

**The University of Western Ontario**

**London**

**Canada**

**Department of Women's Studies and Feminist Research**

**2016-2017: Second Term**

**Special Topics on Women and the Creative Arts (WS 2159B):**

**The Art of Sex: Depictions of Sex and Sexuality in Western Art**

**Class Time:** Thursdays, 1:30-4:30pm, TBA

**Instructor:** Professor Sonia Halpern

**Office Hours:** TBA

**Office Room and Telephone:** TBA

**E-mail:** shalpern@uwo.ca

**Course Description:**

This course will explore the ways in which various aspects of sexuality get depicted in historical and contemporary art. Sexuality has been associated with art since pre-historic times, as demonstrated by the appearance of fertility figures, and became a pervasive subject in the centuries that followed, intersecting with heteronormative religious, medical, legal, and psychiatric discourses, as well as with covert and overt acts and movements of resistance. The art works under discussion reflect the concept that attitudes around sex and sexuality, along with integrated ideologies of masculinity and femininity, are crucial to our understanding of both art and society. Painting, sculptures, photography, and digital art will all be examined in the form of lectures and accompanying PowerPoint illustrations.

**Learning Objectives:**

- Identify and interpret the various thematic and stylistic ways that sex and sexuality have been rendered in art, and how historical events, movements, and trends have shaped these depictions.
- Comprehend the ways in which issues of sexuality, combined with issues of gender, class, and race, have informed the biography and creative process of the artist.
- Identify the artists and titles of various artworks
- Acquire an understanding of the major arguments in the scholarship that examines the intersection of art and sexuality.
- Communicate your knowledge of sex and sexuality in art, both orally and in written form.

**Readings:**

Accessing the readings will be discussed in the first class.

**Evaluation:**

Class Participation:	10%
Mid-term Test (February 14 2016):	30%
Quiz (March 21 2017):	20%
Final Examination (TBA - April 09-30 2017):	40%

**Policies:**

1. To contact me, please use the telephone number that I provide you or e-mail, [shalpern@uwo.ca](mailto:shalpern@uwo.ca)

2. Students will be deducted 2% per weekday for late assignments. No assignments will be accepted two weeks after the due date. Late assignments may be placed in the Women's Studies drop-box, and will be stamped with the date on which the box is emptied, unless the paper is submitted after the Women's Studies office closes, in which case the paper will be stamped with the previous date from which the box is emptied. It is the expectation, however, that students in Women's Studies classes will submit assignments by, and sit tests and/or examinations on, the assigned dates; in the event that this expectation cannot be met, students are advised that the Department of Women's Studies and Feminist Research follows the policies and practices of the Faculty of Arts and Humanities and the Faculty of Social Science.

3. Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and /or assignments worth 10% or more of their final grade must apply to the Academic Counseling office of their home Faculty, and provide documentation. Academic accommodation cannot be granted by the instructor or department. For UWO Policy on Accommodation for Medical Illness, see: <http://www.uwo.ca/univsec/handbook/appeals/medical.pdf>. Students who are in emotional/mental distress should refer to Mental Health@Western <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help. Here's the link to the official policy: <http://www.uwo.ca/univsec/handbook/exam/courseoutlines.pdf>

**Pre-requisites:**

Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in

the event that you are dropped from a course for failing to have the necessary prerequisites.

#### **Turnitin:**

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement currently between the University and Turnitin.com (<http://www.turnitin.com>). (<http://www.uwo.ca/univsec/handbook/exam/crsout.pdf>)

#### **Scholastic Offences:**

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site: <http://www.uwo.ca/univsec/handbook/appeals/scholoff.pdf> (see <http://www.uwo.ca/univsec/handbook/exam/crsout.pdf>)

#### **Electronic Devices:**

During all lectures and videos, the use of iPods, cell phones, and other potentially disruptive devices, and the recreational use of lap tops (web surfing, e-mailing etc.), are not permitted in the classroom. Use of these devices will adversely affect participation marks. Students will be permitted to use electronic devices during tests and examinations only if the equipment is deemed necessary by Western's Centre for Students with Disabilities.

#### **Schedule:**

**JANUARY 10: INTRODUCTORY SURVEY OF SEXUALITY, AND SEXUALITY & ART**

#### **READINGS:**

Mathew Kuefler, editor, *The History of Sexuality Sourcebook* (Toronto: Broadview Press), pp. 19-23. (Introduction)

Mathew Kuefler, editor, *The History of Sexuality Sourcebook* (Toronto: Broadview Press), pp. 27-42. (Chapter 1: Patriarchy)

**JANUARY 17: THE STAGES OF LIFE, AND SEXUALITY**

#### **READINGS:**

Kristie Jayne, "The Cultural Roots of Edvard Munch's Images of Women," *Woman's Art Journal*, Vol. 10, No. 1 (Spring - Summer, 1989), pp. 28-34. Stable URL: <http://www.jstor.org.proxy1.lib.uwo.ca/stable/1358127>

Pamela Allara, "'Mater'" of Fact: Alice Neel's Pregnant Nudes." *American Art*, Vol. 8, No. 2 (Spring, 1994), pp. 6-31. Stable URL: <http://www.jstor.org/stable/3109142>

## **JANUARY 24: THE PHYSICAL ACTS OF SEXUAL ACTIVITY**

### **READINGS:**

Dorothy M. Kosinski, "Gustave Courbet's 'The Sleepers.'" *The Lesbian Image in Nineteenth-Century French Art and Literature*, *Artibus et Historiae*, Vol. 9, No. 18 (1988), pp. 187-199. Stable URL: <http://www.jstor.org.proxy1.lib.uwo.ca/stable/1483342>

Sarah Burns, "Yankee Romance: The Comic Courtship Scene in Nineteenth-Century American Art," *American Art Journal*, Vol. 18, No. 4 (Autumn, 1986), pp. 51-75. Stable URL: <http://www.jstor.org.proxy1.lib.uwo.ca/stable/1594464>

## **JANUARY 31: SEXUAL SYMBOLS AND ALLEGORIES**

### **READINGS:**

Edward Lucie-Smith, *Sexuality in Western Art* (New York: Thames and Hudson, 1997), pp. 239-259. (Chapter 14: Symbols and Disguises)

John Varriano, "Fruits and Vegetables as Sexual Metaphor in Late Renaissance Rome," *Gastronomica: The Journal of Food and Culture*, Vol. 5, No. 4 (Fall 2005), pp. 8-14. Stable URL: <http://www.jstor.org/stable/10.1525/gfc.2005.5.4.8>

## **FEBRUARY 07: CROSS-DRESSING**

### **READINGS:**

Susan Fillin-Yeh, "Dandies, Marginality and Modernism: Georgia O'Keeffe, Marcel Duchamp and Other Cross-Dressers," *Oxford Art Journal*, Vol. 18, No. 2 (1995), pp. 33-44. Stable URL: <http://www.jstor.org.proxy1.lib.uwo.ca/stable/1360551>

Laurel Lampela, "Daring to Be Different: A Look at Three Lesbian Artists," *Art Education*, Vol. 54, No. 2 (Mar., 2001), pp. 45-51. Stable URL: <http://www.jstor.org.proxy1.lib.uwo.ca/stable/3193946>

**FEBRUARY 14 MIDTERM TEST**

**FEBRUARY 21: READING WEEK**

**FEBRUARY 28: SEXUALITY AND VIOLENCE**

**READINGS:**

Edward Lucie-Smith, *Sexuality in Western Art* (New York: Thames and Hudson, 1997), pp. 211-226. (Chapter 12: Pleasurable Pains)

Edward Lucie-Smith, *Sexuality in Western Art* (New York: Thames and Hudson, 1997), pp. 227-237. (Chapter 13: Here Comes a Chopper)

**MARCH 07: PORNOGRAPHY AND ART**

**READINGS:**

Dennis Barrie, "The Scene of the Crime," *Art Journal*, Vol. 50, No. 3, Censorship I (Autumn, 1991), pp. 29-32. Stable URL: <http://www.jstor.org.proxy1.lib.uwo.ca/stable/777211>

Elizabeth Mansfield, "The New Iconoclasm," *Art Journal*, Vol. 64, No. 1 (Spring, 2005), pp. 20-31. Stable URL: <http://www.jstor.org.proxy1.lib.uwo.ca/stable/20068360>

**MARCH 14: SEXUALITY AND ILLNESS**

**READINGS:**

Jennifer Eisenhauer, "A Visual Culture of Stigma: Critically Examining Representations of Mental Illness," *Art Education*, Vol. 61, No. 5 (September 2008), pp. 13-18. Stable URL: <http://www.jstor.org.proxy1.lib.uwo.ca/stable/20694752>

Tamar Tembeck, "Exposed Wounds: The Photographic Autopathographies of Hannah Wilke and Jo Spence," *RACAR: revue d'art canadienne / Canadian Art Review*, Vol. 33, No. 1/2, (2008), pp. 87-101. Stable URL: <http://www.jstor.org.proxy1.lib.uwo.ca/stable/42630769>

**MARCH 21: QUIZ; SEXUALITY AS POLITICAL PROPAGANDA**

**READINGS:**

Tim Pursell, "Queer Eyes and Wagnerian Guys: Homoeroticism in the Art of the Third Reich," *Journal of the History of Sexuality*, Vol. 17, No. 1 (Jan., 2008), pp. 110-137. Stable URL: <http://www.jstor.org.proxy1.lib.uwo.ca/stable/30114371>

Adhis Chetty, "Media Images of Women during War: Vehicles of Patriarchy's Agenda?," *Agenda: Empowering Women for Gender Equity*, No. 59 (2004), pp. 32-41. Stable URL: <http://www.jstor.org/stable/4548112>

**MARCH 28: ART, SEX, AND ADVERTISING**

**READINGS:**

Barry Hoffman, *The Fine Art of Advertising* (New York: Stewart, Tabori & Chang, 2003), pp. 38-53 (Chapter 3: "The Naked Truth").

Barry Hoffman, *The Fine Art of Advertising* (New York: Stewart, Tabori & Chang, 2003), pp. 54-67 (Chapter 4: "The Queen of all Media").

**APRIL 04: CONCLUSION/EXAM REVIEW**

**APRIL 9-30 (TBA) FINAL EXAMINATION PERIOD**