

ASTU 3000.5000

/Future Feminist Lab



Image caption: "Pixel Forest" by Pipilotti Rist

Zoom/ Canvas (remote)
Monday-Thursday 8 - 11:50 AM
Summer 2021/ 5W1

Professor Liss LaFleur
Liss.lafleur@unt.edu (or via Canvas)
Physical office: ART 345P
Office hours via zoom: <https://unt.zoom.us/j/4355820940>
Office hours: by apt only

1.1 //

SYLLABUS

Course Description

In the wake of recent institutional gestures towards the recognition of feminist art, this course will focus on conditions under which feminist art was and is created, methods by which feminist works of art were and are generated, and issues that have and continue to be key to the field. A plurality of feminisms and attention to the intersections of race, class, and sexuality with gender and sex will shape thematic investigations of practices including institutional critique, craft, performance, and collaboration, among others. The structure of this course will reflect the hybridized practices of much feminist art, in combining text-, writing- and studio-based research projects that employ various feminist tactics. No prior studio-based art practice required.

Course Blog

You are required to maintain a course blog via Canvas. This is the location where you will post all of your completed assignments.

Course Structure

The schedule for this course will vary so please check Canvas and email regularly. This is a remote class that will meet virtually via Zoom.

This is a split undergraduate/graduate studio art class. If you are a graduate student, you are responsible for preparing a one page double-spaced proposal that details how you intend to tailor your graduate-level research/ practice in this semester's coursework. This will be due on the third class day to me via email. In addition to the more ambitious requirements of the final project, your proposal could include:

- * Writing a more significant volume for your individual projects and proposals
- * Actualizing one or several studio-based projects at a more ambitious scale

2.1 //

EVALUATION

Grading Scale

- A** 100 - 90
An "A" in this class represents outstanding work, where the work and the process **exceed** the expectation and requirements of the course.
- B** 89 - 80
A "B" is earned through meeting these expectations in a strong and sustained way.
- C** 79 - 70
A "C" is given to those who meet these expectations with no particular flare.
- D** 69 - 60
A "D" is the result of missed assignments or attendance problems.
- F** below 60
A "F" is the result of two missed assignments or a critique session. Please note that the amount of effort does not equal the quality of effort.

Break it Down (points)

Decade Presentation	20
4 Mini-Projects (5% each)	20
Critical Responses/ Blog	20
Final Proposal + Project	30
Participation	10

Participation

The coursework for this class is a combination of individual and group work. You are expected to be actively engaged and to carve out areas of responsibility & leadership; without students' initiative, the class work will remain assignments and not rise to the higher level of learning that is possible.

Late Policy

All presentations must be made on the date they are due; no late work will be accepted. If a project is late your project 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/ family trauma.

3.1 //

OTHER

Supplies

This is a remote course so you will need access to the internet, a reliable computer with a webcam and microphone. We will meet via Zoom and Canvas. You will also need access to any necessary supplies or materials needed to complete your studio projects.

Texts will be provided digitally through Canvas and Course Reserves.

Attendance

The nature of studio working and learning is experimental and active, so being in class prepared and on time is essential and expected. You may miss **one** class period without affecting your grade. If you are late to, or leave early from class by 10 minutes or more this will count as 1/2 absence. Your final grade will drop a grade level after two absences. You are responsible for all course content.

Course Objectives

- Engage in critical discourse on the concepts, themes and strategies key to the production of feminist art.
- Demonstrate a working knowledge of influential artists and texts in the field.
- Analyze and apply studio-based practices to generate projects that respond to or participate in a feminist dialogue.
- Synthesize course content with your personal academic research interests, to complete an independent research project.a feminist dialogue

Email

You are expected to read all emails from the class instructor. Messages will be sent through your my.unt email address & via Canvas. Please check your email and Canvas at least once every 48 hours! I will answer emails within two business days (M-F) in the order they are received.

4.1 //

ASSIGNMENTS

Mini-Project #1: Earth Body/ to Embed (5%)

Review the work of artists whose practice explores land art, earth bodies, and cosmic processes, among them: Ana Mednietta, Judy Chicago, Laura Aguilar, Agnes Denes, Nancy Holt, Anne Truitt, and Patricia Johanson. Create an experimental artwork that explores what it means to be an “earth body.” Open to any medium. Submit a 250 word reflective statement (how, who, what, when, where, why) to your Canvas blog along with images, video, and any documentation of your completed artwork.

Mini-Project #2: Labour/ to Perform (5%)

Review the work of artists who use performance, labor, or actions as part of their practice, among them: Coco Fusco, Mierle Laderman Ukeles, Valie Export, Adrian Piper, Martha Rosler, Agnes Denes, Cassils, Yvonne Rainer, Yoko Ono, and Andrea Fraser. Create a performance artwork (could be documented from a live performance or a performance for camera) using any tools of your choosing. Write a 250 word statement to accompany the performance. Your statement should detail the logistics of the site, performer(s), duration, specifics of the performance, and its conceptual significance.

Mini-Project #3: Protest/ to Present (5%)

Review the work of artists whose practice makes use of protest and appropriation, among them: the Guerilla Girls, Barbra Kruger, Kara Walker, Jenny Holzer, Dread Scott, Sharon Hayes, and Stephanie Syjuco. Select an issue you care about and create a futuristic protest sign (c-print, large xerox, painted, screen printed, etc) using imagery/ language only you understand. Think about methods of distortion, redaction, and remix. Document your protest sign in the real world. Write a 250 word statement to accompany the work detailing your process and formal decisions, as well as the significance of the topic to you, and where it was documented/ why this location is significant.

Mini-Project #4: Cyberfeminism/ to Glitch (5%)

Legacy Russel describes Glitch Feminism as “a vital new chapter in cyberfeminism, one that explores the relationship between gender, technology and identity...and reveals the many ways that the glitch performs and transforms: how it refuses, throws shade, ghosts, encrypts, mobilizes and survives.” Review the work of artists who explore glitch, including: Juliana Huxtable, Legacy Russell, Sondra Perry, Signe Pierce, Lorna Mills, Carla Gannis, Wu Tsang/ Boychild and Danielle Brathwaite Shirley. Create an experimental digital artwork based on ideas of the “glitch.” Submit a 250 word reflective statement to your Canvas blog along with images, video, and documentation of your completed artwork.

Final Proposal/ Project (30%)

The final project of the semester is a studio project of your devising that connects course content to your own specific research interests. Studio projects can be completed in any media, but must be accessed digitally - submitted via high quality still or video documentation, the creation of a website, or any other digital means.

Proposal (10%): This proposal is an in-class presentation designed to help you refine and culminate your final project. You will present a 5 minute slideshow presentation (including any artists/ artworks you are inspired by and any sketches/ designs), followed by a brief Q + A. Following your presentation, you should upload a typed 250 word statement that includes any feedback you received to your Canvas blog.

Project (20%): A studio project of your choosing. Must be able to clearly articulate how your work connects to course content. Along with high-quality project documentation (stills or video), undergraduates will submit a 1 page artist statement (250 words) and grad students will submit a 2 page statement (500 words) outlining the process and methods with which the work was created. In your statement, you should also designate a brief paragraph to respond to the prompt, “My feminist art practice is...”

4.2 // DECADE RESEARCH (20%)

For this group project you will research a collection of feminist artists from a specific decade, give a 30 - 45 minute powerpoint presentation, and facilitate a 15 - 30 minute activity with the class. You must meet with me as a group at least **once**, and a minimum of **3** times as a group to plan your presentation and assign roles equitably. Your presentation should include:

1. A brief historic overview of significant social, cultural, or popular changes that occurred during your decade and how these changes informed feminist practice (theme/medium).
2. A survey of important artists (add from lists below), including their background information, and examples (images) of important artworks they've created. You should also discuss any shared themes and materials/ mediums used among this cohort of artists.
3. Up to 8 minutes of screening materials (interviews, video excerpts, etc). Look for videos produced by Art 21, the TATE, or reputable museums.
4. An intersectional analysis -- what has evolved, changed, or affected our studies of these artists (looking back at them today)? How does their practice impact contemporary feminist based practices?
5. A bibliography that cites all of your research and A/V sources in MLA format.

1960s

Artists: Yayoi Kusama, Yoko Ono, Charlotte Moorman, Ana Mendieta, Valie Export, Bridget Riley (op art), Betye Saar, Lorraine O Grady, Rebecca Horn, Elaine Sturtevant, Carolee Schneeman, Joan Jonas

1970s

Artists: Cindy sherman, Martha Rosler, Hannah Wilke, Adrian Piper, Judy Chicago, Womanhouse, Lynn Hershman Leeson, Francesca Woodman, Barbara Hammer, Lynda Bengalis, Carolee Schneeman, Harmony Hammond, Dara Brinbaum, Mariam Schapiro

1980s

Artists: Barbra Kruger, Wendy Red Star, Jenny Holzer, Lorna Simpson, Guerilla Girls, Laurie Anderson, Lorraine O' Grady, Mierle Laderman, Nan Goldin, Elizabeth Murray, Mary Beth Edelson

1990s

Artists: Janin Antoni, Tracy Emin, Coco Fusco/ Guillermo Gómez-Peña, Carrie Mae Weems, Sarah Lucas, Catherine Opie, VNS Matrix, Claudia Hart, Petra Cortright, Kiki Smith, Félix González-Torres, Harmony Hammond

2000s

Artists: Kara Walker, Marilyn Minter, Kembra Pfahler, Pipilotti Riist, Runa Islam, Sharon Hayes, Mona Hatoum, Carla Gannis, Ann Hirsch, Alison Bechdel, Nancy Davidson, Zoë Buckman

2010s

Artists: Stephanie Suyoco, Mickalene Thomas, Cassils, Jiliana Huxtable, Morehshin Allahyari, Kate Durbin, Hito Steryl, Mary Reid Kelley, Christine Sun Kim, Signe Pierce

4.3 //

Blog (discussion / response posts - 20%)

For this course you will maintain a blog on Canvas. This is where you will post responses, works in progress, and discussion notes for class. In general, these will be 250 - 500 words each and include embedded images/ external links. Please type your posts in a software like Word before posting to Canvas to check for spelling and grammar issues. Here is a list of all of the blog posts you have this semester (in chronological order):

1. Intro post: who are you? What is your art practice? Include a photo of you + your work
2. Reading response/ notes: bell hooks [“Feminism is for Everyone”](#) (pg 1 -12)
3. Reading response/ notes: Nochlin [Why Have There Been No Great Women Artists?](#)
4. CVAD response: select an artwork from your gallery visit and respond to the prompt “This artwork is (is isn't) feminist because...”
5. Mini-project #1: post statement + documentation images/ materials
6. Reading response/ notes: Chan [Why Are There No Great Women Net Artists?](#)
7. Nasher response: create and post a digital poster (that can be printed) inspired by the Guerilla Girls Mixtape, also consider the works of [ridykulous](#) and [Fierce Pussy](#)
8. Mini-project #2: post statement + documentation images/ materials
9. Reading response/ notes: [The Intersectionality Wars](#)
10. Mini-project #3: post statement + documentation images/ materials
11. Warehouse response: select an artwork from your gallery visit and respond to the prompt “Trauma and intersectionality are represented in this work by...”
12. Reading response/ notes: [Emergent Strategy - adrienne maree brown](#)
13. Mini-project #4: post statement + documentation images/ materials
14. Post: final project proposal (post-presentation to class)
15. Post: final project & artist statement

5.1 //

Schedule

DATE	TIME	IN-CLASS	CANVAS/ OUTSIDE CLASS
T 6.1	8:00	Intro + course overview Sign - up for group + share info Mini-project #1 (assigned) Screen: Women Art Revolution	<input type="checkbox"/> Create: individual blog <input type="checkbox"/> Post: intro/ about blog <input type="checkbox"/> Read: bell hooks <input type="checkbox"/> Post: hooks response <input type="checkbox"/> Connect with group/ plan
W 6.2	8 - 9:00 9:00 10:30	<i>Open work time</i> 1960s (Liss) 1960s activity/ discussion hooks discussion Group meeting (1970s) w/ Liss Group meeting (1980s) w/ Liss	<input type="checkbox"/> Work on project 1 <input type="checkbox"/> Read: Nochlin <input type="checkbox"/> Post: Nochlin response <input type="checkbox"/> Group research
TH 6.3	8 - 9:30 9:30 - 10:30 10:30 - 11:30	<i>Open work time</i> *IRL CVAD Galleries (10 people) *IRL CVAD Galleries (10 people)	<input type="checkbox"/> Post: CVAD response <input type="checkbox"/> Screen: Mendieta talk <input type="checkbox"/> Work on project 1
M 6.7	8 - 9:00 9:00	<i>Open work time</i> Mini-project #2 (assigned) Mini-project #1 crit	<input type="checkbox"/> Post: Mini-project #1 <input type="checkbox"/> Group research <input type="checkbox"/> Work on project 2 <input type="checkbox"/> Feedback: Mini-project #1
T 6.8	8 - 9:00 9:00 10:30	<i>Open work time</i> 1970s 1970s activity/ discussion Barbara Hammer screening	<input type="checkbox"/> Read: Chan <input type="checkbox"/> Post: Chan response <input type="checkbox"/> Group research <input type="checkbox"/> Work on project 2
W 6.9	8 - 9:00 9:00 10:30 11:00	<i>Open work time</i> 1980s 1980s activity/ discussion Nochlin/ Chan discussion Group meeting (1900s) w/ Liss	<input type="checkbox"/> Group research <input type="checkbox"/> Work on project 2 <input type="checkbox"/> Screen: Judy Chicago (CA girls)
TH 6.10	8 - 10:00 9:00 10:00	<i>Open work time</i> Group meeting (2000s) w/ Liss *virtual Nasher exhibition tour	<input type="checkbox"/> Group research <input type="checkbox"/> Work on project 2 <input type="checkbox"/> Post: Nasher response <input type="checkbox"/> Screen: Guerrilla Girls
M 6.14	8 - 9:00 9:00	<i>Open work time</i> Mini-project #3 (assigned) Mini-project #2 crit	<input type="checkbox"/> Post: Mini-project #2 <input type="checkbox"/> Read: Intersectionality wars <input type="checkbox"/> Post: Intersectionality wars <input type="checkbox"/> Screen: Art21 Protest <input type="checkbox"/> Feedback: Mini-project #2

T 6.15	8 - 9:00 9:00 10:30 11:00	<i>Open work time</i> 1990s 1990s activity/ discussion Intersectionality discussion Group meeting (2010s) w/ Liss	<input type="checkbox"/> Group research <input type="checkbox"/> Work on project 3 <input type="checkbox"/> Screen: Pussy Riot/ A Punk Prayer
W 6.16	8 - 9:00 9:00 10:30 11:00	<i>Open work time</i> 2000s 2000s activity/ discussion Screen: How Not to be Seen Final project (assigned) Mini-project #4 (assigned)	<input type="checkbox"/> Group research <input type="checkbox"/> Work on project 3 and 4 <input type="checkbox"/> Work on final project/proposal
TH 6.17	8 - 9:00 10:30	<i>Open work time</i> *IRL/ Virtual Warehouse exhibition tour	<input type="checkbox"/> Post: Warehouse response <input type="checkbox"/> Group research <input type="checkbox"/> Work on project 4 <input type="checkbox"/> Work on final project/proposal <input type="checkbox"/> Feedback: Mini-project #3
M 6.21	8 - 9:00 9:00	<i>Open work time</i> Mini-project #3 crit	<input type="checkbox"/> Post: Mini-project #3 <input type="checkbox"/> Read: Emergent Strategy <input type="checkbox"/> Post: Emergent Strategy
T 6.22	8 - 9:00 9:00	Open work time Final project pitch presentations	<input type="checkbox"/> Post: final project pitch <input type="checkbox"/> Work on project 4 <input type="checkbox"/> Work on final project
W 6.23	8 - 9:00 9:00 10:30 11:00	<i>Open work time</i> 2010s 2010s activity/ discussion Screen: American Reflexx (TW) Emergent Strategies discussion	<input type="checkbox"/> Work on project 4 <input type="checkbox"/> Work on final project <input type="checkbox"/> Screen: Sink or Swim
TH 6.24	8 - 9:00 9:00	<i>Open work time</i> Mini-project #4 crit	<input type="checkbox"/> Post: Mini-project #4 <input type="checkbox"/> Work on final project <input type="checkbox"/> Screen: Sisters w/ Transistors <input type="checkbox"/> Feedback: Mini-project #4
M 6.28	X 10:00 - 11:30	Studio work day <mtgs> one on one w/ Liss	<input type="checkbox"/> Work on final project
T 6.29	X 10:00 - 11:30	Studio work day <mtgs> one on one w/ Liss	<input type="checkbox"/> Work on final project
W 6.30	8:30 8:45 9:00 9:15 9:30 9:45 10:00	Crit: Crit: Crit: Crit: Crit: Crit: <BREAK>	<input type="checkbox"/> Post: final project & artist statement

	10:30 10:45 11:00 11:15 11:30	Crit: Crit: Crit: Crit: Crit:	
TH 7.1	8:30 8:45 9:00 9:15 9:30 9:45 10:00 10:30 10:45 11:00 11:15 11:30	Crit: Crit: Crit: Crit: Crit: Crit: <BREAK> Crit: Crit: Crit: Crit: Crit:	<input type="checkbox"/> Post: final project & artist statement

COURSE CONTENT STATEMENT

Content in the arts can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. As the College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, and it is not the college's practice to censor these works or ideas on any of these grounds. Students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course.

6.1 //

RESOURCES

CVAD

You have access to the CVAD Art Building + the New Media Studio/ CAVE.

Fab Lab

<https://itservices.cvad.unt.edu/labs/fabrication>

CVAD IT (equipment)

<https://itservices.cvad.unt.edu/equipment>

New Media Technician

Zak Loyd, zachary.loyd@unt.edu

Other Links

<https://elephant.art/breaking-open-the-machine-with-legacy-russell-glitch-feminism-02092020/>

<http://www.bronxmuseum.org/exhibitions/born-in-flames-feminist-futures>

Online

[UbuWeb](#) – an archive of video art

[Heresies](#) – archives 1977 – 1983

[n.paradoxa](#) – online edition 1996 – 2010

[lttr](#) – archives 2002 – 2006

[The Feminist Future: Theory and Practice in the Visual Arts](#), MoMA, 2007

6.1 //

Other
(UNT Policy)

Academic Integrity

According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. *This includes repeating the same work for multiple studio classes.* A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

Disability Accommodations

The University of North Texas makes reasonable academic accommodation for students with disabilities. For additional information, refer to the Office of Disability Access website at <http://www.unt.edu/oda>. You may also contact ODA by phone at (940) 565-4323.

Acceptable Behavior

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.

Health & Safety

Students are required to follow the Department of Studio Art Health and Safety guidelines and are required to complete training for each studio course. The goal of the Studio Art Health and Safety Program is to protect the health and welfare of all faculty, staff, and students and to cooperate with the University of North Texas' Office of Risk Management. Please visit the website for details and the departmental handbook: <https://art.unt.edu/healthandsafety>.

Sexual Discrimination/ Harassment

UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. UNT's Student Advocate can be reached at SurvivorAdvocate@unt.edu or by calling the Dean of Students' office at 940-565-2648.

<thank you for reading and digesting this syllabus> LL