

# 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](http://queerartvisualculture.wordpress.com)

**Office** Sterling Hall 3315

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

**Email** [anna.campbell@wisc.edu](mailto: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:

**Course Learning  
Outcomes**

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.

**Attendance**

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.

**Participation**

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.

**Late Policy**

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.

**Ability**

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**

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

**Weight of Assignments**

<i>Queering as Hacking</i> Project	20%
<i>Public Gender Memorial</i> 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 11<sup>th</sup>**

[José Esteban Muñoz \(2006\) The Vulnerability Artist: Nao Bustamante And the Sad Beauty of Reparation, Women & Performance: a journal of feminist theory, 16:2, 191-200, DOI: 10.1080/07407700600744386](#)

[Muñoz, José Esteban. After Jack: Queer Failure, Queer Virtuosity. In Cruising Utopia: the Then and There of Queer Futurity. \(pp. 169 – 183\). New York: New York University Press, 2009.](#)

**Wednesday, September 12th**

Kris Grey Lecture (recommended)

**Thursday, September 13<sup>th</sup>**

Kris Grey visit

Doyle, Jennifer. "Touchy Subject: Ron Athey, Incorruptible Flesh: Dissociative Sparkle." *Hold it Against Me: Difficulty and Emotion in Contemporary Art*. Duke University Press, London;Durham;, 2013. 49 – 68.

Grey, Kris. Cassils: Body Of Work. Original Plumbing. 9 Aug. 2013. Web. 27 Feb. 2015.

### WEEK 3: APPEARING

#### Tuesday, September 18<sup>th</sup>

Sontag, Susan. Notes on "Camp" in Against Interpretation, and Other Essays. 1st Picador USA ed. New York, N.Y.: Picador U.S.A., 2001.

Halperin, David M. Gay Identity and its Discontents. In How to Be Gay. (pp. 69 – 81) Cambridge, Mass.: Belknap Press of Harvard University Press, 2012.

#### 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 20<sup>th</sup>

Crimp, Douglas, 2012. Boring Camp. in Crimp, Douglas, and Andy Warhol. "Our Kind of Movie" : the Films of Andy Warhol. Cambridge, Mass.: MIT Press.

Román, David & Westerling, Kalle & Venning, Dan & Buckley, Jennifer & Felton-Dansky, Miriam & Marra, Kim & Alvarez, César & Patterson, Erik. "Subjective Histories of Taylor Mac's "Radical Faerie Realness Ritual" History." Theatre Journal, vol. 69 no. 3, 2017, pp. 403-415. Project MUSE, doi:10.1353/tj.2017.0048

#### Screening:

GranDelusion presents a film by David Weissman & Bill Weber ; directed by Bill Weber and David Weissman ; produced by David Weissman. *The Cockettes*. [United States] :Strand Releasing Home Video, 2002. Print. (excerpts)

### WEEK 4: HACKING AS QUEERING

#### Tuesday, September 25<sup>th</sup>

*Hacking is Queering introduction and demo*

Anthropy, Anna. Rise of the Videogame Zinesters: How Freaks, Normals, Amateurs, Artists, Dreamers, Dropouts, Queers, Housewives, and People Like You aAre Taking Back and Art Form. New York: Seven Stories Press, 2012. 1-21, 58 – 60, 104 – 106.

k, merritt (Merritt Kopas) and Naomi Clark. “Queerness and Beyond: Rethinking Human-Game Relations.” UC Berkeley. South Hall, Berkeley, CA. Queerness and Games Conference. October 26, 2014. Keynote address. <http://deadpixel.co/QGCON-2014.keynote.kopas-clark.pdf>

*Play these games to the end at least once:*

Dys4ia. Anna Anthropy. 2012. Video game.

Queers in Love at the End of the World. Anna Anthropy. 2013. Video game. (silent)

TRIAD. Anna Anthropy. 2013. Video game.

Player 2. Lydia Neon. 2013. Online video game. (silent)

## **Thursday, September 27<sup>th</sup>**

*in class Twine training*

cárdenas, micha. “Dark Shimmers: The Rhythm of Necropolitical Affect in Digital Media.” Trap Door : Trans Cultural Production and the Politics of Visibilty. edited by Tourmaline (Reina Gossett), Eric A. Stanley, and Johanna Burton. Cambridge, Massachusetts :The MIT Press, 2017. Print. 161 – 181.

*Play these games to the end at least once:*

Her Car is the Edge of the World. Porpentine. 2014. Online video game. (silent)

High End Customizable Sauna Experience. Porpentine. 2013. Online video

game. (silent)parasite. Porpentine. 2013. Online video game. (silent)

Happiness Simulator. Porpentine, 2014. Online video game. (silent)

Redshift and Portalmetal. micha cárdenas. 2015. Online video game.

## **WEEK 5: NARRATIVE**

### **Tuesday, October 2nd**

Wojnarowicz, David author. *7 Miles a Second*. Seattle, Wash.: Fantagraphics Books, 2012. Print. (excerpts)

Fawaz, Ramzi. “Flame On! Nuclear Families, Unstable Molecules, and the Queer History of *The Fantastic Four*” in *The New Mutants: Superheroes and The Radical Imagination of American Comics* New York: NYU Press, 2016. 66-93.

### **Thursday, October 4th**

DiMassa, Diane. Complete Hothead Paisan: Homicidal Lesbian Terrorist. Berkeley: Cleis Press, 1999. (excerpts)

Bechdel, Alison. *The Essential Dykes to Watch Out for*. Houghton Mifflin Harcourt, Boston, 2008. (excerpts)

Fake, Edie. Gaylord Phoenix. New York: Secret Acres, 2010. (excerpts)

## WEEK 6: FORM & ABSTRACTION

### Tuesday, October 9th

Harmony Hammond. "Feminist Abstract Art – A Political Viewpoint." Heresies #1, Vol, 1 No. 1 Jan. 1977. 66-70.

Hammer, Barbara, "The Politics of Abstraction," Queer Looks: Perspectives on Lesbian and Gay Film and Video, ed. Martha Gever, Pratibha Parmar and John Greyson. New York: Routledge, 1993, 70-75.

Doyle, Jennifer and David Getsy. "Queer Formalisms: Jennifer Doyle and David Getsy

in Conversation." Art Journal. 31 Mar. 2014. [New York]: College Art Association of America. (pp. 58 – 71.)

Muñoz, José Esteban, 2009. Just Like Heaven: Queer Utopian Art and the Aesthetic Dimension. In Cruising Utopia : the Then and There of Queer Futurity. (pp. 131 – 146). New York: New York University Press.

### Thursday, October 11<sup>th</sup>

Halberstam, Jack (Judith). Technotopias: Representing Transgender Bodies in Contemporary Art. In a Queer Time and Place: Transgender Bodies, Subcultural Lives. (pp.:97 – 124.) New York: New York University Press, 2005.

Gober, Robert 2013. The Man That Got Away. In Elliott, Clare, Robert Gober, and Forrest Bess. Forrest Bess : Seeing Things Invisible. (pp 90 – 93) Houston: Menil Collection.

## WEEK 7: (SAFE) SPACES

### Tuesday, October 16th

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

Aikin, Susana. *Digging Up the Salt Mines: A Film Memoir*. Susanaaikin, 2013. (excerpts)

screening:

Aikin, Susana Carlos Aparicio, directors. *The Salt Mines*. San Francisco, CA: Frameline, 1990.

### **Thursday, October 18th**

*Hacking as Queering Project due*

Tsang, Wu. *Wildness*. Class Productions and Now Unlimited, 2012. 79 min.

## **WEEK 8: MONUMENT & MEMORIAL**

### **Tuesday, October 23rd**

*Hacking as Queering review; Public Proposal Introduction*

Smith, Allison. *The Muster*. New York: Distributed Art Publishers, 2007. (excerpts)

Roberts, L.J. *bricks and stone*. 2016 – 2017.

Meier, Allison. *From Courbet to the Bronx, The Love That Dare Not Speak Its Names Gets Marriage Memorial*. Hyperallergic. 10, Oct. 2011. Web. 27 Feb, 2015. <<http://hyperallergic.com/37601/memorial-to-a-marriage-woodlawn-cemetery-patricia-cronin>>.

Castro, Jan Garden. Making the Personal Monumental: A Conversation with Patricia Cronin. Jan/Feb. 2003. Vol. 22 No. 1. Sculpture Magazine.

### **Thursday, October 25th**

Che Gossett, "Pulse, Beat, Rhythm, Cry: Orlando and the Queer and Trans Necropolitics of Loss and Mourning," Verso Blog, 5 July 2016, <https://www.versobooks.com/blogs/2747-pulse-beat-rhythm-cry-orlando-and-the-queer-and-trans-necropolitics-of-loss-and-mourning>

Freeman, Elizabeth. *Deep Lez in Time Binds : Queer Temporalities, Queer Histories*. (pp.: 59 – 93.) Durham [N.C.]: Duke University Press, 2010.



## WEEK 9: PUBLIC GENDER

### Tuesday, October 30th

Warner, Michael and Lauren Berlant. "Sex in Public." in Warner, Michael. Publics and Counterpublics. New York: Zone Books, 2002. 187 – 208.

Motta, Carlos and Joshua Lubin-Levy. *Petite Mort: Recollections of a Queer Public*. New York: Forever & Today, Inc., 2011. (excerpts)

Waspé, Roland, "Private and Public," in Felix Gonzalez-Torres. Felix González-Torres and Dietmar Elger. Ostfildern-Ruit: Cantz , 1997 18 – 21.

### Thursday, November 1st

Lord, Catherine, 2000. The Anthropologists Shadow: The Closet, The Warehouse, the Lesbian as Artifact. In Suderburg, Erika. Space, Site, Intervention: Situating Installation Art. (pp. 297 – 316) Minneapolis: University of Minnesota Press.

Motta, Carlos and Joshua Lubin-Levy. *Petite Mort: Recollections of a Queer Public*. New York: Forever & Today, Inc., 2011. (excerpts)

## WEEK 10: QUEER ARTIFACTS & MATERIAL CULTURE

### Tuesday, November 6th

Sussman, Elizabeth. Robert Gober: Installation and Sculpture, in Robert Gober: Sculptures and Installations, 1979-2007. Robert Gober and Theodora Vischer. (pp.: 16 – 31) Basel, Switzerland: Schaulager , 2007.

Gunderson, Maja Gro. "Around and Through the Collectors" in Elmgreen and Dragset: Trilogy. Cologne: Walther König, 2011. (pp.: 258 – 267.)

### Thursday, November 8th

Bryan-Wilson, Julia. "Remains of the AIDS Quilt." *Fray: Art + Textile Politics / Art + Textile Politics*. The University of Chicago Press, Chicago, 2017. 181 – 250.

## WEEK 11: CRAFTING SURVIVAL

**Tuesday, November 13th**

*Public Proposals pecha kucha*

**Thursday, November 15th**

*Introduce Final Project*

Cvetkovich, Ann, 2012. The Utopia of Ordinary Habit: Crafting, Creativity and Spiritual Practice. In Depression : a Public Feeling. (pp. 154 – 202). Durham, NC: Duke University Press.

Vaccaro, Jeanne. "Handmade." TSQ: Transgender Studies Quarterly, vol. 1 no. 1-2, 2014, pp.96-97. <https://read-dukeupress-edu.ezproxy.gvsu.edu/tsq/article/1/1-2/96-97/92076>.

## WEEK 12: APPLIED ACTIVISM

**Tuesday, November 20th**

Crimp, Douglas. *AIDS Demo Graphics*. Seattle :Bay Press, 1990

Bordowitz, Gregg. "Picture a Coalition," in The Aids Crisis Is Ridiculous and Other Writings : 1986-2003. (pp.: 19 – 41.) Cambridge, Mass.: MIT Press, 2004.

Crimp, Douglas. Mourning and Militancy in Melancholia and Moralism: Essays On Aids and Queer Politics. (pp.: 129-149.) Cambridge, Mass.: MIT Press, 2002.

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

Cvetkovich, Ann. "AIDS Activism and Public Feelings: Documenting ACT UP's Lesbians." *An Archive of Feelings : Trauma, Sexuality, and Lesbian Public Cultures*. Durham: Duke University Press, 2003. 156 – 204.

screen:

Sunyata Films ; A documentary [produced and directed] by Jean Carlomusto. *Sex In an Epidemic*. New York :Outcast Films, 2010. Print. (excerpts)

Deep Dish T.V. Network. *Expression=Life : ACT UP, Video, and the AIDS Crisis*. [New York, N.Y.] :Deep Dish TV, 2008. Print. (excerpts)

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*

Jose Estabon Munoz. Photographies of Mourning: Melancholia and Ambivalence in Van DerZee, Mapplethorpe, and Looking For Langston in Disidentifications: Queers of Color and the Performance of Politics. (pp.: 57 – 74.) Minneapolis: University of Minnesota Press, 1999.

Lamar, M. "Yo My Cracka- M. Lamar & Mivos Featuring Charlie Looker." Surveillance Punishment and the Black Psyche, NEGROGOTHIC RECORDS, 2017. Vimeo, <https://vimeo.com/196233106> (6:25)

screen:

Julien, Isaac, et al. Looking for Langston. (44 min.) London: Sankofa Film and Video , 2007. (excerpts)

### **Thursday, December 6th**

Copeland, Huey. "Photography, the Archive, and the Question of Feminist Form: A Conversation with Zoe Leonard." Camera Obscura: Feminism, Culture, and Media Studies, vol. 28, no. 2 83, 2013, pp. 177-189.

*Leonard, Zoe. The Fae Richards Photo Archive. San Francisco :Artspace Books, 1996. Print. (excerpts)*

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*