Course Outline:
Questions of gender and sexuality are central to our understanding of identity, community, self-expression and creativity. They have therefore been of vital interest to modern and contemporary artists. This course demonstrates how theories of gender and sexuality from a variety of disciplines can contribute to our knowledge of the production and reception of works of art.

We will consider how artists have represented, performed and theorized gender and sexuality in their work. The gendering of the art historical canon will be another key concern, prompting us to look beyond the dominant narratives of modern and contemporary art to previously marginalized practices. Finally, we will consider the role of the viewer in the reception of art and how the act of looking is inflected by gender and sexuality.

Instructor’s Biography:
Dr. Anna Lovatt received her PhD from the Courtauld Institute of Art, London in 2005. Her research focuses on post-Minimal and Conceptual art of the 1960s and she has published extensively in this area. Dr. Lovatt joined SMU in 2014 as Scholar in Residence in the Department of Art History, having previously been Assistant Professor of Modern and Contemporary Art History at the University of Manchester, U.K.
University Curriculum Requirements:
This course fulfills UC Foundations: Ways of Knowing

Student Learning Outcomes:
1. Students will demonstrate knowledge of more than one disciplinary practice.
2. Students will explain how bringing more than one practice to an examination of the course topic contributes to knowing about that topic.

Course Format:
The course will be taught in two 2hr sessions each day. The first session will be a lecture by the Instructor followed by questions and discussion. The second session will use group presentations based on the assigned reading to engage the group in further discussion of those readings and the key issues raised that day.

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:
Because of the brevity of the May Term, students are expected to attend all class sessions. If you will not be able to attend a specific session, please notify the instructor in advance via email and make arrangements with another students to get copies of notes. 2 unexcused absences will result in failure (F).
Assessment:
10% First group presentation based on one of the required readings
10% Second group presentation based on one of the required readings
20% First in class exam
20% Second in class exam
40% Final paper

Students will receive verbal feedback on the group presentation and written feedback on
the two in class exams. These low-weighted assignments are intended to be formative
assessments that will enable you to practice and develop your skills in collaborative work,
textual analysis, research, writing and critical thinking in preparation for the final paper,
which is weighted at 40% of the course.

In Class Exams
The in class exams will be 60 minutes long and will be divided into three parts:
1. A comparative analysis of two images, with reference to themes covered on the
course so far (20 mins).
2. A comparative analysis of two further images (20 mins).
3. A response to ONE of six questions based on theories of gender and sexuality we
have covered so far. You will be allowed to bring photocopies of the six key texts in
the manner of an open book exam. (20 mins).

Final Paper
How can theories of gender and sexuality contribute to our knowledge of artworks? Write a
2000 word paper on this question, referencing three case studies.
Schedule of Classes

Thursday May 18: Introduction
In the first session, we will go through the course syllabus and assessments and assign group presentations for the days that follow. The second session will consist of introductory lecture and a group discussion based on the assigned text by Eve Kosofsky Sedgwick.

Required reading:

Friday May 19: Surrealism and Sexuality
L’Amour fou ("mad love") was one of the guiding concepts of the Surrealist movement that emerged in Paris during the 1920s. But the Surrealist embrace of sexuality was at best hetero-normative and at worst, openly homophobic and misogynistic. In today’s class we will consider the embrace of Freudian psychoanalytic theory by the Surrealist leader André Breton. We will also study artists on the margins of “official” Surrealism, such as the lesbian artist Claude Cahun, who translated Havelock Ellis’s writings on human sexuality.

Required reading:

Monday May 22: Abstract Expressionism and Postwar Masculinity
During the 1940s and 50s Abstract Expressionist painting was often described in explicitly sexual and gendered terms. Painters like Jackson Pollock were admired by critics for their macho personae and the “seminal,” “virile” quality of their work. Yet this period in American art coincided with the publication of the Kinsey Reports into male and female sexuality, which were seen to indicate the decline of the American male. Today we will discuss Abstract Expressionist painting as a form of “masculine masquerade.”

Required reading:

Tuesday May 23: Sexuality and Violence in Postwar Photography
Today we will consider the work of three artists affiliated with late Surrealism in the 1950s and 60s. Artists including Hans Bellmer, Pierre Molinier, Unica Zürn addressed themes of sadomasochism in their photographic works, which feature bound, fragmented and
proliferating bodies of indeterminate gender. The ethics and aesthetics of these provocative images will be considered in relation to the photographic processes of doubling, cropping and photomontage.

**Required reading:**


**Wednesday May 24: The Fragmented Body in 1960s Sculpture**

Lucy Lippard's 1966 exhibition “Eccentric Abstraction” highlighted the work of a number of sculptors whose work had anthropomorphic qualities without representing the body in any conventional way. Instead, the work of Louise Bourgeois, Yayoi Kusama, Eva Hesse was often characterized by breast-like and phallic forms suggestive of the body in pieces. We will look at this work in conjunction with the psychoanalysis of Melanie Klein, who characterized infantile sexuality in terms of aggressive and reparative urges.

**Required reading:**


*EXAM 1*

**Thursday May 25: Women and Work in the 1970s**

In today’s class we will study artists working during the 1970s in the context of Second Wave Feminism, whose work dealt with women's labor inside and outside of the home. From documenting the mundane routines of motherhood (Mary Kelly) to cleaning the museum as a work of art (Mierle Laderman Ukeles) and withdrawing from work altogether (Lee Lozano), these artists raised questions about the economic and cultural valuation of women’s labor.

**Required reading:**


**Friday May 26: Gender and Performativity in the Punk Era**

During the late 1970s and early 80s artists and musicians addressed issues of gender in self-conscious and overtly performative ways. From Cindy Sherman’s self-portraits as a spectrum of ‘feminine' stereotypes, to Jimmy DeSana’s faceless, androgynous figures in bondage gear and high-heeled shoes, this work placed emphasis on theatricality and artifice. We will discuss the ways in which these cultural practices prefigure gender theorist Judith Butler’s later assertion that all gender is a form of performance.

**Required reading:**

**Tuesday May 30: AIDS, Art and Activism**
Today we will consider artistic and activist responses to the global AIDS pandemic that began in the early 1980s. Although HIV and AIDS affect people of all genders and sexualities, the beginning of the pandemic saw gay men demonized and much activism of this period was aligned with the gay rights movement. The artist collectives ACT UP, Gran Fury and Group Material engaged in art as political activism, whereas Felix Gonzalez-Torres made more abstract and elegiac works about his partner’s illness and death from AIDS. We will look at these practices alongside writings by Leo Bersani and Douglas Crimp.

**Required reading:**
- Leo Bersani, “Is the Rectum a Grave?” *October*, Winter 1987, 197-222

**Wednesday May 31: Intersectionality**
In her video *Free, White and Twenty-One* (1980), Howardena Pindell appears alternately as herself, speaking about her experiences of racism in the art world, and as a white woman who reprimands Pindell for being paranoid and ungrateful. The video exposed divisions within the Feminist Art Movement, which often ignored race and class in its bids to unite women. Using the concept of intersectionality, we will consider the pioneering work of Pindell alongside younger artists like Kara Walker, Issac Julien and Tala Madani, who represent identity as the intersection of gender, sexuality, race, class, ability, religion and age.

**Required reading:**

**Thursday June 1: Queer Kinship**
Whereas the heterosexual structure of the nuclear family traditionally excluded non-normative gender and sexual identities, our understanding of what constitutes a “family” is being redefined. In today’s class, we will consider artistic representations of alternative family structures, kinship networks and queer genealogies, looking at the work of Nan Goldin, Catherine Opie and Zachary Drucker, amongst others.
Required reading:

**Friday June 2: Body as Material**
In our final class we will look at artists who use their bodies as an artistic material. Transgender artist Heather Cassils uses bodybuilding techniques to remodel her body, which is presented in a continual state of becoming rather than in the process of “crossing” from one gender to another. We will discuss Cassils’ work—along with feminist performances by Eleanor Antin and Orlan and the work of transgender pioneer Forest Bess—in the context of theories of gender and technology.

Required reading:

*FINAL PAPER*
Further Reading

Core Bibliography

Extended Bibliography
Doyle, Jennifer et al., *David Wojnarowicz: A Definitive History of Five or Six Years on the Lower East Side*, 2006
Halperin, David M. *One Hundred Years of Homosexuality* (New York, 1990)
Jones, Amelia, *Otherwise: Imagining Queer Feminist Art Histories* (Manchester: Manchester University Press, 2016)
Muñoz, José Esteban, *Cruising Utopia: The Then and There of Queer Futurity* (New York, NYU Press, 2009)
Muñoz, José Esteban, *Disidentification: Queers of Color and the Politics of Performance*, (Minneapolis: University of Minnesota Press, 1999)
Local museums and galleries with collections/exhibitions relevant to the course:

Afterimage [www.afterimagegallery.com](http://www.afterimagegallery.com)
2828 Routh Street, Dallas, Suite 115, 214-871-9140.
Hours: Mon - Sat 10-5:30.

Dallas Museum of Art [www.dallasmuseumofart.org](http://www.dallasmuseumofart.org)
1717 N. Harwood, 214-922-1200.
Hours: Tue - Sun 11-5, open late on Thursday until 9 p.m.

The Warehouse [www.thewarehousedallas.org](http://www.thewarehousedallas.org)
14105 Inwood, Dallas, TX, 214-442-2875.
Hours: By appointment only, mostly groups.

Dallas Contemporary [www.dallascontemporary.org](http://www.dallascontemporary.org)
161 Glass Street, Dallas 75207; 214-821-2522.
Hours: Tue-Sat 10-6, Sun 12-7.

Goss-Michael Foundation [www.gossmichaelfoundation.org](http://www.gossmichaelfoundation.org)
1405 Turtle Creek Boulevard, Dallas 75207; 214-696-0555.
Hours: Tue-Fri 10-5, Sat 12-4.

Amon Carter Museum [www.cartermuseum.org](http://www.cartermuseum.org)
3501 Camp Bowie Ave., Fort Worth, 817-738-1933.
Hours: Tue-Sat 10-5, open Thursday until 8, Sun noon-5.

Kimbell Art Museum [www.kimbellart.org](http://www.kimbellart.org)
3333 Camp Bowie Ave., 817-654-1034.
Hours: Tue - Thur, Sat 10-5, Fri 12-8, Sun, 12-5.

Modern Art Museum of Fort Worth [www.themodern.org](http://www.themodern.org)
3200 Darnell Street (University Drive and Camp Bowie Blvd.), 817-738-9215, toll-free 866-824-5566.
Hours: Tue - Sat 10-5, Fri 12-8.

Nasher Sculpture Center
2001 Flora Street
Hours: 11am-5pm, Tues-Sun