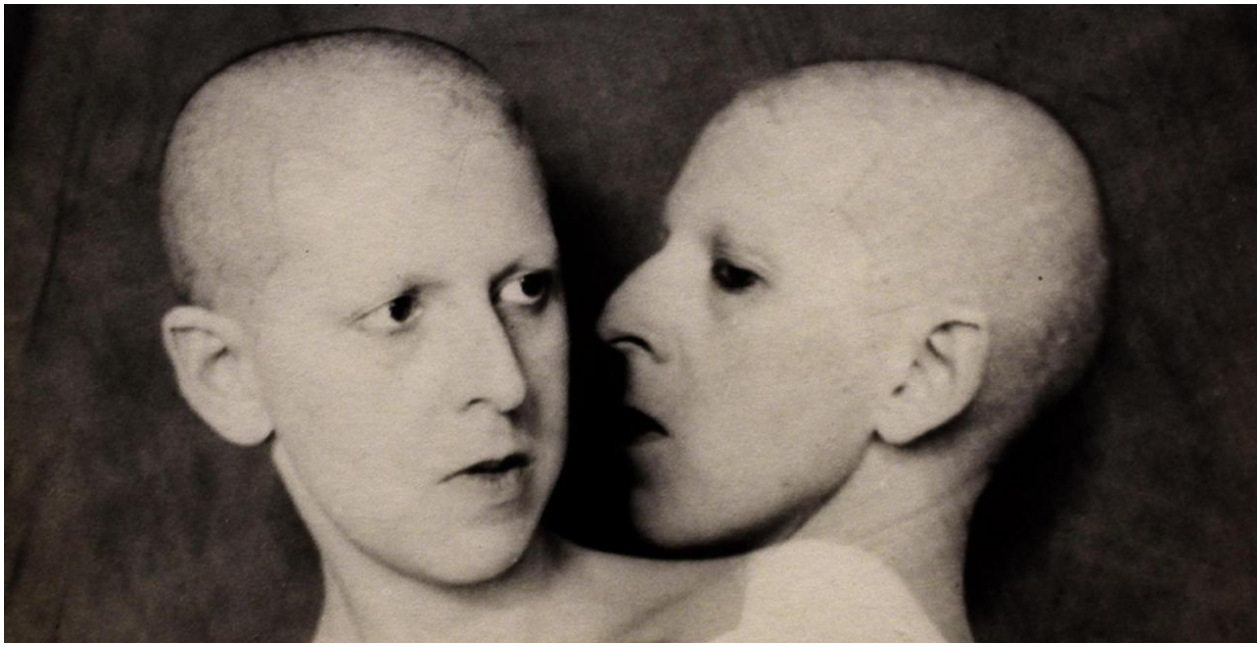
Art & Queer History: Survey of Queer Art in the US in the 20th Century

Instructor: Cyle Metzger ("Kyle" – he/him, they/them), PhD Candidate - Stanford University
Course Number: ART 403[01] - Schedule: Fridays 1:10-3:55pm - Location: Fine Arts 193
Department of Art, San Francisco State University - Spring Semester, 2018



Claude Cahun, *What Do You Want from Me?* (1928)

Instructor Contact Information
Contact: cylemetzger@sfsu.edu or through the course website
Office Hours: Fridays, 11am-Noon - Fine Arts 269

Office hours are times you can meet with your instructor to discuss the material being covered in class, questions or concerns you might have, and other related issues. Feel free to come see me even if you don't have any questions—office hours can be fruitful opportunities to discuss your ideas and interests and to get to know each other. You can drop-in or make an appointment. Conversations are one-on-one and first come/first served, unless you make an appointment.

Course Content and Structure

Course Description
A survey of queer art in the United States during the long 20th century, this course is designed to chart ways in which art objects have not merely reflected, but also produce a nuanced and multifaceted queer history in the modern and contemporary United States. Topics will follow a chronological trajectory, including but not limited to: visual language of same-gender intimacies in the late 19th and early 20th century; Harlem's drag balls, surrealist plays with gender categories, and the visual language of lesbian American ex-pats in Paris in the 1920s; queer regionalisms and homoerotic depictions of military service men in the 1930s; documentary photographs of police raids of homosexual spaces in the 1940s; investments in gender transformation hidden by abstraction, the appropriation of American popular media by homosexual artists, and the emergence of gay and lesbian magazine culture in the 1950s; leather aesthetics and Warhol's gender and sexual subversion in the 1960s and 1970s; disabled queer performance, transsexuality, and queer urbanism in the US in the 1980s; AIDS aesthetics and queer

formalisms in the 1990s; transgender and intersex bodies as artistic material in the 2000s; virulent performances in response to queer immigrant experiences in the 2010s; and double binds of black queer and trans visibility in art produced in the last few years.

Course Goals

I. Students will become skilled observers of a set of objects and images that constitute a visual and material history of queer history in the United States.
II. Students will understand that no image or object from this history (or any context) is ever neutral, but rather images and objects are shaped by—and participate in shaping—their social, political, and historical context.
III. Students will hone the research skills necessary to develop and defend their opinions about the social, political, and historical significance a particular work of queer art.

Course Structure

Each class meeting will be organized around a selection of primary objects listed in the primary image bank (described below), and review of secondary objects and related literature will supplement our investigations of primary objects. We will engage with these objects through activities that involve drawing, free-association, listing, and discussion (in pairs, small groups, and as a whole class) build skills of close-looking, describing, memorization, and historical analysis. Timing of these activities will punctuate lectures, breaking them up into multiple shorter segments. Outside of class, students will have the opportunity to apply these skills to completing a final research paper that will be produced in stages over the course of the term (see the assignment section below for details about each of these assignments). Throughout the term, class time will also occasionally be devoted to instructional workshops and peer-review sessions to foster successful completion of these assignments and, ultimately, your final paper.

Primary Image Bank – "Memory Matrix"

Though this course will introduce a great number of art objects, you will only be quizzed on a core set of objects. A list of these objects by title will be provided within the "Memory Matrix" document. The artist name, date, and medium have been left blank on this document in order to give you the opportunity to recall/look up on class lecture slides and fill in this central information outside of class.

Readings, Materials, and Resources

I am committed to ensuring that all of my courses are financially accessible to all students. Therefore, I provide all readings in PDF format on the course website. Students are responsible for keeping track of the course calendar below, which lists when they are to read these materials.

Additional Texts

These texts will (1) provide background knowledge of historical events that will help students situate works of art within the moments of their making, (2) expose students to important theoretical texts that will help students deepen their understanding of art from this time, place, and cultural context and (3) serve as material for weekly discussions. Students will be required to reference these texts in their final papers and recognize quotes from these texts will be included on the final exam. If you find yourself intimidated by these readings, please note that a guide for reading scholarly texts is available. I am also available to talk with you about reading strategies during office hours or by appointment.

Course Website

All readings and other course material will be posted on iLearn. Announcements will also be made through the iLearn site—you are responsible for checking the website and/or automatically generated emails for these announcements. Outside of class assignments should be submitted via the iLearn Assignments tab.

Expectations and Resources

What you can expect from me
I am here to guide your learning and will challenge you to actively engage in the learning process through class activities, assignments, and more. I will strive for an inclusive and collaborative classroom and welcome any suggestions for improvement. I will do my best to give you the tools, feedback, and support to succeed, so let me know if I can do anything more. Learning is a never-ending process, so I hope to motivate students to seek out more information on topics we don't have time to cover. I highly encourage everyone to visit me in office hours or to set up a meeting, even if you don't feel that you have questions. I want to get to know you and support you in this learning experience!

Students can reach me through my college email address. I strive to respond to emails within 24 hours on weekdays. If I have not responded to your weekday email within 48 hours, please feel free to send me a reminder. I am not always available to reply to email over the weekend. If you have an urgent concern that cannot wait until Monday, please make that clear in the subject heading of your email, and I will do my best to respond. Email is ideally used for quick questions/clarifications. All other concerns—questions about your progress, written work, your grade, class in general—should be addressed during office hours or by appointment.

What I expect from you
Each member of this class has different ideas and perspectives that will enrich the experience for everyone else, so I ask you to be respectful and thoughtful in your interactions. I will expect you to take an active role in your learning by coming to class prepared and being ready to share your ideas and collaborate with your classmates. To get the most out of the class, you should be prepared to share your ideas, ask questions, listen actively and collaborate effectively during small group work. Never hesitate to email me, stop by my office, or set up a meeting. This class should challenge you, but I believe everyone has the ability to succeed with some effort.

E-mail Policy
Please check your college email address regularly for course updates between class meetings. I will assume that you have read and responded to course and university communications in a timely manner and thus promote course expectations accordingly and proceed as scheduled throughout the term.

Commitment of Time and Effort
This is a reading- and writing-intensive course. On a weekly basis, students attend face-to-face class meetings, complete required and supplemental readings each week outside of class, and prepare components of a substantive project that require additional reading, research, and writing.

This class is designed to help you develop an acute ability to read and analyze images and texts. It takes time for the nuances of images to become apparent to us. In our busy lives, time is often scarce, and it can be a challenge to sit still in front of an image and to wait for its depth to become clear to us. I urge you to take on this challenge and trust that extended looking can offer information that is otherwise unknowable. Studying history and theory also take time, but there are ways to streamline the experience without sacrificing your learning. I have provided a guide for efficiently and effectively reading dense texts that outlines a few useful strategies in the appendix to this syllabus.

Respect for Diversity
It is my intent that students from all diverse backgrounds, perspectives, and situations be well served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength and benefit. It is my intent to present materials and activities that are respectful of diversity, which may include but not limited to: gender, sexuality, disability, age, socioeconomic status, ethnicity, race, religion, political affiliation, culture, and

so on. I acknowledge that there is likely to be a diversity of access to resources among students and plan to support all of you as best as I can. Please let me know ways to improve the effectiveness of the course for you personally or for other students or student groups. In addition, if any of our class meetings conflict with your religious events, please let me know so that we can make arrangements for you.

All people have the right to be addressed and referred to in accordance with their personal identity. In this class, we will have the chance to indicate the name that we prefer to be called and, if we choose, to identify pronouns with which we would like to be addressed. I will do my best to address and refer to all students accordingly and support classmates in doing so as well. In our first or second meeting, we will collectively craft a set of additional community agreements that will guide our discussions of what can be difficult, sensitive, and/or personal material throughout the term.

Content Note
The objects in this course will conjure discussions of sexuality, violence, race, racism, hateful language, and other potentially difficult topics. If you anticipate that this content will cause you acute distress, please confer with me before enrolling. Please note that students may not be warned about all content of individual readings or seminars, and we will not limit discussion as sensitivity of topic may vary from student to student.

Psychological Support Services
You may experience a range of other challenges that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce your ability to participate in daily life. SFSU is committed to advancing the mental health and well-being of its students. If you or someone you know is feeling overwhelmed, depressed, and/or in need of support, services are available. You can learn more about the broad range of confidential mental health services available on campus here: https://health.sfsu.edu/content/psychiatric-services

Learning Resources and Support Services
If you find the material in this course challenging – join the club! Besides seeing me during office hours, I urge you to use the tutoring services available on campus through the Tutoring and Academic Support Center (TASC): https://ueap.sfsu.edu/tutoring

Academic Accommodation
Students who need an academic accommodation based on the impact of a disability must register with the Disability Programs and Resource Center. You may register using the following steps:

1. Complete and submit a DPRC registration form and provide disability documentation
2. Schedule an initial appointment with a Disability Specialist
3. Implement your accommodations and check-in with DPRC

Determination and setup of accommodations is greatly expedited when you turn in your DPRC registration form and disability documentation before your initial appointment. However, you are welcome to meet with a Disability Specialist at any point in the registration process whether or not you have documentation available.

Please know that it could take 1-5 weeks to get started with DPRC. This is based on a number of potential factors, including but not limited to: the nature of a student's academic accommodation requests, the availability of appropriate supporting documentation, and scheduling appointments during peak periods of a semester. Once accommodations are established, they are applied proactively rather than retroactively, so planning ahead is very important.

Please provide me with documentation from the DPRC as early in the term as possible so I can make necessary adjustments.

Administrative Information

For a schedule of important dates for Spring 2018 at SFSU, please see the registrar's website: https://registrar.sfsu.edu/spring-2018-dates

Last day to add or drop without incurring a "W" on your transcript
February 9, 2018

Audit Grading Option Deadline
February 9, 2018

Credit/No Credit Grading Option Deadline
March 20, 2018

Withdrawal from Classes/University for Serious and Compelling Reasons Deadline
April 23, 2018

Final Grades Available on SF State Gateway
June 3, 201

University Policy on Plagiarism
Plagiarism is defined as the act of using the ideas or work of another person or persons as if they were one's own without giving proper credit to the source. Such an act is not plagiarism if it is ascertained that the ideas were arrived through independent reasoning or logic or where the thought or idea is common knowledge. Acknowledgement of an original author or source must be made through appropriate references; i.e., quotation marks, footnotes, or commentary. Please visit the SFSU Office of Student Conduct for detailed guidance on how to avoid plagiarizing the work of others as you develop your research papers for this course https://conduct.sfsu.edu/plagiarism.

Grading Information

Here is a breakdown of San Francisco State's grading system with grade definitions (see https://www.sfsu.edu/~bulletin/previous_bulletins/1314/grading.htm for details):

A: Performance of the student has been of the highest level, showing sustained excellence in meeting course responsibilities.
B: Performance of the student has been good, though not of the highest level.
C: Performance of the student has been adequate, satisfactorily meeting the course requirements.
D: Performance of the student has been less than adequate.
F: Performance of the student has been such that course requirements have not been met.

Grades for this class will be composed of the following parts
(see Appendix for details about these assignments)

20% Attendance and Participation
10% Quizzes
5% Description Draft
10% Annotated Bibliography

5% Historical Context Summary Draft
5% Statement of Original Argument Draft
5% Motivated Description Draft
5% Object/History Paragraph Drafts
5% Compare and Contrast Draft
5% Introduction Draft
5% Conclusion Draft
20% Final Paper

I will provide rubrics for each assignment for use when self-assessing, peer reviewing, and grading to assure transparency of expectation and grading methods.

Attendance and Class Participation (20%)
Serves Course Goals I, II, & III: Students are allowed to miss two class meetings with no questions asked. Additional absences may be excused but will require prior arrangement and further discussion of extenuating circumstances. Each session will begin and end with brief quizzes. While these will be graded separately for content retention, they will also be used to indicate that students were not only present in class but stayed for the duration of the session. Students are also required to actively contribute to class activities each meeting and turn in related materials to help me assess student participation throughout the term. Please note that attendance and participation constitute a significant portion of your final grade, so I encourage you to be fully present and engaged each class.

Quizzes (10%)
Serves Course Goals I & II: There are no exams in this course. Instead, students will be quizzed at the start of each class session on two images from the prior session. Students will be asked to identify the full title of each image, artist, date it was created (within five years), and materials used. Additionally, to measure students' understanding of topics covered in class, I end each session by asking students to identify a primary work of art from class, note its historical context, list three elements within the work that link the two, and identify any aspects of the course material that are unclear or need further explanation.

Description Draft (5%) – Due: Week 3
Serves Course Goal I: Draft a careful and engaging written description of an object that is directly related to the course material to use as the subject of your longer research paper. Write a page-long description of the object that avoids analysis. Students will pair up to assess the thoroughness of their descriptions. Each will draw the other's object using only the information given in the description and the resulting drawing will show the author what stands out in their description and what is missing. I will collect both these descriptions and drawings.

Annotated Bibliography (10%) – Due: Week 4
Serves Course Goals II & III: Develop an annotated bibliography of materials that inform your understanding of the historical context of your image. Use the library and library website to gather and briefly summarize three to five scholarly sources that you will use to draft your historical context section of your paper. Students will turn in their annotated bibliography for feedback from me on the appropriateness of the historical moments they have identified and the quality of their sources.

Historical Context Summary (5%) – Due: Week 5
Serves Course Goals II & III: Formulate a one-page summary of the historical context of this work. Expand the annotations from the annotated bibliography assignment to draft a summary of the most important aspects of the historical context within which this work was produced. Students will peer review these summaries according to a provided rubric and I will collect student feedback.

Statement of Original Argument Draft (5%) – Due: Week 6
Serves Course Goals I, II, & III: Construct an original argument for the significance of a particular work of modern or contemporary American art within its historical moment. I will provide an in-class argumentation workshop with explanation of what a thesis statement/argument is and a step-by-step procedure for drafting your argument. I will give feedback on each of these arguments.

Motivated Description (10%) – Due: Week 8
Serves Course Goals I & III: Modify the description to produce a "motivated description" that supports your argument. Revise the description written earlier to focus on elements in the work that are directly tied to the historical context you identify such that your description sets up your defense of your argument. Students will complete self-assessments comparing the progression of their descriptions between the first assignment and this one and identifying three aspects of a historical moment that are visible in the description. I will collect these self-assessments and provide a rubric for completing for them to follow in making this self-assessment.

Object/History Paragraph Drafts (5%) – Due: Week 10
Serves Course Goals II & III: Write three pages linking your historical context to the object through specific details in the work. Write one paragraph for a single element you identified in your description—explaining how each element specifically links to the historical context (one page each). I will provide a rubric for completing/grading this assignment before it is due and offer feedback with strengths and room for improvement based on that rubric.

Compare and Contrast Draft (5%) – Due: Week 11
Serves Course Goals I & III: Prepare two pages comparing and contrasting the object you chose with another object from the same time and place. Compare and contrast the object you chose with another object from the same period identifying three points of similarity and three points of difference between the two that enhance your argument. Students will conduct peer reviews of this assignment in pairs. Readers will identify the three points of comparison/contrast for the author for clarity, identify three strengths in the piece and three places for improvement. I will collect student feedback and provide a rubric for peer reviewers to follow.

Introduction Draft (5%) – Due: Week 12
Serves Course Goas II &l III
Compose a sentence that will create a "hook" that will begin your essay and build an introductory paragraph that ends with your thesis statement/argument. In class workshop on how to come up with a "hook" that could be a question, an anecdote, etc. and step-by-step procedure for drafting an introduction paragraph that ends with their thesis statement. Students will conduct self-assessments by comparing their introductory paragraphs with examples from scholarly texts provided. I will collect these self-assessments and provide a rubric for completing them.

Conclusion Draft (5%) – Due: Week 13
Serves Course Goals II & III
Hypothesize in a concluding paragraph that extends beyond your argument to include how the work of art is still relevant in the contemporary moment. Look to reports of current events to link the historical context of your object to the present moment and briefly reference elements in your object that could make it important to contemporary times. Students will conduct self-assessments by comparing their introductory paragraphs with examples from scholarly texts provided. I will collect these self-assessments and provide a rubric for completing them.

Final Paper (20%) – Due: Week 14
Serves Course Goals I, II, & III
Integrate your revised motivated descriptions, arguments, historical summaries, explanatory paragraphs, comparisons, and introductions and conclusions to create an argument- and research-driven research paper of roughly eight pages, crafted with careful attention to the formal qualities of a work and the historical context. I will provide a rubric for completing/grading this assignment before it is due. While my assessments of previous assignments will be formative, my assessment of these final papers will be summative and will reflect student's responses to previous feedback.

Late Work Policy
Because each assignment in this course builds on the next and because we will spend class time workshopping and responding to some of them, it is important to turn assignments on time. However, I can think of many reasons why your homework might be submitted late. For these reasons, you are allowed three "late days" for your assignments. In other words, there would be no penalty if you submitted one of the assignments three days late, one assignment two days late and another one a day late, or three assignments one day late. After those three "late days" are used, you will be docked on the following system:

1 day late: 20% of the maximum allowable marks
2 days late: 40% of the maximum allowable marks
3 days late: 60% of the maximum allowable marks

Incomplete Course Grades
A grade of "I" (Incomplete) may be granted in cases in which a student has requested an 'I' before the last class and satisfactorily completed a substantial part of the coursework. Incomplete grades are not always granted, and, if granted, the deadline for submission of work may be less than one year.

Revision of Final Course Grades
End-term grades may be revised only under specific circumstances, when the revision is due to a computational error, or when submitted work was unintentionally overlooked. A grade cannot be changed due to a revised assessment or on the basis of new work submitted (e.g., a new exam or additional work completed after the end of the term).

<u>Course Schedule:</u>
This is the current schedule for this course this term. I intend to follow it throughout the term and hope to limit changes as much as possible to respect your time and planning. However, I also feel it is important to be adaptable to new information and unforeseen student needs as the term progresses, so this schedule is subject to change with advance notice.

Week 1, Class 1: Introduction to looking at art
Gombrich, EA. "The Analysis of Vision in Art." In *Art & Illusion: Eleventh Edition,* 291-329. Princeton: Princeton University Press, 2000.
Mitchell, WTJ. "What Do Pictures Want?." In *What Do Pictures Want?,* 28-56. Chicago: University of Chicago Press, 2005.

Week 1, Class 2: Discussing queerness and its histories
Cohen, Cathy. "Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics?" In *The Routledge Queer Studies Reader*, 74-95. New York: Routledge, 2013.
Meyer, Richard. "Identity." In Critical Terms for Art History, second edition, edited by Robert S. Nelson and Richard Schiff, 345-357. Chicago: University of Chicago, 2003.

Week 2, Class 1: Same-gender intimacies in the late 19th and early 20th century

Deitcher, David. "Looking at a Photograph, Looking for a History." In *The Passionate Camera: Photography and Bodies of Desire* edited by Deborah Bright, 23-36. London and New York: Routledge, 1998.

Rupp, Leila J. "Definitions and Deviance: Sexual Transformations at the Turn of the Century." In *A Desired Past: A Short History of Same Sex Love in America*, 73-100. Chicago: University of Chicago Press, 1999.

Weinberg, Jonathan. "Water." In *Male Desire: The Homoerotic in American Art*, 15-33. New York: Harry N. Abrams, 2004.

Primary Images:

Winslow Homer, *Summer Night* (1890)
Thomas Eakins *Wrestlers* (1899)
Unknown Artist, *William Dorsey Swann* (ca. 1880-90)

Week 2, Class 2: Library Visit - Research Methods Scavenger Hunt

Saslow, James. "Closets in the Museum." In *Lavender Culture,* edited by Karla Jay and Allen Young, 215-229. New York: New York University Press, 1994.

Week 3, Class 1: Lesbian American ex-pats in Paris in the 1920s

Latimer, Tirza True. "Lesbian Paris Between the Wars." In *Women Together/Women Apart: Portraits of Lesbian Paris,* 20-42. New Brunswick, N.J.: Rutgers University Press, 2005.

Miller, Neil. "Romantic Friendships Between Women." In *Out of the Past: Gay and Lesbian History from 1869 to the Present,* 55-74. New York: Vintage Books, 1995.

Primary Images:

Romaine Brooks, *Self Portrait* (1923)
Florine Stettheimer *Portrait of Marcel Duchamp* (1923)

Week 3, Class 2: Surrealist plays with gender categories

Fer, Briony. "Surrealism, Myth, and Psychoanalysis/Introduction: Surrealism and Difference" *Realism, Rationalism, Surrealism: Art between the Wars*, 174-183. Modern Art--Practices and Debates. New Haven: Yale University Press, in association with the Open University, 1993.

Latimer, Tirza True. "'*Narcissus and Narcissus'* Claude Cahun and Marcel Moore." In *Women Together/Women Apart: Portraits of Lesbian Paris,* 68-104. New Brunswick, N.J.: Rutgers University Press, 2005.

Primary Images:

Claude Cahun, *What Do You Want from Me* (1928)
Claude Cahun and Marcel Moore, *Entre Nous (Between Us)* (1926)

→ Description Assignment Due

Week 4, Class 1: Harlem in the 1920s

Garber, Eric. "A Spectacle in Color: The Lesbian and Gay Subculture of Jazz Age Harlem." In *Hidden from History: Reclaiming the Gay and Lesbian Past,* 318-331. New York: New American Library, 1989.

Miller, Neil. "A Drag Ball in Harlem." In *Out of the Past: Gay and Lesbian History from 1869 to the Present,* 157-158. New York: Vintage Books, 1995.

Powell, Richard. "Enter and Exit the 'New Negro.'" In *Black Art and Culture in the 20th Century*, 41-65. New York and London: Thames and Hudson, 1997.

Primary Images:

James van der Zee, *Beau of the Ball* (1926)
Isaac Julien, *Looking for Langston* (1989)

Week 4, Class 2: Homoeroticism and military symbolism from the 1930s

Chauncey, George. "The Exclusion of Homosexuality from the Public Sphere in the 1930s." In *Gay New York: Gender Urban Culture, and the Making of the Gay Male World 1890-1940*, 331-354. New York: Basic Books, 1994.

Meyer, Richard. "A Different American Scene: Paul Cadmus and the Satire of Sexuality (excerpt)." In *Outlaw Representation: Censorship and Homosexuality in Twentieth-Century American Art*, 33-56. New York: Beacon Press, 2002.

Primary Images:

Charles Demuth, *Distinguished Air* (1930)
Paul Cadmus, *Fleeet's In!* (1934)

→ Annotated Bibliography Due

Week 5, Class 1: Queerness in 1930s American Regionalism

Corn, Wanda. "Hometown Artist: 1901-1930." In *Grant Wood: The Regionalist Vision*, 5-34. New Haven and London: Yale University Press, 1883.

Johnson, Colin R. "Town and Country: Country Life and the Nationalization of Middle-Class Morality." In *Just Queer Folks: Gender and Sexuality in Rural America*, 51-79. Philadelphia: Temple University Press, 2013.

Primary Images:

Grant Wood, *Arnold Comes of Age* (1930)
Artist Unknown, *Photograph of Men in Model-T-like car* (ca. 1930)

Week 5, Class 2: Argumentation Workshop

→ Historical Context Summary Due

Week 6, Class 1: Homoerotic and Documentary Photography in the 1940s and 1950s

Lopatin, Judy. "Retrospective on Weegee." *Mississippi Review* 8, no. 1/2 (1979): 63-78.

Waugh, Thomas. "Posing and Performance: Glamour and Desire in Homoerotic Art Photography." In *The Passionate Camera: Photography and Bodies of Desire* edited by Deborah Bright, 58-77. London and New York: Routledge, 1998.

Primary Images:

Weegee, *The Gay Deceiver* (negative 1939, print 1951)
Artist Unknown, *Unidentified Couple* (1956)

Week 6, Class 2: Emergence of gay and lesbian magazine culture in the 1950s

Johnson, Alexis Bard. "Cover to Cover: *The Ladder* Imagines Lesbian Life." In *Turning the Page: Image and Identity in US Lesbian Magazines,* 27-65. PhD Dissertation, Stanford University, 2019.

Stryker, Susan. "Lesbian Lives and Lusts." In *Queer Pulp: Perverted Passions from the Golden Age of the Paperback,* 49-71. San Francisco: Chronicle Books, 2001.

Primary Images:

The Ladder "1st Rung" (1956)
Aché: A Journal for Lesbians of African Descent (1993)

→ Statement of Original Argument Draft Due

Week 7, Class 1: No Class – Mid-term Break

Week 7, Class 2: No Class – Mid-term Break

Week 8, Class 1: Appropriation of American popular media by homosexual artists in the 1950s

D'Emilio, John. "Bonds of Oppression: Gay Life in the 1950s." In *Sexual Politics, Sexual Communities*, 40-53. Chicago and London: University of Chicago Press, 1983.

Katz, Jonathan D. "Committing the Perfect Crime: Sexuality, Assemblage, and the Postmodern Turn in American Art." *Art Journal*. 2008; 67(1): 39-53.

Steinberg, Leo. "Other Criteria." In *Other Criteria: Confrontations with Twentieth-Century Art*, 55-92. Oxford: Oxford University Press, 1972.

Primary Images:

Jasper Johns, *Target with plaster casts* (1955)
Robert Rauschenberg, *Bed* (1955)

Week 8, Class 2: Queerness in post-war abstraction

Baldwin, James. "On the Painter Beauford Delaney." *Transition*, no. 75/76 (1997): 88-89.

Johnson, Eloise. "Out of the Ashes: Cultural Identity and Marginalization in the Art of Beauford Delaney." *Source: Notes in the History of Art* 24, no. 4 (2005): 46-55.

Ferguson, Roderick A. "Race-ing Homonormativity: Citizenship, Sociology, and Gay Identity." In *Black Queer Studies: A Critical Anthology,* 52-67. Durham: Duke University Press, 2005.

Primary Images:

Beauford Delaney, *Dark Rapture (James Baldwin)* (1941)
Beauford Delaney, *Untitled* (ca. 1959)
Beauford Delaney, *Portrait of Bernard Hassel* (1968)

→ Motivated Description Due

Week 9, Class 1: Gender transformation in post-war abstraction

Gibson, Ann. "Lesbian Identity and the Politics of Representation in Betty Parson's Gallery." In *Gay and Lesbian Studies in Art History*, edited by Whitney Davis 245-270. New York: Haworth Press, 1994.

Metzger, Cyle. "Envisioning Non-Binary Gender: The Art of Forrest Bess," *Archives of American Art Journal* 61, no. 1 (forthcoming: Spring 2022)

Primary Images:

Forrest Bess, *The Hermaphrodite*, (1957)
Forrest Bess, *Complete Freedom* (1970)

Week 9, Class 2: Warhol's gender and sexual subversion in the 1960s

Johnson, Alexis Bard. "The Work of Being Sexed: Andy Warhol on Drag." In *Contact Warhol: Photography Without End,* edited by Peggy Phelan and Richard Meyer, 169-179. Cambridge, MA: Iris & Gerald Cantor Center for the Visual Arts at Stanford University; The MIT Press, 2018.

Metzger, Cyle. "Double Binds: Candy Darling in American Avant Garde Art." In *Deep Cuts: Transgender History in American Art after WWII.* PhD Dissertation Chapter, Stanford University, 2021.

Primary Images:

Richard Avedon, *Andy Warhol and Members of the Factory, 30 October 1969*
Andy Warhol, *Ladies and Gentlemen* (1975)

Week 10, Class 1: Leather aesthetics in the 1970s

Meyer, Richard. "Barring Desire: Robert Mapplethorpe and the Discipline of Photography." In *Outlaw Representation: Censorship and Homosexuality in Twentieth-Century American Art*, 158-223. New York: Beacon Press, 2002.

Truscott, Carol. "S/M: Some Questions and a Few Answers." In *Leather Folk: Radical Sex, People, Politics, and Practice*, edited by Mark Thompson, 15-36.

Tucker, Scott. "The Hanged Man." In *Leather Folk: Radical Sex, People, Politics, and Practice*, edited by Mark Thompson, 1-14.

Primary Images:

The Tool Box Bar Mural (post-demolition) (1975)
Robert Mapplethorpe, *Brian Ridley and Lyle Heeter* (1979)

Week 10, Class 2: East Village USA in the 1980s

Ahmed, Sara. "The Orient and Other Others." In *Queer Phenomenology: Orientations, Objects, Others*, 109-120. Durham: Duke University Press, 2006.

Cameron, Dan. "It Takes a Village." In *East Village USA,* 41-64. New York: New Museum of Contemporary Art, 2004.

Wojnarowicz, David. "Being Queer in America: A Journal of Disintegration." In *Close to the Knives,* 65-83. New York: Vintage Books, 1991.

Primary images:

Martin Wong, *My Secret World* (1978-1981)
David Wojnarowicz, *Untitled from Sex Series (Train)* (1988-89)

→ Object/History Paragraph Drafts Due

Week 11, Class 1: The Culture Wars of the 1980s

Bolton, Richard. "Introduction." In *Culture Wars: Documents from the Recent Controversies in the Arts,* edited by Richard Bolton, 3-26. New York: New Press, 1992.

Clare, Eli. "Freaks and Queers." In *Exile & Pride: Disability, Queerness, and Liberation,* 68-101. Cambridge, MA: South End Press, 1999.

Owens, Craig. "Representation, Appropriation, Power." In *Beyond Recognition,* 88-113. Berkeley: University of California Press, 1992.

Primary images:

Andres Serrano, *Piss Christ* (1987)
Frank Herrera, photograph of *The Perfect Moment* protest (1989)
Frank Moore, *Outrageous Beauty Revue* (1979-ca. 1990)

Week 11, Class 2: AIDS aesthetics and queer formalisms in the 1990s

Arguelles, Lourdes and B. Ruby Rich, "Homosexuality, Homophobia, and Revolution: Notes Toward an Understanding of the Cuban Lesbian and Gay Male Experience" in *Hidden from History: Reclaiming the Gay and Lesbian Past*, 441-455. New York: New American Library, 1989.

Crimp, Douglas. "AIDS: Cultural Analysis/Cultural Activism." In *Melancholia and Moralism*, 27-43. Cambridge, MA: MIT Press, 2002.

Wojnarowicz, David. "Postcards from America: X Rays from Hell." In *Close to the Knives,* 111-123. New York: Vintage Books, 1991.

Primary images:

Gran Fury*, Kissing Doesn't Kill* (1989-90)
Felix Gonzales Torres, *Untitled (Portrait of Ross in LA)* (1991)
Feliciano Centurión, *Me Adapto a Mi Enfermedad* (1996)

→ Compare and Contrast Draft Due

Week 12, Class 1: Queer Portraiture in the 1990s

Harris, Lyle Ashton and Thomas Allen Harris. "Black Widow: A Conversation." In *The Passionate Camera: Photography and Bodies of Desire* edited by Deborah Bright, 248-262. London and New York: Routledge, 1998.

Solomon, Alisa. "Not Just a Passing Fancy: Notes on Butch." In *The Passionate Camera: Photography and Bodies of Desire* edited by Deborah Bright, 263-275. London and New York: Routledge, 1998.

Primary images:

Lyle Ashton Harris in collaboration with Thomas Allen Harris, *Brotherhood, Crossroads, Etcetera* (1994)
Glenn Ligon, *A Feast of Scraps* (1995)
Laura Aguilar, *Plush Pony #15* (1992)

Week 12, Class 2: The Body as Artistic Material in the 1990s and 2000s

Jones, Amelia. "Postmodernism, Subjectivity, and Body Art: A Trajectory" (21-53)

Muñoz, José. "The White to be Angry: Vaginal Davis's Terrorist Drag." In *Disidentifications: Queers of Color and the Performance of Politics,* 93-118. Minnesota: University of Minnesota Press, 1999.

Puar, Jasbir. "Queer Times, Queer Assemblages." In *The Routledge Queer Studies Reader*, 515-528. New York: Routledge, 2013.

Primary Images:

Cassils, *Cuts: A Traditional Sculpture* (2011-13)
Vaginal Davis, *The White to be Angry* performance still (1999)
Nabil Vega, *Thahab* (ongoing)

→ Introduction Draft Due

Week 13, Class 1: Queer Immigration Experiences in Art in the 2010s

Anzaldúa, Gloria. "Movimientos de rebeldia y las culturas que traicionan." In *Borderlands/La Frontiera: The New Mestiza*, 37-45. San Francisco: Aunt Lute Books, 1999.

Moraga, Cherrie. "La Güera." In *This Bridge Called My Back*, 22-29. Albany, NY: SUNY Press, 2015.

Somerville, Siobhan B. "Sexual Aliens and the Racialized State: A Queer Reading of the 1952 U.S. Immigration and Nationality Act." In *Queer Migrations: Sexuality, U.S. Citizenship, and Border Crossings*, edited by Luibhéid Eithne and Cantú Lionel, 75-91. University of Minnesota Press, 2005.

Primary Images:

Julio Salgado, *UndocuQueer series* (ca. 2010-present)
Rafa Esparza, with Sebastián Hernández, *Cumbre: look as far as you can see in every direction – north, south, east and west* (2018)
Fabian Gurrero, *Portrait of Jaime* (2018)

Week 13, Class 2: Double binds of visibility in contemporary queer and trans art

Fleetwood, Nicole R. "Excess Flesh: Balck Women Performing Hypervisibility." In *Troubling Vision: Performance, Visuality, and Blackness*, 105-145. Chicago: University of Chicago Press, 2011.

Gossett, Reina, Eric A. Stanley, and Johanna Burton. "Known Unknowns: An Introduction to Trap Door." In *Trap Door: Trans Cultural Production and the Politics of Visibility*, xv-xxvi. Cambridge, MA: MIT Press, 2017.

Primary Images:

Mickalene Thomas, *Le déjuner sur l'herbe: Les Trois Femmes Noires* (2010)
Tourmaline, *Salacia* (2019)
Tourmaline and Sascha Wortzel, *Happy Birthday Marsha* (2018)

→ Conclusion Draft Due

Week 14, Class 1: Queerness in architecture and space

Ahmed, Sara. "Finding Your Way." In *Queer Phenomenology: Orientations, Objects, Others*, 1-24. Durham: Duke University Press, 2006.

Friedman, Alice T. "People Who Live in Glass Houses: Edith Farnsworth, Mies van der Rohe and Philip Johnson." In *Women and the Making of the Modern House*, 126-159.

Oppenheimer, Sarah "The Array." *Art in America* 102, no. 5 (2014): 40-41.

Primary Images:

Philip Johnson, *Glass House* (1949)
Sarah Oppenheimer, W-120301
Edie Fake, *Affordable Housing for Trans Elders* (2019)

Week 14, Class 2: Queer and Trans Archival Practices

Cvetkovich, Ann. "In the Archive of Lesbian Feelings." In *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures,* 239-271. Durham: Duke University Press, 2003.

Foucault, Michel. "The Historical *a priori* and the Archive." In *The Archaeology of Knowledge and Discourse on Language,* 126-131. New York: Vintage Books, 2010.

Primary Images:

Chris E. Vargas, *Museum of Transgender Hirstory and Art* (2013-present)
Giuseppe Campuzano, *Museo Travesti del Peru* (ca. 2003-2013)

→ Final Paper Due

<u>Learning Toolbox</u>

The materials below are offered to support you as you engage with the course material. Whether you consider yourself a seasoned reader of complex texts or new to this kind of material, this material will provide helpful guides to reading efficiently. I use them regularly to refresh my own methods.

Strategies for Looking at Objects

Looking at objects is the foundational activity for this course. Without knowing it, most of us jump to analysis before we have even noticed all that is in the work. The following list will give you elements to take note of as you are first looking at a work of art. These strategies are written to apply to both two- and three-dimensional works:

- **Pay attention to color:** not just the *hues* (or the names) of colors that you see, but also their *saturation* (how vivid or rich they are) and their *value* (how light or dark they are).
- **Examine the arrangement of elements within the work:** is the composition dense or dispersed? Does it change from one area to another?
- **Observe the depth of space in the work:** does the work press into the space of the viewer or seem to fall into a deep space of its own? Somewhere in between?
- **Note scale:** how does the size this piece compare to your own body? To other works?

Framing Questions for Readings

In this course, you will be reading texts that make arguments about art, history, and theory. In order to develop your ability to understand these texts, I suggest you start with the following three questions in mind:

1. What is the problem, concept, or question the text is addressing?
2. What is the central argument or position?
3. How is the text is making that argument? How is the text persuading you or making its case? By analogy, by exposing a contradiction, by telling a story, by bringing up an empirical example, by writing from a particular location, and so on? Keep in mind that an argument may not be presented as

a series of logical propositions, but instead may take the form of a narrative, be embodied in the style of writing, or be an explication of a world view or system of thinking.

Concrete Strategies for Reading Difficult Texts
(adapted from Dr. Caleb McDaniel, Rice University)

Stage 1: The Skim

1. **Always "pre-read" by skimming the titles, both for the whole work and for sections.** When authors choose titles, they are attempting to do your work as a skimmer for you. Titles, ideally, boil down crucial concepts into brief phrases, and they can give important clues about a work's argument. You should therefore look for keywords in the title. Then, while you are skimming, you can pay special attention to the parts of the work that bear directly on those keywords.
2. **Look for main points "early" or "late."** Williams' book on Style encourages writers to place their main points either at the beginning of works or at the end, because this is where readers tend to look for them. He's right, and this is where skimmers should go for quick ideas about the main point of a book or article. The main points of a book can usually be found in the introduction or conclusion. Likewise, the main points of a chapter are usually at the beginning or the end. In fact, the same is true even of smaller sections in a chapter. The same is even true of paragraphs. If a writer is doing his or her job well, you will not find the most important points of a paragraph buried in the middle. You will find them in the two or three sentences that come at the beginning or the end.
3. **Do not get hung up on things you do not understand.** In tackling a difficult book for the first time, read it through without ever stopping to look up or ponder the things that you do not understand right away. Pay attention to what you can understand and do not be stopped by what you cannot immediately grasp. Go right on reading past the point where you have difficulties in understanding, and you will soon come to things you do understand. Concentrate on these. Keep on in this way. Read the book through, undeterred and undismayed by the paragraphs, footnotes, comments, and references that escape you. If you let yourself get stalled, if you allow yourself to be tripped up by any one of these stumbling blocks, you are lost. In most cases, you will not be able to puzzle the thing out by sticking to it. You will have a much better chance of understanding it on a second reading, but that requires you to have read the book through at least once. [From How to Read a Book, pp. 36-7.]

Stage 2: The Slow Read… The slow-read is probably the most straightforward and familiar stage of reading. Three words sum up the basic point: Read the text. But as you read, you should practice several good reading habits:

1. **Be on the look-out for reasons and evidence.** In the skimming stage you began to identify the main points of the text. Now you will want to identify the reasons, arguments, and evidence the author gives for why you should accept those main points as true.
2. **Ask yourself questions about the author's reasons and evidence.** Are there arguments you find suspect? Evidence you expected to be shown that the author is not including? Questions you have about whether a particular piece of evidence is representative or anomalous? Mistakes you see in an author's logical leaps?
3. **Selectively annotate the text with marginal notes or highlights.** The main thing you will want to note are points where you think the author's arguments are particularly strong or particularly weak. These are the parts of the text you will be most interested in returning to once you begin to evaluate the work as a whole. Do not highlight excessively. If you do, you will have undermined the point of high-lighting in the first place: you want to emphasize only those lines or paragraphs that struck you as most crucial to the author's argument.
4. **Pause at the end of each section to review and jot notes.** Instead of taking exhaustive notes as you read, pause after each chapter or main section to write down a few reactions and record the questions you have been asking.

Note-Taking Strategies

1. Keep track of page numbers by writing them in the left margin next to each note.
2. "A" for Argument: Record short quote from the text that demonstrates the text's main claim(s) with a 1 sentence summary of the argument.
3. "E" for Evidence: Note each piece of evidence that the author gives for their argument and summarize why (this can appear in many forms, but usually includes the examples and case studies that the author might use in constructing or supporting their argument)
4. "T" for Terms: Note and define key terms that the author uses or invents in relation to their main argument (sometimes these are *italicized* or in "quotes" but not always) and rewrite in your own words below.

   Example: Eve Sedgwick, "Queer and Now" in *Tendencies*
   T: *Queer*
   "That's one of the things that "queer" can refer to: the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning when the constituent elements of anyone's gender, of anyone's sexuality aren't made (or can't be made) to signify monolithically."
   <u>In other words:</u> Queer is not a stable thing, but describes things that are hard to fit into typical categories

5. "?" for Confusing Passages: Note passages that you don't feel like you fully understood and would like to discuss in class
6. "!" for Surprising or Interesting Passages: Note identifies passages that surprised you and you would like to discuss in class
7. "X" for Disagreement: this identifies passages that you disagree with or passages that you would like to challenge in class
8. Any other quotes: Note other short quotes that grab your attention while you read along with brief explanations of why those quotes are important to you.