regenerart

Rethinking gender equality through art

Acknowledgements

Partners :

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Introduction

This textbook is an accompaniment to the REGENERART e-learning course. It is aimed at secondary school teachers wishing to increase their competencies on teaching and thinking with art about gender stereotypes, gender inequality and gender-based violence (against women), with the ultimate goal of both raising awareness of and combating all gender-based violence in society through education.

Art forms the backbone of this textbook and methodology and is the means through which issues of gender inequality and gender-based violence are being tackled. However, this book is relevant to teachers working in other domains as well. Whilst certain subjects, for instance Art and Languages, lend themselves more easily to the incorporation of the course materials presented in this resource, this book can hopefully travel and be used in other classrooms as well, such as Sociology, Sex Education and History. The methodology introduced in this textbook can be applied to all forms of visual culture and travel to other subjects that touch upon gender inequalities and societal power relations.

Why visual art as a tool to engage with gender in/equalities and gender-based violence in society? The short answer: Because art *does* things. This book aims to demonstrate what we can learn and better come to understand by working with art, and *what* exactly art enables in society. Engaging then with works of visual art from a gender sensitive perspective can help us to better understand the ways in which art affects society's normative ideas and beliefs about gender in/equality, power, and gender-based violence. Art is never innocent. It is always implicated and entangled with existing ideas and values, as are the artists who make art. Art is made by people. It never simply reflects society, it (re-)produces it. Art History teaches us about norms, values, belief systems of a certain period and context in history. Looking at the creation of art is therefore crucial to understand power relations, societal inequalities, and gender relations in the past. Even more, whilst visual representation makes things visible, constant repetition of these norms, values and belief systems renders them as normal, and as many of the art works included in this textbook demonstrate, visual arts have been rampant with gendered 'genres' (scenes of rape and abuse, women engaged in domestic labor, men fighting in war and taking on public roles) regardless of their time periods and artistic styles. Artworks thus have the power to affect and construct our thinking and ideas about the world and social relations. This book takes on the task to increase visual literacy skills that enables us to see how, on a structural level, gender-based violence (against women) has both been normalised and contested throughout Western art history. This will contribute to the understanding about how power works together with the construction of gender, in order to increase our abilities to build more open and equal societies, free of harmful gender stereotypes, gender inequalities and gender-based violence.

Each of the chapters in this textbook engages with works of art from an intersectional gender sensitive perspective, meaning that it not solely looks at gender, but also looks at how gender correlates with for example sexuality, race, disability and class, and how these combinations construct social identities and unequal power relations that result in gender-based violence (against women). Each chapter focuses on a different analytical tool to allow readers to unpack and examine examples of gender inequality and gender-based

violence as they are made visible, (re)-produced, maintained and sometimes also resisted through works of art.

The first chapter 'Gender Stereotypes' begins by introducing the concept of 'gender', differentiating it from 'sex' and demonstrating how gender roles and gender stereotypes are socially constructed. Chapter 2 introduces this textbook's central term of 'gender-based violence' (GBV) and 'gender-based violence against women' (GBVAW), and shows in which ways these forms of violence come to affect the lives of individuals and communities. This chapter also shows how gender stereotypes, as discussed in chapter 1, contribute to gender inequality and gender-based violence. Chapter 3, 'Binaries and Dichotomies' then introduces the theoretical underpinning to the following analytical chapters (chapters 4-9), namely the persistent dualist tradition of European/Western dichotomous thinking which contributes to the (re-)production and normalisation of different types of harmful gender stereotypes; certain kinds of gender inequalities; and at times also leads to forms of gender-based violence and death caused by gender-based violence. In chapters 4-9 each, a different analytical lens is employed to look at works of art from a gender sensitive perspective and to demonstrate how exactly a number of socially constructed, dichotomous and hierarchical ideas about gender become naturalised (sometimes also questioned and resisted) through representation in visual art. In chapter 4, this lens looks at art through the 'Public - Private' dichotomy, a gendered division which has been used to exclude women from public life and assign them into the private sphere of the home. In chapter 5 the lens is the 'Mind-Body' dichotomy, which similarly being a strongly gendered dichotomy divides people into two camps, those who are considered as more 'naturally' suited to intellectual activities, logic and rationality (read men), and those who are considered as 'essentially' being closer to the mechanical bodily processes such as giving birth, for instance. Chapters 6 and 8 look at the closely related dichotomies of 'Reason vs. Emotion' and 'Culture vs. Nature', while chapters 7 and 9 engage with how Western ideas about who are historically considered and constructed as subjects and who as objects and how these understandings are further supported by ideas about order vs. chaos in society.

The below timeline highlights how gendered dichotomies have presented relations between the sexes and reproduced gender stereotypes throughout history.

Ancient Classical Art
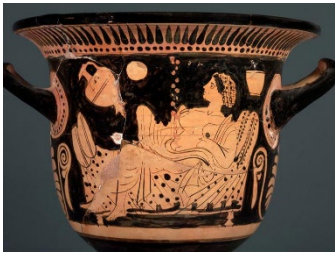
Anonymous 450-425 BC

Medieval Art

Hans Memling, Madonna and Child, left-hand wing of Diptych of Martin van Nieuwenhove (Diptiek van Maarten van Nieuwenhove),**1487**, oil on panel, 33.5 x 44.7 cm (each panel)
Style: Early Netherlandish Painting, International Gothic - Northern Renaissance
Current location: St. John's Hospital (Sint-Janshospitaal), Bruges, Belgium

Anonymous, Coleria, Schürstab Codex/ Ms. C 54, f. 36 r, Central Library, Zürich, c. **1472**, parchment, 28.5 x 20.5 cm
Location: Central Library, Zürich, Switzerland

Renaissance

Sandro Botticelli, The Story of Nastagio Degli Onesti (part one) (Nastagio degli Onesti, primo episodio), **1483,** tempera on wood, 83 cm x 138 cm
Style: Renaissance
Current location: Prado Museum, Madrid, Spain

Sandro Botticelli, The Birth of Venus (Nascita di Venere),**1484–1486**, tempera on canvas, 172.5 x 278.5 cm
Style: Italian Renaissance
Current location: Le Gallerie degli Uffizi, Florence, Italy

Lucas Cranach the Elder, The Fountain of Youth (Der Jungbrunnen), **1546**, oil on lime panel, 186.1 x 120.6 cm
Style: Renaissance
Current location: Gemäldegalerie, Berlin, Germany

Benvenuto Cellini, Perseus with the Head of Medusa (Perseo con la testa di Medusa), **1545-1554**, bronze, c. 3.20 m
Style: Renaissance/ Mannerism
Current location: Loggia dei Lanzi in the Piazza della Signoria, Florence, Italy

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Neoclassicism

Jacques-Louis David, The Oath of the Horatii (Le Serment des Horaces), **1784**, oil on canvas, 330 cm x 425 cm
Style: Neoclassicism
Location: Louvre, Paris, France
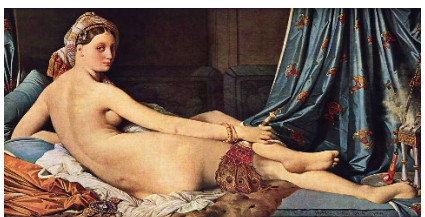
Jean-Auguste-Dominique Ingres, La Grande Odalisque ,**1814**, oil on canvas, 91 x 162 cm
Style: Classicism, Orientalism
Current location: Louvre, Paris, France

Baroque

Artemisia Gentileschi, Susanna and the Elders (Susanna e i vecchioni), **1610**, oil on canvas, 170 x 119 cm
Style: Baroque
Current location: Schloss Weißenstein, Pommersfelden, Germany

Anthony van Dyck, Jupiter and Antiope (Antoon van Dyck, Jupiter en Antiope), c. **1620**, oil on canvas, 150 x 206 cm
Style: Baroque
Current location: Museum voor Schone Kunsten, Ghent

Gian Lorenzo Bernini, Apollo and Daphne (Apollo e Dafne), **1622−1625**, marble, 243cm
Style: Baroque
Current location: Galleria Borghese, Rome

Pietro da Cortona, The Rape of the Sabine Women (Ratto delle Sabine), **1627–1629,** oil on canvas, 280.5 x 426 cm
Style: Baroque
Current location: Pinacoteca Capitolina, Rome, Italy

Rococo

Giambattista Tiepolo, The Empire of Flora (Trionfo di Flora/ Impero di Flora), c. **1743**, oil on canvas, 71.8 × 88.9 cm
Style: Rococo
Current location: Fine Arts Museum of San Francisco, USA
Gift of the Samuel H. Kress Foundation.

Romanticism

Francesco Hayez, Portrait of Borri Stampa Family (Ritratto della famiglia Borri Stampa), **1822–1823,** oil on canvas, 125 cm x 108 cm
Style: Romanticism
Current location: Pinacota di Brera, Milan, Italy

Eugène Delacroix, The Death of Sardanapalus (La Mort de Sardanapale),**1827**, oil on canvas, 392 cm x 496 cm
Style: Romanticism
Current location: Louvre, Paris, France

Pio Fedi, The Rape of Polyxena (Il Ratto di Polissena), **1865**, marble
Style: Neoclassicism/ Romanticism
Current location: Loggia dei Lanzi, Piazza della Signoria, Florence, Italy
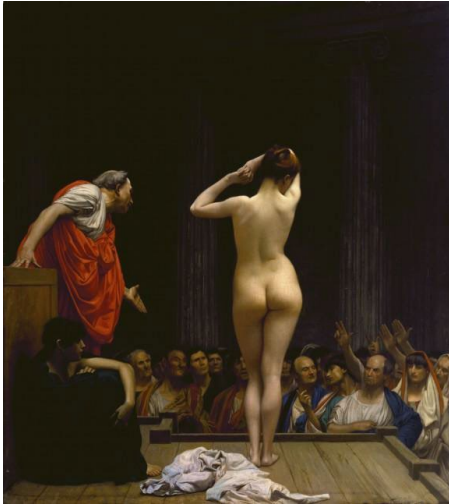
Jean-Léon Gérôme, A Roman Slave Market (Marché romain aux esclaves), c. **1884**, oil on canvas, 95 cm x 90 cm
Style: salonkunst, combining classical, romantic, and realistic elements

Modern & contemporary art

Ștefan Luchian, The Laundress (Spălătoreasa) ,**1905–1907**, oil on canvas, 65 x 80.5 cm
Style: Post-Impressionism
Current location: Muzeul Naţional de Artă al României, Bucarest, Romania

Johannes Moesman, Parasitica ,**1958**, oil on panel
Style: Surrealism
Current location: private collection

Paul Gauguin, The Seed of the Aeroi (Te aa no areois), **1892**, oil on burlap, 92.1 x 72.1 cm
Style: Symbolism
Current location: MoMA/The William S. Paley Collection, New York, USA

Allen Jones, Hatstand, Table and Chair ,**1969**, painted fibreglass, resin, mixed media and tailor made accessories, 190.5 x 107 x 33cm / 61 x 130 x 76cm / 78 x 96 x 57cm, edition of six
Style: Pop Art
Current location: e.g. Tate Gallery, London, UK (Chair)

Each of the chapters in this textbook includes a number of anecdotal examples about how gender stereotypes and gender-based violence touch the everyday lives of people, theory that engages with works of art, and finally exercises and questions to encourage further thinking about the topics covered and to test teachers' knowledge as they advance through the chapters of this textbook. At the end of each chapter are resources for further reading. We recommend the developed REGENERART e-learning platform as a reference to this textbook. On the e-learning platform you'll find amongst others more information about the artworks and links to helpful video clips and websites.

Whilst the chapters of this book largely focus on laying out a theoretical framework for teachers to use with their students, the ultimate long term aim of this textbook is to impact the everyday lives of people and communities through education and awareness building.

CHAPTER I:
Gender Stereotypes

"Me and my friend were both eight years of age. It was summer. Her little brother was 6, and my friend had to keep an eye on him while their parents were at work. I said that I was going to be a vet when I grow up. The little boy laughed and said "you can't, you are a girl". -Female, 85, Finland.

*"... during childhood, when we were playing football, or riding a bike and fell, and one of us hurt himself, they were looked at in disapproval if they started crying, screaming, for women this was allowed. It wasn't allowed for us, that's how it's like, I mean starting from childhood you were taught to sublimate your feelings, to show contempt towards pain, while in case of women they were encouraged to express their feelings as openly as possible..." -Male, 19. Romania. (*eige.europa.eu*)*

*"...And everything was going according to this scheme until I graduated from high school. My sister always paid more attention to her appearance, she was more of a cute girl: I was always more negligee, androgynous even, it is just that some things didn't come naturally to me. But when I told my parents that I am bisexual, it turned out that I am their biggest disappointment and that they actually did have expectations, which you don't need to voice out – to get married, to have kids and so on, the kind of expectations that society has for you, that is, there is not even the need to voice them as expectations because they are more or less clear..." – Female, 25, Bulgaria. (*eige.europa.eu*)*

1.1 Introduction to the chapter and its aims

In this chapter, you will be introduced to the concept of gender stereotypes. What is gender? What is a gender stereotype? And why are gender stereotypes potentially harmful? How do gender stereotypes contribute to gender-based violence, and more specifically gender-based violence against women?

At the end of this chapter you will be able to answer the following:

- What is the difference between sex and gender?
- How is gender socially constructed?
- What is a gender stereotype?
- How gender stereotypes are constructed and maintained in and through culture?
- How gender stereotypes contribute to gender inequality and discrimination?

1.2 What is Sex and what is Gender?

To understand what gender is, it is important to first understand that "sex" and "gender" are two different concepts. Sex refers to how different biological and physiological characteristics have been organized to distinguish male from female individuals, such as hormones, chromosomes, reproductive organs, etc. Gender, on the other hand, refers to the socially constructed characteristics of men and women. These two concepts will be further explained below.

Sex
When they are born, most people are categorized as being either male or female, with some people instead labelled **intersex** (See also glossary entry 'intersex'). The concept of sex tends to put newborns into the category of male or female and refers to that what is considered to be biologically pertaining to being of the male or female sex. **Intersex** is a term used for a variety of situations in which a newborn is born with biological and hormonal characteristics and/or anatomy that are deemed not fitting either boxes of female or male. According to the World Health Organization, the category of sex includes certain corporeal determinations such as hormones, chromosomes, and reproductive organs. The concept of sex thus refers to a certain set of biological traits that are attributed to men and women and designates what the biological differences are between men and women.

Gender
Gender is often understood as the socio-cultural counterpart of 'sex' and refers to the social and cultural differences between men and women. It typically refers to the idea that one is not born a woman or man but is rather *made* a woman or man by the social conventions within a given culture and society. For example, we associate pink with girls, blue with boys, girls are supposed to play with dolls, boys with Lego and cars, etc. Socio-cultural elements such as upbringing, religion, education, social environment, political and historical context all contribute to what norms and behaviours are considered acceptable and appropriate to a specific gender. The symbolic system, the cultural narratives, language imaginaries and artistic practices, also play a significant role in the shaping of our norms and behaviours. This includes for example how to properly behave and interact with others of the same or opposite gender, what role to take on in the household, at work, in the community, etc. It influences how people act, interact and feel about themselves. Moreover, the real or perceived transgression of any such norms often leads to forms of violence, where the person who does not comply to the normative gendered behaviours attributed to them is attacked in various material and symbolic ways.

In this course we specifically focus on **gender-based violence** (see glossary) and **gender-based violence against women** (see glossary) in particular. However, it is important to note that the category of gender is not stable, simple, or static, but instead fluctuating and changing, depending on the specific context one is situated in. What it means to be a woman is different all over the world. The concept of gender forms a social norm that is continuously repeated and that everyone follows (or not) in their own way. The concept of 'gender' entails much more than the binary opposition between male and female that is being discussed here.

This brings us to the notion of '**gender identity'**: a person's self-concept as female, male, both, neither, etc. (see glossary) When someone is in congruency with the gender identity one is assigned at birth, that person is called 'cisgender'. Examples of other gender identities are queer, genderqueer, gender fluid, gender indifferent, non-binary, etc., all of which are sometimes captured under the umbrella term trans*. Individuals who do not "fit" the established gender norms attached to their sex, often face stigma, discrimination and/or social exclusion, affecting one's mental - and potentially physical - health.

Summary:

Sex:
- refers to the biological and physiological characteristics that are attributed to men and women.

Gender:
- is the socio-cultural counterpart of sex.
- is determined by the specific social conventions within a given culture and society.
- is attached to the sex one has been assigned at birth and is arbitrary.

1.3 The Social Construction of Gender

As already explained above, one of the main characteristics of gender is that it is socially and historically constructed. But what does this mean? Social constructionism is a theory that refers to the idea that some things only exist because of human interaction, interpretation, and definition. Social constructionism is concerned with the meaning that is created through the processes of defining and categorizing groups of people, experiences, and realities in different cultural and historical contexts. Everyday examples of a social construct are for example the concepts 'countries' and 'money'. The concept of a country would not exist without human interaction: people once agreed that the concept of a country exists and agreed on what this idea of a country would exactly entail, and why it is needed. Similarly, humans have agreed that the paper, coins, and digital numbers that represent money are valuable. Without the connotation of 'money' to them, they're just paper, metal disks, and digital numbers.

In the same manner, characteristics that have often/historically been thought of to be solely biological, such as gender, race, ability, and sexuality, are actually products of human definition and interpretation, influenced by cultural and historical contexts. This means that categories such as 'men', 'women', 'black' and 'white' are concepts that have been created, changed and reproduced throughout history. 'Gender' then refers to the fact that people construct categories based on certain (biological) bodily features, attach meanings to these categories, and finally place people into these categories based on their bodily aspects. These categories are not fixed and are dependent on their context. They create meaning through their relationality. We know 'white' because we know 'black', 'man' because of 'woman', 'the east' because we know 'the west'. Categories and their meanings are continuously redefined, developed and contested across different historical periods and societies.

Summary:

Social constructionism:

- refers to the idea that meaning is decided upon by social agreement and convention.
- is concerned with the historically determined meaning that is created through defining and categorising certain groups of people, experience and reality.
- refers to concepts, ideas and meanings that are continuously redefined, developed and contested throughout history.

1.4 Gender Roles and Stereotypes

Gender roles define how we're expected to speak, act, dress, groom, and conduct ourselves based upon our assigned sex. Girls and women are for example expected to dress feminine (dresses, skirts, high heels, make-up), be polite, and nurturing. Boys and men, on the other hand, are expected to dress masculine (wear pants, no make-up, short hair), to be strong, and adventurous. Gender roles are not fixed and can be changed over time. For example, in the beginning of the 20th century, pink was a masculine color, while blue was associated with feminine. Now, it's the other way around. In fact, a common question being asked when someone has just given birth is: 'is it a boy or a girl?' From this moment onwards one binary gender (boy/girl) over the other (boy/girl) becomes then reproduced by the family, community and the surrounding culture.

Look at the below images. Ask yourself the following questions:

- What do you see?
- What gender would you assign to the child in the picture?
- How did you come to choose that gender?
- Or is the child in the image only portraying and performing certain gender stereotypical codes?

Deirdre M. Donoghue, Untitled, 2001. Image courtesy of artist.

In fact, the actual child photographed in both images is the one and the same child. In both images you see the photographer's son portraying different kinds of gender stereotypical codes on his body. What the above images demonstrate to us is that gender and gender stereotypes are **socially constructed**. Gender roles and stereotypes have been created, changed and reproduced throughout history, resulting in a set of ideas, beliefs and convictions that register certain characteristics and features as male, and others as female. Ask yourself the following questions:

- How quickly did your mind conclude that in the first image the child is a boy and in the second a girl?
- What were the gendered codes in the images that made you do so?
- What kind of cultural practices regarding gender roles and gender stereotypes are being enacted and enforced in your culture?

Stereotypes are regarded as pejorative, oversimplified descriptions that support prejudice against a group of people perceived to belong to a social category. The United Nations describe a gender stereotype as "a generalised view or preconception about attributes or characteristics, or the roles that are ought to be possessed by, or performed by, women and men." The notion of a stereotype has negative connotations, and often goes hand-in-hand with discrimination, critique, biases and prejudice. Stereotypes often fail to acknowledge the diversity, complexity and the competence of a certain type or group of people. We can think of different categories in which stereotypes occur. See for example, the below categories and commonly associated stereotypes regarding:

Personality traits:
Women/Girls are sensitive, modest, irrational, passive, insecure.
Men/Boys are insensitive, rational, self-confident.

Domestic behaviours:
Women/Girls will take care of the children and the household (cooking and cleaning).
Men/Boys will take care of the finances, home repairs.

Occupations:
Women/Girls should become kindergarten teachers, flight attendants, and nurses.
Men/ Boys become engineers, pilots, bankers.

Physical behaviour:
Women/Girls are thin, graceful, have long hair and wear make-up.
Men/Boys are tall, muscular, wear pants and short hairstyles.

Gender stereotyping thus refers to the *practice* of ascribing particular attributes, roles, characteristics to a certain person solely because they "belong" to the social category of men or women, or neither. Gender stereotyping happens everywhere all the time and is done through different technologies: advertisement, fairy tales, art, language, our own behaviour, etc. In fairytales, for example, girls and women are often waiting/wanting to be conquered and saved by boys and men, who in their turn almost always successfully do so. This contributes to the stereotype of girls and women being passive, helpless and in need of saving. Boys and men, on the other hand, are expected to be strong, adventurous and make their own plan (see more on this in chapter 7).

Gender stereotypes are thus shaped through a constant repetition of a certain belief, image or idea of a particular type of person or group. This idea is shared so much that it eventually becomes dominant, turns into a widely held/accepted notion, and is perceived to be a natural fact.

As will become clear throughout this book, European art history has played a significant role in the maintenance, upholding and reproduction of gender stereotypes. Throughout the book, it will become clear how ideas about gender differences are often conveyed through artworks, whether intentionally or unintentionally.

Reflection from teachers

Which module/theory/dichotomy do you consider the most important/challenging to your local/regional/country specific context, and why

- In my opinion, the most important module is the one on stereotypes, followed by the one on gender-based violence against women. Everything else on the platform is functional to these two modules. For my cultural context it is important the reflection on stereotypes that are still so active in our society, particularly in structuring personal identity. It is a service to the authenticity and freedom of human persons. And it is also part of the urgent prevention work against gender-based violence against women.
C.D.C. Italian teacher

- As far as my experience is concerned, I think that module 1 (Gender Stereotypes) is one of the most important of the course.
Everyone knows about gender. However, it is very challenging to explain the theme in a clear and simple way, mainly due to the stereotypes and the constant misconception that are rooted here in Italy where everything seems constantly based on gender binarism Even though there is raising awareness of this theme, I remarked that it is quite common among the youngsters to mix the definition of gender and sex missing the pivotal point. This confusion is mainly linked to a lack of interest in this matter by the majority of schools and superficial sharing of information.
E.C.G. Italian teacher

Exercise

Examine the following two images.

Francesco Hayez, *Portrait of the Borri Family* (1822-1823)
See REGENERART e-learning course for information regarding artwork.

Lucas Cranach the Elder, The Fountain of Youth (1546)
See REGENERART e-learning course for information regarding artwork.

- What do you see in these artworks? Try to be as detailed and specific as you possibly can.
- What gender stereotypes are portrayed in the above artworks and how?
- How do the gender stereotypes portrayed in the above artworks contribute to the social construction of gender?
- In what ways do the gender stereotypes produced in these works contribute to social construction of cultural and societal norms and values about how people and groups of certain gender must behave, dress and act in society?
- What precisely are these values and norms?

Summary:

Gender stereotypes

- are socially and culturally constructed and supported i.e. fixed, persistent and hard to change.
- are a repeated set of ideas, images and connotations that are attached to a specific group in society.
- are oversimplified and fail to acknowledge the diversity, complexity, and competence of a specific group in society.
- can be found at all levels of society.

1.5 . Gender Inequality & Gender Discrimination

Gender roles and stereotypes reproduce unwanted and harmful practices and behaviors that eventually contribute to the normalization and acceptance of gender-based violence and gender-based violence against women. How these two processes relate will be discussed in the next chapter. According to the United Nations, when wrongful, gender stereotypes and stereotyping are considered as forms of gender discrimination and can even be violations of human rights and fundamental freedoms. But why and when exactly is a stereotype harmful and discriminatory?

When people are denied opportunities outside of their traditional gender role, or when they are treated differently than the people from another gender, it is limiting one's freedom and autonomy. According to the United Nations, a gender stereotype is harmful "when it limits women's and men's capacity to develop their personal abilities, pursue their professional careers and/or make choices about their lives." As we've seen in the previous subsection, we associate personality traits, occupations and behaviours differently with different genders. These stereotypes lead for example to the idea that "women are too irrational to be successful leaders" (see chapter 6), and to the idea that "all women desire to nurture" (see chapter 6). These stereotypes result in women being less likely to (be able to) pursue a career, because their social environments place expectations on them to stay at home.

These ideas thus produce inequalities between genders and set limitations to specific genders.

It is important to realize that stereotypes are harmful not only in the case of gender, but also in the cases of for example race, disability, sexual orientation, and class. When gender stereotypes are compounded and intersect with other kinds of stereotypes, this has a disproportionate negative effect on these women. Think of women of color, queer women, women with disabilities, migrant women, etc. We will return to this throughout the chapters.

Summary:

Gender stereotypes

- can be considered as discrimination and a violation of human rights and fundamental freedoms.
- limit women's and men's capacity to develop their personal abilities, pursue their professional careers and/or make choices about their lives.
- produce inequalities between genders.
- have a disproportionate negative impact on the lives of the women who also face stereotypes based on for example their race, disability, sexual orientation, and/or class.

1.6. Images and exercises: Looking at the construction of gender in art

Examine the following three images.

Francesco Hayez, *Portrait of the Borri Family* (1822-1823)
See REGENERART e-learning course for information regarding artwork.

Johannes Moesman, *Parasitica* (1958)
See REGENERART e-learning course for information regarding artwork.
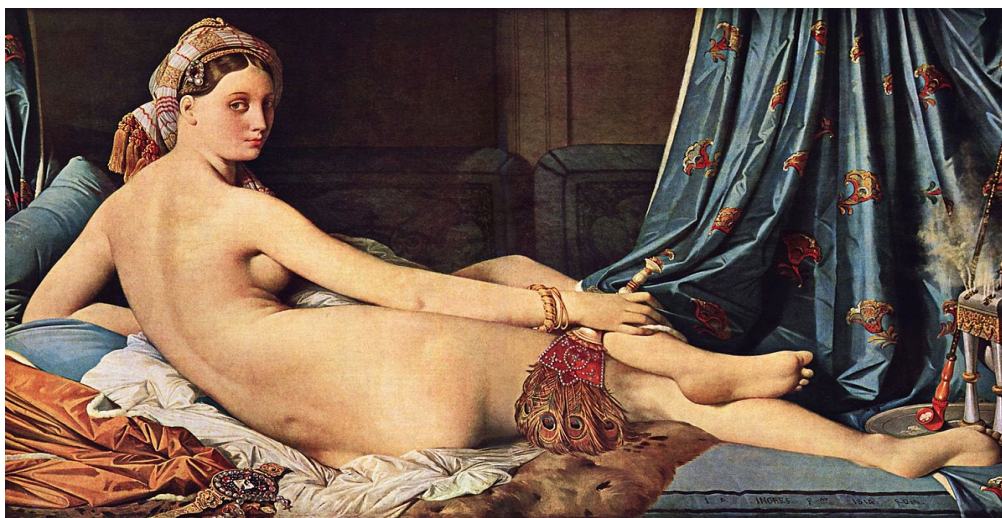
Jean-Auguste-Dominique Ingres, *Grande Odalisque* (1814)
See REGENERART e-learning course for information regarding artwork.
Describe what you see. Try to be as precise as possible.

- Which stereotypes do you recognize in these works?
- How might the gender stereotypes portrayed in these artworks be harmful to certain people and groups of people 'belonging' to a particular gender?
- How might these socially constructed gender stereotypes benefit and privilege people and groups of people 'belonging' to a particular gender?
- What kind of power relations-between men and women- are being created and normalised by these artworks?

1.7. References and Resources

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CHAPTER 2:
Gender-Based Violence & Gender-Based Violence Against Women

"I wasn't afraid that he would beat me, I was convinced that he would kill me," -Female, Argentina. (unwoman.org*)*

"He sees me as his possession and thinks he can do what he wants" -Female interviewee, Bartels, (2021).

"He would say things he knew would hurt me. It's hard to explain how verbal abuse isn't just name-calling. It's tearing you down, sometimes in a very subtle and systematic way, to make you feel like you're not worth anything." -Female, USA. (www.domesticshelters.org*)*

"I knew what happened wasn't right. But I was made to feel like it wasn't wrong. Was it my fault for being there in the first place? I didn't want to have sex with him. I didn't know what else to do. I didn't want it (him) to turn nasty so I tried to say no, but he said I wanted it." - Female, England. www.niaendingviolence.org.uk

2.1 Introduction to chapter and its aims

In this chapter, you will be introduced to the terms 'Gender-Based Violence' (GBV) and 'Gender-Based Violence Against Women' (GBVAW). What exactly do these terms mean? How do they affect the lives of individuals and communities? How do gender stereotypes, as discussed in chapter 1, contribute to Gender-Based Violence and Gender-Based Violence Against Women?

We employ here a gender sensitive approach to violence. Such an approach assumes that inequalities between the sexes and the conforming and non-conforming gender identifications often resulting in gender-based violence are in fact, structural. That the normative ideas about femininity and masculinity have "symbolic and cultural roots that regulate gender role assignment and perceptions" about gender and gender inequality in society. (Ennagi and Sadiqi in Bartels, 2021, 526).

At the end of this chapter you will be able to answer the following:

- What is meant with Gender-Based Violence (GBV) and Gender-Based Violence Against Women (GBVAW).
- What are some different kinds and forms of GBVAW?
- What are examples of how different types of GBVAW often work together?
- How do gender stereotypes contribute to GBVAW?
- In what ways is GBVAW rooted in social and cultural structures, norms and values?

- What kinds of consequences can GBV and GBVAW impact on individuals, communities and the society?

2.2 Gender-Based Violence

In the previous chapter we discussed how the concept of 'gender' is in fact a socio-cultural concept, defined, enacted and normalised through everyday social- and cultural practices. When an individual's gender behaviour is seen as compatible with what the hegemonic cultural expectations are, the behaviour is referred to as **'gender normative'** behaviour. Similarly, behaviour that does not fit within the socially constructed expectations is then understood as 'gender non-confirming' (see glossary entry **'gender nonconfirmity')**. Too often still when an individual -or a group of people- are seen as behaving in ways that do not conform to the current hegemonic ideas of **gender normativity**, violence becomes observed against those who are seen as being outside of the normative markers. All acts of such violence, including threats of violence, are understood as gender-based violence (GBV). For example, a person with female sex who chooses *not to* marry, have children, dress and behave in certain cultural **gender normative** ways, might be faced with being shunned by her community, threatened with poverty, or worse be in danger of being killed. The anecdote at the start of chapter 1, where the young Bulgarian woman tells *" it turned out that …… they [parents] actually did have expectations, which you don't need to voice out – to get married, to have kids and so on, the kind of expectations that society has for you, that is, there is not even the need to voice them as expectations because they are more or less clear…"* demonstrates well how we often are blind to our culturally shaped expectations until a deviation from the dominant norms takes place rendering our own normative ideas visible to us and those around us. The story of Shafilea Ahmed, a 17-year old English school girl murdered in 2003 by her own parents and in front of her siblings (as a further warning to them on what happens when you do not conform) for resisting an arranged marriage and instead wanting to carry on with her education to become a barrister and keep seeing her white boyfriend, is an example of the brutal cost that some women pay for deviating from the dominant gender-based cultural norms and expectations. Shafilea's ideas did not conform to that of her parents, nor to the ideas of the tightknit Pakistani community in which she lived in Warrington, England. (When Missing Turns to Murder, Ian Paterson, 2019.)

'Gender-based violence'(GBV) refers to "any type of harm that is perpetuated against a person or a group of people because of their factual or perceived sex, gender, sexual orientation and/or gender identity" (Council of Europe, coe.int). It is important to understand that GBV also includes threats of harm and instances of coercion and manipulation. An example of manipulation would be for instance 'gaslighting', where a person is made to doubt their cognitive abilities to properly understand and/or remember events and situations. Think of for example sentences like "Are you sure? You tend to have a bad memory" and "You are crazy, that never happened. It's all in your head!". In fact, gaslighting is a very effective form of emotional abuse causing the victim to doubt and question their own feelings, instincts, judgement and sanity. In turn then this gives the perpetrator more power and control over the person and their perceived situation. Gaslighting is particularly effective when the victim is socially isolated from their friends, family, and colleagues. Coercive behaviour on the other hand includes forms of persuasion which may also include

threats and threats of force. Examples of coercion include any controlling behaviour designed to make the victim (further) dependent on the perpetrator, for example by isolating, humiliating and exploiting them, regulating their behaviour and/or depriving them of their freedom and access to, for instance their friends, family, finances and medical services.

Because of the many and often complex intersections in which gender-based violence takes place – think of for example the refugee crisis and unregistered migrants, sex trafficking, grooming of minors for sex, and **intimate partner violence** (IPV) (see glossary and 2.4.), most cases of gender-based violence go unreported. At the same time the effects of gender-based violence and gender-based violence against women are long-lasting, intergenerational, and costly to individuals and their communities. Some commonplace reasons behind not reporting acts of gender-based violence include factors such as:

1. **The victim does not recognize what is happening to them as violence:** Some acts of psychological violence, such as grooming, manipulation and gaslighting may be difficult to recognize, especially when the victim has been groomed to accept certain acts as normal. For example, in the case of sexual abuse victims, or when acts of verbal abuse, hate speech and psychological manipulation have developed slowly over time and the victim has grown used to it. For example, as in cases of domestic and intimate- partner violence.

2. **The victim is fearful of the consequences of reporting violence or distrusts the system:** Reporting GBV/AW can have serious consequences to the victim, ranging from further violence to loss of life. Many victims are financially or otherwise dependent on their abusers and reporting their abuse can leave them -and their children- without a survival network for basic daily needs. Survivors of GBV/AW can also be (unjustly) ashamed of themselves and blame themselves for letting abuse happen to them. Here reporting violence can cause further psychological stress. Victims are also often fearful of not being believed, as is often the case with victims of sexual abuse and victims of **intimate partner violence** (IPV) (see glossary and 2.4.). In fact, shame, and fear of not being believed, as well as fear of surviving for basic daily needs all greatly contribute to a culture of silence surrounding gender-based violence. In turn, silence allows for gender-based violence to thrive and flourish. At times victims may be concerned by the ability of the system being able to help them. In many cases resulting in femicide the victim has previously reported the violence yet has been failed by the system to adequately protect them from the perpetrators.

3. **It is too late.** The act of violence has already resulted in fatality and the victim can no longer report the violence, or the system failed to adequately protect from the perpetrator.

Although usually referring to violence perpetrated by men against women/girls, gender-based violence also impacts boys, men, transgender people, and other people from sexual and gender minorities. Indeed, anyone can find themselves as a victim of gender-based

violence. Gender-based violence takes place across every section of the society, in the public as much as in the private, and includes as many one-off instances, as well prolonged and repeated acts of violence, harm and their threat. In all of its myriad forms, acts of gender-based violence can cause deep and long-lasting harmful effects on the lives of individuals, their families and communities, as well as the society as a whole. In too many instances acts of gender-based violence have led to death.

Summary:

- At its heart gender-based violence is given rise to by socially constructed, divisive and harmful societal norms that produce gender inequality and discrimination.

- Effects of gender-based violence are long-lasting, intergenerational, and costly to individuals and their communities.

- Gender-based violence takes form in many different ways, including forms of physical, sexual, psychological and economic harm.

- Gender-based violence intersects often with many other forms of discrimination, such as misogyny, racism, disability and homo- and transphobia.

- Gender-based violence often happens under the radar and goes unreported.

- Gender-based violence thrives with silence.

- Perpetration of gender-based violence is a serious violation of The Universal Declaration of Human Rights.

2.3 Gender-Based Violence Against Women

Gender-based violence against women (GBVAW), a form of gender-based violence, is a worldwide phenomenon. This structural nature of GBVAW is rooted in a patriarchal social system of power relations that assigns power to men; devalues women and girls; and upholds this asymmetry in power relations between men and women, which then further perpetuate the subordination of women. Thus the promotion of gender equality is crucial to the prevention of and the combating of gender-based violence against women.

According to the 'Council of Europe Convention' on preventing and combating violence against women and domestic violence' (Istanbul 2011, explanatory report), violence against women remains one of the most serious forms of gender-based violation of human rights in Europe which is still shrouded in silence. Yet, gender-based violence against women takes place every day and in every section of the society causing harm to the lives of women and girls in multiple different ways and areas of life. These areas include physical-, sexual-, psychological- and socio-economic rights and health. A violation to a woman's health and human rights in one of these areas is directly linked to her health and wellbeing in another area. Furthermore, situations in which gender-based violence against women and girls takes place is seldom restricted to isolated instances or only one kind of violence.

Clearly then, in order for us to break the cycle of violence and silence, we not only need to develop communal strategies and practices but to create spaces in our local communities in which we can share, listen, acknowledge and think together about the causes and consequences of GBVAW in order to prevent, combat and overcome it.

See section 2.4 for examples of the different kinds of violence that women and girls are subjugated to. Many of which can take place at the same time.

2.4. Examples and Impacts of Gender-Based Violence Against Women

Physical violence is an "act of attempting to cause, or resulting in, pain and / or physical injury. As with all forms of violence, the main aim of the perpetrator is not only or may not always be – to cause physical pain, but also to limit the other's self-determination". (Council of Europe ,www.coe.int.)
Physical violence can include acts such as: beating, burning, kicking, punching, biting, maiming or killing, and include the use of objects and weapons. Witnessing physical violence can be just as traumatic as experiencing it directly. For example, children witnessing physical abuse in the home can lead to serious psychological harm, inter-generational trauma and further acts of violence.

Sexual violence includes "engaging in non-consensual vaginal, anal, or oral penetration with another person, by the use of any body part or object; engaging in other non-consensual acts of a sexual nature with a person; or causing someone else to engage in non-consensual acts of a sexual nature with a third person." (Council of Europe, www.coe.int). In addition, marital rape and attempted rape constitute sexual violence. Furthermore, Sexual violence includes "sexual harassment at the workplace, sexual violence as a weapon of war and torture, and sexual violence against (perceived) LGTBQ+ people as a means of 'punishment' for abandoning prescribed gender roles." (Council of Europe, www.coe.int). Examples of forced sexual activities include being forced to watch somebody masturbate, forcing somebody to masturbate in front of others, forced unsafe sex, sexual harassment, and abuse related to reproduction (e.g. forced pregnancy, forced abortion, forced sterilisation, female genital mutilation).

Psychological violence takes place always when a person experiences some form of violence to their sense of integrity and dignity. Some examples of psychological violence include intimidation and threatening behaviour, verbal violence, purposeful ignorance and neglect of another person, confinement or isolation such as for example exclusion from certain group activities. Psychological violence also includes withholding information, as well as disinformation. (Council of Europe, www.coe.int). A significant characteristic of psychological violence is often marked by a pattern of abusive behaviour that occurs over time. This abuse can take place both within and outside the family, and not only affects an individuals' mental health and their social networks, but it also -through time- deprives them of opportunities for future personal, social and economic development. Examples of such psychological violence include acts such as for example the isolation of a person from their friends, verbal aggression, threats, intimidation, use of language designed to control a person, harassment or stalking, insults, humiliation and defamation.

Socio-Economic violence and deprivation can make a victim more vulnerable to other forms of violence and can even be the reason why other forms of violence are inflicted. It is both a private as well as a public issue. In the public sphere socio-economic violence is both a "cause and an effect of dominant gender power relations in societies. It may include denial of access to education or (equally) paid work (mainly to women), denial of access to services, exclusion from certain jobs, denial of pleasure and the enjoyment of civil, cultural, social and political rights. In the case of LGBT+ people, they may even be subject to criminalisation." (Council of Europe, www.coe.int). Examples of typical forms of socio-economic violence include "taking away the earnings of the victim, not allowing them to have a separate income (giving them *housewife* status, or making them work in a family business without a salary), or making the victim unfit for work through targeted physical abuse." (Ibid).

Intimate Partner Violence (IPV), sometimes also referred to as 'domestic violence' (DV), is a form of violence that often comprises aspects of all the above categories. An intimate partner is someone with whom you have or had a close personal or a sexual relationship, whereas domestic violence takes place within a household and between any two -or more- people within a household. Intimate partner violence includes physical, sexual, psychological, and emotional abuse, harm, and their threat, as well as sexual coercion and stalking by a current or a former intimate partner. Children, exposed persons, and witnesses of the violence are also victims in addition to the direct victim.

Impacts of GBV/AW are many. Affecting the psychological, physical, sexual, and socio-economic lives, -health, -development and -rights of people, gender-based violence causes isolation, loneliness, depression, anxiety disorders, psychosomatic complaints, PTSD, and loss of life. Such violence can limit a person's -or a group of people's- access to resources such as education and work opportunities. In consequence GBV/AW results in poverty, hunger and serious violations of human rights.

Reflection from teachers

Which module/theory/dichotomy do you consider the most important/challenging to your local/regional/country specific context, and why

- The most problematic and urgent module to be examined, considering the historical situation of Italy today, both in its metropolitan and provincial contexts, is certainly that of gender violence, often not even perceived as such but widespread in its many forms. The chronicles of all the newspapers that record daily acts of violence against women or sexual minorities are there to prove it.
L.G. Italian teacher

- VAW is a phenomenon generally accepted in Romania, although, from the legislative point of view Romania made positive steps to eradicate the phenomenon, the mentalities are still to follow. Therefore, the dichotomies might bring the most important lessons to the teenage learners, mainly those dichotomies leading to social and economical inequalities and ultimately to VAW (violence against women).
Romanian teachers

Exercise

Look at the below examples of gender-based violence. Give examples of a) how each of these may impact a person, and b) what kinds of forms of violence may be implicated.

domestic violence / rape and sexual assault / stalking / crimes in the name of 'honor' / female genital cutting and mutilation (FGCM) / forced marriage / sexual harassment / forced abortion and forced sterilisation / catcalling / online violence trafficking / sexual abuse.

2.5 Support Services for people impacted by GBV/AW:

The Istanbul Convention recognises the importance and differentiates between 'general and specialist services' of support (Istanbul Convention, article 18). The general support services are "universal services offered by public authorities such as social services, health services, employment services, which provide long-term help and are not exclusively designed for the benefit of victims only". Specialist support services, on the other hand, are designed solely to meet the needs of victims of specific forms of violence against women, and are not open to the general public."

Support for victims of violence against women (VAW) should:

- Be rooted in a gendered understanding of the violence enacted
- Be focused on the human rights and safety of the victim, including dignity, privacy and bodily integrity.
- Avoid secondary victimisation, such as blaming victims or making them feel responsible for what has happened to them
- Be rooted in a culture of belief
- Aim at empowerment by giving control back to the victim
- Enabling victims to make their own decisions. (self-determination)
- Enable the achievement of 'economic independence'

Where to Find Help:

Telephone helplines in Europe:
https://www.coe.int/en/web/istanbul-convention/help-lines
Amnesty International:
https://www.amnesty.org/en/
The International Lesbian, Gay, Bisexual, Trans and Intersex Association:
https://ilga.org
Platform for International Cooperation on Undocumented Migrants:
https://picum.org

If you are a victim of gender-based violence against women or if you are concerned of a situation of potential violence, you can reach out to the below services.

Belgium

Ecoute violences conjugales (for domestic violence)
0800 30 030 – https://www.ecouteviolencesconjugales.be/

Collectif contre les violences familiales (collective against violence in the family)
04/223 45 67

SOS Viol (SOS rape)
0800 98 100 – https://www.sosviol.beTo talk to someone online:
violencessexuelles.sittool.net/chat

Violences Pluri'elles (support to women and transwomen victim of any type of violence)
010/39.50.85 – https://www.collectifdesfemmes.be/violences-plurielles/

https://www.amnesty.be/campagne/droits-femmes/les-violences-conjugales/contacts-utiles-violences-conjugales

Besafe.be
Official website of security in Belgium. The page dedicated to gender-based violence includes a map of local prevention centres https://www.besafe.be/fr/themes-de-securite/violence/violences-basee-sur-le-genre

Masque 19
Code word to use in pharmacies to receive information on where to find help in case of domestic violence.

Police emergency
101

Medical emergency
112

Bulgaria

Bulgarian Gender Research Foundation
Contacts Sofia
Address: 33 Vasil Levski Blv. 1142 Sofia, Bulgaria
E-mail: office@bgrf.org
Telephone: 02 963 53 57
Fax: 02 963 53 57
Mobile Phone Number: 0878 567 620
http://www.bgrf.org

STATE AGENCY FOR CHILD PROTECTION
The Bulgarian Safer Internet Centre

Национална телефонна линия
за онлайн безопасност на деца

124 123

safenet.bg

The National Telephone Line for Children

116 111

Sofia 1051, „Triadica" № 2
phone: +359 2 933 90 10
fax: +359 2 980 24 15
email: sacp@sacp.government.bg

"Animus Association" Foundation
Centre for rehabilitation, counseling and psychotherapy

85 Ekzarh Yossif st.
1000 Sofia
Bulgaria
Telephone/Fax: +359 2 983 52 05; 983 53 05; 983 54 05
e-mail: animus@animusassociation.org
If you need help and would like to make an appointment with a specialist, please call:
02/ 983 52 05
02/ 983 53 05
02/ 983 54 05
From Monday to Friday – 9:30 a.m. to 5:30 p.m.
If you need urgent help use:
The Help-Line for victims of violence
02/ 981 76 86
24 hours

Germany

Hilfetelefon "Gewalt gegen Frauen"
08000 116 016
Schnelle Hilfe: Das Beratungsangebot zur Gewalt gegen Frauen ist 24 Stunden am Tag erreichbar.
Das Hilfetelefon "Gewalt gegen Frauen" ist ein in dieser Form europaweit einzigartiges Beratungsangebot. Unter 08000 116 016 wird rund um die Uhr, anonym und in 18 Sprachen kostenfrei Hilfe angeboten. In den vergangenen sechs Jahren nahmen dies bereits 185.000 Frauen in Anspruch.
https://www.frauen-gegen-gewalt.de/de/hilfe-vor-ort.html

Codewort "Maske 19"
Die internationale Frauenorganisation Zonta startet deutschlandweit eine Initiative, um den Opfern eine Brücke zu bauen. Das Codewort « Maske 19 » soll Frauen aus dem gefährlichen Schweigen helfen.
Frankreich und Spanien machen es vor. Apotheker und Ärzte in diesen Ländern sind angehalten, die Polizei zu rufen, wenn eine Kundin das Codewort « Maske 19 » sagt. Denn gerade in Coronazeiten, Lockdown und Kurzarbeit fehlt oft der nötige Abstand zum gewalttätigen Partner, um sich als Opfer bemerkbar zu machen. Weil der Partner beispielsweise das Handy kontrolliert oder ständig in der Wohnung ist und ein Anruf bei der Polizei, dem Hilfetelefon oder einem Frauenhaus nicht möglich ist.

Bundesverband Frauenberatungsstellen und Frauennotrufe
Frauen gegen Gewalt e.V.
Petersburger Straße 94
10247 Berlin
Telefon: 030 322 99 50
E-Mail: info@bv-bff.de

Rufen Sie an – auch im Zweifelsfall
Sprechen Sie mit den Berater:innen beim Hilfe-Telefon Sexueller Missbrauch.
Ihr Anruf ist anonym und kostenfrei.
0800 22 55 530
Telefonzeiten:
Mo., Mi., Fr.: 9.00 bis 14.00 Uhr
Di., Do.: 15.00 bis 20.00 Uhr

Berliner Initiative gegen Gewalt an Frauen (BIG)
Die BIG Hotline ist unter der zentralen Notrufnummer 030 611 03 00 täglich in der Zeit
von 8 – 23 Uhr erreichbar. Als telefonische Anlaufstelle bietet die BIG-Hotline Beratung, Unterstützung, Vermittlung von freien Schutzunterkünften sowie eine mobile Intervention an. Neben den betroffenen Frauen können sich auch Personen aus deren privatem und sozialem Umfeld sowie Behörden, soziale Einrichtungen und Institutionen melden.
Die Beratung ist auf Wunsch anonym.

Hilfe bei häuslicher Gewalt in Berlin

In Berlin gibt es folgende Beratungsstellen bei häuslicher Gewalt:

BIG Hotline

Postfach 304105, 10756 Berlin

Fachberatungs und- Interventionsstelle Frauenraum

Beratungsstelle Häusliche Gewalt, Torstraße 112, 10119 Berlin (Mitte)

Mut-Stelle gegen sexuelle Gewalt

Lebenshilfe Berlin, Heinrich-Heine-Straße 15, 10179 Berlin

BAN YING e.V.

Beratungs- und Koordinierungsstelle gegen Menschenhandel, Anklamer Straße 38, 10115 Berlin (Mitte)

Frauenkrisentelefon e.V. Berlin

Naunynstraße 72, 10997 Berlin (Friedrichshain-Kreuzberg)

Elisi Evi e.V.

Interkulturelle Beratungs- und Bildungsangebote für Frauen und Mädchen, Skalitzer Straße 50, 10997 Berlin (Kreuzberg)

Frauentreffpunkt - Fachberatungs- und Interventionsstelle bei häuslicher Gewalt

Italy

REAMA Network

Online anti-violence desk that you can contact by sending an email to

Email: sportello@reamanetwork.org

Phone: +39 349 344 2257, from Monday to Friday from 10.00 to 17.00

If you are not sure that what you are experiencing is violence, you can take the anonymous REAMA test: https://www.reamanetwork.org/2018/10/03/test-riconoscere-violenza/

National anti-violence number

1522

Romania

Bucharest: Sensi Blu Foundation 021 311 46 36

Bucharest: ADRA 021 25 25 117

Iasi: CMSC 023 225 29 20

Targu Mures: IEESR 026 521 16 99

Sibiu: A.L.E.G. 075 389 35 31

Baia Mare: Centru Artemis 0262 25 07 70

Timisoara: APFR 0256 29 3183

Netherlands

Huiselijk geweld – I suspect Domestic Violence
https://www.ikvermoedhuiselijkgeweld.nl

Ouderenmishandeling - Elderly Abuse
https://www.ikvermoedhuiselijkgeweld.nl/ouderenmishandeling

Partnermishandeling – Intimate Partner Abuse
https://www.ikvermoedhuiselijkgeweld.nl/partnermishandeling

Meisjesbesnijdenis – Circumcision of Girls
https://www.ikvermoedhuiselijkgeweld.nl/meisjesbesnijdenis

Huwelijksdwang – Forced Marriage
https://www.ikvermoedhuiselijkgeweld.nl/huwelijksdwang

Kindermishandeling – Child Abuse
https://www.ikvermoedhuiselijkgeweld.nl/kindermishandeling

Veilig Thuis - Safe at Home:
Advice on support on reporting domestic violence and child abuse
https://veiligthuis.nl

Fier – Proud:
Helpline with various issues such as domestic violence; sexual abuse, 'loverboy' related problems, and honor related violence.
https://www.fier.nl/24/7-hulp-advies

Sterk Huis – Strong House:
Domestic violence, sexual abuse, child abuse.
https://www.sterkhuis.nl

Rape Crisis Network:
https://www.rcne.com/contact/countries/netherlands/

Sexual Assault Centre:
https://centrumseksueelgeweld.nl/csg-en/

Slachtofferhulp – Victim Support:
Free legal help for victims and the relatives of victims of serious offenses.
https://www.slachtofferdesk.nl

Blijfgroep – Stay Group:
Domestic violence, intimate partner violence, elderly violence
https://www.blijfgroep.nl

2.6. Exercises & Activities

- What is meant with the terms GBV and GBV/AW?
- Give examples of what gives rise to GBV/AW.
- Give examples of instances of GBV/AW both in your local community and globally. How do the factors of harmful gender stereotypes, race, ethnicity, colonialism, poverty, refugee crisis, homo- and transphobia intersect in these specific cases of GBV/AW?
- The United Nations 'Declaration on the elimination of Violence against Women', article 3, lists 8 human rights and fundamental freedoms in the political, economic, social, cultural, civic or any other field, can you name some of these?
- Name some reasons why GBV/AW often goes unreported.
- How does GBV/AW contribute to intergenerational trauma, in other words being passed down from one generation to another?
- Socio-economic deprivation can make a victim more vulnerable to other forms of violence and can even be the reason why other forms of violence are inflicted. Can you think of a situation/s in which this might take place?
- If possible, think back to a time that you may have witnessed or experienced GBV/AW. What was the situation? How did it affect the people involved? What did you do? How do you look back at this situation now?
- In what ways is GBV/AW enacted or discussed in today's visual and popular culture? Think of cultural phenomena as advertisements, podcasts, music videos, literature, comics, television series. For example, take look at the television series '*I May Destroy You*' (HBO) and '*Sex Education*' (Netflix).
- Create a school / local community wide GBVAW awareness campaign with your students.
- Consider the physical safety of girls, women, members of LGTBQ+ communities within the infrastructure of your school. What has been done / is being done / needs to be done to safeguard the comfort and safety of all within the school?
- Consider the general culture, attitudes and messaging about gender / gender stereotypes / gender equality within your school. What is this culture and can it still be improved?
- Is there a process in place to monitor gender equality / inequality within your school? How could that be devised and implemented? Who should be included in the process of devising and implementing such a system?
- Is your school a safe and welcoming space for students and staff to come forward to discuss GBV/AW? What has been done / is being done / needs still to be done in your school to achieve better practices regarding awareness about GBV/AW?
- Do you know what/who your local and nationwide support services/helplines and contact people are for people impacted by GBV? Compile a list for the staffroom and present it to staff.

2.7. References and Resources

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CHAPTER 3:
Binaries and Dichotomies

"You don't have to be pretty. You don't owe prettiness to anyone. Not to your boyfriend/spouse/partner, not to your co-workers, especially not to random men on the street. You don't owe it to your mother, you don't owe it to your children, you don't owe it to civilization in general. Prettiness is not a rent you pay for occupying a space marked 'female.'" - Erin McKean, HarpersBazaar.

"... That's why it's really important, in a world that is often very 'either/or', to remember there can be both, neither and everything - that is, other than the 'binary' of male or female". - Sally Goldner.
https://commonslibrary.org/quotes-from-beyond-the-gender-binary/

"No matter how much we [trans persons, ed.] are comfortable in our bodies, the minute we go outside we are under attack. Our daily acts of resistance are just seen as frivolous or excessive ... The way that I understand my gender is that I am both a man and a woman and neither a man and a woman. They see me and they see me as a failure." - Alok Vaid-Menon, gender non-conforming writer and performance artist.
https://www.youtube.com/watch?v=j7Gh2n9kPuA

I arrive at the facilities and have to make a choice, do I go into the women's bathroom and face uncomfortable stares or do I go into the men's bathroom and face — even more uncomfortable stares. Charlie Bartlett,
https://aninjusticemag.com/when-you-live-in-a-binary-world-35b9aed3c932

3.1. Introduction to the chapter and its aims

In this chapter you are introduced to how European/Western thinking is structured through "dichotomies".

Many of our cultural presuppositions rest in dichotomous thinking. As we will see in the course of chapters 4-9 these dichotomies organise culture and its norms and values. Dichotomies are always relational, and create meaning through being supposedly opposite of each other and seemingly mutually exclusive. As we will come to understand through this textbook, these oppositions often function as power differences and as such they produce harmful gender stereotypes, gender inequality, gender discrimination and contribute to gender-based violence. The REGENERART e-learning course and this textbook identify five dichotomies that significantly impact gender inequality, gender

discrimination and gender-based violence. These dichotomies are discussed in more detail in the following chapters. In the e-learning course, you can interactively engage with a selection of artworks mainly from the European art historical canon and practice reading them through the lens of the different dichotomies also discussed in this book.

At the end of this chapter you will be able to answer the following:

- How do dichotomies shape and give structure to Western modes of thinking and meaning making?
- How do dichotomies convey power relations, and install value laden, gendered hierarchies?
- How are dichotomies relational and how do they create meaning by being supposedly opposite to each other?
- How might gendered dichotomies be reinforced by the everyday language in your school?

3.2. Binaries and Dichotomies

The word 'dichotomy', deriving from the Greek *dikhotomia*, means 'division into two parts'. In the field of Logic, a dichotomy refers to the division in two parts which are jointly and *mutually exclusive*. Engaging in dichotomous thinking then refers to a practice of mentally dividing and separating, of cutting things into two separate parts that are then represented as essentially different and oppositional. In other words, something either belongs to one part or the other, not both. These jointly and mutually exclusive parts, called *binaries* and as created by *dichotomous thinking*, fix phenomena into rigid and inflexible relations vis a vis each other. As already explored in chapter 1 for example, we know 'black' because we know 'white, we know 'woman' because we know 'man', and we know 'east' because we know 'west'.

In these binaries, as is the case with all binaries, meaning is constructed creating difference which is seen as absolute. When we understand the two parts of any given binary as rigid, static and inflexible, we quickly become stuck in thinking about them only in opposition to each other. This does not leave much space for alternative configurations of meaning making, which may be more affirmative for thinking about difference. Furthermore, and with great consequences to the everyday lives of people, dichotomies have come to work in a hierarchical way. When it comes to the two elements in a binary configuration, one is almost always valued as higher than another and is invested with a higher cultural, symbolic status than the other element. Think here again of the binary oppositions of man vs. woman, white vs. black, west vs. east, young vs. old, secular vs. religious. When thinking about these oppositions, which ones do you give a higher cultural status? Most likely, when situated in a patriarchal and Eurocentric society, you place the first binary element of each of these binaries (man, white, west, young, secular) in a higher cultural and symbolic position.

In relation to gender, the main binary division that organises our socially constructed ideas are *masculinity* and *femininity*. These two, like all binaries, are constructed as opposites and as mutually exclusive. They are set in a hierarchical relation to each other in which

masculinity is valued over femininity. Furthermore, under the binary classification of masculinity and femininity multiple other and oftentimes arbitrary divisions (relating to gendered attributes and behaviour) become attached to these categories. This then produces gendered dichotomies. In other words: the opposite parts of each dichotomy become associated with either masculine or feminine. For example, as previously discussed in chapter 1, qualities such as *sensitivity, caring, passivity and humility* are often considered as feminine and as such are markers of good and proper female behaviour. Qualities such as *bravery, courage, leadership* and *assertiveness* on the other hand are often considered as masculine qualities and as such are markers of good and proper male behaviour. Being petite in one's physical stature is often considered as a feminine feature, whereas being muscular is seen as masculine and manly. Such gendered attributes and stereotypes are then used as a further reasoning to create significant social divisions, such as claiming that women are 'naturally' better suited to the private domestic realm of the home and the caring of children, rather than the public realm of the 'polis' (Greek 'city') where serious politics is being made.

This kind of dichotomous thinking is behind the production and social construction of the gendered dichotomy 'Public-Private' (chapter 4) according to which women are 'naturally' suited for the private, domestic realm of the home, whilst men are 'naturally' better suited for public life and decision making. Or the 'Culture-Nature' dichotomy (chapter 8) which assigns women in the category 'nature' as they can gestate and give birth thus simultaneously excluding them from 'culture', whilst men on the other hand are assigned in the category 'culture' and hence become separate from 'nature', which in turn now becomes something that 'men' can now observe, control and even own. From here is just a short step to the dichotomies of 'Mind-Body' (chapter 5) and 'Subject-Object' (chapter 7), the latter dividing and differentiating further between those who are best suited as subjects and those who are best suited as objects. As men are now discursively and socially constructed as belonging in the category of 'culture', they now 'naturally' seem also better suited as 'Subjects', those who think and act, leaving women with the category 'Object', those who are tied to the body, and passive. Furthermore, as women are assigned in the category 'Nature', when it comes to the dichotomy of 'Order-Chaos' (chapter 9), they are also 'naturally' understood as belonging to the category 'Chaos', unorganised, in need of guidance rather than 'Order', structured, contained and guiding, which is where men 'naturally' become assigned in. Same logic assigns men then with 'Reason' and women with 'Emotion' within the gendered dichotomy of 'Reason-Emotion' (chapter 6).

When these *socially constructed* divisions become challenged, for example if a woman *asserts herself* in a situation to express her needs, it can be perceived as threatening for the status quo and disrupt the socially constructed division of what is considered as proper *feminine* behaviour. As such *gendered dichotomies* have a function in maintaining a particular kind of social order and power relations. In fact, they function as a powerful technology of patriarchal and colonial cultural and societal organisation.
When cultural and social orders are built on gendered divisions (gendered dichotomies) it creates very particular divisive patterns of social power, of inclusion and exclusion that are harmful for everyone. This affects both those who have been assigned to the 'disadvantaged' group, and those who do not conform to the clear-cut divisions that gendered dichotomies produce, as well as those who have been assigned to the

'advantaged' groups, as such divisions may exclude them from developing qualities that relate to the supposedly opposite binary.

Sometimes the terms 'dichotomy' and 'binary' are used interchangeably. Whereas the term 'dichotomy' refers to the division into two parts or categories, the term 'binary' refers to the state of being in one of these two jointly and mutually exclusive categories. A gender binary refers to the categorization of gender into one of the socially constructed, distinct and opposite forms of masculinity and femininity. As the understanding of physical attributes and social behaviour that mark a person's location within a particular gender binary are often socially constructed, they also vary from historical moment, geographical location and cultural circumstance.

Summary:

- A dichotomy refers to the division in two parts that are jointly and mutually exclusive.
- Gendered dichotomies assert gender into rigid and inflexible categories.
- Dichotomies always work relationally and always install a hierarchy.
- The main binary division that organizes our socially constructed ideas about sex and gender are *masculinity* and *femininity*.
- Challenging dichotomies that produce gender stereotypes disrupts gendered social construction of power, inclusion and exclusion.
- Gender binaries are socially constructed and can vary from culture to culture.

Exercise

- Think of examples of gender-neutral language and phrasing that resists the re-production of gendered binaries. For example, in the English language, one might say 'Everybody' instead of 'Ladies and Gentlemen', or one can use 'Humankind', instead of 'Mankind'.
- Go through some of your classroom materials and examine to what extent the language and examples used a) stem from, refer to, or reinforce gender dichotomies, b) binary thinking c) gender stereotypes. What kind of reality do your classroom materials create when it comes to social inclusion and equality across gender binaries?
- In what ways does your school as a physical space reproduce binary thinking amongst its members, both for the staff and students? (bathroom signs etc.)
- Can you think of ways to interact / intervene with the physical spaces of your school to open a discussion about the topic of gender binary and harmful gender stereotypes?

3.3. References and Resources:

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CHAPTER 4:
The Public vs. Private Dichotomy

"Before the contraceptive pill came [to Ireland] we went campaigning from door to door in the evenings after dinner. At one door there was this man. He was very kind. and he told us: "You are all such awfully nice women. Why don't you just go home and do the dishes?" -Female, Ireland.

"As soon as I became pregnant, the father of my child left. I was young and we weren't married. Now I care for my child alone. My family lives far away and I don't have a big network of friends. I am quite isolated. I want to continue my studies and get a job. I want to build a life and feel a part of something, but I cannot afford to. If I continue to study, who will take care of my child? It's expensive to bring him to daycare. If I work, even just for the minimum wage, I will lose a part of the social security benefits. I rely on those benefits for our housing and food. I feel totally stuck. I feel like I am being punished for having a child out of marriage… Am I also not contributing to society by taking care of another human being? One day he will grow up and contribute too! Why should I not be paid for the work that I do, like the women at the privatised daycare facility are? I teach my child two languages, I socialise him, wash, and cook, read him books, teach him songs and names of plants, stay up night and day…" – Female, unmarried mother, Ireland.

'Many men don't focus on the message but on whether a woman is ugly or fuckable.' - Female politician, The Netherlands.

4.1. Introduction to the chapter and its aims

This chapter focuses on the Public-Private dichotomy prevalent in Western dualist thinking. Overcoming this dichotomy has been central in feminist writing and political and economic struggle already for almost two centuries. Through the means of looking at European art across different historical times, geographical locations and artistic styles, in this chapter we engage with how the persistent Public-Private dichotomy constructs gender, how works of art (re-)produce, maintain, and normalise potentially harmful ideas about gender, and the relation between the Public-Private dichotomy, gender inequality, and gender-based violence. However, art works also hold a unique ability to rethink and re-imagine the gendered approach to the Public-Private dichotomy. The chapter thus ends with a selection of works that open up and think through the Public-Private dichotomy in ways that challenge the gender roles and stereotypes associated with this dichotomy.

At the end of the chapter, you will be able to answer the following:

- What is the Public-Private dichotomy?
- How is the Public-Private dichotomy gendered and how is it used to organise gender roles and stereotypes?
- How is the Public-Private dichotomy maintained, reproduced and re-imagined in art?
- How do gender stereotypes that relate to the Public-Private dichotomy contribute to gender discrimination and inequality?
- How does the Public-Private dichotomy contribute to the maintenance of gender-based violence/against women?

At the end of the chapter, you will be able to:

- Employ the Public-Private dichotomy as an analytical tool in reading artworks from a gender sensitive perspective.

4.2 The Public-Private dichotomy

The distinction between 'public' and 'private' spheres is one of the most innate dichotomies within Western thought. Here a distinction is made between the 'public' world, associated amongst others with the economy, paid labour, politics, government, power, civil society, production, and decisions making processes. Its 'opposite' binary, the 'private' sphere is associated, amongst others, with domestic labour, the home, care for family relationships, children, and the household. Thus, the public sphere is an area of social life where individuals come together to discuss and identify societal problems, influence public opinion and political action, and generally contribute to society through paid labour. As its opposite, the private sphere is an area of social life closely related to the home and unpaid care labour where contribution to the society takes place through acts such as for example the care for children, relatives and the home.

The Public-Private dichotomy has a patriarchal character with implications for both men and women. Generally speaking, in European industrial/liberal history men have been regarded as the economic providers in the family, whilst women have been regarded as the caregivers in the family. The distinction is thus *gendered* as the public and private spheres are each associated with a specific gender. Women have been pushed inside the private sphere of the home, and have simultaneously been excluded from the public sphere. As we learned in chapter 3, this is precisely how the logic of the mutually exclusive dichotomies works. In the public vs. private dichotomy women are considered the "homemakers". Similarly, men have historically been expected to financially take care of their families and engage with (the dissemination of) politics and knowledge production. Their activities have therefore taken place in what is considered as the public realm. They are considered to be the "breadwinners".

In the 21st century this division of labour is still often the case: the domestic sphere is seen as women's 'natural' place, and men's domination in the public sphere is also seen as a 'natural' order of things. The Public-Private dichotomy produces a gendered imbalance of

power and a seemingly mutual exclusivity between the two genders. The Public-Private dichotomy can help us understand *why* and *how* gender stereotypes placing women in the home lingers on today.

Reflection from teachers

Which module/theory/dichotomy do you consider the most important/challenging to your local/regional/country specific context, and why

- The dichotomy public / private (women in my country still suffer from professional discrimination).
  R.C. - Italian teacher

- In light of the stimulating provocations that emerged in this course, one of the dichotomies that I found to be more problematic in the specific Italian national context is the "public- private" dichotomy: although the seemingly mutual exclusivity between the public and private spheres has had, and still has, tremendously powerful effects on women and men, the stark distinction and consequent gender disparity produced by this binary configuration seems to be very deeply embedded in the Italian cultural horizon, even, in part, in that of the new generations. During the course, in fact, I became aware of the lack of information about the gaps in the world of work on which students, in their school education, are placed in a position to be able to document themselves and, above all, on the consequent difficulty that the students have in problematizing in a critical and personal way some composite aspects of the theme. (…).

  In this, as in several other discussions (on the "gender pay gap" and violence against women in the domestic context, for example), the challenge I faced has been to encourage students to always question reality and to enter into its complexity without fear, critically taking charge of it, avoiding the simplifications and contradictions that normalize inequalities, thus violating the cultural status quo that makes the public and the private impermeable, then making themselves – girls and boys, women and men – protagonists of society without locking themselves in one or the other place, able finally to know how to combine both in their lives.
  O.D.M. - Italian Teacher

Exercises

Take a look at the artworks in this chapter. Describe what you see, while keeping the Public-Private dichotomy in mind. Be as specific as you possibly can.

- Who do you see represented in the artworks?
- In what way are people and the relations between people being portrayed?

Stefan Luchian, *The Laundress*, 1905-1907.
See REGENERART e-learning course for information regarding artwork.

Jacques-Louis David, The Oath of the Horatii, 1784.
See REGENERART e-learning course for information regarding artwork.

Silvio Consadori, Buranella Family, 1962.
See REGENERART e-learning course for information regarding artwork.

Francesco Hayez, Portrait of the Borri Stampa Family, (1822-1823).
See REGENERART e-learning course for information regarding artwork.

When it comes to the public and private realms, the above artworks show stereotypical portrayals of men and women. As discussed in chapter 1, The United Nations describe a gender stereotype as "a generalised view or preconception about attributes or characteristics, or the roles that are ought to be possessed by, or performed by, women and men". Although these works are produced across different times (18th, 19th, and 20th century) and places in Europe (Italy, France, Romania), they all assign men to the public sphere, and women to the private sphere. This demonstrates that these recurring depictions as represented in these works of art are not incidental, rather they depict and reveal the normative and persistent socio-cultural ideas and practices regarding gender roles and stereotypes prevalent of the time. As the image gallery on the e-learning platform shows, much of canonical European art places men in the public sphere and women in the private sphere. Women are often portrayed performing domestic work and engaging in familial relations, whilst men are seen engaging in fights, knowledge production and physical labour.

Exercise

Take a look at the artworks again, now taking into account some of the different categories for stereotypes as described in chapter 1. For example:

Personality traits:
Women/Girls are sensitive, modest, irrational, passive, insecure.
Men/Boys are insensitive, rational, self-confident.

Domestic behaviours:
Women/Girls will take care of the children and the household (cooking and cleaning).
Men/Boys will take care of the finances, home repairs.

Occupations:
Women/Girls should become kindergarten teachers, flight attendants, and nurses.
Men/ Boys become engineers, pilots, bankers.

Physical behaviour:
Women/Girls are thin, graceful, have long hair and wear make-up.
Men/Boys are tall, muscular, wear pants and short hairstyles.

Keeping these stereotypes and gender roles in mind, look at the images again and ask yourself:

- What do you see?
- What gender roles/stereotypes do you see reinforced in these artworks?
- Can you think of other examples of artworks and /or gender stereotypes that assign men and women to the opposing poles of the Public-Private dichotomy?

Thus far, we have looked at how the Public-Private dichotomy is put to work throughout European art history in relation to gender. However, the Public-Private dichotomy not only organises gender norms, but organises other axes of difference as well, such as race and class. Take a look at the artwork below.

- What do you see?
- Do you notice any differences compared to the works you just analysed?
- And if so, what differences do you see?

Jacob Coeman, Pieter Cnoll, Cornelia van Nijenrode, Their Daughters and Two Enslaved Servants, 1665. See REGENERART e-learning course for information regarding artwork.

The work by Jacob Coeman shows how the gendered relations of the Public-Private dichotomy can be more complex than as they first appear, and that in fact multiple axes of difference, and unequal power relations, can operate simultaneously. The white women in Coeman's painting appear to not be engaging in domestic household tasks. They appear wealthy, and are dressed in elegant clothing with luxurious attributes. Looking at the image, it is difficult to determine what domains the women have access to. The man is not separated from the family, as for example in the work *Portrait of the Borri Stampa Family* by Francesco Hayez, but instead he is part of the family and is actively engaged in a conversation with the woman. Where the work of Francesco Hayez, Silvio Consadori, and Stefan Luchian clearly place the women in the private sphere of caretaking and household tasks, we don't see this dynamic immediately present in Coeman's painting. However, when looking closely, on the right side of the painting, almost rendered invisible due to the artist's use of shadow, we see two enslaved servants of colour who are responsible for the household tasks. They are clearly not part of the family, placed behind them, literally tucked away in the corner. Looking at this work with the Public-Private dichotomy in mind shows that the social categories occupying either side of the dichotomy are *relational* and are *continuously shifting*, depending on the power relations that are depicted in the work. Class, race and gender are relational factors that constantly work together and (re)define who is placed into which side of the dichotomy.

Summary:

The Public-Private dichotomy

- produces gender roles and stereotypes that generally place men in the public sphere, and women in the private sphere.

- does not only operate on the axes of gender, but for example also (but not limited to) on the axes of race and class.

4.3. The Public-Private dichotomy and gender-based violence against women

As this chapter and the artworks thus far have shown, the distinction between the public sphere and the private sphere have resulted in different gender roles for women and men. In this section, we will delve into how and why this potentially leads to gender inequality and gender-based violence against women.

The previous chapter already showed how power relations and hierarchy are inherent to dichotomous thinking. The Public-Private dichotomy produces differences across the gender divide in relation to access and control in many settings of society, disciplining people because of their assigned gender at birth. Historically speaking, because only men were allowed access to the European public domain, the dichotomy has contributed to more men working in public roles and (well) paid positions and vice versa more women ending working in low paid, or indeed unpaid positions of care labour. This has contributed to skewed differences regarding access to decision-making processes, and to institutional, empirical and symbolic levels that influence, for example, how women have been and still are, to different extents, denied access to democratic participation, university, or to pursue a career.

Feminist theorists have emphasized and argued how the seemingly mutual exclusivity between the public sphere and the private sphere has had, and still has, tremendous powerful effects on men and women (Bondi 2013; Bornstein, Williams, Painter 2012). For example, in many European countries, women were not allowed to vote until the beginning of the 20th century. For women living in the European colonies, this right often came much later. The sharp gendered distinction between the public and private spheres has also contributed to laws that historically have regarded women as objects to be owned and as the property of men. For example, in the Netherlands, until 1956 it was often the case that women working for governmental institutions were fired from their jobs as soon as they married. Neither were they allowed to open bank accounts, get their own insurance, or a job without formal permission from their husbands, thus placing them in a position of dependence on their husbands.

Exercise

Such specific histories and contexts as explained above affect and influence gender inequalities in today's world, even when laws may have been amended to be more inclusive and support equality between the sexes. Traditional gender roles and stereotypes create

persistent ideas regarding gender norms that work through in present-day cases of gender inequality and gender-based violence/against women. Can you think of examples of gender inequality and gender-based violence/against women that have been discussed in chapter 2 (such as physical violence/sexual violence/psychological violence, etc.) that can be traced back/are related to gender roles and stereotypes rooted in the Public-Private dichotomy?

For example, think of the following:

- Economic violence: gender pay gap. The latest statistics of the European Union shows that women earn 14.1% less on average per hour than men. This percentage has only changed minimally over the last decade. The European Commission has pointed out that this is due to amongst others 1) the amount of unpaid work women have to do in the household which might affect their career choices, 2) discrimination practices they encounter at the workfloor, and 3) the glass ceiling, which refers to the social barrier that prevents women from being promoted to top jobs in management positions.
- Economic violence: discrimination in hiring practices against pregnant people/women who are a mother, which is coined the "maternal wall". Research has shown that this bias regarding female reproduction install an assumption that women will eventually work less hours to perform more domestic/care work within their families (Bornstein, Williams, Painter 2012).
- Domestic/sexual violence: In many countries in the EU, dominant media and politics often fail to accurately address the gravity of domestic and sexual violence. For example, the term 'femicide' is not included in most countries' criminal code. Femicide refers to the murder of a woman, and is often perpetrated by current or former partners. In France for example, every three days a woman is killed by a man. In the Netherlands, every 10 days a woman dies as a consequence of domestic violence. Language tends to romanticise the act of femicide. Think of the use of the term "crime passionel" (a crime of passion), often used in these cases of domestic violence, which implies that the victims were bearers of their own fate, as their partners were presumably so in love that it drove them to kill.
- Domestic/sexual/economic violence: the working conditions that many migrant women who perform domestic work in private homes across the EU European households are often very bare and appalling, abusing fundamental rights. These migrant women risk facing severe labour exploitation (European Union Agency for Fundamental Rights, 2018).

4.4. Challenging the Public-Private dichotomy

Many feminist activists, artists and scholars have challenged the seemingly mutual exclusivity of the Public-Private dichotomy. Second wave feminists have claimed how "the personal is political", a statement that refersto the many connections between personal

experiences and larger social and political structures. The slogan has been used to both reclaim and critique the gendered notion of the private sphere, while at the same time blurring the division between the public and the private realms, as private matters (such as sex, child care, domestic life) demand political intervention in order to initiate structural change.

Exercise

Take a look at the following artworks.

- How do these artworks challenge, disrupt, and/or subvert the historical hierarchies and stereotypes that are created through the Public-Private dichotomy?
- What counter narratives do these works convey?

Elżbieta Jabłońska, Super Mama, 2002.
See REGENERART e-learning course for information regarding artwork.

Leni Dothan, *Sleeping Madonna*, 2011.
See REGENERART e-learning course for information regarding artwork.

Fiety Meijer-Degen and Hermian Snyders, The Six-Day Bicycle Race of Life, 1979.
See REGENERART e-learning course for information regarding artwork.

The Bold and the System, Untitled, 2018.
See REGENERART e-learning course for information regarding artwork.

4.5. References and resources

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CHAPTER 5:
The Mind vs. Body Dichotomy

"The words and works of God is quite clear, that women were made either to be wiwes or prostitutes". - Martin Luther

"Feminism was established so as to allow unattractive women access to the mainstream of society." –Rush Limbaugh, political commentator

5.1. Introduction to the chapter and its aims

In this chapter we focus on the Mind-Body dichotomy prevalent in Western dualist thinking and as it is made visible in and by works of Western art. The chapter makes visible the connection between gender stereotypes that equal the category 'man' and 'masculinity' with the dichotomy 'mind' and the category 'woman' and 'femininity' with the dichotomy 'body', and looks at how these socially constructed gender stereotypes are being constituted through representation in visual art. Through the means of looking at art from different historical moments and geographical locations in Europe we will engage with **a)** how the gendered Mind-Body dichotomy is being depicted, (re-)produced and normalised in our cultural consciousness by works of art, and particularly by the European oil painting tradition of the *'Nude'* which positions the woman's body as a site for the **male gaze** (see glossary entry 'gaze') and male desire and **b)** how these visual representations in art can work to normalize gender-based violence and particularly gender-based violence against women and girls in today's world. However, as artistic practices also enable creative and novel opportunities to re-think, re-imagine and re-present gender in ways that do not harm those who don't conform to gender normative ideas, this chapter concludes with a selection of artworks that open up and think through the Mind-Body dichotomy in ways that challenge gender roles and stereotypes traditionally associated with this dichotomy.

At the end of the chapter you will be able to answer the following:

- What is the Mind-Body dichotomy?
- In what way is the Mind-Body dichotomy gendered, and in what way does this dichotomy   organise gender roles and gender stereotypes?
- How is the Mind-Body dichotomy maintained, reproduced and re-imagined in works of art?
- How do gender stereotypes that relate to the Mind-Body dichotomy contribute to gender discrimination and inequality?
- How does the Mind-Body dichotomy contribute to the maintenance of gender-based violence/against women?

At the end of the chapter you will be able to:

- Employ the Mind-Body dichotomy as an analytical tool in reading artworks from a gender sensitive perspective.
- Understand how the Mind-Body dichotomy is related to the previously discussed Public-Private dichotomy.

5.2. The Mind - Body dichotomy

One of the most classic Cartesian dichotomies, the Mind-Body dichotomy is based on the idea that the human is formed from two different kinds of properties or substances: physical and mental. Within Cartesian thought, the physical property in humans refers to the body's material and mechanical condition in relation to its most basic life producing functions. The mental property referring to the idea of a soul, the ability to think and the possibility of practising logic and rationality. Furthermore, the human mind is here seen as capable of rising above the mundane needs of the physical body. The body is stuck to the cycle of reproduction, natality and mortality and as such is thought of as more closely bound with 'nature', rather than with logic, rational thinking and the production of culture, qualities which are most commonly reserved to the privileged and more often than not: white, Western men.

We can thus start to see how the Mind-Body dichotomy quickly lends itself to false justifications of everyday gendered social practices that limit and harm individuals. For example, it is a false distinction to say that because some women give birth, women are closer to nature than men and as such they 'naturally' belong in the socially constructed categories of 'body' and 'nature' rather than their socially constructed counterparts of 'mind' and 'culture'. When such dichotomous gender stereotypes become fixed and solidified for example through visual representation - such as works of art- they slowly become normalised and fed back into the hegemonic social and cultural life as the 'natural' order of things.

5. 3. The Mind-Body dichotomy and gender-based violence against women

There are numerous ways in which the Mind-Body dichotomy associating men with the realm of the 'mind' and women with the realm of the 'body', produces gender inequality in the everyday life of individuals. For example, as women are seen more bound to the category 'body' because of corporeal events such as menstruation, pregnancy and childbirth, they still more often than not are seen as 'natural' caretakers of children and the home, whereas men are still commonly seen as more 'naturally' fitting for doing work outside of the home. This kind of thinking has created more opportunities for men in positions outside of the home, such as politics and other forms of civic life, and has affected gender inequality for example in relation to work opportunities and pay-gaps between women and men. However, when the gendered Mind-Body dichotomy is being challenged, for example in situations where the woman suddenly becomes the main earner and the

man the home maker, it disrupts traditional ideas about masculinity and femininity. This can then lead to the perpetuation of gender-based violence, particularly forms of domestic violence and **intimate partner violence** (see glossary), and place the woman in harms' way. In such cases women, as the targets of violence, and often also their children as witnesses to the violence, are exposed to both physical and mental harm. Another example of how the Mind-Body dichotomy gives rise to gender-based violence against women and girls, relates to the ways in which the female body has been objectified and represented in culture. In other words, how women and their bodies have become seen as objects. Feminist theory recognizes several features of how a person becomes treated as an object. These include features such as *Instrumentality*: here a person is treated as a tool for the objectifier's purposes; *Denial of Autonomy*: here the treatment of a person lacks recognition and respect of the others autonomy and self-determination; *Fungibility*: refers to the treatment of a person as interchangeable with other objects; *Ownership*: refers to the treatment of a person as something that is owned by another person; *Violability*: refers to the treatment of a person as lacking in boundary-integrity; *Denial of Subjectivity*: here the treatment of another person does not take into account their experiences and feelings (Nussbaum, 1995, 257); *Reduction to Body*: the treatment of a person is identified with and reduced to their body, or body parts; *Reduction to Appearance*: here the treatment of a person is centred primarily on how they look, or how they appear to the senses; *Silencing*: the treatment of a person as if they are silent, lacking the capacity to speak (Langton, 2009, 228-229). In addition to these features of objectification that women and girls are susceptible to experiencing they are not only objectified by men and the **male** gaze (see glossary entry 'gaze'), they are also often objectified by themselves as they have come to internalise the male gaze. In the words of the art critic, writer and painter John Berger: "men look at women, women look at themselves being looked at" (The Ways of Seeing; The Female Nude). In a similar vein, the feminist philosopher Sandra Lee Bartky has argued that women are being recruited to an idealized, yet for them disempowering femininity in a patriarchal society. (Bartky, 1990).

Summary:

The mind-body dichotomy

- is based on the idea that the human is formed from two different kinds of properties or substances: physical and mental.

- obtains that the mental property, in other words the hu*man* mind, is capable of rising above the mundane mechanical functions of the physical body, and therefore is more valuable.

- is a gendered division that objectifies women by equaling the mental property of the mind with men and the physical property of the body with women.

Reflection from teachers

Which module/theory/dichotomy do you consider the most important/challenging to your local/regional/country specific context, and why

- In my opinion, with reference to the socio-cultural context of the recipients of the project, the most useful module from those discussed, is that related to the dichotomy mind/body.
  Among the students, no one questions the fact that women, like men, are cultured, intelligent, engaged in the public realm. The students' mothers are women engaged in work and in all the fields in which we find male presence, just as the school girls are considered, like their male peers, intelligent and capable of making a career.
  Despite this, during the meeting it emerged that in some cases too much importance is given to physical appearance, above all with reference to women, so, while not denying that they have intelligence and rationality, sometimes these characteristics may take second place.
   M.G.T. - Italian teacher

Exercise

- Thinking with these features of objectification as listed above, can you think of current day forms and current day cases of gender-based violence as they are being enacted against women and girls today? For example, cases of sexualizing girls and women; trafficking women and girls; forced marriages; female genital mutilation (see glossary term female genital mutilation / cutting).
- Thinking with John Berger and Sandra Lee Bartky, in what way might representations of women and femininity, such as we see in Jean-Auguste-Dominique Ingres' *Grande Odalisque* in the following exercises section feed into women's own objectification of themselves? Can you think of concrete cases in which such objectification has caused harm to an individual? Think of for example cases of cosmetic plastic surgery, anorexia and body dysmorphic disorders.

In order to become aware of the cultural production of gender stereotypes in art and how works of art contribute to the normalisation of gender-based violence, and particularly against women and girls, we will now engage with four artworks from a gender sensitive perspective by using the socially constructed, strongly gendered 'mind-body dichotomy' as an analytical tool.

Exercise

Pick one or more of the following four images to critically engage with. From the image gallery in the REGENERART e-learning course you can find some more historical information about each of the artworks. You can also opt to do this exercise in its interactive form in the REGENERART e-learning course module 5. Being mindful of the pervasive Mind-Body dichotomy, read the images while being guided by the following questions. Be as specific as you can, and note down your answers to use as a starting point for discussion in class.

- What is present and visible in the artwork and in what way?
- How are masculinity and femininity depicted and represented in the artwork?
- How does the artwork represent and produce difference between masculinity and femininity?
- Does the artwork represent and produce differences between men and women? And if so, then what are the difference? Furthermore, could these depictions be potentially harmful for individuals of a particular sex and of a particular gender identification? In what way?
- Does the artwork contribute to gender equality / gender inequality? What kind of potential consequences regarding gender equality can you imagine as a result?
- Does the artwork normalise harmful gender stereotypes and gender inequality, and can you see connections between these representations of men and women and acts of gender-based violence as manifest in today's world? Give examples.

- Think of examples of current day gender stereotypes that are harmful for the mental and physical health of individuals and map strategies that you might use in class to discuss particular kinds of gender-based violence (See chapter 2) through these - or other- works of art.
- Is the artist behind the artwork a woman or a man?
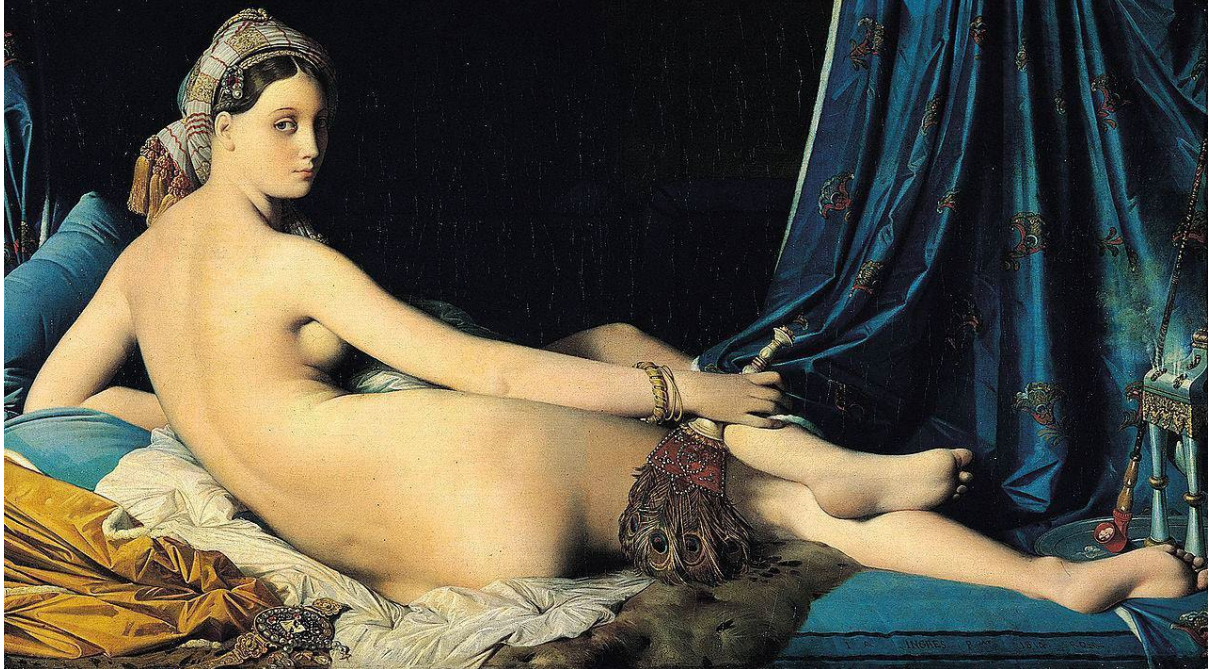
Jean-Auguste-Dominique Ingres, *Grande Odalisaque,* 1814.
See REGENERART e-learning course for information regarding artwork.
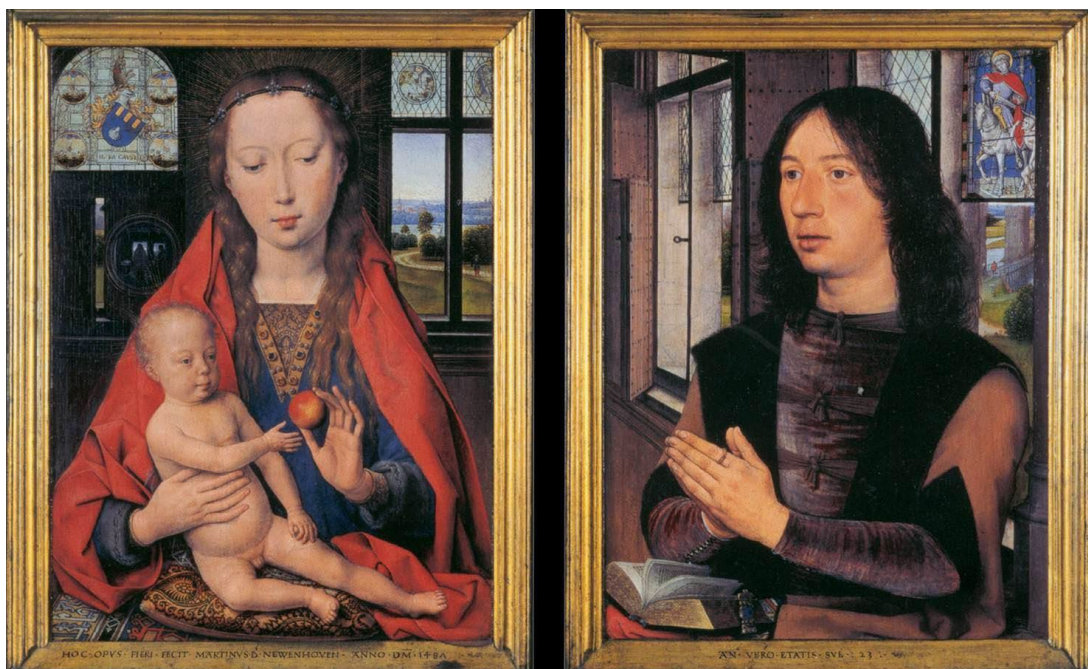
Hans Memling, Madonna and Child, A Diptych by Martin van Nieuwenhove, 1487.
See REGENERART e-learning course for information regarding artwork.

'The Temptation of Saint Anthony', Sebastiano Ricci (1718), Oil on canvas.
See REGENERART e-learning course for information regarding artwork.

Allen Jones, Hatstand, Table and Chair, 1969.
See REGENERART e-learning course for information regarding artwork.

5. 4. Challenging the Mind-Body Dichotomy

Feminist thought has critiqued the dichotomous opposition between 'mind' and 'body' as it has been made to correlate with the opposition between men and women. In order to deal with this rigid distinction ('man' equalling 'mind' and 'woman' equalling 'body') which ties women to their bodily existence in ways that both objectifies them and positions logic and rational thought as apparently unattainable to them, feminist theorists have approached this issue from diverse angles. Some have focused on addressing issues of intersectionality and critical race theory (Crenshaw, 2019; Hill Collins and Bilge 2016), others have focused on addressing issues such as (dis-)ability (Shildrick and Price, 1998), gender diversity (Lane, 2009) and motherhood (Ruddick, 1989). As a creative and critical practice, art making has powerful potential to produce alternatives to the gendered mind-body division. Art can re-imagine, re-invent and remake the world, as opposed to only representing and re-producing socially constructed, harmful stereotypes and existing hierarchical values.

Exercise

Take a look at the following four artworks

- How do these artworks challenge, disrupt, subvert the historical hierarchies and stereotypes created through the Mind-Body dichotomy?
- What kinds of counter narratives do these works convey?
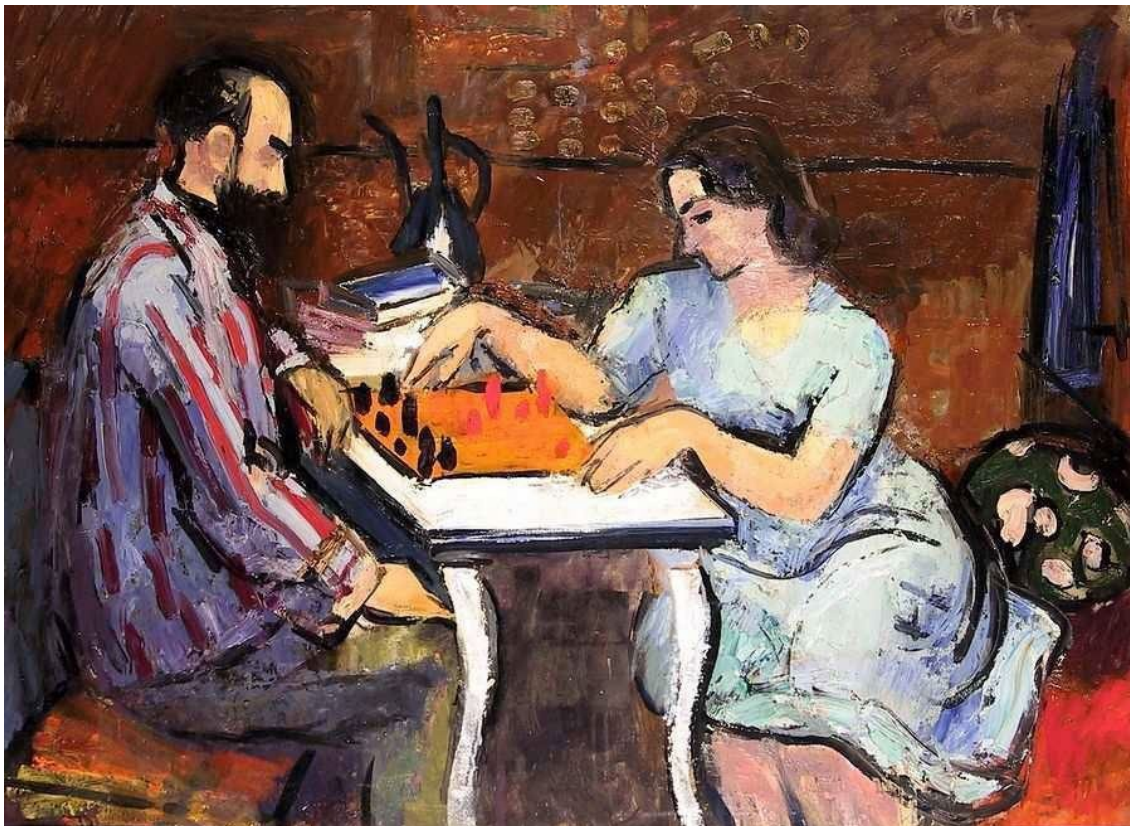
Alexandru Ciucurencu, *Chess Players*, 1965.
See REGENERART e-learning course for information regarding artwork.

Çlirim Ceka, Workers With Blueprints, 1969.
See REGENERART e-learning course for information regarding artwork.

Katarzyna Kozyra, Olympia (white), 1996.
See REGENERART e-learning course for information regarding artwork.

The Guerrilla Girls, Do Women Have To Be Naked to Get Into The Met. Museum?, 2012.
See REGENERART e-learning course for information regarding artwork.

5. 5. References and Resources

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Hill Collins, Patricia, and Sirma Bilge. *Intersectionality*. Cambridge, UK ; Malden, MA: Polity Press, 2016.

Lane, Riki. 'Trans as Bodily Becoming: Rethinking the Biological as Diversity, Not Dichotomy'. *Hypatia*, vol. 24, no. 3, Dec. 2008, pp. 136–157.

Maigne, Jean-Yves, et al. 'Extra Vertebrae in Ingres' La Grande Odalisque'. *Journal of the Royal Society of Medicine*, vol. 97, no. 7, July 2004, pp. 342–344.

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Ziegenfuss, Jessica. *The Grande Odalisque and Feminist Psychoanalysis: Hegemonic and Subversive Re-Interpretation of an Image*. 2008, https://kb.osu.edu/bitstream/handle/1811/32089/1/Ziegenfuss%20Paper.pdf.

CHAPTER 6:
The Reason vs. Emotion Dichotomy

"I don't think there is anything particularly wrong about hitting a woman… if all other alternatives fail and there has been plenty of warning…if a woman is a bitch, or hysterical, or bloody-minded continually, then I'd do it." -Sean Connery, actor.

"My dad died when I was 16 and I manned up because that's what you do. Never found a way to deal with those emotions and went into a depression that lasted four years. I still haven't found a way to deal with it to be honest and struggle with expressing any kind of emotion at all. So yeah, the bottling up thing doesn't really work." - Man, anonymous.

"I once had a man mansplain to me my own name. My name is Niamh, it's Irish. So I met this guy, he had only ever interacted with me on WhatsApp, and so he said, 'Oh you must be Ny-am.' And I said, 'Oh no, it's Niamh, it's pronounced like this, it's the Irish language.' And he goes, 'No, it should be 'Ny-am.' And I was like, 'No, it's my name. It's a different language.' And he was like, 'But there's an 'M' in it. It should be Ny-am.' And he just kept going and going as if I needed to get through my tiny woman brain that I was pronouncing my own name wrong for 22 years of my life. He wasn't an Irish speaker or a native English speaker, he was Greek." - Niamh, Irish, 25.

6.1. Introduction to the chapter and its aims

In this chapter we focus on the Reason-Emotion dichotomy that is prevalent in Western dualist thinking. We come to understand the workings of this dichotomy and its impact on gender inequality and gender-based violence by looking at a variety of European artworks differing in time, location and artistic style. Building upon the previous chapters on the Public-Private and the Mind-Body dichotomies, the Reason-Emotion dichotomy is heavily gendered. Through the means of looking at artworks we will learn how the Reason-Emotion dichotomy is visualised in art and how these works (re-)produce socially constructed gender differences. We examine the role of art in the normalisation and maintenance of harmful gender roles and stereotypes reinforcing them as persistent images in our cultural consciousness. This chapter thus makes visible the connection between socially constructed stereotypes rooted in the Reason-Emotion dichotomy and how they are being upheld in visual art. Finally,we look at how (representations of) the Reason-Emotion dichotomy feed into gender inequality and gender-based violence in today's world. However, artistic practices also hold the unique opportunity and ability to rethink and re-imagine the gendered approach to the Reason-Emotion dichotomy. The chapter concludes with a selection of artworks that open up and think through the Reason-Emotion dichotomy in ways that challenge the gender roles and stereotypes associated with this dichotomy.

At the end of the chapter you will be able to answer the following:

- What is the Reason-Emotion dichotomy?
- How is the Reason-Emotion dichotomy gendered and how is it used to organise gender roles and stereotypes?
- How is the Reason-Emotion dichotomy maintained, reproduced and re-imagined in art?
- How do gender stereotypes that relate to the Reason-Emotion dichotomy contribute to gender discrimination and inequality?
- How does the Reason-Emotion dichotomy contribute to the maintenance of gender-based violence/against women?

At the end of the chapter, you will be able to:

- employ the Reason-Emotion dichotomy as an analytical tool in reading artworks from a gender sensitive perspective.
- understand the relationality of the Reason-Emotion dichotomy in relation to the previously discussed dichotomies.

6.2. The Reason-Emotion Dichotomy

The dichotomy between reason and emotion is inherently intertwined with the prominent position of rationality in Western societies. In Western philosophical and cultural thinking, reason, rationality and the mind know a long tradition when thinking about development, progress and growth. The high status of rationality within Western culture has for example defined the emergence and development of Western scientific knowledge production (e.g. the pivotal philosophical statement "I Think Therefore I Am" by Descartes) and the development of how the West thinks about 'its Others' (see glossary entry 'Other') (e.g. how the West generally perceives the Middle-East and the Global South as underdeveloped, backwards and uncivilised, in other words: non-rational). The associations between 'male' and 'rational' and 'female and 'non-rational' have a very long history. Rationality already enjoyed a strong position in Ancient Greece, which also installed gendered assumptions regarding the Reason-Emotion dichotomy. The ideal of reason and rationality was already then strongly associated with masculinity. The Greek philosopher Aristotle claimed that the woman was "as it were an impotent male, for it is through a certain incapacity that the female is female," and that the female incapacity was a lack in the "principle of soul" (Aristotle qtd. in Lloyd 1979, 19). Thus, from the very beginning of Western philosophical thought, womanhood and femininity were placed in the binary opposition of reason, namely emotion. Emotions became associated with women, who have been represented as 'closer' to nature (which we already explored in chapter 5, and chapter 8 will further elaborate on this), mostly due to their ability to reproduce, which rendered them supposedly less able to 'transcend' the body through thought, will and judgement (Ahmed 2004). Men, on the other hand, were supposedly not limited by their bodies, and can access the domain of reason without having to overcome the physical obstacles that

women have. Throughout the development of Western thinking, this exclusion installed symbolic gendered assumptions of masculinity with a bounded, precize, clear, determinate mode of thought. Femininity became associated with the unbounded, vague and indeterminate. Men became associated with knowledge production, wisdom, politics, bravery, development, independence and linear growth, while women became associated with feelings, the 'inner world', hysteria, weakness and circularity.

Summary

The Reason-Emotion dichotomy

- is inherently connected with the prominence and dominance of reason and rationality within the history of Western culture.
- instals a seemingly mutual exclusivity between reason and emotion, placing the domain of reason at a higher pedestal than the domain of emotion.
- posits masculinity in the domain of reason, and femininity in the domain of emotion.
- instals symbolic gendered assumptions of masculinity as bounded, precize, clear and determinate, and femininity as unbounded, vague and indeterminate.

Reflection from teachers

Which module/theory/dichotomy do you consider the most important/challenging to your local/regional/country specific context, and why

- The students particularly appreciated module n. 7, SUBJECT-OBJECT, while personally I believe module n.6, REASON-EMOTION, was more useful than the previous one for its relation to the emotional field, thus being more instructive for teenagers whose personality is still under definition.
A.R. Italian Teacher

Exercise

Select one or more of the below images to critically engage with. In the image gallery on the e-learning platform you can find historical background information and facts about each of the artworks. You can also opt to do this exercise in its interactive form in the REGENERART e-learning course. Being mindful of the Reason-Emotion' dichotomy and the gendered relations it creates, engage with the selected image/s while being guided by the following questions. Be as specific as you can and write down your answers.

- What is present and visible in the artwork and in what way?
- How are masculinity and femininity depicted/represented in the artwork? How does the artwork represent and (re)produce differences between masculinity and femininity? In what way does the artwork represent and produce differences between men and women? Is there a difference? And if so, then what are the differences? Furthermore, could these depictions be potentially harmful for individuals of a particular sex and of a particular gender?
- Does the artwork contribute to gender equality / gender inequality? What kind of potential consequences regarding gender equality can you imagine as a result?
- Does the artwork normalise harmful gender stereotypes and gender inequality, and can you see connections between these representations of men and women and acts of gender-based violence as manifest in today's world? Give examples.
- Think of examples of current day gender stereotypes that are harmful for the mental and physical health of individuals and map strategies that you might use in class to discuss particular kinds of gender-based violence (See chapter 2) through these - or other- works of art.

Paul Delvaux, *The Man in the Street* (1940)
See REGENERART e-learning course for information regarding artwork.

Hannah Höch, The Bride (1927)
See REGENERART e-learning course for information regarding artwork.

Unknown, Unknown (ca. 1472)
See REGENERART e-learning course for information regarding artwork.

Johannes Moesman, Parasitica (1958)
See REGENERART e-learning course for information regarding artwork.

6.3. The Reason-Emotion dichotomy and gender-based violence against women

The artworks above associate womanhood and femininity with being overly emotional and overwhelmed and as subjects that need to be controlled and disciplined. They depict women as feral, wild, untamed, close to nature, delusional, hysterical, infantilised, and in need of correction. Men, on the other hand, are portrayed as rational beings, standing above women, showing no emotion, as distant, detached, smart, and disciplined. They are in charge.The separation of reason from emotion also feeds into the Western cultural norm and stereotype that boys and men can't show and/or don't have emotions. Society encourages boys and men to not outwardly express their inner world, especially when it comes to emotions as fear, shame and sadness. Boys and men who express their emotions are often regarded as weak and feminine. For example, think of the expressions "man up" and "act like a man". This often leads to boys and men not sharing emotions and instead suppressing them, be it consciously or unconsciously. This separation of masculinity from emotions can potentially have far-reaching consequences, leading to unhealthy and dangerous behaviour. Psychologists have explained that many forms of aggressive male behaviour can be linked to the dominant ideal of manhood which doesn't allow space for men to express their emotions. However, not expressing these emotions doesn't mean men don't have them. The hidden emotions are often expressed differently. For example, think of mental abuse, substance abuse and mental health issues. Here, not only the men who act aggressively but also other men, women and children around them are all victims of the ideal of masculinity (Plate 2018).

Simultaneously, when women are bound to the domain of emotion and are thus excluded from the domain of reason, they can fall subject to how some men succeed to make it appear normal, natural and necessary for them to enjoy power over other men and most women. When women are denied access to the domain of reason, male dominance is 'justified' as women need to be controlled, educated and corrected. When the binary is blurred by for example women who show no emotion and men who show emotion/vulnerability, they risk falling prey to verbal, mental and physical violence due to cultural norms and standards.

Think of how women often become singled out and/or judged in the public domain, for example in the field of politics, sports or the workplace when speaking their minds, or otherwise asserting themselves as subjects. In such public settings women are quickly judged for showing emotions and become considered as overly emotional, hysterical, irrational and incapable of controlling their emotions. One example of this is how black women are disproportionately being judged for having anger issues. In contrast, when men show similar emotions, they tend to be considered assertive and passionate. Women face more scrutiny when asserting themselves than men. This double standard upholds the idea that women are bound to their emotional world, so that their behaviour derives from emotions, and men to the domain of reason, so that their behaviour derives from rational thinking. It impacts the lived experiences of both men and women. However, these gender stereotypes concerning emotion constrain women's behaviour more than men's in the sense that they have a narrower range of how much and which type of emotion they can express without penalty. The stereotype of women being emotional is often cited as the

reason they are considered as unfit for high-status, high pressure jobs in traditionally masculine domains, such as politics and business (Smith, Brescoll & Thomas 2016).

Summary:

The Reason-Emotion dichotomy

- reinforces the idea that boys and men have to hide their feelings and emotions, while girls and women are bound by their feelings and emotions.
- affects all genders in a potentially harmful way and may have far-reaching consequences.

6.4. The Reason-Emotion dichotomy in relation to other dichotomies

All the dichotomies explored within this course stand in close relation to each other and are constantly in interaction with each other. For example, as you might have noticed already, the Reason-Emotion dichotomy shows many resemblances to the Mind-Body dichotomy and the Public-Private dichotomy. The domains of reason and mind stand in close relation to the domain of the public sphere. Often, being able to access the domains of reason and the mind affirms one's access to the domain of the public sphere as well. Similarly, the respective opposite domains of "emotion" and "body", affirm one's position in the private sphere, and often denies one access from the public sphere. Thus, the positioning in one of the domains influences and strengthens the positions of the other dichotomies.

Exercise

Take a look at the following two artworks. These works have been discussed in the previous chapters on the Public-Private dichotomy and the Mind-Body dichotomy. Taking into account the Reason-Emotion dichotomy, what else can you read into them? What other gendered information is conveyed through the works than you already analysed in the previous chapters?

Francesco Hayez, Portrait of the Borri Stampa Family, (1822-1823)
See REGENERART e-learning course for information regarding artwork.

Sebastiano Ricci, The Temptation of Saint Anthony (1718)
See REGENERART e-learning course for information regarding artwork.

6.5. Challenging the Reason-Emotion Dichotomy

The Reason-Emotion dichotomy has been challenged, disrupted and subverted to transcend the binary thinking and the gendered assumptions that accompany the opposition. As has become clear throughout this chapter, many scholars (Ahmed 2004; Lloyd 1984; Connell 1995) have argued that the feminine and masculine traits that can be traced back to the Reason-Emotion dichotomy are indeed harmful and need to be problematized in order to prevent further harm towards all genders and to combat gender stereotypes.

Exercise

Take a look at the following two artworks.

- How do they challenge, disrupt, subvert the historical hierarchies and stereotypes that are created through the Reason-Emotion dichotomy?
- What counter narratives do these works convey?

Marcus Branch, (title+year unknown)
See REGENERART e-learning course for information regarding artwork.

Marcus Branch, (title+year unknown)
See REGENERART e-learning course for information regarding artwork.

6.6. Resources and references

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Smith, Jacqueline, et al. 'Constrained by Emotion: Women, Leadership, and Expressing Emotion in the Workplace'. *Handbook on Well-Being of Working Women*, Eds. Mary L. Connerley and Jiyun Wu, 1st ed. 2016, Dordrecht: Springer Netherlands : Imprint: Springer, 2016, 209–224.

Chapter 7:
The Subject vs. Object Dichotomy

"A proper wife should be as obedient as a slave". –Aristotle.

"Nature intended women to be our slaves. They are our property". – Napoleon Bonaparte.

7.1. Introduction to the chapter and its aims

In this chapter we focus on the Subject-Object dichotomy prevalent in Western dualist thinking as it is made visible by works of Western art, but also as it has been challenged by artists and works of art from around the world. The chapter makes visible the connection between gender stereotypes that produce men as 'subjects' and women as 'objects', and looks at how these socially constructed gender stereotypes are being constituted through representation in visual art. Through the means of looking at art from different historical moments and geographical locations in Europe we will engage here with **a)** how the gendered Subject-Object dichotomy is being depicted, (re-)produced and normalised in our cultural consciousness by works of art, particularly by the European oil painting tradition of the *'Nude'* which positions the woman's body as an object for the **male gaze** (see glossary entry 'gaze')and male desire. The chapter ends with examples of art that challenge and resist stereotypical, gendered divisions present in the dualist Subject-Object dichotomy.

At the end of the chapter you will be able to answer the following:

- What is the Subject-Object dichotomy?
- How is the Subject-Object dichotomy gendered and how is it used to organise gender roles and gender stereotypes?
- How is the Subject-Object dichotomy maintained, reproduced and re-imagined in works of art?
- How do gender stereotypes that relate to the Subject-Object dichotomy contribute to gender discrimination and inequality?
- How does the Subject-Object dichotomy contribute to the maintenance of gender-based violence/against women?

At the end of the chapter you will be able to:

- Employ the Subject-Object dichotomy as an analytical tool in reading artworks from a gender perspective.

- Understand the relationality of the Subject-Object dichotomy in relation to the previously discussed dichotomies.

7.2. The Subject-Object dichotomy

The distinction between 'subjects' and 'objects' in the world of things in modernity is traced here to the Western philosophy of Rene Descartes (1596-1650), often considered as one of the founders of modern philosophy. The Cartesian distinction between the subject as a thinking thing and the object as an extended, non-thinking thing has generated a sharp-cut, dualist distinction between those who know things and those who are simply known, whilst privileging the Subject. Thus the Subject-Object dichotomy also divides between those who are deemed as proper Subjects (who can think, act and speak) and those who are subjugated (oppressed, objectified and owned). Furthermore, as the Cartesian Subject has been conceptualised as "inherently masculine" it has been "a significant factor in maintaining the inferior status of women" (Hekman, 1991, 53). This division has produced and continues to reproduce women as objects of the **male gaze** (see glossary entry 'gaze') and as property of men, and places as well expectations on women to be mothers and carry out free labour in the form of domestic work and care work. The Subject-Object dichotomy also works to maintain an inferior status of all others who differ from the dominant idea and appearance of the Western, white, heteronormative, masculine Subject. Such a dualist framework carries with it serious ethical implications in relation to for example power and knowledge, freedom and rights. When the distinction between the knowers and the known, the subjects and objects is *gendered*, as it has been modelled in and by Western culture and thinking, it can contribute to *gender inequality* and even be recruited for false justifications of acts of *gender-based violence*. However, since Descartes, numerous philosophers have critiqued the Cartesian prioritisation of the Subject as being above all other things, as well as the kind of subjectivity that his philosophy proposes (See for example the post-structuralist philosophers Michel Foucault, Jacques Lacan and Jacques Derrida). Feminist philosophy particularly has taken issue with modernity's masculinist conceptualisation of the subject as a white, Western, heterosexual man. In arguing against the Cartesian subject as supposedly *universal* and *generic,* feminist theorists have brought into attention the homogeneity of Cartesian subjects and knowers, and not only in relation to sex and gender, but also in relation to race, ethnicity and sexual orientation and have instead theorised, for example, for socially situated knowledges (Harding, 1991; Haraway, 1988), rather than re-enforcing the seemingly all-knowing, generic and universal Cartesian subject. In the REGENERARTe-learning course (module 7), you can watch a number of videos that demonstrate examples of social justice and human rights movements, each one of which has advocated for equal rights for certain groups of people that have found themselves at the margins -or entirely outside- of the Western and white male subject.

7.3. The Active-Passive Dichotomy and Agency

Another closely related dichotomy (to the Subject-Object dichotomy) worth introducing here is the 'Active-Passive' distinction. This, yet another, gendered binary refers to how men

and masculinity are, traditionally, conceived as active and dominant, whilst women and femininity are expected to be passive and docile. Already in children's stories this narrative is being spun as knights are the ones saving princesses and the world from dragons and witches, while the princesses helplessly wait to be saved without any agency of their own in their own faiths and futures.

The concept of **agency** (See also glossary entry 'agency') refers to the scope of action a subject has in a specific geopolitical context. Agency is often associated with (individual) freedom, the capacity to act, resistance (but also submission), autonomy and self-development. Within these children's stories, princesses are depicted as not being able to act or decide upon their own future, and become dependent on their male counterparts. They have little or no agency. Like in children's stories this motif is being repeated in works of art, seductively normalising the gendered 'Active-Passive' distinction between women and men, girls and boys in our cultural consciousness. Although the 'Active-Passive' dichotomy deserves its own separate chapter, in this textbook and the accompanying e-learning course we have chosen to introduce it together with the 'Subject-Object' dichotomy, since these two dichotomies show many overlapping resemblances. The Subject is often the *active* agent, from whose perspective we look, who is 'the knower', and who is capable of taking action. The object often takes the position of the *passive* one, is being looked at, is thus 'the known', and incapable of acting and taking decisions. When engaging with the artworks in this chapter, pay close attention to how these two dichotomies of 'Subject-Object' and 'Active-Passive' are being both employed and normalised by the artists and their respective artworks.

Summary:

- The Cartesian Subject-Object distinction divides the world into knowers and known.
- The Cartesian subject is gendered, not generic i.e universal.
- The Cartesian Subject-Object dichotomy privileges the Subject, which is inherently masculine.
- The gendered dichotomy of Active vs. Passive, reinforces the gendered Subject-Object dichotomy and vice versa.
- The Cartesian Subject-Object distinction has serious ethical and political implications.

7.4. The Subject-Object Dichotomy, Gender Inequality and Gender-Based Violence Against Women

It is possible to think of countless ways in which the Subject-Object dichotomy positioning men as subjects and women as objects produces inequality in gender relations, as well as how such unbalanced gender relations in relation to agency -for example-, bring about consequences of mental-, physical-, sexual- and economic harm -both directly and indirectly- to all members of a society. As seen through the chapters of this textbook and the modules of the REGENERART e-learning course, visual representation is a powerful way

in producing meaning and value, and in giving cues about how one should behave in order to fit dominantly accepted norms. Think of for example the visual messaging conveyed about what 'true' masculinity looks like as depicted by the Marlboro man advertisement widely shown on the world's television screens between the years 1954 to 1999 (see below). Or how the Warner Brothers Company's Slimwear Lingerie print advertisement for the Concentrate Girdle and the Fibber Bra depicts how femininity is supposed to look like (see below).

Reflection from teachers

Which module/theory/dichotomy do you consider the most important/challenging to your local/regional/country specific context, and why

- Gender-related stereotypes are pivotal in understanding the difference between 'sex' and 'gender'. That's why the Subject-Object dichotomy was clear and substantial. The distinction between 'subjects' and 'objects' in modern times dates back to the Philosopher Descartes, by means of the split between the subject as the thinking item and the object as the non thinking item, a sharp and dualist clarification among those who know and those who are simply known, in so privileging the subject. Thus, the Subject-Object dichotomy separates those who are held for real subjects, men (able to think, act and speak) from the oppressed ones, women (oppressed, objectified and owned). This module shows how such socially constructed gender-related stereotypes are in turn boosted through visual art or, much better, visual art is the tangible core of the thought revolving around stereotypes: throughout time art has been a powerful means of representation and way to spread them around. The Subject-Object module has then dwelled upon feminist philosophy which considers the chauvinist conception of the subject as referred to as the white, western and straight man. Feminist scholars have also shed light upon how homogeneous subjects are not only as to sex and gender, though race, ethnicity and sexual orientation as well. This foreword has acted as dominant in order to tackle the above-mentioned further related dichotomies to understand current gender-related and discrimination issues in our society. On the one hand, topics such as gender equality and female role in society are constantly being the subject of the debate. On the other hand, cultural progress has not been achieved with this respect yet whether histories of femicide as well as gender pay gap are still the case. (…) Upon discussing male and female as genders and adding up western and non western cultures, different life experiences emerged that opposed the white western man versus the non western woman. What is more, western women even looked at non western women as 'others'. Hence, the birth and spread of behaviors, such as sexualization, fetish ideas of some ethnic minorities, negative use of language, stereotypes related to Slavonic, Asian or Brazilian women, held for sexual or hyper-sexualized objects.

  Furthermore, one might have linked my previous considerations to a Pre-Greek, Mediterranean thought which attributed women the role of the Mother Goddess, on top of a 'matriarchal culture', where culture and nature used to co-exist in harmony with no hierarchy. My personal reflections arise from the analysis of a number of works, in particular Jasper Griepink's Dea su bottiglia Nestle (2019) which gets back into a jumble of philosophical, human, social and historical thoughts to which the whole debate might be related and not necessarily repeating the same images over and over again.
  As a History of Art teacher I have appreciated a lot the wide range of the works selected, both past and contemporary ones. I adore Laetitia Ky, a performer who exploits her body turning it into an artwork, or better an iconic installation, since her performances and body become a tool to fight racism in combination with climate issues.
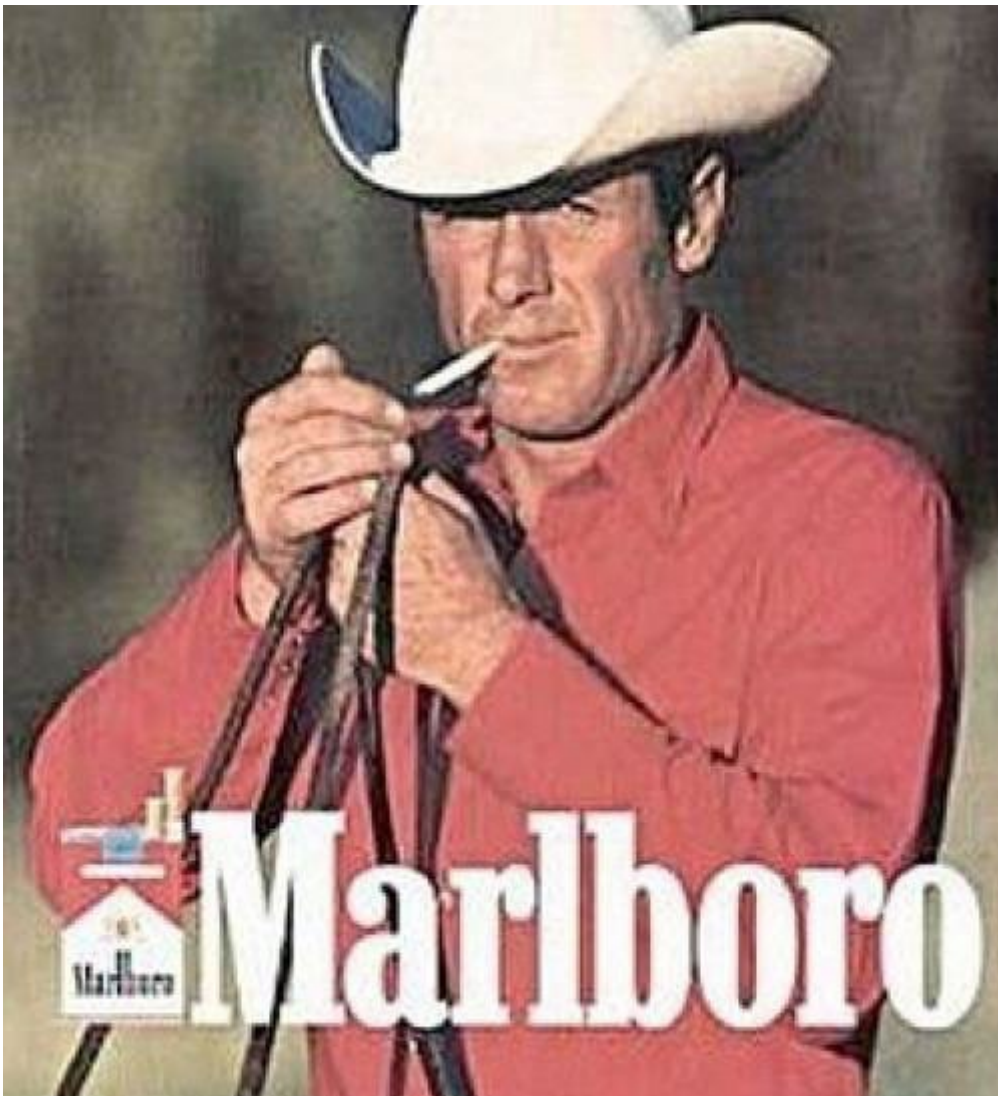 A. V. Italian Teacher

Exercise

Take a look at the two advertisements below and answer the following questions:

- What kind of socio-cultural ideals and aspirations do these adverts as visual messages convey about masculinity and femininity?
- How exactly do they do that?
- Who exactly do these messages serve and benefit?
- Who do these ideals exclude?
- What kind of gender relations and social pressures do these images produce?
- What kind of inequalities are created by the socio-cultural narratives created by the visual cues in these images?
- How might these inequalities come to be enacted socially, culturally and politically, in the public-, as well as the private spaces?

Marlboro Man.
See REGENERART e-learning course for information regarding artwork.

Body-Do by Warner Brothers Company.
See REGENERART e-learning course for information regarding artwork.

Research on how men and women are portrayed in advertising, according to Sut Jhally maker of the documentary 'The Codes of Gender' (2010), shows that whilst men and masculinity are most often portrayed through visual and social codes such as:

- Being alert and conscious of their surroundings
- Standing upright
- With eyes open and looking around
- Their bodies controlled
- Mean expression on face
- Gripping things tightly with hands
- Hands in pockets

- Serious
- Physically active

Women, on the other hand, are most often depicted in positions of submissiveness and powerlessness, such as:

- Touching themselves
- Caressing on Object
- Lying on the floor
- Sitting on a bed or chair
- Eyes closed
- Not alert
- Confused
- Vulnerable
- Body contorted
- Dressed like a child
- Holding an object or a man for support
- Sexy and sexually available
- Seductive
- Playful
- Careless

Take a look at television advertisements and print media in your local area / region, perhaps together with your students. Discuss how these produce and model cultural narratives about masculinity and femininity, and how the images might be creating gender inequality in the relations between men and women. Identify also imagery that challenges and resists these gender stereotypes.

The distance between gender inequality and gender-based violence is short. The interactive exercises in the REGENERART e-learning course (module 7) and the below exercise are designed to make connections between gender stereotypes, gender inequality and contemporary versions of gender-based violence clear.

Exercise

Select one or more of the below images to critically engage with. Being mindful of the Subject-Object dichotomy, read the images while being guided by the following questions. In your answer be as specific as you can.

- What is present and visible in the artwork and in what way?
- How are masculinity and femininity depicted and represented in the artwork?
- Central to the gendered Active'-Passive' dichotomy is the notion of 'Agency'. Do those portrayed here have agency?
- Does the artwork produce hierarchical relations between men and women? How does it do that? Might the artist's portrayal of men and women be potentially harmful for individuals?

- Does the artwork contribute to gender equality / gender inequality? What kind of potential consequences regarding gender equality / inequality can you imagine as a result?
- Does the artist/artwork normalise harmful gender stereotypes and gender inequality, and can you see connections between these representations of men and women and acts of gender-based violence as are manifest in today's world? Give examples.
- Think of examples of current day gender stereotypes that are harmful for the mental and physical health of individuals and map strategies that you might use in class to discuss particular kinds of gender-based violence through these -or other- works of art.
- Can you think of further concrete, recent and current day examples and instances of GBV/AW either in your local community or global news, that reflect the stereotypical ideas portrayed in the artworks below? (Revisit See chapter 2 for examples of GBV/AW).
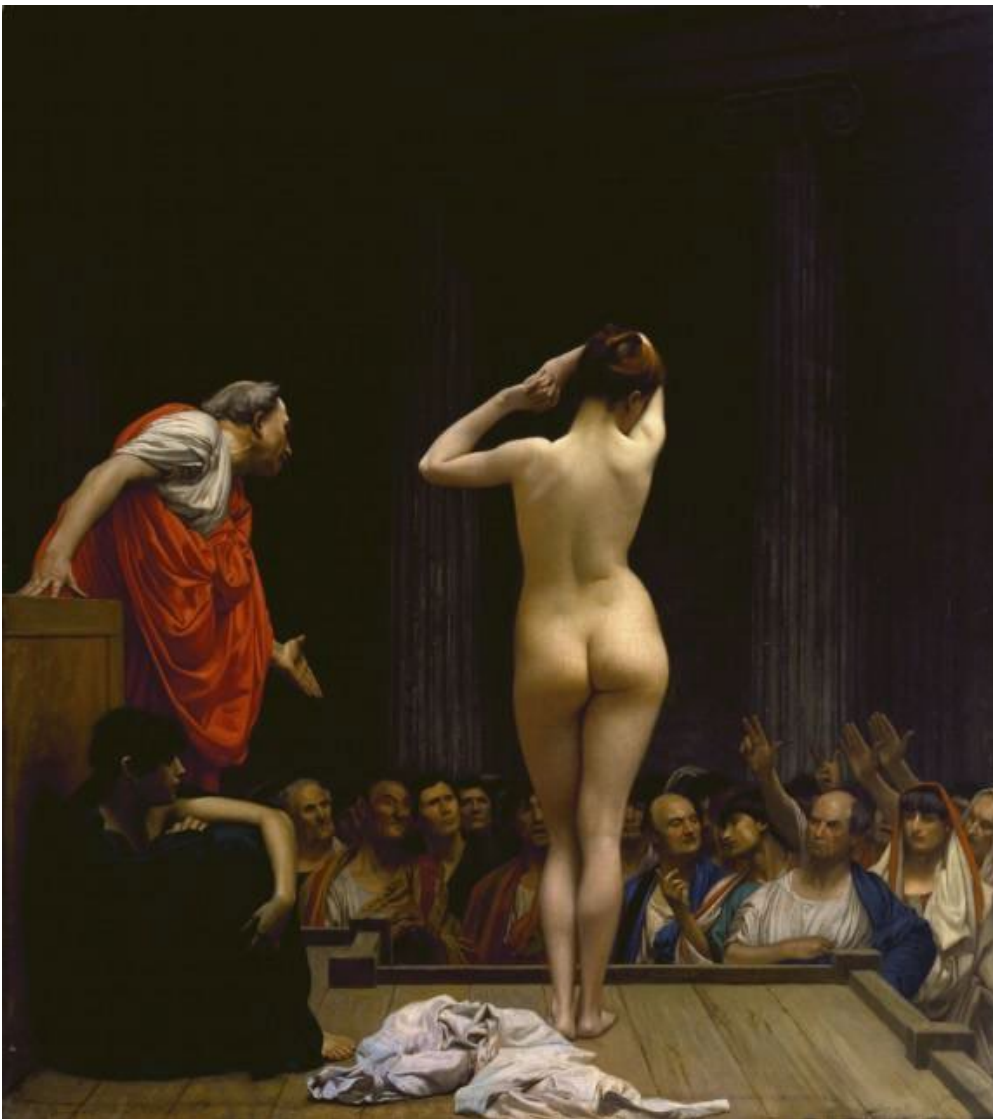
Jean Leon Gerome, A Roman Slave Market, circa 1884.
See REGENERART e-learning course for information regarding artwork.

As the title tells us, Gerome's painting depicts a scene from a Roman Slave Market. The woman stands unrobed in front of the bidders covering her face from the crowd of men with her right arm.

Anthony van Dyck, Jupiter and Antiope, circa 1620.
See REGENERART e-learning course for information regarding artwork.

Anthony van Dyck depicts one of Jupiters many escapades, here he disguises himself as a satyr and impregnates the nymph Antiope with twins. The painting shows the moment when Jupiter, accompanied by his eagle attribute, spies on the innocently sleeping Antiope. The story is taken from Ovid's *Metamorphoses*.

Pio Fedi, The Rape of Polyxena, 1865.
See REGENERART e-learning course for information regarding artwork.

The statue represents the forcible abduction of Polyxena. She was the youngest daughter of King Priam and Queen Hecuba of Troy. Achilles fell in love and wished to marry her. After he died, and in some versions of the story Polyxena is complicit in his death, his ghost demanded Polyxena's sacrifice on his tomb. We see her taking to be killed by the Greek warrior Neoptolemus, despite the protests of her mother Hecuba. The body on the ground could be either her brother Polites or Hector, somewhat anachronistically since they had both died some time ago at this point of the story.

Artemisia Gentlileschi, Susanna and the Elders, circa 1610.
See REGENERART e-learning course for information regarding artwork.

A fair Hebrew wife named Susanna is spied upon by two elderly voyeurs while bathing in her garden. They demand she have sex with them blackmailing her to have her arrested if she refuses. Since she refuses to be blackmailed, they have her arrested by falsely accusing her of having sex with a young man under a tree. Susanna is about to be executed for adultery when Daniel interrupts the proceedings and proposes to question the two elders separately. While describing the alleged incidents, the men contradict themselves and are therefore convicted and sentenced to death.

Pietro da Cortona, The Rape of the Sabine Women (1629) Also known as: 'Abduction of The Sabine Women' and 'The Kidnapping of The Sabine Women'. See REGENERART e-learning course for information regarding artwork.

The painting shows an incident from Roman mythology known as *The Rape of the Sabine Women* which was a mass abduction of young women from other cities in the region by the men of Rome. The incident is described by the Roman historian Livy. According to him, it occurred in the early history of Rome in the mid-8th century BC. Romulus, the legendary founder of Rome, was concerned about maintaining the strength and survival of the city, as there were too few women to sustain the city's population. So, the Romans searched for wives in the surroundings regions, yet negotiated unsuccessfully. The Romans then planned the abduction of the Sabine women during the festival of Neptune Equester. They announced a festival of games which also attracted the people from all the nearby towns including the Sabines. As soon as Romulus gave an agreed signal the Romans seized 30 of the Sabine women and fought off the Sabine men. Romulus implored the women to accept the Roman men as their new husbands. When the Romans and the Sabines were at the brink of war over the abduction, the abducted women, especially Hersilia who had become Romulus' wife, intervened and stopped the war.
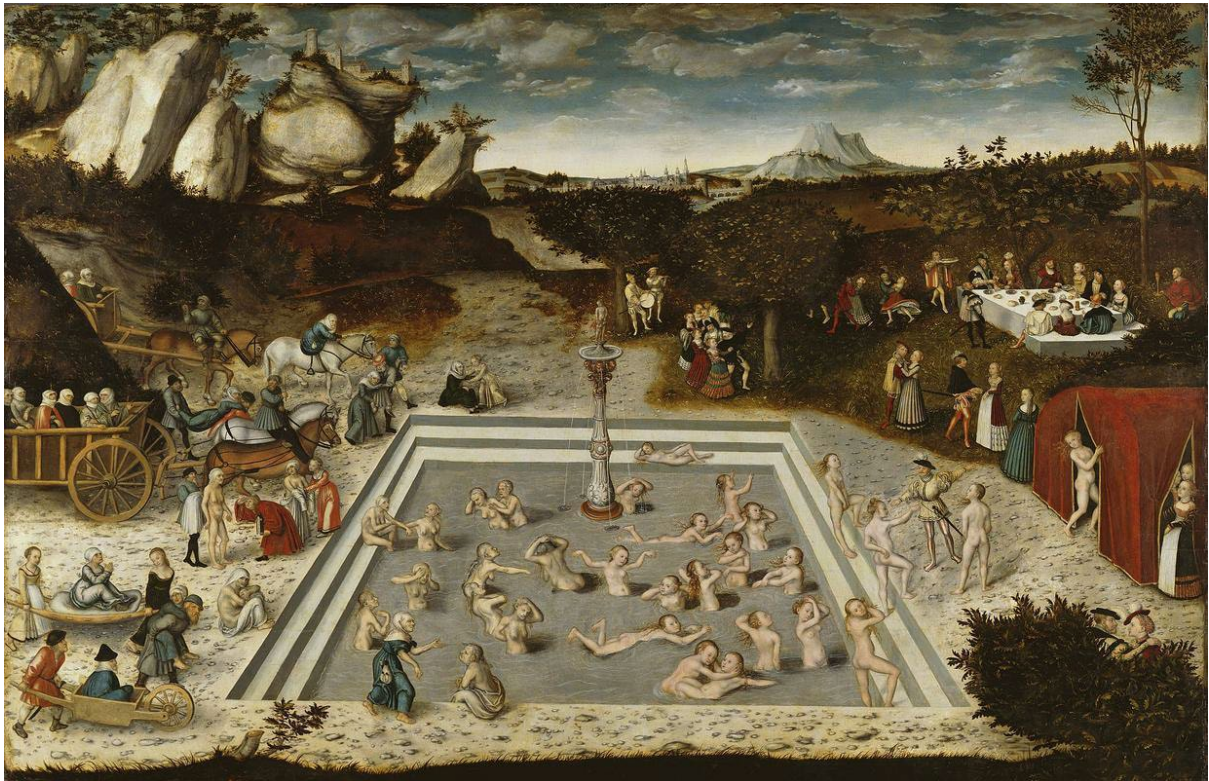
Lucas Cranach the Elder, The Fountain of Youth, 1546.
See REGENERART e-learning course for information regarding artwork.

The picture shows the rejuvenation of women in the fountain of youth. On the left they arrive along stony paths from the mountains. The bleakness of this barren and infertile landscape symbolically alludes to old age. The women rejuvenate while bathing in the fountain's basin and step out as youths, i.e. 15- or 16-yearolds, on the right. There they get dressed again in a tent and join a banquet with feasting, merrymaking, dancing, and love-making. There we see an aristocratic setting as well as rich dresses and jewellery, so there was not only a rejuvenation taking place but also a social rise.

Anonymous, 'Tot Slaaf gemaakte mannen werken op het land', ca. 1850. (Rijksmuseum, Amsterdam).
See REGENERART e-learning course for information regarding artwork.

Two enslaved men are shown digging a drainage canal on a Surinamese plantation. In the background we see the plantation owner's house and a field where other enslaved men and women work.

7.5. Challenging the Subject-Object Dichotomy

Feminist philosophers, gender and postcolonial theorists, activists and artists all alike have challenged, resisted and revolted the many intersectional and hierarchical 'Subject-Object' distinctions that privilege the modernity's Western, white, heteronormative subject above all others. They have also actively worked towards opening up and reforming old, persistent ideas, aiming to re-imagine and re-constitute new ideas about subjects and subjectivities in ways that are more equal, inclusive, and socially just. By bringing visibility to those in the margins and by accounting for their experiences through the means of art, artists re-align the Subject-Object dichotomy regarding who can have and exercise agency and who can partake in the social and political processes of the society.

Exercise

Look at the following five artworks.

- In what ways do these works challenge and/or resist gender stereotypes that are produced by the Subject-Object dichotomy?
- In what ways do these works re-imagine alternatives that are more equal, inclusive and socially just?
- Identify some of the creative, visual strategies that the artists have employed in addressing and resisting some of the more prevalent and harmful social and cultural ideas and beliefs about gender?

Faith, Ringgold, 'For The Women's House', 1972.
See REGENERART e-learning course for information regarding artwork.

Leni Dothan, Sleeping Madonna, 2011.
See REGENERART e-learning course for information regarding artwork.
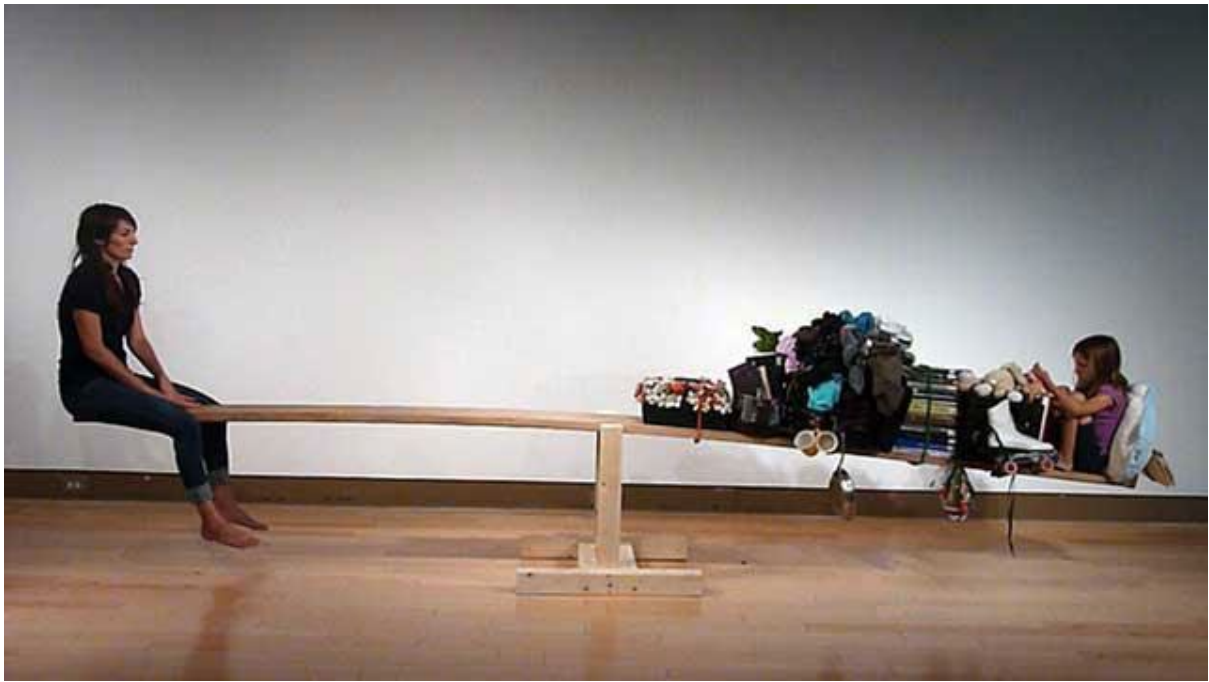
Courtney Kessel, 'In Balance With', performance still, 2009. Ongoing. Image courtesy of artist. See REGENERART e-learning course for information regarding artwork.

Deirdre M. Donoghue, 'Kitchen Lecture: Notes on Gesture', 43'26", video performance still, 2009. See REGENERART e-learning course for information regarding artwork.

Arahmaiani, 'His-story on My Body'. Performance still. 2000. Image courtesy of artist.
See REGENERART e-learning course for information regarding artwork.

7. 6. Resources and references

Femiano, Sam, and Mark Nickerson. 'How Do Media Images of Men Affect Our Lives'. *CML*. Accessed 1 Sept. 2021.

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The Codes of Gender. The Media Education Foundation, https://thoughtmaybe.com/the-codes-of-gender/.

CHAPTER 8:
The Culture vs. Nature Dichotomy

"When people, specifically white people, ask to touch my hair I feel infantilised and powerless, like a child with no autonomy over its own body. The worst case is when people ask with their hands outstretched, unwilling to wait for an answer. When I have been asked if someone can touch my hair, it has been in situations where I'm the only black person in the room and any decline, no matter how polite, can be read as angry or unjustified. "But it's just hair." "No." I feel like replying. "It's centuries of oppression and humiliation." -Tariro Mukando, writer and journalist.

"I noticed that I was getting a lot of terrible messages that my white female friends would not. Often, those messages fetishized me. The West has an extended history of exploiting and penetrating Asia for profit and gain. I believe that this power dynamic, combined with stereotypical and shallow representations of Asian women in the media, causes this global power dynamic to be replicated on a smaller scale with women of colour. Men genuinely seem to think that Asian women are submissive and are desperate to be dominated." - Lilian, about her Tinder experiences.

8.1. Introduction to the chapter and its aims

In this chapter we focus on the Culture-Nature dichotomy prevalent in Western dualist thinking as it is made visible by works of Western art, but also as it has been challenged by artists and works of art from around the world. The chapter makes visible the connection between gender stereotypes that posit men and masculinity as the re-producers of 'culture', and women and femininity as closer to 'nature'. As we will come to learn, the Culture vs. Nature dichotomy also produces difference among other lines of difference, in particular when it comes to race. The chapter looks at how socially constructed gender stereotypes are being constituted through representation in visual art. Through the means of looking at art from different historical moments and geographical locations in Europe we will engage here with how the gendered Culture vs. Nature dichotomy is being depicted, (re-)produced and normalised in our cultural consciousness by works of art.

As we have already come to see through our engagement with the previous chapters, the dichotomies explored within this textbook and its accompanying e-learning course are deeply interlinked and constantly interacting with and reinforcing each other. The Culture vs. Nature dichotomy is another oppositional distinction that plays a major role in constructing gender in such a way that it works to exclude women from a number of categories, such as for example the 'public' sphere, the realms of the 'mind' and 'reason', even the category of 'subject' and as we have seen in the previous chapters. As we will come to see in this chapter, the Culture vs. Nature dichotomy stands in close relation to the Mind vs. Body, Public vs. Private, Reason vs. Emotion and Subject vs. Object dichotomies. In this chapter we will once again examine how visual representations of the Culture-Nature

dichotomy in art can work to normalize gender-based violence, most commonly gender-based violence against women and girls, in today's world. The chapter ends with examples of art that challenge and resist stereotypical, gendered divisions present in the Culture vs. Nature dichotomy.

At the end of the chapter you will be able to answer the following:

- What is the Culture-Nature dichotomy?
- How is the Culture-Nature dichotomy gendered and how is it used to organise gender roles and gender stereotypes?
- How does the gendered and hierarchical Culture-Nature dichotomy intersect with other issues of power, such as racism and sexism?
- How is the Culture-Nature dichotomy maintained, reproduced and re-imagined in works of art?
- How do gender stereotypes that relate to the Culture-Nature dichotomy contribute to gender discrimination and inequality?
- How does the Culture-Nature dichotomy contribute to the maintenance of gender-based violence/against women?

At the end of the chapter you will be able to:

- employ the Culture-Nature dichotomy as an analytical tool in reading artworks from a gender sensitive perspective.
- understand the relationality of the Culture-Nature dichotomy in relation to the previously discussed dichotomies, and also how it relates to other issues of power, such as racism and sexism.

8.2 The Culture-Nature dichotomy

As already mentioned in the introduction, the Culture-Nature dichotomy within Western philosophical thinking is particularly closely related to the Mind-Body (see chapter 5), Reason-Emotion (see chapter 6), Public-Private (see chapter 4) and the Subject-Object (see chapter 7) dichotomies. The Culture-Nature dichotomy is central in Western ideas and can -as well as many of the dichotomies discussed in this course - be traced back to Ancient Greece, a period of time that largely structured and developed politics and philosophy through a dualistic framework. The Culture-Nature dichotomy refers to the separation between culture and nature, in which 'culture' is regarded as the one with the highest value. Culture is often associated with development, linearity, progress, and civilization, and nature with the wild, the primitive, the savage, the untamed, circularity, fertility, and backwardness. Throughout history, the female body has been subjected to the category of 'nature'. The Ancient Greeks connected women's capacity to conceive with the fertility of nature. Plato, for example, spoke of the ability of women to "imitate the earth" (Plato qtd. in Lloyd, 2). Men came to represent culture, and needed to be thought of as unconstrained by nature in order to be able to have control over nature. As we have already established in the previous chapters, men and masculinity are often associated with characteristics such as order, freedom, and reason. What these characteristics have in common, is that they are *disembodied*, meaning that they are capacities that do not relate

to a necessary physical form (Brown 1988). Contrary, women were often placed in relation to their body, and are thus *embodied*, associated with their reproductive capacity and emotional inner world.

Early modern European philosophers, from the 15th century onwards, continued to associate men with culture and women with nature (for example the work of Thomas Hobbes and John Locke). This period was also marked by the rise of capitalism and the development of science, which went hand in hand with rapidly increasing European missions of imperialism and colonisation. During this time, the concept of culture expanded to the notion of the human capacity to dominate nature. Due to imperialism and colonialism, the view of the colonised and/or enslaved people as **Other** (see glossary entry 'Other') began to intersect and resemble more and more with the 'otherness' of women, femininity and nature. The colonised subjects were regarded as backwards, primitive, wild, irrational, untamed, and uncivilised. Simultaneously, colonised/enslaved women were often eroticized by European colonists upon entering the New World. African women, for example, became a source of fascination and fetishization. Sarah "Saartijie" Bartmann (1789-1815) is a good example of this phenomenon. European colonists turned Bartmann, a South African woman from the ethnic group Khoi-San, into an attraction at European freak shows and fairs because of the size of her buttocks. She was trafficked to Europe by her owners and was turned into an object and framed as alien, deviant, physical, erotic, and arousing (Buikema 2018). She became known as the 'Hottentot Venus'. Her traffickers made money out of her both because of Europeans' lack of familiarity with Africans and because of the size of her buttocks. She was not perceived as a person, but as an example of this part of the natural world. In other words, she was framed as being different, and became associated with the wild, the untamed, primitive and uncivilised due to her physical appearance. Sarah Bartmann's case did not stand on itself and fits into a larger pattern of intersecting discourses around the Western history of colonialism and science (medicine in particular), that had its centre the white Christian male. Everything and everyone that deviated from this norm, was understood and framed as different, as standing 'close to nature', the opposite from how the European saw himself: a baken of progress, development, and linearity. This automatically supposedly justified the idea that European colonists could 'own' and control anything they closely related to nature.The dehumanisation and hypersexualization of Black people during this time justified enslavement and colonisation. The conception of 'Man' (white, Western, Christian, middle/upper class) over time as separate from nature was thus built upon a stark emancipation from the category of nature, both in terms of human embodiment (women) and natural environment (colonised people) (Arneil 1999; Mack-Canty 2004).

Summary:

- The Culture-Nature dichotomy divides the world into a stark division between culture (development, linearity, progress, civilization) and nature (primitive, circularity, backwardness, fertility).
- The Culture-Nature dichotomy privileges the category of culture, which has been constructed as masculine.
- The Culture-Nature dichotomy is not only gendered, but also heavily racialized.

Reflection from teachers

Which module/theory/dichotomy do you consider the most important/challenging to your local/regional/country specific context, and why

- dichotomy culture/nature involves Western thinking, and is directly connected to science, history and philosophy. The topic is easily linked to the students' previous knowledge and, moreover, helps support further argumentations which could be spent throughout their educational path.
  M.C.E.- Italian teacher

Exercise

Select one or more of these six images to critically engage with. From the image gallery on the REGENERART e-learning platform you can find some more historical information and facts about each of the artworks. Being mindful of the Culture-Nature dichotomy and the gendered and racialized power relations it creates, read the images while being guided by the following questions. In your answer, be as specific as you can. You can also opt to do this exercise in its interactive form in the REGENERART e-learning course module 8.

- What is present and visible in the artwork and in what way?
- How are masculinity and femininity depicted and represented in the artwork?
- Does the artwork produce hierarchical relations between men and women? How does it do that? Might the artwork's portrayal of men and women be potentially harmful for individuals? How does race intervene in this depiction?
- Does the artwork contribute to gender equality / gender inequality? What kind of potential consequences regarding gender equality / inequality can you imagine as a result?
- Does the artwork normalise harmful gender stereotypes and gender inequality, and can you see connections between these representations of men and women and acts of gender-based violence as manifest in today's world? Give examples.
- Think of examples of current day gender stereotypes that are harmful for the mental and physical health of individuals and map strategies that you might use in class to discuss particular kinds of gender-based violence (See chapter 2) through these - or other- works of art.

Paul Delvaux, The Man in the Street (1940)
See REGENERART e-learning course for information regarding artwork.

Sebastiano Ricci, The Temptation of Saint Anthony (1718)
See REGENERART e-learning course for information regarding artwork.

Bernvenuto Cellini, Perseus with the Head of Medusa (1545-1554)
See REGENERART e-learning course for information regarding artwork.

Giambattista Tiempolo, The Empire of Flora (1743)
See REGENERART e-learning course for information regarding artwork.

Paul Gauguin, The Seed of the Aeroi (1892)
See REGENERART e-learning course for information regarding artwork.

Eugène Delacroix, The Death of Sardanapalus (1827)
See REGENERART e-learning course for information regarding artwork.

8.3. The Culture-Nature dichotomy and gender-based violence against women

As indicated in the previous subsection, the Culture-Nature dichotomy has far reaching implications that go beyond gender. It presents for example (intersecting) struggles with respect to race, class, and the environment. The Culture-Nature dichotomy has caused asymmetrical power relations and violence, produced hierarchical categories and classifications, has infiltrated everyday language, and underpins colonial legacies. The effects of the Culture-Nature dichotomy are numerous and cover many aspects, more often than not taking place on the intersections of sexism, misogyny, racism, and capitalism, both in the local as in the global context. For example, women located in the Global South/non-Western countries are most vulnerable to the effects of climate change, primarily because they constitute the majority of the world's poor and are more dependent for their livelihood on natural resources that are threatened by climate change. Social, economic and political barriers limit women's coping capacity and mobility, which stems from a history dominated by imperialism and colonialism.

The separation from men and nature knows many examples of cases of psychological harm against women, and in particular against women of colour/Black women. For example, the dichotomy has intensified the 'white male rescuer fantasy', or the 'white male saviour', which is rooted in colonial regimes but that is still prevalent today. This trope refers to the idea that Western men presumably know what is best for women located in the

Global South/non-West. White men (but certainly not only men) tend to think that these women lack agency, that they are passive subjects, and that they need to be rescued/liberated from the hands of for example their husbands, fathers, brothers, who are, following the stereotype, violent, untamed, wild and sexually abusive. Eugène Delacroix' work, *The Death of Sardanapalus*, depicts such a trope: harem women are raped and murdered by men of colour/Black men. The women stand no chance against these men, who are portrayed as hypermasculine (see their facial expressions and muscles). Postcolonial theorist Gayatri Spivak has famously referred to this tension of white saviorism as "white men are saving brown women from brown men" (Spivak 1993, 93).

This stands in close relation to what has been mentioned in the previous subsection. Taking the example of Sarah Bartmann into account, Black women's bodies have historically been hypersexualized, exoticized, fetishised, and eroticized by white people (mostly men), particularly during colonial regimes. This pervasive trope still lingers on today. Women with a non-Western background often fall victim to a combination of sexism and racism, ranging from micro-aggressions to fatality. Think of for example an inappropriate and non-consensual touch of/curiosity towards natural hair or the veil, which stems from a seemingly innocent curiosity or fascination of white people to something they don't know. Or the business of mail-order brides, in which (often) women from less-developed countries list themselves in a catalogue, which men from more developed countries can use to choose a bride. A fascination with women of colour may also result in fatality. An example of this is the Atlanta spa shooting in March 2021, in which six Asian women were killed by a white man. The shootings sparked debate around the effects of Asian fetish, as the shooting is part of a long legacy of Western violence against Asian women.

Summary:

- The Culture-Nature dichotomy presents intersecting struggles with respect to gender, race, and class that leave their traces in contemporary examples of gender-based violence.

Exercise

- Can you think of concrete examples of how the Culture-Nature dichotomy impacts gender inequality and gender-based violence in today's world?
- Can you think of examples of situations in which the Culture-Nature dichotomy can be seen intersecting with issues of race and social class?

8.4. Challenging the Culture-Nature dichotomy

Many artists, scholars, activists and others have challenged and resisted the Culture-Nature dichotomy, in particular from postcolonial, decolonial and/or ecofeminist perspectives. Resistance and disruption of the dichotomy takes shape in many different ways and forms that blur and/or reweave the sharp distinction between culture and nature. Think of for example of endeavours that emphasize the importance of non-human nature for human existence, or women located in the Global South/non-West who challenge the tension of superiority/saviorism prevalent in the West by arguing for the recognition of different meanings of feminism in non-Western cultures.

Exercise

Look at the following artworks.

- In what ways do these works challenge and/or resist oppressive relations produced by the Culture-Nature dichotomy?
- In what ways do these works re-imagine alternatives that are more socially and environmentally equal, inclusive and just?
- Identify some of the creative strategies that the artists have employed in addressing and re-imagining some of the harmful sociocultural and environmental ideas and beliefs given rise to by the dualist distinction at work in the Culture-Nature dichotomy.
- In what ways do some of these works address social, cultural and environmental alternatives to the gendered Culture-Nature dichotomy that are more equal, inclusive, and socially just?

Jasper Griepink, Goddess on Nestle Bottle (2019)
See REGENERART e-learning course for information regarding artwork.

Griepink's works from the series *Trans Neolithic Future* are reminiscent of Neolithic Goddesses and sacred sites. He draws inspiration from archaeological theories proposing that early European/ Mediterranean societies were ruled by matriarchal systems. Offering a playful and personal interpretation of these theories he presents an alternative Neolithic time/space where gender is non-binary and fluid, where people are predominantly non-binary and trans and where variety is celebrated. His drawings present alternative archaeological findings such as *Non-Binary Standing Stone*, *Male Menstruation Standing Stone*, *Inter Sex Standing Stone* and *Pronoun Freedom Rock*. The *Goddess on Nestle Bottle* features multiple breasts and a voluminous body form reminding of the Venus of Willendorf. She has flowers and other plants on body and is wearing a chain lace with a stuck out middle finger. Standing on a water bottle and holding a dowser she is overcoming the power of corporation such as Nestle which is criticized heavily amongst others for drawing and bottling drinking water for profit.

Arahmaiani, 'The Memory of Nature' an installation and performance work, 2010 ongoing.

'The Memory of Nature' is shown here as an installation view in the context of the exhibition 'Golden Coach' (Amsterdam Museum, 2021) and the exhibition's curatorial question 'How do we deal with the colonial past?'. Here the artist proposed to show her work 'The Memory of Nature to challenge our ways of seeing the past, present and future. "Too often we tend to think in binary concepts such as good or bad. Buddhist worldviews challenge us to see things interconnected. To answer the question that the exhibition poses requires reflection on the self and the question what we are doing to end the colonial power structures of today? The Memory of Nature mandala asks us to end exploitation in all our interactions with the world, to reach harmony, including our exploitation of nature." (Arahmaiani, 2021).

Lynn Randolph, Cyborg (1989)
See REGENERART e-learning course for information regarding artwork.

Randolph's 'Cyborg' draws from Donna Haraway's essay 'A Cyborg Manifesto' (1985) in which the concept of the cyborg works to reject rigid boundaries, most notably those separating 'human' from 'animal' and 'human' from 'machine'. (Haraway is an important feminist scholar in the fields of science and philosophy and was a professor at the History of Consciousness Department at Santa Cruz, California). With her 'Cyborg', Randolph comments on the division between culture and nature.
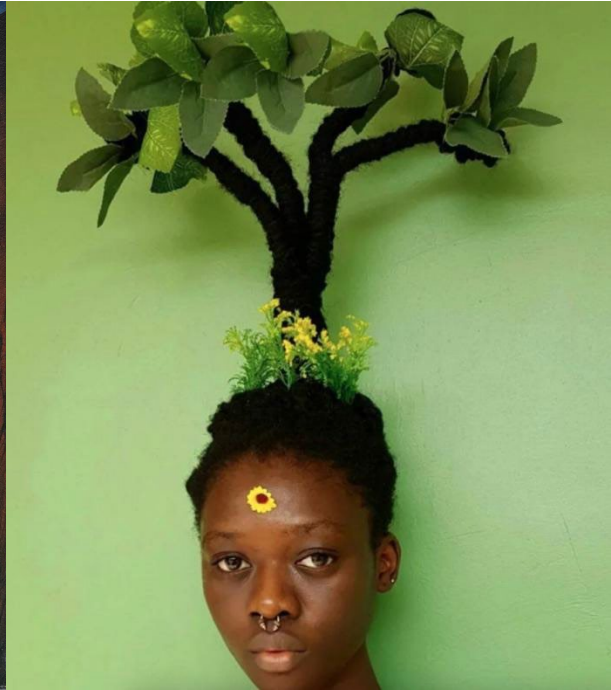
Laetitia Ky, Untitled, (2017).

Laetitia Ky, a feminist artist from Ivory Coast, makes elaborate sculptures from her braided hair using only wire, wool, a needle and thread. She photographs the results and shares them on Instagram. Her sculptures are sometimes playful, sometimes political. She got her inspiration from archival photographs of African women's hairstyles. With her work she also wants to promote a vision of African beauty grounded in pre-colonial aesthetic traditions, and she explains: "even today kinky hair is taboo for some Africans. I want to look back to our traditions and draw from them." (https://edition.cnn.com/style/article/laetitia-ky-dazed-beauty/index.html). Her intention is to send messages of self-love, body-positivity, tolerance, equality, and respect. Her more political sculptures comment on sexual harassment, victim-shaming, and American anti-abortion laws.

Compare Ky's artwork to that of Moesman's *Parasitica.*

- What kinds of narratives do you see when you look at the images together?

- How do the narratives differ?

Johannes Moesman, Parasitica, (1958). Laetitia Ky, Untitled, (2017).

The artist, Jasper Griepink's performance work comments on ecology, capitalism, and our involvement in those systems. In Griepink's video work 'Ultra Ecosexual Polyamory. Permaculture ASAP', (2017), permaculture is presented as a way to overcome the exploitation of nature as practised under capitalism. The concept of permaculture is a framework for achieving sustainable, ecologically sound ways of living by creating agriculturally productive ecosystems resembling natural ecosystems.

Look at Griepink's video stills next to Paul Delvaux's work The Man in the Street (1940), and try answer the following questions:

- What kinds of narratives do you see when you look at the images together?
- How do the narratives differ?
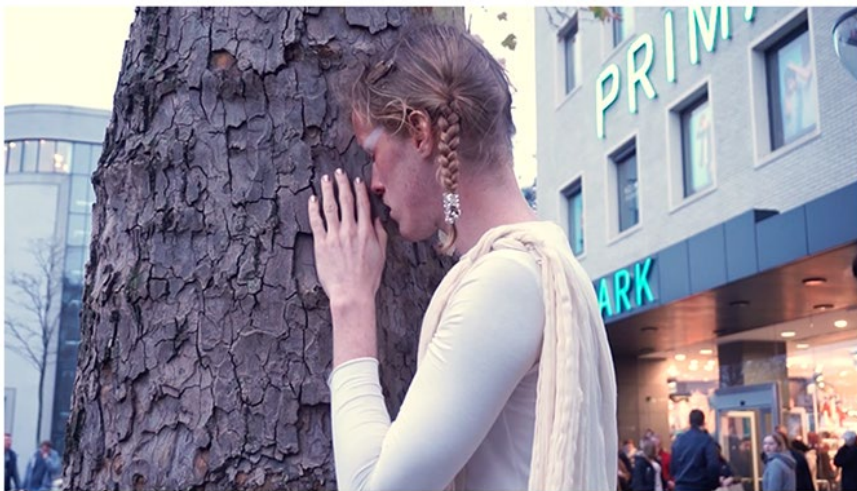
Jasper Griepink, Video Still, 'Ultra Ecosexual Polyamory. Permaculture ASAP', (2017).
See REGENERART e-learning course for information regarding artwork.

Jasper Griepink, Video Still, 'Ultra Ecosexual Polyamory. Permaculture ASAP', (2017).
See REGENERART e-learning course for information regarding artwork.

Jasper Griepink, Video Stills, 'Ultra Ecosexual Polyamory. Permaculture ASAP', (2017).
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Paul Delvaux's work The Man in the Street (1940).
See REGENERART e-learning course for information regarding artwork.

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Chapter 9:
The Order vs. Chaos Dichotomy

"I've never had a fibromyalgia patient who wasn't batshit crazy." -Male GP to his patient, anonymous

"Many health professionals still have a tendency to attribute the cause of women's illnesses to their state of mind. They quickly dismiss physical symptoms, telling us "it's just stress," and send us home confident that our problems will vanish once we "calm down" or take things easy." -Meena Venkataramanan, writer.

9.1. Introduction to the chapter and its aims

The Order-Chaos dichotomy is the final dichotomy that will be discussed in this textbook. Continuing from the previous chapters, this chapter focuses on the Order-Chaos dichotomy prevalent in Western dualist thinking as it is made visible by works of Western art, but also as it has been challenged by artists and works of art from around the world. The chapter makes visible the connection between gender stereotypes that posit men and masculinity as the producers of 'order', and women and femininity as stuck in a state of 'chaos', and looks at how these socially constructed gender stereotypes are being constituted through representations in visual art. Through the means of looking at art from different historical moments and geographical locations in Europe the chapter engages with how the gendered Order-Chaos dichotomy is being depicted, (re-)produced and normalised in our cultural consciousness by works of art. As we have already come to see through our engagement with the previous chapters, the dichotomies explored within this course are deeply interlinked and constantly interacting with and reinforcing each other. The Order-Chaos dichotomy, as you will come to see in the course of this chapter is, for example, very closely aligned with the Culture-Nature dichotomy discussed in chapter 8 in the ways in which both dichotomies associate femininity with circularity, bewilderment, mystery and instinct, and masculinity with linear progression, structure and development. In this chapter we examine how visual representation in art can work to normalise gender-based violence, most commonly against women and girls, in today's world and as produced and justified by the dualist thinking of the Order-Chaos dichotomy. The chapter ends with examples of art that challenge and resist stereotypical, gendered divisions present in the dualist Order-Chaos dichotomy.

At the end of the chapter you will be able to answer the following:

- What is the Order-Chaos dichotomy?
- How is the Order-Chaos dichotomy gendered and how is it used to organise gender roles and gender stereotypes?

- How does the gendered and hierarchical Order-Chaos dichotomy intersect with +other issues of power, such as racism, sexism, and disability?
- How is the Order-Chaos dichotomy maintained, reproduced and re-imagined in works of art?
- How do gender stereotypes that relate to the Order-Chaos dichotomy contribute to gender discrimination and inequality?
- How does the Order-Chaos dichotomy contribute to the maintenance of gender-based violence/against women?

At the end of the chapter you will be able to:

- employ the Order-Chaos dichotomy as an analytical tool in reading artworks from a gender sensitive perspective.
- understand the relationality of the Order-Chaos dichotomy in relation to the previously discussed dichotomies.

9.2. The Order-Chaos dichotomy

The Order-Chaos dichotomy is particularly closely related to the Mind-Body (see chapter 5), Reason-Emotion (see chapter 6) and Culture-Nature (see chapter 8) dichotomies. The positioning of masculinity within the categories of the mind, reason, and culture has almost automatically constructed and installed the idea that masculinity stands for the protection of social order, lawfulness and public life, positing men and masculinity as the guardians of order.

Taking into account the previous chapters, it should come as no surprise that chaos, as associated with the forces of nature, emotion, violence, aggression, mystery, wildness, instinct, instability and ferocity, has become one of the characteristics of femininity.

To protect order, chaos needs to be combatted. In other words, chaos demands ordering and structuring, and needs to be controlled. Chaos is unable to do this by itself.

Reflection from teachers

Which module/theory/dichotomy do you consider the most important/challenging to your local/regional/country specific context, and why

- the dichotomy order / chaos (still nowadays women are connoted with disorder, irrationality whereas men are connoted with order and rules);
- our Western culture is dichotomic too: stereotypes are rooted back in a mythical past, a cultural heritage we sometimes share, even unwillingly or unconsciously;
- even men are penalized by gender-related stereotypes. They are constantly questioned
- by our society through overwhelming requests, same goes for women as to their "natural" expectations (for instance, fulfilling a task, relying on a mainstream model, an expected behavior, etc.);
- another aspect linked to personal motivation: this pathway crosses, borders and highlights its artistic output. The visual element and the image are outstandingly "talking" items to our students, more than the written item;
- prejudices and discriminations intertwine with one another (prejudices as to gender, social class, skin colour, etc.);
- students were quite impressed from the following claim: dismantling gender stereotypes enables anyone to stand out as best as possible.
  R.C.- Italian teacher

Exercise

Select one or more of the following six images to critically engage with. From the image gallery on the REGENERART e-learning platform you can find some more historical information and facts about each of the artworks. You can also opt to do this exercise in its interactive form in the REGENERART e-learning course. Being mindful of the Order-Chaos dichotomy, read the images while being guided by the following questions. Be as specific as you can, and note down your answers.

- What is present and visible in the artwork and in what way?
- How are masculinity and femininity depicted and represented in the artwork?
- Does the artwork produce hierarchical relations between men and women? How does it do that? Might the artwork's portrayal of men and women be potentially harmful for individuals?
- Does the artwork contribute to gender equality / gender inequality? What kind of potential consequences regarding gender equality / inequality can you imagine as a result?
- Does the artwork normalise harmful gender stereotypes and gender inequality, and can you see connections between these representations of men and women and acts of gender-based violence as manifest in today's world? Give examples.
- Think of examples of current day gender stereotypes that are harmful for the mental and physical health of individuals and map strategies that you might use in class to discuss particular kinds of gender-based violence (See Chapter 2) through these - or other- works of art.

Giambattista Tiepolo, The Empire of Flora (1743)
See REGENERART e-learning course for information regarding artwork.

Sebastiano Ricci, The Temptation of Saint Anthony (1718)
See REGENERART e-learning course for information regarding artwork.

Paul Delvaux, The Man in the Street (1940)
See REGENERART e-learning course for information regarding artwork.

Bernvenuto Cellini, Perseus with the Head of Medusa (1545-1554)
See REGENERART e-learning course for information regarding artwork.

Unknown, Unknown (ca. 1472)
See REGENERART e-learning course for information regarding artwork.

Johannes Moesman, Parasitica (1958)
See REGENERART e-learning course for information regarding artwork.

9.3. The Order-Chaos dichotomy and gender-based violence against women

As has become clear through the artworks depicted in this chapter, the Order-Chaos dichotomy knows a strong tradition within Western art history in which the association of femininity and women with 'chaos' has been reproduced. Femininity is depicted as wild, primitive, feral, untamed, and out of control. This feeds into persistent gender inequalities and the traces of this dichotomy can be found in many cases of gender-based violence in today's world. There are many instances in which women are deemed as being unable to make their own choices. One of the most well-known and persistent examples is hysteria. The term 'hysteria' is derived from the Greek word 'hystera', which means 'uterus'. For centuries, hysteria was the official medical diagnosis described to women showing a wide array of symptoms, including anxiety, nervousness, sexual desire, irritability, loss of appetite for food or sex, sexually forward behaviour, and much more. It was no exception that the diagnosed women were forced to go into isolation, confinement, or were put behind bars at a mental health institute. Until far into the 20th century, hysteria was considered an (officially) recognized illness. Research on hysteria was mostly conducted by men, and most doctors were men as well, as men were allowed access to the public sphere and women were generally not.

Many contemporary cases of gender-based violence can be traced back to the long, persistent and violent history of hysteria. Forced sterilisation is one of the many examples: women (note that this is not *only* women, this happens to some men as well) who are

deemed as "feeble-minded" and/or "deviant" risk to undergo sterilisation without their consent. Similarly, laws on reproduction, that are currently being challenged globally, prohibit women from having control over their own bodies. In both cases, law and politics, often dominated by (white) men, determine and control girls' and women's bodies.

Another example of how hysteria feeds into everyday microaggressions is how girls and women are often framed as crazy, insane, manic, or psycho, who lack structure and order. A persistent reflection of this is the trope of 'the crazy (ex) girlfriend/wife': the (ex) female partner who is needy, jealous, and/or clingy. This trope is often repeated, especially in popular media, and exists often in relation to its oppositional trope of 'the cool girl', who is game for anything and will be or do whatever you want her to. This leads girls and women wanting to not appear needy, clingy, or jealous, to not become associated with this stereotype to not scare men off, feeding into cases of psychological violence as girls and women tend to not express their needs or out of fear to be framed as crazy/insane.

The Order-Chaos dichotomy thus (re)produces men and masculinity as the guardians of order and structure, either saving or punishing femininity for the chaos they sprout. In the artworks included in this chapter, we see this for example in Bernvenuto Cellini's statue *Perseus with the Head of Medusa* and Sebastiano Ricci's *The Temptation of Saint Anthony*. This association of men and masculinity with bringing "restoration" and as "guardians" of order and structure lingers on in many forms of gender inequality gender-based violence against women in today's world. Its traces can for example be found in cases of intimate partner violence and domestic abuse, and even in cases of femicide, that are sometimes 'justified' by the protection/maintenance of order in the household, as well as men becoming possessive over women and placing restrictions on (the behaviour of) women in order to control them.

Summary:

The Order-Chaos dichotomy

- associates women and femininity with wild, primitive, feral, untamed, and out of control, and associates men and masculinity with organisation, structure, and control. Women, then, need to be controlled and watched over.
- feeds into a larger narrative and history that has posited women as irrational, overly emotional, and unable to take care of themselves. One of the most important examples in Western recent history of this is hysteria.
- knows many different forms of gender-based violence, such as economic violence, intimate partner violence, domestic abuse, and many forms of microaggressions.

Exercise

Can you think of (other) concrete, recent and current day examples and instances of GBV/AW either in your local community, region, or global news, that reflect the stereotypical ideas portrayed in the artworks in this chapter? (See chapter 2 for examples of GBV/AW).

### 9.4. Challenging the Order-Chaos dichotomy

Many artists, scholars, activists and others have challenged, resisted and/or subverted the Order-Chaos dichotomy in various ways. The term 'hysteria' has even been reclaimed within certain feminist movements, not as a medical condition, but as a cultural one, as an embodied and somatic index of forms of oppression.

Exercise

Look at the following three artworks and try answer these questions:

- In what ways do these works challenge and/or resist oppressive relations produced by the Order-Chaos dichotomy?`
- In what ways do these works re-imagine alternatives that are more socially equal, inclusive and just?
- Identify some of the creative strategies that the artists have employed in addressing and re-imaging some of the harmful sociocultural and environmental ideas and beliefs given rise to by the dualist -and gendered- distinction at work in the Order-Chaos dichotomy?
- In what ways do some of these works address social, cultural and environmental issues alternatives to the gendered Order-Chaos dichotomy that are more equal, inclusive and socially just?
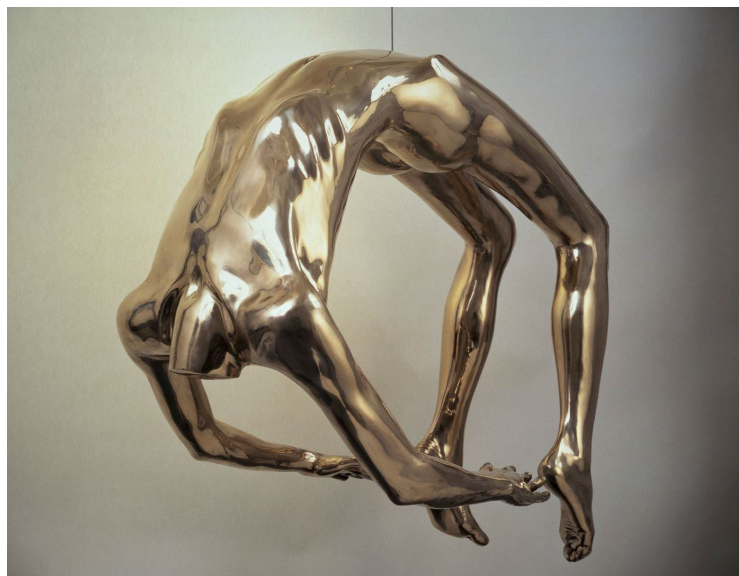

Louise Bourgeois, Arch of Hysteria (1993)
See REGENERART e-learning course for information regarding artwork.

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Louise Bourgeois created a highly polished life-sized bronze depicting a person in a state of "hysterical torsion", these contortions where the body would arch up in the air being part of the clinical description of hysteria. Psychoanalysts, beginning with Freud, were especially interested in hysterical woman although men show the same contortions. Louise Bourgeois herself had been in psychoanalysis from 1951 up to the 1980s. By showing a man's body, Louise Bourgeois effects an inversion and subversion of the typical gendering of the hysteric. Although 'hysteria' no longer existed as a medical description in the 1990's the work still has disruptive power and clashes with normative expectations. Yet, the body also acts as a representation of a universal human being since any sign of genitalia are smoothed away. By removing the head, Bourgeois indicates the absence of reason. Furthermore, the state of hanging visualises fragility, ambivalence and doubt, because the body can turn and spin and is not stable. By using a high polish, Louise wanted the viewers' faces to be caught inside the body of this contorted figure and to bring them into the picture.
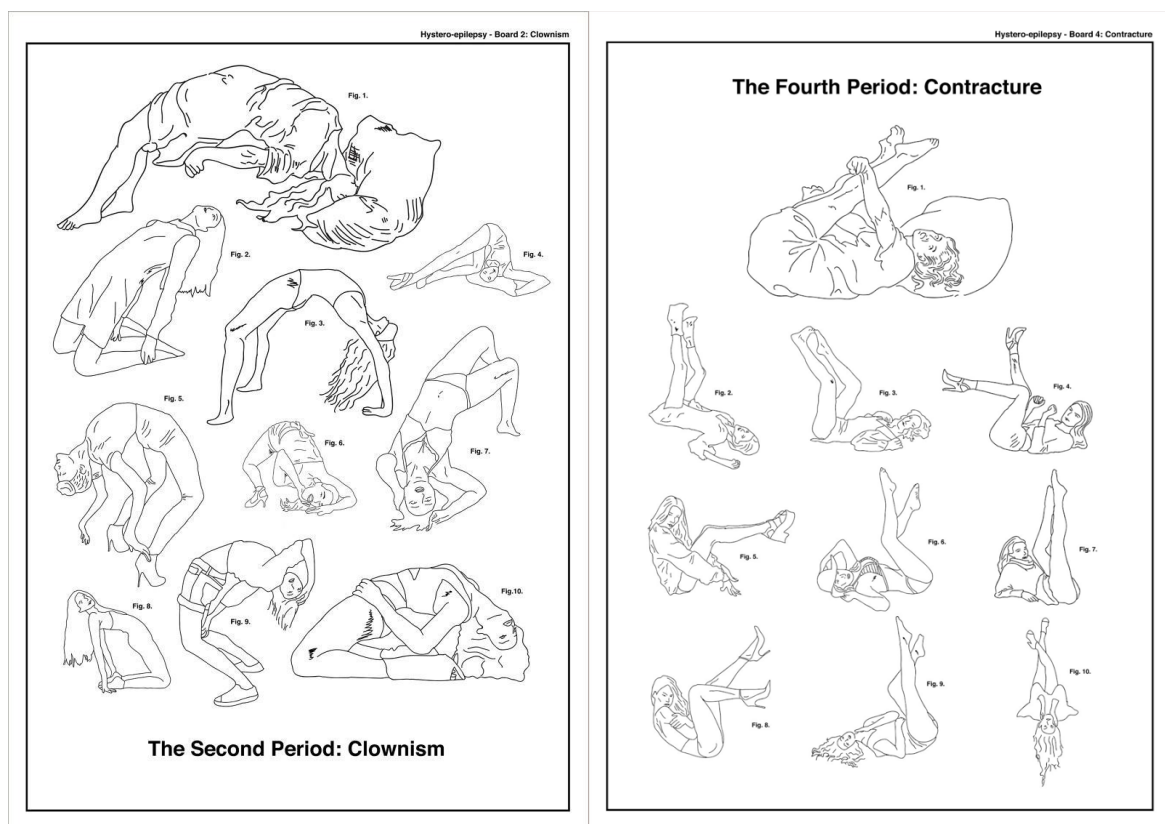
Johanna Naukkarinen, Grand Movements (2015)
See REGENERART e-learning course for information regarding artwork.

In the series *Grand Movements*, Johanna Naukkarinen deals with hysteria. The two imaginary biology posters, labelled "Second Period: Clownism" and "Fourth Period: Contracture", refer to old drawings made during hysteria examinations in Paris in the 19th century. Original hysteria drawings are put side by side with fashion poses drawn from actual fashion images thus revealing uncanny similarities of the women's poses. Both sets of imagery, medicine/ science and the fashion world, have been used to define womanhood.
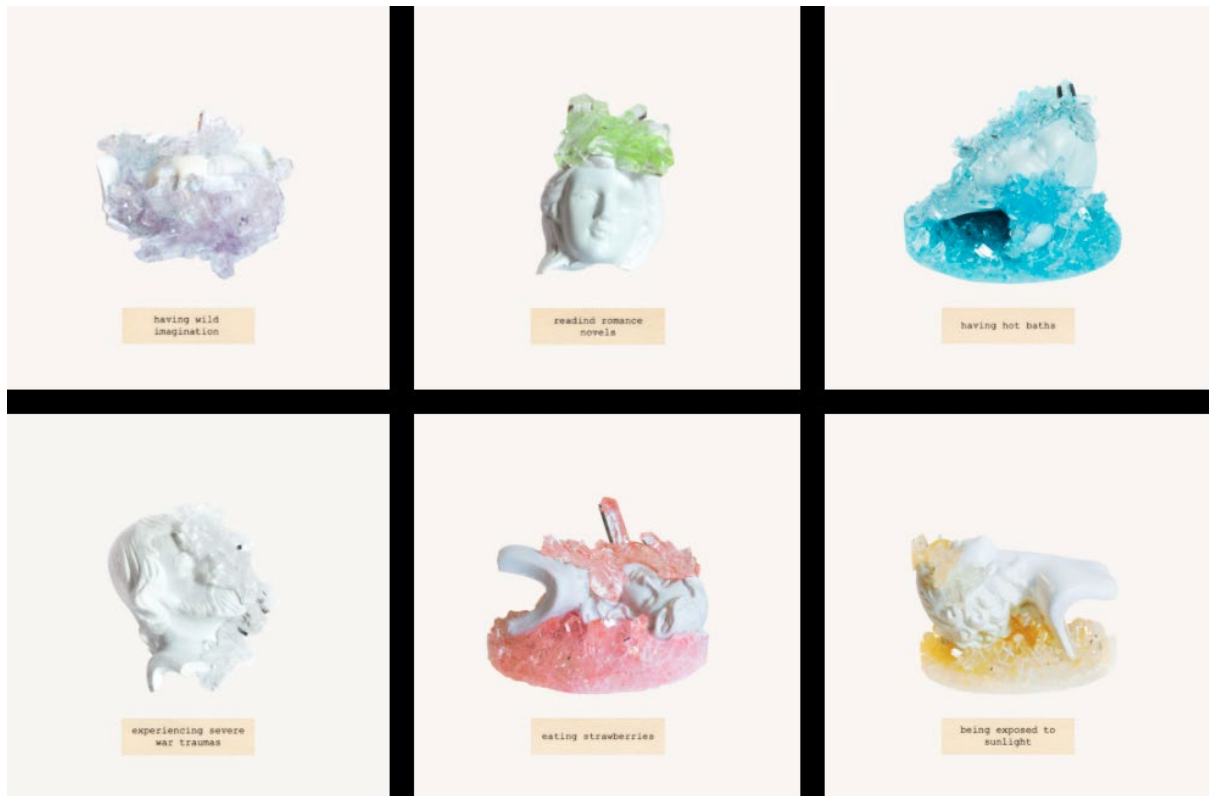
Johanna Naukkarinen, Causes of Hysteria (2019).
See REGENERART e-learning course for information regarding artwork.

Johanna Naukkarinen's works employ theories of feminist image research. This series is part of her interest in women as objects of scientific gaze and in the limited view of women in media as a result. The six crystal sculptures show white heads, five women and one man, surrounded by coloured crystals (except for the man whose are also white). They represent different circumstances that were believed to cause hysteria in the 19th century. For the women these are everyday delights such as "having wild imagination", "reading romance novels", "having hot baths", "eating strawberries", "being exposed to sunlight" (as inscribed in the sculptures). These ordinary actions were enough to turn women into objects of science and surveillance. In contrast, men were diagnosed with hysteria only in serious incidents, i.e. "experiencing severe war trauma."

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Chapter 10:
Interactive, Intersectional Exercises

10. 1. Introduction

This chapter consists of an interactive exercise that highlights the **intersectional** (see glossary entry 'intersectionality') nature of the Cartesian dichotomies as discussed in this textbook. In module 10 of the REGENERART e-learning course you can find this exercise in an interactive format. Here, however, we simply invite you to look at the artworks included in this chapter, and to pair them with matching, color-coded 'tags' provided below and that describe: 1) different kinds of categories of GBV/AW; 2) different kinds of forms of gender inequality, and 3) different dichotomies as have been discussed in this book. To help you do the exercise in this textbook version, you can photocopy and cut out both the tags and the art works below, matching them together with your colleagues and/or students.

Exercise

Engage with the artworks in this chapter and:

- Identify as many dichotomies at work in each of the images as you can.
- Take note of how these value-laden, hierarchical and gendered dichotomies stand in a close relation to each other.
- Notice how deeply interlinked these often unconscious, deeply seated cultural scripts are with each other, and how seamlessly they re-inforce each other.

To assist you in your analysis of the below artworks from a gender perspective, and to help you to both identify areas of gender inequality (social, cultural, political, economic) that the works can be seen as contributing to, as well as in the naming of areas of GBV/AW (physical, sexual, mental, economic) are a number of visual tags. When applicable:

- Note down after each of the images current day examples of gender-based violence that you can think of.

Some of the artworks in this chapter are successful in challenging and resisting traditional gender stereotypes, and instead they re-imagine creative and affirmative alternatives to these. Try to:

- Identify some of the creative, visual strategies that the artists have employed in addressing and resisting some of the more prevalent and harmful social and cultural ideas and beliefs about gender?

Tags for dichotomies

Subject/Object

Culture/Nature

Mind/Body

Public/Private

Reason / Emotion

Order/Chaos

Active/Passive

Tags for forms of gender inequality

Social

Cultural

Political

Economic

Tags for kinds of GBV/AW

Physical

Sexual

Mental

Economic

Artworks:

Paul Gauguin, 'The Seed of the Areoi' (1892).
See REGENERART e-learning course for more information about the artwork.

Alessandro Botticelli, The Story of Nastagio Degli Onesti (1483).
See REGENERART e-learning course for more information about the artwork.

Pietro da Cortona, Rape of the Sabine Women (1629) Also known as: 'Abduction of The Sabine Women' and 'The Kidnapping of The Sabine Women'. See REGENERART e-learning course for more information about the artwork.

'The Temptation of Saint Anthony', Sebastiano Ricci (1718), Oil on canvas.
See REGENERART e-learning course for more information about the artwork.

Faith, Ringgold, 'For The Women's House', 1972.
See REGENERART e-learning course for more information about the artwork

The Guerrilla Girls, Do Women Have To Be Naked to Get Into The Met. Museum?, 2012.
See REGENERART e-learning course for more information about the artwork.

Arahmaiani, 'His-story on My Body'. Performance still. 2000. Image courtesy of art. ist.
See REGENERART e-learning course for more information about the artwork.

Reflection from teachers

What kind of issues did you encounter while working with students? How did you handle these in practise?

- The main problem encountered concretely during the lessons concerned the disparity of awareness towards gender problems and gender violence among boys and girls. Male people tend to minimize or do not show any sensitivity towards the different aspects of the problem. Girls are much more victims of these phenomena and therefore much more sensitive and up-to-date in this regard, as well as in need for new critical tools to deal with them.
  L.G. Italian teacher

- GBV, VAW and the dichotomies were approached by now for activities with the teenage students by the Romanian partner school and there were no problematic issues. Even one of the local partner schools adapted the topic of "dichotomies in paintings" with younger students (12 years old) and the activity had really good impact.
  Romanian teachers

Anectodes on gender stereotypes of italian students

A.L. 17 years old
One day, my sister, who was 16 years old a few years ago, was teased by two boys for her polite, 'princess-like' behaviour, and for the fact that she, several times, didn't agree with what her group and particularly the two boys wanted to do. She was obviously a victim because she began to behave differently and in a more irrelevant way. Their teasing then changed her from her everyday behaviour.

L.A. 16 years old
My anecdote is a personal experience. I had gone shopping for clothes with my family. I liked a jacket but my mother didn't, she told me she wouldn't buy it for me because it didn't enhance my female form. It was very frustrating not being able to get a jacket that I liked because somehow I did not feel understood. Fortunately my father didn't respect my mother's ideas and told me that at this age it is right to decide what we want and basically who we are, but anyway I couldn't take it because I would have felt too embarrassed and guilty.

D.G. 16 years old
It happened that in middle school a classmate of mine was judged as a 'woman of easy virtue' for doing something that if it had been done by a boy would not have been considered so serious. As a result she started not coming to school until she changed it.

P. P. 16 years old
The experience I wanted to tell my classmates I think is an anecdote that is a bit banal and that everyone has experienced at least once, which is that when a male laughed he was told he was acting like a sissy and had a voice like a female

D. P. 17 years old
My best friend had decided to wear black nail varnish, and initially he didn't tell his mother, not because he wanted to hide it but because he thought it was normal... but when his mother noticed it one day, she told him that he was gay and that it was unsightly on a man.

F.V. 16 years old
This summer, while I was in Sicily, I was returning home with my family. At one point we saw from a distance two girls in miniskirts being harassed by a man on a moped. The man in question kept making unwelcome remarks, so much so that the two girls kept begging him to leave them alone. My father tried to help the two girls and asked if they needed any help, but the moment we entered the house he approached me and told me that it was precisely to avoid these things that he told me not to dress in a provocative or inappropriate way for a girl.

T.A. 16 years old
A friend/acquaintance of my father's (in his teenage days) was a victim of violence by his father and brother and was kicked out of the house because of his homosexuality.

N.R. 16 years old
I was in a seaside town where I go every summer and I was in a street early for a meeting with some friends of mine. At one point a friend of mine called me to ask where I was, when I told him I was early he told me to wait there because he would hurry up and get there, but not simply to be with me, but because he judged that I, as a girl, could not stay there alone for fear that something might happen to me. He wanted to 'protect' me as if I wasn't able of doing it.

D.A. 16 years old
Ever since I was a little girl I was forced to behave like a princess. I still have to be impeccable and delicate with everyone as if I were always under everyone's observation and as if everyone had the right to judge me based on how I dress, how I talk and how I behave.

A.M. 17 years old
With some friends of mine in Florence we had to go out in the evening to go to a club (so we were dressed in clothes that emphasised our shapes) and we took the tram.

S.T. 16 years old
One day we were standing in class while a teacher was explaining and one of my classmates had her period and so her back was hurting a lot. She asked the professor if she could sit down and he answered her by saying phrases like "you women have broken the * with this cycle" or "learn to manage this problem of yours" or "take your medication, you can't jeopardise every month your commitments".

F.L. 15 years old
We, as man, are always judged for what we do by women so we have to think in advance about everything we do to be not judged. In middle school a girl tripped me on the stairs and I gave her a soft push on the backside and for that I was called by the headmaster because they said I had 'invaded' her space.

G.V. 16 years old
One of my middle school teachers, because one of my classmates was wearing shorts, said: 'For me it's not a problem that you wear those trousers, if it was Giulia it would be. You Giulia cannot wear shorts and will never be able to afford to wear them because it would distract everyone'.

M.T. 16 years old
Once I was in the car with a friend of mine and there was a car swerving and my friend's father said 'it must be a woman'.

M.B. 16 years old
During the summer my brother always walks around without a t-shirt and often also without trousers because it's hot and no one noticed it; once I put on a long t-shirt that covered the shorts underneath, and everyone told me it was too inappropriate, even though I was in my own house

A.A. 17 years old
I couldn't get a video game because it was considered too masculine for me being a girl.

GLOSSARY

Agency

In feminist theory agency points to the scope of action a subject has in a specific geopolitical context. Within secular feminist theory, agency is often associated with resistance against patriarchal structures. (Doing Gender, Media, Art & Culture: A Comprehensive Guide to Gender Studies, edited by Rosemarie Buikema, et al.,Taylor & Francis Group, 2017).

Cartesian dualism

Refers to the dualism between body and mind as explained by the early modern philosopher René Descartes (1596–1650). For Descartes, the material- ity of the body (*rex extensa*) is fundamentally separate from the mind (*rex cogitans*) that governs the body. The presupposed separation between body and mind is both hierarchical (the mind is superior to the body) and gendered (the transcendent posi- tion of the mind is considered masculine). Cartesian dualism resonates with a wide variety of gendered oppositions within western culture: subject/object, reason/pas- sion, thinking/feeling, self/other, etc.

Cisgender

Refers to a person's gender identity when it is congruent with the gender assigned to them at birth. When a person's gender does not correspond to the sex they had assigned at birth, we speak about transgender.

Domestic Violence / Domestic Abuse

Sometimes also referred to as 'intimate partner violence' (IPV), domestic violence (DV) refers to behavior or "a pattern of behavior in any relationship that is used to gain or maintain power and control over an intimate partner. Abuse is physical, sexual, emotional, economic or psychological actions or threats of actions that influence another person. This includes any behaviors that frighten, intimidate, terrorize, manipulate, hurt, humiliate, blame, injure, or wound someone. Domestic abuse can happen to anyone of any race, age, sexual orientation, religion, or gender. It can occur within a range of relationships including couples who are married, living together or dating. Domestic violence affects people of all socioeconomic backgrounds and education levels." (www. un.org)

FGC (Female Genital Cutting) / See 'female genital mutilation' below

The terms FGC or FGM/C describe procedures that cut/mutilate female genitalia. Instead of referring to such forementioned procedures solely as mutilation, some people prefer using the term 'cutting' or 'cutting/mutilation' in order to acknowledge that not all cutting procedures are performed with the intention to mutilate (See for example, Stanlie M. James and Claire C. Robertson, 2002, and Anika Rahman and Nahid Toubia, 2000), and because they believe that cultural practises should be judged relative to the understanding of its practitioners and not from the outside. Others find that using FGC over FGM can help bring about societal change, dialogue, and consciousness building through its less judgemental approach to a given culture's practices of FGM/C.

FGM (Female Genital Mutilation)

Refers to procedures that cut and mutilate the whole or any part of a woman's labia majora, labia minora, or clitoris. This can include piercing, cutting, removing, burning, or sewing closed all or part of a girl's or woman's external genitals for no medical reason. Examples include infibulation and clitoridectomy. FGM is a culturally driven practice, often causing long/ term health-problems. Cultural ideas and beliefs that justify FGM range from rites of passage to religious duties or conditions for marriage. FGM is a human rights violation and a form of torture in several international and regional treaties, including the Istanbul Convention (Article 38.).

Gender

A complex concept that can be interpreted in various ways. According to Joan Scott (1986), gender is operative at three levels: personal, institutional, and symbolic. Gender is often understood as the socio-cultural counterpart of 'sex'. Within gender studies Simone de Beauvoir's social constructivist premise that we are not born women (or men), but rather are made women or men has been generally accepted. Judith Butler adds to this the idea of gender as a performance: we 'do' gender, and that which appears as 'natural' masculinity or femininity within a given culture is produced by a repeating, as it were, citing performance. However, gender entails more than masculinities and femininities. Next to cisgender (a gender identity in congruence with the gender identity assigned at birth) there exists a wide variety of gender identities that escape the binary opposition – such as queer, genderqueer, genderfluid, transgender, etc. – all of which can be captured under the umbrella term trans*. (Doing Gender, Media, Art & Culture: A Comprehensive Guide to Gender Studies, edited by Rosemarie Buikema, et al.,Taylor & Francis Group, 2017).

Gender Inequality

Refers to the unequal treatment or perceptions of individuals based on their gender. It arises from differences in socially constructed gender roles.

Gender nonconformity

Not conforming to socially constructed gender roles, norms, and expectations.

Gender normativity

Refers to the normative practises and status quo in which a person's behaviour and gender fits their gender or assigned sex, based on norms, roles, and stereotypes. In other words, gender normativity adheres to or reinforces ideal standards of masculinity or femininity.

Gender fluidity

Gender fluidity refers to a change in a person's gender expression or gender identity, or both. The term often means that a person's gender expression or gender identity changes frequently. Gender fluidity can look different for different people.

Gender Stereotype

A generalised view or preconception about attributes or characteristics, or the roles that are or ought to be possessed by, or performed by, women and men. A gender stereotype is harmful when it limits women's and men's capacity to develop their personal abilities, pursue their professional careers and/or make choices about their lives. Gender

stereotypes compounded and intersecting with other stereotypes have a disproportionate negative impact on certain groups of women, such as women from minority or indigenous groups, women with disabilities, women from lower caste groups or with lower economic status, migrant women, etc. (*Gender Stereotyping,* United Nations Human Rights Office of the   High   Commissioner) https://www.ohchr.org/en/issues/women/wrgs/pages/genderstereotypes.aspx

Gender Stereotyping

The practice of ascribing to an individual woman or man specific attributes, characteristics, or roles by reason only of her or his membership in the social group of women or men. Gender stereotyping is wrongful when it results in a violation or violations of human rights and fundamental freedoms. (*Gender Stereotyping,* United Nations Human Rights Office of the High Commissioner) https://www.ohchr.org/en/issues/women/wrgs/pages/genderstereotypes.aspx

Gender-Based Violence (GBV)

Both a cause and consequence of gender inequality. Refers to violence directed against a person because of that person's gender, perceived gender or/and violence that affects persons of a particular gender disproportionately. It can take various forms including physical, sexual, psychological, and socio-economic harm.

Gender-Based Violence Against Women (GBVAW)

Refers to a "violation of human rights and a form of discrimination against women and shall mean all acts of gender-based violence that result in, or are likely to result in, physical, sexual, psychological or economic harm or suffering to women, including threats of such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or in private life". It is a "violence that is directed against a woman because she is a woman or that affects women disproportionately". The term 'woman' / 'women', includes girls under the age of 18. (Istanbul Convention, Article 3.).

Intersectionality

This term was first suggested as an analytical concept by the feminist jurist Kimberlé Crenshaw in 1989. With this term she identified a way of thinking within gender studies, primarily developed by North American feminists of color, in which gender, race/ethnicity, class, sexuality, and other axes of signification, such as age, nationality, and religion, co-construct each other and thus act simultaneously. Intersectionality points to an approach in which gender is always studied in conjunction with other vectors of difference.

Intimate Partner Violence (IPV)

Sometimes also referred to as domestic violence (DV), intimate partner violence (IPV) includes physical, sexual, psychological, and emotional abuse, harm, and their threat, as well as sexual coercion and stalking by a current or a former intimate partner. An intimate partner is a person with whom you have or had a close personal or a sexual relationship, whereas domestic violence takes place within a household and between any two (or more) people within a household. Children, exposed persons, and witnesses of the violence are also victims in addition to the direct victim.

Intersex

An umbrella term referring to a variety of physical conditions in which a person is born with a reproductive anatomy, chromosomes, or hormones that do not fit the medically constructed binary notions of female or male bodies.

Genderqueer

Genderqueer is an umbrella term used for identities that are neither exclusively male nor female. It can be used by people who have queer or non-normative identities and/or experiences with their gender.

Other (the)

The concept of The Other highlights how a sense of belonging, identity, and social status is created by constructing social categories as binary opposites. The relationship between these binary opposites is unequally constructed, one binary being valued as more powerful than the other. Prominent feminist and postcolonial scholars have pointed out the relational nature of this Western invention of 'the Other' (De Beauvoir 1949; Said 1978), namely that by constructing the Other, the Self is automatically defined as its contrasting image, idea, and/or experience. For example: woman is the Other of man, black is the Other of white, abnormality the Other of norm, the East is the Other of the West, irrationality the Other of rationality.

Non-binary (gender)

Refers to people who do not identify/describe themselves or their genders as fitting in the categories of man / woman. Non-binary identities are varied. They can include people who identify with some aspects of binary identities, while others reject them entirely. Gender identity, gender experience, and gender expression for non-binary people can range from being both a man and a woman whose gender is fluid, in between, or exist completely outside of the male-female binary.

Gaze

A concept that refers to the act of looking as gendered. In other words, the gaze refers to the fact that looking at someone, specifically in visual art and audio-visual representations, is charged with meanings and is implicated in culturally and socially constructed power relations. Within visual culture the concept of the gaze points to the interplay between looking and being looked at. In Freud's psychoanalytic vision the gaze is related to scopophilia: the pleasure of looking. This may include voyeurism (looking at the other) as well as narcissism (looking at oneself). In Jacques Lacan's psychoanalytic vision, the gaze is not so much an act as a relation: the gaze positions the subject within a field of desire. Within feminist film theory from the 1970s the term refers to an explicitly male gaze upon objectified women in visual culture. Today this model has been revised, differentiating between gender, race/ethnicity, class, age, and religion. (Doing Gender, Media, Art & Culture: A Comprehensive Guide to Gender Studies, edited by Rosemarie Buikema, et al.,Taylor & Francis Group, 2017).

Patriarchy

Patriarchy is a social and/or political system in which men hold more power than women, and/or power over women. It may refer to society at large, but also to fragments of society,

such as the family/household, or religious spaces. In patriarchal authority structures, men usually control the power of definition. The power of definition refers to the power to define the terms of interaction and decision-making, and to decide what is important and what is not.

Women, people of colour, and other disadvantaged groups often don't have access to the power of definition, which hinders them from having control over issues that directly concern them (i.e. matters of reproductive rights, gender pay gap, protection against sexual violence).

Queer

Whilst queer has been utilised as a synonym for gay and lesbian or LGBT+, it can better be described as an anti-identity movement. In the past two decades various social and activist movements have used the term to make visible and break through normative (gender) assumptions.
(Doing Gender, Media, Art & Culture: A Comprehensive Guide to Gender Studies, edited by Rosemarie Buikema, et al.,Taylor & Francis Group, 2017).

Social constructivism

A theory that argues phenomena are in fact social constructions, instead of expressions of (eternal) essences (cf. essentialism). According to social constructivist theories men and women as such are created by society (through upbringing, socialisation, and discipline).
(Doing Gender, Media, Art & Culture: A Comprehensive Guide to Gender Studies, edited by Rosemarie Buikema, et al., Taylor & Francis Group, 2017).

Trans*

(trans man, trans woman, trans*): Trans means to cross or go beyond, and as such has become a community-derived term for being beyond any binary gender identification. It can refer to any trans person [see above, 'cisgender'], though some people prefer it in conjunction with the gender identity of trans man or trans woman. Trans* with the asterisk indicates the broadest, most inclusive understanding of gender variance. Trans* activists borrow this sign from computer language in which the asterisk will search for any term with this prefix. (Doing Gender, Media, Art & Culture: A Comprehensive Guide to Gender Studies, edited by Rosemarie Buikema, et al.,Taylor & Francis Group, 2017).

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