

SHE HIM THEY
HER HE THEM

LINDA STUPART

I WANT TO SHOW YOU A BODY

THINKING THROUGH GENDER, BODIES
AND BUILDING DIFFERENT WORLDS

SCHOOLS AND TEACHERS TATE LONDON
LEARNING RESOURCE

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INTRODUCTION

Growing up as a gender non-conforming child, it was art and being in the art room that was my safe haven. Like other gender and sexually diverse people, such as lesbian, gay, bisexual and queer people, trans and gender-questioning people can be made to feel ashamed of who we are, and we have to become more resilient to prejudice in society. Art can help with this. There is no right and wrong when it comes to art. There's space to experiment.

Art is where I found my politics; where I became a feminist. Doing art and learning about art was where I knew that there was another world out there; a more liberal one; more radical perhaps; it offered me hope of a world where I would belong.

The numbers of young people coming out as trans or questioning their gender is growing. We can estimate that 1% of the global population will use the term trans to describe themselves, but there is some research which suggests that over a third of people experience themselves as feeling to some extent a different gender to the one they were assigned at birth;¹ good practice in this area will be great for them too. We also know that young people are coming out as trans at an increasingly younger and younger age.

In the Youth Chances 2014 survey, of the 956 young trans people responding, 58% knew they were trans by the age of thirteen. Approximately half had not told parents or siblings that they are trans and 28% had not told anyone at all. From this we can deduce that there are students in your classroom who know that they are trans but haven't told anyone about their feelings. We have to ask ourselves – why? Well, the fact that three quarters of trans young people say they've experienced name-calling and 28% physical abuse at school might go some way to understanding. In the Trans Mental Health Study 2012 (speaking with 889 trans

adults) we learn that 53% of respondents had self-harmed at some point, of which 31% had self-harmed weekly and 23% daily.

These and other surveys show that many trans people experience mental distress, and we know that there is a direct correlation between this and our experiences of discrimination and poor understandings of gender diversity. As trans people, we need to be able to develop resilience and to manage the setbacks that we might experience. We need safe spaces to explore our feelings about our gender.

Over recent years at Gendered Intelligence we have delivered a range of art-making projects for young trans and gender-questioning people and it never ceases to amaze me how extraordinarily creative our communities are. There is a wonderful artist called Grayson Perry. In his biography, *Portrait of an Artist as a Young Girl* (2006), Grayson talks about his home life. He talks about his stepfather who was quite cruel to him and in it he says that he knew that he had something his stepfather didn't – that he had a 'rich interiority'. In our work at Gendered Intelligence we emphasise to the young participants the fact that no matter what is happening in their reality, no one can take away our imagination. Our imagination belongs to us. I think this is very empowering to know.

I also think there is something about the imagination and interiority of a trans person or a person who is questioning their gender that is rich and fantastic and beautiful. And expressing some of that interiority and sharing it with the world is what we need more of. Because sharing some of that rich inner life offers the world new thoughts and ideas about sex and gender; and about our identities and our expressions.

If you are reading this as an art teacher, you should know that you can make a real difference to other children who don't identify

as the gender that they are given, who don't conform to gender norms, who don't fit in.

Gender diverse young people need allies, ambassadors, advocates, agents for change. That's you. Don't underestimate your potential to affect young people's lives.

At Gendered Intelligence, we believe that the arts is an amazing tool for sharing stories, making voices heard, building awareness and community, and delivering change. Art shifts culture and culture certainly needs shifting. We want a world where people don't feel the restrictions or constraints offered by the narrow perceptions of gender that are out there. We want a world where gender diversity is visible and valued. To achieve this, we need to engage with the topic of gender. Gender is not taboo. Gender is not simple. And it's no longer about fitting into one of two boxes.

We worked together with artist Linda Stupart and the Schools and Teachers team at Tate to find ways to help you structure discussion and activities to explore and experiment with the topic of gender. We hope you find it helpful. And let me finish by saying, don't be afraid to make mistakes. Gender is an important part of our identity, of who we are and what it is that we wish to become. It's complex and messy – so I urge you to get stuck in, get muddy, get messy and involve as many other people as you can.

Jay Stewart
CEO, Gendered Intelligence

¹ See Daphna Joel, Ricardo Tarrasch, Zohar Berman, Maya Mukamel and Effie Ziv, 'Queering Gender: Studying Gender Identity in "Normative" Individuals', *Psychology & Sexuality*, vol.5, issue 4, 2014, pp.291–321.



Claude Cahun / *Extend My Arms* 1930

BODIES IN SPACE

This section combines ideas about how sculpture can help us to rethink our own bodies in relation to gender, and also how thinking through non-human bodies, for example, the possibility of alien life forms, can be a useful introduction to thinking through gender as a construct.



Sculpture and also Aliens Linda Stupart

A few years ago my friend, artist Caspar Heinemann, sent me a text to read by artist and writer Gordon Hall called 'Object Lessons: Thinking Gender Variance Through Minimalist Sculpture'.¹ I've always hated minimalist sculpture, I find it extremely boring, and I wasn't particularly into abstract sculpture for the same reason.

But, Hall's essay talked about how minimalist objects' objecthood (like, they are sculptures, but also they are not anything other than objects – they're not *of* anything) teaches us about gender and ourselves. Hall recognises that abstract sculptural objects, which do not make their gender or identity immediately known to viewers, allow us to recognise our own bodies as things (made of ideas, language and flesh). In particular, these minimalist sculptural objects (themselves ungendered or multi-gendered bodies) might help the viewer see themselves and others as similarly non-normatively gendered – not instantly recognisable as a 'boy' or a 'girl', but rather both, or neither.

In 2016 I led a workshop at Tate Britain with a teacher, Jack, and his class of young people with SEND (Special Educational Needs and Disabilities). I noticed that Jack referred to the students only by name, never using pronouns (he/she/they) or never referring to them with gendered words (boy/girl). I noticed the learners interacted differently with each other and with us adults – the power relations were less obvious, and everyone was less rigid in their expectations of peers' behaviour, communication and capacities.

In my own work, I think a lot about radical utopian queer futures, inhabited by weird, often traumatised, difficult, powerful alien bodies.

To be alien is to be different, as well as to be from Space, another universe or the future, etc.

I asked the young people and their teacher, Jack, to find an alien body in the gallery and they all went towards sculptures – which may feel easier to understand as bodies, when your body occupies the same dimensions, the same *space* as them. We made drawings, and worlds in which these alien bodies, these abstract(ish) sculptures (in this case Nicholas Pope's *Liar Liar* 2008–9) came to life. We realised that when aliens arrive from Space, we won't know (nor care to ask right away!) if they are a boy, a girl, both or neither.

¹ Gordon Hall, 'Object Lessons: Thinking Gender Variance Through Minimalist Sculpture', *Art Journal*, vol.72, no.4, 2013, pp.46–57.

Clockwise from left

Bodies In Space title chapter image, Linda Stupart, 2018

Nicholas Pope *Liar Liar* 2008–9



GLOSSARY

Terms and language regarding trans people and trans issues are evolving rapidly and many terms may mean different things to different people. The definitions given here are common, but not universal, understandings of these terms; the glossary is not an exhaustive list and should be used as a reference guide.

GENDER

The psychological and behavioural characteristics of being masculine and/or feminine, and the associated social and cultural roles of men/women and boys/girls – all of which make up our identity. Gender is expressed in a variety of ways including dress, speech, body language, hair and make-up.

GENDER BINARY

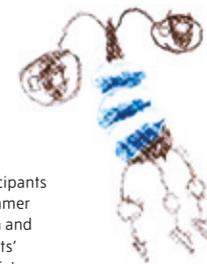
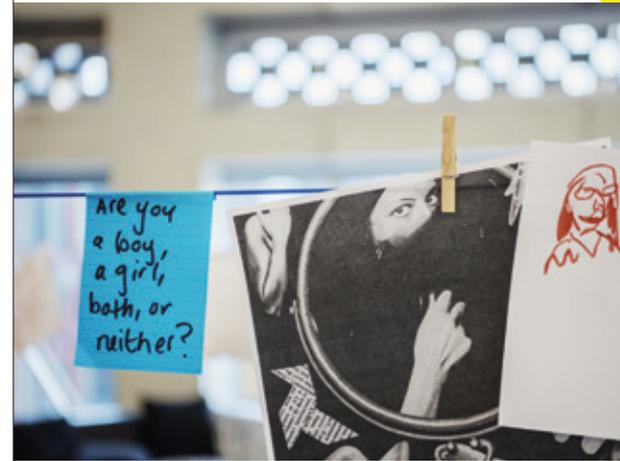
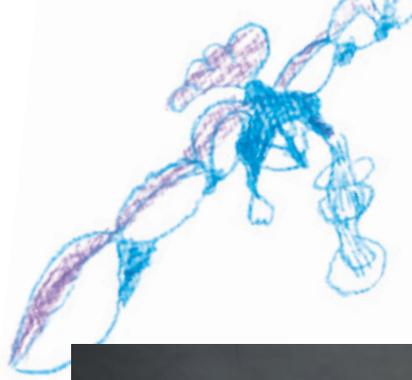
Binary is a system allowing only two things or states, for example, on/off. In terms of gender, it refers to the either/or categories of male/female that do not allow for or recognise other experiences of gender.

ASSIGNED GENDER/ ASSIGNED AT BIRTH

Refers to the gender of male or female that someone is given at birth usually based on the genitals they had when born.

CIS/CISGENDER PERSON

Someone whose assigned gender matches their gender identity, i.e. someone who is not trans. This term is used as an adjective, for example, 'cisgender people'.



Clockwise from top left

Dorothea Tanning *Nude couchée* 1965

Questions and images generated by participants on Tate London Schools and Teachers Summer School 2017, led by artists Travis Alabanza and Linda Stupart, looking at how art and artists' artist practice can champion gender diversity in the classroom

Louise Bourgeois *Eyes* 2001

Installation by Linda Stupart as part of their I WANT TO SHOW YOU A BODY residency, Tate Britain Learning Gallery, 2017

Louise Bourgeois *Spider* 1994

Background

Drawings made by young people as part of a workshop led by Linda Stupart in collaboration with Gendered Intelligence, Tate Modern, 2017

GENDERED INTELLIGENCE: NOTES ON GENDER BINARY, GENDER EXPRESSION AND PRONOUNS

We live in a world that divides people into one of two boxes: we are each assigned as being 'male' or 'female'. This decision is based on bodies. But bodies come in all shapes and sizes and there is a growing idea that our gender identity is more complex than this simple gender-based binary structure.

Our bodies signal gender to the world in quite specific and powerful ways, but we cannot easily make assumptions about how individuals identify their gender.

There are many ways in which we *express* our gender – through our clothes, behaviour, interests, hairstyles, and through secondary sex characteristics such as voice, body shape, facial and bodily hair and so on.

Perhaps the accumulation of all such aspects together communicates something of our identity, but it can only ever be partial and we cannot assume how people identify their gender.

When we refer to others we use gendered language. We use pronouns when we talk about others, most commonly saying 'he' or 'she'. It's useful to ask people which pronoun they would like us to use.

When working with other people, start with using gender-neutral language until you know someone's specific choices. Remember it's OK to ask people which pronouns they use.

Some people prefer gender-neutral pronouns such as 'they'. It's easier to use than you think. We often use 'they' about a person when we don't know their gender. For instance, a person might say: 'Hey, someone has left their mobile behind. Quick run after them.'

PRONOUN

A word that stands in place of a name, such as he, him, his; she, her, hers; or they, them, theirs. For example, instead of saying 'Ali found Ali's football and took it out with Ali to the park', we would usually say, 'Ali found his football and took it out with him to the park.'

GENDER-NEUTRAL LANGUAGE

Language that does not reference anyone's gender. Gender-neutral language is useful when addressing groups of people or referring to an individual when we do not know and cannot assume their gender. For instance, instead of saying, 'hello ladies and gentlemen' you can say, 'hello everyone'. Gender-neutral language is more inclusive of non-binary people. Given that you do not know a person's gender based on what they look like, you can use gender-neutral language until you know more. For, instance, instead of saying, 'there's a young woman here to see you', you could say 'there is a visitor here to see you.'

A C T I V I T Y

MAKE A BODY OUT OF CLAY AND OUT OF IDEAS

Ideally sit everyone in smaller groups so they can make and chat without feeling intimidated.

Get some air-drying clay or wet clay or Play-Doh (which you can make with flour, salt and water).

Hold the clay in your hands or have it on a table in front of you.



Clockwise from top left

Nicholas Hlobo *Balindile I* 2012

A young person from The Livy School exploring ideas and possibilities for bodies in space as part of Linda Stupart's I WANT TO SHOW YOU A BODY residency with Tate London Schools and Teachers, Tate Britain, 2017. Artwork featured: Rebecca Warren *Log Lady*, 2003

Drawings of bodies by pupils from The Livy School, made during a schools workshop with Linda Stupart at Tate Britain, 2017

A clay body made during Tate London Schools and Teachers Summer School 2017

MAKE A BODY

Use your hands/elbows/fingernails/feet/tongue, etc.

While everyone (including you!) is making, ask some questions (or play some music or make some sounds) to the group to think about and discuss with each other as they make.

What kind of body are you making?

Are they a man? What makes them a man?

Are they fat or thin? Why?

Do they have a race? What is it? Why?

How many arms or legs do they have?

Are they a woman?

What does it mean to be a woman?

Do they have a gender?

Are they soft or hard? Why?

Do they have a tail?

Can they see? And how?

Do they like land or sea better?

Are they hairy or smooth? Why?

Are they young or old?

Have they always looked like this or have they had experiences that changed their looks?

Are they animal, mineral, vegetable or other?

Do they have long hair or short hair? Why?

Do they have an afro?

Where are they from?

Do they have big arm muscles?

Are they like you?

How long are their eyelashes?

Do you love them?

Feedback in groups about the different bodies – do they have names or stories? Can we talk about them without using the pronouns 'he' or 'she'?

Dry or bake or leave the bodies around the classroom.

FOLLOW-UP ACTIVITY

Make a zine about the body you have made and/or your body. (See the Thinking Through Language chapter in this resource.)





'I was looking for a picture that didn't have a human. And angels, they can't really be a boy or a girl, can they? Also I watched the film ... *Dogma* ... and they pull down their trousers and seriously I'm not kidding they don't have nothing, they don't have a penis OR a vagina and I thought, like, an angel, it can be anything ... some people might be a bit sexist and that like a boy, has to be a boy, a girl has to be a girl, but I think it's also anything really, cause angels they aren't anything really; and they can fly.'

A young person's response to being asked to find a body in the gallery that they were drawn to during a workshop led by Linda Stupart, in collaboration with Gendered Intelligence, Tate Britain, 2017.

PERFORMANCE

Performance gives us the chance to play or experiment with different roles and take on other types of bodies, ways of expressing ourselves and different ways of moving. This section looks at the relationships between dress and dress up, appearance, gender and what it means to 'act like a boy' or 'act like a girl'.



Gender, it's a Drag Linda Stupart

By the time most children are about three years old, they 'know' there are boys and there are girls and that there are certain appearances, behaviours, activities, toys, colours, and interests that are appropriate to boys and girls respectively. Young people with learning difficulties, and neurodiverse people might experience gender differently, but codes of *proper gendered behaviour* are some of the most pervasive restrictions we place on ourselves, and on others. Theorist and philosopher, Judith Butler, has helped me and loads of other people to understand that gender identity is something we *perform* within those restrictions.

Butler says: 'Gender is the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being.'¹

I really like the idea of gender congealing, with everyday actions (how we walk, talk, put on make-up, dress, work) forming this kind of hard crusty blobby scab on the surface of a body, which appears as if it has always been there, but actually can be picked at, peeled at, healed, scarred, tattooed and scraped away to reveal something new and unknown. It's not like this new, unknown unscabbed body somehow existed before gender congealed on top of it – the crust and the skin are together pre-birth (a foetus begins the process of calcification into ideas of 'boy' or 'girl'). Rather, when we start to pick at the repeated stylisations of the body, we can find something new, something bigger than society's genital-obsessed expectations; something that is ourselves.

All our lives, then, we learn (and, if we are lucky, *unlearn*) to perform gender properly. We are praised when we succeed, and punished or

humiliated when we fail. There are many examples in school and family life where this happens, such as, 'boys don't cry' or 'that's "unladylike" behaviour' or 'isn't she pretty' or 'she's so BOSSY' or 'little man' or 'you know what boys are like' or 'I'll make you sit with the girls' or 'the boys just need to run around for a bit'...

So, if we understand that gender isn't something that is inherently 'natural' and related to a little arbitrary bit of anatomy (so weird!), but rather a covering that hardens through how we act, one way to understand this covering, to question it, to shift it, even to throw it off altogether is to *perform gender differently*.

Artworks are a really good place to find gender role models – that is gendered (or non-gendered!) bodies that we are excited by, or interested in, or even scared of – genders that we recognise as part of our selves, or as completely alien; bodies to help us look at how gender is performed and how we perform gender; and how through performance, we can be something else and find our own bodies.

Acting and dressing up as a 'different gender' helps us to realise that gender is made up of loads of different things – body language, dress, hair, make-up, and how we feel inside. Acting and dressing up as a 'different gender', one we might find uncomfortable and alien to us, can also help us to think about how transgender people feel when forced, by society, to act as a gender that doesn't match how they feel inside.

¹ Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (1990), London 2006, vol.1, p.25.

Clockwise from left

Performance title chapter image, Linda Stupart, 2018

Jo Spence *Remodelling Photo History: Realization* 1981



TRANS

The broadest most inclusive umbrella term for people whose personal experience of gender extends beyond the typical experiences of those of their assigned sex. This may include transsexual people, transgender people, non-binary people, genderqueer people, cross-dressers and many other gender-related identities. Very similar in meaning to 'transgender'. Also commonly used as a prefix to indicate something relates to that subject, for example trans issues, trans inclusion, a trans support network.

GENDER NON-CONFORMING

Refers to a person not conforming to current social gender norms. For example, a person who is assigned male at birth would be gender non-conforming if he chose to play with dolls or wear a skirt. A person might identify as gender non-conforming. Some gender non-conforming people consider themselves to be trans, and some do not. More and more people are declaring or 'coming out' as neither female or male. Some of these people use terms like non-binary, gender non-conforming, agender or other terms. Some people understand, for example, 'non-binary' to be an essential aspect of their identity, and others see, for example, 'agender' as being a political rejection of society's gendering practices. In addition, people may feel that they express gender non-conforming behaviour rather than identify as gender non-conforming per se. This might include expressing certain appearances, behaviours and social roles that do not adhere to social expectations.



GENDERED INTELLIGENCE: NOTES ON PERFORMANCE

Sometimes there is a lot of pressure on young trans people to say that they've got it all worked out. Experimenting with who we are and how we want to express ourselves is very important. We might want to try something on or take something off.

Some people are questioning their gender identity. It is important for adults to hold the space for experimentation and exploration. There are also cultural differences with regards to gender identity and gender expression.

We should all be able to experiment and express ourselves differently as we go through life. It does not and should not make us less real.

If a child wants to use another name or pronoun that's OK. If they want to wear particular clothes that don't adhere to gender norms that's OK too. If a child has a change of mind, that's OK and if a child is consistent or inconsistent with these requests, that's also OK.

We shouldn't judge or ridicule any child who is expressing or talking about their gender in ways that go against social 'norms'. As a teacher, you can help ensure that other children don't ridicule or judge others either.

If a child talks to you about their gender, as their teacher it's very important to feel confident about engaging in the conversation. There's nothing to be embarrassed about. Responding positively can make a life-changing difference to a child who is questioning their gender or who feels they might be trans.



Clockwise from top left

Isabel Adomakoh Young performing as Izzy Aman of Pecs Drag Kings as part of Tate London Schools and Teachers Summer School 2017

Sir William Rothenstein *Parting at Morning* 1891

Ray Filar performing in response to Tate collection works including Henry Moore's *Reclining Figure*, 1951 and Allen Jones's *Chair*, 1969. These performances were created to celebrate gender diversity as part of Linda Stupart's I WANT TO SHOW YOU A BODY residency with Tate London Schools and Teachers, Tate Britain, 2017

GENDER IDENTITY

A person's internal sense of their gender. For transgender people, their own internal gender identity does not match the sex they were assigned at birth. Most people have a gender identity of man or woman (or boy or girl). For some people, their gender identity does not fit neatly into one of those two choices, such as non-binary and/or genderqueer. Unlike gender expression, gender identity is not visible to others.

GENDERQUEER PERSON

Someone who does not have an exclusively male or female gender identity and who challenges typical ideas of the gender binary.

A C T I V I T Y

FIND A BODY

Look in a gallery or an art book or in this resource or go to Tate's website and search 'body'.

This body or part of a body...
could be a happy body
or a sad body
or a sick body or a dead body
or a weird body or an alien body
a boy or a girl or both or neither
it could be human or not human

It could be abstract like this:



Or more figurative like this:



It can be literally any body!



NOW BECOME YOUR BODY

Use wigs, paper, face paint, tape, black bags, cling wrap, tinfoil, cardboard, and your expressions and movements.

Join in with your students and become a different body yourself.

Find a space in the classroom or the gallery or the playground where everyone can be comfortable and discuss these questions (answers can be in writing or voice or with movement or with bodies or expressions or drawings):

How do you feel taking on another body?

Is this like or unlike your body or your self?

How does your self (how you speak, act, move, think, feel) change when you inhabit a different body?

Does this feel comfortable or weird?

How does this change the way you think about the artwork-body you chose?

How does this change the way you think about your own body?

How does this change the way you think about your self?

FOLLOW-UP ACTIVITY

Now take a picture of your new body or make a drawing of your classmates' new body.

Suggestion: Teachers, go wild with this – try to become something unexpected; for example if you're really masculine don't be scared to put on loads of wigs and make-up. Lead by example to give your students more confidence.

Don't worry about feeling silly or laughing.



Clockwise from top left

Lee Bul *Untitled (Cravings White)* 1988, reconstructed 2011

A young person from The Livity School becoming an artwork body during a workshop led by Linda Stupart, Tate Britain, 2017. Featured artwork: William Turnbull *Idol 2* 1956

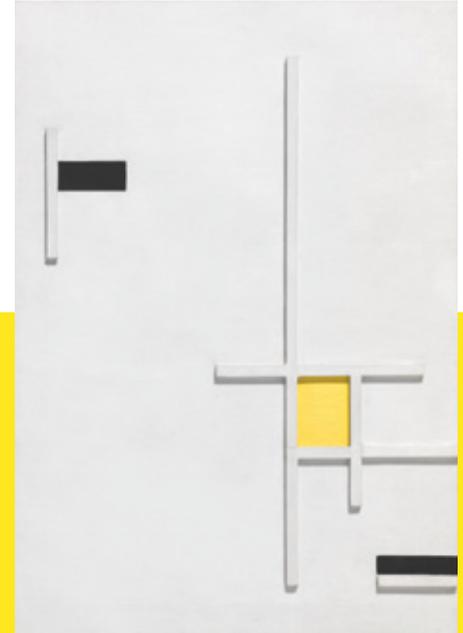
Performer and artist Victoria Sin exploring artworks including Andy Warhol's *Marilyn Monroe* 1962 to explode notions of gender identity and expression as part of the Tate London Schools and Teachers Summer School 2017 led by artists Linda Stupart and Travis Alabanza

Robert Mapplethorpe *Grace Jones* 1984



COLOUR

This section explores how using recognisable formal qualities, for example line, form, composition or colour, to talk about and look at art could be a way to understand, consider and express gender.



Colour, Line and (In)formal bodies Linda Stupart

An *Earnshaw's Infants* trade journal article in June 1918 said, 'The generally accepted rule is pink for the boys, and blue for the girls. The reason is that pink, being a more decided and stronger colour, is more suitable for the boy, while blue, which is more delicate and dainty, is prettier for the girl.'¹

If you go to a toy shop, you'll know straight away that BLUE IS FOR BOYS and PINK IS FOR GIRLS, even though many people used to know it was the other way round. Even before children are born, a lot of parents (and their friends) start to think of their child according to what they think is between their legs (weird!) and this is reflected in language ('Oh he's so *strong*; oh she's so *cute*), toys, and most notably in colour.

A young person at a Gendered Intelligence workshop at Tate Britain helped me to see the radical – and not just restrictive – possibilities of colour in relation to gender. They talked through their reading of an image *via* colour, and made their own image built from a complex language of colour in relation to gender and identity.

Now, I remember encountering Marlow Moss's work for the first time in a small room at Tate Britain. I found the work difficult, opaque, but was (and still am!) fascinated by this artist who had been assigned female at birth and then changed his name and 'lived as a man' from the 1920s onwards.²

Because of this fascination, when I was an artist working on the Schools Workshop Programme at Tate Britain, I made sure to spend time considering Moss's work with school groups. Recognising the possibilities for play and colour in his work, each person in the group extracted one singular colour from Marlow's paintings, which

are all combinations of red, blue, yellow, black and white, as *our* colour for the day. Seeking our colour out in the gallery, in old postcards and magazines; we then used single-coloured pencils, felt-tip pens, tape, string, stickers and paper to think through, and talk through, and write down, and act, what this one colour might mean to us. Together we built a huge installation – putting images on the wall, connecting them with coloured tape on the floor, tying columns together and cocooning our bodies with these colours, their emotions, their meanings and so on.

What Moss's work had, then, was simple colours and lines, and abstract space. What I realised through this workshop, though, was that these simple colours were also ideas, emotions, keys to artworks, memories and sites for holding bodies in space.

¹ Cited in Jeanne Maglaty, 'When did girls start wearing pink?', *Smithsonian*, online, www.smithsonianmag.com/arts-culture/when-did-girls-start-wearing-pink-1370097/, 7 April 2011, accessed 29 March 2018.

² Interpretation panel, BP Spotlight, Tate Britain, 2014. *Marlow Moss*, which toured 2013–14 from Tate St Ives to the Jerwood Gallery in Hastings and to Leeds Art Gallery, opened at Tate Britain in September 2014.

Clockwise from left

Colour title chapter image, Linda Stupart, 2018

Marlow Moss *Composition in Yellow, Black and White* 1949



'I was originally going to draw something like that angel, but more abstract, but then I thought I could make something even more interesting ... so with the purple here I thought well red and pink, and then blue, are often like girl or boy colours, so I think if you combine them that makes like a purple which is both ... and then the green in between is like an alien so it symbolises difference and sticking out from the crowd and then the yellow is like ... there are three primary colours, red, blue and yellow, and then as I was talking before about the red and blue being gender specific, but then the yellow isn't really involved so it's like neither ... and then the black and the grey silver here and the bits of white maybe have nothing to do with the other colours, so they're like completely neutral ...

So this is like someone's mind, what they think the world is like, and this is reality, so what they think here is like everything is black and white, it's all symmetrical and perfect and everything, and everything has to be one thing or another. And this is reality, and it's messy, and beautiful, but some people can't accept that, and luckily there's some of reality, people are starting to realise what its actually like, so the reality is seeping into their brains ...'

A young person discusses their drawing (opposite) during a workshop led by Linda Stupart, in collaboration with Gendered Intelligence, Tate Britain, 2017.

GENDER EXPRESSION

This refers to external manifestations of gender, expressed through a person's name, pronouns, clothing, haircut, behaviour, voice, and/or body characteristics. Society identifies these cues as masculine and feminine, although what is considered masculine or feminine changes over time and varies by culture.

GENDER-QUESTIONING

Some people might feel that they are questioning or have questions about who they are regarding their gender identity. This could be a position or a feeling that exists over a period of time and may come to an end, or it could be revisited at various points in a person's life, or it could be a more permanent feature or relationship to a person's self-identified gender.



Clockwise from top
Sam Gilliam *Simmering* 1970
Joe Tilson *Four Elements - Mudra* 1972
Nicola Tyson *Swimmer* 1995



GENDERED INTELLIGENCE: NOTES ON COLOUR

You wouldn't think colour should have connotations of gender but it does. When we think that pink is for girls and blue is for boys, we realise quite quickly that we are thinking in stereotypes.

It may be that stereotypes are based on common traits, but it's important to remind ourselves that they are not *universal* traits. Stereotypes become dangerous when we draw on common traits and apply them universally.

A stereotype is not true.

For instance, stereotypical boyish behaviours might be being brave and assertive, playing with trucks, liking blue and dark colours, having certain professions, such as being a mechanic or astronaut. It is unfair to think that all boys are stereotypically boyish.

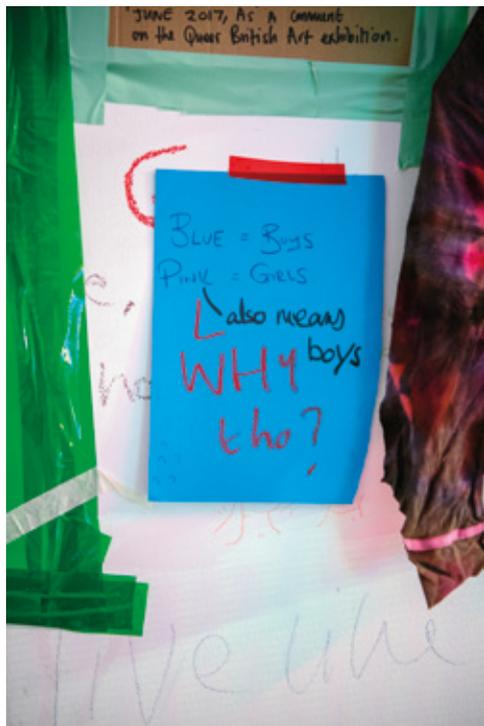
Similarly, stereotypical girlish behaviours might be being empathetic, nurturing,

playing with dolls, liking pink and pastel colours, having certain professions, for example, being an admin assistant or early-years teacher. It is unfair to think that all girls are stereotypically girlish.

Reinforcing stereotypes closes down people's opportunities for self-expression.

It is important to celebrate all forms of gender expression. It is OK for a girl to enjoy girlish things but also to enjoy boyish things. It is OK for a boy to enjoy boyish things but also to enjoy girlish things. Not all boys who express femininity will be trans or gender questioning, just as not all girls who express masculinity will be either. However, if they are trans or gender questioning then that's OK too.

There are many colours in the world. In the same way that there are many gender identities and gender expressions.



ACTIVITY

THINKING AND MAKING WITH THE COLOURS PINK AND BLUE

Split into two groups. (See the activity pages in the 'Situating Gender' chapter for ways to split young people into groups quickly without using gender.)

GROUP PINK

Go through a pile of magazines or printouts and cut out every pink thing you can find.

GROUP BLUE

Go through a pile of magazines or printouts and cut out every blue thing you can find.

First of all discuss and compare what you've found. Now, mix it up! Split up into pairs: one person from group pink and one person from group blue in each pair. Stick and paste your images to make a body – a person, animal or alien body. Try to think about what colours and objects can mean apart from 'for girls' and 'for boys'.

Ask each other these questions:

What is your body-person-alien-creature like?

How would they interact with other body-people-alien-creatures your classmates have made?



CREATE A NEW COLOUR DICTIONARY

Get five or ten or twenty different coloured pencils, markers or paper. For each colour think of a corresponding meaning (for example, red = angry, or turquoise = lost); and/or action (for example, purple = clap your hands, or yellow = stamp your feet); and/or gender trait (for example, green = masculine, or orange = feminine). Now you have a new colour language – use this to make a drawing or a song or a dance. You can also use this new colour dictionary to interpret other artworks, especially abstract artworks, like the one by Joan Miró on the left.

Suggestion: Don't forget how colour-mixing works, and think about how this affects your artworks and interpretations. For example, I combined angry (red) and stamp your feet (yellow) to get feminine (orange)! This makes a lot of sense in terms of what femininity means to me – something fiery and angry that demands attention in a world that treats girls and feminine people like they are weak and unimportant.

What colour mixing examples have you created? Share them in pairs; share them with the whole group.



Clockwise from top left

I WANT TO SHOW YOU A BODY installation shot, Tate Britain Learning Gallery, 2017

Joan Miró *Woman and Bird in the Moonlight* 1949

Tate London Schools and Teachers Summer School 2017

Questions generated by teachers on Tate London Schools and Teachers Summer School 2017, led by Linda Stupart and Travis Alabanza, looking at how art and artists' practice can champion gender diversity in the classroom.

THINKING THROUGH LANGUAGE

Language is flexible and malleable – words and language change all the time. Just as our bodies and identities are not fixed, neither is language. This section talks through the possible anxieties about getting language right and offers suggestions of how changing language can sometimes change realities.



Reading/Writing/Speaking/Noise Linda Stupart

Many anxieties around gender come from worrying about ‘saying the wrong thing’. I hope that the glossary in this resource will help you feel more confident. I also hope that you can let yourself feel embarrassed and can let yourself be wrong. I have been ‘wrong’ a lot of times in the making of this resource; we have all made a lot of mistakes. I/we still do.

Something that is wonderful about art is that it can’t be wrong. This is an assertion I often hear art teachers say to young people; art is something that liberates ideas about ‘proper’ making and behaviours. For me, thinking about writing and language as art has helped to free the ways I write, read and think through text and speaking.

As an artist, I know that words – like actions, colours and ideas are situated in our bodies – sometimes words fit and then don’t; their meanings change; we change, our voices change.

That said, how we talk and write about people matters.

How we talk about ourselves matters too. I once heard a parent say that a simple switch of pronoun brought their child out of depression, and then in a story by Ursula K. Le Guin we read that the king was pregnant.¹

‘The king was pregnant’, is a very simple sentence; a clear statement in a science fiction world, but one that somehow breaks or wounds or undoes so much about language and gender expectations.

Meanwhile, in galleries we sometimes see phrases attached to displays like, ‘Man and Matter’ and we know that that is precisely what the gallery means even though the gallery also likes to say, ‘by “man” we *mean* people’. The gallery prefers not to tell the truth that in many cases, in

institutions and schools and books and galleries, ‘people’ means ‘white men’. Through naming, we can change reality.

What does it mean to be inside of language?

Do you remember the first time you read a book where the main character was like you?

Or maybe you haven’t read this book yet.

When we are born into the world’s calcified shell of gender, when we grow, it is language we are petrified by: boy, girl, man, woman. In some languages every object is already gendered, like a table, in French is feminine (*la table*) whereas book is masculine (*le livre*). When the Merriam-Webster Dictionary or the Oxford Dictionary says ‘the singular “they” is real’, it becomes real: non-binary bodies have a word to slip inside of, to wear like a coat or a blood-borne pathogen.

Imagine being able to morph that not-you character in a book into a body like yours – we can do this with fan fiction (where you rescue a character from a book, and rewrite them); or by making redactions, corrections, collages and gaps in language with a black felt tip pen.

We can build words out of absences, mistakes.

We can build worlds this way too.

¹ Ursula K. Le Guin, *The Left Hand of Darkness*, New York 1969.

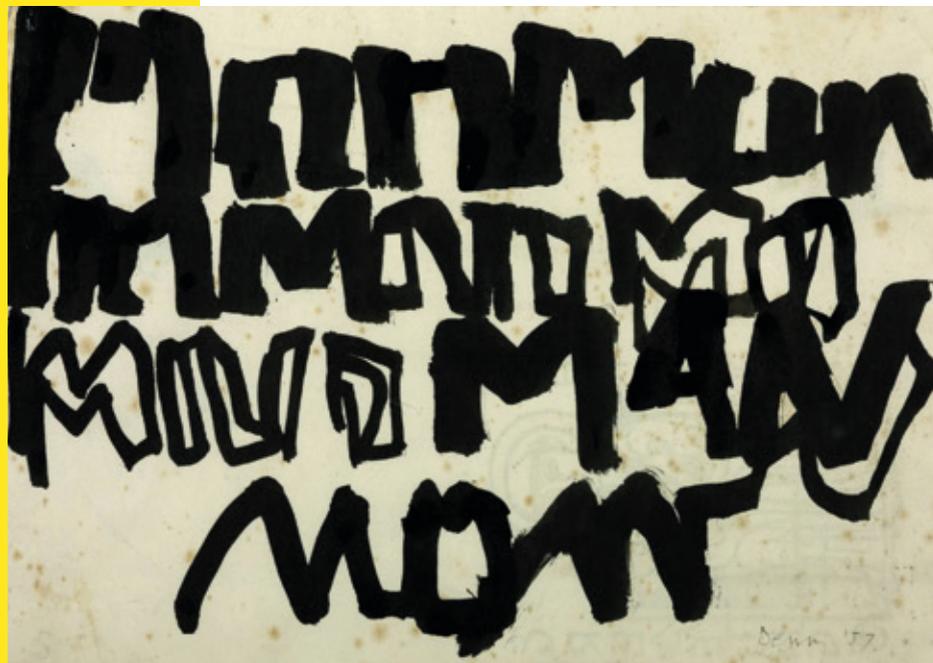


GENDER DIVERSITY

To perceive gender as diverse means to acknowledge the range of identities, words and expressions that we can have in relation to our gender. It also makes us think about how gender manifests in diverse ways within different cultures. Some cultures include specific gender identities other than male or female which do not necessarily map on to a western understanding of 'trans', or 'non-binary', such as hijra (India), and fa'afafine (Samoa) and the different approaches that exist amongst many Native American peoples. This enables us to recognise that we need to think more widely about gender and the ways that gender norms affect everyone. For instance, for someone assigned female at birth, who has a gender identity as a woman and expresses masculinity, could experience gender-based discrimination and hostility.

NON-BINARY PERSON

Someone who does not subscribe to the customary binary approach to gender, and who may regard themselves as neither male nor female, or both male and female, or take another approach to gender entirely.



GENDERED INTELLIGENCE: NOTES ON THINKING THROUGH LANGUAGE

Self-declaration is an important aspect of being trans. It means that each of us gets to say what our gender is – no one else can do this for us. There is also an increasing number of words that people use to describe their gender. This can be really empowering. Some people think we are in the midst of a Gender Revolution.

Gender diversity is not properly represented in our culture. Schools can play a part in ensuring books, published materials, trips, visitors, staff and the curriculum reflects all people, including gender-diverse people.

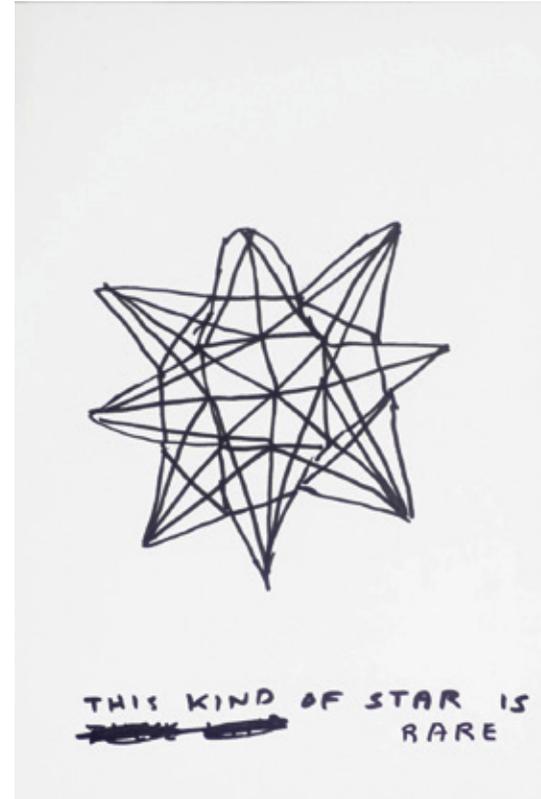
The rapid evolution of language relating to our gender means that teachers and other professionals can feel concerned about getting it wrong and upsetting people. Remember, don't let language concerns stop you engaging with trans and gender-questioning people.

The most important language to get right is someone's name and pronoun.

When a trans person transitions (makes changes to express their gender identity), using their new name, pronoun and title is one of the most supportive things you can do – it shows that you are seeing the person as they see themselves. Also remember that people who have a non-binary identity may ask to be called 'they' instead of 'he' or 'she'. They may also ask for the gender-neutral title 'Mx'.

Don't worry too much about other words that are used to describe a person's gender. Simply go with the words that the trans person is using for themselves. It's about listening and not labelling.

It takes a little practice to move from one pronoun to another. If you make a mistake, it's OK to be corrected – simply apologise and move on.



Clockwise from top left
Linder *Untitled* 1976
David Shrigley *Untitled* 1998
Robyn Denny *Manman* 1956

BODIES AGAINST THINGS #6

SCIENTIFIC ILLUSTRATIONS ARE TO BIOLOGY
AS IDENTITIES ARE TO WAYS OF BEING
REPRESENTATION OF LIFE MODES
TRYING ANTI-REPRESENTATION

VERY BAD AT IT

...

THE COP IN MY HEAD
IS ON MY TONGUE AND
HE TASTES LIKE PATCHOULI
THIS IS NOT RUPAUL'S BEST FRIEND RACE

A UNDOING LANGUAGE

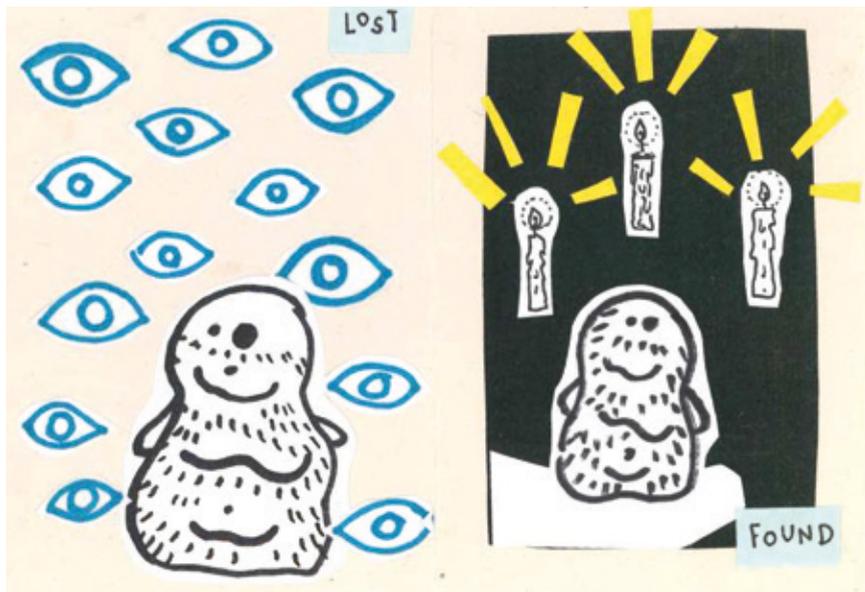
C Gather in groups.

T Take a piece of writing each – this can be a photocopy from a book you're reading, or a newspaper article, or something from an art magazine.

I Take a black Sharpie or felt-tip or regular pen.

V Go through the writing and change any 'he'/'him' pronouns to 'she'/'her'; 'man' to 'woman', and vice versa. Read the text out loud. What happens? Is it funny or strange? And why? Now change all those kinds of words to gender-neutral words, like 'person'; 'they'; 'xe' etc., or take all the pronouns out completely. Does the text feel different? How?

Now change all these kinds of words to 'I'; 'me'; 'my' etc. How does it feel to inhabit text in this way; to be inside language, and to break it?



Clockwise from top
Caspar Heinemann, *BODIES AGAINST THINGS*, 2015
I WANT TO SHOW YOU A BODY installation shot, Tate Britain Learning Gallery, 2017
Lost And Found zine created by Soofiya





SNAKES ARE EVIL INCARNATE. THEY ARE A MANIFESTATION OF THE DARK SIDE OF NATURE. THEY LIE TWINED IN DAMP PLACES, THEIR BODIES COLD TO THE TOUCH. THE FORM OF THE SNAKE IS DREADFUL; THE TONGUE AND WORM-BODY INSPIRE LOATHING. THE SERPENT IS SLY, HE ABIDES WHERE YOU KNOW NOT. HE COMES CRAWLING TO BITE AND POISON. HE HAS MULTIPLIED SO HE INFESTS THE FACE OF THE EARTH. HE IS NOT CONTENT TO EXIST, HE MUST CORRUPT THAT WHICH IS PURE. THE APPEARANCE OF THE SERPENT SIGNIFIES ALL IS LOST. HE IS A SYMBOL OF OUR FAILURE AND OUR FATE.

Linda: Why do you think he is wrestling the snake?

Boy (11): Because he is transgender and people are making him wrestle a snake to prove he's a man.

Linda: Then what happens?

Boy: The man wrestles the snake but it's still not good enough for the horrible men who are challenging him, so then he's like whatever and throws down the snake and leaves, at which point the mean cis guys realise they're stuck in the room with a snake. Meanwhile the wrestler has gone to the bar for a milkshake. The end.

A young person in conversation with Linda Stupart during a workshop led by Linda in collaboration with Gendered Intelligence, Tate Britain, 2017.

SITUATING GENDER

This resource is about situating gender in the classroom, or between classroom and gallery. It can be useful to think about the classroom and gallery as different public/private spaces, spaces where radical things can happen. Challenge your assumptions and ideas about 'home' and public/private spaces and how these operate in terms of gender.



The Classroom, the Home, the Street Linda Stupart

Everything in this resource is for being in the classroom, or between classroom and gallery, but it also feels important, here, to draw attention to the classroom as a radical space and to talk about how you, as teachers, can enable the production of that kind of radical space.

For some children, the classroom – and especially that magical place, the art room – might be the only place where they can be comfortable with their identity and feel safe expressing themselves. For others, being at school might be the beginning of their expression of being themselves in 'public' as opposed to their 'private' life – this observation is not just for trans or gender non-conforming children and young people, but for all young people discovering who they are, and who they want to be. Gender diversity isn't just about trans people; we all have a gender, thus it's something we all should be talking about.

In summer 2017 myself and actor and artist Travis Alabanza delivered a Summer School for teachers around ideas of gender. Much of this resource comes out of the contributions from the amazing artists and teachers who participated. Integral to thinking about gender in classrooms was a public panel discussion at Tate Modern chaired by Travis and consisting of a young trans woman who had recently finished school; Pasha Blanda, an English teacher; Sabah Choudrey, a writer, speaker and Gendered Intelligence youth worker; and Greygory Vass, co-director of Open Barbers and former Education Programmer at Camden Arts Centre. Our discussion was around how to make the classroom into a radically inclusive, safe and yet challenging space.

The young trans woman, who had recently graduated from school, told us that she had always wanted to fit in, but developed, through schooling, into a person she did not want to be. She was adamant that 'if education about gender was brought up, individuals could express themselves better without fear'.

No one wants children to be afraid.

Sabah commented that for many teachers the main issue is that they are very scared and uncertain about gender diversity and are not sure how to support a trans person or whether it's OK in a school context to challenge language that is sexist, transphobic or homophobic. Sabah felt that the most important thing is for teachers to be confident. They also reminded us of the misconception that it might be more difficult to talk about gender to young people of colour and, especially, Muslim children and young people; remember, the black kid is also sometimes the gay kid or the trans kid!

Greygory continued that adults don't need to be experts in the subject to be confident, but can still be supportive of young people. Pasha, a teacher, reminded us that it is also the school's responsibility to build a supportive environment for teachers, who may themselves be ridiculed by staff and students alike, which in turn can make school a hostile space for young people, with everyone too scared to express their identities. It was stressed by all our participants that it's important that discussions on gender don't happen only when a trans person comes out, i.e. until a 'negative' experience happens; support needs to be there from the start!

It's important to note that in 2018 in the UK there is a multifaceted attack on transgender





people, including children, and that this attack – which includes outing young children, threatening violence to transgender women, encouraging ‘conversion therapy’ to ‘make’ children cisgender, sending death threats to youth workers, and trying to slow legal advancements for transgender citizenship – is also situated in the classroom. For example, Stonewall responded to a UK hate group masquerading as experts which had recently insidiously produced and disseminated a ‘school resource pack’ that claimed to support gender non-conforming children. Stonewall commented that it ‘is a deeply damaging document, packed with factually inaccurate content’, claiming, contrary to research and experience, that children being transgender is ‘just a phase’ that will be ‘grown out of’ and, as Section 28 did for gay young people, tries to withhold information and support from young transgender people. Stonewall continues that it ‘actively encourages schools to take steps that risk them falling foul of their legal duties and duty of care to pupils.’¹

There is an extremely high rate of suicide amongst transgender children in schools. Recent studies show this risk of violence-to-the-self is negated almost entirely when children are given help and support in presenting as the gender they know themselves to be. Being outside in public can be even harder for gender non-conforming people of all ages – transgender women and feminine people, and especially transgender women of colour face huge rates of street harassment, among other more physical kinds of violence.

Being supportive of all transgender and gender non-conforming young people, having conversations about gender in the classroom and being open to having more than two genders, are all radical acts, and ways to build a radical classroom!

Also, remember:

ART ALLOWS US TO CONNECT WITH INDIVIDUALS AND BUILD STRONGER RELATIONSHIPS

EDUCATION THROUGH ART CAN BENEFIT A MORE OPEN ENVIRONMENT

ART CAN HELP US EXPRESS OURSELVES FURTHER

PROJECTS CAN USE ANY/MANY MEDIA AND EVALUATION METHODS

ART IS NEVER WRONG

ART IS MESSY

ART HELPS US TO IMAGINE AND MAKE NEW BODIES AND NEW WORLDS

¹ Hannah Kibridge, ‘Creating a trans-inclusive school environment – response to ‘Transgender Trend’’, 14 February 2018, www.stonewall.org.uk/our-work/blog/education-youth/creating-trans-inclusive-school-environment-response-transgender-trend

For more on this, see: Growing Up Transgender, ‘Transgender trend “School resource pack” – A teacher’s perspective’, 19 February 2018, <https://growinguptransgender.wordpress.com/2018/02/19/transgender-trends-school-resource-pack-a-teachers-perspective/>

Josh Salisbury, ‘“Extremely damaging” school pamphlet on transgender children slammed by LGBT groups’, *Pink News*, 14 February 2018, <https://www.pinknews.co.uk/2018/02/14/trans-kids-guide-is-inaccurate-and-deeply-damaging-say-lgbt-activists/>

Karen Pollock, ‘Transgender Trend Follow in the Footsteps of Other Anti LGBTQ+ Organisations’, *The Queerness*, 18 February 2018, <https://thequeerness.com/2018/02/18/transgender-trend-follow-in-the-footsteps-of-other-anti-lgbtq-organisations/>

All online sources accessed 29 March 2018.

Previous pages

Situating Gender title chapter image, Linda Stupart, 2018

Nan Goldin *Jimmy Paulette after the parade, NYC, 1991* 1991



**GENDERED INTELLIGENCE:
NOTES ON SITUATING GENDER**

Gender is not only about bodies. It’s also about the world we live in. We tend to carve our environments up in a very binary-gendered way and we don’t necessarily always consciously think about this. You won’t always know when trans people are around, so it’s a good idea to avoid arbitrary gendered divisions such as lining the girls and boys up separately; using ‘boy’, ‘girl’ seating plans; splitting the girls from the boys in Physical Education or Relationship and Sex Education classes. Also avoid using collective terms, such as, ‘gather round lads’ or ‘good morning young ladies’.

We also have single-sex facilities such as toilets, changing rooms and sometimes accommodation. Develop a culture where you simply accept that people choose the right facilities for them. It’s not good practice to call people out on the basis of their appearance. Remember, trans women are women and should have access to women’s spaces and

facilities; trans men are men and should have access to men’s spaces and facilities. Non-binary as well as other people benefit from accessing gender-neutral facilities.

Because we live in a patriarchal society, there are justified reasons that single-sex services and spaces are important for women and girls. It’s important to remind ourselves that the categories ‘girl’ and ‘boy’ are not homogenous. Recognising that people’s experiences will differ depending on class, ability, faith, geography, sexual orientation, financial security etc. means to think about Intersectionality. Situating our gender at home will also differ from person to person because of the varying aspects of people’s lives.

Clockwise from top left
Tate London Schools and Teachers
Summer School 2017
Rotimi Fani-Kayode Adebiji 1989

INTERSECTIONALITY

Intersectionality is an expression that comes from within feminism. Historically, feminism has taken account only or mainly of western white middle-class women. Following second wave feminism, black writers, working-class women, as well as queer women, have written about feminism in ways that have led us to intersectional feminism. Intersectional feminism accounts for the idea that the category of 'woman' is broad and diverse ensuring that diversity is at the heart of feminist projects. Thinking intersectionally is currently meant to mean that we think across the various characteristics of age, ability and disability, race, faith, sexual orientation, class and socioeconomic background and gender.

PATRIARCHAL SOCIETY/ PATRIARCHY

Patriarchy is the system of society which privileges – and gives more power to – men, who exercise that power over women and minority gender identities. An example would be where the eldest male inherits lineage, or where descent is recognised as coming through the male line. It is still the case that those taking up the most powerful positions in society are predominantly taken up by men, which tells us that patriarchy is still present within our culture.



MAKE THE CLASSROOM A RADICAL SPACE

Go one day without using any gendered pronouns ('he/him/his'; 'she/her/hers'). You can use 'they/them/their' instead or just use your students' names. See how your students interact with each other and with you when you do this.

Extend this to your staff room and then to your home.

For a whole week, cover your classroom walls in paper and allow students to write and draw what they feel about their bodies, gender and sexualities.

Go one week without splitting groups up according to gender ('boys on this side, girls on the other'). Try using something like, 'people with striped socks and people with plain socks', or use eye or hair colour as markers instead.

Put up artworks by transgender artists or those who make interesting work around bodies and gender – like the ones in this book, and people you find researching online e.g. on Tate website.

Invite a transgender, queer or drag artist into your school to perform or lead a workshop. Email resource.coordinator@tate.org.uk for artist suggestions.

Contact Gendered Intelligence about coming in to talk to your school.

Use warm-up exercises to talk about gender. For example, gather everyone into a circle and encourage each participant to step inside the circle and shout out one thing that makes them angry about gender.

Exercise devised by artist Travis Alabanza during Tate London Schools and Teachers Summer School 2017

A C T I V I T Y



Next time there is a group meeting of adults or young people, and people introduce each other add pronouns to the mix, like this: 'I don't believe you can tell a person's gender just by looking at them, so it would be really great if everyone could say their name, what they had for breakfast this morning, and their preferred pronoun, like "he, she, they" for instance.'

Also, realise that people's pronouns might change over time.

If you see someone on the bus or train being abused by transphobic people, help them.

Don't tell people they're in the wrong toilets or changing rooms, they probably know more about their own gender than you do. Talk to your school about gender-neutral toilets.

Support black transgender women. They are one of the most vulnerable groups that exist in the world. Assert that transgender women are women. Assert that non-binary people exist. Assert that transgender children exist, and protect them.

Don't have different expectations of how young people should act according to their gender.

ASK

What would the world be like if you could choose to be a girl or a boy, or both or neither, depending on how you feel about your body?

How would you think differently about people?

How would you feel differently about yourself?

Make this world.

Clockwise from left

Pupils from The Livy School exploring bodies in the gallery during a schools workshop with Linda Stupart at Tate Britain, 2017

Tate London Schools and Teachers Summer School 2017



Zanele Muholi *ID Crisis* 2003

SIGNPOSTING

This list is not exhaustive. If you know of an organisation that offers relevant support services, contact us via resource.coordinator@tate.org.uk for inclusion in the online version of *I Want To Show You A Body* available at www.tate.org.uk

GENDERED INTELLIGENCE

Increases understandings of gender diversity and improves the lives of trans people, and young trans people in particular.
www.genderedintelligence.co.uk

JUST LIKE US

LGBT+ charity for young people, working to empower them from the classroom to their careers.
www.justlikeus.org

MERMAIDS

Family and individual support for gender diverse and transgender children and young people.
www.mermaidsuk.org.uk/

MIND

Advice and support to empower anyone experiencing a mental health problem.
www.mind.org.uk

SAMARITANS

Supporting anyone in distress, around the clock.
www.samaritans.org

SCHOOLS OUT

Support for people who want to raise the issue of homophobia, biphobia, transphobia and heterosexism in education.
www.schools-out.org.uk

SCOPE

Provide support, information and advice to disabled people and their families.
www.scope.org.uk

STONEWALL

Campaigns for the equality of lesbian, gay bisexual and trans people across Britain.
www.stonewall.org.uk

SWITCHBOARD LGBT+ HELPLINE

Provide information, support and referral service for lesbians, gay men and bisexual and trans people – and anyone considering issues around their sexuality and/or gender identity.
www.switchboard.lgbt

In case of a personal crisis outside of office hours, please contact either:

SAMARITANS: 116 123
CHILDLINE: 0800 1111

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SHE HIM THEY
HER HE THEM
SHE HIM THEY
HER HE THEM
SHE HIM THEY
HER HE THEM
SHE HIM THEY
HER HE THEM

SHR HIM THEY
HER HE THEM

This resource has a lot of beginnings; it is a queer object, and so this makes sense.
– Linda Stupart

I WANT TO SHOW YOU A BODY THINKING THROUGH GENDER, BODIES AND BUILDING DIFFERENT WORLDS

This publication is a teachers' resource seeking to make visible, champion and celebrate gender diversity. It offers accessible art-making activities for the gallery and classroom, as well as practical and safeguarding advice for teachers who want to support open and inclusive conversations about gender with young people.

I WANT TO SHOW YOU A BODY aims to encourage gender emancipation within schools, where young people are given the freedom to define who and what they are. It hopes to extend opportunities for discussions, with and for young people, for whom gender is central to their sense of identity. It also recognises the large part schools and teachers play within these conversations.

This resource has been devised by artist Linda Stupart in collaboration with Schools and Teachers Tate London Learning and Gendered Intelligence, an organisation committed to increasing understanding of gender diversity. Gendered Intelligence's vision is of a world where people are no longer constrained by narrow perceptions and expectations of gender behaviour. *I WANT TO SHOW YOU A BODY* aspires to bring that world closer.



gendered intelligence
increasing understandings of gender diversity