

Body Image and Art - TARTS 203

Winter 2017

Instructor: Beverly Naidus, Assistant Professor, UWT bnaidus@uw.edu

Office Hours: Tuesday & Thursday 11-12:45 pm, after class or by appointment

Class Meeting Time: 3:15-5:20 pm, Tues/Thursday Classroom: Whitney 104

Course Summary

Through reading, art practices and the analysis of contemporary media and art, we will examine our understanding of body image and why so many people in modern mainstream society are obsessed with their appearances and fixing them in some way. We will study the body through drawing, photography, photo-collage and site-specific installation to develop perceptual and conceptual skills. We will expand our ideas about what is a healthy relationship to our own bodies and to those of others.

Course Objectives

- To explore both a perceptual and conceptual approach to art making
- To strengthen formal skills
- To experience hands-on collaborative art processes
- To be exposed to a wide variety of contemporary art forms including site-specific installations, culture jamming, artist's books, and photo-text work.
- To become familiar with a variety ways of understanding body image as it relates to art and to contemporary society
- To encourage critical thinking in relation to the art making process and social norms
- To become more accepting of different body types and centered in one's own body

Course Requirements

- A journal for examining the issues surrounding body image through drawings, research notes, collage, photos AND reflections on discussions and readings. This journal functions like an open book exam with your entries revealing what you are learning and how you are participating in the creative process. Ideally you should be using your journal for a daily entry.
- Reading: Assorted articles from various websites that are either linked to this syllabus or will be posted on Canvas.
- Assigned drawings, photography, photo-collage, and site-specific projects – both in class projects and work done at home. One assignment that will continue all quarter is the “Selfie” challenge described at the end of this syllabus.
- A collaborative project presented orally and visually (10 minutes) on a topic related to body image. Possible topics include: dieting, size discrimination, eating disorders, disabilities, body shame, LGBTQ issues, Race and ethnicity issues, ageism & the body, patriarchy effects on body image, the media, Sexuality and Body positivity
- Class participation is essential and unexcused absences will affect grades.

Classroom Behavior

- Food and drink are acceptable as long as you do not disrupt the class or bother your neighbors. All food & drink must be consumed away from the computer lab.
- Please turn off all electronic devices including cell phones and pagers when you come to class.

- Please be respectful and attentive when others are speaking in class. We want the classroom to be a safe space where different points of view can be expressed.
- Arriving late or leaving early should never happen except on rare occasions; if you must arrive late or leave early, please do so in as unobtrusive a way as possible

Grades and Self-evaluation

Students will turn in a midterm portfolio that includes their journal documenting their work during the first 5 weeks of the course (due Feb 8th). The portfolio of drawings will be graded. A self-evaluation statement will be sent via email by Feb 7th. The self-evaluation should reflect on their participation in class discussions, their art process in relation to collaborative and individual work, and the insights culled from writing, reading and research.

Students are required to share their studio projects during group feedback sessions and to participate in the discussions about their work.

All assignments are assessed according to the following criteria:

- Familiarity with visual grammar in relation to the student’s intention
- Ability to be inventive both with content and form, and to take risks
- Attention to craft and process (work done hastily the night before is usually painfully obvious). Work created with little attention or care will be graded accordingly.
- Responsiveness to suggestions to strengthen projects

Grades will be weighted in the following way: Body Outline Project: 20%, Midterm Portfolio of drawings: 10%, Midterm Journal: 10% Collaborative presentation project: 10%, Final Journal 20%, Photo/text Piece: 20%, Participation: 10%

Grades will be given according to the grade point system rather than letter or percentage grades. They will be posted on Catalyst. For information about the grading scale go to this website:

http://www.washington.edu/students/genocat/front/Grading_Sys.html

UW Grade Conversion:

This table depicts the lowest percentage you can earn and be guaranteed a particular grade in the course.

Letter grade	Cutoff %	UW decimal grade	Letter grade	Cutoff %	UW decimal grade
A	97	4.0	C+	77	2.2
	94	3.9	C	76	2.1
A-	93	3.8		75	2.0
	92	3.7		74	1.9
	91	3.6	C-	73	1.8
	90	3.5		72	1.7
B+	89	3.4		71	1.6
	88	3.3		70	1.5
	87	3.2	D+	69	1.4
B	86	3.1		68	1.3
	85	3.0		67	1.2
	84	2.9	D	66	1.1
B-	83	2.8		65	1.0
	82	2.7		64	0.9

	81	2.6	D-	62	0.8
	80	2.5		60	0.7
C+	79	2.4	E	0-59	0.0
	78	2.3			

3.5–4 = OUTSTANDING work, significant extra time spent in developing work, risks taken, unity of concept and handling of materials to create an imaginative visual statement that challenges conventional thinking and image making

2.5–3.4 = ABOVE AVERAGE work, solid concepts and skillful handling of materials, exploration of conceptual ideas evident with thought provoking results

1.5–2.4 = AVERAGE work, competent execution of ideas but not pushing conventions, craftsmanship acceptable with no outstanding qualities, overall investment fulfills requirement but no risk-taking apparent, no evidence of extra time invested to strengthen technical and conceptual issues

.5–1.4 = BELOW AVERAGE, little involvement in exploration of ideas or misunderstanding of assignment with little attention to craftsmanship

0 = FAILING, no attempt to articulate ideas and total lack of regard for craftsmanship

Students are required to write two self-evaluations of their work in the course to be turned in for the midterm meeting and the final day of class. It should be 1-2 pages long and typed. Students must turn these in or receive an incomplete.

Supplies

A digital camera or a phone with decent camera (digital cameras can be borrowed for free from Media Services) will be necessary for the entire quarter. Your course fees will cover your journal, cutting boards, x-acto knives, old magazines, large rolls of paper, digital ink and paper, graphite pencils (3B-8B) or sticks, compressed charcoal (soft), erasers (gum & kneaded), sharpeners and glue sticks. If you wish to use the drawing materials at home, you can borrow them or purchase your own.

You will need a digital photo-editing program to use for the final project. GIMP is one of several free photo-editing program that you can download online). Paint.net is another option for PC users: <http://www.getpaint.net/index.html> Photoshop can be purchased or rented online (at educational software sites) or through the bookstore (with student discount) or a free trial version can downloaded online for 30 days from the Adobe website.

Aside from the Mac computers and scanners the Whitney Mac Lab, there are open labs with Macs, scanners and printers in WG 108, SCI 105 and the Multimedia Lab is CP 001. Jugal, our lab assistant, is available to help you with your project in our classroom for 10 hours per week (hours will be posted). jugal05@gmail.com You can also work on your projects with lab assistants in the Multimedia Lab (M-F) but you need to save what you do there to be printed in the Whitney lab. Your lab fees cover all printing costs in the Arts Lab ONLY, and the inks and paper are archival (the inks stay color true for a hundred years).

Miscellaneous

If you choose to drop the course, you are responsible for reporting the change to the registrar's office. If you stop coming to class and do not contact the registrar, you will end up receiving a failing grade even if you attended only once.

The Counseling Center offers short-term, problem-focused counseling to UW Tacoma students who may feel overwhelmed by the responsibilities of college, work, family, and relationships. Counselors are available to help students cope with stresses and personal issues that may interfere with their ability to perform in school. The service is provided confidentially and without additional charge to currently enrolled undergraduate and graduate students. To schedule an appointment, please call 692-

4522 or stop by the Student Counseling Center (SCC), temporarily located in Cherry Parkes 206. Additional information can also be found by visiting http://www.tacoma.washington.edu/studentaffairs/SHW/scc_about.cfm/

The University of Washington Tacoma is committed to making physical facilities and instructional programs accessible to students with disabilities. Disability Support Services (DSS) functions as the focal point for coordination of services for students with disabilities. In compliance with Title II of the Americans with Disabilities Act, any enrolled student at UW Tacoma who has an appropriately documented physical, emotional, or mental disability that "substantially limits one or more major life activities [including walking, seeing, hearing, speaking, breathing, learning and working]," is eligible for services from DSS. If you are wondering if you may be eligible for accommodations on our campus, please contact the DSS reception desk at 692-4522, or visit http://www.tacoma.washington.edu/studentaffairs/SHW/dss_about.cfm/

Jan 3 - Introductions. Review course syllabus. Discuss journaling. Discuss the role of art in healing and social change. Body meditation and drawing exercise. Body Outline/Diagram – work in pairs. Share with your partner something you like about your body and something you dislike. Write down your experience of this process in your journal. Discussion.

Comfortable: 50 People, 1 Question <https://www.youtube.com/watch?v=f0tEcxLDDd4>

Influence of Media on Body Image <https://www.youtube.com/watch?v=ZSTjF8x1uUU>

Body Images Issues Increasingly Affecting Boys?! <https://www.youtube.com/watch?v=y2a3OU-r7JI>

Beauty is Not How Skinny You Are <https://www.youtube.com/watch?v=fULtU2NfPQA>

Homework: Take home the body outline and fill it with words, drawings, photos. Draw from the inside out. How do you feel at this moment – find the edge between personal and the collective:

[http://www.edreferral.com/body_image.htm#what is body image](http://www.edreferral.com/body_image.htm#what_is_body_image)

<http://www.adiosbarbie.com/2016/12/15877/>

Jan 5 – Slide show that includes work by Jenny Saville, Rachel Lewis, Paula Modersohn Becker, Eleanor Antin, Hannah Wilke, Jo Spence, Carolee Schneeman, Penelope Goodfriend, Nancy Fried, Guerilla Girls, Womanhouse, Valie Export, Cindy Sherman, Shigeo Kubota, Alice Neel, Niki de Sainte-Phalle, Alison Saar, Tanja Ostojic, Judy Chicago, Kiki Smith, Lorna Simpson, Laura Aguilar, Catherine Opie, Jana Sterbak, Janine Antoni, Tee Corinne, Laurie Toby Edison, Orlan, Spencer Tunick, Young Soon Min, Mariona Barkus, Margaret Lazzari, Zizi Raymond, Lauren Greenfield, Marina Abramovic, Vanessa Beecroft and Frida Kahlo. **Body meditation. Begin contour drawings of hands.**

Discuss visual grammar. Look at work on these pages:

<http://www.saelon.com/digitalphotographs/bodyimages/bodyimages.html>

<https://www.youtube.com/watch?v=KM4Xe6Dlp0Y>

Homework: Practice contour drawings on large sheets of paper. Read:

<http://www.ourbodiesourselves.org/2013/10/what-percentage-of-women-are-satisfied-with-their-body-image-survey-says/>

Jan 10 – Bring in FIRST DRAFT of body outlines for discussion. Continue practice of contour drawings on large paper– do feet. Draw another person's feet.

Homework: On large sheet of paper do contour drawing of hands and feet. Meditate before you start. Think about the composition/design (and what makes an interesting one), overlapping, changes in scale, going of the edge, line quality. Begin to distinguish between seeing vs. looking vs. feeling. Read:

<http://blogs.psychcentral.com/weightless/2010/04/body-image-beautiful-art-qa-with-elizabeth-patch-of-more-to-love/> Look at: <http://www.cnn.com/2014/07/09/living/carol-rossetti-women-illustrations/index.html>

Jan 12 – Slide show: self-portraiture and feminist history slide show. Discussion about the history of figure study and the objectification of the body. Draw partners with contour style posing for each other (clothed), and finish with some practice in Gesture Drawings.

Homework: Draw self-portrait using contour.

Reading: <http://goodmenproject.com/featured-content/men-and-body-image-bmartin/>
<http://www.mirror-mirror.org/body-image-men.htm>
<http://time.com/3086207/body-image-men-women-media/>

Watch: Miss Representation Preview: <http://vimeo.com/18985647>.

Killing Us Softly Preview: https://www.youtube.com/watch?v=jWKXit_3rpQ#t=82

Look at: <http://figuredrawings.com/>

Jan 17 – Figure study with nude model – Contour and gesture drawings.

Homework: Bodies for Sale: Race, Gender and Body Image in Commercial Advertising

<https://www.youtube.com/watch?v=YerhRPMiZdk>

Body Image Comparison through Race and Gender

<https://www.youtube.com/watch?v=H7RcIsogv9k>

And work on your Body Outline Project at home.

Jan 19 – Figure study with nude model – Contour and gesture drawings.

Homework: Practice drawing from photos using contour and gesture. Reading:

<http://www.adiosbarbie.com/2015/01/diet-culture-an-introduction-condemnation/>

<http://everydayfeminism.com/2016/12/yr-new-years-diet-is-a-bummer/>

<http://ideas.ted.com/can-your-biome-make-you-fat/>

Jan 24 – Figure study with nude model - Gesture and contour drawing

Homework: Practice gesture drawing of bodies in motion. Reading:

<http://www.adiosbarbie.com/2014/11/mom-dad-meet-my-eating-disorder/>

<http://www.adiosbarbie.com/2015/11/decolonizing-eating-disorder-treatments/>

<http://www.adiosbarbie.com/2016/09/feel-slipping-old-unhealthy-patterns/>

Jan 26 – Figure study with nude model – Gesture & Value Studies

Homework:

<http://www.adiosbarbie.com/2014/12/skinny-women-fat-paychecks-weight-discrimination-in-the-office/>

<http://www.adiosbarbie.com/2015/07/6-scary-facts-that-prove-size-discrimination-is-real/>

<http://www.adiosbarbie.com/2016/09/how-fat-activism-changed-my-life/>

Jan 31 – Feedback session on Body Outlines and drawing portfolio.

http://www.salon.com/2014/07/10/fat_shaming_women_is_unhelpful_insensitive_and_downright_sad/?utm_source=facebook&utm_medium=socialflow

<http://www.adiosbarbie.com/2016/07/5-ways-body-shaming-is-more-than-an-issue-of-thin-vs-fat/>

Homework: Write self-evaluation. Prepare portfolio and bring to class on the 8th. Send midterm evaluation via email by Feb 1st.

Feb 2 – Midterm individual conferences. Films in class (make notes in journal for discussion on Feb 7th)

Feb 7 – Media Literacy discussion. Do photocollage or culture jamming exercise with a partner (put finished piece in journal). Introduce Photo/text project.

Slide talk of photo/text projects. Hang finished Body Outlines in atrium and discuss readings. Assign collaborative projects.

Homework: Reading:

<http://globalhobo.com.au/2016/09/29/dont-fall-for-the-new-hm-campaign/>

Stay Beautiful: Ugly Truth In Beauty Magazines

<https://www.youtube.com/watch?v=zIIKTNPP5Ts>

Feb 9 – Slides of photo/text work

Homework: Reading: <http://www.adiosbarbie.com/2016/11/5-ways-yoga-taught-me-to-love-myself/>

<http://www.adiosbarbie.com/2016/12/8-small-things-ill-raise-fat-positive-kid/>

Homework: <http://www.bodypositive.com/whatisit.htm>

<http://everydayfeminism.com/2014/04/new-directions-bopo-movement/>

<http://www.adiosbarbie.com/2013/11/therese-shechter-on-sexuality-abstinence-and-how-to-lose-your-virginity/>

Photo-text project:

Option #1: The photo-text project can be a SERIES of photos with text – a minimum of four.

- The series of photos have a conceptual and aesthetic relationship to each other. Rhythm, composition and the rest of visual grammar is involved in this project.
- You will need to think about different ways to exhibit a series - Please think about using different forms such as an artist's book, a site-specific photo/text series, performance and installation.
- Intention, context and audience should inform the decisions you make about this series.
- You can use text inside the image itself or outside the image.
- It is ideal if you think about a public site for this work - it is not just for our classroom.
- Think about your goal or intention for the piece (are you raising troubling or confusing questions? are you illustrating an experience you've witnessed or had yourself? are you exploring a nightmare? are you wanting to be provocative? are you wanting to create dialog?).
- Think about your audience. Try and imagine them confronting your image in public space. What is the best context for you to find this particular audience?
- Let me know if you are still confused.

- Start working on this NOW. Do not wait. Get a camera, and start shooting images. Let the images tell you where you need to go. Do NOT wait for inspiration to hit. You need to be generating images first, and then ideas will flow.
- Free cameras are in the media center (Mattress Factory - 3rd floor) for those of you who don't have them. They will help you figure out how to use them.

Option #2 - CULTURE JAM series - Probably it is best to think about these as a series of posters. You will need to get feedback on each one before you print them large.

Option #3 - COLLAGE SERIES - It is important to think about display for this project as well. I would recommend scanning them, and printing them large - but only after you get feedback on the small version.

Feb 14 – Work on ideas for “photo text” and bring concept to class to share. Look at:
<http://flavorwire.com/402681/10-diverse-body-positive-artworks-about-women>

Feb 16 – Share ideas for “photo text projects.” Work with collaborator on project.
 Combating harassment: <https://www.facebook.com/BasitkOfficial/videos/677408655771456/>
<https://www.facebook.com/channel4newsidentity/videos/1147670325305725/>

Homework: Continue developing concept for Photo/Text piece about the body. Prepare your presentation about artist dealing with body image. Finish photocollage. Read:
<http://www.nytimes.com/2007/05/13/fashion/13nimoy.html?ex=1179633600&en=52e6c30d>

Feb 21 – Collaborative presentations. Feedback on first draft of photo-text projects as needed.

Homework: Work on photo/text series.
<http://www.girlpowered.ca/>

Feb 23 – Visiting artist talk.

Homework: Work on photo/text series. <http://www.vox.com/2016/9/9/12816180/women-disappear-men-policing>

Feb 28 – Collaborative presentations. Feedback on first draft of photo-text projects as needed.

Homework: Work on photo/text series. Improve journal. <https://bodyimagemovement.com/embrace/>

Mar 2 – Final Feedback session on first draft of photo-text projects.

Homework: Work on photo/text series. Improve journal.

Mar 7 – Collaborative presentations.

Homework: Work on photo/text series. Improve journal.

Mar 9 – Presentation of final photo/text projects – Submit journal and final self-evaluation.

Homework: Work on photo/text series. Improve journal.

Mar 14 – Return journals – final discussion.

***How to Make a Strong Journal**

1. Make notes that are REFLECTIONS about the class discussions - not just what was said, but how YOU feel about them. If you disagree with the dominant opinions in class but aren't clear why, write about that. If you feel lost, write about that. The great thing about journals is that you are writing for yourself, and developing your voice. If your buttons get pushed, and you are feeling shy to respond, the journal gives you a venue in which to shout, cry, whine, argue or rally support. It is one of the most important tools I can offer you in this course, and journaling can truly help you the rest of your life, if you allow its power in, even in a small way.
2. Make a collage or drawing based on some of the ideas expressed in class or in the readings, at least twice a week. Be willing to TAKE RISKS with your imagery. Experiment and make things that **you think** are UGLY, do ROYAL FAILURES, try to leave your perfectionist somewhere else when you use the journal. Do whatever emerges visually. Trust your inner creative self and instincts. A journal filled with supposed MISTAKES gets a MUCH BETTER grade than one that is empty.
3. If you come to class bored, you can always open your journal and slip away into its pages. I never complain when students are doodling, collaging and writing in their journals during class time.
4. PRACTICE all the drawing and collaging exercises you learn in class. You will become a drawer that way and strengthen your visual grammar skills.
5. Remember to write down notes to the readings IN YOUR JOURNAL. Put in your thoughts about what you're reading. Don't self-censor.
6. But remember THIS journal is NOT your diary. If you need a place to tell your innermost personal thoughts about your current life challenges (other than those related to the class topic), get another journal for that (OR you can create special pages that are hidden, pockets or envelopes in this journal that are off limits for anyone to read, including me).
7. **Finally, your journal is an important part of your grade, and is truly an open-book exam.** If your projects aren't going well, you can vent in the journal. If you have ideas for site-specific installations, and other forms, you can diagram them in the journal. If you are worried or excited about a project write about it there. **USE it everyday if possible.**

Bibliography

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- Bordo, Susan, **Unbearable Weight: Feminism, Western Culture, and the Body**, University of California Press, 1990
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- Grogan, Sarah, **Body Image: Understanding Body Dissatisfaction in Men, Women and Children**, London and NY: Routledge, 1999
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Stearns, Peter N., **Fat History: Bodies and Beauty in the Modern West**, NY: NYU Press, 1997

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<http://www.fatso.com/>

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<http://www.van.at/howl/junction/kont02/kont42.htm>

<http://www.medienkunstnetz.de/works/perspace/images/1/>

<http://www.assemblylanguage.com/reviews/Beecroft.html>

<http://www.fashion.at/culture/beecroft5-2004.htm>

<http://www.repubblica.it/2003/e/gallerie/spettacoliecultura/vanessa/2.html>

<http://www.vanessabeecroft.com/#>

<http://homepage.eircom.net/~ator/Spencer%20Tunick%20Experience%20Barcelona/The%20Spencer%20Tunick%20Experience.htm>

<http://www.artnet.com/Magazine/features/kuspit/kuspit6-10-16.asp>

Artists who will inspire your work

Jenny Saville, Cindy Sherman, Rachel Lewis, Eleanor Antin, Jo Spence, Penelope Goodfriend, Nancy Fried, Guerilla Girls, Womanhouse, Valie Export, Carolee Schneeman, Shigeko Kubota, Alice Neel, Niki de Sainte-Phalle, Alison Saar, Tanja Ostojic, Judy Chicago, Kiki Smith, Lorna Simpson, Laura Aguilar, Catherine Opie, Jana Sterbak, Janine Antoni, Tee Corinne, Laurie Toby Edison, Paula Modersohn Becker, Orlan, Spencer Tunick, Mariona Barkus, Margaret Lazzari, Zizi Raymond, Lauren Greenfield, Frida Kahlo, Marina Abramovic, Vanessa Beecroft, Larry Kirkwood, Hannah Wilke, Young Soon Min.

Possible topics for collaborative teams: eating disorders, diet industry, the beauty industry, the exercise industry, causes of obesity and the media/politics surrounding, size acceptance and body positivity movement, body shame, patriarchy, age and disability issues in relation to body image, race/ethnicity in relation to body image, sexuality and body image, fat oppression and LGBTQ issues in relation to body image.

The collaborative project is part oral presentation or facilitated discussion, with an interactive exercise.

The Selfie Challenge Assignment

Twice a week you will take a self-portrait using a camera or a phone. You can experiment with composition, color, symbolism or any aspect of the photo. You will print these out and glue them in your journal. Surrounding the photo you will write about what is not visible in the selfie. And respond with an image (collaged, drawn or painted) that shares more of what is not visible in the selfie. The image can be illustrative or abstract. You should have a minimum of 20 of these photos and responses by the end of the quarter. If you want to do more for extra credit, go for it.