

HAA 2400 Special Topics (Modern) Queer Modernisms

Fall 2017

Mondays, 104 Frick Fine Arts, 2.30-5.20pm

Alex Taylor

Department of History of Art and Architecture

University of Pittsburgh

Office Location: Frick Fine Arts 129

Office Hours: Wednesdays 10am-12pm, or by appointment

Course description

To be 'artistic' or an 'aesthete' has long held significances extending far beyond the limits of either art or aesthetics. This seminar will explore the persistent connections between modern art and non-normative sexualities and gender identities. To provide an historical context for the dramatic visibility achieved by the gay rights movement, and a timely reminder of the repressions it confronted, the class will focus its attention on art and artists from between the Oscar Wilde trials and the Stonewall riots. Students will survey this history through a core reading list of exemplary texts in queer art history, exploring how these writers have negotiated a cultural history defined by invisibility, and limited by the shifting paradigms of naming and identification. By focusing on the innovations of queer art history over the last two decades, the class offers broader methodological lessons relevant to the study of oppositional and outsider practices from a variety of places and periods. Objects of study in the class will also extend to other forms of cultural production, such as Hollywood film and pulp magazines, especially in so far as the consideration of these fields in tandem can help reconstruct the codes and covers that have so often characterized queer modernisms.

Course Objectives

1. Historical and art historical knowledge

Participants will survey the work of key scholars exploring art, sexuality and gender identity over the past three decades, gaining an understanding of the key issues of the field, and the varied methodological approaches it has encompassed. Participants will make their own contributions to this field by developing the specialist expertise required for their final research papers.

2. Opportunities to undertake object-based research

Participants will be provided with opportunities to respond to works of art and visual culture in a variety of collection-based workshop settings, honing their skills in the analysis of art historical sources, and expanding their familiarity with the research resources that can support their interpretation.

3. Public speaking and discussion leading skills

In weekly discussions and occasional short presentations, participants will refine their ability to present their ideas to an audience and defend an argument.

Course materials

All readings for this course will be made available on CourseWeb as PDF files.

The course Tumblr page is available here: <https://haa2400fall2017.tumblr.com>

When classes occur in collection-based settings, please be sure to use a pencil rather than a pen if taking notes – and follow the instructions of our hosts.

Course Requirements and Evaluation

You can earn a maximum of 100 points in this course, divided into the following categories:

1. Class participation and active engagement in discussions (attendance is mandatory) (10)
2. Two group presentations on key artists or issues over the course of weeks 3–15 (10) – topics will be allocated Week 3
3. 13 brief responses (Between ½ and 1 page, typed, double-spaced without footnotes) to each week's readings (Weeks 3–15). These will be read out loud in class to stimulate and inform discussions each week. They should be uploaded to CourseWeb (as a single document) by Tue 5 Dec 6pm (20)
4. A final written essay, approximately 3500–5000 words in length, on a topic of your choice in consultation with the professor (5 for project proposal, due Fri 13 Oct; 5 for each of two individual presentations; and 35 for final essay, due Fri 15 Dec 6pm)

Grades will be calculated as follows:

97-100: A+	93-96: A	90-92: A-
87-89: B+	83-86: B	80-82: B-
77-79: C+	73-76: C	70-72: C-
67-69: D+	63-66: D	60-62: D
<60: F		

Attendance & Participation

Participants are expected to come to seminar each week having digested that week's readings, completed any assigned tasks, and prepared to engage productively in discussions. If an illness or other emergency arises, contact the professor by email or leave a voicemail on the main HAA dept. line, 24 hours per day (412-648-2400; on campus x82400), before class starts.

Reading Responses

Beginning week 3 (Mon 11 Sep), each participant (including that week's presenters) will bring to class a concise written response (1/2 to 1 typed page) that addresses significant points and/or questions that arose in reading the assigned texts. As your responses accumulate, reading them through to identify recurrent themes and issues will help you to articulate your interests, questions, and arguments as you develop your final project. Following week 15 (by Tue 5

Dec), please compile your responses into a single document and email them to the professor.

Group Presentations

Over the course of the semester, participants will occasionally work in groups of two or three to prepare and deliver brief (10-15 minute) presentations on key artists and issues related to that week's topic and readings. Each group should post a handful of digital items, including image files and other content when relevant, to our course Tumblr by 11am on the day of the presentation – these will serve as your on-screen presentation to discuss with the class.

Individual Presentations

Each student will prepare two individual presentations in the process of developing their final paper. The first will be an informal 10 minute presentation introducing your proposed topic and research strategy for final paper. The second will be a more formal 20 minute presentation of work-in-progress from your final paper, read aloud with a corresponding slide presentation. Participants will be expected to offer productive questions and comments, in the spirit of helping the presenter to further develop their essay.

Final Project

Following these two presentations, each participant will submit a formal written essay, in the form of a Word or PDF document, uploaded to CourseWeb by Friday 13 October 5pm. These papers should advance the development of the student's dissertation topic or a publishable article, most likely (in the case of HAA PhD students) in the form of an original work of art-historical research, approximately 3500–5000 words in length and with Chicago Style footnotes and bibliography.

Formatting Guidelines for Written Work

All art history essays should be double-spaced, in 12-point Arial or Times New Roman, and with standard margins. They should include Chicago Style footnotes, a separate Chicago Style bibliography, and fully captioned illustrations of all relevant figures following the bibliography. When in doubt, refer to the Chicago Manual of Style, available online through PittCat.

University-Wide Policies

Academic Integrity: Cheating or plagiarism on any exam or assignment will not be tolerated. Simply put, plagiarism is using someone else's words as if they are your own. If you ever use someone else's text word for word in your own writing, you must enclose those words in quotation marks and cite the source; if you paraphrase from a source, you must cite it as well. If you try to pass off someone else's writing or research as your own in any exam or assignment, or otherwise cheat in the course, you will receive an F grade in the course and you will be reported to the dean's office for disciplinary action pursuant to the School's Academic Integrity Code (see <http://www.as.pitt.edu/fac/policies/academic-integrity>.)

Disability Accommodation: If you have a disability for which you are or may be requesting an accommodation, you must contact me and the Office of Disability Resources and Services [<http://www.studentaffairs.pitt.edu/drswelcome>; 140 William Pitt Union, (412) 648-7890], within the first two to three weeks of the term. DRS will verify your disability and determine reasonable accommodations for this course.

Email Policy: Each student is issued a University e-mail address (username@pitt.edu) upon admittance. This e-mail address will be used by the University for official communication with students. Students are expected to read e-mail sent to this account on a regular basis. Failure to read and react to University communications in a timely manner does not absolve the student from knowing and complying with the content of the communications. The University provides an e-mail forwarding service that allows students to read their email via other service providers (e.g. Hotmail, AOL, Yahoo). Students who choose to forward their e-mail from their pitt.edu address to another address do so at their own risk. If e-mail is lost as a result of forwarding, it does not absolve the student from responding to official communications sent to their University e-mail address. To forward e-mail sent to your University account, go to <http://accounts.pitt.edu>, log into your account, click on Edit Forwarding Addresses, and follow the instructions on the page. Be sure to log out of your account when you have finished. (For the full E-mail Communication Policy, go to www.bc.pitt.edu/policies/policy/09/09-10-01.html.)

Recording Classroom Sessions: To ensure the free and open discussion of ideas, students may not record classroom lectures, discussion and/or activities without the advance written permission of the instructor, and any such recording properly approved in advance can be used solely for the student's own private use.

Week 1: Monday 28 August

Introductions

Emmanuel Cooper, 'Introduction', *The Sexual Perspective: Homosexuality and Art in the Last 100 Years in the West*, London and New York: Routledge, 1986, pp. xiv-xxi.

James Saslow, 'Introduction: From Stone Age to Stone Wall', *Pictures and Passions: A History of Homosexuality*, New York: Viking, 1999, p.1-11.

Claude Summers, 'Introduction', *The Queer Encyclopedia of the Visual Arts*, Cleis Press, 2004, pp.ix-xii.

Christopher Reed, 'Art and Homosexuality: An Overview', *Art and Homosexuality: A History of Ideas*, Oxford University Press, 2011, pp.1-9.

Alex Pilcher, 'Introduction', *A Queer Little History of Art*, London: Tate Publishing, 2017, pp. 7-23

Jack Halberstam, 'Framing Queer British Art', *Queer British Art: 1861-1967* (ex. Cat.), ed. Clare Barlow, London: Tate Publishing, pp. 18-23.

Week 2: Monday 4 September

Labor Day – No Class

Week 3: Monday 11 September

'Masculine' Women

Meet at entry to Falk Library of the Health Sciences

200 Scaife Hall, 3550 Terrace Street, Pittsburgh PA 15261

James M Saslow, 'Disagreeably Hidden: Construction and Constriction of the Lesbian Body in Rosa Bonheur's Horse Fair', Norma Broude and Mary D. Garrard, *The Expanding Discourse: Feminism and Art History*, Westview Press, 1992, pp.187-206

Vivien Green Fryd, 'The "Ghosting" of Incest and Female Relations in Harriet Hosmer's "Beatrice Cenci"', *The Art Bulletin*, Vol. 88, No. 2 (Jun., 2006), pp. 292-309.

Curated Collection Browsing: Pathologizing Difference

Rare Books and Special Collections of the Falk Library, Hosted by Malgorzata Fort, HSLs

Week 4: Monday 18 September

'Feminine' Men

Jason Edwards, 'From Cleveland Street to Bruges: the Clarence Memorial Tomb, c. 1892-99', *Albert Gilbert's Aestheticism: Gilbert Among Whistler, Wilde, Leighton, Pater and Burne-Jones*, Aldershot: Ashgate, 2006, pp.159-199.

Andrew Stephenson, 'Precarious Poses: the Problem of Artistic Visibility and its Homosocial Performances in Late-Nineteenth Century London', *Visual Culture in Britain*, vol. 8, no. 1, Summer 2001, pp.73-103

Curated Browsing: Aestheticism and Decadence

Special Collections, Hillman Library, Hosted by Jennifer Needham, Archivist

Week 5: Monday 25 September

Queering Eakins

Whitney Davis, 'Erotic Revision in Thomas Eakins's Narratives of Male Nudity', *Art History* 13, no. 3, 1994, pp.301-41.

Michael Hatt, 'Muscles, Morals, Mind: The Male Body in Thomas Eakins' *Salutat*', in Kathleen Adler and Marcia Pointon (ed.), *The Body Imaged: The human form and visual culture since the Renaissance*, Cambridge University Press, 1993, pp.57-69.

Jennifer Doyle, 'Sex, Sodomy, and Scandal: Art and Undress in the Work of Thomas Eakins', *Sex Objects: Art and the Dialectics of Desire*, Minneapolis: University of Minnesota Press, pp.15-44.

4-5 Presentations on proposed topic and research strategy for final paper (10 mins)

Recommended Event

Thursday 28 September, 12.45pm

Visit to Carnegie Museum of Art with Professor Jennifer Doyle, UC Riverside, to view Thomas Eakins, *Study for Salutat*, 1898, hosted by Lulu Lippincott, Curator of Fine Arts, followed by discussion in the Humanities Center.

Week 6: Monday 2 October **Performing Gender**

Joe Lucchesi, 'The Dandy in Me': Romaine Brooks's 1923 Portraits', in Susan Fillin-Yeh (ed.), *Dandies: Fashion and Finesse in Art and Culture*, New York University Press, 2001, pp.153-184

Tirza True Latimer, 'Entre Nous: Between Claude Cahun and Marcel Moore', *GLQ: A Journal of Lesbian and Gay Studies*, Volume 12, Number 2, 2006, pp.197-216

Watch: *Girls will Be Boys*, dir. Marcel Varney (1934) or *First a Girl*, dir. Victor Saville (1935)

4-5 Presentations on proposed topic and research strategy for final paper (10 mins)

Week 7: Tuesday 10 October (Note day change per university calendar)

Queer Photographs, Private and Public

Meet at 2.20pm at Courtyard Entry to Carnegie Museum of Art (rear of museum)

2.30pm Visit to Teenie Harris Archive, Hosted by Dominique Luster

Laura Grantmyre, 'They Lived their Life and Didn't Bother Anybody': African American Female Impersonators and Pittsburgh's Hill District, 1920-1960', *American Quarterly*, Vol. 63: No. 4, December 2011, pp.983-1011.

James Smalls, 'Public Face, Private Thoughts: Fetish, Interracialism and the Homoerotic in Carl van Vechten's Photographs', in Deborah Bright (ed.), *The Passionate Camera: Photography and Bodies of Desire*, London and New York, Routledge, pp.78-102.

Elsbeth H Brown, 'Queering Glamour in Interwar Fashion Photography: The 'Amorous Regard' of George Platt Lynes', *GLQ: A Journal of Lesbian and Gay Studies*, 23: 3, 2017, pp. 289-326.

Friday 13 October: Final Paper Proposal Due

Week 8: Monday 16 October **Hartley's Codes**

Jonathan Weinberg, *Speaking for Vice: Homosexuality in the Art of Charles Demuth, Marsden Hartley, and the First American Avant-Garde*, New Haven: Yale University Press, 1995, pp.140-219.

Randall Griffey, 'Encoding the Homoerotic: Marsden Hartley's Late Figure Paintings', in Marsden Hartley, New Haven and London: Wadsworth Atheneum Museum of Art and Yale University Press, 2003, pp.207-219

Visit to Carnegie Museum of Art to view Marsden Hartley, *Sustained Comedy – Portrait of an Object*, 1939.

Week 9: Monday 23 October

Criminal Minds

Dominic Janes, 'Criminal Practices', in *Picturing the Closet: Male Secrecy and Homosexual Visibility in Britain*, Oxford: Oxford University Press, 2015, pp.139-161.

Nicholas Chare, 'Sexing the Canvas', *After Francis Bacon: Synaesthesia and Sex in Paint*, Farnham: Ashgate, 2012, pp. 77-99

Film Screening: *Victim* (1961), Dir. Basil Dearden, 100 minutes

Recommended Event

Thursday 26 October, 6-7.30pm

Lecture by Jack Halberstam, Columbia University, 'Wild Things: Notes on Queer Anarchy', Frick Fine Arts Auditorium

Week 10: Monday 30 October

Homosexual Masculinities

Richard Meyer, 'A Different American Scene: Paul Cadmus and the Satire of Sexuality,' *Outlaw Representation: Censorship and Homosexuality in Twentieth Century American Art*, Oxford University Press, 2002, p.1-93.

Jonathan Weinberg, *Speaking for Vice: Homosexuality in the Art of Charles Demuth, Marsden Hartley, and the First American Avant-Garde*, Ann Arbor: Yale University Press, 1995, pp.1-140.

4-5 Presentations of Work-in-Progress from Final Paper (20 mins)

Week 11: Monday 6 November

Coded Abstractions

Julia Bryan Wilson, 'Keeping House with Louise Nevelson', *Oxford Art Journal*, Vol. 40, No. 1, 2017, pp.109-131.

David Getsy, 'Dan Flavin's Dedications', in *Abstract Bodies: Sixties Sculpture in the Expanded Field of Gender*, New Haven, 2015, pp.209-265.

Watch: Jonathan Katz, 'The Sexuality of Abstraction: Agnes Martin', paper

presented at Hide/Seek symposium, January 2011, Smithsonian American Art Museum, YouTube: <https://www.youtube.com/watch?v=BbFLur5zdAI>

4-5 Presentations of Work-in-Progress from Final Paper (20 mins)

Week 12: Monday 13 November
Open Secrets

Jonathan D. Katz, 'The Art of Code: Jasper Johns and Robert Rauschenberg', in Whitney Chadwick and Isabelle Courtivron (eds.), *Significant Others: Creativity and Intimate Partnership*, London: Thames and Hudson, 1993, pp.189-206
Gavin Butt, *Between You and Me: Queer Disclosures in the New York Art World*, Durham and London: Duke University Press, 2005, pp. 1-105

Curated Browsing: Gay Pulp Fiction and Gay Liberation Journals
Frick Fine Arts Library, Hosted by Kate Joranson, Head, Frick Fine Arts Library

Week 13: Monday 20 November
Outing Warhol

Meet at Andy Warhol Museum, 117 Sandusky Street, Pittsburgh

Jennifer Doyle, Jonathan Flatley and José Esteban Muñoz, 'Introduction', *Pop Out: Queer Warhol*, Durham and London: Duke University Press, 1996, pp. 1-19.
Michael Lobel, 'Warhol's Closet', *Art Journal*, Vol. 55, No. 4, 1996, pp.42-50.
Douglas Crimp, 'Getting the Warhol We Deserve', *Social Text*, No.59, Summer 1999, pp.49-66
Jonathan Flatley, 'Like: Collecting and Collectivity', *October*, Spring 2010, pp.71-98

Week 14: Monday 27 November
Mutable Figures

Meet at entry to Mattress Factory, 500 Sampsonia Way, Pittsburgh 15212

David Getsy, *Abstract Bodies: Sixties Sculpture in the Expanded Field of Gender*, New Haven, 2015, pp. 1-145.
Gordon Hall, 'Object Lessons: Thinking Gender Variance Through Minimalist Sculpture', *Art Journal* 72, no. 4, Winter 2013, pp. 47-57

Visit to see Greer Lankton installation and archives

Week 15: Monday 4 December
Bodies Across Boundaries

Richard Meyer, 'Burning Desire: Robert Mapplethorpe and the Discipline of Photography', *Outlaw Representation: Censorship and Homosexuality in Twentieth Century American Art*, Oxford University Press, 2002, p.159-223

Watch: David Getsy, 'Open Seating: Performance Art, Public Art, and the 1970s', paper presented at *Hide/Seek* symposium, January 2011, Smithsonian American Art Museum, YouTube: <https://www.youtube.com/watch?v=wPA2ZVy9TT4>

Watch: Oliver Shultz, 'Queer (Dis)figuration: Paul Thek and the Corpus of American Art, c.1967', conference paper at *Crash and Burn: Destruction in American Art*, Courtauld Institute of Art, London, June 2015: <https://www.youtube.com/watch?v=9YvszzcK-KU>