

# Introduction

## Gender Violence and Art History

Ellen C. Caldwell, Cynthia S. Colburn, and Ella J. Gonzalez

A visitor to the Museum of Modern Art (MoMA) rushes to see Pablo Picasso's famed monumental painting *Les Femmes d'Alger (O. J. R. Version O)*, only to find a nearly naked person, adorned with black asterisks drawn on their body and covering their nipples, standing with arms outstretched, as if a Vitruvian asterisk themselves, in front of the painting. Performance artist Emma Sulkowicz stands there briefly for photos, knowing that MoMA staff will not tolerate this interruption for long, and in this fleeting action, Sulkowicz visually asks both the museum and its visitors what it would take for curators to consider the small act of adding an asterisk to wall labels, providing more information about artists who are well-documented abusers or misogynists.

A visitor arrives at the Art Institute of Chicago to see Roger Weston's collection of seventeenth century *ukiyo-e* prints from Japan. Neither the museum's labels nor its official audio tour provide viewers with a complete story of these prints and the women depicted, particularly neglecting the brutal living conditions many of these women endured. Working with historian Amy Stanley, activist and activist Michelle Hartney devises a "Correct Art History: The Alternate Audio Tour," which offers visitors access to a deeper, sadder, and more truthful history than the Art Institute provides—all from the palms of their hands via a phone app. Hartney has intervened in museums in additional ways, pasting alternate guerilla museum labels alongside the museum labels on works by abusers—providing the asterisk (and more) that Sulkowicz has called for.



Fig. I.1 Luzene Hill, *Retracing the Trace*, 2011–15. Photo: Eiteljorg Museum of American Indians and Western Art, Indianapolis, Indiana. Courtesy of the artist.

A woman in New York City sets out on a voyage. It is a corrective journey, performed metaphorically on paper and spanning thousands of years, with one goal: to revive the “broken, defaced, unseen” Black women depicted in art, from ancient times to the present. In both her epic poem “The Voyage of the Sable Venus” and her article “Broken, Defaced, Unseen: The Hidden Black Female Figures of Western Art,” poet Robin Coste Lewis tracks the violence of art history, and its objectification of women, as played out on, and through, the bodies of Black women. Verbally tracing this visual legacy, Lewis’s work is stunning in its lyrical prose—taken from titles of artworks, many of them simply “Untitled”—and in it she confronts readers with the racialized violence embedded in aesthetic traditions, museum collections, art history, and the very historiography of the discipline itself.

A musician accused of sexual assault finishes serving one month of jail time for his crime. Upon his release, he addresses his fans in a letter, seemingly a public apology at first, though he mostly mentions himself and the ways in which his crime and actions have necessarily affected his life and future. In *#SorryNotSorry*, visual artist Lady Skollie edits his letter digitally, using red ink to highlight his “I” statements, visually

emphasizing the ways in which he refers to himself and the implications of his crime for *his* future—rather than for that of his victim, who gets no mention. Skollie shares this work on social media with the words “I want to know about Her, Her, Her!” and sells prints to raise money for the Albertina Sisulu Rape Crisis Centre in Johannesburg, South Africa.

A person enters the Harvey Gallery of Contemporary Art at the Eiteljorg Museum in Indianapolis and sees a mat of red handmade cords, knotted *kipus* in the Incan tradition, on the gallery floor. Pressed into the groundcover of cords, they see an outline of a body showing through the negative space of the wooden gallery floor, as if it is a crime scene. Quietly and over time (about sixty hours over the course of ten days), artist Luzene Hill picks up one cord at a time, hanging each one on the gallery walls, eventually encircling them with 3,870 red *kipus*, indicative of the estimated number of unreported sexual assaults in the United States each day (fig. 1.1). In *Retracing the Trace*, Hill performs deeply personal work, choosing the cords because they are reminiscent of the drawstring from the hood of her jacket, which her rapist used to strangle and silence her eleven years earlier. Through this work, Hill performs both a healing journey and a corrective one, shaking off the shame that often haunts survivors and coming out publicly with her own story to personally “trace” her own trauma in a collective setting.

These are just some of the ways in which individuals, including artists, curators, and writers, have physically and psychologically intervened in art history’s long legacy of gender-based and sexualized violence. Working with different media, processes, and angles, each of the individuals mentioned above interrupts the status quo. Similarly, *Gender Violence, Art, and the Viewer: An Intervention* aims to guide readers not only to understand and challenge canonical art-historical works that have aestheticized violence and rape, but also to intervene in and transform the ways in which we discuss, view, and create art in the future.

This volume investigates the role that art history specifically plays—and *can* play—in education around gender violence in the arts. Considering the #MeToo movement and related social justice movements, along with the past hundred years of intersectional feminist artists and activists, the contributors to this book ask artists, art historians, museum educators, curators, and students how addressing and acknowledging gender violence in art can serve as a call to action, revitalizing the field of art history through its own public reckoning. Reevaluating the field and using diverse theoretical frameworks drawn from feminist theory, critical race theory, reception theory, trauma theory, and postcolonial and decolonial theory, among others, we amplify the voices and experiences of victims and survivors<sup>1</sup> depicted throughout time; critically engage with sexually violent images; begin discussions about visual assaults against women and

the LGBTQIA+ community in meaningful and empowering ways; reevaluate how we have viewed and narrated such works, both historically and in our current moment; and assess how we approach and teach famous works of art created by artists implicated in gender-based violence.

### **A Violent Global Endemic and the Birth of a Movement**

In 2021, the World Health Organization (WHO) reported that nearly one in three women globally have experienced violence at least once in their lifetime,<sup>2</sup> and the United Nations (UN) concluded that over the previous decade, violence against women had been “endemic in every country and culture.” The eighteen-year UN study from which this finding emerged prompted UN Women’s executive director Phumzile Mlambo-Ngcuka to call violence against women “the most widespread and persistent human rights violation” in the world.<sup>3</sup> Furthermore, a study by the Centers for Disease Control (CDC) found that 18 percent of girls in the United States experienced sexual violence in 2021, up 20 percent since 2017; more than one in ten girls, or 14 percent, had been forced to have sex, up 27 percent since 2019. Moreover, 57 percent of US teen girls felt persistently sad or hopeless in 2021, the highest level reported over the previous decade.<sup>4</sup> During roughly the same period studied by the WHO report, the #MeToo movement was taking form and growing rapidly. Founded in 2006 by Tarana Burke, this grassroots movement empowered survivors of sexual violence to share their stories—first with one another in small groups, and later with the world using the hashtag—starting with two simple words: “me too.”<sup>5</sup> Burke called this sharing “empowerment through empathy”<sup>6</sup> and invited the young people she was working with to disclose their own stories, as “a shared language between survivors.” “It was a signal to these girls that they were in a space where they could focus on their healing without having to be performative or guarded,” she recalls.<sup>7</sup> While Burke focused on helping survivors of sexual violence, particularly Black women and girls, the 2017 inception of the “MeToo” hashtag on social media further propelled the movement into the public sphere, prompting a landslide of public reckonings and calls for systemic change. Since its inception, the #MeToo movement has empowered millions of women to come forward with their stories of sexual misconduct and assault.

In 2017–18, the “MeToo” hashtag was used an average of fifty-five thousand times a day, and eighty-five countries established their own local #MeToo movements.<sup>8</sup> Unlike some other hashtag activism, #MeToo has grown numerically and spread geographically over time. In 2019 alone, the #MeToo hashtag “was viewed 42 billion times and was mentioned 4 million times.”<sup>9</sup> Burke reflected on its growth in 2022, saying, “If you had asked me back then, I would have told you that I believed our survivor-led movement

had the potential to move the world. But I never could have imagined that #MeToo would become a hashtag translated into dozens of languages, spark a global reckoning, and become a connective framework for movements across the globe. The spark ignited more than a decade ago has caught fire in ways beyond my wildest dreams.”<sup>10</sup>

While the movement has inspired legal reforms, sparked debate around rape culture on college campuses, galvanized societal shifts, and amplified public discourse on sexual harassment and assault, what the movement might bring to bear on teaching, education, pedagogy, and scholarship in the humanities, and specifically art history, has not yet been fully realized or addressed.

College art history classes often expose students for the first time to a vast array of visual cultures, both past and present. The canon of art-historical works covered in these classes frequently includes many works of art that depict acts of violence against women, including rape, abduction, assault, and murder. Traditional art history survey textbooks (and, by extension, the professors who teach them) highlight the impressive formal qualities of these artworks, often without commenting on the violent content and contexts of such works. These images of violence are doubly and sometimes triply violent in that the original act is depicted by the artist, revisited again and again in its viewing, and then taught without context. This may have the effect of normalizing acts of violence against women—violence that is global and spans millennia. In the wake of the #MeToo movement, it is crucial that we reassess the ways in which we teach and write about art that portrays gender violence. And it is equally important to assess how we approach and contextualize works of art created by renowned artists who are alleged and known abusers.

In *Feminist Theory: From Margin to Center*, bell hooks explores the role of violence in relation to white male supremacy and as it pertains to social hierarchies and politics. She asserts that “violence is inextricably linked to all acts of violence in this society that occur between the powerful and the powerless, the dominant and the dominated. While male supremacy encourages the use of abusive force to maintain male domination of women, it is the Western philosophical notion of hierarchical rule and coercive authority that is the root cause of violence against women, of adult violence against children, of all violence between those who dominate and those who are dominated.”<sup>11</sup> In keeping with this observation, while our focus in this book is gender violence, we acknowledge that all forms of violence are structurally interconnected and inextricably linked.

In bringing forth this volume, we aim to honor Burke’s founding “‘me too.’ Movement” by including diverse representation and intersectional voices in the conversation, as no discussion of sexual violence and assault is complete without considering a multiplicity of perspectives and views. In Burke’s own words, #MeToo is “a movement

to end sexual violence that—as it must be—is intersectional and inclusive, centering the experiences of survivors of color.”<sup>12</sup> This is a particularly important point, as acts of sexual and domestic violence occur at a higher, disproportionate rate against women of color, including transgender women of color.<sup>13</sup> Any future royalties that the editors earn from the sale of this book will go to Burke’s “me too.” nonprofit, which supports “a growing spectrum of survivors,” including youth, the LGBTQIA+<sup>14</sup> community, disabled people, Black women and girls, and communities of color.<sup>15</sup>

### **Audience and Impact**

Art history is a well-positioned discipline and lens through which to analyze historicized and contemporary gender-based violence. We live in a highly visual culture. Low estimates suggest that the average person sees five thousand advertisements a day. We are constantly consuming images, often at a subconscious level. The study of art history helps people to be more conscious of, and critically analyze, the images that they consume.

However, while art history survey textbooks and educators help students interpret images, many do not adequately address the violent content that historical images of the canon often present, nor do they provide students with tools to analyze these works beyond their form. Teaching students to investigate and contextualize the often violent images they are confronted with on a daily basis can and should be an important goal of art history, and one that is crucial and relevant today, lest we continue to normalize the violent actions depicted in many canonical works of art.

The vast majority of students are exposed to artworks that display gender violence in survey classes taught by professors teaching beyond their research expertise, or in a museum geared toward the general public, where conventional wisdom suggests that a museum label should be not more than 150–200 words, and where gallery educators are expected to speak knowledgeably on a vast array of subjects. We designed this volume to be a practical resource for art historians, artists, curators, and museum educators who are looking for tools to help them address the difficult subject of sexual violence in art or violent artists in their classrooms and galleries, with the goal of subverting the dominant narrative in art history, empowering survivors of gender violence, and, ultimately, working toward eradicating gender violence altogether.

The need for *Gender Violence, Art, and the Viewer* became clear while Cynthia S. Colburn was working as a co-author on a global art history textbook.<sup>16</sup> Colburn and Ella J. Gonzalez, an undergraduate at the time, subsequently published an article in *Hyperallergic* on teaching about ancient Greek artworks that depict violence against women

in the wake of #MeToo. The response received on this article from faculty colleagues and museum educators, curators, and administrators encouraged Colburn and Gonzalez to propose a session to the College Art Association (CAA) on the topic, titled “Art History in the Wake of #MeToo.” Ellen C. Caldwell and Natalie Madrigal, also an undergraduate at the time, participated in the 2019 session, which included a lively discussion among artists, art historians, and curators from diverse subfields. Since this CAA panel and related publications, we have been contacted by professors, museum educators, and curators regarding resources for how to address gender-based violence in the classroom and gallery. We thus see a growing need and demand to address this subject in a variety of contexts.

This volume includes three thematic sections comprising sixteen chapters and is intended to work well with the structure of undergraduate and graduate courses in a variety of fields and subfields. Given the practical yet sophisticated approaches and accessible writing of each author, this volume could be used in large art history survey classes as a much-needed intervention into the standard art-historical narrative, as well as in upper-division seminars on gender violence in art. In both cases, chapters could serve as weekly readings for the course or as supplementary readings. The volume or portions thereof could also be used in other fields in which gender violence could be and often is addressed, including studio art, women and gender studies, ethnic studies, archaeology, sociology, psychology, anthropology, classics, and more.

Further, this volume could serve as a resource for museum curators and educators addressing the topic of gender-based violence in their permanent collections and exhibitions. Given the far-reaching implications of gender violence (as supported by WHO’s recent multidecade study), the spark ignited by the #MeToo movement, and public engagement with art and museums, we also took into consideration a broader audience when writing and editing this volume in order to reach as many people as possible to bring about real and enduring change.

*Gender Violence, Art, and the Viewer* focuses on violence in art that has been overlooked for far too long—since the inception of art history as a discipline in the nineteenth century—marking the volume’s relevance to this particular and historical moment that educators, curators, and students are grappling with in their fields. For instance, in part I, “Reckoning with Violence in the Canon,” contributors such as Megan Cifarelli, Cynthia S. Colburn and Ella J. Gonzalez, Bryan C. Keene, and Lisa Rafanelli address violence in early periods of art, from ancient times to the Renaissance and Baroque periods. The essays collected here will help readers reassess works of art, artists, and topics they might have already seen and studied through a different lens, with the ultimate goal of empowering students and viewers.

## Historiography

Over the past four decades, numerous educators and art historians have written important books and essays that examine the discipline of art history from a feminist perspective. This includes interrogating the exclusion of women and LGBTQIA+ artists from the field of art history and the power dynamics at play in a given work of art that are so often erased from traditional interpretations and art-historical readings. Our volume follows in the footsteps of some of these scholars and aims to fill a gap, specifically in addressing the ways in which gender violence has gone unaddressed. The #MeToo movement in particular, along with decades of preceding work by intersectional feminists, artists, activists, art historians, and other scholars, has inextricably altered both the goals of the discipline and our approaches.

Groundbreaking feminist art history texts such as Norma Broude and Mary D. Garrard's series of edited volumes (e.g., *Feminism and Art History*, *The Expanding Discourse*, and *Reclaiming Female Agency*), Kymberly N. Pinder's intersectional *Race-ing Art History*, and Griselda Pollock's *Differencing the Canon* and *Vision and Difference* have been instrumental in examining the discipline from a feminist perspective. For instance, in *Differencing the Canon*, Pollock argues against a conception of the canon that mythologizes (and exaggerates) male genius and excludes women and historically underrepresented individuals. However, she warns of the danger of simply adding women to a canon predicated on their exclusion. Pollock also explores the personal stakes of seeing and experiencing glorified scenes of rape and sexual assault in the context of an art history class:

When we are trained by canonical art history, we sit through many a class showing images of the sexual abuse of women: the Rape of Lucretia, the Rape of Europa, the Rape of the Sabine Women. I always felt sure that this must be another kind of “rape” from that which I dreaded happening to me, that which friends had horrifically experienced, when they feared for their lives, and felt in that moment something irretrievably stolen from them and ruined within them. How could we politely discuss artistic genius, formal perfection, compositional innovation, iconographic descent or color harmony when we were confronted with the crime by which most profoundly men police women? Artistic rape was nice, a bit sexy, normal because men do desire women, especially when they sit about with their clothes falling off. But that is feminism for you: always so uncouth and insensitive to aesthetics, and, of course, always bringing things down to the personal level, not being able to keep things like art and society apart.<sup>17</sup>

Pollock argues that of course we cannot separate art and society—and that in fact it is detrimental to try to do so. As feminists, we are “naming those implicit connections



between the most intimate and the most social, between power and the body, between sexuality and violence. Images of sexual intimidation are central to this problem and thus to a critique of canonical representation.”<sup>18</sup>

Linda Nochlin’s groundbreaking 1971 essay “Why Have There Been No Great Women Artists?” rejected the default white European-American male viewpoint that is unconsciously accepted by art historians, and also the idea of the isolated artistic genius. Nochlin instead argued that women have been systematically excluded from access to a proper art education because of institutionalized sexism. Like Pollock, Nochlin has similarly influenced the field of art history by chronicling systemic oppression, highlighting lesser-known histories of women in art, and championing a new and growing archive of modern and contemporary women artists.<sup>19</sup>

Books that historicize feminist art movements, LGBTQIA+ art, and intersectional cultural production have also been foundational in cataloguing and preserving important feminist and/or gender-based artworks and approaches to material culture (e.g., Whitney Chadwick’s *Women, Art, and Society*; Reina Gossett, Eric A. Stanley, and Johanna Burton’s *Trap Door: Trans Cultural Production and the Politics of Visibility*; Cornelia Butler and Lisa Gabrielle Mark’s *WACK! Art and the Feminist Revolution*; Amelia Jones’s *Feminism and Visual Culture Reader*; Catherine Lord and Richard Meyer’s *Art and Queer Culture*; Joan M. Gero and Margaret Wright Conkey’s *Engendering Archaeology: Women and Prehistory*; and Ann Olga Koloski-Ostrow and Claire L. Lyons’s *Naked Truths*). Chadwick explains that women artists began challenging the gender status quo and hierarchies in the 1970s, exploring issues of sexuality, gender, class, race, and ethnicity in their works. In the 1980s and ’90s, while some art critics perceived this as a period of “post-feminism,” others demonstrated the ongoing dialogue between new and historical feminist precedents.<sup>20</sup> Artists and groups such as the Guerilla Girls, Ana Mendieta, Yoko Ono, Marina Abramović, Jenny Holzer, Barbara Kruger, Adrian Piper, Judy Chicago, Suzanne Lacy, and Diane Arbus, among many others, have all undeniably and indelibly changed the field of feminist art. Through their performance art, conceptual approaches, monumental installations and projections, activism, and varied approaches, they have shifted what art is and can be—particularly in terms of examining the role of women and violence against women in their work.<sup>21</sup> Along with artistic shifts, feminist studies, women’s studies, and gender studies became institutionalized as academic disciplines in the last three decades of the twentieth century. Some have conceptualized the different shifts as “waves,” while others champion a plurality of positions that are inflected by factors like age, class, race, ethnicity, sexual orientation, and gender identity.<sup>22</sup>

Books that aim to revitalize art history pedagogy also offer a terrific road map for our project (e.g., Fiona McHardy and Nancy Sorkin Rabinowitz’s *From Abortion to*

*Pederasty*; and Amy Rebecca Gansell and Ann Shafer's *Testing the Canon of Ancient Near Eastern Art and Archaeology*). Similarly, Maura Reilly, in her book *Curatorial Activism*, advocates a new, forward-looking curatorial activism, guiding curators and other museum staff who hope to reflect contemporary social justice movements. There are also books that chronicle sexual violence as depicted in women's artwork in the United States and during specific time periods (e.g., Nancy Princenthal's *Unspeakable Acts*, Vivien Green Fryd's *Against Our Will*, Monika Fabijanska's *Un-Heroic Act*, and Diane Wolfthal's *Images of Rape*). In addition, bell hooks's *Teaching to Transgress* (1994) offers a feminist pedagogical model that challenges the typical model of the all-knowing and dominant educator and the submissive student, a passive vessel who merely absorbs information. In our dual roles as both volume editors and contributing writers, we strove to put this theory into practice, working as a team made up of educators and (now former) students, rejecting traditional academic and institutional hierarchies.

All of the books mentioned above address our subject matter in some way, but none of them explicitly explores the significance of gender violence and the #MeToo movement as they relate to art-historical pedagogy. We hope to shift and revitalize the field of art history by exploring and systematically addressing sexually violent acts depicted in art, the experience of seeing and consuming these violent images with little or no context, and the ways in which educators can help mitigate and (re)contextualize this violence.

### **Terminology and Process**

When we embarked on this project, we knew that there would be many ways to address the topic of gender violence via images, but there were many terminological considerations as well, including the language we would use to explore both historical and contemporary terms surrounding sexual violence, assault, and harassment, in addition to the specialized language of the disciplines of art history, women's studies, and gender studies. Usage and linguistic preferences are always in flux, of course—both the meanings we attribute to words and the contexts in which we use them change over time. As Charlene Villaseñor Black argues in chapter 5 of this volume, the choices we make in how we label things can be transformative, both in how we view art and in “how we regard our place in the world.”

We considered this issue often in this volume, and as part of our process we wondered, for instance, whether to refer to “gender-based violence” or to “gender violence.” Are there differences and what are the stakes? We found these terms to be synonymous and, significantly, to be more inclusive than “domestic violence” or “violence against women.” There are also ongoing art-historical debates about competing terms such as

“naked” and “nude,” and about moving away from culturally vague and polarizing oppositions such as “Western” and its pejorative—and even violent—counterpart, “non-Western,” which names and defines a large part of the world by what it is not.<sup>23</sup>

In many cases, we suggested that the contributors follow consistent usage throughout the volume—by using “nude” only to refer to a specific aestheticized genre and “naked” to describe people who are depicted without clothes just before an act of sexualized violence, for example—or by avoiding the term “Western” and being more specific, when possible. In other cases, we simply flagged terms and offered contributors competing definitions so that we could all choose words with purposeful and shared intentions. For example, there are ongoing discussions about the terms “victim” and “survivor” and about how people who have experienced sexual violence define themselves in this respect. Many such people do not want to be defined by, or in relation to, an act of violence, and both of those terms tend to do just that. As artist and author Chanel Miller puts it, “I am a victim, I have no qualms with this word, only with the idea that it is all that I am.”<sup>24</sup> Some people who have endured trauma choose “survivor” because it is a more empowering term, while others choose “victim” because it feels more appropriate in defining an act of violence that was entirely out of the person’s control.<sup>25</sup> Both of these terms are used in this volume, and contributors made efforts to use them thoughtfully throughout, depending on context.

Other phrases come up often throughout the volume, such as Laura Mulvey’s “male gaze” and Susan Brownmiller’s “heroic rape.” While these terms are widely used in the discipline of art history, we define and historicize some of them here in order to establish common ground, while also considering their limitations and usage today.

When Laura Mulvey famously popularized the term “the male gaze” in her foundational 1975 essay “Visual Pleasure and Narrative Cinema,” she explored film using the framework of feminist film theory and psychoanalysis as they pertained to both the creator and the intended viewer, laying the groundwork for art historians to adopt and adapt such language to their field. The term was revolutionary in its time, and countless books, articles, and theories have been developed around Mulvey’s conception of the male gaze. While both the term and the practice of considering the intended viewer and the very act of gazing are still relevant, powerful, and important to consider, Mulvey’s original conception of the gaze is now considered to be limited in that it relies on an unspoken assumption of who the male of the “male gaze” refers to and whom the male desires. Without ever saying as much, Mulvey assumes a white, cisgender, hetero male who is desiring, and thus objectifying, an also assumed cisgender, hetero female.<sup>26</sup>

In 1992, author and activist bell hooks critiqued Mulvey’s narrow conception of the gaze and found it wanting owing to Mulvey’s own limited, second-wave, white

feminist formulation of the term, its application, and its audience.<sup>27</sup> Twelve years later, gender theorist and philosopher Judith Butler troubled the construct of the male gaze by exploring the “feminine gaze” and labeling the male gaze “a pervasive heterosexism in feminist theory.”<sup>28</sup> Butler problematizes the gender binary assumed in both of these gazes, critiquing the objectification of “women” as further reinforcing an exclusive gendered binary that helps to maintain patriarchy. Along these lines, Butler has argued that there is no stable definition of “woman” that all feminists can rally around, and, likewise, no universal feminism or patriarchy that exists cross-culturally and transhistorically.<sup>29</sup>

While Mulvey’s conception of the male gaze is limited, it is an integral part of understanding and exploring art history because of its wide use across the discipline. Many of our contributors refer to the gaze, and we urge readers to contemplate *whose* gaze is being considered and who the object of that gaze is. Analyzing Zanele Muholi’s photographs, Nicole Scalissi offers a counter to the gaze by introducing a more purposeful looking, based on visual culture scholar Courtney’s Baker’s conception of “humane insight.” Ellen C. Caldwell and Natalie Madrigal challenge readers to consider whether we can cultivate a new “humanizing gaze” with which to view works by abusers critically—and protectively—in order to reduce self-harm. And further still, Melia Belli Bose considers art historian Caroline Turner’s formulation of “witnessing” and builds on it as “solidary witnessing”—emphasizing an integral way for viewers to look and bear witness with care.

Artist Karen McIntyre explores the real-world stakes of the male gaze in what she calls “an oppressive dichotomy,” arguing:

How we are seen, and therefore understood, has a material effect upon how we are treated. Throughout the history of art, women have been portrayed as a sexual and maternal dichotomy; compliant and take-able, visually submissive to the possessive power of the dominant male gaze. The bodies of women were, and often still are, represented in ways that unquestioningly violate, offering them up to the male gaze. Berger explains this dynamic with the phrase “men act and women appear” (1977, p. 47)—referring to an oppressive dichotomy that activates men and subdues women. This dichotomy is linked to a wider framework of binary oppositions of race, ability, ethnicity and gender.<sup>30</sup>

McIntyre’s conception of a wider framework of oppressive binaries is something we explore, expand, and even subvert. Gender itself is a social construct and, as such, gender is fluid and not bound to a strict, limited, and opposite binary of only man and woman.<sup>31</sup> We aim to acknowledge this throughout the volume. Equally important, gender violence and sexual violence affect everyone, not just women. Rates are

particularly high among transgender, genderqueer, and nonconforming people. The National Sexual Violence Resource Center cites a 2016 study that found that “almost half of all transgender people have been sexually assaulted at some point in their lives, and these rates are even higher for trans people of color and those who have done sex work, been homeless, or have (or had) a disability.” The NSVRC cites a second study finding that trans and nonbinary K–12 students “reported significant rates of harassment [78 percent], physical assault [35 percent], and sexual violence [12 percent].”<sup>32</sup> Similarly, Karen Rosenberg has observed that there is a higher prevalence of sexual assault for trans and nonbinary students in school.<sup>33</sup> Ria Brodell and Ellen C. Caldwell’s conversation and Bryan C. Keene’s and Nicole Scalissi’s chapters in this volume all explore art that addresses gender violence against the LGBTQIA+ communities.

Additionally, Indigenous communities are impacted at a disproportionately high rate. Indigenous women are murdered at a rate ten times higher than that of all other ethnicities. And “murder is the 3rd leading cause of death for Indigenous Women (Centers for Disease Control).” Additionally, 84.3 percent of Indigenous women experience violence; 56.1 percent experience sexual violence; and 55.5 percent experience intimate partner abuse.<sup>34</sup> In chapters 12 and 13, respectively, Angela Two Stars and Ria Brodell and Ellen C. Caldwell examine art about the epidemic of Murdered and Missing Indigenous Women (MMIW).

In 1975, feminist journalist Susan Brownmiller coined the term “heroic rape” in her book *Against Our Will: Men, Women, and Rape*. While scholars such as Angela Davis, Bettina Aptheker, and bell hooks have highlighted and critiqued the limitations of Brownmiller’s treatment of sexual violence and its relation to race,<sup>35</sup> this bestseller helped change the way people talked and thought about rape not only as a violent act of power, but also as a systemic political problem with patriarchal roots. Brownmiller defined “heroic rape” as depictions of ancient mythological and biblical rape scenes that decontextualize such acts of sexual violence by glorifying and perhaps even justifying rape through the aestheticization of naked and sometimes even submissive women. Brownmiller’s term is used widely (see Vivien Green Fryd’s and Carmen Hermo’s chapters in this volume, for instance). As Sascha Cohen put it, Brownmiller’s “emphasis on rape as a tactic in war and other forms of political conflict framed sexual violence as a collective social problem as well as a deliberate, calculated act meant to humiliate and degrade the victim.”<sup>36</sup> In chapter 2 in this volume, Megan Cifarelli explores war as “a gendered phenomenon” when analyzing Assyrian reliefs. She describes how the impacts of war “are meted out over the whole society but are experienced differently by those with different gender identities.” Charlene Villaseñor Black, Bryan C. Keene, and Nicole Scalissi also explore sexualized violence that accompanies both war and colonial conquest.

## Chapter Connections

*Gender Violence, Art, and the Viewer* is broken into three thematic sections, each with its own emphasis: part 1, “Reckoning with Violence in the Canon: Pedagogical and Art-Historical Approaches,” explores interventions for the art history classroom; part 2, “Transformational Curatorial Practices: Shifting Educational Practices in Public Spaces,” examines curatorial interventions in museum, gallery, and public spaces; and part 3, “Art and/as Advocacy,” considers artistic interventions that are reshaping the way we see and experience art. Many of our contributors are in metaphorical conversations across this volume, and we cross-reference chapters that speak to one another in endnotes throughout. To that end, there is an inevitable overlap of themes and content across this volume’s three parts, including challenges with the archives (or lack thereof) from which we retrieve (or do not) information about art and artists and the experiences of those on the margins, as several of our contributors discuss. (See chapters by Bryan C. Keene and Ria Brodell and Ellen C. Caldwell, respectively.) We have organized the volume into three parts in order to make it easily accessible, valuable for a diverse readership, and more immediately adoptable in the fields of teaching, curating, and art production. However, we are aware of the many connections across and through each part, and we believe this highlights how pedagogical, curatorial, and artistic interventions must be in continuous dialogue and conversation in order to effect the most significant change.

In reading contributors’ chapters, writing our own contributions, and editing, new ideas emerged, such that our conversations and our contributors’ essays changed and shaped the ways we approached different topics. It became clear early on, for instance, that the aestheticization and even eroticization of sexual assault, rape, and gender violence was a particularly European and US tradition or trope. We did not find contemporaneous examples of highly sensualized works about rape, such as Bernini’s *Rape of Proserpina*, in India or South Africa, for example (figs. I.2–3). This is not to say that gender violence has not existed historically and internationally, because indeed it has. Such violence is not reserved for Europe and the United States, but art showing “heroic rape” with the aim of glorifying, justifying, and/or aestheticizing it *is*—as we see in Classical Greek and Roman art and later in the European academy.

Part 1, “Reckoning with Violence in the Canon: Pedagogical and Art-Historical Approaches,” examines how art historians and educators have addressed sexual and gender-based violence in canonical works of art history. Contributors investigate new approaches and put forth new analyses of material typically covered, but not critically analyzed, in college classrooms.

In chapter 1, “Women and Violence in Ancient Greek Art: Subverting the Dominant Narrative,” Cynthia S. Colburn and Ella J. Gonzalez investigate several works

Fig. 1.2 Gian Lorenzo Bernini, *The Rape of Proserpina*, 1621–22. Carrara marble, 89 in. (225 cm) high. Borghese Gallery, Rome. Photo: WikiArt.

Fig. 1.3 Gian Lorenzo Bernini, *The Rape of Proserpina* (detail), 1621–22. Carrara marble, 89 in. (225 cm) high. Borghese Gallery, Rome. Photo: Wikimedia Commons (Alvesgaspar, 2015). CC BY-SA 4.0.



depicting violence against women in ancient Greek art featured in contemporary survey texts, situating them in their proper historical context to unmask the patriarchal world in which they were created and briefly exploring their reception and endurance. They then contextualize one additional artwork to highlight women's contributions in the ancient Greek world, providing an alternative narrative to that which dominates survey texts.

In chapter 2, “Invisible Casualties: Gender Violence in Assyrian Relief Sculptures,” Megan Cifarelli asserts that discussions of war crimes often refer to those subjected to sexual assault in the context of warfare as “invisible” casualties. While this notion of invisibility may draw a contrast to the sensorial visibility of destroyed buildings or

killed and wounded soldiers, victims of sexual assault have also been historically “invisible” in the masculinist accounts of territory gained and lost, resources extracted, and regimes overthrown. And yet on the walls of Assyrian palaces, where reliefs depict the glorious deeds of Assyrian kings in warfare, women and their trauma are visible. Cifarelli discusses ways to frame questions about the inclusion of these figures among male combatants, as well as larger issues surrounding sexual assault in the context of contemporary warfare.

In “An Unmentionable History: The Stigma of Sodomy and Images of Violence Toward Queer and Trans Peoples in Premodern Europe,” the third chapter in the volume, Bryan C. Keene analyzes sodomitical images of human bodies being tortured, violated without consent, or used as part of visual-linguistic satire employed in various contexts during the Middle Ages and Renaissance in Europe and the Middle East. Keene’s chapter interrogates different case studies and addresses the long history of violence toward LGBTQIA+ people.

In chapter 4, “Breaking the Silence: Depictions of Gender-Based Violence and Sexual Violation in Italian Renaissance and Baroque Art,” Lisa Rafanelli reflects on her seminar “Women Artists of the Italian Renaissance and Baroque,” providing students with a framework within which to explore the assumption of artistic agency by artists like Sofonisba Anguissola, Lavinia Fontana, Artemisia Gentileschi, and Elisabetta Sirani, among others. Rafanelli discusses her experience teaching this course, and how contextualizing these works, women’s experiences, and the difficult subject matter in which they are entangled allows students to ask questions about the popularity of certain subjects and to reflect on the extent to which we have inherited these norms.

In the next chapter, “Teaching About Gendered and Racialized Violence in Colonial Mexican Art: The Case of Malintzin and Other Challenges,” Charlene Villaseñor Black discusses the difficulties of teaching about colonial Mexican art, where radically opposed political viewpoints and a history of colonial violence become entangled with gender. Using a case study of visual depictions and verbal descriptions of Malintzin, she challenges readers and educators to consider how to view negative images of women; how to balance such images against the historical context, when ample records document gendered violence perpetrated against women; and how to reconsider the discipline of art history in a post-#MeToo world.

In chapter 6, “Sexing the Canvas: The Rape Narrative of the Black Female Body in Western History Paintings,” Indira Bailey discusses history paintings and the rape narrative for Black women. She analyzes both a painting by seventeenth-century Dutch artist Christiaan van Couwenbergh and art historians’ denial of the rape of Black women. She also discusses rape in the context of medical experiments on enslaved Black female bodies in Robert Thom’s painting of Dr. James Marion Sims. Bailey then turns the



tables and looks at Black artists Faith Ringgold and Lisa Love Whittington, who offer a counternarrative to the myth of the lasciviousness of Black women—either by fighting back their captors or laying bare the psychological toll of rape on Black women.

In chapter 7, “Cultivating a Humanizing Gaze: Viewership, Consumption, and Complicity in Art and Film After #MeToo,” Ellen C. Caldwell and Natalie Madrigal reconsider foundational feminist texts, traditional art history, film theory, and media studies to approach the act of consuming sexualized gender violence in art and film. Analyzing and contrasting works by both abusers and sexual assault survivors, Caldwell and Madrigal explore issues of viewership, consumption, and complicity in relation to portrayals of violence, while proposing a new humanizing gaze that better equips viewers to visually consume both critically and cautiously.

Part 2, “Transformational Curatorial Practices: Shifting Educational Practices in Public Spaces,” moves beyond the classroom and into the public sphere, investigating how curators and educators at museums, galleries, and other public spaces can address and respond to issues of sexual violence in new, sensitive, and pedagogically driven ways.

In chapter 8, “Subverting Patriarchy in Art Museums: Strategies for the Anti-Oppressive Art Museum Educator,” Hallie Rose Scott and Theresa Sotto explore how museum educators can address sexist and misogynistic bias in their work. Drawing on their experiences at the Hammer Museum in Los Angeles and the Walters Art Museum in Baltimore, they outline four concrete strategies for addressing such bias: recontextualization, comparison, intentional framing, and a framework for addressing bias.

In “Why It’s Impossible to Separate the Art from the Artist: An Educator’s Experience with Gauguin and Picasso,” the volume’s ninth chapter, museum educator Veronica Alvarez reflects on her personal interactions with a recent Gauguin exhibition and a Picasso painting she teaches, analyzing the ways in which these experiences caused her to rethink the role of museum education and curation while becoming a more critical educator.

In chapter 10, “To Censor or to Teach: Educational Reflections on a Foundational Exhibition,” Monika Fabijanska reflects on *The Un-Heroic Act*, a groundbreaking show she curated and the first exhibition that methodically surveyed the iconography of rape in women’s art in the United States, from 1968 to 2018. One artist featured in the exhibition, Naima Ramos-Chapman, challenged visitors to consider the question “Is there a way to talk about sexual assault that does not dwell on the brutality of the act itself on women’s bodies in a way that is treated as action or eroticized?”<sup>37</sup> *The Un-Heroic Act* demonstrates that this is most certainly possible. Fabijanska reviews the exhibition’s public programming and educational components, considering how women artists’ art about rape has been censored in the past and how an uncensored approach is key to art, education, and larger societal change.

In chapter 11, “An Overwhelming Response: Gender-Based Violence and Contemporary Feminist Art,” Carmen Hermo details her experience curating an exhibition for the feminist and artist-organized A.I.R. Gallery’s topical open-call biennial exhibition, *CURRENTS*. Hermo set the theme of the exhibition as “gaslighting,” considering psychological manipulation and deception, as well as intentional erasure, as necessary conversation around abuse. Hermo discusses her experience curating the exhibition and highlights the artworks of eight of the artists who were featured. Each artist addresses gender-based violence through gestures that quote directly from society’s own responses to revelations of abuse, emphasizing the actions and patterns of abusers and an array of affirmations for survivors, from seething rage to community care and individual support.

In chapter 12, “*Bring Her Home*: Awareness, Advocacy, Resistance, and Healing,” Angela Two Stars explores her role as a curator of the exhibition series *Bring Her Home*, while also reflecting on the quite personal theme of the exhibition: Missing and Murdered Indigenous Women (MMIW). As she asserts, the legacy of violence against American Indian women dates back to initial US land colonization; however, because of ongoing struggles, the pattern of structural violence continues as the epidemic of MMIW persists. Creating a safe space and addressing a topic enveloped in grief and tragedy, Two Stars curated an exhibition focused not on the statistics but on the individuals, bringing together groups of artists who, through thoughtful artistic visions, brought awareness, hope, and healing while advancing the message of awareness, advocacy, and resistance.

Finally, part 3, “Art and/as Advocacy,” investigates how artists have responded to historical and contemporary instances of sexual and gender-based violence, related social justice movements, and the #MeToo movement itself, as reflected in their creative processes and practices.

In chapter 13, “Gender Violence, Censorship, and Erasure: A Conversation with Ria Brodell About Contemporary Art, Practice, and Pedagogy,” artist Ria Brodell and art historian Ellen C. Caldwell engage in a conversation that begins by discussing Brodell’s *Butch Heroes* series (2010–), which poignantly depicts detailed portraits in the style of Catholic holy cards. The series uncovers past gender-nonconforming heroes whom mainstream history has largely buried or erased. They explore intersecting artistic practices and pedagogy, ending with a discussion about how contemporary artists are combatting violence, erasure, and censorship.

Melia Belli Bose, in chapter 14, “*Amio*: Gender-Based Violence in Contemporary Bangladeshi Art,” follows four Bangladeshi visual artists who confront gender violence against women through their art. Exploring the act of “public witnessing” performed by both artists and viewers, Belli Bose shows how artists proclaim “ami o” (“me too”)

through their work, while helping survivors to reclaim their dignity and heal, and how viewers are integral to publicly witnessing all of this.

In chapter 15, “Anti-Rape and Anti-Incest Counternarratives: Art in the United States since the 1960s and in the Wake of the #MeToo Movement,” Vivien Green Fryd analyzes the foundational artists who paved the way for the #MeToo movement. Looking to performance artists, multimedia artists, and photographers, Fryd examines how these artists used their work not only to destigmatize, but also to process trauma related to rape and incest.

In the volume’s final chapter, “Considering Unseen Violence: Zanele Muholi’s *Faces and Phases*,” Nicole Scalissi analyzes Zanele Muholi’s photographic portrait series in the context of real-life risks for the Black queer women and nonbinary folks at the center of the images. She explores Muholi’s sense of self-determination and photographic process in which they center Black LGBTQIA+ subjects safely. Scalissi examines the violent statistics of the South African LGBTQIA+ community that Muholi photographs and considers the ways in which Muholi refuses to highlight such violence visually. Guided by a trauma-informed approach for sharing these images, Scalissi explores ethical ways to discuss and ground these images in classrooms and museums.

In the chapters that follow, we aim, both individually and collectively, to provide practical pedagogical tools expressed in thoughtful, empathetic, compelling, and instructive ways in order to empower students, educators, and readers to confront gender violence in visual culture more broadly and in the discipline of art history specifically. The world needs a paradigm shift in how we write, talk, and teach about works by violent artists and works that display gender violence, with the goal of addressing and ultimately helping to eliminate this most persistent and pervasive of human rights violations.

## Notes

1. See discussion of the terms “victim” and “survivor” later in this introduction.
2. Godoy, “Nearly 1 in 3 Women Experience Violence.”
3. UN, “Endemic Violence Against Women.”
4. CDC, “U.S. Teen Girls Experiencing Increased Sadness.”
5. Burke’s foundation, established in 2006, formally calls this the “‘me too.’ Movement.” After this introductory discussion, we will move forward using the larger, more inclusive hashtag to include the movement as it grew, calling it the “#MeToo movement.”
6. Burke, *Unbound*, 8.
7. Burke, preface, xi.
8. Devex Editor, “What #MeToo Has Meant.”
9. These numbers were reported by Kellan Terry of Brandwatch research firm. See Hals, “Weinstein Trial Revives #MeToo.”
10. Burke, preface, xi.
11. hooks, *Feminist Theory*, 118.
12. Burke, preface, xii.
13. The Institute for Women’s Policy Research reports that “more than 20 percent of black women are raped during their lifetimes—a higher share than among women overall. Black women were two and a half times more likely to be murdered by men than their white counterparts.” See Green, “Violence Against Black Women.” An organization called End Rape on Campus, citing figures from the Office for Victims of Crime, reports that “while 80% of rapes are reported by white women, women of color are more

- likely to be assaulted than white women.” It also notes that “53% of LGBTQ people of color are victims of hate crimes, with the majority of those victims being trans women of color,” and “79% of victims of anti-LGBTQ hate crime murders are people of color, with 82% being trans women of color in 2009.”
14. LGBTQIA+ stands for lesbian, gay, bisexual, transgender, queer, intersex, asexual, and additional individuals expressing a range of gender identities and sexual orientations not necessarily covered in the acronym. We use the acronym knowing that no term is fixed or comprehensive. See Hardell, *ABC's of LGBT+*; Eli, *New Queer Conscience*; and Vaid-Menon, *Beyond the Gender Binary*.
  15. Me too., “History and Inception,” <https://metoomvmt.org/get-to-know-us/history-inception>.
  16. See Robertson et al., *History of Art: A Global View*.
  17. Pollock, *Differencing the Canon*, 103.
  18. Ibid.
  19. See Nochlin, *Women Artists; Representing Women; Politics of Vision*; and *Body in Pieces*.
  20. Chadwick, *Women, Art, and Society*, 3–4.
  21. For more information on feminist artists and feminist art history, see, for example, Broude and Garrard, *Power of Feminist Art*; Horne and Perry, *Feminism and Art History Now*; and Robinson and Buszek, *Companion to Feminist Art*.
  22. Chadwick, *Women, Art, and Society*, 4.
  23. See Robertson et al., “Art Historical Thinking: The Idea of the West and Western Civilization,” in *History of Art: A Global View*, 927, for an exploration of “the idea of the West” and the dangerous implications of such binary distinctions.
  24. Miller, *Know My Name*, viii.
  25. See Allen and Wozniak, “Language of Healing”; Melody A., “Beyond Victim or Survivor”; Campoamor, “I’m Not a Sexual Assault ‘Survivor’”; RAINN, “Key Terms and Phrases”; Sehgal, “Forced Heroism of the ‘Survivor’”; and SAKI, “Victim or Survivor.”
  26. This assumption of whiteness, unless otherwise specified, is what Lewis R. Gordon terms a “pre-reflective parenthetical.” See Gordon, *Bad Faith and Antiracist Racism*, 4.
  27. See hooks, “Oppositional Gaze,” and Caldwell and Madrigal’s chapter in this volume.
  28. Butler, *Undoing Gender*, 207.
  29. Butler, *Gender Trouble*, 3–4.
  30. McIntyre, “Painting Indignity,” 63.
  31. See Vaid-Menon, *Beyond the Gender Binary*.
  32. NSVRC, “Sexual Violence.”
  33. Rosenberg, “Higher Prevalence of Sexual Assault.”
  34. All of these statistics are taken from Bartley and Pueblo, “Murdered and Missing Indigenous Women.”
  35. See Brownmiller, *Against Our Will*, 247–48, and subsequent critiques of Brownmiller’s problematic myth of the Black male rapist in Davis, “Rape, Racism, and the Myth”; Freedman, *Redefining Rape*, 280; and hooks, *Ain’t I a Woman*, 124, 188.
  36. Cohen, “How a Book Changed.”
  37. Quoted in Steinhauer, “Female Artists Delete Rape’s ‘Heroic’ Underpinnings.”

## Bibliography

- A., Melody. “Beyond Victim or Survivor: Reclaiming Identity After Trauma.” *Resilience: Advocates for Ending Violence*, June 28, 2021. <https://resiliencemi.org/victim-survivor>.
- Allen, Karen Neuman, and Danielle F. Wozniak. “The Language of Healing: Women’s Voices in Healing and Recovering from Domestic Violence.” *Social Work in Mental Health* 9 (2011): 37–55.
- Bartley, Felicia, and Isleta Pueblo. “Murdered and Missing Indigenous Women.” Native Women’s Wilderness. <https://www.nativewomenswilderness.org/mmiw>.
- Broude, Norma, and Mary D. Garrard, eds. *The Expanding Discourse: Feminism and Art History*. Boulder: Westview Press, 1992.
- , eds. *Feminism and Art History: Questioning the Litany*. New York: Harper and Row, 1982.
- , eds. *The Power of Feminist Art: The American Movement of the 1970s, History and Impact*. New York: Harry N. Abrams, 1994.
- , eds. *Reclaiming Female Agency: Feminist Art History After Postmodernism*. Berkeley: University of California Press, 2005.
- Brownmiller, Susan. *Against Our Will: Men, Women, and Rape*. New York: Penguin, 1975.
- Burke, Tarana. Preface to *Awakening: #MeToo and the Global Fight for Women’s Rights*, by Rachel Vogelstein and Meighan Stone, xi–xiv. New York: Public Affairs, 2021.
- . *Unbound: My Story of Liberation and the Birth of the Me Too Movement*. New York: Flatiron Books, 2021.

- Butler, Cornelia, and Lisa Gabrielle Mark, eds. *WACK! Art and the Feminist Revolution*. Cambridge: MIT Press, 2007.
- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990.
- . *Undoing Gender*. New York: Routledge, 2004.
- Campoamor, Danielle. “I’m Not a Sexual Assault ‘Survivor’—I’m a Victim.” *Harper’s Bazaar*, May 21, 2018. <https://www.harpersbazaar.com/culture/features/a20138398/stop-using-survivor-to-describe-sexual-assault-victims>.
- Centers for Disease Control and Prevention (CDC). “U.S. Teen Girls Experiencing Increased Sadness and Violence.” Press release, February 13, 2023. <https://www.cdc.gov/media/releases/2023/p0213-yrbs.html>.
- Chadwick, Whitney. *Women, Art, and Society*. 6th ed. London: Thames & Hudson, 2020.
- Cohen, Sascha. “How a Book Changed the Way We Talk About Rape.” *Time*, October 7, 2015. <https://time.com/4062637/against-our-will-40>.
- Davis, Angela. “Rape, Racism, and the Myth of the Black Rapist.” In *Women, Race, and Class*, 172–201. New York: Vintage Books, 1981.
- Devex Editor. “What #MeToo Has Meant Around the World.” *Devex*, November 26, 2018. <https://www.devex.com/news/what-metoo-has-meant-around-the-world-93871>.
- Eli, Adam. *The New Queer Conscience*. New York: Penguin, 2020.
- End Rape on Campus. “Survivors of Color—Prevalence Rates.” Last modified April 8, 2021. <https://endrapeoncampus.org/centering-margins/survivors-of-color/survivors-of-color-prevalence-rates>.
- Fabijanska, Monika. *The Un-Heroic Act: Representations of Rape in Contemporary Women’s Art in the U.S.* New York: Anya and Andrew Shiva Gallery, John Jay College, CUNY, 2018. Exhibition catalogue.
- Freedman, Estelle B. *Redefining Rape: Sexual Violence in the Era of Suffrage and Segregation*. Cambridge: Harvard University Press, 2013.
- Fryd, Vivien Green. *Against Our Will: Sexual Trauma in American Art Since 1970*. University Park: Penn State University Press, 2019.
- Gansell, Amy Rebecca, and Ann Shafer, eds. *Testing the Canon of Ancient Near Eastern Art and Archaeology*. Oxford: Oxford University Press, 2020.
- Gero, Joan M., and Margaret Wright Conkey, eds. *Engendering Archaeology: Women and Prehistory*. Oxford: Blackwell, 1991.
- Godoy, Maria. “Nearly 1 in 3 Women Experience Violence: Landmark Report from WHO.” NPR, March 9, 2021. <https://www.npr.org/sections/goatsandsoda/2021/03/09/975358112/nearly-1-in-3-women-experience-violence-landmark-report-from-who>.
- Gordon, Lewis R. *Bad Faith and Antiracist Racism*. Atlantic Highlands: Humanities Press International, 1995.
- Gossett, Reina, Eric A. Stanley, and Johanna Burton, eds. *Trap Door: Trans Cultural Production and the Politics of Visibility*. Cambridge: MIT Press, 2017.
- Green, Susan. “Violence Against Black Women—Many Types, Far-Reaching Effects.” Institute for Women’s Policy Research, July 13, 2017. <https://iwpr.org/violence-against-black-women-many-types-far-reaching-effects>.
- Hals, Tom. “Weinstein Trial Revives #MeToo, a Hashtag with Movement’s Longevity.” Reuters, February 3, 2020. <https://www.reuters.com/article/us-people-harvey-weinstein-metoo/weinstein-trial-revives-metoo-a-hashtag-with-movements-longevity-idUSKBNiZX1CG>.
- Hardell, Ash. *The ABC’s of LGBT+*. Coral Gables, FL: Mango, 2016.
- hooks, bell. *Ain’t I a Woman? Black Women and Feminism*. Boston: South End Press, 1981.
- . *Feminist Theory: From Margin to Center*. Boston: South End Press, 1984.
- . “The Oppositional Gaze.” In *Black Looks: Race and Representation*, 115–31. Boston: South End Press, 1992.
- . *Teaching to Transgress: Education as the Practice of Freedom*. New York: Routledge, 1994.
- Horne, Victoria, and Lara Perry, eds. *Feminism and Art History Now: Radical Critiques of Theory and Practice*. London: I. B. Tauris, 2017.
- Jones, Amelia, ed. *The Feminism and Visual Culture Reader*. New York: Routledge, 2003.
- Koloski-Ostrow, Ann Olga, and Claire L. Lyons, eds. *Naked Truths: Women, Sexuality, and Gender in Classical Art and Archaeology*. New York: Routledge, 1997.
- Lewis, Robin Coste. “Broken, Defaced, Unseen: The Hidden Black Female Figures of Western Art.” *New Yorker*, November 12, 2016. <https://www.newyorker.com/books/page>

- turner/broken-defaced-unseen-the-hidden-black-female-figures-of-western-art.
- . *Voyage of the Sable Venus: And Other Poems*. New York: Knopf, 2015.
- Lord, Catherine, and Richard Meyer, eds. *Art and Queer Culture*. 2nd rev. ed. London: Phaidon Press, 2019.
- McHardy, Fiona, and Nancy Sorkin Rabinowitz, eds. *From Abortion to Pederasty: Addressing Difficult Topics in the Classics Classroom*. Columbus: Ohio State University Press, 2014.
- McIntyre, Karen. "Painting Indignity / Painting in Dignity: Art-Making in Response to Gender-Based Violence." *Women's Studies Journal* 29, no. 2 (2015): 60–69.
- Miller, Chanel. *Know My Name: A Memoir*. New York: Penguin Books, 2019.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen* 16, no. 3 (1975): 6–18.
- National Sexual Violence Resource Center (NSVRC). "Sexual Violence and Transgender/Non-Binary Communities." 2019. [https://www.nsvrc.org/sites/default/files/publications/2019-02/Transgender\\_info\\_graphic\\_508\\_o.pdf](https://www.nsvrc.org/sites/default/files/publications/2019-02/Transgender_info_graphic_508_o.pdf).
- Nochlin, Linda. *The Body in Pieces: The Fragment as a Metaphor of Modernity*. London: Thames & Hudson, 2001.
- . *The Politics of Vision: Essays on Nineteenth-Century Art and Society*. New York: Routledge, 1993.
- . *Representing Women*. London: Thames & Hudson, 2019.
- . "Why Have There Been No Great Women Artists?" *ARTnews* 69, no. 9 (1971): 22–39, 67–71.
- . *Women Artists: The Linda Nochlin Reader*. London: Thames & Hudson, 2020.
- Pinder, Kimberly N. *Race-ing Art History: Critical Readings in Race and Art History*. London: Routledge, 2002.
- Pollock, Griselda. *Differencing the Canon: Feminist Desire and the Writing of Art's Histories*. New York: Routledge, 1999.
- Princenthal, Nancy. *Unspeakable Acts: Women, Art, and Sexual Violence in the 1970s*. London: Thames & Hudson, 2019.
- Rape, Abuse, and Incest National Network (RAINN). "Key Terms and Phrases." N.d. <https://www.rainn.org/articles/key-terms-and-phrases>.
- Reilly, Maura. *Curatorial Activism: Towards an Ethics of Curating*. London: Thames & Hudson, 2018.
- Robertson, Jean, Deborah Hutton, Cynthia Colburn, Ömür Harmansah, Eric Kjellgren, Rex Koontz, De-nin Lee, et al. *The History of Art: A Global View*. London: Thames & Hudson, 2022.
- Robinson, Hilary, and Maria Elena Buszek, eds. *A Companion to Feminist Art*. Chichester, UK: Wiley-Blackwell, 2019.
- Rosenberg, Karen. "Higher Prevalence of Sexual Assault Among Transgender and Nonbinary Adolescent Students." *American Journal of Nursing* 119, no. 8 (2019): 49–50.
- Sehgal, Parul. "The Forced Heroism of the 'Survivor.'" *New York Times*, May 3, 2016.
- Sexual Assault Kit Initiative (SAKI). "Victim or Survivor: Terminology from Investigation Through Prosecution." N.d. <https://sakitta.org/toolkit/docs/Victim-or-Survivor-Terminology-from-Investigation-Through-Prosecution.pdf>.
- Steinhauer, Jillian. "Female Artists Delete Rape's 'Heroic' Underpinnings." *New York Times*, October 16, 2018.
- United Nations (UN). "Endemic Violence Against Women 'Cannot Be Stopped with a Vaccine'—WHO Chief." *UN News*, March 9, 2021. <https://news.un.org/en/story/2021/03/11086812>.
- Vaid-Menon, Alok. *Beyond the Gender Binary*. New York: Penguin, 2020.
- Wolfthal, Diane. *Images of Rape: The "Heroic" Tradition and Its Alternatives*. Cambridge: Cambridge University Press, 1999.