ART 447 / 547  Imaging the Body  spring 2016

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Hours:  MWF 11:00 – 11:30; MW 4:00 – 5:00; TR 11:00 – 12:00; 5:00 – 6:00; other times by appointment.
Class hours:  TR 9:30 – 10:45 in Art Room 112 (2D Design).

Course Description:  Investigation of art and artists who have treated the nude and clothed body, body art and body self-image.

Additional Description:  
The human body is a powerful image because it is self-referential and has been represented countless times.  The course consists of three sections:
1.  Foundations which consider issues that will frame the discussion and presenting key texts concerning the body and images of the body;
2.  Historical studies, which examines selected works and issues of the past; and
3.  Recent issues.
You will become aware of your own, your peers and societal assumptions about the body, which some readings will challenge.  The class is structured as a seminar and will focus on class discussion of readings.

Texts:  Photocopies of readings will be distributed in class; some may be posted on D2L.  I will distribute the next week’s readings on Thursdays.  Find them in a box outside my office if you are absent.

Program Learning Outcome  Objective:  Research Skills  Undergraduate students will conduct art historical research involving logical and insightful analysis of secondary literature.
Category:  Embedded course assignment (research paper)
Method:  Indirect.  Undergraduate students will write a research paper that the course instructors will evaluate for the following skills:  accession and deployment of bibliographic resources as shown in the bibliography and citations within the paper; development of ideas, use of supporting evidence, and analysis, synthesis and interpretation of ideas and evidence; and clear and well-developed organization in the introduction, clarity and logic of structure and conclusion.

Course Requirements and Grading Policy:
20%  A.  Class participation during discussion of readings.
40%  B.  Typed guides for discussion of the readings.  Submit them to me at the beginning of each class.
Bring an extra copy for yourself or make a copy in the office before class.
The format will vary and be announced for each reading.  The default is to provide the thesis, 3 main points and 3 talking points.
30%  C.  Research paper.  Choose topic and preliminary bibliography.  R  Feb 18
      Individual meetings in my office to finalize the sources for your paper.  R March 8
      Outline of paper & annotated bibliography due T March 29 by midnight in D2L Dropbox.  Worth 5%
      Paper due  R April 28 by midnight in D2L Dropbox.  Worth 25%
10%  D.  Presentation with images of the topic of your paper in class.  T April 14, R April 16, T April 19.
Class discussion of readings is the core of the course, so it is essential to do the assigned reading.  However, do attend even if you did not do the reading.  No penalty for up to four days of class which you do not submit the typed guide and/or are unprepared to discuss the reading(s).  You may submit the written guide to a reading the same day for a 5% penalty, one class later for 20% penalty and 40% penalty one week later.  I will not accept them after one week unless you have been ill or have a legitimate excuse.
A = 90% or more,  B = 80 - 89%,  C = 70 - 79%,  D = 60 - 69%,  F = below 60%
The work of graduate students will be held to a higher standard than that of undergraduates.

Attendance Policy: 6 absences, both excused and unexcused, are the maximum allowed. You will receive no credit / an F if you are absent for any reason 7 or more class periods. Track your absences on D2L Grades.

Communication: I will email certain announcements to your email I already have or Titan email if I don’t. Course materials such as the syllabus, PDFs of the readings and paper guidelines will be posted on D2L.

Emergency Exit: In case of emergency, take a left from the main door of the classroom and proceed down the empty hall to the double doors. You can also exit from the other doors, including the main entrance, at the end of the hall where my office is located and near the photography studio/lab.

Acceptable Student Behavior: Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom.

Early Academic Intervention: Students who do not attend class regularly or who perform poorly on course work will be referred to the iCare Program. This program provides students with recommended resources or other assistance available to help SFA students succeed.

Academic Integrity (A-9.1) Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

Definition of Academic Dishonesty
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit.
Please read the complete policy at http://www.sfasu.edu/policies/academic_integrity.asp

Withheld Grades Semester Grades Policy (A-54) Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.
Students with Disabilities  To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/

T 1/19  Introduction(s)

READINGS and COURSE CALENDAR

1. Foundations

R 1/21  Traditional view of the human body and beauty
For this reading, bring to class typed and ready to submit Clark’s thesis in chp I, 2 main points, 2 talking points. For chp. III, 2 main points, 2 talking points. Make these statements short. Use your own words, not quotations unless you find a quotation that states the thesis.

T 1/26  Revised view in the 1970s  Bring, typed, thesis, 3 main points, 3 talking points.
Steen Library does not own this book.

R 1/28  Cultural preferences for human beauty

T 2/2  Women’s and men’s attitudes toward physical improvement
“The 'Grip of culture on the body': beauty practices as women's agency or women's subordination.” In Beauty and misogyny : harmful cultural practices in the west / Sheila Jeffreys. London; New York: Routledge, c2005, pp. 5-27.
Series: Women and psychology  Call No.: HQ 1219 .J44 2005


R 2/4  LECTURE  Vegetables as signifiers of gender and sexuality

T 2/9  Anatomy
2. Historical studies

R 2/111   Nude archetypes: the Doryphoros and the Aphrodite of Knidos
"Of War and Love." In Art, desire and the body in ancient Greece, Andrew F. Stewart.

F 2/12   Bus trip to Ft. Worth museums

T 2/16   a controversial view of the body of Christ
The Sexuality of Christ in the Renaissance and in Modern Oblivion. Leo Steinberg.

R 2/18   Choose paper topics. Bring pads or other devices.

LECTURE     “Disrobing the Virgin: the Madonna Lactans in Fifteenth –Century Florentine Art”
Megan Holmes. In Picturing women in Renaissance and Baroque Italy, ed. Geraldine A. Johnson and
Call Number: N 6915 .P48  1997

T 2/23   Manet's Olympia
“Olympia’s Choice.” In The Painting of Modern Life: Paris in the Art of Manet and his Followers
cocottes = painted ladies   fille = girl
p. 83 Under the painting Manet added verse by Zacharie Astruc:
“When weary of dreaming, Olympia wakes,
Spring enters in the arms of a gentle black messenger
it is the slave, like the amorous night
who comes to make the day bloom, delicious to see:
the august young girl in whom the fire burns. “
p. 86 and passim: courtisane = courtesan
p. 87 de bas etage = of low status
p. 88 faubourgs = the night people
p. 89 Princesse du pays de la porcelaine = Princess from the land of the porcelain, fig. 28 on p. 90
p. 91 "Que signifie cette peinture" = What does this painting mean?"
p. 92 cassone = wedding chest
p. 96 Ce corps est sale = The body is dirty   cerne de noir = dark circle   avec du charon tout autour = with charon? all around
p. 98 l'enseigne de la Femme a barbe = the sign of the bearded woman
pp. 104, 117 and passim insoumise = Jezebel
p. 100 Femmes devant un cafe, le soir = Women before a cafe, evening
p. 101 fete = entertainment or celebration
p. 105 fille pubique = prostitute (public girl, literally)
p. 106 racolage = solicitation
p. 108 Les hommes boursicotent, les femmes traficotent = men do business, women traffic
R 2/25 “Olympia’s Choice” continued, pp. 111-46.
pp. 122, 123 La Naissance de Venus = The Birth of Venus
p. 126 Venus Anadyomene = Venus Rising from the Sea. Find this Ingres work online.
p. 129 pudeur = modesty p. 140 olla podrida = rotten pot
p. 141 chiffonniers = a tall dresser (furniture) Le Crepuscle du soir = The twilight of the evening
p. 143 Daphnis et Chloe s’anusant a donner la becquee (mouthful) a des petites merles qu’ils viennent de denicher

T 3/1 Feminist views of Degas
Sign up for individual meetings on T 3/8 to finalize sources for your presentation and paper.

R 3/2 Henry Moore (1898 – 1986) on art, particularly sculptures of the human figure.
No thesis, 3 main points, 2 talking points
“5. Works by Henry Moore,” pp. 251-4 (up to Mask), pp. 255-6 (Reclining Figure, 1935-6),
pp. 258-60 (Recumbent Figure, 1938, 1939), pp. 261-76 (Shelter Drawings – Standing Figure, 1950),
pp. 281-3 (King and Queen), pp. 283-4 (Warrior with Shield), pp. 287-91 (Two- and Three-Piece Reclining Figures; Standing Figure: Knife Edge), pp. 307-9 (Child Studies; Three Bathers),
Sign up for individual meetings on T 3/8 to finalize sources for your presentation and paper.

T 3/8 Individual meetings to finalize sources for your presentation and paper. No class.


Abstract: Study of Wesselmann’s Great American Nude collage series; argues that it was designed, in brash opposition to European culture, to condemn, commemorate, and celebrate the expectations that Americans had for their country and for their own sexuality in the late 1950s and early 60s.


R 3/24 Easter holiday

T 3/29 No class; outline of presentation and outline of paper with bibliography due in D2L Dropbox by midnight.

R 3/31 The female body and performance art in the 1970s
Thesis, 2 main points, 1 talking point for each reading, Tickner and Wark.
“The body politic: female sexuality and women artists since 1970.” Lisa Tickner
Art History 1 no. 2 (1978), reprinted in Looking On: Images of femininity in the visual arts and media.
Call No: N 72 .F45 L6 1987

“Conceptual art and feminism: Martha Rosler, Adrian Piper, Eleanor Antin and Martha Wilson.”


by Frederick Gross. Minneapolis: U of MN Pr, 2012; pp. 97-131


T 4/12 Presentations
R 4/14 Presentations
T 4/19 Presentations

R 4/21 TBA

T 4/26 TBA

R 4/28 No class. Papers due in D2L Dropbox by midnight.

T 5/3 Kiki Smith
“Approaching Grace,” “In Her Own Words,” in Kiki Smith. Posner, Helaine and David Frankel.
Call Number: N6537.S6164 P66 1998X

R 5/5 Spencer Tunick

“New York: Spencer Tunick at I-20.”
“Spencer Tunick: New Mexico I.” Ward, Ossian. Art Review v. 52 (i.e. 53) (October 2001) p. 72-5.
“The art of persuasion: why do thousands of volunteers take it off for Spencer Tunick?”

“Intimate and Public: An Interview with Spencer Tunick.”

Zocolo, Mexico City 13,000 nudes 6 May 2007

R 5/12, 8:30 – 10:00 AM or other day/time to be determined.