

# Queer and Trans Art History since Stonewall

Summer Session #2  
5 units

## COURSE INFORMATION

Beginning with the Stonewall Riots in 1969, this course will trace the work of queer and trans artists over the five decades that followed. We will consider representations of queer life amid the Gay Liberation Movement of the 1970s, underground experimental film and New Queer Cinema, art of the AIDS crisis and the activist art collectives of ACT UP, and millennial artists working today across digital and fine arts. One of the driving questions of our explorations will be, how do these artists undo and rework concepts like identity, medium, and form? This course will engage with a myriad of artistic practices and socio-political issues through lectures, guided discussions, and creative exercises.

## INSTRUCTOR INFORMATION

Instructor: Robbie Trocchia (he/they)

[rtrocchi@ucsc.edu](mailto:rtrocchi@ucsc.edu)

Please reach out to schedule office hours.

## LEARNING OUTCOMES

By the end of this course, students will be able to:

- *Analyze* various examples of work created by queer and trans artists, using appropriate research and writing techniques
- *Develop* necessary knowledge of visual/digital art and new media to understand the field of contemporary art practice
- *Apply* critical thinking skills to understand works of art through formal and contextual analysis
- *Present* clear visual and historical analysis and interpretation in writing and other forms of creative expression
- *Demonstrate* ability to create research-based projects that engage with historical trends and artistic concepts covered in the course

## ASSIGNMENTS & ASSESSMENT

For every session, I will include a combination of short readings and film/video screenings. Everything will be available on Canvas or Kanopy. It is required that you complete the readings/viewings for every session unless a text is designated as optional. For both short assignments and the final project, students will be provided with a grading rubric.

**Assignment #1 due August 14th (25%)** – Choose one artist discussed in class and deliver a presentation on another work of art by this artist that was not mentioned in class. Students can choose to produce a short research paper or an audiovisual presentation on the work of art.

**Assignment #2 due August 25th (25%)** – Students will respond to a specific theme from the class by comparing the work of two artists from different eras. Students can choose to produce a short analysis paper or an audiovisual presentation that draws connections across time.

**Final Project due August 31st (30%)** – For the final project, students have the chance to either expand upon the work they already completed for one of the two short assignments OR they can choose to share their own creative projects with the class. The only criteria is that students respond to the work of a particular artist or a theme relevant to the course. Students can work independently or in groups. We will share our final projects together during our final session.

**Participation (20%)** – My hope is that this course will provide a number of ways for students to engage with the material whether that be through active participation in class, sharing their work on Canvas Discussions, or through collaborative creative exercises with their peers. I ask that students come to class having completed the readings/viewings for that day’s session and that they are prepared to participate in whatever ways are meaningful for them.

## STUDENT HOURS FOR COURSE

UC Senate Regulation 760 specifies that 1 academic unit corresponds to 3 hours of work per week. Therefore, as a 5-unit course, this class will require 15 hours of work per week. You can anticipate spending 4 hours a week in class during lectures, discussions, and creative exercises. The remaining 11 hours will be spent on the course’s other elements, including reading, watching films/videos, taking notes, and working on assignments.

## INSTRUCTOR FEEDBACK

I will provide direct comments and feedback on your assignments. [Please click here to learn how to access my comments in Canvas.](#) For major assignments, I will include a grading rubric that will be available to you prior to submitting your work. [Please click here to learn how to access grading rubrics for assignments.](#)

## STUDENT FEEDBACK

At the end of the quarter you will be asked to complete a Student Experience of Teaching survey for this course. SETs provide an opportunity for you to give valuable feedback on your learning that is honest and constructive. This anonymous feedback will help me consider modifications to the course that will help future students learn more effectively.

## COURSE SCHEDULE

Week	Reading and Activities	Deliverables
Week 1: The 1960s and 1970s: Images of Gay Liberation 1a: Compton’s Cafeteria (SF), the Stonewall Inn (NYC), and the Call to Come Out of the Closet	<p>— <b>Viewing:</b> <i>Happy Birthday, Marsha!</i> (2017, dir. Tourmaline &amp; Sasha Wortzel)</p> <p><i>Screaming Queens: The Riot at Compton’s Cafeteria</i> (2005, dir. Victor Silverman &amp; Susan Stryker)</p> <p>— <b>Reading:</b> <a href="#">The Spectacle of Privacy:</a> Geoffrey Hendrick’s <i>Ring Piece</i> and the Ambivalence of Visibility, David Getsy</p> <p>– <a href="#">Coming/Out</a>, Samuel Delany (1996)</p>	

<p>1b: Image Networks, Lesbian Collectivity, &amp; Cruising Cultures</p>	<p>— <b>Reading:</b> Alvin Baltrop, <i>The Piers</i> by Glenn O'Brien      – Cassie Packard, <a href="#">Eye to Eye</a>      – <a href="#">Images on which to build</a>, Leslie-Lohman Museum of Art (NY)      — <b>Viewing:</b> selection of <a href="#">Barbara Hammer</a> films      — photography by Joan E. Biren      — Jimmy DeSana, <i>Submission</i> at Brooklyn Museum      – <i>The Faggots and Their Friends Between Revolutions</i> (1977) written by Larry Mitchell with illustrations by Ned Asta</p>	
<p>Week 2: The 1980s and the AIDS Crisis      2a: The East Village in the Early 80s</p>	<p>- <a href="#">The Greer Lankton Archives Museum</a>      – Peter Hujar’s <i>Love and Lust</i> (1980)      – <a href="#">Nan Goldin, The Ballad of Sexual Dependency</a> (1985)      – Martin Wong      – David Wojnarowicz</p>	
<p>2b: AIDS &amp; ACT UP</p>	<p>– <b>Reading:</b> — Douglas Crimp, “<a href="#">Mourning and Militancy</a>” (1989)      – <b>Reading:</b> excerpts from Sarah Schulman, <i>Let the Record Show: A Political History of ACT UP New York, 1987-1993</i>, (2021)      – Gran Fury      – Lola Flash &amp; Art +Positive      – Gregg Bordowitz’s <a href="#">Fast Trip, Long Drop</a> (1993)</p>	<p>Assignment #1 due on 8/14: Choose one artist discussed in class and deliver a presentation on another work of art by this artist that was not mentioned in class. Students can choose to produce a short research paper or an audiovisual presentation on the work of art.</p>
<p>Week 3: Underground Experimental Film &amp; New Queer Cinema</p>	<p><b>Reading:</b> <a href="#">New Queer Cinema</a> by B. Ruby Rich      — <a href="#">Hail the New Puritan</a> dir. Charles Atlas (1987)      — <a href="#">Looking for Langston</a> dir. Isaac Julien (1988)      — <a href="#">Tongues Untied</a> dir. Marlon Riggs (1990)</p>	
<p>3b: New Queer Cinema continued</p>	<p>— <a href="#">Poison</a> dir. Todd Haynes (1991)      — <a href="#">Blue</a> dir. Derek Jarman (1993)      — <i>The Watermelon Woman</i> dir. Cheryl Dunye (1996)</p>	
<p>Week 4: The Turn of the Century      4a: The 1990s</p>	<p>— <b>Reading:</b> excerpts from Lee Edleman, <i>No Future</i> (2004)      – <b>Viewing:</b> <i>Paris Is Burning</i>, dir. Jennie Livingston (1990)      – Laura Aguilar, <i>Plush Pony Series</i> (1992)</p>	

	<ul style="list-style-type: none"> <li>– Catherine Opie, <i>Portraits</i>, (1993-1997)</li> <li>– Lyle Ashton Harris, <i>The Watering Hole</i>, (1996)</li> <li>– Nao Bustamante, <i>Rosa Does Joan</i> (1992)</li> <li>– Félix González-Torres, <i>Billboards &amp; Candy Works</i></li> </ul>	
4b: The 2000s	<ul style="list-style-type: none"> <li>– <b>Reading:</b> <a href="#">Vaginal Davis</a> by Amelia Jones</li> <li>– <b>Reading:</b> <a href="#">Vaginal Davis in conversation with Ron Athey</a></li> <li>– Mickalene Thomas, the <i>Odalisque</i> series (2004)</li> <li>– Ryan Trecartin, <i>A Family Finds Entertainment</i> (2004)</li> <li>– Harry Dodge &amp; Stanya Kahn, <i>Can't Swallow It, Can't Spit It Out</i> (2006)</li> <li>– Carlos Motta, <i>The Good Life</i> (2008)</li> </ul>	Assignment #2 due on 8/25: Students will respond to a specific theme from the class by discussing the work of two artists from different eras
Week 5: The Millennials 5a: Performance and Embodiment	<p><b>Reading:</b> José Muñoz, <i>Cruising Utopia</i></p> <ul style="list-style-type: none"> <li>– Kay Gabriel and Andrea Abi-Karam, <i>We Want It All: An Anthology of Radical Trans Poetics</i> (2020)</li> </ul> <p><b>Viewing:</b></p> <ul style="list-style-type: none"> <li>– Zackary Drucker, <i>At Least You Know You Exist</i> (2011)</li> <li>– Wu Tsang, <i>Wildness</i> (2012)</li> <li>– Zanele Muholi, <i>Faces and Phases</i> (2012)</li> <li>– Cassils, <i>Becoming an Image</i> (2012)</li> <li>– Rashaad Newsome, <i>Shade Compositions</i> (2012)</li> <li>– Leilah Weinraub, <i>Shakedown</i> (2018)</li> <li>– Jacolby Satterwhite, <i>We Are In Hell When We Hurt Each Other</i> (2020)</li> <li>– Videos by Mark Aguhar and Sin Wai Kin</li> <li>– Performance work by Keiou Keijaun Thomas and Geo Wyex</li> <li>– Sculpture by Kiyon Williams</li> </ul>	
5b: Community Practices: Dependency, Access, and Support	<ul style="list-style-type: none"> <li>– The work of Park McArthur, Tina Zavitsanos, Amalle Dublon, Jordan Lord, and Carolyn Lazard</li> <li>– Sculpture by Jesse Darling</li> <li>– Interdisciplinary work of Tamara Santibañez</li> <li>– Films by Fox Maxy</li> </ul>	Final Project presentations will be on the final day of class (8/31).

## **ACCESSIBILITY**

UC Santa Cruz is committed to creating an academic environment that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal access in this course, please affiliate with the DRC. I encourage all students to benefit from learning more about DRC services to contact DRC by phone at 831-459-2089 or by email at [drc@ucsc.edu](mailto:drc@ucsc.edu). For students already affiliated, make sure that you have requested Academic Access Letters, where you intend to use accommodations. You can also request to meet privately with me during my office hours or by appointment, as soon as possible. I would like us to discuss how we can implement your accommodations in this course to ensure your access and full engagement in this course.

## **TITLE IX/CARE ADVISORY**

UC Santa Cruz is committed to providing a safe learning environment that is free of all forms of gender discrimination and sexual harassment, which are explicitly prohibited under Title IX. If you have experienced any form of sexual harassment, sexual assault, domestic violence, dating violence, or stalking, know that you are not alone. The Title IX Office, the Campus Advocacy, Resources & Education (CARE) office, and Counseling & Psychological Services (CAPS) are all resources that you can rely on for support.

Please be aware that if you tell me about a situation involving Title IX misconduct, I am required to share this information with the Title IX Coordinator. This reporting responsibility also applies to course TAs and tutors (as well to all UCSC employees who are not designated as “confidential” employees, which is a special designation granted to counselors and CARE advocates). Although I have to make that notification, you will control how your case will be handled, including whether or not you wish to pursue a formal complaint. The goal is to make sure that you are aware of the range of options available to you and that you have access to the resources you need.

Confidential resources are available through [CARE](#). Confidentiality means CARE advocates will not share any information with Title IX, the police, parents, or anyone else without explicit permission. CARE advocates are trained to support you in understanding your rights and options, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more. You can contact CARE at (831) 502-2273 or [care@ucsc.edu](mailto:care@ucsc.edu).

In addition to CARE, these resources are available to you:

- If you need help figuring out what resources you or someone else might need, visit the [Sexual Violence Prevention & Response \(SAFE\) website](#), which provides information and resources for different situations.
- [Counseling & Psychological Services \(CAPS\)](#) can provide confidential counseling support. Call them at (831) 459-2628.
- You can report gender discrimination and sexual harassment and violence directly to the University’s [Title IX Office](#) by calling (831) 459-2462 or by using their [online reporting tool](#).

- Reports to law enforcement can be made to the UC Police Department, (831) 459-2231 ext. 1.
- For emergencies, call 911.

## **ALL-GENDER RESTROOMS**

UC Santa Cruz is committed to the well-being of all students and cares about all students feeling safe and welcome, regardless of their gender identity, expression, and/or embodiment. The [Lionel Cantú Queer Center](#) has worked with students and campus staff to create more safe and accessible restrooms for transgender and genderqueer students, staff, faculty, alumni, and UCSC visitors. A [complete list of all-gender restrooms](#) on campus was compiled and is maintained by the Cantú Queer Center.

## **PRINCIPLES OF COMMUNITY**

The University of California, Santa Cruz expressly prohibits students from engaging in conduct constituting unlawful discrimination, harassment or bias... [More here](#). I am committed to providing an atmosphere for learning that respects diversity and supports inclusivity. We need to work together to build this community of learning. I ask all members of this class to:

- be open to and interested in the views of others
- consider the possibility that your views may change over the course of the term
- be aware that this course asks you to reconsider some “common sense” notions you may hold
- honor the unique life experiences of your colleagues
- appreciate the opportunity that we have to learn from each other
- listen to each other’s opinions and communicate in a respectful manner
- keep confidential discussions that the community has of a personal (or professional) nature
- ground your comments in the texts we are studying. Refer frequently to the texts and make them the focus of your questions, comments, and arguments. This is the single most effective way to ensure respectful discussion and to create a space where we are all learning together.

## **DIFFICULT CONVERSATIONS**

In our in-class and online discussions and dialogues, we will have the opportunity to explore challenging, high-stakes issues and increase our understanding of different perspectives. Our conversations may not always be easy. We sometimes will make mistakes in our speaking and our listening. Sometimes we will need patience or courage or imagination or any number of qualities in combination to engage our texts, our classmates, and our own ideas and experiences. We will always need respect for others. Thus, an important aim of our classroom interactions will be for us to increase our facility with difficult conversations that arise inside issues of social justice, politics, economics, morality, religion, and other issues where reasonable people often hold diverse perspectives. This effort will ultimately deepen our understanding and allow us to make the most of being in a community with people of many backgrounds, experiences, and positions.

## **REPORT AN INCIDENT OF HATE OR BIAS**

The University of California, Santa Cruz is committed to maintaining an objective, civil, diverse and supportive community, free of coercion, bias, hate, intimidation, dehumanization or exploitation. The Hate/Bias Response Team is a group of administrators who support and guide students seeking assistance in determining how to handle a bias incident involving another student, a staff member, or a faculty member. To report an incident of hate or bias, please use the following form: [Hate/Bias Report Form](#).

## **CONTENT ADVISORY**

This course examines some texts, images, and videos that contain descriptions of violence and/or scenes depicting violence. I will do my best to provide individual warnings on the syllabus for course materials and in presentation slides for class content that are particularly sensitive. My hope is that these notifications will help your engagement by allowing you to prepare to work through challenging material. I encourage you to do what you need to care for yourself. If taking care of yourself means that you need to step outside during class, either for a short time or for the rest of the class, you may do so without academic penalty. If you do leave the class for a significant time, please make arrangements to get notes from another student or see me individually to discuss the situation.

## **STUDENT SERVICES**

### **Counseling and Psychological Services**

Many students at UC Santa Cruz face personal challenges or have psychological needs that may interfere with their academic progress, social development, or emotional wellbeing. The university offers a variety of confidential services to help you through difficult times, including individual and group counseling, crisis intervention, consultations, online chats, and mental health screenings. These services are provided by staff who welcome all students and embrace a philosophy respectful of clients' cultural and religious backgrounds, and sensitive to differences in race, ability, gender identity and sexual orientation.

### **Student Success and Engagement Hub**

The Division of Student Success provides campus-wide coordination and leadership for student success programs and activities across departments, divisions, the colleges, and administrative units.

### **Tutoring and Learning Support**

At Learning Support Services (LSS), undergraduate students build a strong foundation for success and cultivate a sense of belonging in our Community of Learners. LSS partners with faculty and staff to advance educational equity by designing inclusive learning environments in Modified Supplemental Instruction, Small Group Tutoring, and Writing Support. When students fully engage in our programs, they gain transformative experiences that empower them at the university and beyond.

### **Slug Support Program**

College can be a challenging time for students and during times of stress it is not always easy to find the help you need. Slug Support can give help with everything from basic needs (housing, food, or financial insecurity) to getting the technology you need during remote instruction.

To get started with SLUG Support, please contact the [Dean of Students](#) Office at 831-459-4446 or you may send us an email at [deanofstudents@ucsc.edu](mailto:deanofstudents@ucsc.edu).

### **Slug Help/[Technology](#)**

The ITS Support Center is your single point of contact for all issues, problems or questions related to technology services and computing at UC Santa Cruz. To get technological help, simply email [help@ucsc.edu](mailto:help@ucsc.edu).

### **On-Campus Emergency Contacts**

For all other help and support, including the health center and emergency services, Click here to go to UCSC's [Emergency Services](#) page. Always dial 9-1-1 in the case of an emergency.