

**(RE)GENERATING QUEERS:
LGBTQ+ INTERGENERATIONAL ART-MAKING**

VCS 4010 / ARTED 4010

Spring 2023 / Mondays 1-4 / Lakeview 1427 & Center on Addison

Professor: Karen Morris

Co-Teacher: Molly Fulop

This community-based studio seminar is centered around intergenerational queer art-making within the context of *The LGBTQ+ Intergenerational Dialogue Project*. Bringing together LGBTQ+-identified students and elders, this project provides a rare opportunity for dialogue across queer generations.

This spring course is run as a workshop in which students focus on intergenerational creative production with LGBTQ+ elders *as a form of dialogue*. Classes will be held in-person at both SAIC and Center on Addison. Assigned readings, screenings, and podcast episodes in this class will explore 1) a range of LGBTQ+ art and creative production from different decades, mediums, and contexts, and 2) ways that differently-situated scholars, artists, and community members have thought about queer art as a concept, practice, and intra-community conversation.

Over the course of the semester, students collaborate with LGBTQ+ elders to plan an exhibition that will be open to the public at Center on Addison during the last two weeks of the semester, and work in small intergenerational groups to conceive, produce, and install work that engages with wider LGBTQ+ conversations, histories, experiences, and art/creative expression. Each small group decides on the topic(s) and medium(s) for their work, while working with the instructors to create a list of relevant archival material, images, readings, films, oral histories, and/or sound recordings they will engage as part of the research and production process.

Participants will also have access to the Dialogue Project's "little library" at Center on Addison that contains basic art supplies and books for inspiration including *To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults* (2018), *Queer* edited by David Getsy (2016), *Queer & Trans Artists of Color* (v. 1 2014 and v. 2 2017), *A Queer Little History of Art* (2017), *Art & Queer Culture* (2019), *The Essential Dykes to Watch Out For* (2020), *Eye to Eye: Portraits of Lesbians* (1979), *Legendary: Inside the House Ballroom Scene* (2013), *Queer X Design: 50 Years of Signs, Symbols, Banners, Logos, and Graphic Art of LGBTQ* (2019), *Queer Threads: Crafting Identity and Community* (2017), *Revolution is Love: A year of Black Trans Liberation* (2022), and *We Are Everywhere: Protest, Power, and Pride in the History of Queer Liberation* (2019).

During each intergenerational meeting at Center on Addison, students and elders will participate in small group discussion and open studio time, as well as a shared meal at the end of each gathering. Participants will also go on a field trip together to Gerber/Hart Library and Archives (the Midwest's largest LGBTQ+ archives) to conduct research for their projects. The last few weeks of the semester are devoted to the exhibition, as participants finalize design plans for the space, ready work for display, create artist and exhibitions statements, install, attend the opening reception, and finally deinstall and reflect on/celebrate the exhibition and its reception. After the conclusion of the semester, documentation of the exhibition and participants' work will be showcased on The Dialogue Project's website (generationliberation.com) and have the potential to be expanded into a range of other educational resources.

PURPOSE

There are a number of purposes for this course that engage the complex histories of thinking through gender and sexual subjectivities. More specifically,

1. Society and schools have historically socialized students into particular normative understandings of gender and sexuality. One purpose of this course is to push against that socialization to create an educational experience to be socialized in and through attention to “queer” and “trans” art, histories, politics, and pleasures.
2. The history of the 20th and 21st centuries have, by and large, positioned gender and sexual minoritized subjects as second class citizens. A second purpose for this course is to engage the work of counterpublics in fighting for an expanded understanding of citizenship and democracy.
3. Queer and trans scholars and artists have intervened and developed various methods and practices to present and represent histories, politics, and pleasures. A third purpose for this course is to develop students’ skills in their artistic and scholarly practices, and share their work with other LGBTQ folks and the general public through a public exhibition at Center on Halsted and the project website.
4. Relationships across generations for LGBTQ people are fraught. A fourth purpose of this course is to create a space for intergenerational dialogue and creative, collaborative co-production for a population that rarely enjoys contact between age groups and generations.
5. Finally, this course seeks to connect “theory” with “practice” as it seeks to allow elders and youth to teach one another about their histories and presents, while addressing issues of oppression and privilege across their similarities and differences.

COURSE OBJECTIVES

By the end of student experiences with this collaborative course they will be able to:

- Contemplate how the work of queer and trans artists and scholars informs how we cultivate a good life that challenges the state and related normative institutions.
- Dis-intricate different historical periods of, and approaches to, queer representation and creative production.
- Write and Make using theoretical concepts, research, and archival data to discuss/explain/interpret/make meaning of the social, political, and aesthetic world as it relates to genders and sexualities (and their intersections with race, age, ability, class, religion, and geography).
- Contextualize their class’ exhibition theme, and their small group’s artwork, within past and present queer artwork and creative expression, political movements, conversations, and lived experiences.
- Think about and discuss the importance and use of collaborative art-making as a form of dialogue for marginalized and internally divided communities.
- Empathize and collaborate with others who have had different experiences, and have a changed sense of their own place within a historical context.
- Value what they learn through dialogue with others just as much as they value what is written in books and archives illustrating the work of democratizing theory and knowledge production
- Appreciate in-person, face-to-face dialogues with people from backgrounds, perspectives, and experiences that are different from theirs.

Attendance and Participation Requirements

In this course, we are forming a community that knows, trusts, and cares for each other enough to engage in open, honest dialogue and learning. Your active presence and participation in all aspects of the course are crucial. You are expected to attend and be on time for all class seminars and dialogue meetings, be fully prepared for each meeting, and actively participate in discussion and other activities. You are also expected to participate fully in independent small group project work both inside and, when necessary, outside of class-time. All assigned materials should be completed before class and you must be ready to discuss the major points of the readings. In addition, you are required to complete all course assignments (see below) on time.

COURSE MATERIALS & CALENDAR

The course calendar (with dates, locations, and assignments) is available here as a clickable Google doc that allows you to link to and download all assigned materials. All required readings, films, images, and podcasts for the course are available through this document as clickable YouTube and web links and PDFs. All PDF materials should be **printed, read, and brought to class** on the day for which they are assigned. Bring readings printed out, paper, and a pen.

COURSE PLAN

One of our goals of this class is to help students encounter key concepts, histories, thinkers, and artists who have intervened and generated ways of understanding gender and sexual subjectivities **ALONGSIDE** engaging LGBTQ+ elders at Center Addison. This dynamic will allow a conversation across generations both through curricular materials (articles, books, podcasts, films, images) and human conversations. In creating this hybrid educational experience, we will work with students to develop a critical yet generous stance towards gender, sexuality, and their intersections with race, class, and ability. In order to do this, small group project plans will be developed in collaboration between the elders and students, their artistic and scholarly interests, and the larger context of the course. The contributions that our intergenerational group of artists, scholars, thinkers, and activists can make to various “publics” understandings of LGBTQ+ experiences is immense.

COURSE ASSIGNMENTS

1. **In-Class Writing** (4 Total). During the **first 10 minutes of seminar classes at SAIC**, you will be given a writing prompt pertaining to the week’s assigned materials. The prompts will ask you to think about a certain issue or question raised in the materials, citing specific examples. In-class writing prompts have two purposes: 1) to get you thinking about what we will discuss in class; and 2) to ensure that students complete the assigned materials so that we can have a robust and meaningful discussion. In-class writing cannot be made up if missed.
2. **Critical Reflection Journal Entries** (13 Total). After each meeting, you will be asked to engage in the process and work of critical reflection. To do this, you will maintain and submit 13 critical reflective journal entries via Canvas. These entries should engage your thoughts, feelings, reactions, ideas, questions, and concerns that each dialogue and related course material raises for you. **DUE before each class – submitted via Canvas.**
3. **State of the Project Assignment.** The members of each small group will work together to write a 7-10 page (double-spaced) narrative of the current state of their project, using the State of the Project Assignment document as a guide. The written piece should discuss the group’s work schedule, progress, successes, challenges, current concerns, next steps, 3-5

research sources that have become important for the work, how the project has changed over time, and material needs. **SUBMIT VIA CANVAS before class on March 13th.**

- 4. Collaborative Project Draft.** You will work with your collaborators to bring to fruition, as best as you can, a complete draft of your object. You will use the *Collaborative Project Draft Assignment* document as a guide. **DUE before class on April 3.**
- 5. Installation and Documentation of Finished Project.** This will include artist statements and a statement about the work that have been co-written by members of your small group. **DURING CLASS on April 24th.**

SCHOOL POLICIES AND RESOURCES

Face Masks

Face masks **are encouraged** for our intergenerational dialogue meetings indoors at Center on Addison. We do have high risk individuals in our dialogue group. Please be considerate of others' needs.

Accommodations for Students with Disabilities

SAIC is committed to full compliance with all laws regarding equal opportunities for students with disabilities. Students with known or suspected disabilities, such as a Reading/Writing Disorder, ADD/ADHD, and/or a mental health condition who think they would benefit from assistance or accommodations should first contact the Disability and Learning Resource Center (DLRC) to schedule a virtual appointment. DLRC staff will review your disability documentation and work with you to determine reasonable accommodations. They will then provide you and your instructors with a letter outlining the approved accommodations via email. You must request accommodations for each course before any accommodations will be implemented. You should contact the DLRC as early in the semester as possible. The DLRC can be reached via phone at 312.499.4278 or email at dlrc@saic.edu.

Students should arrange for a letter detailing DLRC recommended accommodations to be sent to the instructor from the DLRC electronically at the beginning of the semester. Accommodations cannot be provided retroactively. **Once students have reviewed the syllabus for our class, they should reach out to the instructor via email to set up a time to meet briefly to discuss how their needs can be incorporated into the course curriculum.** After the meeting, the instructor will follow up with the student electronically to record the plan.

Avoiding Plagiarism

The School of the Art Institute of Chicago prohibits academic dishonesty, which includes "both plagiarism and cheating, and may consist of: the submission of the work of another as one's own; unauthorized assistance on a test or assignment; submission of the same work for more than one class without the knowledge and consent of all instructors; or the failure to properly cite texts or ideas from other sources" (Students' Rights and Responsibilities, Student Handbook, <http://www.saic.edu/saic/life/studenthandbook/rights.pdf>).

Plagiarism is a form of intellectual theft. One can plagiarize even if one does not intend to. The penalty for plagiarizing may range from failure on the specific plagiarized assignment to failure in the class. Repeat offenses can lead to disciplinary action, which could include suspension or expulsion from the School. The Faculty Senate Student Life Subcommittee has prepared a

28-page handbook entitled Plagiarism: How to Recognize It and Avoid It. The document is available online at http://www.saic.edu/webspaces/portal/library/plagiarism_packet.pdf.

Library staff has also prepared a two-page synopsis of the committee's handbook, designed as a handout for students. Avoid Plagiarism: Quick Guide is available at <http://www.saic.edu/webspaces/portal/library/plagiarism.pdf>

COURSE CALENDAR

Date	Theme & Location	TO DO before class/dialogue meeting:
Jan 30	<p>Introduction to Project and People, Establish Community Guidelines</p> <p><i>Location - Center on Addison</i></p>	<p>Submit via email:</p> <ul style="list-style-type: none"> • Examples of art and creative expression that have been important to you at some point in your life as a LGBTQ+ person. Include a brief description of each example, along with a description of why it is important to you. These will be shared with the intergenerational group over the course of the semester. <p>Read:</p> <ul style="list-style-type: none"> • Spring 2023 Welcome Document. This doc gives introduction to the project and is tailored for the Spring 2023 session. There are some parts of the document geared towards our older participants, so just keep that in mind if something seems confusing for a student participant. • Julian’s Letter. The author was a student participant in the project during the 2019-2020 year. At the end of the year, while reflecting on their time in the project, they decided to write this letter to future students as a way to share their insights. • Photo/Bio Directory of Spring 2023 participants
Feb. 6	<p>Connecting LGBTQ+ Generations Through Art</p> <p><i>Location - Center on Addison</i></p>	<p>View:</p> <ul style="list-style-type: none"> • Gallery Tour #1 (available via our Youtube channel here) • Art That’s Important to Us Feb. 6 - read this and check out the links. You can also explore the YouTube playlist of the work shared but don’t need to - here • <i>The Celluloid Closet</i> (1996) <p>Read:</p> <ul style="list-style-type: none"> • Intro(s) to Art & Queer Culture 2nd ed. (2019) pgs. 7-46 <p>Submit on Canvas:</p> <ul style="list-style-type: none"> • Reflection Journal Entry #1

<p>Feb. 13</p>	<p><i>When Research & Art Intertwine</i></p> <p>Location - SAIC</p> <p>Sign-Up in class for Seminar Discussion Facilitation</p>	<p>Submit on Canvas:</p> <ul style="list-style-type: none"> ● Reflection Journal Entry #2 <p>Read:</p> <ul style="list-style-type: none"> ● Intro to Queer (2017) pgs. 12-23 ● Intro and Ch. 3 of How to Make Art at the End of the World (2019) Natalie Loveless pgs. 1-18 & 59-76 ● Contributions from today's seminar facilitators
<p>Feb. 20</p>	<p>Documenting LGBTQ+ People, Histories, Identities, Culture, and Moments</p> <p>Exhibition Planning & Studio Time</p> <p><i>Location - Center on Addison</i></p>	<p>Explore & Search:</p> <ul style="list-style-type: none"> ● Gerber/Hart Archive Collections - what's in there that may be useful for your small group's art/thematic interests? <p>View:</p> <ul style="list-style-type: none"> ● Gallery Tour #2 - YouTube link (1 hour) ● "Dear Black Trans Girl" By Jari Jones - Video Art piece - https://www.100years100women.net/watch-party-818 (2.5 mins) ● Art That's Important to Us, 2nd edition for Feb. 20: Work shared by younger and older project participants <p>Listen:</p> <ul style="list-style-type: none"> ● "Magnolia Black" Episode 5 of "We Want the Air Waves" hosted by Nia King (36 minutes) <p>Submit on Canvas:</p> <ul style="list-style-type: none"> ● Reflection Journal Entry #3
<p>Feb. 27</p>	<p>Intergenerational Field Trip to Gerber/ Hart Library & Archives</p>	<p>Listen before class:</p> <ul style="list-style-type: none"> ● A Library and Archives for Us: The Story of Gerber/Hart Library and Archives (2022) - 34 mins, from Unboxing Queer History podcast ● Queers Read This: 90s Queer Activism and Exhibits at Gerber/Hart (2022) - 24 mins, from Unboxing Queer History podcast <p>Submit on Canvas:</p> <ul style="list-style-type: none"> ● Reflection Journal Entry #4 ● "Description of Proposed Project & Research" assignment: <ul style="list-style-type: none"> ○ A paragraph describing as best as you can your small group's current ideas for art-making and ○ A paragraph describing what kind of research you think would benefit the project <p>Bring to Gerber/Hart:</p> <ul style="list-style-type: none"> ● 6 hard copies of you <i>Description of Proposed Project & Research assignment</i> so each person can have one

<p>March 6</p>	<p><i>What is queer about queer art and expression?</i></p> <p>Location - SAIC</p>	<p>Read:</p> <ol style="list-style-type: none"> 1. “Toward a Queer Aesthetic Sensibility: Orientation, Disposition, and Desire” (2020) Matthew Isherwood 2. “What Makes This Image Trans?” <i>Bodies of Knowledge: Three Conversations on Movement, Communication, and Identity</i> (2021) pgs. 22-61 3. Contributions from today’s seminar facilitators <p>Submit on Canvas:</p> <ul style="list-style-type: none"> ● Reflection Journal Entry #5
<p>March 13</p>	<p><i>Visual Communication/ Signaling between LGBTQ+ people through art, fashion, self-presentation</i></p> <p><i>Location: Center on Addison</i></p>	<p>View:</p> <ul style="list-style-type: none"> ● Gallery Tour #3 on our YouTube channel playlist for March 13 ● March 13th Art That’s Important to Us- work shared by younger and older project participants
<p>March 20</p>	<p><i>Open Studio & Exhibition Planning</i></p> <p><i>Location: Center on Addison</i></p>	<p>Read:</p> <ul style="list-style-type: none"> ● “Forward/Introduction” & “Mica Mosley” from <i>Queer and Trans Artists of Color</i> v.1 (2014) p.i-i, 29-44. <p>Listen:</p> <ul style="list-style-type: none"> ● “Monica Trinidad” Episode 49 of “We Want the Air Waves” hosted by Nia King (25 minutes) <p>Submit on Canvas:</p> <ul style="list-style-type: none"> ● Reflection Journal Entry #7 ● <i>State of the Project Assignment</i>: Detail progress, successes, concerns, next steps, discussion of 3-5 research sources that have become important, how has project changed over time, material needs, and plans for completion
<p>March 27</p>	<p><i>What makes art activism?</i></p> <p>Location - SAIC</p>	<p>Read:</p> <ul style="list-style-type: none"> ● “Book 2: Art in the Service of Change” <i>Let the Record Show</i> (2021) p.315-407 ● Contributions from today’s seminar facilitators <p>Submit on Canvas:</p> <ul style="list-style-type: none"> ● Reflection Journal Entry #8
<p>April 3</p>	<p><i>Open Studio &</i></p>	<p>Submit on Canvas:</p>

	<p>Exhibition Planning</p> <p><i>Location: Center on Addison</i></p>	<ul style="list-style-type: none"> ● Reflection Journal Entry #9 <p>Prep for today's studio time - bring whatever materials you'll need - get these in advance so you can spend your class time making</p>
April 10	<p>Art as Activism: How LGBTQ+ People Use Art as a Political Tool</p> <p><i>Location: Center on Addison</i></p>	<p>Submit on Canvas:</p> <ul style="list-style-type: none"> ● Collaborative Project Draft (follow guidelines in Collaborative Project Draft Assignment) <p>Submit on Canvas:</p> <ul style="list-style-type: none"> ● Reflection Journal Entry #10 <p>Please feel free to join the presentation tomorrow if you can! Zoom: https://saic-edu.zoom.us/j/82800497073</p>
April 17	<p>Queer Exhibition Politics</p> <p>Open Studio & Finalize Artist Statements</p> <p><i>Location: Center on Addison</i></p>	<p>Read:</p> <ul style="list-style-type: none"> ● Reilly, Maura (2018), "Challenging Hetero-centrism and Lesbo-/Homo-phobia: A History of LGBTQ exhibitions in the U.S." (Online article) ● Burton, Johanna (2017), "Irreconcilable Difference," <i>Trigger: Gender as a Weapon and a Tool</i>, pp. 11-18. (Exhibition catalog introduction) ● Contributions from today's seminar facilitators <p>Submit on Canvas:</p> <ul style="list-style-type: none"> ● Reflection Journal Entry #11 ● Small group artist statements
April 24	<p>Installation Day</p> <p><i>Location: Center on Addison</i></p> <p>10:00-4:00</p>	<p>Sign up for</p> <ul style="list-style-type: none"> ● 3 hour time-slot for your small group install between 10:00-4:00 (lunch served at 12:30) ● End-of-Semester Reflection Interview with Molly (if participating in Molly's thesis research study) <p>View:</p> <ul style="list-style-type: none"> ● Gallery Tour #4 on your YouTube channel playlist for March 20 ● Art That's Important to Us: Work shared by younger and older project participants (shared links & Youtube channel) <p>Submit on Canvas:</p> <ul style="list-style-type: none"> ● Reflection Journal Entry #12
Friday, April 28	<p>Exhibition Opening Reception</p> <p>5:00-7:00</p>	

	Location: Center on Addison	
May 1	CRIT WEEK - no class/meeting	Show is up at Center on Addison from April 28-May 6 Gallery Tour #4 on YouTube
May 8	LAST CLASS De-Installation & Celebration <i>Location- Center on Addison</i>	Submit on Canvas: <ul style="list-style-type: none"> • Reflection Journal Entry #13 • Info for posting artworks to The Project's website Bring: <ul style="list-style-type: none"> • Tools for deinstall of your group's work