysdon, "Ecstatic Resistance"
J. Jack Halberstam, "Gaga Feminism"

26 STUDENT READINGS POSTED TO CANVAS: GROUP 1

28 STUDENT READINGS POSTED TO CANVAS: GROUP 2

**MAY:
3**

STUDENT READINGS POSTED TO CANVAS: GROUP 3

5

STUDENT READINGS POSTED TO CANVAS: GROUP 4

9-13 Finals Week: FINAL PAPERS DUE TO CANVAS (Day/time TBA)

EXAMINATIONS:

In this course we will have three take-home exams, spaced evenly throughout the weeks of class where we are focused upon our readings/lectures. The week before the FIRST TWO exams are due, students will be given three questions pertaining to material derived from class meetings and readings. Each student will select one question from the list and answer it in the form of **a 6-8-page essay for 4000-level students, and an 8-10-page essay for 5000-level students**, due via Canvas on the date/s assigned in the syllabus. Each question requires that you return to the class' reading assignments—which I will be expecting you to reference in your essay—but each is also open-ended enough as to accommodate your own ideas about/research on the issues addressed in the readings. While this means that there is no one “correct” answer to each question, it also means that I will be grading these exams based on students' abilities to make clear and convincing connections between the readings and students' responses to them. (In addition to bringing in your own ideas about the readings, please feel free to associate them with artists/art works/art movements that you feel help you flesh out your ideas.)

FINAL: “GENDER MANIFESTO”

The final exam for this course will require each student to write a **“gender manifesto”** (a **6-8-page essay for 4000-level students, and an 8-10-page essay for 5000-level students**) summarizing which readings/ideas/conversations from class had the greatest impact on your studies this semester, supplemented by outside readings and/or ideas that help you articulate your position/s on gender and contemporary art. (These may pertain to one's own studio/scholarly/activist practice, or representations made by others.) In this exam, students will address the following:

- The identification and discussion of work/s you consider most crucial to your development as an artist/scholar/individual interested in gender issues.
- Influences from art history and/or gender studies that have most affected your work and/or thinking. (These influences must be expanded upon by researching said influence/s, as well as giving specific examples of what particular aspects of these influences you have adopted, appropriated, and/or built upon, making direct connections between your influences and your own work.)
- How your awareness of and/or critical stance toward gender might lead you to strive toward or promote certain ways of expressing your position/s—either in work/actions you've already done, or in goals for the future.

EXAM GUIDELINES:

- **Your exam essays must be written in the following format:** Typed or computer printed, double-spaced, with no larger than one-inch margins and 12-point fonts. “Illustrations” are allowed, but they will be subtracted from your total page count. (In other words, papers where the author has tried to use computer-magic to, say, spread five sentences across three pages are unacceptable.) All sources will be correctly cited according to the [Chicago Manual of Style](#). **PLEASE NOTE: Those who fail to correctly cite their sources according to the Chicago style will automatically have 10 points docked off the top of their paper grade.** (I will remind everyone that those caught using large portions of any published research who do not properly cite the source will receive an automatic “zero” on their exam and be reported to the College of Arts and Media for academic dishonesty.)
- Each exam question will ask you to return to specific class readings to address the issues in the topic you've chosen. However, please feel free to conduct additional research not only with our library's collection and resources, but also by perusing [Auraria Library's](#) collection and resources ([including Prospector and inter-library loan](#)). All papers will be expected cite any information used extensively from one's research, including websites and audio/visual

sources (music, films, performances, etc.), according to the arts-standard Chicago Manual of Style. These institutions' databases (like Art Full Text, J-STOR and ProjectMUSE) may lead you to some interesting, recent writing on the topics that will not only help you articulate your position/s on the issues, but may also help you get started on formulating your final research paper topic.