



Judith Leyster, Self-Portrait, 1633

AHST 2331-091 (53422)
Understanding Art
Dr. Charissa N. Terranova
Summer 2023
Second Session July 5 – August 8
Tuesdays and Thursdays 1:00-5:15 pm
ATC 1.305

Office Hours: By appointment
Contact: terranova@utdallas.edu

Introduction and Lecture 1
07/06/2023



Barbara Kruger, Untitled, 1997

Description

This course offers an introduction to the history of art told from the perspective of women. It focuses on goddesses, matriarchy, women artists, women patrons, and women collectors from prehistory to the present.

Organization

The class is organized around a close reading of the textbook, *Women Artists in History: from Antiquity to the Present* (Fifth Edition), by Wendy Slatkin. Each meeting is divided into lectures and in-class writing exercises. For the first part of class, Dr. Terranova gives lectures based on information in the textbook and reading assignments. For the second part of class, students engage in fun yet rigorous in-class writing assignments involving ChatGPT.

Requirements

Students are required to attend every class in person and on campus, complete all assignments (reading, watching, writing, and exams), and participate with candor, verve, and commitment. Students are allowed one unexcused absence after which each absence will result in the lowering of the final grade by one full place in the grading scale (scale: A [90-100], B [80-89], C [70-79], D [60-69], F [59-]). Students with illnesses that require extended periods of absence are encouraged to officially withdraw from the class.

Reading Assignments

The reading assignments come from the following textbook: Wendy Slatkin, *Women Artists in History: from Antiquity to the Present* (Fifth Edition). San Diego, CA: Cognella, 2020.

Writing with ChatGPT: Researching, End- or Footnoting, Editing, and Paraphrasing

After the first day of class, students should arrive to each class with a short essay (no more than 150 words) based on a question the professor has assigned each individual student during the prior class. This question will come from information in the “Name and Term Bank” for the coming class. To generate the short piece of writing, students enter the question (ex. What is the Venus of Willendorf?) into the artificial intelligence chatbot ChatGPT. Students then spend the last portion of the following class meeting (60 mins) editing, correcting, and paraphrasing the AI-written essay using information from the textbook and online. Students are required to cite their research sources using end- or footnotes formatted according to the *Chicago Manual of Style*. Professor Terranova will guide students in this endeavor.

Each assignment should be formatted according to the following requirements:

- Left-hand justified heading with name of student, course number, professor’s name, date
- Followed by a title, center justified underlined or italicized. The title should be the original question assigned by Dr. Terranova.
- Double spaced
- 12 pt. font
- 150 words (give or take 10 words)
- End- or footnote citations of sources from the editing process

Tips:

- When paraphrasing ChatGPT, do not use hyperbole, as in, for example, “The artist is a genius.”
- Avoid writing in the first-person point of view. Instead, use the third person.
- Do not use the passive voice. Write objectively using the active voice.
 - Passive voice: “The lecture was given.” No subject has been identified performing the action.
 - Active voice: “Sarah gave the lecture.” Sarah is the subject performing the action.

Submission:

- Students upload final edited and paraphrased ChatGPT essays from each meeting to elearning from class, on the day of class.
- **Percentage of grade: 40%.**

Mid-Term and Final Exam

There are two exams in the class, a mid-term and final exam. Exam review sheets are distributed prior to both exams. Reviews contain a list of 30 slides to memorize and key terms and themes to study. From the slide list, 20 images are presented to identify from memory by the title of the work (spelled correctly), name of the artist (spelled correctly), and date within five years. Students are given four short essay questions taken from the terms and themes, which appear in the exam similar to the “name and term banks” of the syllabus. The exam information comes only from the exam review sheets, the information of which comes from the textbook and lectures. **Percentage of grade: 60% (30% each).**

Schedule

Thursday July 6

Course Introduction

Screening: *PBS Art 21: Guerilla Girls, Anicka Yi, Tauba Auerbach, and Hand Willis Thomas (2022-23)*

Discussion/Lecture Topics: Women in Prehistoric Art and First Civilizations in the West

Reading Assignment: Introduction and Chapter 1, xxiii - 18

Tuesday July 11

Discussion/Lecture Topic: Women in the Art of the Classical and Medieval World in the West

Reading Assignment: Chapters 2-3, 19-62

Name and Term Bank: Mother Goddess Debate, Venus of Willendorf, Enheduenna, Queen Khamerernebty, Hatshepsut, Nefertiti, Panathenai, Aphrodite, Artemisia, Cornelia and the Paragon of Virtues, Livia – Wife of Augustus, Plancia Magna, Empress Theodora, St. Hildegarde of Bingen, Christine de Pizan, Querrelle des Femmes

Thursday July 13

Discussion/Lecture Topic: Women in the Art of Italy 1400-1600 and Northern Europe during the Seventeenth Century

Reading Assignment: Chapters 4-5, 63-102

Name and Term Bank: male gaze, renaissance, baroque, Giovanna Tornabuoni, Botticelli's *La Primavera*, Isabelle d'Este, Catherine de' Medici, Sister Plautilla Nelli, Properzia De' Rossi, Sofonisba Anguissola, Lavinia Fontana, Artemisia Gentileschi, Elisabetta Sirani, Clara Peeters, Rachel Ruysch, Judith Leyster, Maria Sibylla Merian, Anna Maria van Schurman

Tuesday July 18

Discussion/Lecture Topic: Women in the Art of the Eighteenth and Nineteenth Centuries in the West

Reading Assignment: Chapters 6-7, 103-140

Name and Term Bank: rococo, Académie des Beaux-Arts, bourgeois, third estate, Rosalba Carriera, Angelica Kauffman, Elisabeth Vigée-Lebrun, Adélaïde Labille-Guiard, Angelique Mongez, Adrienne Marie Louise Grandpierre-Deverzy, Rosa Bonheur, Emily Mary Osborn, Elizabeth, Thompson Butler, Julia Margaret Cameron, Sarah Miriam Peale, Lilian Martin Spencer, Harriet Hosmer, Elisabet Ney, Edmonia Lewis

Thursday July 20

Discussion/Lecture Topic: Women in the Art of the Late Nineteenth and Early Twentieth Centuries in the West

Reading Assignment: Chapters 8-9, 141-182

Name and Term Bank: the historic avant-garde, Maria Bashkirtseff, Louis Breslau, Berthe Morisot, Mary Cassatt, Sophia Hayden, Harriet Powers, Paula Modersohn-Becker, Gabriele Münter, Käthe Kollwitz, Marie Laurencin, Sonia Delaunay, Lyubov Popova, Varvera Stepanova, Anna Hyatt

Tuesday July 25

Mid-Term Exam

Thursday July 27

Discussion/Lecture Topic: Women and Modern Art in the West, 1920-45

Reading Assignment: Chapter 10, 183-212

Screening: *The Eye Is the First Circle* (2022)

Name and Term Bank: modernism, Equal Rights Amendment, Works Progress Administration (WPA), Modernism, Romaine Brooks, Hannah Höch, Marlene Dietrich, Lilly Reich, Charlotte Perriand, Gunta Stölzl, Anni Albers, Eileen Agar, Barbara Hepworth, Charlotte Salomon, Laura Knight, Florine Stettheimer, Georgia O'Keeffe, Dorothea Lange, Dorothea Tanning, Louise Bourgeois, Margaret Bourke-White, Julia Morgan, Emily Carr, Frida Kahlo, Meret Oppenheim

Tuesday August 1

Discussion/Lecture Topic: Women in the Art of Postwar America and Contemporary Feminisms in the West

Reading Assignment: Chapters 11-12, 213-258

Name and Term Bank: Ray Eames, Abstract Expressionism, Lee Krasner, Elaine de Kooning, Grace Hartigan, Joan Mitchell, Helen Frankenthaler, Jay DeFeo, Elizabeth Catlett, Louise Nevelson, Eva Hesse, Alice Neel, Feminist Art Movement, Judy Chicago, Miriam Schapiro, Faith Ringgold, Howardena Pindell, Senga Nengudi,

Thursday August 3

Discussion/Lecture Topic: Contemporary Global Feminisms

Reading Assignment: Chapter 13, 259-278.

Screening: *Women Art Revolution* (2010)

Name and Term Bank: Betye Saar, Cindy Sherman, Barbara Kruger, Carolee Schneeman, Ana Mendieta, Kara Walker, Cecilia Vicuña, Lygia Pape, Bridget Riley, Jasia Reichardt, Mary Kelly, Marina Abramovic, Pipilotti Rist, Simone Leigh, Shirin Neshat, Mona Hatoum, Wangechi Mutu, Julie Mehretu, Yayoi Kusama, Mickalene Thomas, Njideka Akunyili Crosby, Zaha Hadid, Jeanne Gang

Tuesday August 8

Final Exam

Prehistory versus First Civilizations

Fig. 1.1 Venus of Willendorf front view, ca 28,000-25,000 BCE

NEOLITHIC PERIOD



Deep Time

How do we reconcile the time of individual human consciousness (80-90 years) with the age of planet earth (4.5 billion years)?

TIME LINE OF STONE AGE

2.5 MILLION YEARS

PALEOLITHIC

OR

OLD STONE AGE

15000 YEARS AGO

MESOLITHIC

OR

MIDDLE STONE AGE

11000 YEARS AGO

NEOLITHIC

OR

NEW STONE AGE



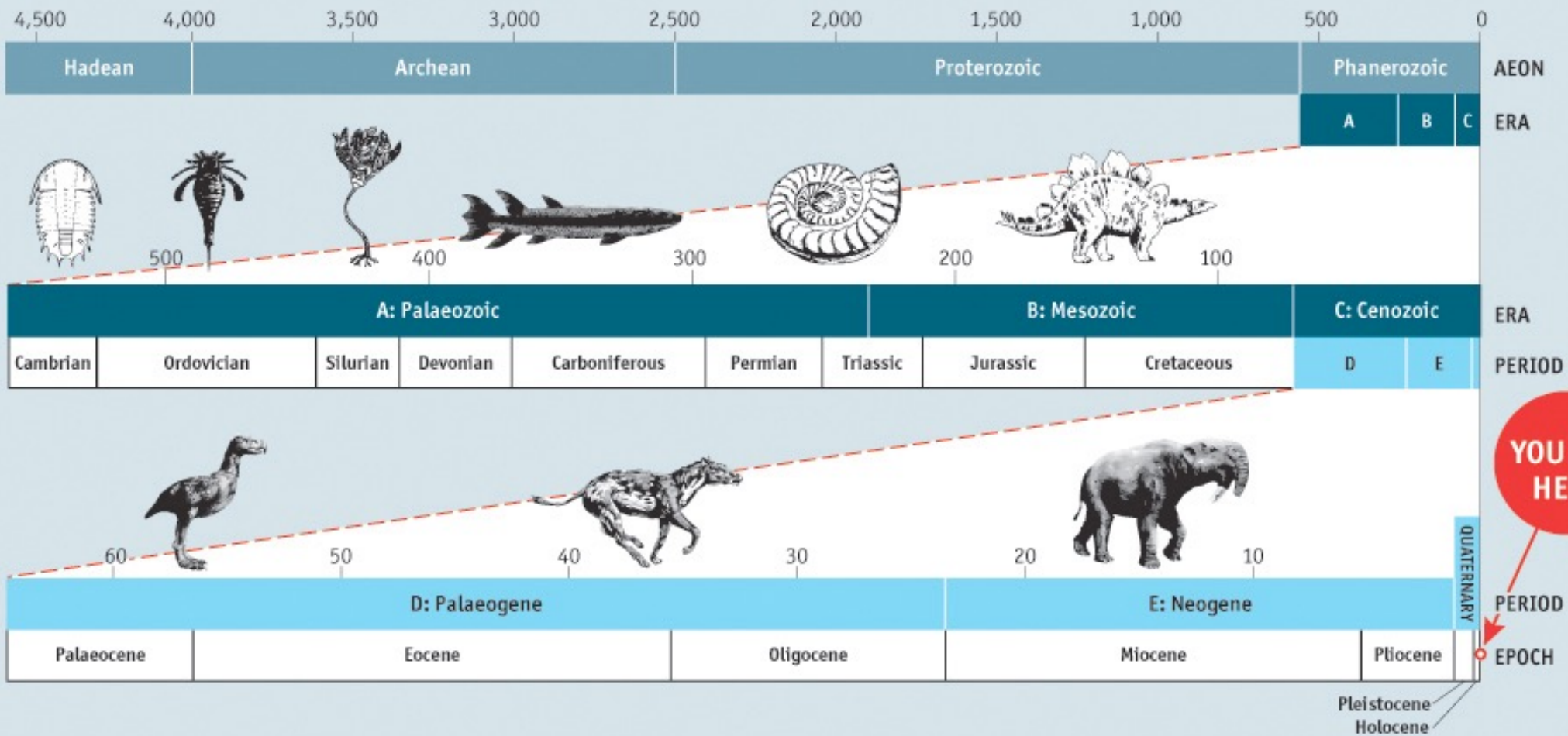
IN THE PALEOLITHIC AGE, HUMAN USED STONES FOR HUNTING WHICH WAS FOUND IN NATURE AND ALREADY HAD CUTTING EDGE. THEY USED TREE BRANCHES, LEAVES AND STONES TO MAKE SHELTER FOR LIVING. THEY ATE PLANTS AND MEAT, GATHERED BERRIES. THEY MAY HAVE EATEN FLESH OF DEAD ANIMALS LEFT BEHIND BY OTHER LARGER PREDATORS. THEY USED FIRE BY RUBBING STONES TOGETHER AND ROASTED MEAT.

IN THE MESOLITHIC AGE, HUMAN STARTED TO SHARPEN THEIR STONE TOOLS FOR HUNTING AND LOOKED FOR STONES (SUCH AS FLINT) THAT WAS HARDER AND COULD BE SHARPENED EASILY. THEY STARTED TO SETTLE IN ONE PLACE BUT STILL REMAIN HUNTER AND GATHERER OF MEET, FISH, BERRIES, NUTS AND FRUITS.

DURING THE NEOLITHIC AGE, GROUP OF HUNTERS LEARNED ABOUT AGRICULTURE. AT FIRST THEY COLLECTED WILD CROPS AND DOMESTICATED WILD ANIMALS. BY 10,000 YEARS AGO THEY STARTED TO PRODUCE GRAINS, FRUITS AND VEGETABLES FROM SEEDS. THEY MADE PLOW OUT OF ANTLERS, STONE AND WOOD AND STARTED TO CULTIVATE THE LAND WITH THE HELP OF HERDED ANIMALS. THEY USED STONE MORTARS AND PESTLES TO GRIND CEREALS AND GRAINS.

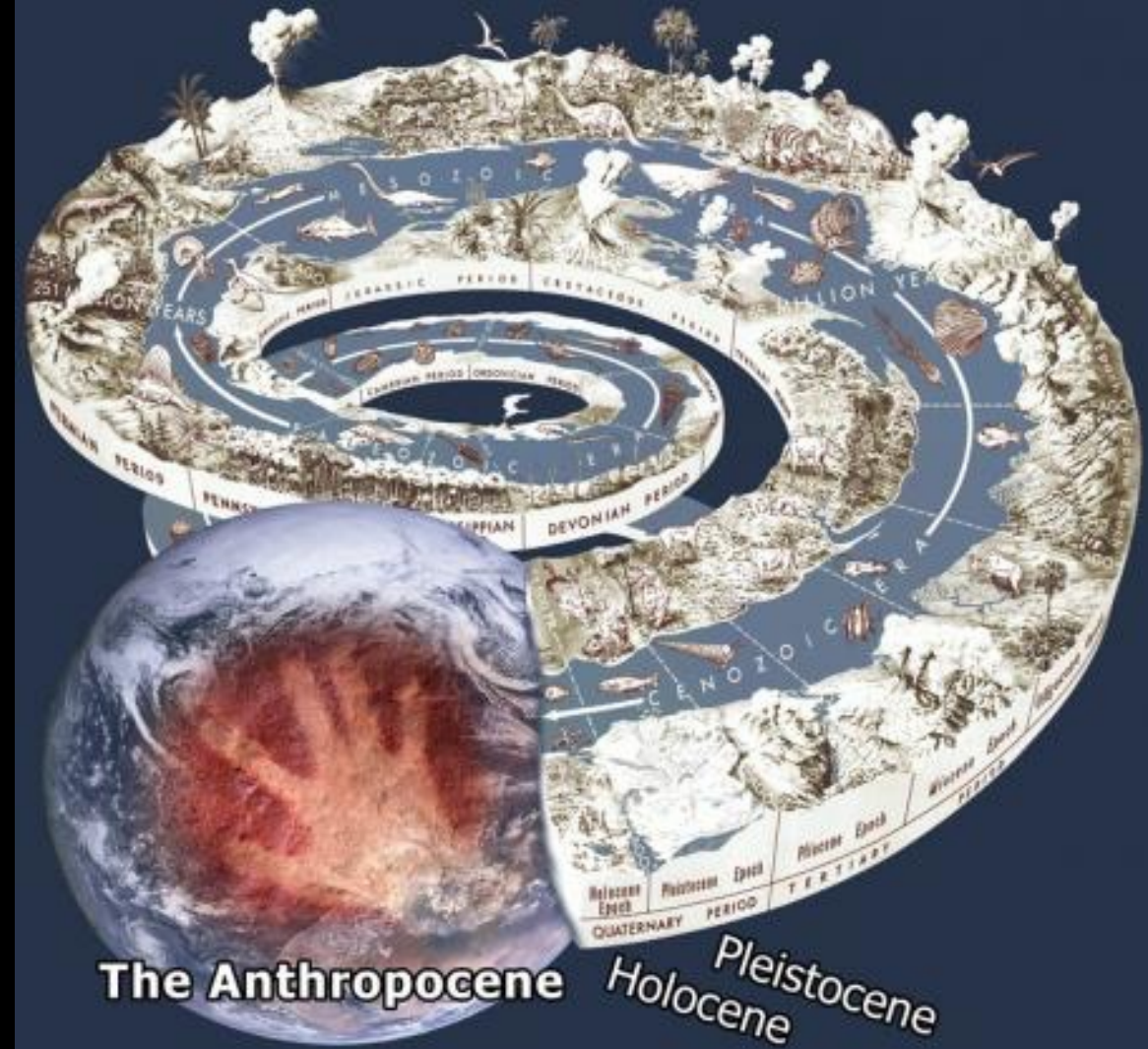
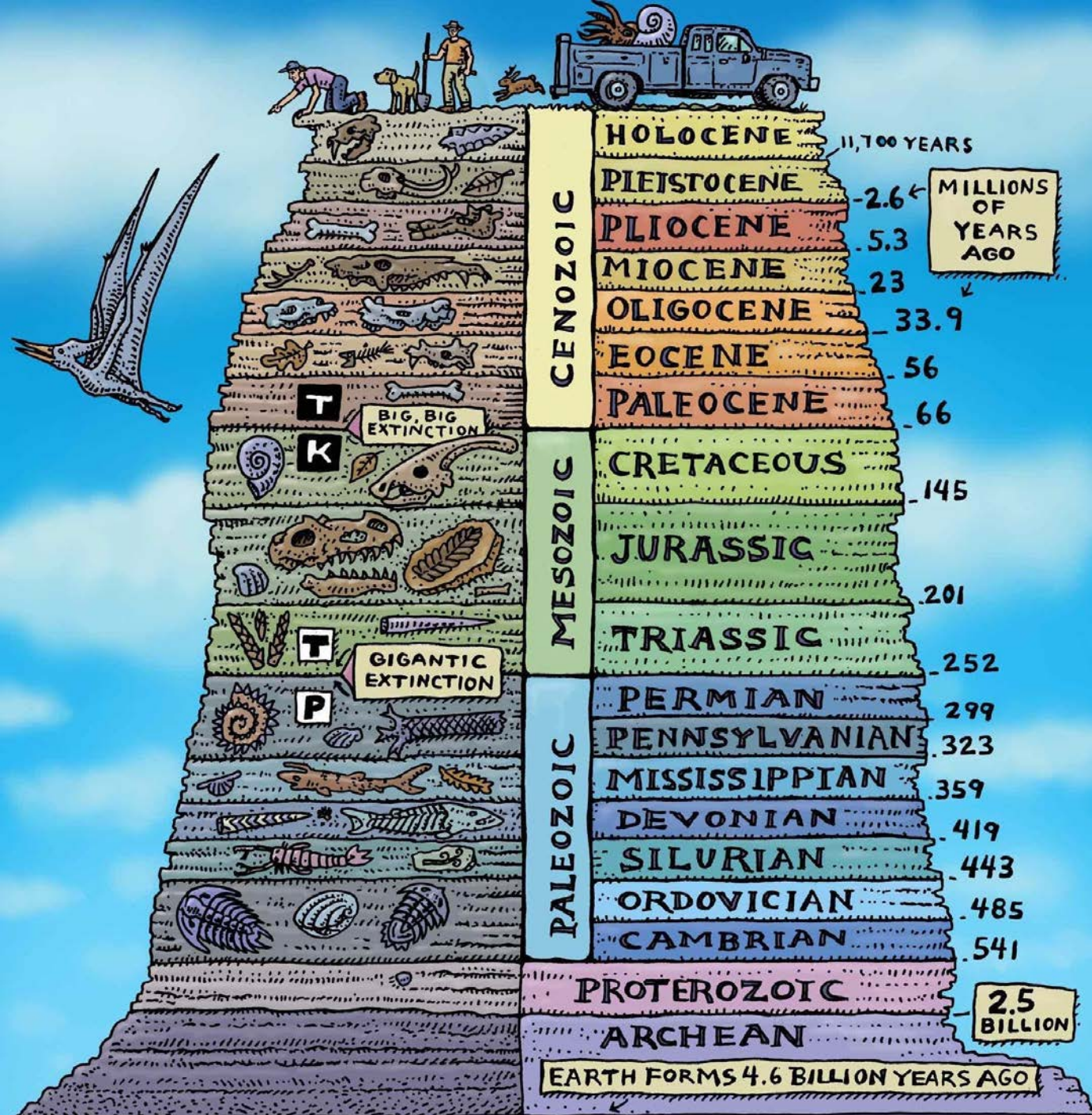
A geological timeline of the Earth

MILLIONS OF YEARS AGO



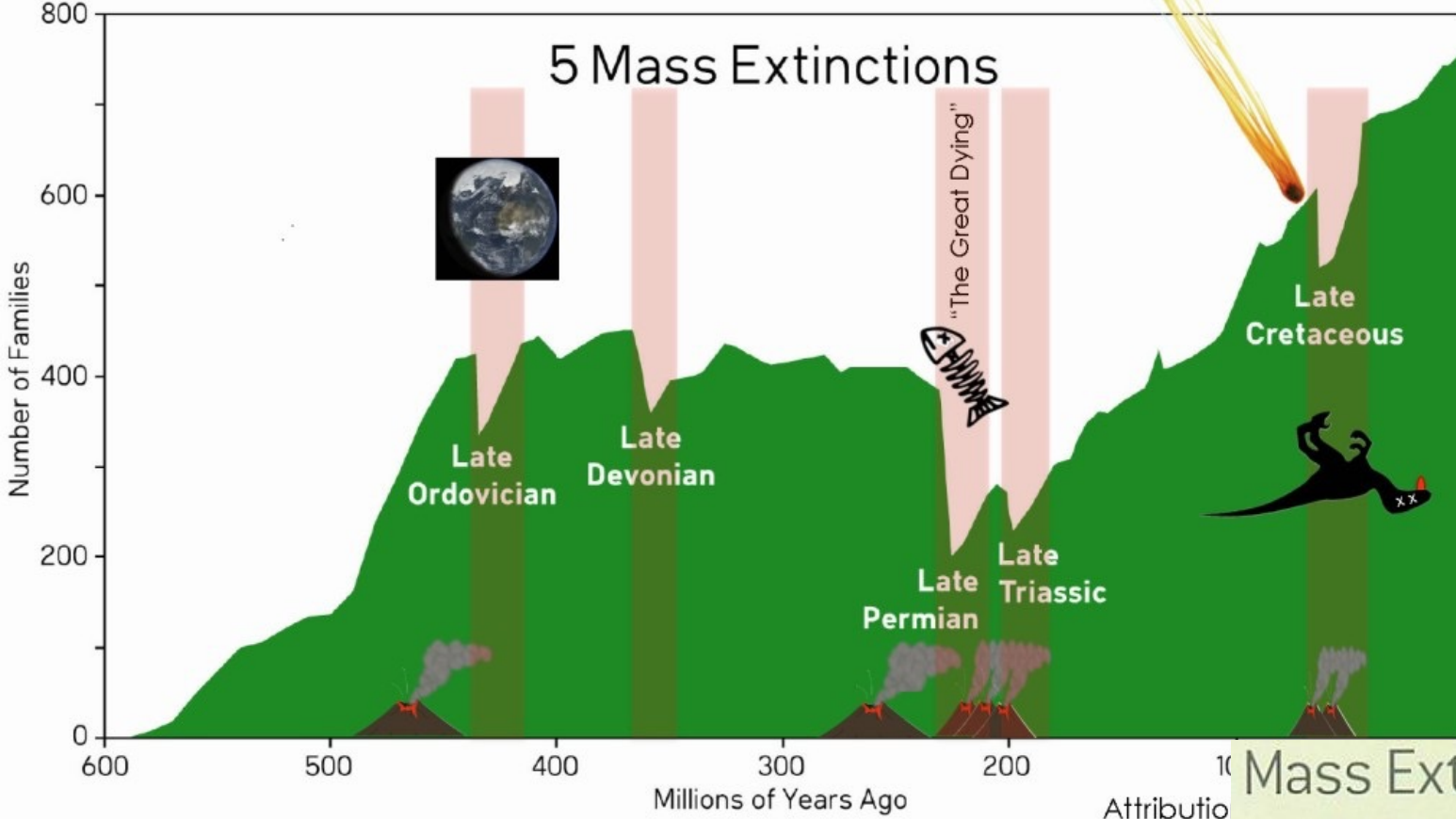
Deep Time

How do we reconcile the time of individual human consciousness (80-90 years) with the age of planet earth (4.5 billion years)?



Anthropocene: relating to or denoting the current geological age, viewed as the period during which human activity has been the dominant influence on climate and the environment.

Anthropocene: relating to or denoting the current geological age, viewed as the period during which human activity has been the dominant influence on climate and the environment.



Mass Extinctions Past—and Present?

TIMELINE OF EXTINCTION marks the five most widespread die-offs in the fossil history of life on Earth.

END ORDOVICIAN

DURATION: 10 million years (my)
 MARINE GENERA OBSERVED EXTINGUISHED: 60%
 CALCULATED MARINE SPECIES EXTINGUISHED: 85%
 SUSPECTED CAUSE: Dramatic fluctuations in sea level



LATE DEVONIAN

DURATION: <3 my
 MARINE GENERA OBSERVED EXTINGUISHED: 57%
 CALCULATED MARINE SPECIES EXTINGUISHED: 83%
 SUSPECTED CAUSES: Impact, global cooling, loss of oxygen in oceans

END PERMIAN

DURATION: Unknown
 MARINE GENERA OBSERVED EXTINGUISHED: 82%
 CALCULATED MARINE SPECIES EXTINGUISHED: 95%
 SUSPECTED CAUSES: Dramatic fluctuations in climate or sea level; asteroid or comet impacts; severe volcanic activity



END TRIASSIC

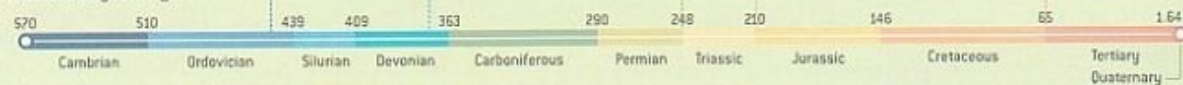
DURATION: 3 to 4 my
 MARINE GENERA OBSERVED EXTINGUISHED: 53%
 CALCULATED MARINE SPECIES EXTINGUISHED: 80%
 SUSPECTED CAUSES: Severe volcanism; global warming

END CRETACEOUS

DURATION: <1 my
 MARINE GENERA OBSERVED EXTINGUISHED: 47%
 CALCULATED MARINE SPECIES EXTINGUISHED: 76%
 SUSPECTED CAUSES: Impact; severe volcanism



Millions of years ago



WE ARE IN THE MIDST OF A 6TH MASS EXTINCTION



Ordovician-Silurian extinction
450-440 million years ago



Late Devonian extinction
375-360 million years ago



Permian-Triassic extinction
251 million years ago



Triassic-Jurassic extinction
205 million years ago



Cretaceous-Paleogene extinction
65 million years ago

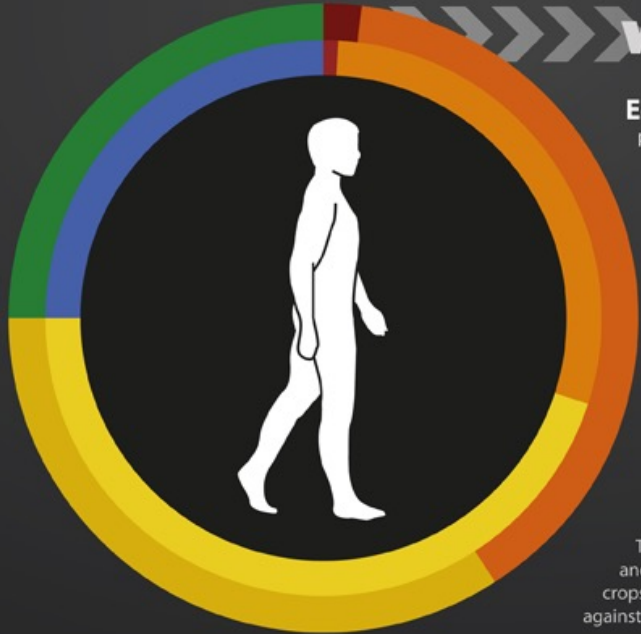


WHY DOES THIS MATTER?

A mass extinction is the extinction of a large number of species within a relatively short period of geological time.

The Earth has known five great mass extinctions in the past that each wiped off 50 to 85% of the species that were alive at that time. Some of these events were preceded by a huge disaster, such as a meteorite hitting the surface of the Earth or a supervolcano erupting, while others were caused by the shifting of the continents.

But the sixth mass extinction isn't like the ones that killed the dinosaurs; this one is entirely man-made. If we continue the precedent we have set up to this point, this extinction event could be the fastest and one of the most devastating ones we have seen, yet.



Ecosystems are fragile. Every animal, insect and plant species fulfills one or more invaluable roles to sustain the ecosystem it lives in. If one of those species goes extinct, the ecosystem needs time to adjust and restore. If several species go extinct in rapid succession, the consequences could be dire.



Ecosystems are valuable, and they provide us with resources and "services" free of charge. For instance, the total economic value of pollination by insects worldwide was estimated to be \$200 billion in 2005.

We depend on ecosystems to survive. The environment provides us with clean air, fresh water, ores and fuel. It provides us with the fertile soil we need to build our crops. It regulates climates and functions as a natural buffer against floods and storms.



How old is art?



First Sculpture: Handaxe to Figure Stone

January 27, 2018 - April 28, 2018

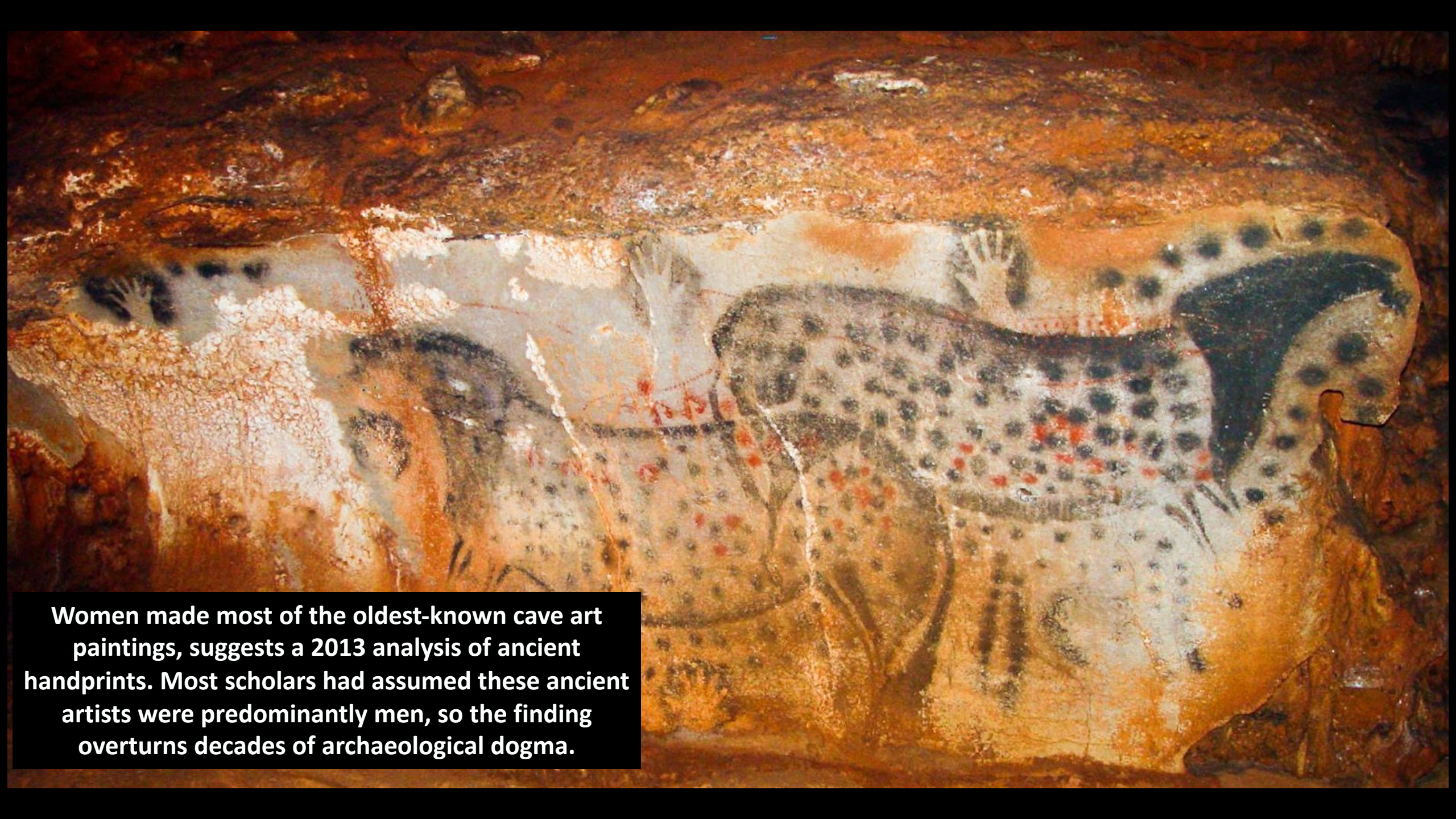
An exhibition at the Nasher Sculpture Center

This exhibition focused on ancient handaxes and figure stones as works of art. Traditionally understood as the longest-used tool in human history, with examples dating back more than two million years, some handaxes are equally fascinating for their non-utilitarian, aesthetic qualities.





- Caves of Lascaux
France
- It is famous
renowned for its
over 600
excellently
detailed parietal
wall paintings,
that decorate the
interior walls and
ceilings of the
cave in impressive
compositions.
- Upper Paleolithic
art (10,000-
40,000 years old)



Women made most of the oldest-known cave art paintings, suggests a 2013 analysis of ancient handprints. Most scholars had assumed these ancient artists were predominantly men, so the finding overturns decades of archaeological dogma.

Analysis of Late Pleistocene and Early Holocene burial practices throughout the Americas situate the archeological site of Wilamaya Patjxa in Peru as the earliest and most secure hunter burial of female hunters. The findings are consistent with nongendered labor practices in which early hunter-gatherer females were big-game hunters.



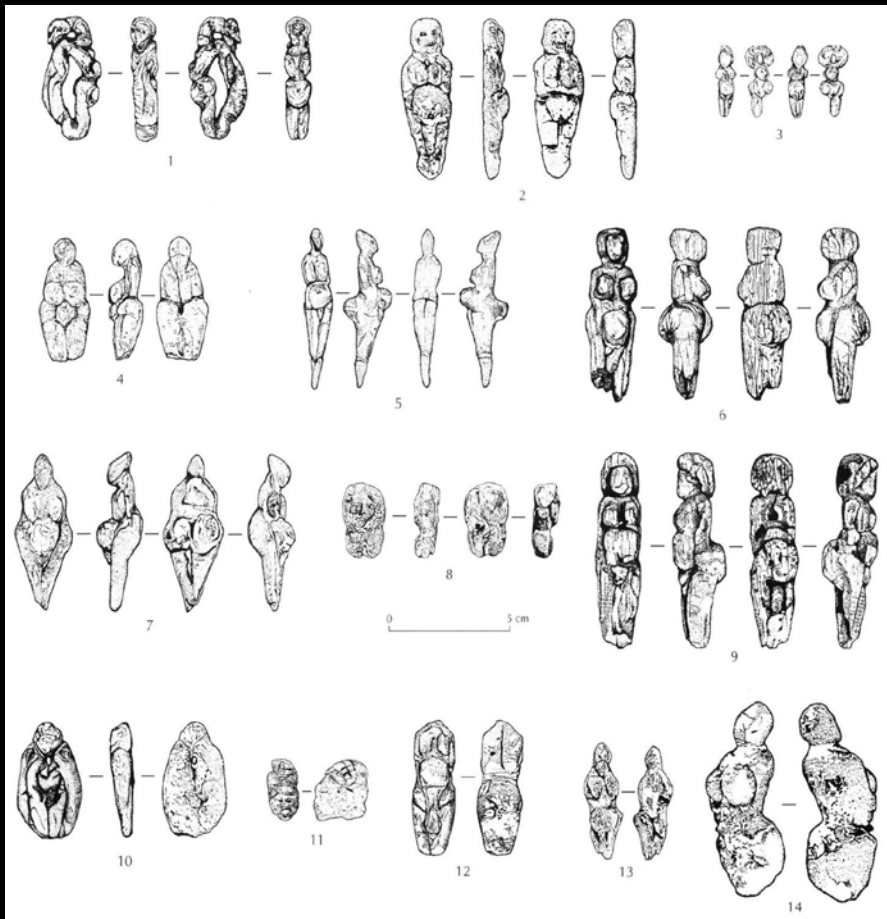
Fig. 1.1 Venus of Willendorf front view, ca 28,000-25,000 BCE

- What is this?
- How big is this?
- Where was it found?
- Is it the only figure like this or are there more?
- What are some of the hypotheses on how this stone figure functioned?



Fig. 1.1 Venus of Willendorf front view, ca 28,000-25,000 BCE





- When scholars discovered the sculpture in Willendorf, they mistakenly identified the figure as Venus, a Roman Goddess. Why did they decide to keep the name Venus of Willendorf if the figure dates back before Roman times?
- What is the “Mother Goddess” theory and did it lead to statues like the “Venus of Willendorf” being used as an object of worship? The book states that religions based on personified deities were very rare in the small, hunter/gatherer, paleolithic tribes, so why was the “Mother Goddess” theory discussed?



The ancient Greeks called them *kyklades*, imagining them as a circle (*kyklos*) around the sacred island of Delos, the site of the holiest sanctuary to Apollo.



Fig. 1.2 Cycladic, c. 2500-2400 B.C.E., White marble with traces of polychrome

BRONZE AGE

- What is the difference between matriarchy and patriarchy?
- What does Slatkin say is the cause for the fall of matriarchy and rise of patriarchy? pp. 6-7
- How does the advent of agricultural practices change society? pg. 7

- Slatkin writes that women can be credited with the discovery of agriculture. The book is unsure whether or not women are responsible for making the fertility figures, pottery, or basket weaving. However, researchers do know that women were involved in crafting what?

"Brilliantly original." — Katha Pollitt, *Washington Post Book World*

WOMEN'S WORK

THE FIRST
20,000 YEARS



Women, Cloth, and Society in Early Times

ELIZABETH
WAYLAND BARBER





Male marble seated harp player,
2800–2700 B.C.

Fig. 1.2 Cycladic, c. 2500-2400 B.C.E., White
marble with traces of polychrome

Early Cycladic sculpture comprises predominantly female figures that range from simple modification of the stone to developed representations of the human form, some with natural proportions and some more idealized. Many of these figures, especially those of the Spedos type, display a remarkable consistency in form and proportion that suggests they were planned with a compass. (from the Met.org)





Fig. 1.2 Cycladic, c. 2500-2400 B.C.E., White marble with traces of polychrome



Constantin Brancusi,
The Miracle (Seal [I])
(Le miracle), 1930-32



Constantin Brancusi.,
Bird in Space, 1928



Male marble seated harp player,
2800–2700 B.C.

Cycladic female sculptures often symbolized fertility, while Cycladic male sculptures often displayed them sitting and playing a musical instrument. What do we make of this distinction?

Fig. 1.2 Cycladic, c. 2500-2400 B.C.E., White marble with traces of polychrome

- Cycladic female sculptures often symbolized fertility, while Cycladic male sculptures often displayed them sitting and playing a musical instrument. Why do the Cycladic female sculptures emphasize health and fertility while the Cycladic male sculptures seem to have little meaning or symbolism?



Venus of Willendorf front view, ca
28,000-25,000 BCE



Cycladic, c. 2500-2400
B.C.E., White marble
with traces of
polychrome



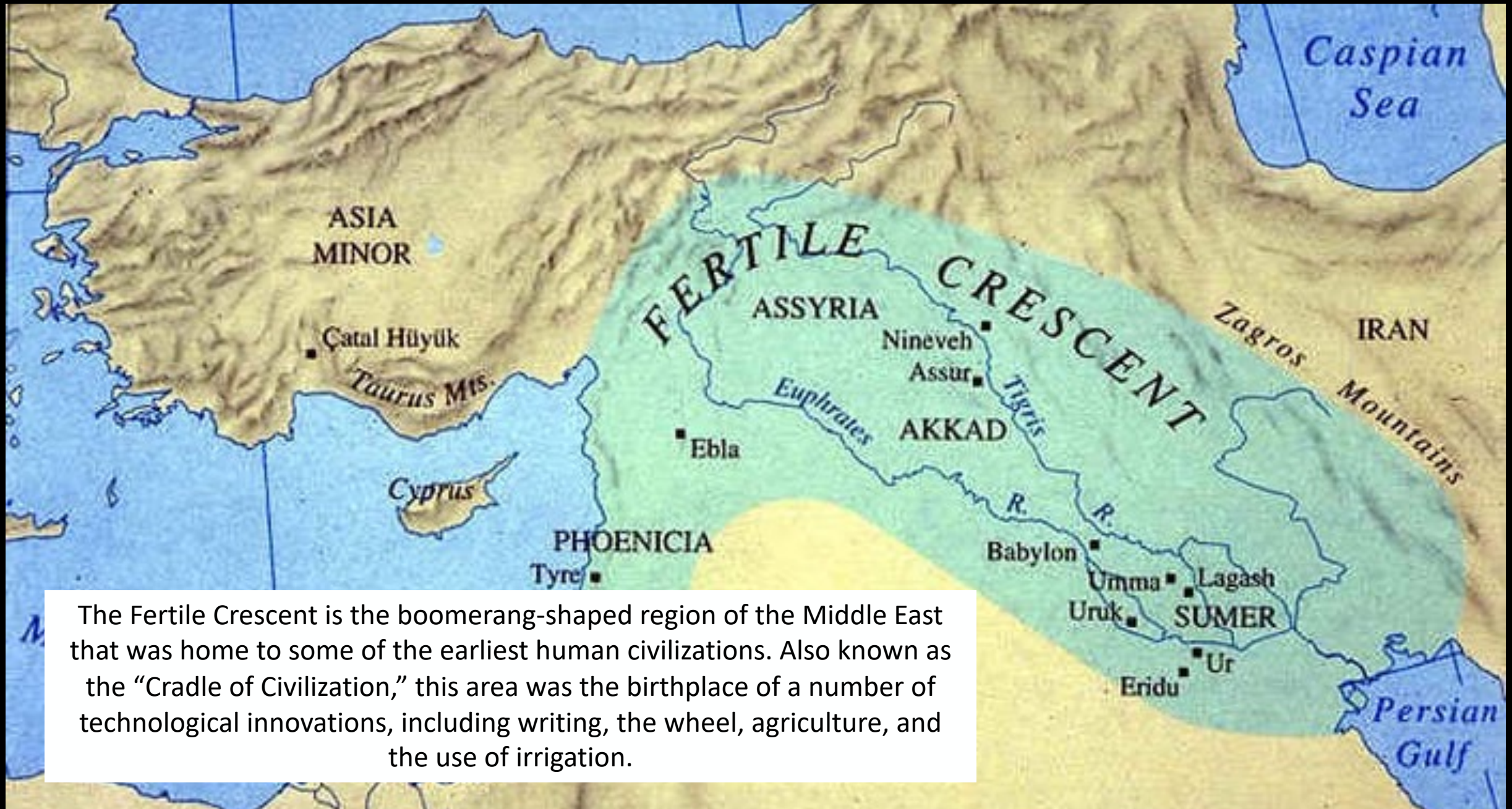
Venus of Willendorf front view, ca
28,000-25,000 BCE



Cycladic Marble female figure, 4500–4000 BCE



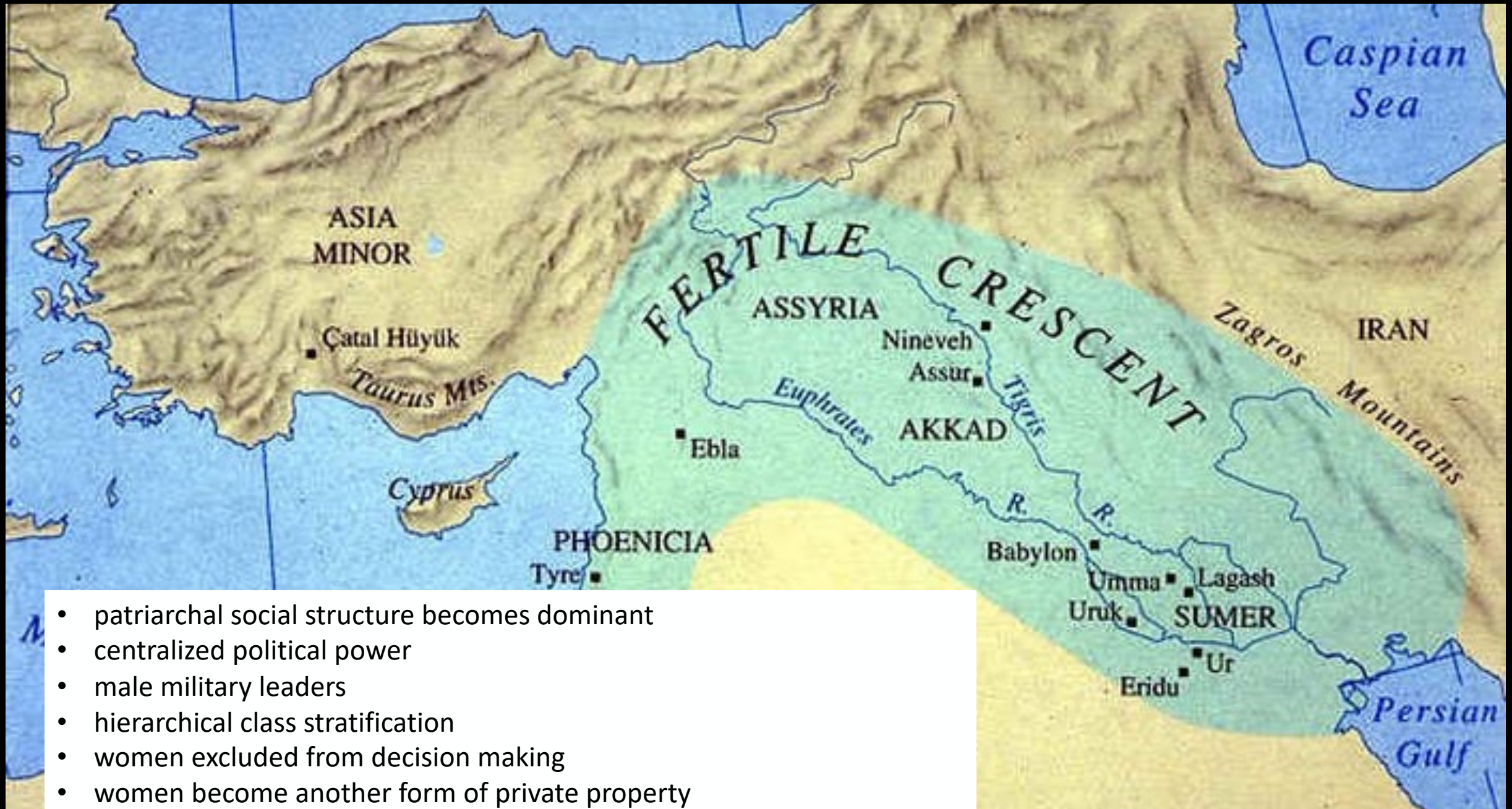
The Fertile Crescent



The Fertile Crescent is the boomerang-shaped region of the Middle East that was home to some of the earliest human civilizations. Also known as the “Cradle of Civilization,” this area was the birthplace of a number of technological innovations, including writing, the wheel, agriculture, and the use of irrigation.



According to Slatkin, how is society organized in the Fertile Crescent?



- patriarchal social structure becomes dominant
- centralized political power
- male military leaders
- hierarchical class stratification
- women excluded from decision making
- women become another form of private property

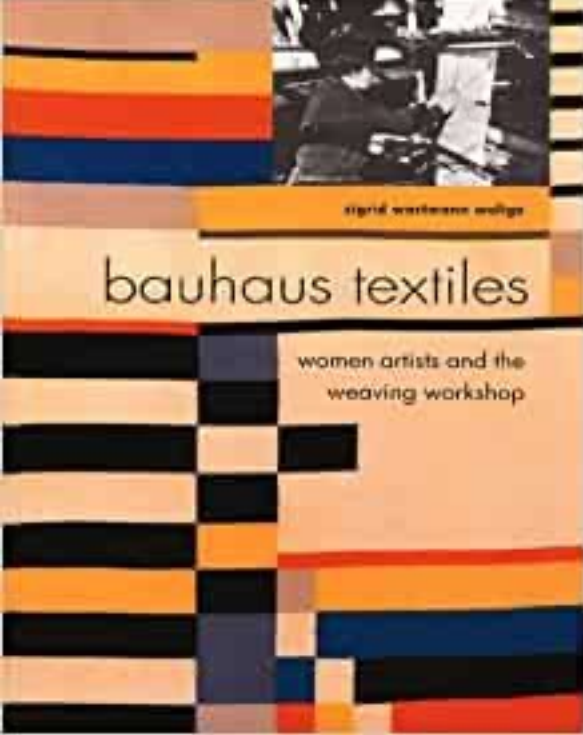


One significant occupation of women in Mesopotamia continued to be the making of textiles, a laborious and time-consuming activity that could be performed in the home and was therefore well suited to women. The fibers of flax, cotton, or wool first had to be cleaned and prepared and spun into thread. Then the thread was woven into cloth. (Slatkin, 8)

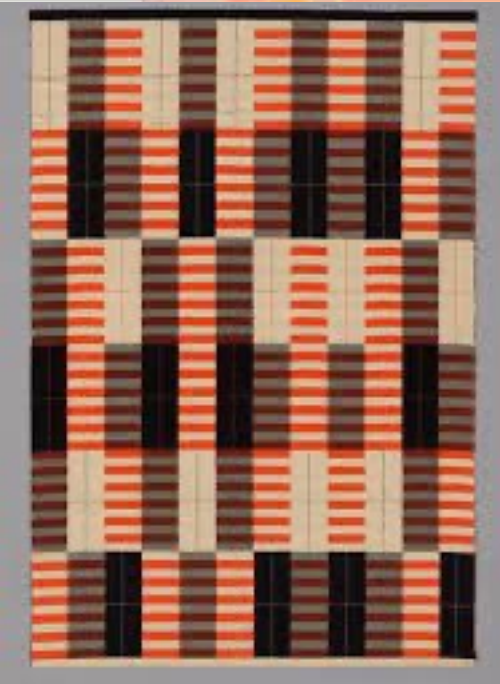
While other cultures in the Middle East gathered wool and used it to weave fabric for clothing, the Sumerians were the first to do it on an industrial scale.

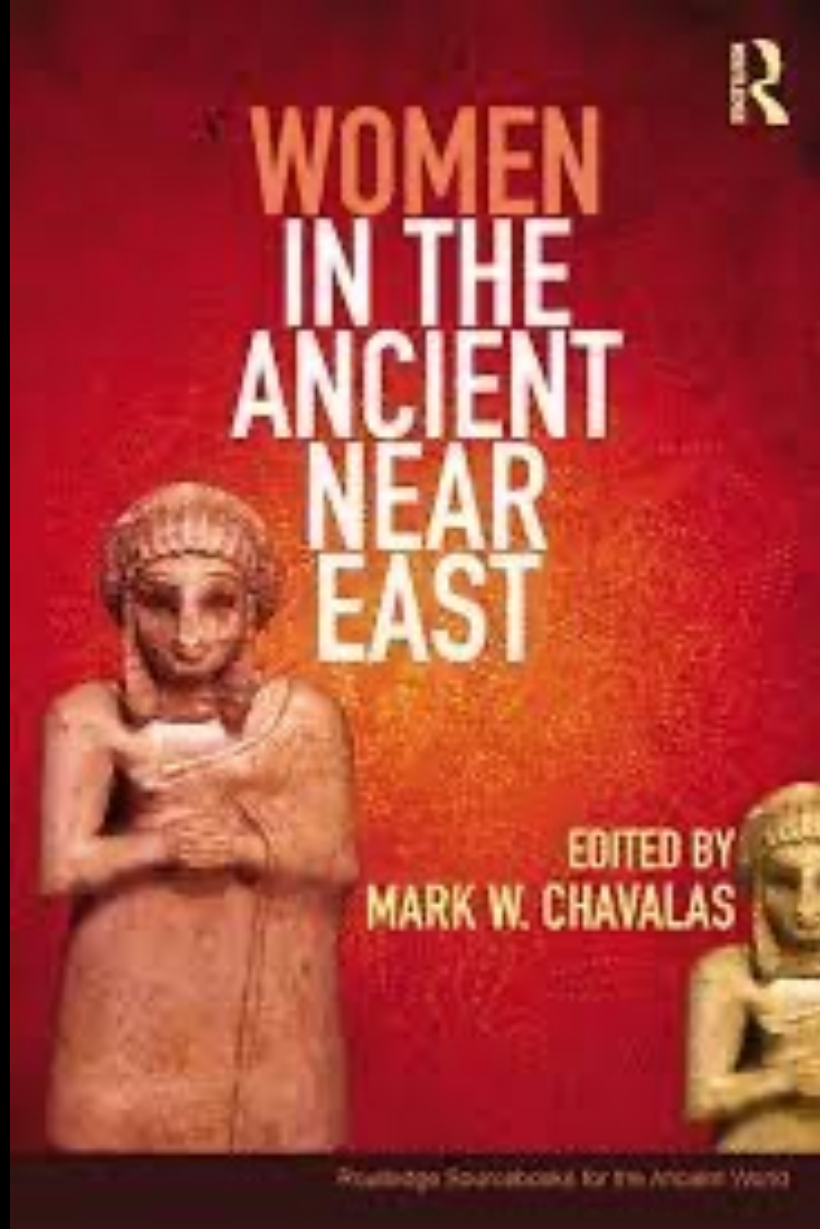
"The Sumerians innovation was to turn their temples into huge factories," Goodman explains. He notes that the Sumerians were the first to cross kin lines and form larger working organizations for making textiles -- the predecessors of modern manufacturing companies.

Left: A Mesopotamian woman weaving.
DeAgostini/Getty Images /Egyptian Textile Museum

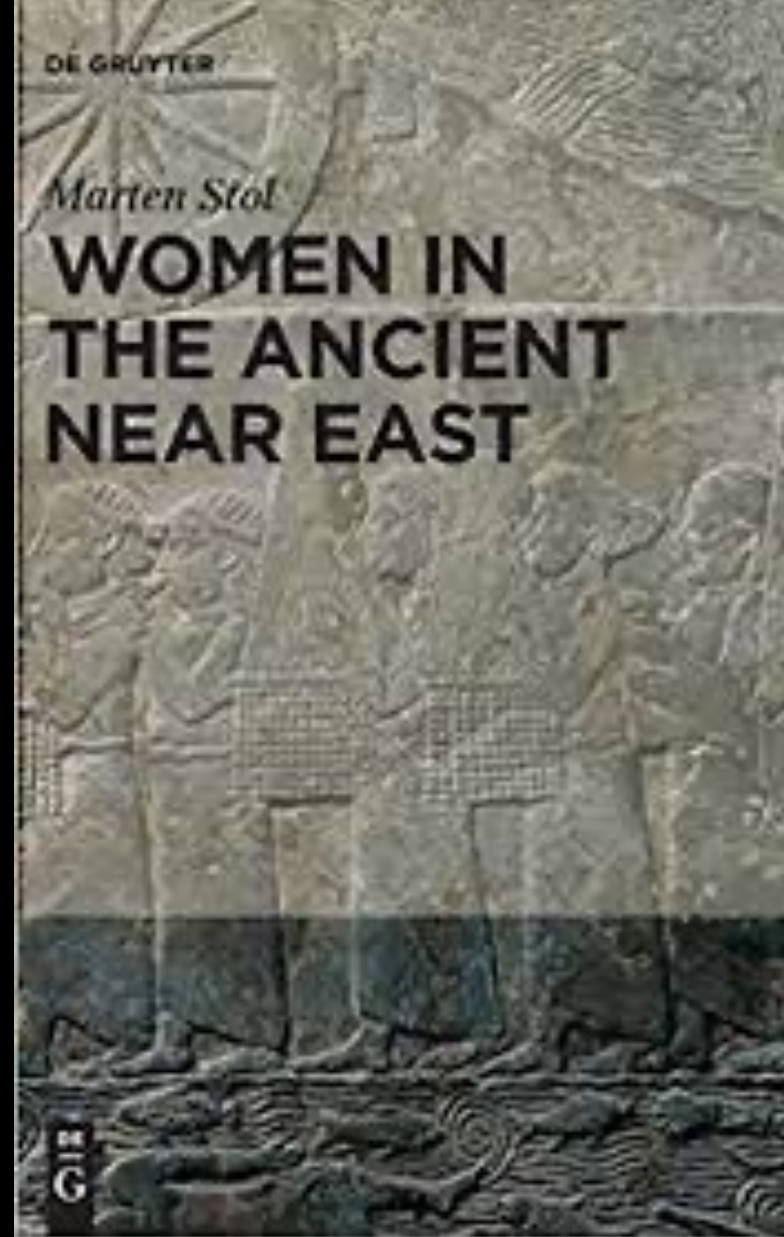


The Weavers Workshop Bauhaus, Germany, 1919-1933





2013



2016

“invisibility of women” in ancient Near East
images and artifacts (Slatkin, 9)

public and private realms

What is the relationship of gender to the
public and private realms in history?

Three ranks of women were active in temple activities of the Ancient Near East:

- High- and middle-rank priestesses
- Queens and princesses representing the ruling family
- Offering-bearers in religious ceremonies

Fig. 1.3 Votive Disk of Enheduanna, ca 2300-2250 BCE, diameter 10"

ANCIENT NEAR EAST

- Who was Enheduanna?
- What is a high priestess?
- Where is she from?



Sargon of Akkad (ca 2332-2279 BCE) and his daughter the high priestess and poet Enheduenna

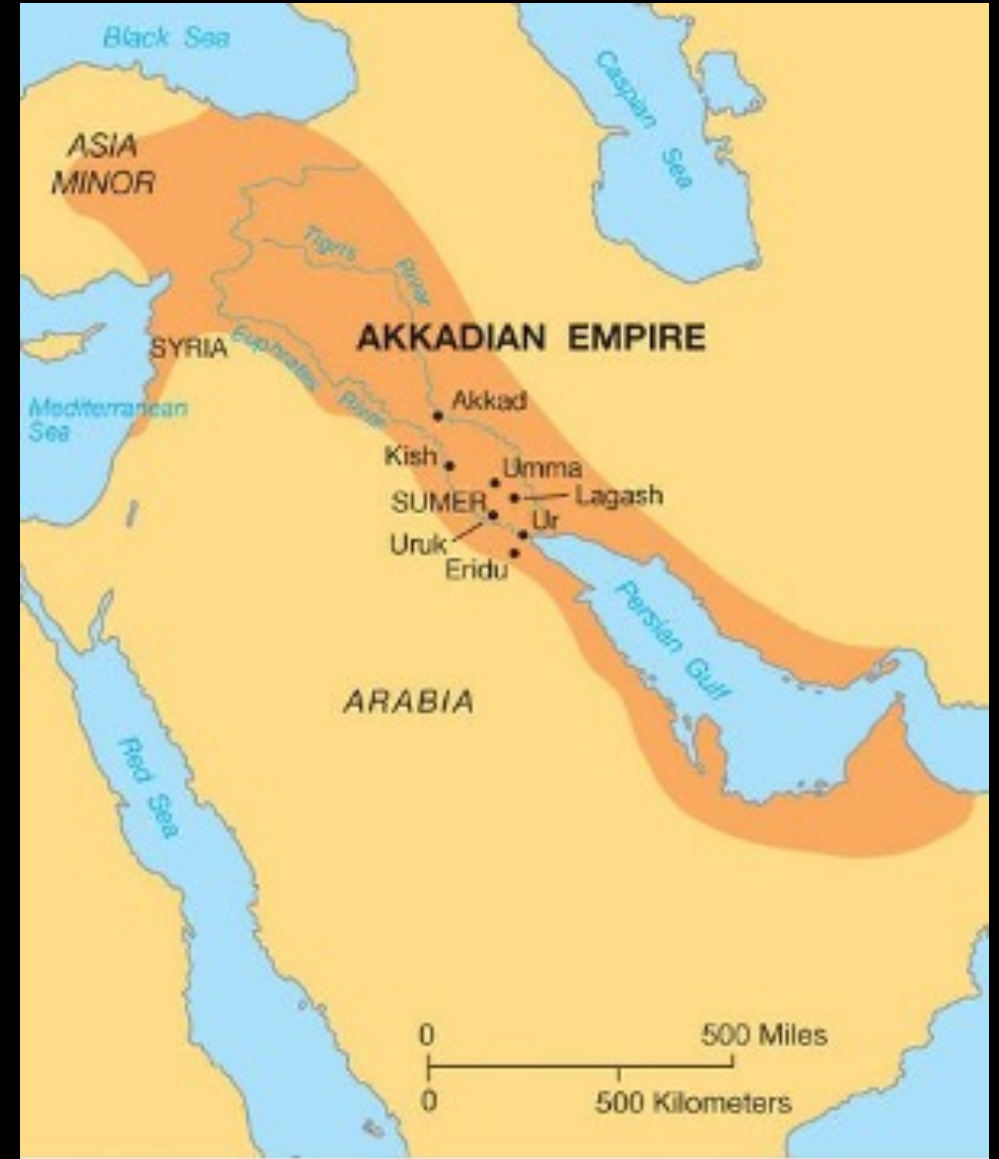




Fig. 1.3 Votive Disk of Enheduanna, ca 2300-2250 BCE

The world's first known author is widely considered to be Enheduanna, a woman who lived in the 23rd century BCE in ancient Mesopotamia (approximately 2285 – 2250 BCE). Enheduanna is a remarkable figure: she was a princess and a priestess as well as a writer and poet.



Fig. 1.3 Votive Disk of Enheduanna, ca 2300-2250 BCE

The conquest of her father Sargon catalyzed the development of the world's first empire with the giant city of Akkad at its core, uniting northern and southern Mesopotamia. Enheduanna was Sargon's daughter. She worked as the high priestess of the moon deity Nanna-Suen at his temple in Ur (in modern-day Southern Iraq). The celestial nature of her occupation is reflected in her name, meaning "Ornament of Heaven".



- Enheduenna was the earliest known poet whose name has been recorded, in addition to being the daughter of Sargon of Akkad.
- She composed several works of literature, including two hymns to the Mesopotamian love goddess Inanna. She wrote the myth of Inanna and Ebih, and a collection of 42 temple hymns.
- Is this a true, portrait likeness of Enheduenna?

- The tradition of appointing daughters to positions of religious power, although gives women institutional power, treats them as means to an end. Despite the inherent anachronism from applying the lens of feminism to the historical situation, in what ways is the tradition feminist and empowering of women, and in what ways does it not?

Fig. 1.4 Menkaure and Queen Khamerernebti II, ca 2490-2472 BCE

- Is this statue of Menkaure and Queen Khamereernebty II realistic or idealized in quality?
- Why?



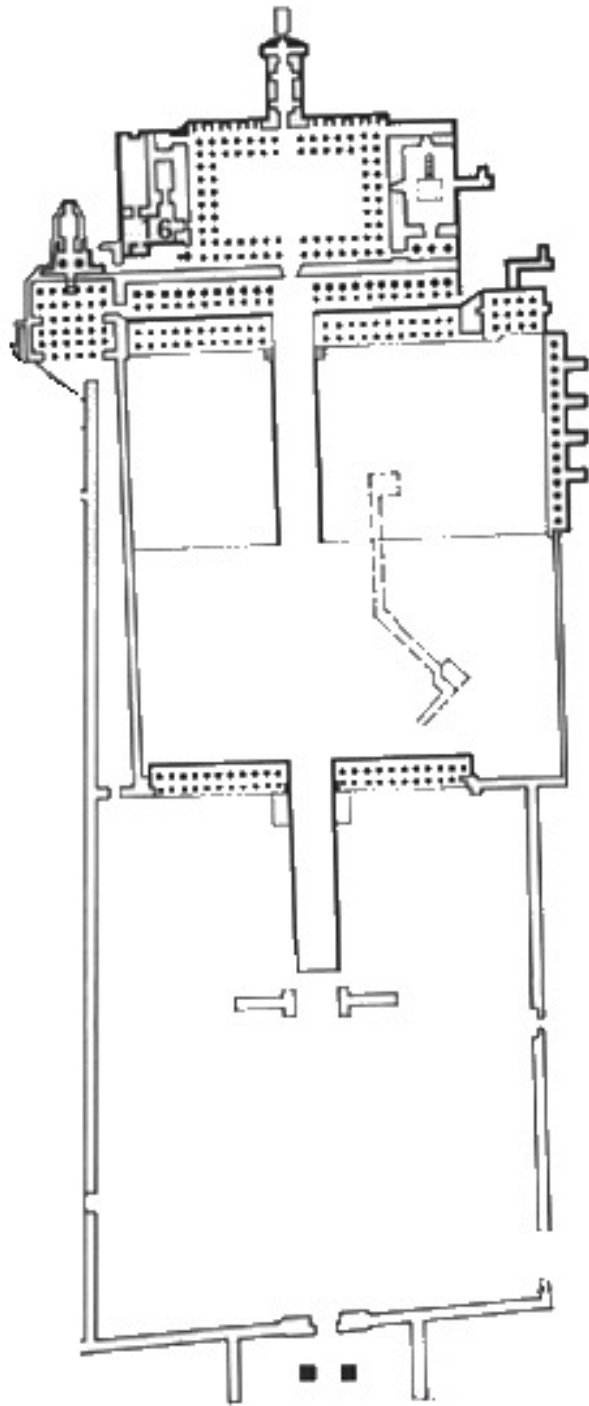
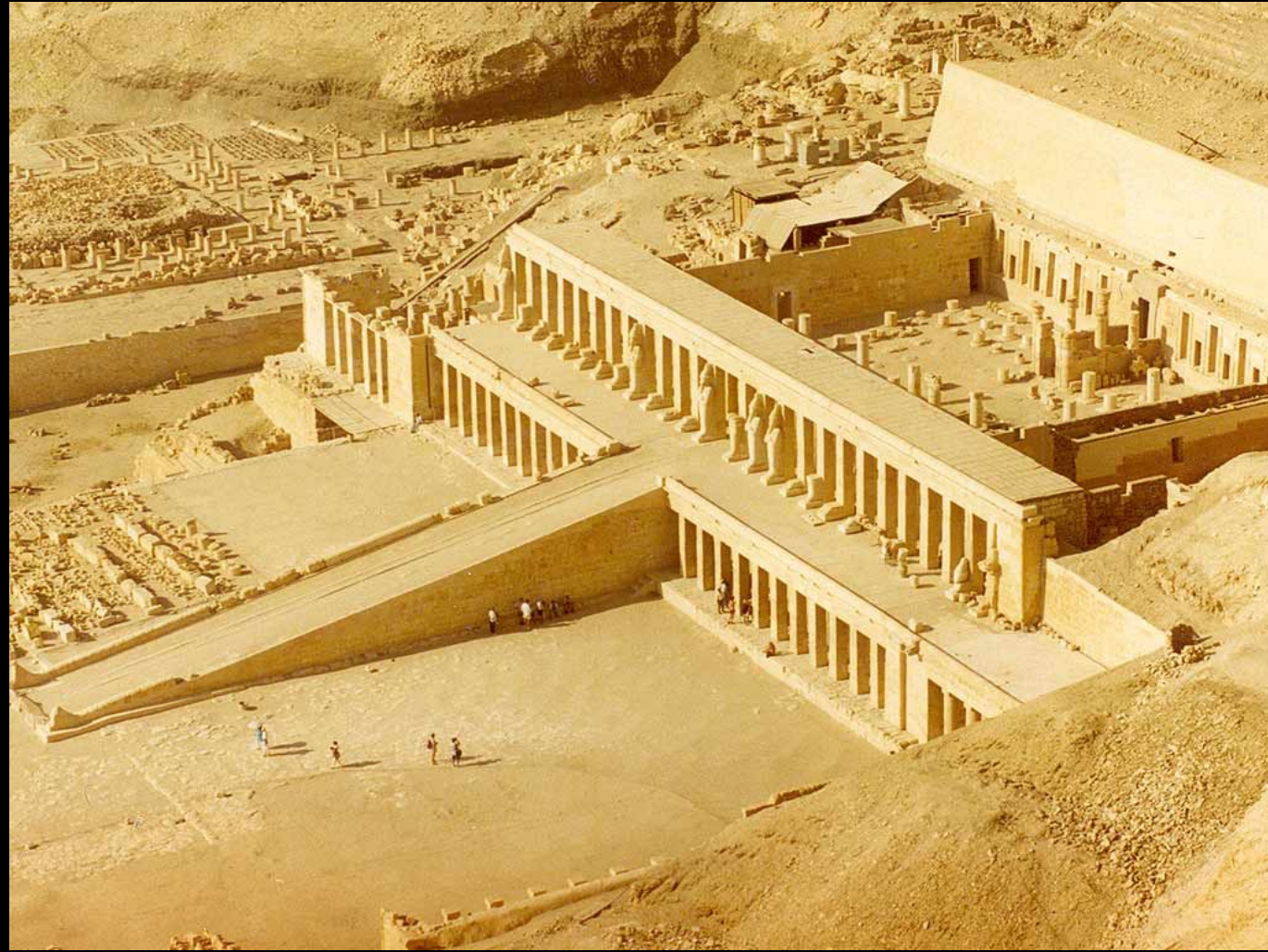


Fig. 1.5 Temple of Queen Hatshepsut at Dier el-Bahri, ca 1473-1458 BCE

- Note the stoa, or roofed colonnades.
- Note the hypostyle hall, or room of columns.
- Note the symmetry and axis.

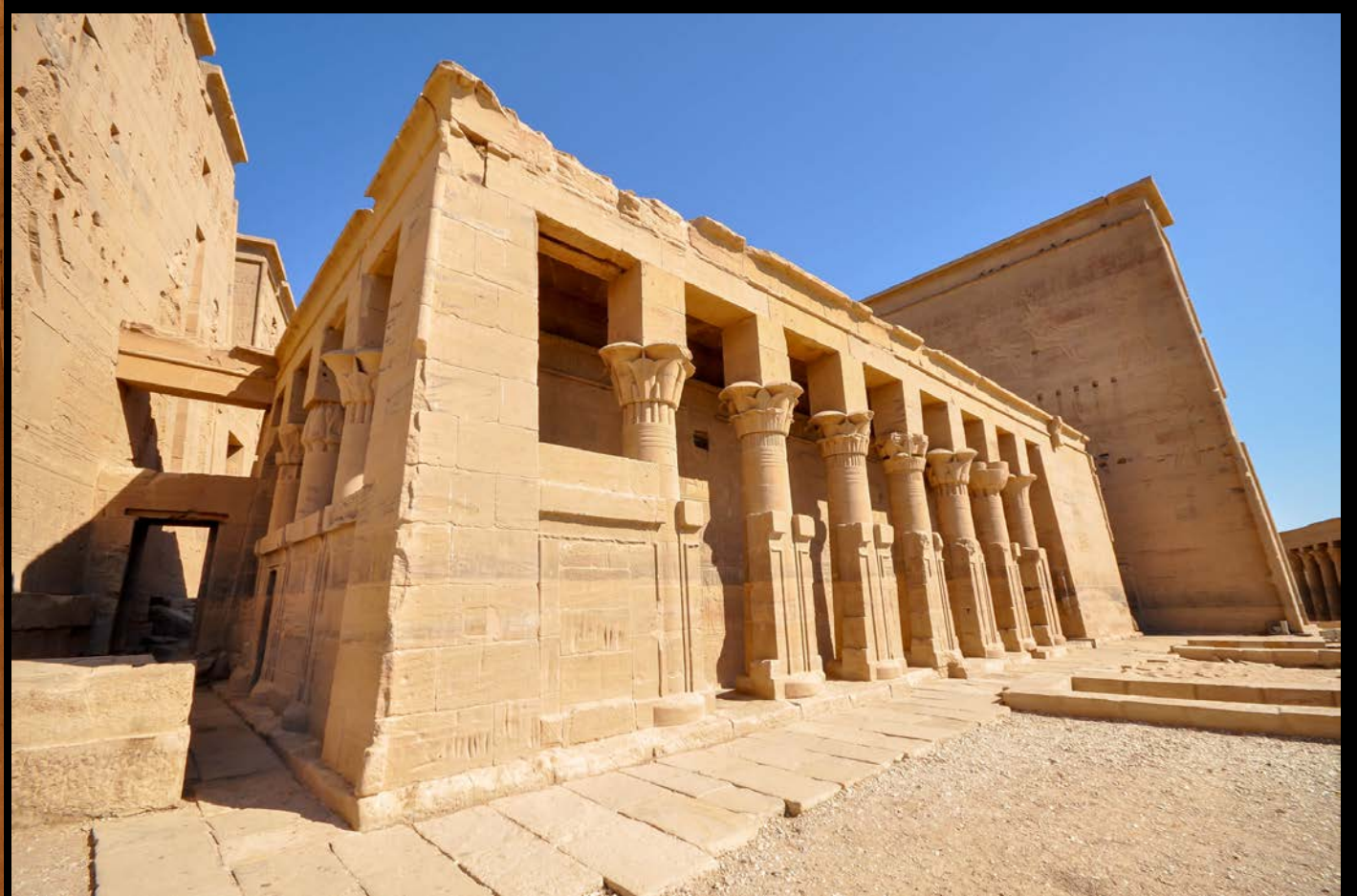


- Wealthier women were known to do business dealings in early civilizations and generally participate in aspects of “male-activity.” In what ways do forms of societal power (such as wealth and class) insulate women from discrimination?

Fig. 1.5 Temple of Queen Hatshepsut at Dier el-Bahri, ca 1473-1458 BCE

- Is this where the queen lived?





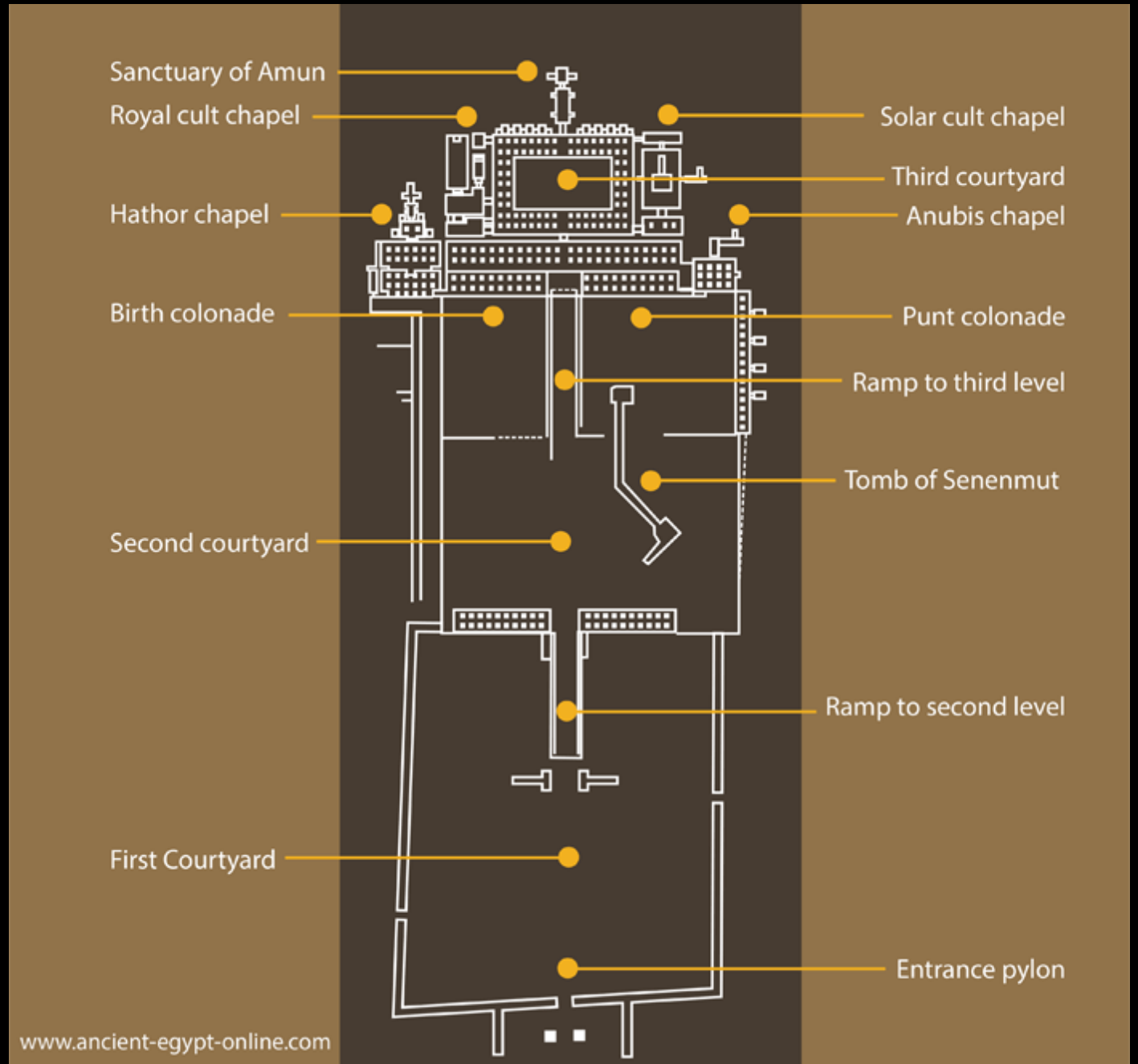
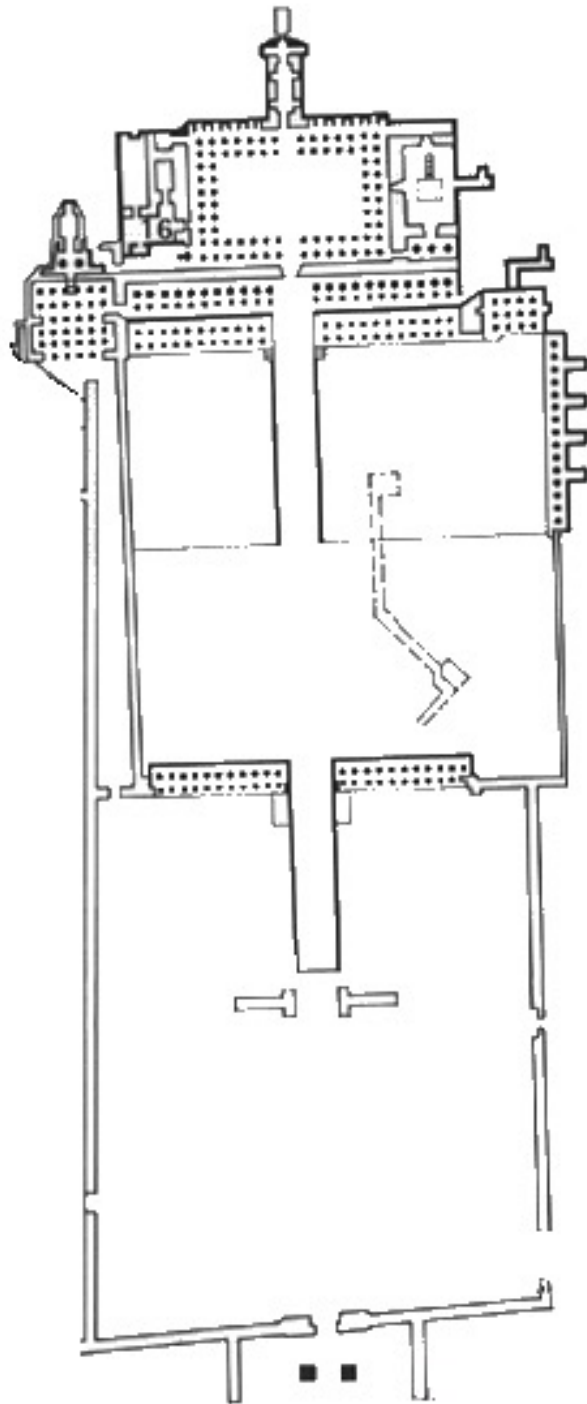
Birth of the Colonnade





Photograph of a wall detail in the Mortuary Temple of Hatshepsut of Deir el-Bahri, Egypt. The stone wall is decorated with colorful hieroglyphics. A large seated figure is depicted in the bottom right portion of the panel. Two stone columns are visible on both sides of the photograph. Credit: UNT Digital Library

Fig. 1.5 Temple of Queen Hatshepsut at Dier el-Bahri, ca 1473-1458 BCE



- The textbook mentioned that Egyptian art pieces like paintings or sculptures would often depict the “ideal” men and women portrait (Slatkin 11). Similar to the women slaves selling embroidered clothing in Mesopotamia, were there more likely to be areas in Egypt that created more statues or artistic pieces that were easier to market to the upper class?

Fig. 1.6 Stele, alter from Armana
Akhenaton, Nefertiti and three
daughters, Eighteenth Dynasty, ca 1353-
1335 BCE

- What is a stele?
- What is the distinction between polytheism and monotheism?
- Why is this important here?



Fig. 1.6 Stele, alter from Armana
Akhenaton, Nefertiti and three daughters,
Eighteenth Dynasty, ca 1353-1335 BCE

- Note the different body types here – in comparison to the statue of Menkaure and Queen Khamereernebty II.



Fig. 1.7 Menna and Family Hunting in the Marshes, Tomb of Menna, ca. 1400–1352 BCE

- What does this depict?
- What is the symbolism of hunting? Fowling? The lotus? The swamp?

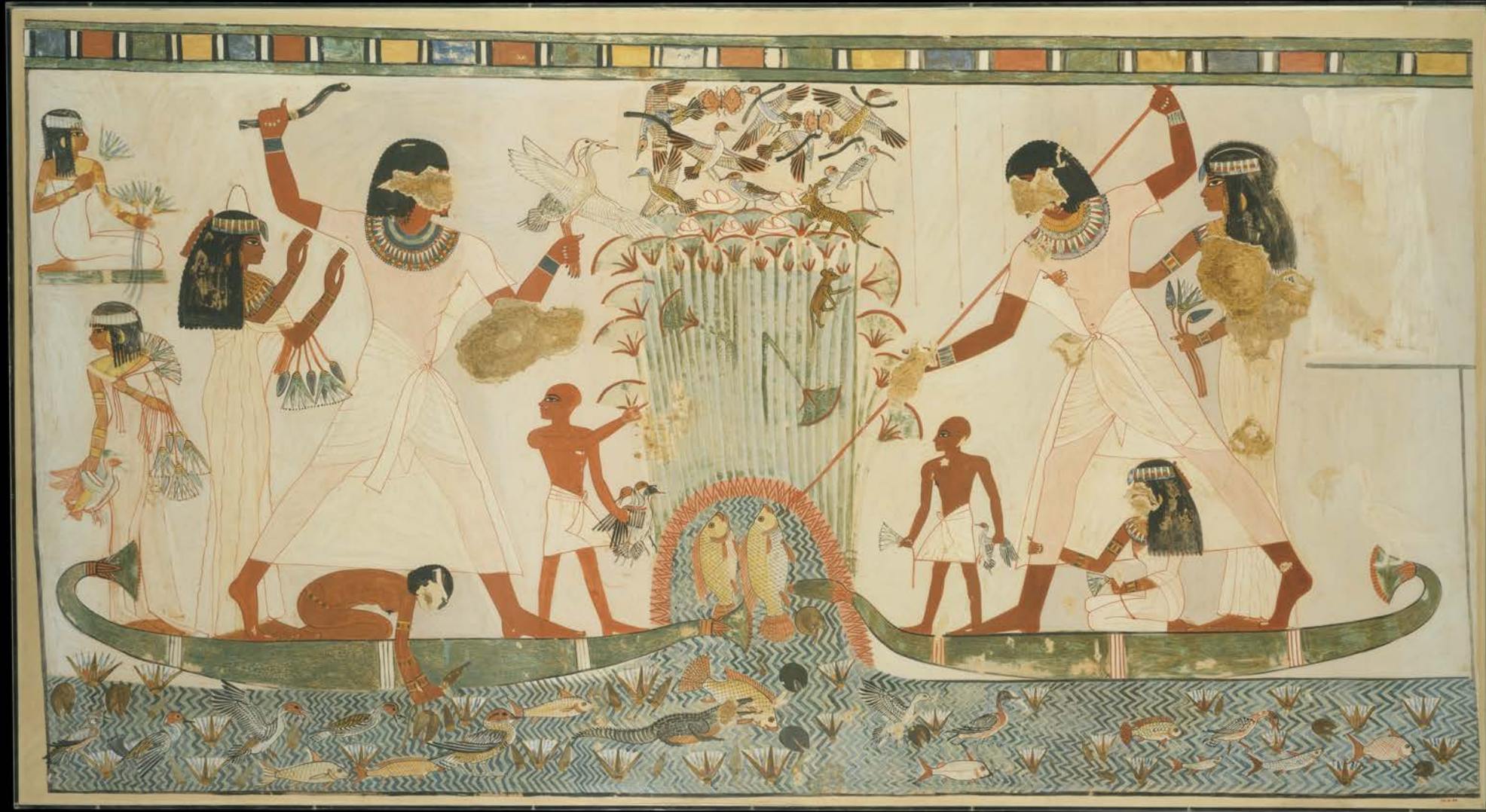


Fig. 1.8 Funerary banquet of Nebamun, c. 1350 BCE



- What does this painting depict?
- How do differences in the physical appearance of individuals translate into class? Think here about silhouette versus frontal portraits, clothed versus unclothed, etc.

Egyptology

What is problematic about this field?



William Carruthers @w_carruthers · Jul 7

Here's looking at you, Egyptology...



Arthur Asseraf ⚡🍊 @ArthurAsseraf · Jul 7

The dirty little secret is that some disciplines don't need to be decolonized, they just need to be shut down entirely

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