

Online Course Catalogue

Course Title

Study Field

University

Dialogs of Arts and Feminisms

Arts and Humanities

Abo Akademi University

CHARM priority field

European values, culture and language;

Course code

GV00CV45

Faculty

Faculty of Arts, Psychology and Theology

Department

Gender Studies

Study Level:

BA/BSc

Number of credit points:

5

Name of instructor(s):

MA Anastasia Khodyreva

Short description of the course

Over the course of 10 weeks, the course discusses how “body,” “power,” “gender,” “affect,” “whiteness,” “migration,” “neuroqueerness,” “environment,” “crisis,” and “future” emerge in public discourses and how feminisms and arts approach them to develop a critical commentary.

Full description of the course

Bringing in dialogue feminist theory and arts, the course explores 10 key concepts that stand out in contemporary public discourses. Feminisms and arts are brought into dialogue to enrich one’s understanding of the key social issues and relevant public discourses and expand one’s understanding of interdisciplinary theoretical and methodological approaches. Over the course of 10 weeks, the course discusses how “body,” “power,” “gender,” “affect,” “whiteness,” “migration,” “neuroqueerness,” “environment,” “crisis,” and “future” emerge in public discourses and how feminisms and arts approach them to develop a critical commentary. Each week, the participants will be introduced to one theoretical text and one artwork cross-pollinating with each other to critically approach one of the 10 concepts at the material, aesthetic, affective, and theoretical levels. The course centres on queer, trans, crip and decolonial feminisms and contemporary performance, media, sound, and text-based arts. The course discusses the theoretical work of Margaret Schildrick, Mel Y. Chen, Astrida Neimanis, José Esteban Muñoz, Alison Kafer, Françoise Vergès, María Lugones, Jack Halberstam, Leopold Lambert, Alex Martinis Roe and the artworks by Ana Mendieta, Hannah Rowan, Chiara Bersani, Marry Magic, Camille Auer, Jumana Manna, Noor Abed and Hiwa K among others.

Learning outcomes

At the end of the course, the learner will be able to gain a broad understanding of the key themes/issues that stand out in contemporary public discourses. They will gain knowledge of key

theoretical approaches to the social issues that are proposed by feminist theory. They will have a broad understanding of ways contemporary arts respond to the debates.

Additional information

Course requirements

None

Time zone

CET +1 (Finland)

Language of instruction

English

Mode of delivery:

fully online (all students participating online), at specific time (= synchronous)

Start date of course:

1/28/2025

Planned educational activities and teaching methods

Lectures, discussions, artist/curatorial talks, practical exercises

End date of course:

4/08/2025

Learning Management System

Moodle

Contact hours per week for the student:

1,5 hours

Assessment methods

Written assignment

Specific regular weekly teaching day/time

Tuesdays 17.00-18.30

Certification

Transcript of records

Course literature (compulsory or recommended):

The course centres on queer, trans, crip and decolonial feminist literature and contemporary performance, media, sound, and text-based arts. The literature includes excerpts from the following texts: Margrit Shildrick (2002). *Embodying the Monster. Encounters with the Vulnerable Self*, SAGE Publications; (1997) *Leaky Bodies and Boundaries. Feminism, Postmodernism and (Bio)ethics*, Routledge Press. Magdalena Górska (2016). *Breathing Matters: Feminist Intersectional Politics of Vulnerability*. Linköping: Linköping University Press. Kathleen C. Stewart (2007). *Ordinary Affects*, Duke University Press. Sara Ahmed (2014). *The Cultural Politics of Emotions*, Edinburg University Press. Gregory J. Seigworth and Carolyn Pedwell (2023). "Introduction: A Shimmer of Inventories." *The Affect*

Theory Reader 2: Worldings, Tensions, Futures, Duke University Press. Mel Y. Chen (2023). Intoxicated: Race, Disability, and Chemical Intimacy Across Empire, Duke University Press. Astrida Neimanis (2017). "Hydrofeminism: Or, on becoming a body of water." Undutiful Daughters: Mobilizing Future Concepts, Bodies and Subjectivities in Feminist Thought and Practice, Gunkel, Henriette, Gunkel, Nigianni, Chrysanthi and Söderbäck, Fanny, Palgrave Macmillan. Elizabeth Freeman (2010). Queer Temporalities, Queer Histories, Duke University Press. José Esteban Muñoz (2009). Cruising Utopia: The Then and There of Queer Futurity, NYU Press. Robert McRuer (2006). Crip Theory: Cultural Signs of Queerness and Disability. New York University Press. M. Remi Yergeau (2018). Authoring Autism. On Rhetoric and Neurological Queerness, Duke University Press. Françoise Vergès. Capitalocene, Waste, Race, and Gender, e-flux, 2019. María Lugones (2007). "Heterosexualism and the Colonial / Modern Gender System. Hypatia, 22(1), 186–209; "Toward a Decolonial Feminism." Hypatia, 25(4), 742–759. Leopold Lambert (2023). "Fifty shades of white(ness): Introduction." The Funambulist 48. Françoise Vergès. Capitalocene, Waste, Race, and Gender, e-flux, 2019. Sara Ahmed (2007). "A phenomenology of whiteness." Feminist Theory 8 (2):149-168. Alex Martinis Roe (2018). To Become Two: Propositions for Feminist Collective Practice. Archive Books, Berlin. Katve-Kaisa Kontturi (2018). Ways of Following: Art, Materiality, Collaboration, Open Humanities Press, London. The course engages with the artworks by Ana Mendieta, Hannah Rowan, Chiara Bersani, Marry Magic, Camille Auer, MELT, Jumana Manna, Noor Abed, Hiwa K, among others and the curatorial practices of Justine Daquin and Satu Herrala, among others.

Number of places available for CHARM students

10

Other relevant information

The course is beneficial for participants who are currently developing their BA and MA thesis projects: it offers an opportunity to work with their individual interests and develop a suitable conceptual and methodological apparatus. Participants who come from artistic backgrounds will have an opportunity to discuss ways contemporary feminist theory might inform their individual practices and become a part of their artistic research. About the teacher: Anastasia (A) Khodyreva is a theorist, transdisciplinary researcher, writer & artist whose doctoral research focused on dominant Western politics of structural marginalisation—lived and quietly subverted in one's daily anti-ableist, migratised, and non-binary communities and multispecies (especially, hydrofeminist) kinships. Their postdoctoral interest combined feminist affect studies and crip theory to think of more liveable spacetimes for chronically sick bodies.

CHARM-EU