ARHS 3358 – Gender and Sexuality in Modern and Contemporary Art

Dr. Anna Lovatt, annalovatt@smu.edu
Jan Term 2018 (January 8-12 and January 16-18)
9am-12pm and 1pm-4pm
Location TBC



Catherine Opie, *Being and Having*, 1991

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 discussion or presentation based on an important theory of gender or sexuality. This will be followed by group discussion and activities. The second session will be a lecture by the Instructor exploring how artists and at historians have engaged with the theoretical source studied that morning. Each day, we will consider how a particular theory of gender and sexuality contributes to our knowledge of artworks.

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:
20% 20 minute group presentation, dates agreed on first day of class.
20% First in class exam, 1hr, Jan 12
20% Second in class exam, 1hr, Jan 18.
40% Paper, 2000 words. Submit hardcopy in class, Jan 18

Students will receive written feedback on their presentation and 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? Refer to the work of one theorist and two or three artists.

The final paper should be 2000 words long and should include word-count, page numbers, footnotes, bibliography, and illustrations.

Schedule of Classes

Monday January 8: 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:

- Sigmund Freud, "Fetishism" (1927) trans. James Strachey, in *The Complete Psychological Works of Sigmund Freud*, Vol. XXI, (London: Hogarth), 147-157.
- Hal Foster, 'Violation and Veiling in Surrealist Photography: Woman as Fetish, as Shattered Object, as Phallus', in Jennifer Mundy (ed.), *Surrealism: Desire Unbound*, exhibition catalogue, Tate Modern, London 2001, 203-22.

Tuesday January 9: 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:

- Erdan Palmore, "Published Reactions to the Kinsey Report," *Social Forces* Vol. 31, No. 2, December 1952, 165-172.
- Andrew Perchuck, "Pollock and Postwar Masculinity" in Perchuck and Posner *The Masculine Masquerade: Masculinity and Representation* (Cambridge, Mass.: MIT Press, 1995), 31-42.

Presentation question:
Why were the Kinsey Reports so controversial?

Wednesday January 10: Women and Work in the 1960s and 70s
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:

- Betty Friedan, "The Problem With No Name" in *The Feminine Mystique*, (New York: Norton, 1963) 13-30.

- Helen Molesworth, "Housework and Artwork," *October* 92, Winter 2000, 71-97.

Presentation question:
What was the 'problem that has no name' and did it apply to all women?

Thursday January 11: 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:
- Judith Butler, "Gender is Burning: Questions of Appropriation and Subversion," from *Bodies that Matter: On the Discursive Limits of "Sex,"* 1993.
- Jonathan D. Katz, "From Warhol to Mapplethorpe: Postmodernity in Two Acts" in Patricia Hickson ed., *Warhol and Mapplethorpe: Guys and Dolls* (New Haven and London: Yale University Press, 2015).

Presentation question:
What is the relationship between gender and drag, according to Judith Butler?

Friday January 12: 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:
- Simon Watney, "Chapter 3: Moral Panics," in *Policing Desire: Pornography, AIDS and the Media*, (Minneapolis: University of Minnesota Press), 38-57.
- Gregg Bordowitz, "Picture a Coalition," *October* Vol. 43, AIDS: Cultural Analysis/Cultural Activism (Winter, 1987), 182-196

Presentation question:
Why does Simon Watney criticize the media response to the AIDS pandemic?

EXAM 1

Tuesday January 16: 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 Lorna Simpson, who represent identity as the intersection of gender, sexuality, race, class, ability, religion and age.

Required reading:

- Kimberlé Crenshaw, "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics" *University of Chicago Legal Forum*, Vol. 1989, Issue 1, 139-167.
- Amelia Jones, "Multiculturalism, Intersectionality and 'Post-Identity'" in *Seeing Differently: A History and Theory of Identification in the Visual Arts*, (London: Routledge: 2012).

Presentation question:
How does intersectionality complicate our understanding of oppression?

Wednesday January 17: 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:

- "Chapter 5: Families We Choose," in Kath Weston, *Families We Choose: Lesbians, Gays, and Kinship* (New York: Columbia University Press, 1997).
- Maura Reilley, "The Drive to Describe: An Interview with Catherine Opie," *Art Journal*, June 2001.

Presentation question:
What are the similarities and differences between "chosen families" and biological families, according to Kath Weston?

Thursday January 18: 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 their 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 Elenaor Antin and Orlan, in the context of theories of gender and technology.

Required reading:

- Sandy Stone, "The Empire Strikes Back: A Posttransexual Manifesto," 1992 available on Stone's website at http://sandystone.com

- Julia Steinmetz, Heather Cassils and Clover Leary, "Behind Enemy Lines: Toxic Titties Infiltrate Vanessa Beecroft" *Signs*, Vol. 31, No. 3, New Feminist Theories of Visual Culture (Spring 2006), 753-783

FINAL EXAM

FINAL PAPER SUBMITTED IN CLASS

Further Reading

Core Bibliography

Berger, Wallis and Watson, *Constructing Masculinity*, (New York and London: Routledge, 1995).
Doyle, Jennifer, *Sex Objects: Art and the Dialectics of Desire*, (Minneapolis: University of Minnesota Press, 2006).
Getsy, David, *Abstract Bodies: Sixties Sculpture in the Expanded Field of Gender*, (Yale University Press, 2015)
Jones, Amelia, *Sexuality*, (Cambridge, Mass: MIT Press/London: Whitechapel Art Gallery), 2014
Jones, Amelia, *Seeing Differently: A History and Theory of Identification and the Visual Arts*, (London and New York: Routledge, 2013)
Jones, Amelia, *The Feminist and Visual Culture Reader* (London and New York, Routledge, 2010)
Lord, Catherine and Meyer, Richard, *Art and Queer Culture* (London: Phaidon, 2013)
Meyer, Richard, *Outlaw Representation: Censorship and Homosexuality in Twentieth Century American Art*, (New York: Beacon Press, 2004)
Nochlin, Linda, *Women, Art and Power and Other Essays*, (New York: Harper and Row, 1989)
Owens, Craig, *Beyond Recognition: Representation, Power, and Culture* (Berkley: University of California Press, 1992)
Pollock, Griselda, *Differencing the Canon: Feminism and the Writing of Art's Histories* (London and New York: Routledge, 1999)

Extended Bibliography

Armstrong, Carol and Catherine de Zegher ed., *Women Artists at the Millennium*, (Cambs. Mass.: MIT Press, 2006).
Ault, Julie *Alternative Art New York: 1965-1985* (University of Minnesota Press, 2003)
Bech, Henning *When Men Meet: Homosexuality and Modernity*, (Chicago: University of Chicago Press, 1987/97)
Bersani, Leo, *Homos*, (Cambridge: Harvard University Press, 1995)
Bersani, Leo, *Is the Rectum a Grave? And Other Essays* (Chicago: University of Chicago Press, 2009)
Bois, Buchloh, Foster and Krauss, *Art Since 1900,* (London: Thames and Hudson, 2004)
Boone and Cadden, *Engendering Men: The Question of Male Feminist Criticism*, (New York and London: Routledge, 1990)
Broude, Norma and Garrard, Mary, *The Expanding Discourse: Feminism and Art History*, (New York, 1992)
Broude, Norma, *Feminism and Art History: Questioning the Litany*, (New York: Harper and Row, 1982)
Bryson, Holly and Moxey eds, *Visual Culture: Images and Interpretations*, (Hanover, New Hampshire: University Press of New England and Wesleyan University Press, 1994).
Burgin, Victor, James Donald, and Cora Kaplan eds., *Formations of Fantasy*, (Methuen, 1986).

Butler, Cornelia ed., *WACK! Art and the Feminist Revolution*, (Los Angeles: Museum of Contemporary Art, Los Angeles, 2007)
Buter, Judith, *Bodies That Matter: On the Discursive Limits of Sex*, (New York: Routledge, 1993)
Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity* (New York and London: Routledge, 1990)
Butt, Gavin ed., *After Criticism: New Responses to Art and Performance*, (London: Blackwell, 2005).
Butt, Gavin, *Between You and Me: Queer Disclosures in the New York Art World 1948-1963* (Duke University Press, 2005)
Chadwick, Whitney and Isabelle de Courtivron, *Significant Others: Creativity and Intimate Partnership,* (New York, 1993)
Cheetham, Holly and Moxey, *The Subjects of Art History: Historical Objects in Contemporary Perspective*, (Cambridge: Cambridge University Press, 1998).
Crimp, Douglas, *On the Museum's Ruins*, (Cambridge, Massachusetts: MIT Press, 1993)
Crimp, Douglas, ed., *October* special issue: "AIDS: Cultural Analysis, Cultural Activism," Winter 1987.
Crimp, Douglas, *Melancholia and Moralism: Essays on AIDS and Queer Politics*, (Cambs., Mass: MIT Press, 2004)
Davis, Whitney, *Queer Beauty: Sexuality and Aesthetics from Winckelmann to Freud and Beyond*, (New York: Columbia University Press, 2010).
de Lauretis, Teresa, *The Practice of Love: Lesbian Sexuality and Perverse Desire* (Bloomington: Indiana University Press, 1994.
de Lauretis, Teresa. "Gender Symptoms, or, Peeing Like a Man." *Social Semiotics* 9.2 (1999): 257-70.
De Zegher, Catherine, ed., *Inside the Visible: An elliptical traverse of 20th century art in, of, and from the feminine*, (Cambridge, Massachusetts: MIT Press, 1996)
Dean, Tim, *Beyond Sexuality*, Chicago: University of Chicago Press, 2000
Doyle, Jennifer et al., *David Wojnarowicz: A Definitive History of Five or Six Years on the Lower East Side*, 2006
Doyle, Jennifer *Hold it Against Me: Difficulty and Emotion in Contemporary Art*, (Duke University Press, 2013)
Duberman, Martin et al. *Hidden From History: Reclaiming the Gay and Lesbian Past*, eds. (New York, 1989)
Fer, Briony, *The Infinite Line: Re-Making Art After Modernism* (New Haven and London: Yale University Press, 2004)
Fer, Briony. *On Abstract Art*. New Haven and London: Yale University Press, 1997.
Ferguson, Gever, Minh-ha and West, *Out There: Marginalization and Contemporary Culture*, (Cambridge: MIT Press, 1990).
Foster, Hal, ed. *The Anti Aesthetic* (also published as Postmodern Culture) Washington: Bay Press, 1983
Foster, Hal, *Recodings: Art, Spectacle, Cultural Politics*, (Seattle: Bay Press, 1985)
Foster, Hal, *The Return of the Real*, Cambridge, Massachusetts: MIT Press, 1996
Foucault, Michel *The History of Sexuality* Vols. I-III (New York: Pantheon Books, 1978).
Freeman, Elizabeth *Time Binds: Queer Temporalities, Queer Histories*, (Durham and London: Duke University Press, 2010).

Guerrilla Girls, *The Guerrilla Girls' Bedside Companion to Western Art*, (Penguin, 1998)
Halberstam, Judith, *In a Queer Time and Place: Transgender Bodies, Subcultural Lives,* (New York: NYU Press, 2005)
Halberstam, Judith, *The Queer Art of Failure*, (Duke University Press, 2011)
Halberstam, Judith. *Female Masculinity* (Durham and London: Duke University Press, 1998).
Halperin, David M. *One Hundred Years of Homosexuality* (New York, 1990)
Halperin, David, *How to Do the History of Homosexuality* (Chicago: University of Chicago Press, 2002).
Harrison and Wood ed., *Art in Theory 1900-1990,* London: Blackwell, 1992
Jagose, Anna Marie, *Queer Theory: An Introduction* (New York: New York University Press, 1996)
Johnson and Henderson eds., *Black Queer Studies: A Critical Anthology*, (Durham and London: Duke University Press, 2005).
Jones, Amelia, *Otherwise: Imagining Queer Feminist Art Histories* (Manchester: Manchester University Press, 2016)
Jones, Amelia, *Self/Image: Technology, Representation and the Contemporary Subject* (London and New York: Routledge, 2006)
Kocur and Leung, *Theory in Contemporary Art Since 1985*, (London: Blackwell, 2004)
Kruger, Barbara, *Remote Control: Power, Cultures, and the World of Appearances*, (MIT Press, 1994)
Lippard, Lucy, *From the Center: Feminist Essays on Women's Art.* (New York: E.P. Button, 1976)
Meyer, Richard, *Outlaw Representation: Censorship and Homosexuality in Twentieth Century American Art*, (New York: Beacon Press, 2004)
Molesworth, Helen, *This Will Have Been: Art, Love & Politics in the 1980s* (New Haven and London: Yale University Press, 2012)
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)
Nochlin and Reilley, *Global Feminisms* (New York: Brooklyn Museum, 2007)
Owens, Craig, *Beyond Recognition: Representation, Power, and Culture* (Berkley: University of California Press, 1992)
Pollock, Griselda, *Vision and Difference: Feminism, Femininity and Histories of Art* (London and New York: Routledge, 1993)
Salamon, Gayle, *Assuming a Body: Transgender and Rhetorics of Materiality*, (New York: Columbia University Press, 2010)
Stockton, Kathryn Bond, *The Queer Child, or Growing Sideways in the Twentieth Century* (Durham, North Carolina: Duke University Press, 2009)
Valentine, David, *Imagining Transgender: An Ethnography of a Category*, (Durham and London: Duke University Press, 2007).

Local museums and galleries with collections/exhibitions relevant to the course:

Afterimage 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
1717 N. Harwood, 214-922-1200.
Hours: Tue - Sun 11-5, open late on Thursday until 9 p.m.

The Warehouse www.thewarehousedallas.org
14105 Inwood, Dallas, TX, 214-442-2875.
Hours: By appointment only, mostly groups.

Dallas Contemporary 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
1405 Turtle Creek Boulevard, Dallas 75207; 214-696-0555.
Hours: Tue-Fri 10-5, Sat 12-4.

Amon Carter Museum 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
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
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