

ARHS 3362 – Picturing Children and the Family in Art, 1850 to the Present

JanTerm Dallas 2019

9am—12pm and 1pm—4pm, January 7-16

Dr Anna Lovatt (annalovatt@smu.edu)



Anna Gaskell, *Untitled #6 (Wonder)*, 1996

Course Outline:

This course considers changing representations of children and the family in art from 1850 to the present. Artworks will be studied in relation to literary and theoretical texts, from Lewis Carroll's *Alice in Wonderland* to Melanie Klein's research on the emotional development of children. Key topics will include the perceived relationship between childhood and artistic creativity, the representation of gender and sexuality, family members as artistic collaborators, and representations of the changing structure of the family in the twenty-first century.

University Curriculum Student Learning Outcomes:

Creativity and Aesthetics II:

1. Students will identify and/or employ methods, techniques, or languages of a particular art form and describe how these inform the creation, performance or analysis of that form.
2. Students will demonstrate an understanding of concepts fundamental to creativity through explanation and analysis.

Historical Contexts:

1. Students will contextualize, in their own prose, main events, actors, and primary sources in a defined historical period.

Information Literacy:

1. Students will select and use the appropriate research methods and search tools for needed information.

2. Students will evaluate sources for quality of information for a given information need.

Depth: History, Social and Behavioral Sciences

1. Using extensive primary and/or secondary sources students will explain, in their own prose, how and why historical changes occur in a particular time and society.
2. Using primary and secondary historical sources, students will situate disciplinary/professional subject matter within its changing historical contexts.

Depth: Humanities and Fine Arts

1. Students will analyze and construct clear and well-supported interpretations of creative or innovative works within a particular discipline.
2. Students will demonstrate the ways in which creative works reflect values and modes of thought in individual or cultural contexts.

SMU Course Policies:

Academic Honesty and Misconduct

You are bound by the Honor Code and the SMU Student Code of Conduct. For complete details, see: <http://www.smu.edu/StudentAffairs/StudentLife/StudentHandbook/HonorCode>

Disability Accommodations:

Students needing academic accommodations for a disability must first be registered with Disability Accommodations & Success Strategies (DASS) to verify the disability and to establish eligibility for accommodations. Students may call 214-768-1470 or visit <http://www.smu.edu/ALEC/DASS> to begin the process. Once registered, students should then schedule an appointment with the professor to make appropriate arrangements.

Religious Observance:

Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester, and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9.)

Excused Absences for University Extracurricular Activities:

Students participating in an officially sanctioned, scheduled University extracurricular activity should be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. (University Undergraduate Catalogue)

Attendance:

Regular attendance is essential. A register will be taken in every class; students with more than three unexplained absences will have their overall mark lowered by one fraction of a letter grade (for example, an A would be downgraded to an A-, a B- would be downgraded to a C+).

No makeup examinations will be allowed without documentation of a medical or family emergency.

Assessment

10% Participation

30% Exam 1

30% Exam 2

30% Paper

Exams 1 and 2

Each exam will be 2 hours long and will be divided into three parts:

1. A comparative analysis of two images with reference to themes covered on the course (20 mins).
2. A comparative analysis of two further images (20 mins).
3. A response to TWO of six paper-style questions. (80 mins).

1500 word Paper, due in class on Wednesday January 16

Select an image of a child, or one targeted at children, in a local collection. Your paper should be structured in three parts:

- 1) A through description of the image including medium, dimensions, technique, style, composition, content.
- 2) Who was the primary audience for the image, and what message was it intended to convey?
- 3) How does the image reflect ways of thinking about children in the nineteenth/early twentieth century?

Reference at least two readings, which could focus directly on the image you have selected, or on similar images or relevant themes. You might find these readings on the database JSTOR, on the Hamon Library or online. Collections where you will find images include: The Dallas Museum of Art, The Kimbell Art Museum, The Bridwell Library, The Fondren Library, The De Goyler Library.

Preparatory Reading

To be completed before the class begins on January 7. Both books will be scanned and uploaded to the 'Preparatory Reading' folder on Canvas.

- Marilyn R. Brown ed., *Picturing Children: Constructions of Childhood Between Rousseau and Freud* (Aldershot: Ashgate, 2002).
- Anne Higonnet, *Pictures of Innocence: The History and Crisis of Ideal Childhood* (London: Thames and Hudson, 1998).

Schedule of Classes

DAY 1: MONDAY JANUARY 7

9am-10.30am: Wonderland

A lecture on Lewis Carroll's *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass* (1871) in relation to nineteenth century constructions of childhood.

Required reading:

- Christoph Benjamin Schulz, 'Down the Rabbit Hole and Into the Museum: Alice and the Visual Arts,' in Gavin Delahunty and Christoph Benjamin Schulz, *Alice in Wonderland: Through the Visual Arts*, (London: Tate Publishing, 2011).

10.30am-12pm: Activity/Discussion

In groups, we will analyze film excerpts and draft a short story based on the world of childhood envisaged by Carroll.

1pm-2.30pm: Photographing Children in the Nineteenth Century

A lecture on nineteenth century photographs of children, looking at the work of Charles Lutwidge Dodgson (a.k.a. Lewis Carroll) and Julia Margaret Cameron.

Required reading:

- Diane Waggoner, 'Photographing Childhood: Lewis Carroll and Alice,' in *Picturing Children*.

2.30pm-4pm: Activity/Discussion

A visit to the Bridwell library to see a selection of books for, and depicting, children.

DAY 2: TUESDAY JANUARY 8**9am-10.30am: The Commodification of Childhood**

A lecture on the growing industry in children's toys and books during the nineteenth century and its relationship to questions of commodification and social class.

Required reading:

- Greg M. Thomas, 'Impressionist Dolls: on the Commodification of Girlhood in Impressionist Painting,' in *Picturing Children*, pp. 103-125.

10.30am-12pm: Maternity in European Modernism

A lecture on image of maternity and childhood in European painting of the late nineteenth and early twentieth centuries.

Required reading:

- Norma Broude, 'Mary Cassatt: Modern Woman or the Cult of True Womanhood?,' *Woman's Art Journal*, Vol. 21, No. 2, (Autumn 2000-Winter 2001), pp. 36-43.

1.30pm-3.30pm: Visit to The Dallas Museum of Art

Meet at the North Entrance of the DMA at 1.30pm. The visit will finish at 3.30pm.

DAY 3: WEDNESDAY JANUARY 9

10am-3pm: Visits to The Kimbell Art Museum and The Modern, Fort Worth.
Meet at the main entrance to the Kimbell at 10am. The visit will finish at 3pm to enable students time to travel back to Dallas.

DAY 4: THURSDAY JANUARY 10

9am-10.30am: Torment and Taboo in the Age of Freud
A lecture on representations of childhood and adolescence in European painting during the early twentieth century.

Required reading:

- Alexandra Comini, 'Toys in Freud's Attic: Torment and Taboo in the Child and Adolescent Themes of Vienna's Image-Makers,' in *Picturing Children*.

10.30am-12pm: Activity/Discussion

A debate on the recent petition to remove Balthus's "Thérèse Dreaming" (1938) from display at the Metropolitan Museum of Art.

Required reading:

- Metropolitan Museum Catalogue Entry for Thérèse Dreaming, <https://www.metmuseum.org/art/collection/search/489977>
- Petition: Metropolitan Museum of Art: Remove Balthus' Suggestive Painting of a Pubescent Girl, Thérèse Dreaming <https://www.thepetitionsite.com/157/407/182/>
- Jonathan Jones, 'Arguing Over Art is Right But Trying to Ban it is the Work of Fascists,' <https://www.theguardian.com/artanddesign/2017/dec/07/arguing-over-art-is-right-but-trying-to-ban-it-is-the-work-of-fascists>

1pm-2.30pm The Child Protégé

A lecture on art by gifted children who became well-known artists, including Paul Klee, Pablo Picasso and Jacques Henri Lartigue.

2.30pm-4pm: Exam Preparation Class

DAY 5: FRIDAY JANUARY 11

9am-11am: Exam 1

11am-12pm: Individual meetings regarding your paper.

1pm-2.30pm: Surrealism and Childhood

A lecture on the role of childhood and the family in Surrealist art.

Required reading:

- David Hopkins, 'Duchamp, Childhood, Work and Play: The Vernissage for *First Papers of Surrealism*, New York, 1942,' *Tate Papers* no. 22, <http://www.tate.org.uk/research/publications/tate-papers/22/duchamp-childhood-work-and-play-the-vernissage-for-first-papers-of-surrealism-new-york-1942>

2.30pm-4pm: Activity/Discussion

In groups, we will study some Surrealist games and toys.

Required reading:

- Stephanie L. Taylor, 'Joseph Cornell's Dangerous Games' in David Getsy, *From Diversion to Subversion: Games, Play, and Twentieth Century Art*, (Penn State University Press, 2011).

DAY 6: MONDAY JANUARY 14

9am-10.30: Art Brut

A lecture on artists working outside the mainstream art-world that has been celebrated for its 'primitive' qualities, including the art of children and 'naïve art' made by adults with no formal training.

Required reading:

- Leisa Rundquist, 'Vivam!' The Divine Sexuality of Henry Darger's Vivian Girls,' *Elsewhere: The International Journal of Self-Taught and Outsider Art*, Issue 2, May 2014. Online at https://static1.squarespace.com/static/55c5062be4b03a1fdb5cd5c0/t/58f3e991c534a59e933011aa/1492380077952/LeisaRundquist_Vivam.pdf.

10.30-12pm: Activity/Discussion

In groups, we will discuss works of outsider art in conjunction with works by children and primitivist or naïve works by modern artists.

1pm-2.30pm: Familial Collaboration

A lecture on artists who have collaborated with family members, focusing on the 1970s.

Required reading:

- Meredith A. Brown, Oriana Fox, and Frances Jacobus-Parker, 'Making Art with Your Kids: Generation, Co-operation and Desire in Parent-Child Artwork of the 1970s,' in *Collaboration and Its (Dis)Contents: Art, Architecture and Photography Since 1950* (London, Courtauld Publishing Online, 2017).

2.30pm-4pm: Activity/Discussion

A screening of video works in which artists collaborate with family members.

DAY 7: TUESDAY JANUARY 15

9am-10.30am: The Knowing Child

A lecture on controversial photographs of children in the 1980s and 90s that deal with issues of sexuality, poverty and homelessness.

Required reading:

- Anne Higonnet, "The Knowing Child," in *Pictures of Innocence*.

10.30am-12pm: Activity/Discussion

A screening and discussion of Martin Bell's Documentary film *Streetwise*, 1984.

1pm-2.30pm: Installation Art and Infantile Life

A lecture on the representation of children and infantile life in installation art of the 1990s onwards.

Required reading:

- Mike Kelley, 'Dirty Toys: Mike Kelley Interviewed,' interview by Ralph Rugoff (1991), reprinted in Mike Kelley, ed. Thomas Kellein (Basel: Edition Cantz, 1992), p. 87

2.30pm-4pm: Activity/Discussion

DAY 8: WEDNESDAY JANUARY 16

9am-10.30am: Adolescence in Contemporary Art

A lecture on representations of adolescence in contemporary photography.

Required reading:

- Catherine Grant, 'Baby Butches and Reluctant Lolitas: Collier Schor and Helen van Meene,' in Grant and Waxman eds., *Girls! Girls! Girls! In Contemporary Art* (Bristol and Chicago: Intellect, 2011), pp. 161-186.

10.30am-12pm: Activity/Discussion

In groups, we will analyze images of adolescents featured in advertising campaigns from the 1950s to the present.

1pm-3pm: Final Exam

Hard copy of paper due in class