

ASTU 3000.5000

//Future Feminist Lab



Image caption: "My Birth" by Carmen Winant, 2018

ART 356
Monday-Thursday 8 - 11:50 AM
Summer 2022/ 5W1

Professor Liss LaFleur (she/her)
Liss.lafleur@unt.edu (or via Canvas)
Physical office: ART 345P

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SYLLABUS

Course Description

Summer 2022 topic: Re-Assembling Motherhood(s): on Radical Care and Collective Art as Feminist Practices

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.

Course Structure

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.

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EVALUATION

Grading Scale		Break it Down (points)		
A	100 - 90	Discussions	20	
	An "A" in this class represents outstanding work, where the work and the process exceed the expectation and requirements of the course.	Individual project	20	
		Group project	20	
		Social media	20	
		Participation	20	
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.		
B	89 - 80			
	A "B" is earned through meeting these expectations in a strong and sustained way.			
	C 79 - 70			
C	79 - 70			
	A "C" is given to those who meet these expectations with no particular flare.			
	D 69 - 60			
D	69 - 60			
	A "D" is the result of missed assignments or attendance problems.			
	F below 60			
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.			
	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.		

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OTHER

Supplies

You will need access to any necessary supplies or materials needed to complete your studio projects.

Texts will be provided digitally.

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 within your personal academic research/ artistic interests.

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.

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ASSIGNMENTS

Discussions (20%)

Throughout the semester we will be reading and discussing various feminist texts. It is your responsibility to download, read, highlight, and prepare for these discussions in advance.

Individual (20%)

In response to onsite visits at the Nasher Sculpture Center and the CVAD Art Galleries, you will create an individual artwork and present your work in group critique. Open to all forms/ mediums. Please select from the following prompts:

1. Judy Chicago (in *Birth Garments*), Deana Lawson (in *Mama Goma, Gemena, DR Congo*), and Mary Kelly (in *Post-Partum Document, 1973-79*) examine the body's ability to channel personal and social histories, addressing themes of birth, familial legacy, and domesticity through clothing. Inspired by these works, and as an act of [queering](#) the body, design a futuristic wearable for pr.

Along with your work, please submit a 150 word statement, 5 developmental sketches, and documentation of your final artwork to Canvas.

2. Inspired by the synthesizer, the documentary "Sisters with transistors," and the feminist activism we've looked at so far - create an interactive installation or performance using the Playtronica. (can be group or individual) Playtronica can be checked out from Zak and demoed during class time. Along with your work, please submit a 150 word statement, 5 developmental sketches, and documentation (including a recording) of your final artwork to Canvas.

Group (20%)

This is a visual research assignment that contributes to the Quer Birth Project initiative. My RA, Evan Blackwell will also be available to support your work.

As a group of 3 or 4, compile a single pdf that contains 50-100 images around a topic that relates to pregnancy and birth. Your images will not all be representations of birth, but they should reference, relate to, or be in conversation with concepts of pregnancy,

birth, and family building. You should include a range of images - artworks, historical imagery/ events, medical imagery, pop culture, stills from films, news, etc. Your images should represent examples from decades starting in the late 1960s/ early 1970s - into the future (speculative).

Group Topics:

- birth tools and technologies - starting with the first IVF baby (1978)
- birth and pop culture (1970s - speculative future)
- birth and *othering*
- birth and history (1970s - speculative future)
- birth and ecofeminism (the earth, the land, and the environment)

You will need to do critical research to compile these images. You should begin your research with a meeting with me followed by a trip to the library. Based on these encounters, your group will come up with a list of free associations to start with. As you become more familiar with your subject, you'll be able to add to your ongoing list and find interesting images to contribute. Keep a log of resources - book titles, films, social media accounts, google searches, etc. Once you've gathered all of your images, compile them into a single word document and export as a pdf. **Select 5 of your images to analyze and prepare a 20 minute present to the class.**

Social media (20%)

Find 3 articles, essays, or reviews that relate to contemporary conversations around pregnancy and birth. Look at the [@thequeerbirthproject](#) page for examples. Translate your texts into engaging short instagram posts (with handles and hashtags). You will present your posts to the class in our final week.

Some Feminist Artists for you to look at:

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

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Discussion Texts

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

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Schedule

DATE	TIME	IN-CLASS	CANVAS/ OUTSIDE CLASS
WEEK	1	// WHAT IS THE FUTURE OF FEMINISM?	//
M 6.6	8:00	Intro + course overview Sign - up for group + share info FFLab Terms Screening:	<input type="checkbox"/>
T 6.7	8 - 9:00 9:00 - 10:30	<i>Open work time</i> discussion + activity Screening:	<input type="checkbox"/>
W 6.8	8 - 9:00 9 - 10:30	<i>Open work time</i> discussion + activity Screening:	<input type="checkbox"/>
TH 6.9	8 - 9:00 9 - 10:30	<i>Open work time</i> discussion + activity Screening:	
WEEK	2	// RETHINKING + RESPONDING	//
M 6.13	8 - 9:00 9:00	<i>Open work time</i> Overview -individual projects Playtronica demo (groups) Screening: <i>Sisters with Transistors</i>	<input type="checkbox"/> Read: (designing motherhood review)
T 6.14	8 - 9:00 10:00 - 11:30	<i>Open work time</i> Meet @ Texas Fashion Collection (Denton)	<input type="checkbox"/> Read: Chan <input type="checkbox"/> Post: Chan response <input type="checkbox"/> Group research <input type="checkbox"/> Work on project 2
W 6.15	8 - 9:00 9:00 - 10:30	<i>Open work time</i> Meet @ CVAD Galleries (Denton)	<input type="checkbox"/> Group research <input type="checkbox"/> Work on project 2 <input type="checkbox"/> Screen: Judy Chicago (CA girls)
TH 6.16	// 9 - 11:30	<i>Open work time</i> Meet @ the Nasher (Dallas) - <i>The Queer Birth Project</i> - <i>Lynda Benglis works</i>	<input type="checkbox"/> Group research <input type="checkbox"/> Work on project 2 <input type="checkbox"/> Post: Nasher response <input type="checkbox"/> Screen: Guerrilla Girls

WEEK	3	// WORK	//
M 6.20		<i>Open studio day</i>	<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 6.21	8 - 9:00 9:00 9:15 9:30 9:45 10:00 10:30 10:45 11:00 11:15 11:30	<i>Open work time/ meetings</i> Crit: Crit: Crit: Crit: <BREAK> Crit: Crit: Crit: Crit: Crit:	<input type="checkbox"/> Group research <input type="checkbox"/> Work on project 3 <input type="checkbox"/> Screen: Pussy Riot/ A Punk Prayer
W 6.22	8 - 9:00 9:00 9:15 9:30 9:45 10:00 10:30 10:45 11:00 11:15 11:30	<i>Open work time/ meetings</i> Crit: Crit: Crit: Crit: <BREAK> Crit: Crit: Crit: Crit: Crit:	<input type="checkbox"/> Group research <input type="checkbox"/> Work on project 3 and 4 <input type="checkbox"/> Work on final project/proposal
TH 6.23	8 - 11:30	Group research + analysis	<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
WEEK	4	// VISUAL RESEARCH	//
M 6.27	8 - 9:00 9:00	Open work time	<input type="checkbox"/> Post: Mini-project #3 <input type="checkbox"/> Read: Emergent Strategy <input type="checkbox"/> Post: Emergent Strategy
T 6.28	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 6.29	8 - 9:00	Open work time	<input type="checkbox"/> Work on project 4 <input type="checkbox"/> Work on final project <input type="checkbox"/> Screen: Sink or Swim
TH 6.30	8 - 9:00	Open work time	<input type="checkbox"/> Post: Mini-project #4

	9:00 - 11:30	Group presentations	<input type="checkbox"/> Work on final project <input type="checkbox"/> Screen: Sisters w/ Transistors <input type="checkbox"/> Feedback: Mini-project #4
WEEK	5	// FEMINISM + CENSORSHIP	//
M 7.4	8 - 9:00	Open work time Discuss podcast/ censorship/ media	<input type="checkbox"/> Listen: Clarity Haynes podcast <input type="checkbox"/> Read: (social media censorship)
T 7.5	X 10:00 - 11:30	Studio work day <mtgs> one on one w/ Liss	<input type="checkbox"/> Work on final project
W 7.6	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
TH 7.7	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.

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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

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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

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/ Harrassment

UNT is committed to providing an environment free of all forms of discrimination and sexual

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.

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