



College of Visual Arts and Design, University of North Texas  
Fall 2016  
AEA4848: Art History Senior Seminar  
Representing the Body in South Asian Art  
W 2-5



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Office Hours: TBA

**Course description:** Art History Senior Seminar explores research methodologies and practices of scholarship relevant to the study of a topic in art history. The course is organized and delivered as a seminar consisting of assigned readings, class discussion, and substantial oral and written work. It is taught on a rotating basis by art history faculty. Prerequisites: ART 1200, 2350 and 2360; AEAH 4800; and 9 hours of advanced art history. Students enrolled in the course must be art history majors and have a degree plan on file.

**Course content & objectives:** This seminar explores how divine and human bodies are represented in South Asian art dating from the premodern period through the 21st century. Topics under consideration include how notions of asceticism, fecundity, gender, sacrality, auspiciousness, and nationalism are constructed through articulations of the body and its adornment. Throughout the seminar, we examine and challenge how bodily forms are commonly interpreted in both the scholarship and in museum contexts.

In addition to the course content outlined above, we will also spend considerable time further developing the skills required in art historical research. These skills include the compilation and writing of an annotated bibliography and a conference-length research paper.

Goals of the course include:

- (1) to foster critical thinking
- (2) to refine writing skills
- (3) to further develop research skills
- (4) to enhance presentation skills and the articulation of ideas in the classroom

**There is no assigned textbook for this course.** However, weekly readings and/or important resources are available (1) on 2-hour reserve at Willis library; or (2) on Blackboard ([learn.unt.edu](http://learn.unt.edu)).

**Course structure:** This seminar meets once a week for two hours and fifty minutes. The course is structured on the reading, presentation, and discussion of publications that feature aspects related to the study of the body in South Asian art. Though we address different themes, the readings complement each other so that we can explore conceptions and articulations of the body across time, space, and media. Students will be assigned group readings in the beginning of the course but will also have the opportunity to pursue individual research. For each class meeting, students are expected to have thoroughly read, and digested, the assigned readings. Moreover, it is the student-based, powerpoint presentations that make up the course. In other words, I do not lecture. I encourage students to come and see me during office hours if they are having difficulty with the material or if they feel they are not expressing themselves adequately in class.

**Course requirements and grading criteria:**

Group Presentations, Participation and Attendance.....	20%
Object ID.....	10%
Annotated Bibliography.....	20%
Draft of Research Paper.....	20%
Final Paper.....	30%

**Description of group presentations and participation:** During class each week, students are responsible for presenting their group's assigned reading(s). This group presentation should be accompanied by visuals (e.g. powerpoint on a single thumbdrive) that the group members *collectively* put together. To optimize the presentations and discussions, group members should meet on a weekly basis *outside* of the scheduled class to go over the reading(s) and to organize the visual presentation. In addition, once your group has presented, this does not mean that you are done for the day. Students must remain active participants in the class while other groups are presenting their materials. In other words, your participation grade is based on *all* activities conducted in class.

**Attendance policy:** As this course meets only once a week, students are expected to attend *every* class. Absences will result in a lowering of the student's final participation/attendance grade a full letter grade (i.e. 10 points) for each absence.

**Written work:** Due dates for all written work (object ID, annotated bibliography, draft of research paper, and final paper) are listed in the schedule. These must be physically handed in — *late work and/or emailed submissions will NOT be accepted under any circumstances.*

**Object ID:** Early in the semester, students will submit a one-page document that identifies the artwork that will serve as their main object of focus for the research paper. This document should include the following details: the title, date, place of origin, dimensions, media, artist (if applicable), and institution where the artwork is housed. Please also provide an image and a brief description of the artwork. Identify specific questions that address issues concerning the body and how these will serve as a framework for your research. Guidelines for this assignment will be distributed and discussed in class at the appropriate time.

**Annotated bibliography:** Midway through the semester, students will turn in an annotated bibliography. The bibliography should have a minimum of 10 scholarly sources (books and articles) that relate to the selected object under examination. Online sources must be approved by me in advance and will *not* be counted as part of the 10 sources. Examples of an annotated bibliography will be distributed and discussed in class at the appropriate time.

**Draft and final research paper:** Students will engage in independent research and writing on a topic of their choice that relates to this seminar. Any methodological or theoretical approach is welcome. The first draft of the paper (minimum 5 pages) is due on Wednesday, November 9th, and students will receive substantial feedback on both the content and the mechanics of writing. *Make sure to hold on to this draft as it must be turned in along with the final version of the paper.* The final paper (8-10 pages) must incorporate my editorial suggestions and demonstrate substantial development from the initial draft. The final paper is due on Wednesday, December 14th during the designated final period for this class. Guidelines for both the draft and the final paper will be discussed at the appropriate time in the semester. Please also refer to the Grading Criteria described on the last page of this syllabus.

**Extra credit:** Opportunities for extra credit will be available throughout the semester. Typically, these include attending lectures in the Art History lecture series. After attending the lecture, please turn in a computer-generated, 1-page summary of the material presented. Students can submit 2 summaries for a total of 5 extra credit points that will be added to the participation/attendance score. Alternatively, students may attend 2 lectures at the day-long symposium on Indian Buddhism at SMU. Details of this symposium, scheduled for Saturday, October 1, will be discussed in class.

**Americans with Disabilities Act (Disabilities Accommodation):** Please notify me if you have a disability that requires accommodation. It is also required that you register with the UNT Office of Disability Accommodation, Student Union, Room 318. The College of Visual Arts and Design policy on accommodation is available upon request in the CVAD Dean's offices, Room 107. Further questions and problems on accommodation may be addressed to Associate Dean Eric Ligon, School Accommodation Liaison, Art Building, Student Advising, Room 111.

**Student behavior in the classroom:** Student behavior that interferes with the professor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Center for Student Rights and Responsibilities to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at [www.unt.edu/csrr](http://www.unt.edu/csrr)

**Academic dishonesty -- plagiarism:** It is very important that you understand what plagiarism is and recognize that it is a serious academic offense. When you use other people's ideas or other people's words without giving acknowledgement, this is plagiarism. According to the Center for Student Rights and Responsibilities ([www.unt.edu/csrr](http://www.unt.edu/csrr)), "the term plagiarism includes, but is not limited to:  
(a) the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgement and/or  
(b) the knowing or negligent unacknowledged use of materials prepared by another person or by an agency engaged in the selling of term papers or other academic materials."

Plagiarism necessitates that I file an incident report to the appropriate authorities and this may result in your failing the assignment, failing the course, and/or being expelled from the University. Please consult the University's Code of Student Conduct or ask me if you have any questions about what constitutes plagiarism and how you should give proper acknowledgement to your sources in your written work.

**Financial Aid Satisfactory Academic Progress:** A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility. If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit <http://financialaid.unt.edu/satisfactory-academic-progress-requirements> for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course before doing so.

**Course risk factor:** According to University Policy, this course is classified as a category 1 course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury. Students in this class will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.

**Emergency procedures:** In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your professor and act accordingly.

### Schedule

Please Note: The professor reserves the right to alter this syllabus if necessary. © 2016 Lisa N. Owen

#### **Aug 31: Introduction to the course and group assignments**

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#### **Sept 07: Sensuous Bodies; turn in contact sheet; discussion of Object ID assignment**

**everyone read:** Vidya Dehejia, *The Body Adorned: Dissolving Boundaries between Sacred and Profane in India's Art*. New York: Columbia University Press, 2009, Chp. 2, 24-74.

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#### **Sept 14: Meet with your group and/or independent research on Object ID assignment**

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#### **Sept 21: Ascetic Bodies; Object ID assignment due in class**

**everyone read:** John Powers, "The Ultimate Man," in John Powers, *A Bull of a Man: Images of Masculinity, Sex, and the Body in Indian Buddhism* (Cambridge: Harvard University Press, 2009), 1-23.

**G1:** Seated Buddha with Two Attendants, U.P., Mathura, 82 CE, Kimbell Art Museum

**G2:** Seated Buddha in Meditation, Pakistan (ancient region of Gandhara), 3rd century CE, Yale University Museum

**G3:** Buddha's First Sermon at Sarnath, Pakistan (ancient region of Gandhara), 2nd century CE, Metropolitan Museum of Art, NY

**G4:** Buddha, U.P., Sarnath, 5th century CE, Archeological Museum Sarnath, India

**G5:** Stele with Eight Great Events from the Life of the Buddha, Bihar (possibly Nalanda), 10th century CE, Metropolitan Museum of Art, NY

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#### **Sept 28: Ascetic Bodies Re-examined**

**G1:** Vishakha N. Desai, "Reflections on the History and Historiography of Male Sexuality in Early Indian Art," in Vidya Dehejia ed. *Representing the Body: Gender Issues in Indian Art*. New Delhi: Kali for Women in Association with the Book Review Literary Trust, 1997, 42-55.

- G2:** Robert L. Brown, "The Emaciated Gandharan Buddha Images: Asceticism, Health, and the Body," in Eilenberg, Diskul, and Brown eds. *Living a Life in Accord with Dhamma: Papers in Honor of Professor Jean Boisselier*. Bangkok: Silpakorn University, 1997, 105-114.
- G4:** Robert L. Brown, "The Feminization of the Sarnath Gupta-Period Buddha Images," *Bulletin of the Asia Institute* 16 n.s. (2002): 165-179.
- G3:** Patricia Karetzky, "The Act of Pilgrimage and Guptan Steles with Scenes from the Life of the Buddha," *Oriental Art* 33/3 (1987): 268-74.
- G5:** Janice Leoshko, "Scenes of the Buddha's Life in Pāla-Period Art," *Silk Road Art & Archaeology* 3 (1993/4): 251-76.
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### **Oct 05: Popular Bodies; discussion of annotated bibliography**

**everyone read:** Anne Bromberg, "The Cult of Shiva in South India," in Anne Bromberg, ed., *The Arts of India, Southeast Asia, and the Himalayas*, New Haven and London: Dallas Museum of Art and Yale University Press, 2013, 74-77; and A. Srivathsan, "The Rise of a Global Icon," *The Hindu* (February 4, 2012).

- G5:** Śiva Natarāja, Tamil Nadu, ca. 800 or ca. 930-940 (?), British Museum
- G4:** Shiva Nataraja (Lord of the Dance), ca. 990, Freer Gallery, Washington DC
- G3:** Shiva as the Lord of Dance, Tamil Nadu, ca. 950-1000, Los Angeles County Museum of Art
- G2:** Shiva Nataraja, Tamil Nadu, 11th century, Dallas Museum of Art
- G1:** Shiva as Nataraja, Southern India, ca. 1800, Museum of Fine Arts Boston
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### **Oct 12: Popular Bodies Re-examined**

- G5:** Sharada Srinivasan, "Shiva as 'Cosmic Dancer': On Pallava Origins for the Nataraja Bronze," *World Archaeology* 36/3 *The Archaeology of Hinduism* (Sept. 2004): 432-450.
- G4:** Padma Kaimal, "Shiva Nataraja: Multiple Meanings of an Icon," in Rebecca M. Brown and Deborah S. Hutton, eds. *A Companion to Asian Art and Architecture* (Wiley-Blackwell Publishing, 2015), 471-485.
- G3:** Corinna Wessels-Mevissen, "Introducing a God and His Ideal Form: A.K. Coomaraswamy's 'Dance of Śiva' 1912/1918," *Indo-Asiatische Zeitschrift* 16 (2012): 30-42.
- G2:** Richard H. Davis, "Loss and Recovery of Ritual Self," in Richard H. Davis, *Lives of Indian Images* (Princeton: Princeton University Press, 1997), 222-259.
- G1:** Suzanne Muchnic, "The Art of Asia" and "The Nataraja Affair" in Suzanne Muchnic, *Odd Man In: Norton Simon and the Pursuit of Culture* (Berkeley: University of California Press, 1998), 165-177 and 223-231.
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### **Oct 19: National Bodies**

- G3:** Deepali Dewan, "The Body at Work: Colonial Art Education and the Figure of the 'Native Craftsman,'" in James H. Mills and Satadru Sen, eds. *Confronting the Body: The Politics of Physicality in Colonial and Post-Colonial India* (London: Anthem Press, 2004), 118-134.
- G2:** Kavita Singh, "The Museum is National," in Geeti Sen ed., *India: A National Culture?* New Delhi: Sage Publications, 2003, 176-196.
- G5:** Geeti Sen, "Iconising the Nation: Political Agendas," in Geeti Sen ed., *India: A National Culture?* (New Delhi: India International Centre and Sage Publications, 2003), 155-175.

- G1:** Sumathi Ramaswamy, "Artful Mapping in Bazaar India: Cartographic Reflections on the Priya Paul Collection," *Tasveer Ghar: A Digital Archive of South Asian Popular Visual Culture* (March 2011).
- G4:** Patricia Uberoi, "Chicks, Kids and Couples: The Nation in Calendar Art," in Geeti Sen ed., *India: A National Culture?* (New Delhi: India International Centre and Sage Publications, 2003), 197-210.
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**Oct 26: Class starts at 3pm; annotated bibliography due at 3pm and discussion of initial draft of the research paper**

**At 4pm—guest speaker Jacqueline Chao, curator of Asian Art at the Crow**

**At 5pm—public lecture in ART 223 by Dr. Chao — everyone must attend**

***The Representation and Transformation of Dragons and Dragon Kings in Chinese Painting***

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**Nov 02: Contested Bodies**

- G2:** "In Defence of Freedom in Art: Against the *Hindutva* Attack on M. F. Husain," *Frontline* (Nov. 15, 1996): 4-13; and Monica Juneja, "Reclaiming the Public Sphere: Husain's Portrayals of Sarasvati and Draupadi," *Economic & Political Weekly* 32/4 (Jan. 25-31, 1997): 155-157.
- G5:** Tapati Guha-Thakurta, "Clothing the Goddess: The Modern Contest over Representations of Devi," in Vidya Dehejia. *Devi: The Great Goddess*. Washington DC: Arthur M. Sackler Gallery, 1999, 157-179.
- G4:** Anupama Katakam, "Attack on Art," *Frontline* 24, issue 10 (May 19 – June 01, 2007); Somini Sengupta, "At a University in India, New Attacks on an Old Style: Erotic Art," *New York Times* (May 19, 2007); and Atreyee Gupta, "'For Every One of Them, There Are Ten of Us': A Baroda Diary, 9-14 May 2007." *Asia Art Archive* (June 2007): 1-11.
- G1:** Tapati Guha-Thakurta, "Fault-lines in a National Edifice: On the Rights and Offences of contemporary Indian Art," in Sumathi Ramaswamy, ed. *Barefoot across the Nation: Maqbool Fida Husain and the Idea of India* (London: Routledge, 2011), 172-197.
- G3:** "'Abused Goddesses' Shows Shocking Images of Hindu Deities for Campaign Against Domestic Violence in India," *Huffington Post* (Sept 6, 2013); Sally Pope, "Save Our Sisters: The 'Abused Goddesses Campaign,'" *Girls' Globe* (Sept 10, 2013); and Sayantani DasGupta, "Abused Goddesses, Orientalism and the Glamorization of Gender-Based Violence," *The Feminist Wire* (Sept 12, 2013).
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**Nov 09: Initial drafts due in ART 210 between 2-3pm; sign up for individual meetings**

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**Nov 16: Individual meetings**

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**Nov 23: Continue to work on final papers**

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**Nov 30: Individual meetings**

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**Dec 07: Last class; discussion of research projects and SPOT evaluations**

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**Dec 14: Final research papers due in my office (ART 210) between 1:30-3:30pm (scheduled final period for this class)**

**Grading Criteria for the Initial Draft and Final Research Paper:**

**A** = Such a grade indicates that the student's paper was thoroughly researched and written with clarity of thought. An 'A' paper means that there were little to no errors in grammar/spelling and that the introduction and conclusion were clear as was the development of the body of the paper. An 'A' paper presents a thesis supported or addressed through rigorous analyses, solid use of evidence, and employment of exceptional sources. An 'A' paper advances the state of scholarship on the chosen topic.

**B** = Such a grade indicates that the student was able to execute research and writing with diligence and forethought. A 'B' paper presents a clear thesis, good use of evidence, and utilizes significant academic sources. It differs from an 'A' paper in that it could have been more rigorous in its employment of sources, evidence, and/or analysis. A grade of 'B' also usually indicates that there were limited structural, spelling, or grammatical problems.

**C** = This is similar to the 'B' description, but the number of problems is more extensive. These may include significant grammatical or structural problems, adding irrelevant material or new material inappropriately, too many generalities, and/or relying on limited or non-specialized sources. 'C' papers often contain too many quoted passages and/or the thesis statement is not articulated clearly nor supported through analysis.

**D** = A grade of 'D' indicates that the student did a poor job in articulating a thesis and in conducting the necessary research to support the line of inquiry. A 'D' paper also usually contains numerous grammatical/structural problems that make it difficult to read and/or follow the argument. There are usually far too many generalities, a lack of analysis, and/or poor use of sources.

**F** = This either indicates that the assignment was not done or what was done was simply unacceptable for any number of reasons (including not fulfilling the page-length requirement). A grade of 'F' includes any indication of plagiarism, which may entail further academic penalty. See the description of plagiarism in this syllabus.

Contact Sheet

**Please fill out the following and return it to me by Wednesday Sept 7**

I \_\_\_\_\_ (print name) acknowledge that I have read the course syllabus. I understand the course structure, criteria for grading, attendance policy, scheduled dates for assignments, policy for written work, and the definition/repercussions of plagiarism. I also understand the risk factor rating of 1 for this class. I hereby agree to the syllabus and its provisions.

AEAH 4848: Art History Senior Seminar -- *Representing the Body in South Asian Art*

Risk Rating Category 1

\_\_\_\_\_  
Student email address

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date