

***Senior Research Seminar:
A Cultural History of the Color Pink***

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Office hours: Thursdays 2-3, or by app't

Seminar Description

In Western visual and material culture, people have been “thinking pink” at least since the seventeenth-century. The subject of this seminar is how the color has been deployed, changing attitudes towards it at given historical moments, and its various cultural resonances from the eighteenth-century to the present. Taking as a given that color in general has a capacity for social and cultural meaning-making, we will explore the ways in which the symbolic, theoretical and political connotations of the color have changed over time. Of particular interest will be the shifts in the gendering of pink and the ways in which artists (and many others) have used the color both to subvert and to enforce gender norms. The seminar will include readings drawn from primary/period sources, and the fields of history, gender and cultural studies, and of course, from recent and traditional art historical literature relevant to our subject.

Objectives

This is a focused research seminar in which students will pursue individual interests that build on key readings and concepts discussed collectively in class meetings. Seminar participants will become conversant with ways in which attention to color offers a useful lens for understanding aspects of art, culture as well as gender and cultural politics. Our study of the eighteenth-century during the first part of the course will provide a model and a set of questions applicable to other historical contexts. There will be a strong emphasis on questions of methodology, on critical reading and discussion of issues/concepts presented in assigned readings on close examination of images, and on research and writing. Development of oral presentation skills, also a course objective.

Format and Requirements.

Part 1. The first two-thirds of the semester will be organized around a series of round-table discussions of selected images and readings, as well as written and oral assignments. Each member of the seminar is expected to read carefully all the assigned essays for a given class meeting and to come prepared to comment and ask questions. Close, informed discussion of the texts and images is a necessity for the success of the seminar; we all bear a responsibility in keeping up with the reading and engaging one another in ideas and debate. Passive reception of information is not enough; active exploration of ideas is essential!

Class engagement is key. Engagement includes :

- Attendance (See **Attendance and Grading Policies**, below.)
- Active participation in class discussion
- Peer review of research papers (written feedback)
- Posting relevant images or other material to the class blog

Part 1 Assignments

- Start the Discussion on Assigned Reading: During the first portion of the course each student will lead off a discussion in each seminar meeting by presenting the assigned readings and providing at least one question to start discussion. Everyone will do this once during the semester.
- One Additional Source for Discussion: Each week one student will present additional/new source (preferably substantive articles or books) for discussion. This reading should relate to one of the suggested topics noted in the syllabus for that week, or some other of your choosing. These should be presented in relation to a specific image (or images), visual object (film clip, etc.).

NOTE: Additional readings must be chosen (and approved by me) at least two weeks before they are being presented. It is the responsibility of the presenters to provide pdfs or copies of the additional readings to the other members of the seminar. I strongly recommend that you see me in office hours to discuss these additional readings.

- One Critical Analysis Paper (5-7 pages) Reading(s) you present for discussion will be the basis for a short paper that offers a critical analysis of the texts and how they are useful in addressing visual representations/questions relevant to the seminar. These are not to be a summary or précis of the reading; rather they should offer a critical reaction to the interpretive methods and ideas expressed in the readings. You might analyze specific arguments, compare them, applaud them, take issue with them, or use them as a jumping-off point for a related discussion of your own, perhaps one linked to your own research interests. Be as creative as you like, so long as your prose is clear and your thesis or argument is plainly stated. These are via email Word attachment before the day of seminar reading presentations

Part 2. The last quarter of the semester will consist of completing a draft of a sustained research paper, a peer review and workshopping of that paper, and producing a short, conference-length version of this paper to be presented as polished, conference-style talk.

- Research Paper (15 pages)
Each student will write a short research paper on a topic of their choosing, to be decided in consultation with me. A draft of this short research paper is due **Nov. 6**. You will receive my comments on your drafts the week before you present, along with a provisional grade. I will be meeting with each of you during week 6 to discuss topics/projects; but it is your responsibility to consult with me regularly.
- In-class Peer Workshopping of Research Papers
We will devote a class period to peer review and discussion of research papers.
- Oral Presentation of (Shortened) Research Paper — 20 minutes
Giving a conference-style talk means reading an (approximately) 10-page paper coordinated with a Powerpoint presentation of images. Presentations will be followed by 15 or so minutes of class discussion to be led by two other seminar members.
- Revised Research Paper

Required Readings & Reserves (Electronic and otherwise)

Most of the assigned readings will be available to you through Dropbox (I will send you a link/invitation), from which you can download and print, if you wish. (A few sources are from Google Books, or are from other on-line only sources – for these you will see links in the syllabus below and links on [ARES](#), the UF Library system's electronic reserve, for which you will need to set up an account, if you do not have one already.)

Many of the sources are on JSTOR and are accessible through the UF library catalogue as well. (You access JSTOR from the [AFA website](#). You must be logged on through VPN or from campus to access these sites as well as ARES. Let me know if you need instructions for remote log on.)

Attendance & Grading Policies

Our time together is precious and limited, therefore attendance at every class session is required. Early departures of more than 30 minutes count as an ABSENCE. After one unexcused absence I reserve the right to drop your final grade half a step for every absence.

Grading

Attendance/Class Participation	25%
Reading Presentations	15%
Critical Analysis Paper	10%
Oral Presentation	20%
Research Paper	30%

Completion of all assignments and exams is necessary to pass the course.

Any grade of C- or below will not count toward major requirements.

For more information on UF's grading policies and assigning grade points, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Grading Scale

A	97 points
A-	93
B+	90
B	87
B-	83
C+	80
C	77
C-	73
D	70
F	60

Important Dates

Sept 25	Individual Meetings to Discuss Research Topics (No class meeting)
Nov. 6	First Drafts of Research Papers Due
Nov. 20	Group I Oral Presentations
Nov. 27	Thanksgiving
Dec. 4	Group II Presentations

Other necessary information

Classroom Accommodation Students requesting classroom accommodation must first register with the [Dean of Students Office](#) 352-392-8565. The Disability Resource Center will provide documentation to the student who must then provide this documentation to professor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Diversity

It is our intent that we explore the content of this course in a way that is respectful of diversity—including gender identity, sexuality, ability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. It is also our intent to present content that explores diverse points of view, which might be challenging. Maintaining a respectful environment will be both our responsibility and yours. It is our intent that students from all backgrounds and perspectives be well-served by this course and that the diversity that students bring to this class be viewed as a resource, strength, and benefit. Your suggestions are encouraged and appreciated.

University of Florida Student Honor Code

UF students are bound by The Honor Pledge, which states: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘*On my honor, I have neither given nor received unauthorized aid in doing this assignment.*’”

In addition to The Honor Pledge, students are responsible for knowing and abiding by the Student Honor and Conduct Codes, both of which are available in full here: <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>

UF’s policies regarding academic honesty, the Honor Code, and the Conduct Code will be strictly enforced. This means that **cheating and plagiarism will be penalized with a failing grade, and a report will be filed with the Office of the Dean of Students.**

Plagiarism It is plagiarism if you present the ideas or words of someone else as your own. You are responsible for understanding the University's definitions of plagiarism and academic dishonesty. Read the full [Student Honor Code](#). Ask me if you have any questions!!

Plagiarism is a serious violation of the student academic honor code. University policy recommends that, as a *minimum*, instructors should impose a course grade penalty and report any incident of academic dishonesty to the Office of the Dean of Students.

Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.blucera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Useful Reference Texts in Art and Architecture Library & Other Websites

Recommended style manual:

Sylvan Barnett, *A Short Guide to Writing about Art* (on reserve in AFA for ARH 3412)

See also this useful link: [Writing About Art](#)

Additional assistance with writing is available through [UF's Reading and Writing Center](#)

Hard Copy Reference Books

Dorinda Outram, *Panorama of the Enlightenment* (2006) (On Reserve for this course in the AFA)

There will also be a number of other books and films on standard reserve in the Architecture and Fine Arts Library for your reference.

Some On-line sources

[Architecture and Fine Arts Home Page](#) has links to many important research sources and resources including:

- Grove Art Online, which is in Oxford Art Online. To access, go to the Architecture and Fine Arts Library website (<http://cms.uflib.ufl.edu/afa/Index.aspx>), click on “Key Databases” from menu on the left and find Oxford Art Online. Bibliography of the History of Art (BHA)
- JSTOR
- WorldCat & Article First
- Bibliography of the History of Art (BHA)
- A general resource for eighteenth-century art & history: [Eighteenth-Century Resources](#)
- A source for many 18th century texts (mostly English): <http://find.galegroup.com/ecc>
- A really interesting website with pictures and posts of interest to this course:
<http://thesocietypages.org/socimages/>

Links to important visual databases:

[Atlas - works on display in the Louvre](#)

[Joconde - works in the French national museums](#)

[Reunion des musees nationaux \(RMN\) image archive](#)

[ArtCyclopedia](#)

Campus Resources: Health and Wellness

U Matter, We Care: If you or a friend is in distress, please contact “U Matter, We Care” so that a team member can reach out to the student.

Email: umatter@ufl.edu

Phone: 352-392-1575

Website: <http://www.umatter.ufl.edu/>

Counseling and Wellness Center:

Address: 3190 Radio Road, Gainesville, FL 32611

Phone: 352-392-1575

Website: <https://counseling.ufl.edu/>.

Sexual Assault Recovery Services (SARS), at the Student Health Care Center:

Phone: 352-392-1161

Website: http://www.umatter.ufl.edu/sexual_violence

Campus Resources: Academic:

The Writing Studio, 302 Tigert Hall and 339 Library West, offers help with brainstorming, formatting, and writing papers, as well as online tutoring.

Phone: 352-846-1138

Website: <http://writing.ufl.edu/writing-studio/>

Teaching Center, SW Broward Hall, for tutoring and strengthening study skills.

Email: teaching-center@ufl.edu

Phone: 352-392-6420

Website: <https://teachingcenter.ufl.edu/>

Harn Museum of Art, 3259 Hull Road, excellent collection on campus with more than 10,000 works of art; offers free student memberships that include admission to 75+ museums nationwide, invitations to museum events, and more.

Phone: 352-392-9826

Website: <http://harn.ufl.edu/>

Weekly Topics (Provisional) & Assignments

Week 1 Organizational Introduction – Why Pink?

W/Aug. 21

Week 2

W/Aug. 28

Color & Meaning

The Materiality of Pink – Rouge, Pastels, Paint, Dye

Week 3

W/ Sept. 4

Constructing Gender & Sex & a Primer on the 18th Century

Recommended videos: For scenes of 18th c. Paris: *Perfume* (2006) (on Amazon Instant Video and Netflix & *The Lady and the Duke* (2001) (AFA Reserve). For dress: *Dangerous Liaisons* (AFA), *Valmont*, *Ridicule* (Netflix Instant Play)

Week 4

W/ Sept. 11

“Pompadour” Pink & Critiques of the Rococo

Suggested Presentation topics:

Cindy Sherman’s Pompadour

19th or 20th century art that engages with the Rococo

Week 5

W/ Sept. 18

“Fleshing Out” Questions of Pink

Suggested Presentation topics:

Race and Pink – Historical or Contemporary

Pink & Intersections of Race and Gender

Week 6

W/ Sept. 25

Individual Meetings this Week to Discuss Research Topics

Week 7

W/ Oct. 2 Men in Pink
Suggested Presentation topics:
Gatsby's Pink Suit
Rappers in Pink
New Orleans Mardi Gras "Indians"
Lavender (as in "Lavender Scare")

Week 8

W/ Oct. 9 The Nineteenth-century: Mauve, Madder & Pink
Suggested Presentation topics:
Empresses, Queens and other First Ladies of Pink
Picasso's Pink Period
Matisse's *Pink Studio*

Week 9

W/ Oct. 16 Thinking Pink in the 1950s
Suggested Presentation topics:
Pink cadillacs (from Elvis to Sugar Ray to Clint Eastwood . . .)
Schaparelli's Shocking Pink
Jackson Pollock
First Ladies in Pink – from Mamie to Hillary
Luis Barragán and cultural resonances of pink in Mexico

Week 10

W/ Oct. 23 Pink Goes to the Movies
Suggested Presentation topics:
Pink & music or pop culture

Week 11

W/ Oct. 30 Subverting Pink/Subversive Pink
Suggested Presentation topics:
Queerly Pink
Abstract Expressionism: Phillip Guston
Psychological Effects of Pink

Week 12

W/Nov. 6 More Shocking: Pink & Feminist Politics
Suggested Reading Topics:
Feminist appropriations of pink in art (Womanhouse, Sheila de Brettville, Louise Bourgeois,
[JeongMee Yoon](#) . . .)
The Pink Sari Revolution
The Unforgiveable Pinkness of Disney Princesses
Barbie & Pinkification

Research Paper Drafts Due

Week 13

W/Nov. 13 Writing Workshop/Peer Review of Papers

Week 14

W/Nov. 20 Group I: Oral Presentations (3)

Week 15

W/Nov. 27 THANKSGIVING

Week 16

W/Dec. 4 Group II: Oral Presentations (4)

W/ Dec. 11 Revised Papers Due