

FEMINIST ART FIELD SCHOOL | FIMS 9327
Western University | Winter 2024

Time: **Fridays: 9:00a-12:00p**

Online Sessions: Zoom (Link)

In person Sessions (Jan 12, Feb 9, March 8, April 5): FNB 4110

Instructor: Dr. Chase Joynt

Email: joynt@uvic.ca

Office Hours: Zoom by appointment.

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DESCRIPTION

Built in collaboration with the [Art Gallery of Greater Victoria](#), the Feminist Art Field School is a hybrid course geared towards students interested in gender, feminism and the porous boundaries between art, activist, and academic practice. Through an ongoing series of discussions and collaborations with artists, curators, scholars, and critical museum practitioners, the Field School aims to (a) bolster understandings of the theoretical and practical roles that art institutions have played – historically and contemporaneously – in providing space for colonial and patriarchal oppressions and inequities to play out; (b) implement arts-based pedagogies for exploring academic research and artistic practice with students and collaborators; and (c) host a series of public-facing conversation-driven-lectures that invite featured guests to engage questions of feminism, power, gender, sex, decolonization, anti-racism, and creative institutional critique. The Field School is premised on current museum critique – for example, examinations of the institution and its possible role in social justice, which recognize the need to take an intersectional approach to the museum’s re-definition. As institutions acknowledge their foundations in colonial expansion and colonialism’s assumed hierarchies of gender, race, and class, many have undergone structural and philosophical shifts, pushing past the limitations imposed by the restrictions of their patriarchal origins. As the museum has become less object-focused and more committed to social justice, there has been a great deal of academic research about the museum emerging from fields, such as gender studies, that share its commitment to social change. This course is designed to encourage students to think outside the bounds of common academic practice, toward more creative and community-based projects and horizons.

TERRITORIAL ACKNOWLEDGMENT

We/I acknowledge that Western University is located on the traditional territories of the Anishinaabek (Ah-nish-in-a-bek), Haudenosaunee (Ho-den-no-show-nee), Lūnaapéewak (Len-ahpay-wuk) and Chonnonton (Chun-ongk-ton) Nations, on lands connected with the London Township and Sombra Treaties of 1796 and the Dish with One Spoon Covenant Wampum. This land continues to be home to diverse Indigenous Peoples (First Nations, Métis and Inuit) whom we recognize as contemporary stewards of the land and vital contributors of our society.

LEARNING GOALS

After completing the Field School, students will be able to:

- a) Thoughtfully describe, analyze, and critique feminist art and institutions and their origins in patriarchal, colonial structures
- b) Engage and interpret artists’ projects that are premised on institutional critique
- c) Work theoretically and practically to conceive of and develop projects designed to rigorously engage issues of gender, sexuality, and feminism.

COURSE DESIGN

Each unit is anchored by a conversation-style-lecture with an artist working on the vanguard of contemporary cultural production and Zoom-based or in-person class discussion which will engage secondary texts and assist students in project development. Each week, you are to watch the lecture, read the articles, and explore the content prior to the discussion. Each student will produce a creative final project, inspired and informed by our ongoing engagement. Assignments require creativity and a willingness to research and respond to current socio-political issues.

GROWTH

Encountering new subject matter while at university is an excellent opportunity to consider different perspectives and ideas. The information presented in this course will, at times, be challenging, inspiring, frustrating, and illuminating. I invite you to consider this class as an incubator for new ways of thinking. Treat ideas like intellectual costumes – perhaps try things on for size and know that you are always welcome to take them off again if they don't fit. As a group, we will do our best to develop and maintain a learning environment that values risk taking, support, and moments of personal and intellectual growth.

CLASS TONE

My goal is for all students to feel included in the course. While I encourage lively discussion and constructive disagreement, I expect that everyone will maintain respectful attitudes toward their classmates' opinions. I appreciate your willingness and flexibility and believe whole-heartedly that learning is a co-created journey. I am readily accessible via email and office hours to address any concerns that do arise, and I am committed to meeting the needs of all students.

STATEMENT ON ACTIVE ACCESSIBILITY

In addition to Western's policies around accessibility, I am striving to promote *active* accessibility, versus *reactive* accessibility, in this course. Rather than remove barriers after they are encountered, I am aiming to promote access from the outset. This approach relies on six principles: 1) shifting responsibility for accommodations; 2) actively incorporating of accessibility; 3) recognizing insufficiency in institutional supports; 4) designing general solutions; 5) being flexible; and finally, 6) considering multiple means of action, engagement, and expression ([Duke University's Accessible Syllabus Design Project](#)). I assume that all of us learn in different ways, and that the organization of this course will impact and accommodate each student differently. Please talk to me as soon as possible about your individual learning needs and how this course can best accommodate them. Regardless of whether or not you have a documented disability, I am willing to work with you to meet your access needs for the course.

READINGS

All readings are available through hyperlinks and files uploaded online, with the exception of Julietta Singh's *The Breaks*, [which you can purchase here](#). Please reach out to me if you have any trouble or hesitation acquiring the book.

EVALUATION

Assessment	Date of Evaluation	Weighting
Assignment 1: Positionality	February 2	15%
Assignment 2: Project Proposal	March 1	20%
Assignment 3: Session Facilitation	Various	20%
Assignment 4: Curate or Create	April 5	35%
Participation and Zoom Meeting	Ongoing	10%

ASSIGNMENTS

Submit Assignments 1 and 2 via the Western portal.

Assignment #1: Positionality

- Length: 3-4 pages, double spaced, 12pt font

Who you are in relation to this material matters. Some of you might enter this class having had prior access to art and feminist studies and others might be encountering this material for the first time. Some questions that can guide your writing include: What has brought you to this class? What are your various in-points to the material? What connections can you make between course themes and your lived experience? How have you felt challenged and/or inspired by the course thus far, and where do you hope to take your learning?

Tips for success

- Find a format for this assignment that is exciting for you. This work is creative and should be enjoyable. But if you are stuck, you can always return to a familiar format of an essay.
- Disclose only what you want. You may focus on a specific aspect of your positionality in relation to course materials or you may provide a comprehensive overview of yourself or your life. Actively use what you learned in this course to demonstrate how your self-reflection was enriched by course materials.

Assignment #2: Project Proposal with Annotated Works

- Length: 3-4 pages/minutes, double spaced, 12pt font

Spend careful time reading the description for Assignment 4 below and use this as an opportunity to being working on your ideas. In addition to a 1-2 page summary of ideas, your annotated bibliography should include 5 external sources, these should be a mix of academic and alternative sources. Much like our class, you are encouraged to include media, moving image and/or sound as sources. Each entry should include a short summary and two-three sentences about how the source informs your project.

Assignment #3: Session Facilitation

- Opening remarks and framing, discussion questions, facilitation

This assignment offers you the opportunity to practice your group facilitation skills. With a partner, you are tasked with authoring opening remarks that frame out some of the most notable, challenging and/or compelling themes or offerings from the week's material. Come prepared with 3-5 questions that can facilitate conversation and to engage your peers.

Assignment #4: Curate or Create

- Length will vary based on assignment style
- Projects presented on April 5th, in person.

This course culminates in a creative project of your choosing inspired by course content. Along with your **creative project** you are asked to provide an artist statement and works cited. Your creative project can be the production and development of your own creative content that addresses intersectional issues and feminist themes. Aim to create content that would take about 6-8 minutes for the viewer to engage. To create your project, you may use the tools suggested below or other tools. It is not expected that you pay for any software - use free tools or trial versions of paid tools (e.g. Adobe Suite). Of course, your creativity can go beyond these suggestions!

With your project, provide a one-page artist statement which situates your project in relation to course readings, artists and/or other materials. You may also discuss your initial (or ongoing) interest in the topic; any changes in your relation to the topic that happened during the work process; and the highs and lows of your creative process. Don't repeat what is already clear in your project! At the end of the artist statement, provide the list of **works cited**. Format your bibliography using a consistent academic style, such as MLA, Chicago or APA.

If you would prefer to write a more traditional paper, your task is to **curate** content around an artist or theme. Explore the practice and work of an artist or theme that **does not appear** on our syllabus. Themes can be as specific as “comics” or as broad as “environmental justice.” What connections can you make between your chosen issue and course themes? How might their work align and/or push back against the strategies and outputs of others we have discussed? How can art be a tool for social change? You may include photos and hyperlinks to work if they help to animate your analysis. Your essay must be 4-5 pages, supported by at least 4 sources integrated into your analysis and listed in **a works cited**. You will present this work in person on April 5th at our class project showcase.

<u>Possible Formats</u>	<u>Suggested free online tools</u>
Podcast	Audio recorder and editor: Audacity https://www.audacityteam.org/
Video	iMovie (for Mac, iPhone users) https://www.apple.com/ca/imovie/ ; OpenShot Video Editor https://www.openshot.org/ ; Animation tool: https://www.vyond.com/ (free trial).
Virtual exhibit with text, images, and interactivity	Easy web builders: https://www.wix.com/ ; https://www.squarespace.com/ . Image creator: https://www.canva.com/ . Free stock images: http://unsplash.com/ .
E-zine/e-book	Newsletter template of https://www.canva.com/ . E-book editors: https://bookcreator.com/ , https://activetextbook.com/ , https://www.visme.co/ .
Comic strip	Online drawing: https://sketchbook.com/ ; https://krita.org/en/ .

PARTICIPATION and ZOOM MEETING

Participation and engagement can take many forms in this class: zoom-based discussion, in person chats, discussion board posts and responses, journal writing and office hours. You will self-evaluate early in the semester; this is an opportunity for you to co-create your grade. I ask that you take the opportunity seriously and engage honestly with your progress. In addition, you are required to meet with me once, on Zoom, to chat about your final project. Participation assessment is holistic and designed to be generative and encouraging, not punitive or punishing.

- Self-Evaluation: 5%, see survey online.
- Meeting with Chase on Zoom: Anytime it feels useful to you.

LATENESS

Please contact the professor prior to the due date if you anticipate needing assignment accommodation.

EMAIL POLICY

Students are encouraged to contact the professor with questions and concerns about the class. I am happy to discuss assignments and to brainstorm ideas, though I ask that e-mail be used to set up appointments for lengthier conversations. I will endeavor to reply to e-mails promptly, however please allow 48 hours for a response. This means last-minute assignment needs may not be accommodated.

COURSE OUTLINE

This course outline details the readings required for our class. Each module is supplemented with moving image and other media specific to each artist. Some of the links are password protected and offered to us by the artists for a limited time.

<p style="text-align: center;">Course Introduction January 12 – IN PERSON</p>

Tompkins, J., 1990. Pedagogy of the Distressed. *College English*, 52(6), pp.653-660.

<p style="text-align: center;">Why Conversation? January 19 – On Zoom</p>
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Featured Artist: Michelle Jacques

Golding, V., 2019. Feminism and the Politics of Friendship in the Activist Museum. In *Museum Activism* (pp. 127-136). Routledge.

Robert, N., 2014. Getting Intersectional in Museums. *Museums & Social Issues*, 9(1), pp.24-33.

Joynt, C. and Roskam, J., 2021. Toward a Trans Method, or Reciprocity as a Way of Life. *Feminist Media Histories*, 7(1), pp.11-20.

Why Accessibility?

January 26 – On Zoom

Featured Artists: Sean Lee and Megan Ingram (various links)

Cachia, A., 2018. The Politics of Creative Access: Guidelines for a critical dis/ability curatorial practice. In *Interdisciplinary Approaches to Disability* (pp. 99-108). Routledge.

Papalia, C., 2018. An Accessibility Manifesto for the Arts. *Canadian Art*, 2.

Chandler, E., Aubrecht, K., Ignagni, E. and Rice, C., 2021. Cripistemologies of Disability Arts and Culture: Reflections on the Crippling the Arts Symposium (Editors' Introduction). *Studies in Social Justice*, 15(2), pp.170-179.

Why Curation?

February 2 – On Zoom

Featured Artists: Allyson Mitchell and Deirdre Logue (various links)

Mullin, A., 2003. Feminist art and the Political Imagination. *Hypatia*, 18(4), pp.189-213.

Sullivan, N. and Middleton, C., 2019. "Introduction" in *Queering the Museum*. Routledge.

Flavelle, G., 2017. Affecting Activist Art: Inside Killjoy's Kastle, A Lesbian Feminist Haunted House. *InVisible Culture*, (27).

Why Documentary?

February 9 – IN PERSON

Featured Artists: Chase Joynt with Kristen Schilt

Rutherford, A., 2012. "Why A Fish Pond?": Fiction at The Heart of Documentation. In *Framer Framed* (pp. 161-180). Routledge.

Schilt, K., 2016. The importance of being Agnes. *Symbolic Interaction*, 39(2), pp.287-294.

Joynt, C. and Schilt, K., 2015. Anxiety at the Archive. *Transgender Studies Quarterly*, 2(4), pp.635-644.

Watch: *Framing Agnes* (2022) dir. Chase Joynt

Why Activism?

February 16 – On Zoom

Featured Artist: Syrus Marcus Ware (various links)

Tuck, E., 2009. Suspending damage: A letter to communities. *Harvard Educational Review*, 79(3), pp.409-428.

Ware, S.M., 2017. All power to all people? Black LGBTTI2QQ activism, remembrance, and archiving in Toronto. *TSQ: Transgender Studies Quarterly*, 4(2), pp.170-180.

Choi, T., Labbe, A., Segarra, A., Sweeney, E. and Ware, S.M., 2021. Disability and Deaf Futures (Dispatch). *Studies in Social Justice*, 15(2), pp.334-343.

Reading Break

February 23rd – No Class

Use this time to read Julietta Singh's *The Breaks*

Why Decolonization?

March 1 – On Zoom

Featured Artist: Wanda Nanibush (various links)

Rickard, J., 2017. Diversifying sovereignty and the reception of Indigenous art. *Art Journal*, 76(2), pp.81-84.

Rickard, J. 2020. Unintentional Inclusion and Indigenous Art ArtPractical.com

Nanibush, W. 2017. Close Readings: Anishinaabe-kwe and/or Indigenous feminist?
CMagazine Issue 132

Why Essay?

March 8 – IN PERSON

Featured Artist: Julietta Singh

Singh, J. 2021. *The Breaks: An Essay*. Coffee House Books. [Purchase here](#).

Why Archives?

March 15 – On Zoom

Featured Artist: Morgan M Page (Listen: [One From the Vaults](#))

Page, Morgan M. 2017., One from the Vaults: Gossip, Access, and Trans History-Telling in *Trap Door: Trans Cultural Production and the Politics of Visibility* eds by Reina Gossett, Eric A. Stanley, and Johanna Burton. New Museum.

Springgay, S., Truman, A. and MacLean, S., 2020. Socially engaged art, experimental pedagogies, and anarchiving as research-creation. *Qualitative Inquiry*, 26(7), pp.897-907.

Rawson, K.J., 2013. Rhetorical History 2.0: Toward a Digital Transgender Archive. *Enculturation*, 16(9).

Why Music?

March 22 – On Zoom

Featured Artist: Casey Mecija

Mecija, Casey. 2020. Blank Space and “Asymmetries of Childhood Innocence” [Sound Studies](#)

Diaz, R., 2018. The Ruse of Respectability: Familial Attachments and Queer Filipino Canadian Critique. *Asian Diasporic Visual Cultures and the Americas*, 4(1-2), pp.114-136.

Mecija, C., 2021. “The desert’s no home for a rose”: Filipinx childhood and music as aesthetic experience. *Global Studies of Childhood*, 11(2), pp.164-178.

Watch: *Yellow Rose* (2019) dir. Diane Paragas

No Class

March 29

Final Project Showcase

April 5 – IN PERSON

Wrap TBD

April 12th

Health/Wellness Services

Students who are in emotional/mental distress should refer to Mental Health@Western www.uwo.ca/health/psych/index.html for a complete list of options about how to obtain help.

Accessible Education Western (AEW)

Western is committed to achieving barrier-free accessibility for all its members, including graduate students. As part of this commitment, Western provides a variety of services devoted to promoting, advocating, and accommodating persons with disabilities in their respective graduate program.

Graduate students with disabilities (for example, chronic illnesses, mental health conditions, mobility impairments) are strongly encouraged to register with Accessible Education Western (AEW), a confidential service designed to support graduate and undergraduate students through their academic program. With the appropriate documentation, the student will work with both AEW and their graduate programs (normally their Graduate Chair and/or Course instructor) to ensure that appropriate academic accommodations to program requirements are arranged. These accommodations include individual counselling, alternative formatted literature, accessible campus transportation, learning strategy instruction, writing exams and assistive technology instruction.

Statement on Academic 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/pdf/academic_policies/appeals/scholastic_discipline_grad.pdf