

Unit 2:

Methodology:

1 - 5 Ideas to pick from.

1. Intro to Modern Art & Ideas - Context, and the organization. Could be really interesting, but it feels like we already covered a lot. Accessible & relevant themes... fits into others.

2. Places & Spaces

3. Art & Identity - discussion of sexuality, private life, trauma exploration, expression, performance art & photography.
- Broad = good to explore, provides lots of context (may not always want to share) & be brave!

4. Transforming Everyday Objects

5. Art & Society - "issues" that gets me. Is the art I want to make about tackling issues... I feel resistance to that.

ART & IDENTITY

3 Works

1. Frida Kahlo (1940?) "I paint my own reality."
- Gender, expression, emotion... process as an outlet.
- Her hectic romantic life is seen in her art.
- The transformation in & out of love is seen in choices of clothing, her self portraits portray how she felt & saw herself.

(Self-Portrait with Cropped Hair)

2. Glenn Ligon. "Runaways" (1993) "Black, 5'8". V. short haircut. Nearly completely shaved. Stocky build. 155 - 165 lbs.
- Asked 10 friends how they saw him.
- "The information is about me, but also, it's not about me."
- Takes the descriptions, ~~prints~~ prints them beneath 19th Cent. images of slaves. He called it "Runaways." - 10 prints.

use my resources & best judgement to get myself back to a place of peace & well-being.

'Runaways' (1993) " ... slavery & the ways around it
Glenn Ligon that language continues to be
important to us today. "

the intersection ↑
of identity & social issues.

- These posters read as very similar to how they would have been in the days of slavery.

3. Andy Warhol
(1962)

"Marilyn Monroe's identity was shaped by
the public."

• Tabloid culture as

we know it took off
in the '50's.

• Marilyn Monroe's
GD publicity

photo → what
Andy Warhol printed.

→ Development into paparazzi,
photos of celebs, more info on their
private lives. Verging on obsession?

• The same thing if not similar to
what happened w/ Kurt Cobain,
the investigation on his death,
the disturbing 'closeness' of the public
eye.

• Tabloids: "Who was she really? Who wants the truth?"

"It's not who you are that counts, it's what
they think you are (show business)."

• Silkscreen of photo, reprod. of a reprod. Against gold.

"I don't know where the artificial stops and
the real starts."

THEMATIC TOPICS & ISSUES IN IDENTITY.

- Privacy - who views the work?
- who views the life?
- who comments on it? Is it true?
- Copyright - Marilyn Monroe, the other lens of the public appropriation.
- Self-portraits, self-expression through art:
Is it possible to truly do this for one's self?
Do we do this only knowing an element of it is performative? Do we do it to free ourselves & express in ways which we feel we cannot in real life, or to enhance what others do not & will not make out simply by seeing you in the flesh? Does it stop & make people view you in a different light at all, or is our perception permanently bound to what our preconceived notions & judgements are? But as the artist, is it only our role to 'hope' we can make others think or follow along, or was Frida's art merely an 'outlet' for all to see?
There is always a curious bit of irony & hypocrisy, & yet the medium allows a form of expression regardless.
- Perception - Again, is it true?
- Is identity a moving living, breathing force?
- Which parts are constant?
- Who is perceiving?
Race, history, our perception of how much things have 'changed.' Have they?
Has our outlook or perception changed, and do we think critically?
- 'Reveal' a revealing of truths, to expose an idea, a version of ourselves or someone else - or to expose a general perception of the public. To expose a 'comfortable way of life which has a far wider lens & greater overall impact on the life of the individual.' 'Marilyn Monroe' doesn't ask, how did Marilyn see herself, does it? That's not the point - it could be furthest from it. There is an irony in that sense - and a stretch upon, a manipulation of the public's interpretation of her - "her life was 'extravagant,' & so is this art."

Theme: Identity & Expression, Sexuality.

- 3 Artists Modern Period
- Reflect on their work in relation to the theme.
- Act as a framework for your responsive artwork & artist statement.

PERIOD 1850 - 1960. Modern Art.

who fit the theme. Shortlist 10 ---> 3.
Artists

- Formal Analysis . be sure to do refresher, there is a video. Would she like a formal analysis of each piece? Length of sentences? / Para/words
- Research will be compiled (can be all, she has pointed out)
& /or distilled into final document(s) / PP
- analysis & comparison & final presentation.
- Include in your research notes - keep track of resources - MLA Formatted, annotated bibliography
- And works cited if applicable (photos are good for PP & notes.)

~~Rocky Colton~~

- Jeanne Mammen (Guide to "Wicked" Berlin)
- F. Holland Day
- Natalie Barney (photog (her friends))
- Brassai (photog)
- Romaine Brooks (painting)
- Beresford Egan (drawing)
- Richard Bruce Nugent
- Carl van Vechten (photography, scrapbook)

~~Carl van Vecht~~

- Marcel Duchamp - Man Ray photographer
 - These ideas about identity & self-representation.
 - Dadaism
 - Particularly portraits of himself
- Cecil Beaton (photographer, gay but in the closet, staged relationships)

pg. 145

- Jared French 'Portrait of George Platt Lynes' (1941-42)
- Mark Tobey 'Biography' ('48)
- Robert Rauschenberg, 'Bantam' collage, photography
 - St. Sebastian
- 'Physique Pictorial' 1956 pg. 168
George Quaintance

~~24~~
• Francis Bacon

• David Hockney
(‘Adhesiveness’) 1960

• James Bigood (photog., queer, but 60's)

How do you show
transness / pride / the
community visually?

- choosing of subjects
- Real everyday life vs. Outer expression to freedom

our queer bodies & nudity as naturalism
but also as violence
- you try to take away our rights, yet we

remain vigilant, always.

Allyship
within Q community?

we can support each other through intersectionality

Representing the
who, of queer.

- Race - I (and do)
- Age
- Intersex
- Two-Spirit
- Lesbians
- Seniors.

lowe to really show inclusion of the minor who don't get appropriate amount of representation.

for instance how non-heterosexual people can help (and vice versa)

Non-conform / subverts expect. When it comes down to it, this is who happens to be available, but worth to try to give it at least some payment & support for their work. ♡

value behind it? (how does having this kind of circle make you feel?)
How did having at future?

• One of the main manifestations of homosexual imagery at this time was advertisement, fashion photographs, bodybuilders.

• Were lesbians mostly erased? Where did they appear in gender?

• What did figures like Marcel Duchamp have in common with today's queer or trans folk? Changing names /

appearance / expression...
But was it permissible? Do we have barriers today to what the truth of Marcel Duchamp's actual experience was? Was there any language around what being trans or queer was at that time? (This is important if we

- The intersection of current events

- accusations re: monkey pox, AIDS.

- Womens' / Trans Health & Abortion.

- Trans rights in North America.

can take a persons seriously as a reflection of identity considering

Marcel Duchamp's usual style & ~~jeering~~ 'frankster' attitude.)

AVANT-GARDE CONTINGENTS

While Day and his Boston circle demonstrate Aestheticism's lingering global reach, European cities continued to attract artists from around the world to new avant-garde subcultures. Far from the oversight of families at home, foreigners found in European cities communities of outsiders where artistic and sexual nonconformity overlapped. In Paris and Berlin, bars, restaurants, and nightclubs catering to foreigners and the avant-garde became highly visible aspects of these subcultures. Local responses to these businesses ranged from thrilled participation to outraged condemnation, with varying degrees of voyeurism in between. Images of lesbians in Paris nightclubs appear as early as the fin-de-siècle

drawings by Henri de Toulouse-Lautrec (1864–1901) and Pablo Picasso's (1881–1973) painting titled (after the name of a notorious nightclub) *Le Moulin de la Galette* (1900). Such sites of commercial sexual display became common in Western cities during the 1920s, when the economic and social upheavals following World War I propelled a wide range of challenges to political and cultural conventions. Young adults, disillusioned by battlefield carnage and home-front economic hardship, flocked to cities where they experimented with radical politics, informal manners, androgynous fashions, and sex. The growth of illustrated magazines during the 1920s offered unprecedented visibility to these urban youth cultures, defining and publicizing new social mores for audiences vastly increased in size and diversity. Fueled by journalistic fascination, episodes like the much-publicized "Pansy Craze" for camp and drag performers in New York nightclubs in the late 1920s magnified the ambivalent dynamics of fascination, horror, and voyeurism that characterized paintings and prints of Paris



Figure 4.4. Jeanne Mammen, *Costume Ball*, published in Curt Moreck, *Führer durch das "lasterhafte" Berlin* (Guide to "wicked" Berlin) (Leipzig: 1931). © 2010 Artists Rights Society (ARS), New York/ADAGP, Paris.

nightclubs in the 1890s.

Having lost the war, Germany was particularly hard-hit by the emotional and economic upheavals of the 1920s. Berlin emerged as a center of sexual experimentation with a variegated sex industry that attracted many foreigners. Its clubs for homosexuals and cross-dressers are memorably described in Christopher Isherwood's *Berlin Stories* (which became the basis for the musical and movie *Cabaret*), and were illustrated by numerous artists, including Jeanne Mammen (1890–1976) (Figure 4.4).

"It is impossible to isolate the role of sexual identity in creating and sustaining these avant-garde groups, which were crucial to the development of modern art. But that is the point: homosexuality as a form of identity was inextricably linked with the development of avant-garde art in the twentieth century." (Photos & excerpts from *Art and Homosexuality: A History of Ideas*)



Figure 4.3. F. Holland Day, *Orpheus*, also known as *Nude Youth with Lyre* (1907), Library of Congress. Day's Orpheus series invokes the singer of classical myth, who, bereft of his female lover, turned to the love of boys and was beaten to death by jealous Maenads. This story prompted medieval writers to cite Orpheus as the inventor of pederasty.

tertwined is evidenced
quiem mass in Boston
ilde's poetic rendition

1 the Crucifixion must
ulture in general, and
craftsmen to make his
or his ancillary figures
the time of the actual
archeological investi-
t some of his writings,
patrons, how as a boy
ing of a poorly healed
of being tied to a cross



Cecil Beaton, 1935 and 1936





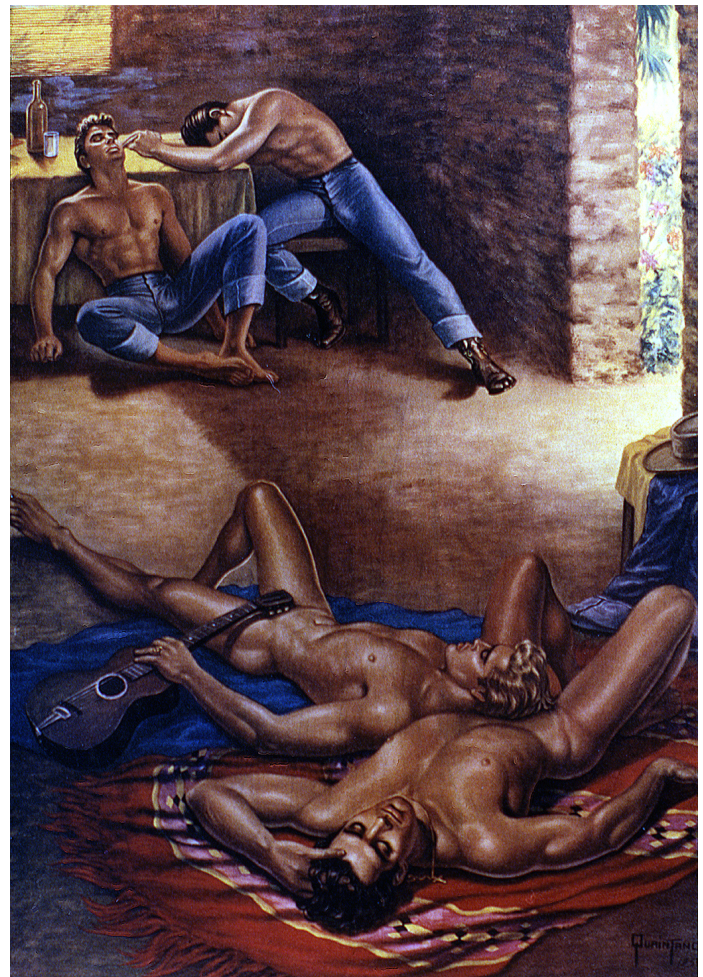
J. C. Leyendecker

“And what is beauty?”

“Terror.”

George Quaintance (c. 1915–57)

“The world is indeed fortunate for the neo-aestheticism being introduced into our lives by such great artists as Quaintance,” opined *Physique Pictorial*.



American physique magazines were ambitious to claim an international reach. By the last issue of 1955, *Physique Pictorial* listed subscription offices in many European countries, as well as China and Japan. The existence of an international readership for these magazines is registered by their most successful illustrator, **Touko Laaksonen (1920–91)**, a Finn, whose highly finished drawings of American lumberjacks, motorcyclists, policemen, and cowboys first appeared in *Physique Pictorial* in 1957. “Tom of Finland” extrapolated from the costumes and scenarios he saw in physique magazines, boosting their erotic charge to surreal levels in his illustrations. A page from *Physique Pictorial* (Fall 1956), featuring a drawing of construction workers by Art-Bob above an editorial noting that *Iron Man Magazine* has “sounded the alarm that homosexuals are invading the body building field and that ‘this evil must be stamped out.’” The illustrations (Figure 5.13). His influence transcended the physique magazines. By the end of his career, reproductions of his drawings were widely marketed as postcards and calendars, while his original drawings were sold in art galleries. His influence extended to the look of pop-music stars such as Freddie Mercury and the Village People.

