



AHST 6310-001 Art, Identity, and Biofuturisms
Thursday 1:00-3:45 pm
Fall 2019
Dr. Charissa N. Terranova
ATC 2.705 (EODIAH Seminar Room)

Contact: terranova@utdallas.edu
Office Hours: Thursday 11:30-3:00 and by appointment
Office Location: ATC 2.704

Description:

Cultural critics and social scientists over the last fifty years have come to the conclusion that gender and identity are fluid, multiple, and labile entities. Natural scientists, by contrast, distinguish between sex and gender, arguing that the former identifies a human hard and fast by way of biology and genitalia while the latter is, similar to cultural critics, situational and constructed. The nature versus nurture discourse looms large here. How much of one’s identity is a matter of nature? How much of one’s identity is a matter of nurture? Is “nature versus nurture” a false dichotomy to begin with?

This general ambivalence and looseness of concept is far distinct from the near and far past alike, when ideas about gender and identity were reducible to mythologies of scientism, skin color, economic class, and family name. Some century ago, for example, eugenics described an ideal race achievable through guided human breeding, while caste and class dictated inheritance and stature immemorial.

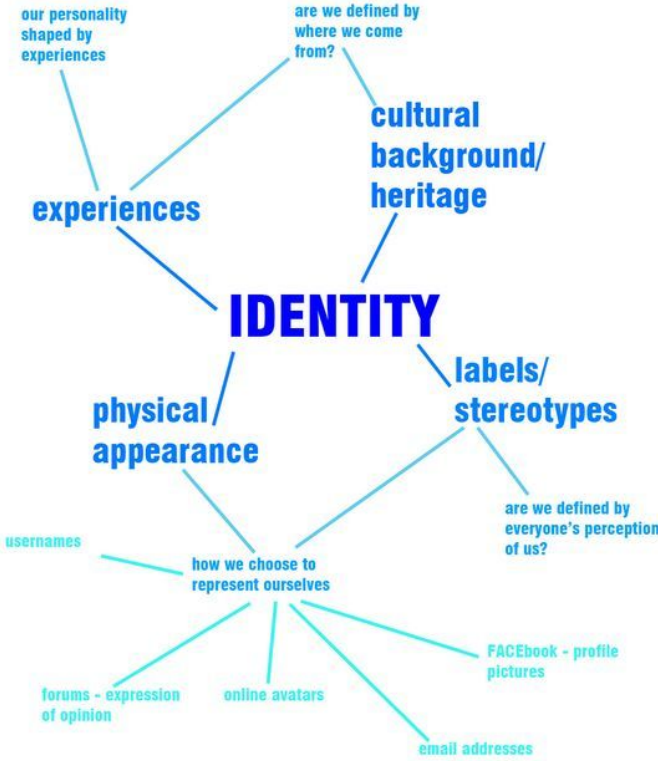
This course offers a close reading of texts on art, identity, and biofuturisms, and includes themes of identity within art before identity politics, feminist art, representations of Africans in art, black stereotyping in art, art engaging genetics and eugenics, queering the canon, progressive masculinity, trans aesthetics, and bioart and its reconfiguration of “identity” by way of the microbiome.

Requirements:

Students are required to attend all classes, complete readings, participate in class, make two in-class presentations based on the reading assignments while also leading class in discussion, submit two short essays in conjunction with these presentations, and make a final presentation based on a final research paper.

Goals:

- Students will improve public speaking skills.
- Students will improve expository writing skills.
- Students will research in depth a topic pertaining to the Bauhaus and its afterlives.
- Students will learn about works of art, identity, and biofuturisms.



Assignments:

1.) Leading In-Class Discussion: Two Short Papers and Two In-Class Presentations

Students will write and present two 1000-word papers based on the week's reading assignments, including optional readings. Each paper should summarize the reading and student presentation, relating it to relevant art, architecture, or design. Your presentations should be made using powerpoint, catalyze discussion about the reading, provide biographical information about the author where possible, and explain salient ideas of the reading to the class. Papers should be:

- 1000 words in length
- double spaced
- titled; title in italics centered at top of page one
- heading with course name and number, professor's name, and student's name left-hand justified
- paginated
- 12-pt font
- include footnotes and a bibliography
- Due – Students are responsible for presentations in accordance with sign-up sheet; papers are due one week after in-class presentation.

2.) Long Paper and Final Presentation

Students will write a 17- to 20-page research paper on a topic discussed with and approved by the professor. The topic should both come from the material in class and, if possible, relate to the student's overarching research goals as a graduate student at the university. Papers should be:

- 17- to 20-pages in length
- double spaced
- include a title page and a title
- paginated
- 12-pt font
- include footnotes and a bibliography with at least five sources
- 30 to 45-minute presentation: Powerpoint and Discussion
- **Final Paper Due Monday December 10**

Grades:

Leading In-Class Discussion: Presentation + Paper 1:	25%
Leading In-Class Discussion: Presentation + Paper 2:	25%
Final Paper: Presentation + Paper:	25%
General Class Participation:	<u>25%</u>
	100%

Readings:

The readings are available through the following link and password at Docutek.

Docutek link:

Password:

Attendance Policy and Requirements:

Students are required to attend every scheduled seminar meeting, complete the assigned reading prior to class, and participate with verve and gusto in seminar discussions. Students are allowed one unexcused absence after which every unexcused absence will result in a deduction of ½ grade in the computation of the final mark.

Standard UTD policies regarding classroom behavior, religious holidays, withdrawals, etc.: <http://www.utdallas.edu/deanofstudents/conductguidelines.html>

Schedule:

Thursday August 22: Introduction, Syllabus, and Sign-Up

Thursday August 29 What is Identity? Terms and Perspectives

- 1.) Jean Robertson and Craig McDaniel, "Chapter Two: Identity" in *Themes of Contemporary Art: Visual Art after 1980* (Oxford: Oxford University Press, 2016).
- 2.) Gil Perry, "Introduction," *Gender and Art History* (New Haven, CT: Yale University Press, 1999) 7-31.
- 3.) Seth R. Bordenstein and Kevin R. Theis, "Host Biology in Light of the Microbiome: Ten Principles of Holobionts and Hologenomes," *PLOS Biology* (August 18, 2015)
<https://journals.plos.org/plosbiology/article?id=10.1371/journal.pbio.1002226>

OPTIONAL:

- 4.) C. Heyes, "Identity Politics," *Stanford Encyclopedia of Philosophy*, Sections 1, 2, and 7 [Sections 3-6 optional] <https://plato.stanford.edu/entries/identity-politics/>

Thursday September 5 Identity Before Difference

- 1.) Jonathan Katz, "Introduction," *Hide/Seek: Difference and Desire in American Portraiture*, (Washington, DC: Smithsonian Books in association with the National Portrait Gallery, 2010).
- 2.) David C. Ward, "Before Difference, 1870-1918," *Hide/Seek: Difference and Desire in American Portraiture*, (Washington, DC: Smithsonian Books in association with the National Portrait Gallery, 2010).
- 3.) Julie Nero, *Hannah Höch, Til Brugman, Lesbianism, and Weimar Sexual Subculture*, 20-70 [71-111 optional].
https://etd.ohiolink.edu/!etd.send_file?accession=case1347561845&disposition=inline

OPTIONAL:

- 4.) Patricia McDonnell, "'Essentially Masculine': Marsden Hartley, Gay Identity, and the Wilhelmine German Military," *Art Journal*, Vol. 56 (1997) 62-68.

Thursday September 12 African Models, Black Face, and Racial Stereotypes

- 1.) Denise Murrell, "Introduction: The Gift of Olympia" and "Prologue: Manet's Laure and the Histories of Art," *Posing Modernity: The Black Model from Manet and Matisse to Today* by Denise Murrell (New Haven, CT: Yale University Press, 2018).
- 2.) Gwedolyn DuBois Shaw, "The Long, Unfortunate History of Racial Parody in America," *Smithsonian Magazine* (October 31, 2016) <https://www.smithsonianmag.com/smithsonian-institution/long-unfortunate-history-racial-parody-america-180960947/>.
- 3.) Amy K. Hamlin, "Kara Walker's Mourning Play," *Oxford Art Journal*, vol. 41, issue 1 (March 2018) 101-118.

OPTIONAL:

- 4.) Cory Rosenberg, "Ole' Zip Coon is a Mighty Learned Scholar: Blackface Minstrelsy as Reflection and Foundation of American Popular Culture," *The Gettysburg College Journal of the Civil War*, Vol. 3, Article 6 (2013)
<https://cupola.gettysburg.edu/cgi/viewcontent.cgi?article=1004&context=gjcjcw>

Thursday September 19 Biofuturisms Past

- 1.) Christina Cogdell, "Introduction: Controlling Evolution," *Eugenic Design: Streamlining America in the 1930s* (Philadelphia: University of Pennsylvania Press, 2010) 1-32.
- 2.) Ronald J. Gedrim, "Edward Steichen's 1936 Exhibition of Delphinium Blooms," *History of Photography*, Vol. 17, No. 4 (Winter 1993) 352-363.
- 3.) Olaf Peters, "Genesis, Conception, and Consequences," *Degenerate Art: The Attack on Modern Art in Nazi Germany, 1937*, Olaf Peters, ed. (New York: Prestel, 2014) 106-125.

OPTIONAL:

- 4.) Olaf Peters, "From Nordau to Hitler: Degeneration and Anti-Modernism between the Fin-de-Siècle and the National Socialist Takeover of Power," *Degenerate Art: The Attack on Modern Art in Nazi Germany, 1937*, Olaf Peters, ed. (New York: Prestel, 2014) 16-35.

Thursday September 26 Linda Nochlin's Feminism

- 1.) Linda Nochlin, "Why Have There Been No Great Women Artists?" *Woman in Sexist Society: Studies in Power and Powerlessness*, Vivian Gornick and Barbar Moran, eds. (New York: Basic Books, 1971).
- 2.) Linda Nochlin, "Women, Art, Power," *Women, Art, and Power and Other Essays* (New York: Harper & Row, 1989) 1-36.
- 3.) Linda Nochlin, "Lost and Found: Once More the Fallen Woman," *Women, Art, and Power and Other Essays* (New York: Harper & Row, 1989) 57-85.

Thursday October 3 Women, Art, and the Mid-Twentieth Century

- 1.) In-class Screening of *Eva Hesse* (DVD 8161)
 - 2.) Kirsten Swenson, "Eva Hesse, Abstract Expressionist Painter," *Konsthistorisk tidskrift/Journal of Art History* Volume 83 (2014) 82-95.
 - 3.) Joan Marter, "Missing in Action," *Women of Abstract Expressionism*, Irving Sandler and Joan Marter, eds. (New Haven, CT: Yale University Press, 2016) 18-29.
- OPTIONAL:
- 4.) Gwen F. Chanzit, "Introduction to the Exhibition," *Women of Abstract Expressionism*, Irving Sandler and Joan Marter, eds. (New Haven, CT: Yale University Press, 2016) 10-17.

Thursday October 10 Feminism Writ Large

- 1.) Norma Broude and Mary Garrard, "Introduction: Feminism and Art in the Twentieth Century," *The Power of Feminist Art* (1994): 10-29.
 - 2.) Amelia Jones, "The Sexual Politics of the Dinner Party: A Critical Context," *Reclaiming Female Agency: Feminist Art History after Postmodernism* (2005): 409-433.
 - 3.) Adrian Piper, "The Triple Negation of Colored Women Artists," *The Feminism and Visual Culture Reader* (2003): 239-248.
- OPTIONAL:
- 4.) Rebecca Schneider, "Eye/Body: Carolee Schneemann beside Herself," *The Explicit Body in Performance* (1997): 32-42.

Thursday October 17 Gay Rights in the 1980s and Trans Aesthetics 1969-2016

- 1.) Peggy Phelan, "Serrano, Mapplethorpe, the NEA and You: 'Money Talks': October 1989," *TDR* (1988-) Vol. 34, No. 1 (Spring 1990) 4-15.
 - 2.) Richard Meyer, *Outlaw Representation: Censorship and Homosexuality in American Art* (New York: Echo Point Books & Media, 2019) 225-276.
 - 3.) Zack Hatfield, "After Culture Shock: The Legacy of Robert Mapplethorpe," *LA Review of Books* (May 22, 2016) <https://lareviewofbooks.org/article/culture-shock-legacy-robert-mapplethorpe/>
 - 4.) Grace Dunham, "Out of Obscurity: Trans Resistance, 1969-2016," *Trap Door: Trans Cultural Production and the Politics of Visibility*, Reina Gossett, Eric A. Stanley, Johanna Burton, eds. (New York: The New Museum and MIT Press, 2017) 91-120.
- OPTIONAL:
- 5.) Jack Ludden, "How A Museum Canceling a Controversial Mapplethorpe Exhibition Changed My Life," *Smithsonian Magazine* (June 9, 2016) <https://www.smithsonianmag.com/arts-culture/how-museum-cancelling-controversial-mapplethorpe-exhibition-changed-my-life-180959311/>

Thursday October 24 Alternative Identities

- 1.) Anne Collins Goodyear, Jonathan Walz, et. al., "This Is a Portrait If I Say So: Identity in American Art, 1912 to Today," in *This Is a Portrait If I Say So: Identity in American Art, 1912 to Today*, Anne Collins Goodyear and Jonathan Walz eds. (New Haven, CT: Yale University Press, 2016) 1-10.

- 2.) Kathleen Merrill Compagnolo, "In the Company of Cultural Provocateurs: Radical Portraiture in the 1960s," *This Is a Portrait If I Say So: Identity in American Art, 1912 to Today*, Anne Collins Goodyear and Jonathan Walz eds. (New Haven, CT: Yale University Press, 2016) 61-90.
- 3.) Charissa N. Terranova, "Machismo, Castration, Homophobia: A Progressive Politics of Masculinity in the Work of Gober, Barney, and McCarthy." *thresholds* 37. (Spring 2010) 20-30.

Thursday October 31 Biofuturisms Present

- 1.) Christina Cogdell, "Introduction" and "Chapter 1: Self-Organizing and Emergent Architecture" in *Toward a Living Architecture? Complexism and Biology in Generative Design* (Minneapolis: University of Minnesota Press, 2018).
- 2.) Charissa N. Terranova, Review of BioArt and Bacteria, *Leonardo On-line Reviews* (November 2017) <https://www.leonardo.info/review/2017/11/review-of-bioart-and-bacteria>
- 3.) Poe Johnson, "Racial Technologies in the Time of Black Cyborgnetic Consciousness," *The Routledge Companion to Biology in Art and Architecture*, Charissa N. Terranova and Meredith Tromble, eds. (New York: Routledge, 2016) 368-384.

Thursday November 7 No Class Society for Literature, Science, and the Arts Conference, University of California, Irvine

Thursday November 14 Discussion of Paper Topics – Between Peers and with Professor

Thursday November 21 Final Presentations

Thursday November 28 No Class Fall Break/Thanksgiving

Thursday December 5 Final Presentations