



**AHST 6310-001 Art, Identity,
and Biofuturisms**

Thursday 1:00-3:45 pm

Fall 2019

Dr. Charissa N. Terranova

Thursday October 17

Gay Rights in the 1980s



Identity Politics, US Politics, and Religion

Andres Serrano, Immersion (Piss Christ), 1987

What is the relationship between art
and politics?

What is the relationship between art
and identity?



Andres Serrano, Immersion (Piss Christ), 1987

“Serrano's picture is a 60-by-40-inch cibachrome of a crucifix seen through a swirling haze of bubbly yellow liquid—the artist's own urine. The photograph is one of eight by Serrano in an exhibition called "Awards in the Visual Arts" (a/k/a AVA). The seventh incarnation of a prestigious show sponsored by the Southeastern Center for Contemporary Art, the exhibition was seen at museums in Los Angeles and Pittsburgh last year and ended its tour at the Virginia Museum of Fine Arts in Richmond on January 29, 1989.”

<http://www.robertatkins.net/beta/witness/culture/nea/serrano.html>



Senator Alphonse D'Amato denouncing NEA funding to Andres Serrano and other artists before congress, May 18, 1989.

Andres Serrano, Immersion (Piss Christ), 1987



Andres Serrano, Immersion (Piss Christ), 1987

Coco Fusco: Your use of Catholic symbolism stands out in part because you are operating in a predominantly Protestant context. An attraction to the sensuality and the carnality that you bring out in your Catholic iconography can develop, since Protestant symbolism looks rather pale by comparison. How would it affect your work to be exhibited in a Catholic context?

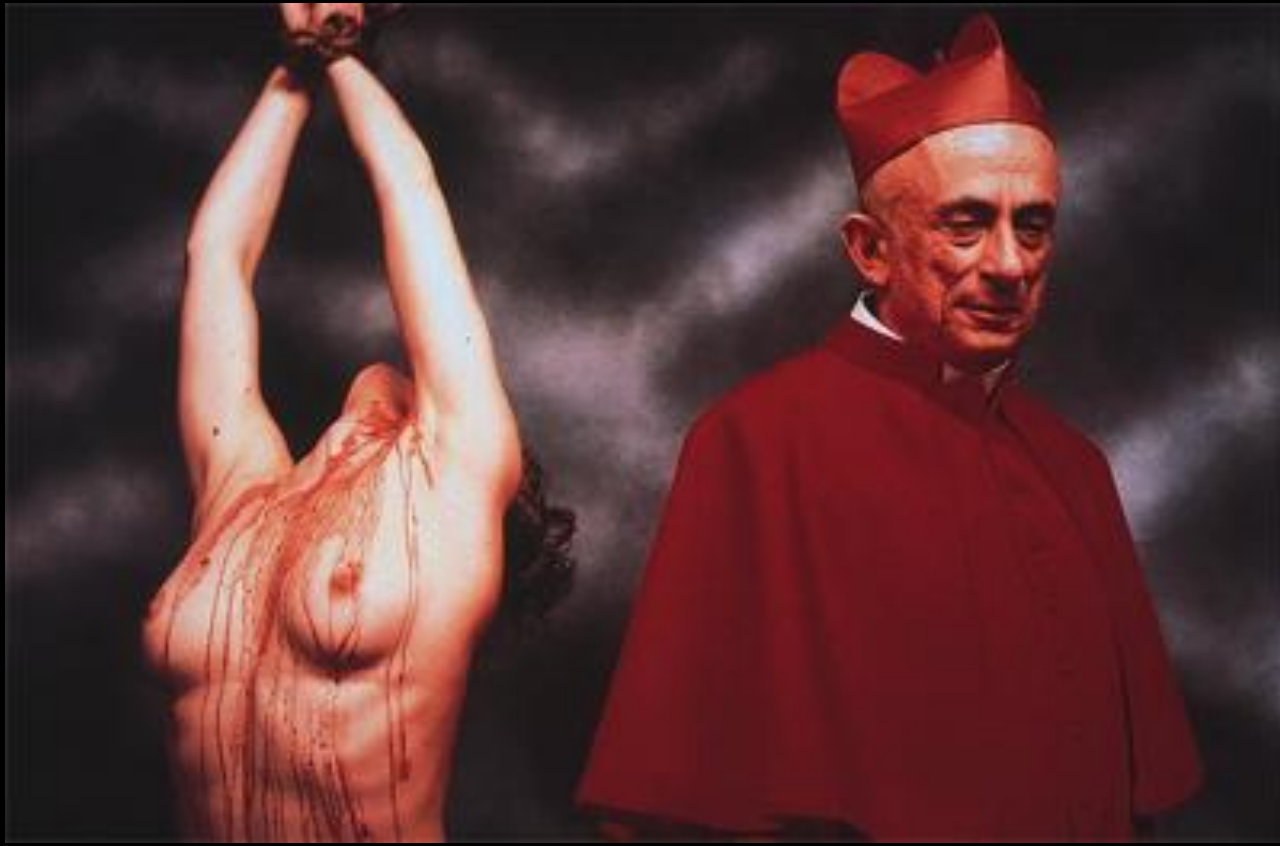
Andres Serrano: I have always felt that my work is religious, not sacrilegious. I would say that there are many individuals in the Church who appreciate it and who do not have a problem with it. The best place for Piss Christ is in a church. In fact, I recently had a show in Marseilles in an actual church that also functions as an exhibition space, and the work looked great there. I think if the Vatican is smart, someday they'll collect my work.



CF: Does your interest in Catholicism have to do more with an attraction to the iconography or is it about wanting to make a social or political comment about what the Church represents?

AS: Look at my apartment. I am drawn to the symbols of the Church. I like the aesthetics of the Church. I like Church furniture. I like going to Church for aesthetic reasons, rather than spiritual ones. In my work, I explore my own Catholic obsessions. An artist is nothing without his or her obsessions, and I have mine. One of the things that always bothered me was the fundamentalist labeling of my work as "anti-Christian bigotry." As a former Catholic, and as someone who even today is not opposed to being called a Christian, I felt I had every right to use the symbols of the Church and resented being told not to.

Andres Serrano, Madonna and Child II,
1989



Andres Serrano, Heaven and Hell, 1984

Anti-clerical commentary

CF: At the same time you have expressed concern about the Church's position on many contemporary issues.

AS: I am drawn to Christ but I have real problems with the Catholic Church. I don't go out of my way to be critical of the Church in my work, because I think that I make icons worthy of the Church. Oftentimes we love the thing we hate and vice versa. Unfortunately, the Church's position on most contemporary issues makes it hard to take them seriously.

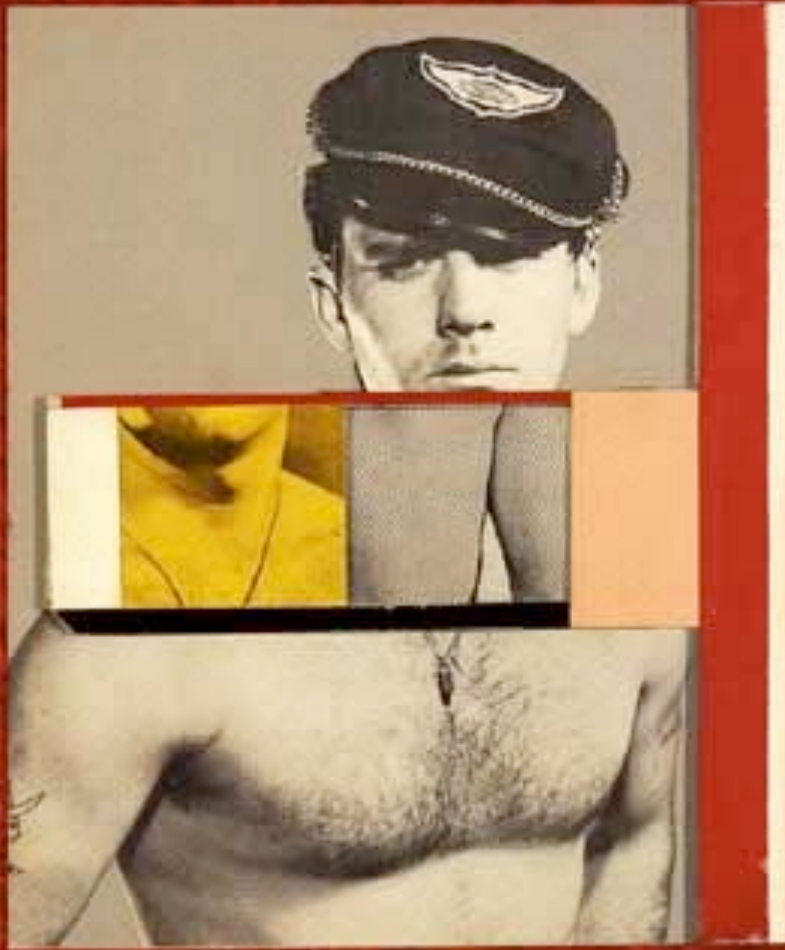


Andres Serrano, Nomads (Sir Leonard), 1990



Andres Serrano, Nomads (Rene), 1990

The Personal is the Political:
Activism, Queerness, Being Gay



Mapplethorpe, Photographic Collage,
1971



Lloyd Ziff's 1960s portrait of Robert
Mapplethorpe and Patti Smith



Robert Mapplethorpe, Self-Portrait, 1972



Robert Mapplethorpe, Self-Portrait, 1978

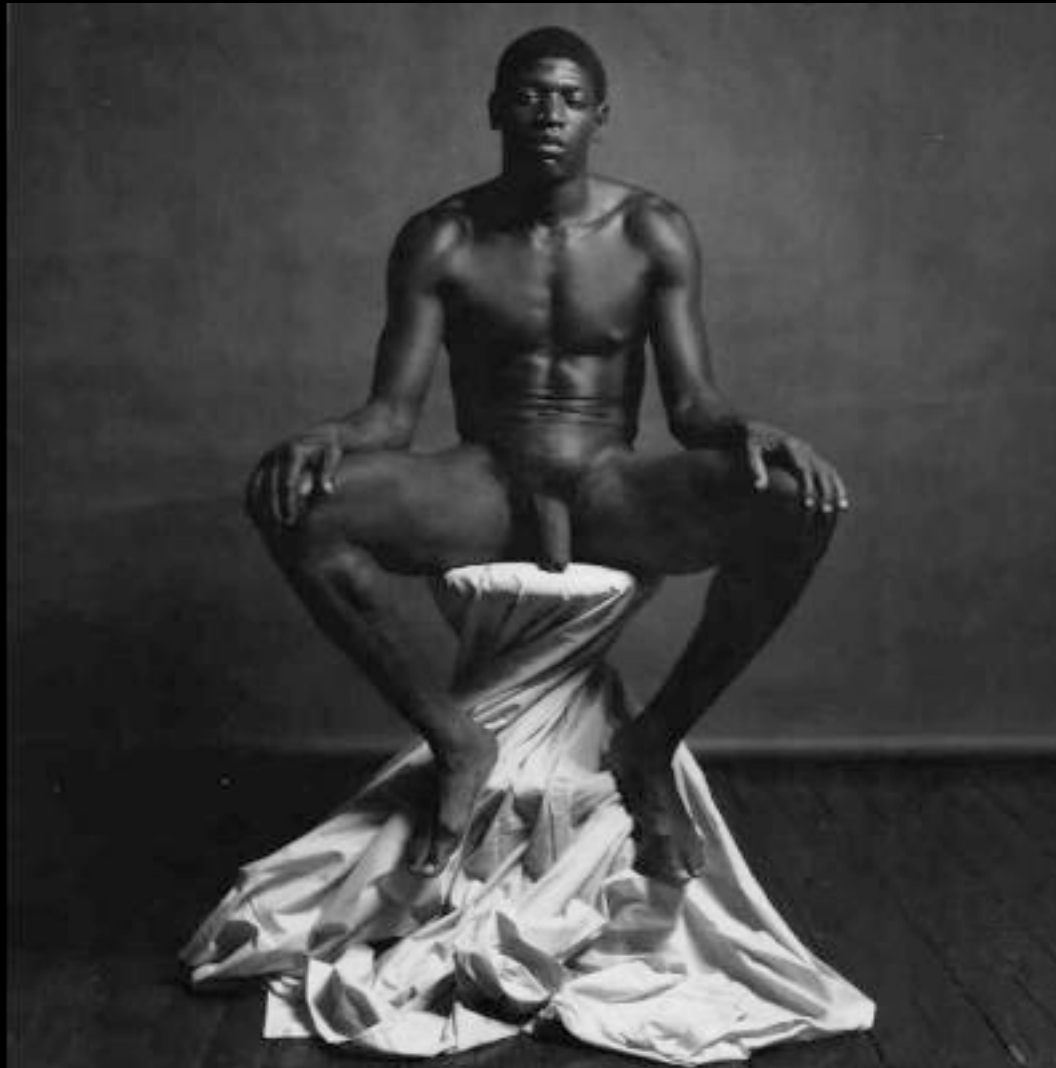


Robert Mapplethorpe, Self-Portrait,
1980



Robert Mapplethorpe, Self-Portrait,
1980

Robert Mapplethorpe, Self-Portrait,
1980



Robert Mapplethorpe, Bob Love, 1979 from *The Black Book* (1986)



Robert Mapplethorpe, Man in Polyester Suit, 1980 from *The Black Book* (1986)



Senator Alphonse D'Amato denouncing NEA funding to Andres Serrano and other artists before congress, May 18, 1989.

Andres Serrano, Immersion (Piss Christ), 1987

SUBJECTS

Senate Votes to Bar U.S. Support Of 'Obscene or Indecent' Artwork

LEAD: Brushing aside objections that Congress should not be deciding what is art or who is an artist, the Senate voted today to bar the National Endowment for the Arts from supporting "obscene or indecent" work and to cut off Federal funds to two arts groups because they supported exhibitions of work by two provocative photographers.

CONTINUE READING: Full Text

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PAGE NUMBERS

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SUBJECTS

"All the News That's Fit to Print"

The New York Times

VOL. CXXXVIII... No. 47,944

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NEW YORK, THURSDAY, JULY 27, 1989

50 cents beyond 75 miles from New York City, except on Long Island

35 CENTS

P.L.O. SAID TO EASE TERMS FOR VOTING IN OCCUPIED AREAS

LIST OF CONDITIONS GIVEN

Israel Labor Party and Soviets Play Intermediary Role — Likud Assent Doubted

By JOEL BRINKLEY Special to The New York Times

JERUSALEM, July 26 — For the first time, the Palestine Liberation Organization has offered a specific list of conditions under which it might allow Israel's plan for elections in the occupied territories to go forward, Government officials said today.

The P.L.O.'s terms, which are far more moderate than those offered by the organization in the past, match the conditions deemed acceptable by Israel's Labor Party and others on the political left. But they fall short of what Prime Minister Yitzhak Shamir and other leaders on the Israeli right would consider agreeable.

Still, they show Israel and the P.L.O. closer to agreement on terms for ending the impasse in the West Bank and the Gaza Strip than at any time in the past.

U.S. Involvement Described

Reports of the new conditions first appeared in the Israeli press today and were confirmed, with some important modifications, by the officials.

They said the P.L.O. first made its new position known to the United States during its talks with the American Ambassador in Tunis, the P.L.O.'s headquarters, although officials said the United States was not directly involved in passing the information to Israel.

Instead, a Soviet Deputy Foreign Minister, Gennadi P. Tarasov, met with the P.L.O. chairman, Yasser Arafat, in Tunis on July 26. A few days later he met in Paris with Nimrod Novik, a senior member of the Israeli Labor Party, Israeli officials said today.

Senate Votes to Bar U.S. Support Of 'Obscene or Indecent' Artwork

Measure, Backed by Helms, Angers Arts Groups

By MICHAEL ORESKES Special to The New York Times

WASHINGTON, July 26 — Brushing aside objections that Congress should not be deciding what is art or who is an artist, the Senate voted today to bar the National Endowment for the Arts from supporting "obscene or indecent" work and to cut off Federal funds to two arts groups because they supported exhibitions of work by two provocative photographers.

In a voice vote, the Senate approved restrictions proposed by Senator Jesse Helms, Republican of North Carolina,

that would bar Federal arts funds from being used to "promote, disseminate or produce obscene or indecent materials, including but not limited to depictions of sadomasochism, homoeroticism, exploitation of children, or individuals engaged in sex acts; or material which denigrates the objects or beliefs of the adherents of a particular religion or nonreligion."

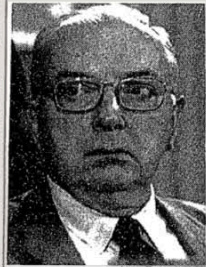
The measure would also bar grants for artwork that "denigrates, debases or reviles a person, group or class of citizens on the basis of race, creed, sex, handicap, age or national origin."

Arts Groups React

Spokesman for arts organizations, including the two cited in today's legislation — the Institute for Contemporary Art at the University of Pennsylvania and the Southeastern Center for Contemporary Art in Winston-Salem, N.C. — said they were appalled by the action, which they described as the first time that Congress had tried to interfere directly in granting money to individual arts groups.

The officials said the endowment and the groups it supported had faithfully followed the grant-making system approved by Congress. In the system, known as peer review, members of the arts community pass on grant applications in their respective fields.

But Senator Helms said on the floor of the Senate, "No artist has a pre-emptive claim on the tax dollars of the



Senator Jesse Helms, who proposed the arts funds restrictions.

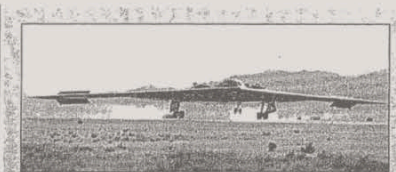
Continued on Page C18, Column 5

Jaruzelski Says Warsaw Pact Opposes a Solidarity Premier

By JOHN TAGLIABUÈ Special to The New York Times

WARSAW, July 26 — President Wojciech Jaruzelski has told Solidarity that he cannot allow it to form a government because Poland's Communist

Strasbourg, Gorbachev's domestic affairs restrict the



Debating the Stealth Bomber

THE HOUSE

Voted yesterday to:

■ Cut the Bush Administration's 1990 budget for the Stealth bomber from \$4.7 billion to \$3.7 billion

■ Reduce the number of planes the Air Force may buy next year from three to two.

■ Bar the Air Force from spending the money on those planes until it submits a plan to make the program less expensive and Congress approves it. Such a plan would probably have to include cuts in the proposed fleet of 132 bombers.

THE SENATE

Has approved proposals to:

■ Cut the 1990 budget from \$4.7 billion to \$4.4 billion.

■ Bar any new purchases of the B-2 until after the Air Force has completed a large portion of its initial testing and has certified to Congress that the bomber is both worthy and capable of evading Soviet radar.

■ Ask the Pentagon to study the possibility of reducing the size of the fleet.

The New York Times/July 27, 1989

In Hearings, I.R.S. Agents Tell Of Reprisals, Gifts and Nepotism

By CLYDE H. FARNSWORTH Special to The New York Times

WASHINGTON, July 26 — New complaints of misconduct within the Internal Revenue Service emerged today as I.R.S. agents described to Congress purported abuses that included nepotism, acceptance of gratuities, reprisals against whistle blowers and irregular use of Government travel funds.

The I.R.S. agents, some of whom are retired and some of whom are still with the agency, testified on the second day of hearings before the House Govern-

ment Committee on the Budget, which was scheduled to be delivered Thursday. Some of the changes expected at the agency were detailed in his statement and in another statement by a top aide, Michael J. Murphy, the senior deputy commissioner.

The changes include the installation of an inspection hot line, which will provide an 800 number for anonymous accusations of employee misconduct directly to the national office. The idea is to help whistle blowers who may be re-

Late Edition New York: Today, hot, muggy, isolated shower. High 94. Tonight, maybe thunderstorms. Low 74. Tomorrow, heavy thunderstorms likely. High 86. Yesterday: High 96, low 75. Details, page C16.

HOUSE BACKS CUT IN BOMBER PROJECT OF \$1 BILLION IN '90

ANOTHER LOSS FOR BUSH

Vote of 257 to 160 Pressures Air Force on Stealth Cost — MX Also Set Back

By ANDREW ROSENTHAL Special to The New York Times

WASHINGTON, July 26 — The House of Representatives voted 257 to 160 today to make deep cuts in the budget for the Stealth bomber and to halt production of the radar-evading plane until the Air Force scales back the \$70 billion program.

The House also opposed President Bush on another major weapons program, voting 234 to 187 to cut the budget for the MX intercontinental ballistic missile program in half and delay by at least a year the purchase of equipment to take the 18-warhead missiles out of their silos and put them in railroad cars.

The vote on the MX caught Democratic floor leaders by surprise, since it broke with a political compromise between Congress and the White House under which the Air Force would develop two mobile intercontinental missiles: the MX and the truck-borne Midgetman.

But the MX vote, which went largely along party lines, appeared to represent only a temporary setback for the MX program. Congressional leaders expressed confidence that the terms of the compromise would be restored in a House-Senate conference on the 1990 military budget.

Conferences to Be Held

The votes on the Stealth, or B-2, bomber and the MX, along with a Senate vote Tuesday to put restrictions on the Stealth program next year, were driven by politics and the constraints of lesser military budgets. Both decisions

MARVIN GERSTIN
1150 17th Street N.W. / Washington, D.C. 20036 / Phone 296-7910
ASSOCIATES, INC.

September 7, 1989

Mr. Lee M. Folger
Folger, Nolan, Fleming, and Douglass
725 15th Street, N.W.
Washington, D.C. 20005

Dear Lee:

In thinking further about what the Corcoran can say to save its face and look graceful in apology, I've come up with the following statement. Whether these are the words or not, I think it is important that the sense of "apology," or at least "regrets," be crystal clear. Otherwise, we will still appear in a stonewalling, self-exculpating position. Remember, our critics out there don't want to hate us. They need a way to love us again.

~~Board of Trustees and Director~~

"The Corcoran, in attempting to defuse the NEA funding controversy by removing itself from the political spotlight, has instead found itself in the center of controversy. In doing this, we have inadvertently offended many members of the art community. We deeply regret that offense.
which we regret.

Our course in the future will be to support art and freedom of artistic expression in *as many as many way as possible.*
~~says as possible~~

Sincerely,
Marvin
Marvin Gerstin

By withdrawing from the ~~folger~~ Mapplethorpe exhibition, we the Board of Trustees and the Director...
that
We had hoped to ~~curb~~ *curb* the already escalating controversy in Congress.
That has not been the result.

Through group withdrawal we suggest from the Mapplethorpe exhibition

Corcoran, to Foil Dispute, Drops Mapplethorpe Show

By MARVIN GERSTIN

Washington, June 13 — The Corcoran Gallery of Art today announced that it has dropped its planned exhibition of the work of the late American artist Robert Mapplethorpe.

The gallery's decision, announced in a statement to the Washington Post, comes in the wake of a letter from the National Endowment for the Arts (NEA) last week.

The NEA letter, which was part of a broader effort to defuse a controversy over the funding of the arts, stated that the gallery's exhibition of Mapplethorpe's work would be "inappropriate for the gallery's collection."

The gallery's decision to drop the exhibition was announced in a statement to the Washington Post, which said that the gallery had "reconsidered its plans to exhibit Mapplethorpe's work."

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Review/Music New Work by Lukas Foss for Anne Frank

By JOHN ROCKWELL

The debut of the new work by Lukas Foss, a composer of Jewish descent, is a moving and powerful work.

The work is a moving and powerful work, and it is a tribute to the memory of Anne Frank.

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Liv Ullmann delivers a humanitarian plea in the memorial.

Ms. Ullmann, who has been a leading figure in the Scandinavian theater movement, delivered a powerful plea for humanitarianism.

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Review/Dance Turning the Didactic Into a Human Romp

By JOHN ROCKWELL

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City Ballet brings back 'Fandango' to Britten's music.

The City Ballet is bringing back its production of "Fandango" to Britten's music, and it is a powerful and moving work.

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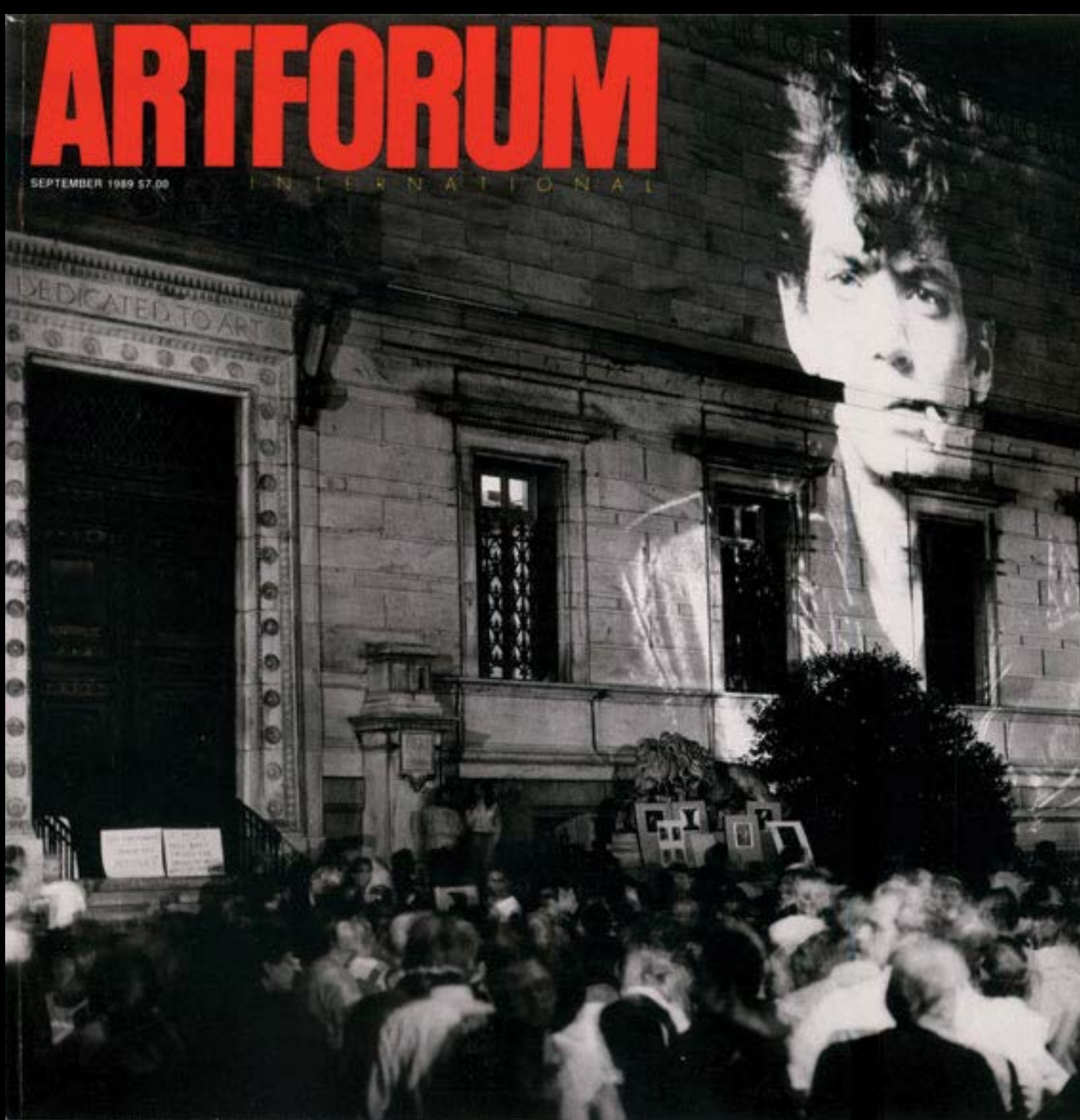
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Weather Report

Metropolitan Forecast
Today's High Temperatures and Precipitation
United States and Foreign Cities
National Forecast
Regional Recreation
Metropolitan Almanac
Regional Recreation



The Perfect Moment: Robert Mapplethorpe Photographs, canceled at the Corcoran Gallery, taken over by Washington Project for the Arts, Art July 21 – August 13, 1989



Two heads (the black mannequin on the left and the white on the right) by one of Robert's Sisters

ROBERT MAPPLETHORPE
THE PERFECT MOMENT

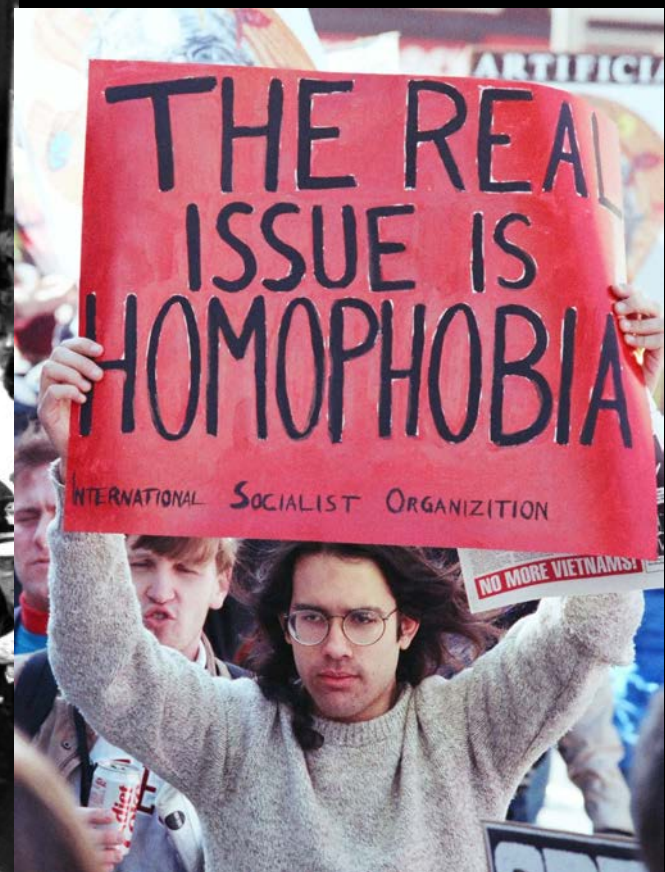
The Contemporary Arts Center
April 7-May 26, 1990

115 East Fifth Street, Cincinnati 513/731-0990

Organized by the Center for Contemporary Art, University of Cincinnati.
Funded mainly by 22Museum Companies, Inc. and your admission fee.

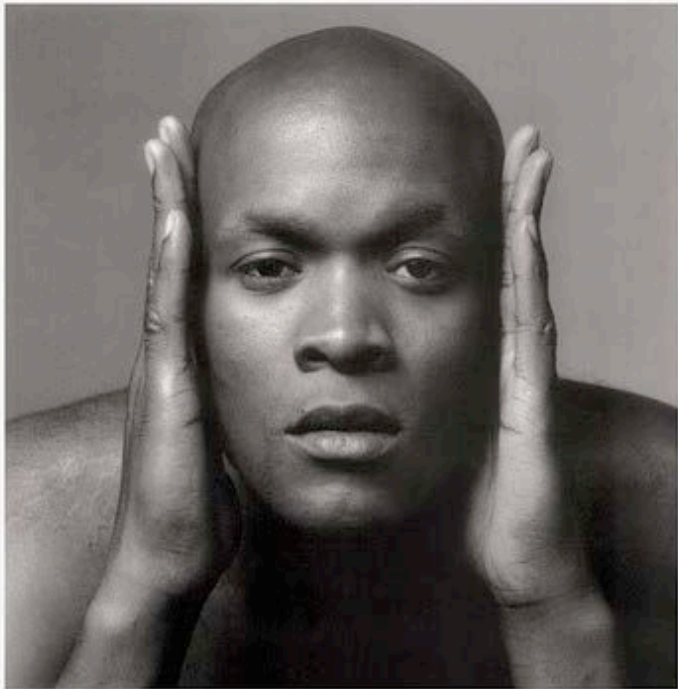






Demonstrators express support for *The Perfect Moment*, an exhibition by Robert Mapplethorpe that included nude and sexually graphic photos.

ROBERT MAPPLETHORPE



THE BLACK BOOK

1986



Glenn Ligon, Notes on the Margin of the Black Book, 1991–93



Glenn Ligon, Notes on the Margin of the Black Book, 1991–93

REPHOTOGRAPHY and APPROPRIATION



Robert Mapplethorpe, from the
Black Book, 1986



Glenn Ligon, Notes on the Margin of the
Black Book, 1991–93



Glenn Ligon, from Mapplethorpe book
1980

Robert Mapplethorpe, Man in Polyester Suit,

“What one's imagination makes of other people is dictated, of course, by the laws of one's own personality and it is one of the ironies of black-white relations that, by means of what the white man imagines the black man to be, the black man is enabled to know who the white man is.”

-- James Baldwin



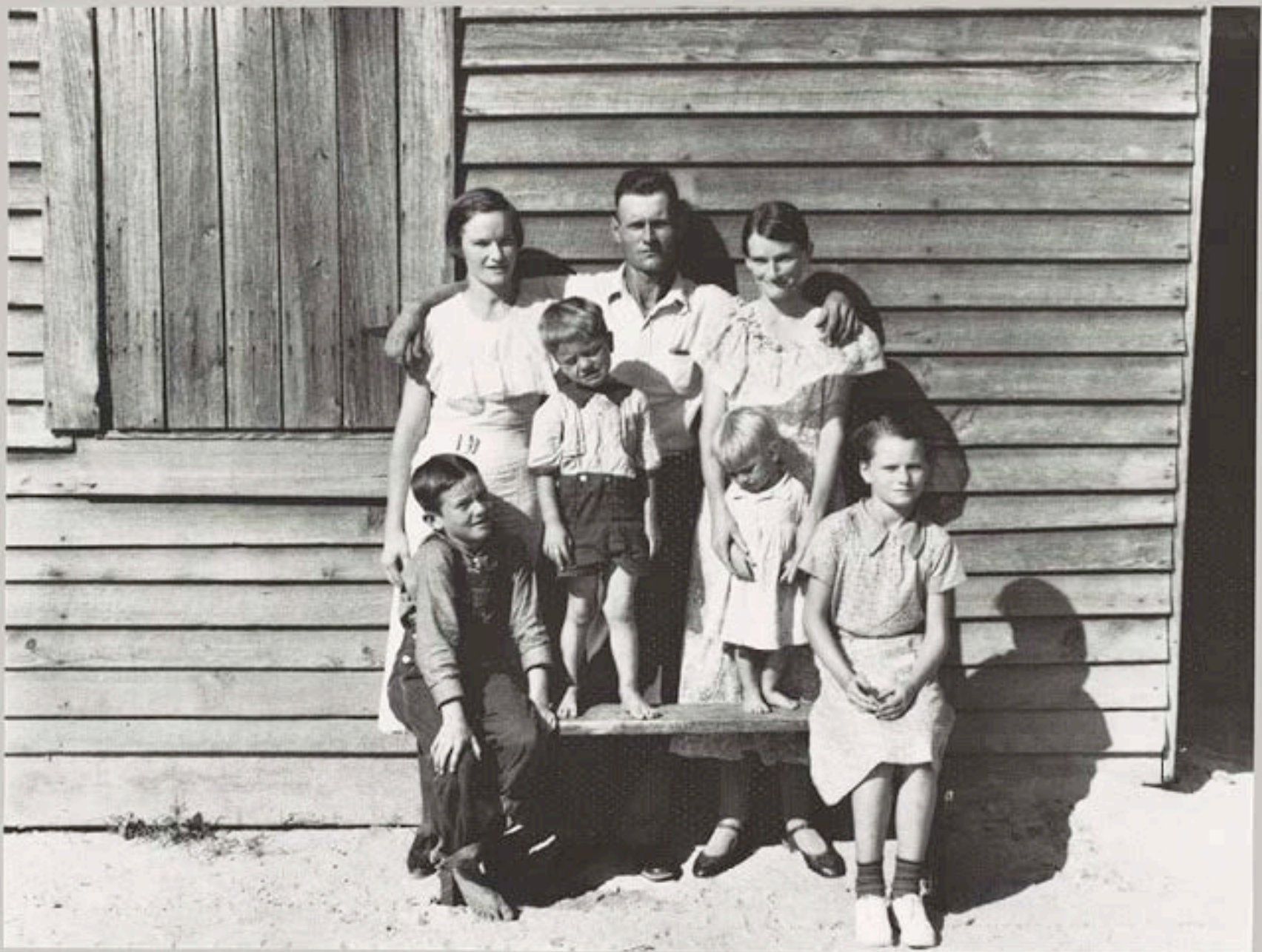
Glenn Ligon, Notes on the Margin of the Black Book, 1991–93

Postmodern Appropriation



L: Walker Evans, Let Us Now Praise Famous Men: Shields Family, 1936/39

R: Sherrie Levine, Untitled (After Walker Evans: 2), 1981



Walker Evans, Let Us Now Praise Famous Men: Shields Family, 1936/39



Walker Evans, Let Us Now Praise Famous Men: Shields Family, 1936/39



L: Walker Evans, *Let Us Now Praise Famous Men: Shields Family*, 1936/39

R: Sherrie Levine, *Untitled (After Walker Evans: 2)*, 1981



Self-portrait exaggerating my black features



Self-portrait exaggerating my white features

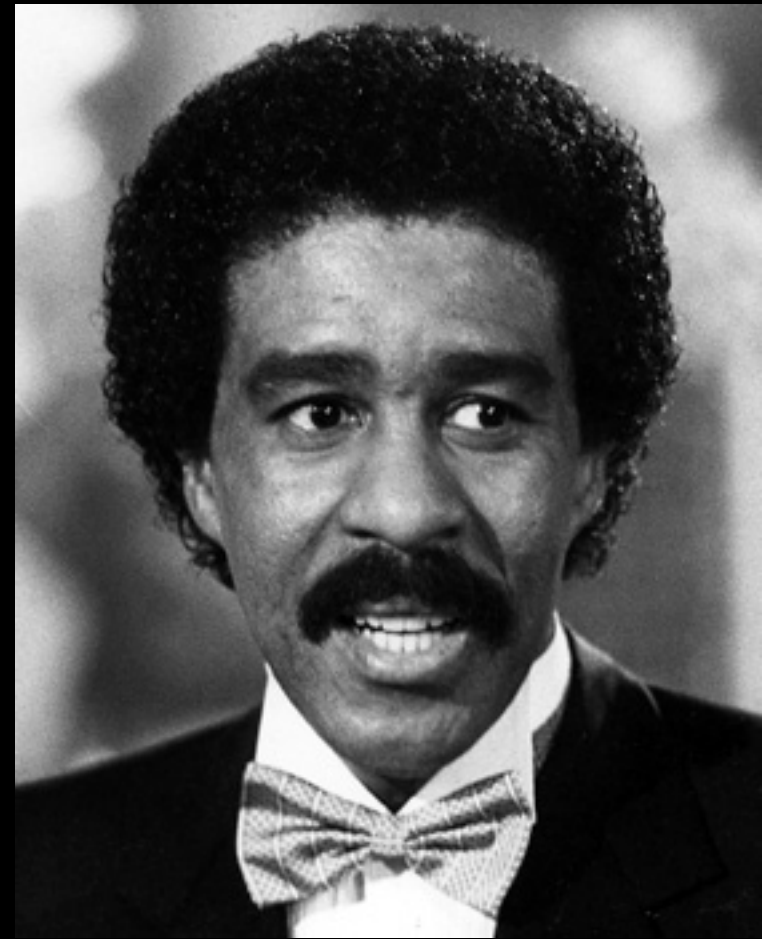
Glenn Ligon, Self-Portrait Series,
1996-2004

I went to Africa. I went to the Mother
land to find my roots! right?
Seven hundred million black people!
Not one of those motherfuckers
knew me.

Glenn Ligon, Gold
Nobody Knew Me #1,
2007

I went to Africa. I went to the Mother
land to find my roots! right?
Seven hundred million black people!
Not one of those motherfuckers
knew me.

Glenn Ligon, Gold Nobody Knew Me #1, 2007



Richard Pryor,
comedian
1940-2005

You know, like, I see people they say,
motherfuckers say, "Well, fuck black
black people." I agree!

Glenn Ligon, I Agree,
2007



Glenn Ligon, Negro Sunshine, 2009

Post-Blackness

This is “the liberating value in tossing off the immense burden of race-wide representation, the idea that everything they do must speak to or for or about the entire race.”

Thelma Golden, Director of Studio Museum in Harlem, and Glenn Ligon



Glenn Ligon, Negro Sunshine, 2009

Post-Blackness
+
INSTITUTIONAL CRITIQUE



Michael Asher, 73rd American Exhibition, 1979

Asher had the bronze cast of Jean-Antoine Houdon's late-eighteenth-century sculpture of George Washington moved from the front steps of the museum and installed inside one of the European Painting and Sculpture galleries.



Art handlers move
statue into place for
Michael Asher's
untitled installation for
the 73rd American
Exhibition, Gallery 219,
Art Institute of Chicago,
1979

Michael Asher, 73rd American
Exhibition, 1979





“I get everything that satisfies my soul from bringing together objects that are in the world, manipulating them, working with spatial arrangements, and having things presented in the way I want to see them.”

Fred Wilson, Mining the Museum , 1992-3 INSTITUTIONAL CRITIQUE

-- Fred Wilson



Fred Wilson, Mining the Museum , 1992-3 INSTITUTIONAL CRITIQUE

In 1992, a huge sign was hanging from the façade of the Maryland Historical Society announcing that “another” history was now being told inside. The sign referred to African-American artist Fred Wilson’s exhibition project “Mining the Museum,” which presented the museum’s collection in a new, critical light.

Incorporated in 1844, the Maryland Historical Society was founded to collect, preserve, and study objects related to the state’s history. This mission included accounts of colonization, slavery and abolition, but the museum tended to present this history from a specific viewpoint, namely that of the its white male founding board. It was this worldview that Wilson aimed to “mine.” He did so simply by assembling the museum’s collection in a new and surprising way, deploying various satirical techniques, first and foremost irony.

-- Elisabeth Ginsberg



METALWORK
1793-1880



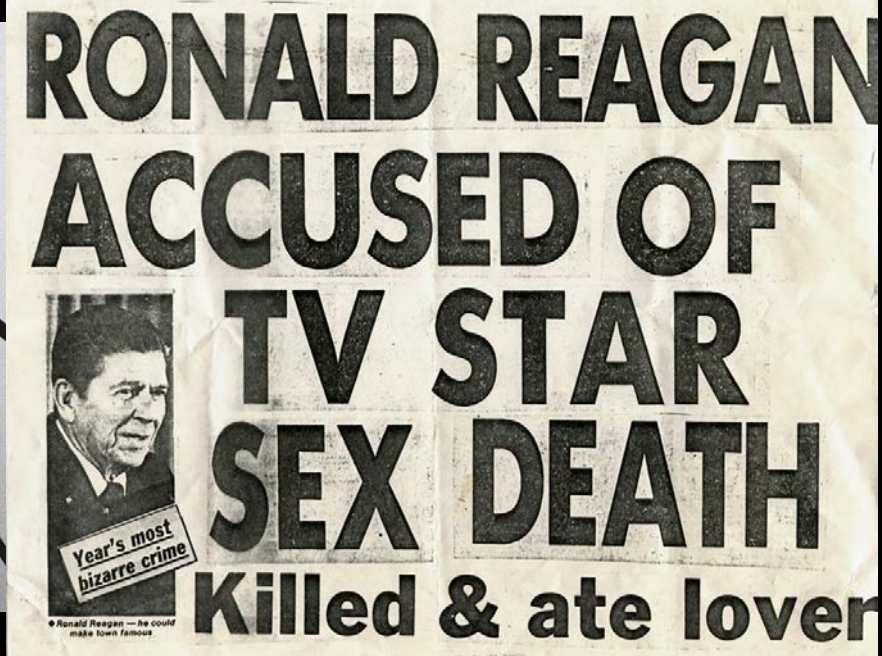
Fred Wilson, Cabinet
Making, Mining the
Museum, 1992-93
Maryland Historical
Society



Fred Wilson, Mining the Museum , 1992-3 Maryland Historical Society
INSTITUTIONAL CRITIQUE



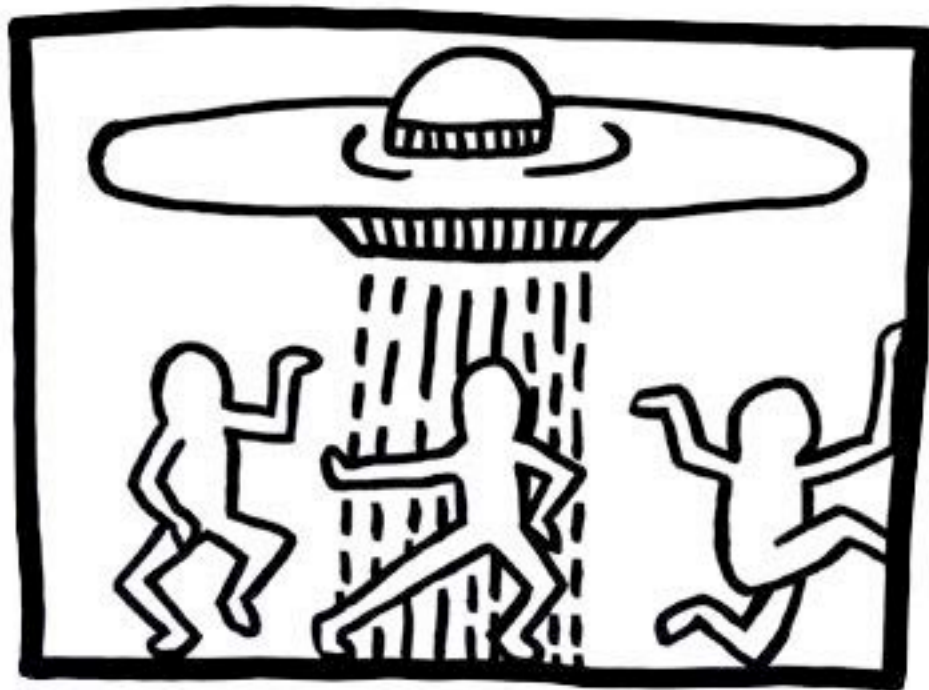
Keith Haring (1958–1990)



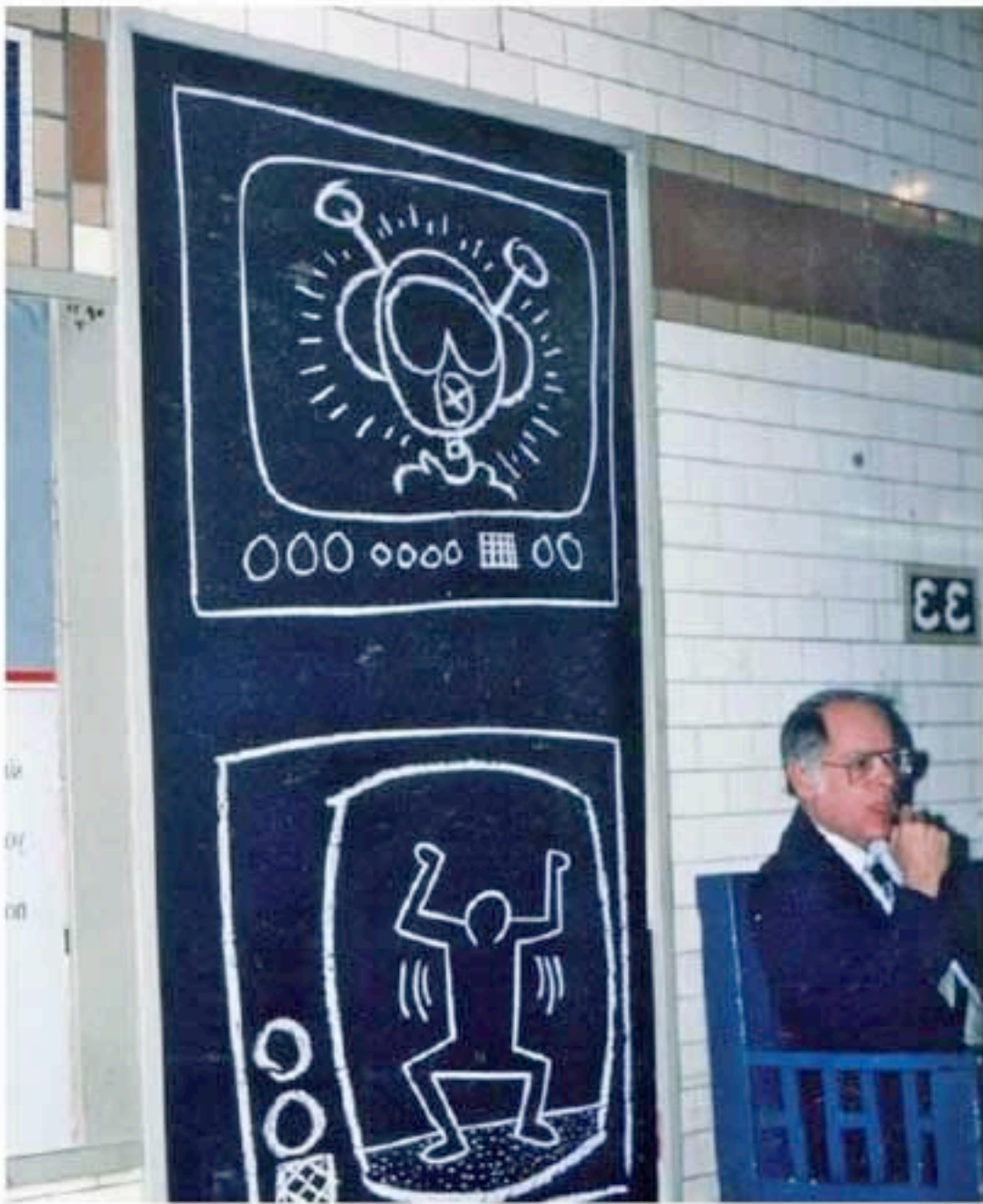
Keith Haring, *Ronald Reagan Accused of TV Star Sex Death*, 1980, Xerox copy



Bottom Left/Right: Keith Haring, *Untitled*, 1980, sumi ink on parchment paper



Keith Haring, Untitled, 1980



Keith Haring, Untitled (Subway Graffiti), 1982/1985





KEITH HARING on being arrested: "Actually, my drawing on those black panels made me more vulnerable to being caught by the cops - so there was an element of danger. "I knew I had to be careful. I thought, 'Even if a cop catches me, I am only using chalk, and I can wipe it off.' Within weeks, the idea of doing this started to define itself and I started these drawings by getting off the train every time I saw an empty panel. So I'd get off, do one, and continue on my way...There are all the cops wondering what this nerdy white boy could possibly have done. So the cop who arrested me says, 'I caught him drawing in the subway on those black panels.' The cop at the desk says, 'So *you're* the guy who does those drawings - hey, Joe, hey Mike... this is the kid who does the subway drawings!' So the cops are coming out and they want to meet me. They take off my handcuffs so they can shake my hand, 'cause, see, it's almost a year that I've done the subway drawings and I'm a celebrity. The cop who brought me in felt like a total fool. Of course, I was given a regular summons."







Keith Haring in the Pop Shop, NYC, 1986



Keith Haring, Ignorance = Fear, 1989



photograph by Mark Thiessen
©1992 The NAMES Project Foundation



AIDS Quilt, The NAMES Project, 1987-present

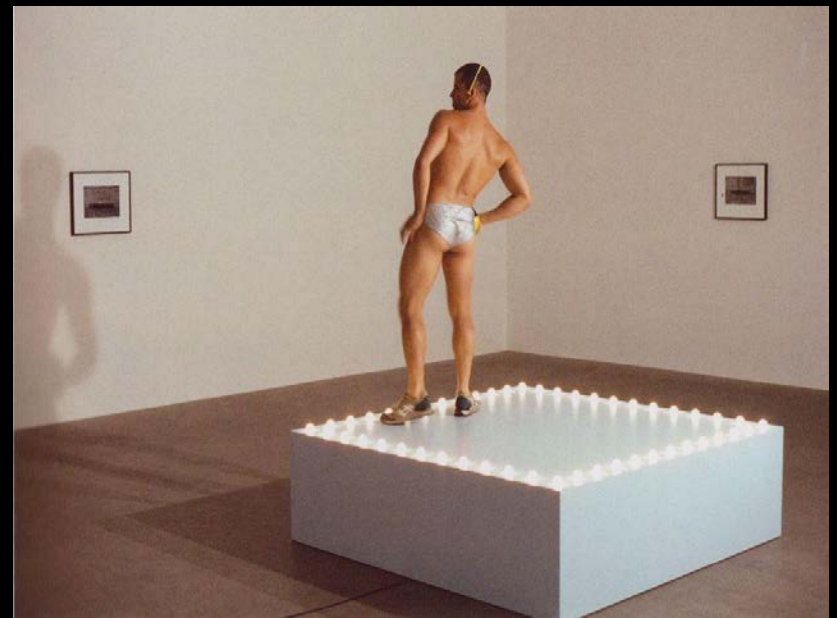
“The NAMES Project works to display The Quilt in nearly 1,000 venues each year, to conserve and care for the aging 54-ton tapestry and it’s half a million piece archive, and to encourage and support the creation of new Quilt panels for this ever-evolving handmade memorial.”

<http://www.aidsquilt.org/>



Left and Right: Felix Gonzalez-Torres, Untitled (Go-Go Dancing Platform), 1991 (2004)

An interview with Robert Storr tells us that Gonzalez-Torres's work is "conceptualism used for a political or a social end." When asked how he defines the political or social dimension of art, Gonzales-Torres responded by saying "All art and all cultural production is political."





Felix Gonzalez-Torres, Untitled, billboard, 1991



Felix Gonzalez-Torres, For Jeff, 1992

The instructions that accompany 1992's Untitled (For Jeff) encourage multiple simultaneous displays of the billboard-size banner of an open hand that honors the man who tended to the artist's dying partner, Ross.



Felix Gonzalez-Torres' *Untitled (For Jeff)* installed at the Museum for Modern Art **MMK** in Frankfurt, Germany



Felix Gonzalez-Torres' Untitled (For Jeff) installed at the Hirshhorn Museum and Sculpture Garden



In 2010, as part of its 15th anniversary, Artpace presented an exhibition throughout four Texas cities (San Antonio, Houston, Dallas and El Paso) comprising 13 billboard works by the artist. It was the first exhibition to survey Gonzalez-Torres' billboard works and garnered international attention.



Felix Gonzalez-Torres, "Untitled" (For Jeff), 1992 at The MAC in Belfast, Northern Ireland



Felix Gonzalez-Torres, Portrait of Ross in LA, candies wrapped in colored cellophane, 1991

When people ask me, "Who is your public?" I say honestly, without skipping a beat, "Ross." The public was Ross. The rest of the people just come to the work. In my recent show at the Hirshhorn, which is one of the best experiences I have had in a long time, the guards were really in it. Because I talked to them, I dealt with them. They're going to be here eight hours with this stuff. And I never see guards as guards, I see guards as the public. Since the other answer to the question "Who's the public?" is, well, the people who are around you, which includes the guards. In Washington people asked me, "Did I train the guards, did I give them a lecture?" I said, "No, I just talk to them when I'm doing the work." They said, "You know we have never been to an exhibit where the guards go up to the viewers and tell them what to do, and where to go, what to look at, what it means." But again, that division of labor, that division of function is always there in place to serve someone's agenda."



Felix Gonzalez-Torres, Portrait of Ross, candies wrapped in colored cellophane, 1991

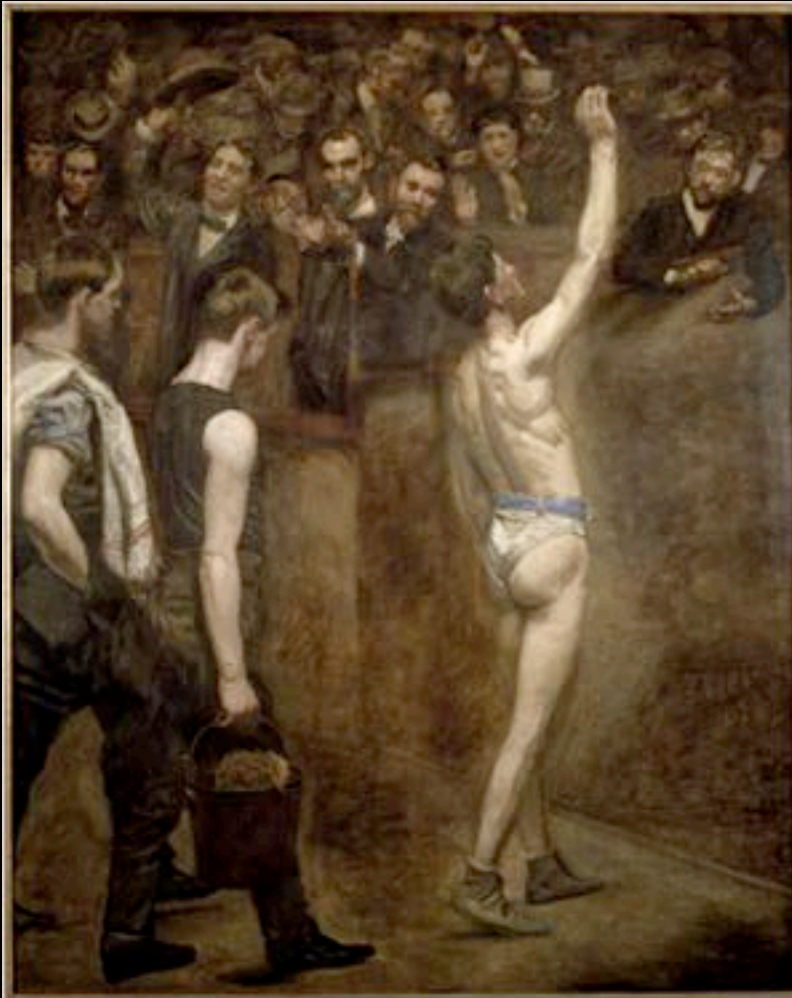


Hide/Seek: Difference and Desire in American Portraiture

National Portrait Gallery

**October 30, 2010 through February 13,
2011**

**Annie Liebovitz, Ellen DeGeneres in Kauai,
Hawaii, 1998**



Thomas Eakins, Salutatorian, 1898



Andy Warhol, Camouflage Self-Portrait (Red), 1986



Marsden Hartley, Painting #47 Berlin,
1914-15