

Name	Gender and Visual Culture
Codes	M-AE-E-201-A
Host	Future School
Location	Classroom/Studio or workshop/ External venue/ Online

Course info			Subject info			
Course Type	Contact hours	Home study hours	Comprehensive Subject	Subject type	Semester	Subject credit value
Lecture and reading course	3/week	114		Visual Culture theory	Spring 2026	5

Recommendation
Who is the course intended for, and why is it relevant to them? A summary of no more than 3 sentences. For all students studying dealing with topics related to representation in visual culture.

Short description
A description of the course's objectives, activities, and structure in one paragraph. Weekly reading and interpretation of theoretical texts focusing on problems and issues related to the representation of gender in contemporary visual culture. E.g. what is being represented and how and who controls representation. Investigating different fields/media of visual arts we will investigate how they contribute to the social and cultural construction of gender.

Teachers				
Name	Contact information	Teaching hours	Short BIO	Open hours
Teacher 1	Dr. Bán Zsófia	Thursday 10:40-12:50		
Teacher 2...				

Course scheduling			
Course format		Weekly class appointments	
E.g. group and individual consultations according to a pre-announced schedule			
Group (seminar) format, close reading			
Details of each session's type and schedule, showing the teacher's role			
Week	Date	Weekly educational content	Studio/workshop
1			

2			
3			
4			
5			
6			
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11			
12			
13			
14			
15			

Course completion requirements, prerequisites, and evaluation				
Students' duties				
Requirements, assignments	Form of evaluation	Evaluation criteria	Deadline	% in evaluation
Requirement 1...	1 presentation,			30%
Requirement 2...	1 mid-term test, 1 end-term test			35% + 35%
General requirements active in-class participation, regular presence (no more than 3 absences)				
e.g. eligibility criteria for the exam, free-form description				

Course materials and literature
Mandatory literature Nicholas Mirzoeff: What Is Visual Culture? Donna Haraway: The Persistence of Vision Screening of film <i>Paris Is Burning</i> Judith Butler: Gender Is Burning: Questions of Appropriation and Subversion Linda Nochlin: Why Have There Been No Great Women Artists Susan Sontag: Notes On Camp Sander L. Gilman: Black Bodies, White Bodies: Toward an Iconography of Female Sexuality in Late Nineteenth-Century Art, Medicine, and Literature Laura Mulvey: Visual Pleasure and Narrative Cinema Bell Hooks: The Oppositional Gaze: Black Female Spectators Screening of Rainer Werner Fassbinder: <i>Ali: Fear Eats the Soul</i> (1973) Anne Balsamo: On the Cutting Edge: Cosmetic Surgery and the Technological Production of the Gendered Body Reina Lewis: Looking Good: The Lesbian Gaze and Fashion Imagery Tania Modleski: The Search for Tomorrow in Today's Soap Operas Patricia Morton: The Social and the Poetic: Feminist Practices in Architecture, 1970-2000 Elizabeth Grosz: Bodies-Cities
Course notes and presentations
Recommended literature

Learning outcomes	
Knowledge	A general knowledge of how gender affects visual representation and basic related terms, concepts
Skills	To reflect on examples in visual art from the perspective of gender.
Attitude	Reflexion, interpretation, understanding, interiorization.
Autonomy and Responsibility	To be able to find and point out examples on their own.

Exemption
<p>No exemption may be granted from participation in or completion of the course.</p> <p>Exemption may be granted from completing certain tasks or attending specific sessions. Certain tasks may be replaced by equivalent activities. Full exemption may be granted</p> <p>The student must discuss the details of a full or partial exemption with the instructor and the programme lead.</p>

Curricular connections		
Subject	Parallel courses	Course proportion in subject
Theoretical lecture and reading seminar		
Subject prerequisites	Special subject prerequisites	Is it available as an elective?
		Yes/No

Guidelines and rules for the use of artificial intelligence in the course
The use of artificial intelligence at the university is subject to the Artificial Intelligence and Plagiarism Policy of the Moholy-Nagy University of Arts.

Materials needed for the course	Who provides the materials?
Material requirement 1 on Drive	Tech Park / Programme / Student / Other: Texts will be uploaded on drive
Material requirement 2 on Drive	Tech Park / Programme / Student / Other: Texts will be uploaded on drive

Other information, comments

This course, and the activities carried out during it, fall under the scope of Section 6 (1) of the University's Intellectual Property Management Regulations, effective September 1, 2021. Accordingly, participating students will enter into an agreement with the University in line with Section 6 (3) of the Regulations, including the transfer of economic and usage rights of intellectual creations produced during the course to the University under the terms specified in the contract. Furthermore, the student is obligated to maintain full confidentiality regarding the entire course—especially concerning the subject of the course, the activities, the works, creations, and other results, as well as the circumstances of their creation—and may not disclose, publish, or make any information public, except as otherwise specified in a signed written agreement necessary for completing the course.

Acceptance of these conditions is a prerequisite for enrolling in the course. By selecting the 'Course Registration' option, the student acknowledges awareness of these conditions and agrees to participate in the conclusion of the relevant agreement.