GEN&WS 340: Topics in LGBTQ Sexuality: Contemporary Queer Art and Visual Culture

Prof. Anna Campbell

Fall 2018

Meeting Time  Tuesday & Thursday 1:00 – 2:15pm

Classroom  1313 Sterling Hall

Credits  3 credit hours

Credit Hour Standard

Traditional Carnegie Definition – One hour (i.e. 50 minutes) of classroom or direct faculty/instructor instruction and a minimum of two hours of out of class student work each week over approximately 15 weeks, or an equivalent amount of engagement over a different number of weeks.

Instructional Mode  face-to-face

Website  queerartvisualculture.wordpress.com

Office  Sterling Hall 3315

Office hours  Tuesday & Thursday 11:00 – noon & by appointment

Email  anna.campbell@wisc.edu

Description

How can queer art and visual culture refuse the terms of contemporary life, and construct alternative models? How are creative visual practices used to create, record, and preserve queer culture and histories? How can we engage art and visual culture to queerly craft an active and participatory relationship to social and political contexts? As examined through this course, queer art and visual culture are defined not only through their subject matter but also by the methods through which they appropriate and subvert conventional visual practices. Such tactics may include a work’s means of production, its formal properties, and the conditions of its reception. The political imperatives of a queer or queered position, linked to the intersections of race, class, sex and gender will shape thematic investigations of practices related to activism, documentation, abstraction, mining the archive, craft, camp, and drag, among others. Case studies will be drawn from film, performance, comics, video games, and fine art. Projects will engage text- and studio-based research in an interdisciplinary push to integrate theory and practice. No prior art or design experience required.
At the end of the course students are able to:

- Engage in critical discourse on the concepts, themes and strategies key to queer art and visual culture.
- Demonstrate a working knowledge of influential practitioners and texts in the field.
- Analyze and apply text- and studio-based practices to generate projects that respond to or participate in a dialogue on queer theory.
- Synthesize course content with your individual academic research interests.

The nature of seminar and studio working and learning is experiential and active, so being in class prepared and on time is essential and expected. You may miss two class periods without affecting your grade. If you are late to, or leave early from class by 10 minutes or more this will count as 1/3 absence. Your final grade will drop a grade level after two additional absences. [Example: 4 absences drop an A to an AB; 3 absences and 3 late arrivals drop a C to a D.] You are responsible for all course content. If you miss a class, please confirm any assignments with me. Religious holidays are excused absences, but you must contact me in advance of missing a class for any reason. Please keep in mind that the allowable absences are meant for personal/family illness; do not use them carelessly, as this frequently causes problems for students later in the semester.

As a community of learners, your active participation in this class is vital. You are responsible for writing an informative and evaluative annotated bibliography entry for each of the assigned readings, and for isolating at least one passage from each reading. Bring these materials to class; they will serve as the core of our discussion. You will upload these materials to UW Box once at midterms, and again at the end of the semester.

Projects must be uploaded to your UW Box folder by midnight on the day they are due. Presentations must be made on the date they are due; no late presentations will be possible. If a project is late your grade will drop by 1 letter grade and continue to drop each passing class day. Contact me as soon as possible if you need an extension based on documented illness or family trauma.

If there are circumstances that may affect your performance in this class, please let me know as soon as possible so that we may work together to develop strategies for adapting assignments to meet both your needs and the requirements of the course. The McBurney Disability Resource Center (263-2741) provides resources for students with disabilities. You will need to provide documentation of disability to them in order to receive official university services and accommodations.
**Supplies, Material, Media**

You will need a folder for assignments, a notebook for taking notes and a binder to organize readings. Highlighted and notated hard copies of readings should be brought to class.

**Grading**

- **A** Individual responsibility for learning – reserved for exceptional exploration, in-depth research, original analysis and problem-solving, highly competent execution, and leadership in the classroom
- **AB** Strong and ambitious engagement with course via assignments and class discourse
- **B** Good demonstration of an understanding of course content – above average work effort, well-considered analysis and problem solving, enthusiastic participation
- **BC** Competent demonstration of concepts, engaged participation
- **C** Average work – parameters of assignments are fulfilled satisfactorily, regular participation
- **D** An understanding of concepts is not evidenced through effort – work may be incomplete or hastily composed
- **F** Insignificant attempt made

**Weight of Assignments**

- **Queering as Hacking Project** 20%
- **Public Gender Memorial Proposal** 25%
- **Final Prospectus and Project** 25%
- **Annotated Bibliography** 20%
- **Day Without Art and Class Participation** 10%
- **Total** 100%

**Grading Scale**

- **A** 93-100%
- **AB** 92-88%
- **B** 83-87%
BC  82-78%
C   70-77%
D   69-62%
F   0-61%

READINGS

WEEK 1: ORIENTATION

Tuesday, September 4th
Labor Day Recess: no instruction

Thursday, September 6th
course introduction

WEEK 2: QUEERING BODIES

Tuesday, September 11th


Wednesday, September 12th
Kris Grey Lecture (recommended)

Thursday, September 13th
Kris Grey visit


WEEK 3: APPEARING

Tuesday, September 18th


Screening:
The Queen. Directed by Simon, Frank, performances by Jack Doroshow, Crystal LaBeija, and Mario Montez, Dorian Corey, MDH, 1968. (68 min, excerpts)

Thursday, September 20th


Screening:

WEEK 4: HACKING AS QUEERING

Tuesday, September 25th

Hacking is Queering introduction and demo


*Play these games to the end at least once:*
Player 2. Lydia Neon. 2013. Online video game. (silent)

**Thursday, September 27th**

*in class Twine training*


*Play these games to the end at least once:*
Her Car is the Edge of the World. Porpentine. 2014. Online video game. (silent)
Redshift and Portalmetal. micha cárdenas. 2015. Online video game.

**WEEK 5: NARRATIVE**

**Tuesday, October 2nd**


**Thursday, October 4th**


WEEK 6: FORM & ABSTRACTION

Tuesday, October 9th


Thursday, October 11th


WEEK 7: (SAFE) SPACES

Tuesday, October 16th
Tourmaline (Reina Gosset) *Atlantic is a Sea of Bones*, 2017. 7:28 min


screening:

**Thursday, October 18th**

*Hacking as Queering Project due*


**WEEK 8: MONUMENT & MEMORIAL**

**Tuesday, October 23rd**

*Hacking as Queering review; Public Proposal Introduction*


**Thursday, October 25th**


WEEK 9: PUBLIC GENDER

Tuesday, October 30th


Thursday, November 1st


WEEK 10: QUEER ARTIFACTS & MATERIAL CULTURE

Tuesday, November 6th


Thursday, November 8th

WEEK 11: CRAFTING SURVIVAL

Tuesday, November 13th

Public Proposals pecha kucha

Thursday, November 15th

Introduce Final Project


WEEK 12: APPLIED ACTIVISM

Tuesday, November 20th


screen:
Video Data Bank presents ; by Gregg Bordowitz. *Fast Trip, Long Drop.* Chicago, IL :Video Data Bank, 200020091993. Print. (excerpts)

slogan/ button exercise

Thursday, November 22nd

Thanksgiving Recess; no instruction
**WEEK 13: HISTORIES/ DOCUMENTS**

**Tuesday, November 27th**


screen:


*button/slogan ephemera workshop*

**Thursday, November 29th**

*Day Without Art Preview; button/slogan ephemera workshop*

**Saturday, December 1st**

*Day Without Art*

**WEEK 14: ARCHIVES**

**Tuesday, December 4th**

*Day With(out) Art Reflection*


Thursday, December 6th


screen:
The Watermelon Woman. Dir. Cheryl Dunye. (84 min.) First Run Features, 1997. (excerpts)

WEEK 15: WORKSHOP WEEK

Tuesday, December 11th

Final Presentations: Pecha Kucha

Thursday, December 13th

Study Day; no instruction

EXAM WEEK

Final project due, uploaded to UW Box

syllabus subject to change