

“WHAT THE HECK DID THEY JUST SAY?”: A HYBRID APPROACH TO  
ILLUMINATING CONTEMPORARY THEORIES USED IN THE COLLEGE ART  
STUDIO SINCE THE RISE OF POSTMODERNITY

BY

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To my parents, David William Livingston and Terri Lynn Livingston, who would go to  
Hell and back for me, or at least to California. *Lots of love.*

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## CHAPTER 1

### INTRODUCTION

*Professor #1:* “Stylistically it has the look of the modernist avante garde, but conceptually it aligns itself more with postmodernism.”

*Professor #2:* “Yes, the attempt to redirect the male gaze, to objectify the masculine here is more post-modern, but the modernist apparatus of the work may undermine its concept.”

*Professor #1:* “Or does it turn into a parody?”

*Professor #3:* “Which in turn may subvert the seriousness of the work through humor.”

*Professor #1:* “Does parody subvert intent? In post-modernism, don’t we know to embrace parody and humor and still see the meaning behind it?”

*Professor #3:* “Is it possible to make a parody of something like the gaze, or of the “other”? Aren’t there some things that have been used as a tool of subjugation and dominance for so long that they are simply not funny?”

*Professor #1:* “Well, what does the artist have to say?”

*Student:* “Um....”

## CHAPTER 2

### POMO, JARGON, AND CONFUSION: POSTMODERNISM IN THE COLLEGE ART STUDIO

During my career as an art student, I have seen far too many scenarios such as this played out in critiques and have heard from my colleagues that this is the case in art schools and universities across this country. Students, with great trepidation and anxiety, display their work for peers and professors alike in an attempt to get feedback and help in becoming better artists. However, the critique often becomes a rarified exercise in abstruse language and impenetrable theoretical references meant to show the critic's status as inductee into the art world and his or her ability to exploit the technical language of theory without explaining to the student what is meant by the jargon. Professors' will tell students that their work is focused on the banal, plays with the idea of the gaze, or is postmodern without ever really explaining to their students what they mean when they say that, where their theoretical knowledge comes from, or where the students can access more information on the subject. The obscurity causes confusion among the students, making them feel inadequate at best, and like idiots at worst.

While jargon abounds in all fields, "art speak" can mystify and bedazzle like few other fields can, somehow seeming to clarify and obfuscate all in the same breath. There are even books which educate not in art theory, but in "art speak". Pepperell's *Art Criticism 101* (2003) which boasts "101 useful phrases, commentaries, and critiques of guaranteed authenticity culled from contemporary art reviews" (p.1) and instructs the reader to memorize a few phrases from the book and never "under any circumstances, attempt to amplify, expand or further explain your critique" (p.8). Opening to page 13,

the reader is offered the line, “While the work presents itself as an abstraction, yet, when it’s conceptual underpinnings are exposed, it oozes with human qualities”. On page 64 we find, “ While existentially nervous, the work possesses the gritty clarity of the irresolvable. It keeps turning out to be about something other than what’s apparently being said”. These comments are not applicable to just any piece of work, nor does the book explain any of the criticisms; they simply float, disconnected from the works that they pertain to and their original contexts. And while this book appears to be more of a joke or a farce, a parody of the contemporary art world, than an actual tutorial, it is not far off the mark in terms of what actually happens in critique where a few criticisms are frequently reiterated and left floating without contextual connections or explanations. This is antithetical to the point of education, which is to provide access to knowledge, skills, and concepts that are helpful to students. The language used casually in critique is not a casual language, but one taken from theory and philosophy that often is originally unconnected to art. Thus, how to best apply the theories to the analysis and production of visual art needs to be explained, as well as its original context. Education as the point of critique, at least in the college setting, often seems to get lost.

This is not to say that students are incapable of understanding the ideas being discussed by their professors. To the contrary, in my experience students are not only capable of understanding these things; they often already understand the theories at an experiential or generalized level and are applying them in their work. They need to move from a loose understanding of the theoretical aspects of their work to a more concrete understanding that will allow their work to function in the ways they want it to operate. They need the language to better explain themselves and their work, as well as participate

in the art world at large. Not only is the language and the theory of art helpful to artists, art educators and art historians, it is useful in a more practical way to better understand the contemporary world. In this paper I will discuss the characteristics of postmodernism, how it intersects with other fields of study, and suggest how to better use postmodernism in an undergraduate art curriculum.

## CHAPTER 3

### WHAT WE TALK ABOUT WHEN WE TALK ABOUT POSTMODERNISM

Much of our current art theory stems from postmodernism, a term used to describe a shift in worldview since the around the 1960's that includes, amongst other things, a diversifying and globalizing population, and a faltering belief in grand narratives like progress, religion, and Western supremacy. Postmodernism also describes a life that has become saturated with visual images; the visual world has expanded and become more global. Areas of life bump into one another in ways they never did before; new technology allows us to do and see things as never before (Mirzoeff, 1999).

Postmodernism also describes the emergence of new media, art forms, and cultural products that have created new relationships and explores ideas of fragmentation and montage. This can be seen in the prevalence of television and the Internet and more specifically in blogs, social networks, and virtual spaces like "Second Life,"<sup>1</sup> which have changed our relationships to time, space, and one another. Postmodernism has also been used by some to describe the contemporary world as a "new, 'schizophrenic' mode of space and time" (Foster, 1982, p. ix) filled with a constant montage of images, sound and stimuli as well as instant communication, and meaningless simulation.

There are a number of theories or ways of thinking that have become more central since the emergence of postmodernism. One of these ideas is deconstructionism developed by Derrida (Clark, 1996). Deconstruction developed in response to the obscurity of philosophical texts and the need for a better way to analyze text and "as a

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<sup>1</sup> "Second Life" is a virtual world accessible through the internet. Created by Linden Lab, "Residents" can interact with one another, buy property, and create virtual three-dimensional objects that can be sold or traded online (Au, 2008).



way of bringing to light the opposition within cultural forms” (Efland, Freedman, & Stuhr, 1996, p. 91). The basis of deconstruction is that there are multiple ways a text can be pulled apart and interpreted; “whatever is socially constructed can also be deconstructed ... to expose the social forces embedded within” (Clark, 1996, p. 9). In this way, we see more of the text, that is, the assumptions on which the text is premised. Deconstruction is a tool for critical analysis that can be applied to visual artifacts even though it was originally developed for written text. Deconstruction becomes a way to access more interpretations, more lenses; it is what Culler calls “ ‘reader oriented’ criticism” (cited in Efland, Freedman, & Stuhr, 1996, p. 106). It allows more of the image to be exposed as well as the context in which it was created, and it contributes to the postmodern tenant of multiple truths.

Another idea that gained popularity with the development of postmodernism is double coding. Jencks (Efland, Freedman, & Stuhr, 1996; Ward, 1997) explains that buildings are often double coded or multivalent; that is, aspects of postmodern buildings, for example, are included for different reasons for different people. Double coding is premised on semiotics, or sign and symbol systems that are used to communicate. Double coding explores how semiotic meanings can be layered and how cultural productions can be created with multiple layers of visual meaning. To an architect the pediment on a postmodern building may reference Roman architectural history; however, to a layman, it looks like Caesar’s Palace in Las Vegas and carries a different meaning, as well as the meanings garnered from the context of the pediment in relation to the other architectural features of the building and the building’s overall function. Double coding happens in art, for example, where elements of a painting appear highly allegorical to someone well

versed in art history, but mean something entirely different to the average viewer. Not only is it important to realize that signs function differently for different people, making both the creation and the viewing of art more plural, but that artists can and do make works that intentionally function in multiple ways, on multiple levels (Efland, Freedman, & Stuhr, 1996; Ward, 1997).

Foucault's work is also compatible with postmodernism as it deals with the relationship between power and knowledge, which ties into post-colonialism, globalization, and the emergence of pluralism (Efland, Freedman, & Stuhr, 1996). Foucault asserts that knowledge is power and, because of this, learning and knowledge are political. Questions about what society deems as important knowledge, who decides this, and who controls the distribution of this knowledge, are each questions about the power that knowledge can have. While knowledge was traditionally seen as "objective and value-free" (Efland, Freedman, & Stuhr, 1996, p. 91), it actually privileges certain people, even certain forms of art, such as the hierarchical division of high art and low brow art. As art is a form of visual knowledge and learning, students of images must be made aware of the inherently political nature of the pictures they engage with as viewers and producers.

Lyotard described postmodernity as a world composed of little narratives from a diverse group of people instead of overarching grand narratives and their totalizing effects (Clark, 1996; Efland, Freedman, & Stuhr, 1996). The idea of micro-narratives versus meta-narratives has led some to suggest that we must adopt different lenses to better understand these small stories and through them the world as a whole. Lenses, as discussed by Wilson (1997), are ways of looking at cultural products through other areas

of study. Wilson notes that, “When these lenses are used, the physical art object, at different times and for different individuals, reveal works of art differently...” (p. 89). He further explains that viewing becomes, “a transaction between the viewer using a particular lens or set of lenses and what the physical art object has to ‘show’ to the viewer” (p. 89). In this way one can adopt an art historical lens to look at a cultural artifact. When looking at an Alexander Calder mobile (Figure 1.), being able to apply an art historical lens will help the viewer to understand the innovation of his non-static work in its historical context. Alternatively, one can adopt a postmodern lens to look at the parody in Calder’s work, followed perhaps by a community-based lens to look at how these works function as public art.

As art and our daily life expand to include more practices of looking, more fields, more technologies, and more discourses, the lenses we adopt must expand beyond formalism and beyond even the art disciplines as traditionally defined. As Elkins (2001) notes, “art criticism cannot be written without some acquaintance with feminism, deconstruction, psychoanalysis, queer theory, or postcolonial theory” (p. 45). Artists are all art critics to a degree and must learn that they can adopt feminist lenses to better understand works about women, or new media lenses based on Internet art and digital work to better understand the capabilities and ramifications of using new technological art forms. This encourages multiple readings through multiple lenses of a single work, giving space to plurality and decentering the meaning of a work. This allows the average viewer’s understanding of the work to be more equal in value to that of the artist and the critic. It also begins to dismantle the modernist hierarchies of art in which the artist and

critic are the only people who can accurately understand art and interpret it for the average viewer (Efland, 1992; Greer, 1986; Jameson, 1983).

To adopt more lenses artists and educators need to expand their own knowledge and rethink how they conceptualize knowledge. Expert knowledge in a single discipline was once valued as the highest form of knowledge (Barkan, 1966; Efland, 2004) and was seen as objective, or as truth. However, true objectivity is now seen as a myth in postmodernity and has given rise to contextualism. Contextualism is an epistemology that argues that the context in which something happens is as important as the event itself because without context the event is meaningless or that the event is the context, that they are inseparable. While meaning is affected by society and culture, contextualists maintain that meaning is not fixed, but open to interpretation, analysis, and in many ways is subjective or personal (Frazier, 2000; Krukowski, 1990; Pepper, 1942). This correlates with McDowell and Hostetler's description of postmodernism as "characterized by the belief that truth doesn't exist in any objective sense but is created" (McDowell & Hostetler, 1998, p. 208). Moreover, truth is culturally specific and "any system or statements that tries to communicate truth is a power play, an effort to dominate other cultures" (McDowell & Hostetler, 1998, p. 208).

The overall interest in subjectivity and context relates to thoughts on learning itself as contextual and created through connections. Many now believe that learning happens through context and connections. These connections spread out across many disciplines, informing one another and often blending together (Irwin, Kind, Grauer, & deCosson, 2005; Parsons, 1998). Knowledge can be seen as inter-textual or between texts, even between fields of study. This allows for a more holistic picture, encouraging

those within their fields to look outside their own area, to look for new connections. While knowledge within one's field is important, tunnel vision will not empower our students to their maximum potential, as a large section of the world will go unseen and unexplored. This relates to rhizomes. Literally, rhizomes are the growth patterns of plants like crab grass, which spread out horizontally through nodes, and connect with each other in multiple places. Deleuze and Guattari developed ideas about rhizomes in philosophy, using them as a way to describe horizontal, non-hierarchical connections that have multiple entry and exit points (Ward, 1997).

Conceptualizing knowledge as an interconnected root system or nodes runs parallel to things like the Internet and hypertexts, and becomes a way to map one's interests and experiences and to organize them. Duncum (2005) demonstrates the importance of rhizomes through an undergraduate hypertext project that maps connections between a chosen topic and other things in the world via a computer program and student research. An initial interest in Barbie dolls can lead to investigations not only in Barbie's history, but that of body image throughout art history, the role of dolls, toys, media, capitalism, advertising, and so on. Other art educators have used this process, making hypertexts a new way of organizing seemingly disparate elements into a coherent investigation of information (Carpenter & Taylor, 2006; Taylor & Carpenter, 2007). This demonstrates the ever-expanding connections and growth of interconnected and contextual knowledge, which can add new lenses to a student's toolbox of skills in viewing and constructing cultural artifacts. Another way to expand lenses is to look at the diversity of our globalizing world.

While Postmodernism has been used to describe changes in the world at large, views of art shift in postmodernity, as well. Art making becomes the building and compiling of knowledge and thought through context. Postmodernism embraces dissonant or non-traditional beauty, as well as parody and pastiche, humor and appropriation (Efland, 1992; Jameson, 1998). The role of the artist is reassessed; postmodern artists can have many jobs, they can be educators, activists, and cultural producers; they can come from diverse backgrounds in and outside of the arts. Postmodern artists can cast themselves as a genius if they choose; they can be formally trained or not; social commentators or not. Postmodernism has opened the door for women, people of color and people with varying sexual preferences to not only become artists, but to be accepted into the art world and garner success (Efland, Freedman, & Stuhr, 1996). Nor does the artist just paint. Painting may have been held in high regards in the hierarchy of art for many centuries (Elkins, 2001), but installations and videos, performances and crafts, collages and montages, are all valid and widely accepted art forms in postmodernity. Postmodernism describes the changes in the world, in art and out, and how we think about those changes.

However, in the face of all this newness, some have suggested that we are deficient in navigating our changing world. Jameson (1998) notes, “...there has been a mutation in the object, unaccompanied as yet by any equivalent mutations in the subject, we do not yet possess the perceptual equipment to match this new hyperspace” (p. 11). Baudrillard (1986) likens the information overload to the shift in how we approach vehicles. Once seen as projectiles hurtling through space, as cars have become more and more a part of daily living, our conceptions of them have shifted to view them as “vector

and vehicle, and no longer as objects of psychological sanctuary” (p. 127). Our role in vehicles is now that of a “computer at the wheel, not a drunken demiurge of power” (p. 127). As driving became more common, our attitudes and abilities changed, and driving became a skill set adopted at large with great efficiency to the point of there being a merge between ourselves and vehicular technology, a kind of symbiotic relationship between human and machine. What Baudrillard understood as a new bombardment of information can eventually lead us to adopt a new skill set, like driving, to process the overload with computer like ease.

Jameson (1998) suggests that this adoption may eventually be facilitated by adaptation, by a genetic mutation, which will allow us to better process the masses of sensory information that we are exposed to each day. While this notion of mutation may be meant facetiously, it is not as far fetched as we might imagine and may be better seen as a cultural mutation, if not physical. Either way, the skill set needed to navigate our new visual culture with precision and ease is not innate as of yet. In the interim, we must all adapt to the changes that have occurred since the general shift from modernism to postmodernism, as well as the things that postmodernism has given a stronger voice to, theories of visual culture, feminism, race and queer studies. If we do not, it stands to reason that many will be left in the proverbial dust, as those with a more natural capacity towards understanding volumes of sensory information rise to the foreground and a larger gap grows between those who can participate in a postmodern world and those who choose not to even attempt it. It is also crucial to understand the discourse of bombardment.

While bombardment is used by Baudrillard and others to describe postmodernity, it actually involves a modernist, or humanist subject position, which describes people, particularly women, children, and minorities, as passive victims of media messages. Bombardment presupposes an innate self, not the “the fractured, shifting and multiply defined subject of postmodernism and post-structuralism” (Eisenhauer, 2006, p.160). It is also modernist in its assumption of a binary between acceptable intelligent art and media and lowbrow imagery. Notions of a pre-determined self outside of cultural influences, a focus on binaries as the only way of conceptualizing self and others, and passive victimized viewers are no longer the way theorists conceptualize, as these ideas are primarily modernist. However, some of these notions are still upheld by dominant culture and modernist critics, and are useful to understanding how we have arrived at postmodernism and how certain artists engage with these ideas (Eisenhauer, 2006). With this in mind, we must not only look at postmodernism, but look back to modernism to better understand where postmodernism has come from and what it means for us today.



## CHAPTER 4

### LOOKING BACKWARDS: THE MO IN POMO

Postmodernism's rise stems from the perceived failure of modernism.

Postmodernism simply means after modernism, which alludes to the ways in which it responds to modernist ideas. To understand what this means some of the characteristics of modernism have to be explored. Modernism describes a long tradition of mimesis in the west, or what was perceived as a copying of reality, that culminated in the replication of an individual's reality or truth through formalist abstraction. Modernism was considered revolutionary for its attention to individuality and personal self-expression through abstraction. Modernism cast the artist as near superhuman, or transcendental, a genius who was somehow more attuned to the world than the average person. Modernism promoted a Western canonical standard of beauty linked to Kant's ideas of beauty as uplifting and transcendent (Duncum, 2005a), or as famous modernist cultural critic Arnold (1869) put it, art was about "sweetness and light" (p. 50), or beauty and truth. Other modernist attributes are an essentialist view of art as expression; a focus on formalism and the *avanté garde*; and a privileged, exclusionary, and hierarchical view of art, including a rejection of all popular or mass arts (Clark, 1996; Efland, 1992; Jameson, 1998). Modernism focused on grand narratives, including the grand narrative of progress, that supposedly described our inevitable improvement and march towards perfection. However, progress has brought genocide and nuclear war, as well as promoting inequality, Western colonial dominance and the doctrine of Manifest Destiny (Clark, 1996; Ward, 1997).

Postmodernism describes a shift in Western society that responds to the contradictions and complexity of modernism, like the grand narrative of progress. Modernism has been absorbed to the point that its original oppositional status that defied the bourgeoisie culture has been lost. Modernism's "once scandalous productions are in the university, in the museum, in the street. In short, modernism as even Habermas writes, seems 'dominant but dead'" (Foster, p. ix). If modernism is dead or has at least lost its oppositional or emergent status, what is emerging now? This shift demands that artists, educators, and cultural mediators, examine some of the features of our new world and look at postmodernism and where it seems to intersect with other forms of culture studies. By virtue of producing objects within society, artists are interpreters and producers of culture, and should be better educated in the predominant ideas and theories in contemporary cultural studies.

By its rejection of a single truth, its focus on context, and its adoption of plural narratives, postmodernism addresses gender and sexual differences, and racial and ethnic variances. In learning more about postmodernism's intersections with other areas of study, we can help our students broaden the lenses that can be adopted, aiding their understanding of the main points behind the supercilious language of critique, and give them an entry point for further study in fields that connect to their interests. By making them more aware of what is going on around them, in their field and outside of it, and by making them researchers of their own lives, we can empower our students to become better artists and educators.

## CHAPTER 5

### OUTSIDE LOOKING IN: OTHER FIELDS THAT INTERSECT WITH POSTMODERN ART PRACTICES

#### 5.1 VISUAL CULTURE STUDIES

Beyond the theories associated with postmodernism, there are any number of theories and fields that are conducted in postmodern terms like race studies or feminism. These theories are not always singularly postmodern; first wave feminism from the 19<sup>th</sup> century was distinctly modernist, as well as most second wave feminism. However, these fields currently share similar interests with postmodernism and are studied in a postmodern way with a focus on power relations, plurality, and deconstruction. One of these areas of study is visual culture. Visual culture has gained urgency as more and more of our world is visually based and distributed through media like the internet, television, even the plethora of magazines and billboards (Mirzoeff, 1999). On average, people are exposed to 3000 commercial impressions a day (Duncum, 2005b). As more of our culture becomes visual, we need greater visual literacy. This translates to a better ability to navigate the copious amount of imagery that is experienced daily in our contemporary world, to better see, assess, and judge the importance and validity of images and how pleasurable viewing often supercedes and obfuscates the agendas behind images (Duncum, 2007; Duncum, 2008; Mirzoeff, 1999).

The general populace needs to become more visually savvy as a defense against unconsciously adopting ideologies, which are either harmful to themselves or to others. This argument has been used to support the inclusion of visual culture and media studies in elementary, middle, and high school classrooms. While this argument has not been

applied to higher education in the same way, it stands to reason that we must continue our education in these matters, especially since artists are directly involved in image making. Artists, and people in general, need to be aware that pleasurable aesthetic experiences such as bright sparkling colors, sexually provocative or violent images, and sentimentality, can conceal problematic ideologies like rampant consumerism, sexism, or racism. An example of this phenomenon can be seen in the Build-a-Bear franchise where cuteness and sentimentality distract from rampant designer capitalism (Duncum, 2007). Moreover, artists need to be acutely aware of the interactions between ideologies and visuals. Advertising is the most visible form of image making in our culture with the average person seeing nearly 3000 commercial impressions a day (Duncum, 2005). If visual artists are to compete for people's attention they need to understand what they are competing against and how to combat the issues that are exploited by advertising. How are the visual arts to succeed in a world saturated with images that have millions of dollars of research and design behind them, if the arts do not become as sophisticated as advertising?

Appropriation has become a prevalent practice in postmodernism with many artists pulling iconography from their daily lives. This can be seen in David Salle's work (Figure 2.), which pairs images from pornography with seemingly random objects in painted diptychs, or Mark Ryden (Figure 3.), who paints dark images of cultural artifacts like Teletubbies and pop icons like Leonardo DiCaprio and Christina Ricci. If artists are to appropriate cultural artifacts successfully, they need to understand how the objects originally functioned in visual culture and how they then operate within the artist's recontextualization. In these ways, visual culture intersects with postmodernism, and

while it originated in media and culture studies, visual culture studies address issues that many contemporary artists confront in their work.

## 5.2 WOMEN'S STUDIES AND FEMINISM

Visual culture's juncture with contemporary art is not surprising as both art and visual culture are interested in images and are often conducted in a postmodern way. However, postmodern art intersects with fields that are less intrinsically visual like women's studies and feminism. Feminism is not inherently postmodern. First Wave Feminism, retroactively coined during the 1970's, emerged during the modernist period through the suffrage movement of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, and parts of Second Wave Feminism during the 1960's were more modernist in their approaches and goals. However, other parts of Second Wave Feminism and the emergence of Third wave Feminism in the 1990's are connected to postmodern ideas about plurality, in honoring diversity, and with individualized experiences of women everywhere (Chadwick, 2002; Reilly, 2007). This means that more and more women are voicing their own small narratives that often ask us to adopt multiple female lenses.

The rise in female perspectives in the arts has led many artists to tackle how gender functions culturally. Ideologies linking women to the natural world and through this to childrearing and domesticity are culturally constructed and have been used to deny women access to the world of cultural production, which has been conceptualized as male (Ortner, 2001). Ortner's argues in her article *Is Female to Male as Nature is to Culture?*

Woman's body seems to doom her to mere reproduction of life; the male, on the other hand, lacking natural creative functions, must (or has the opportunity to) assert his creativity externally, 'artificially', through the medium of technology

and symbols. In doing so, he creates relatively lasting, eternal, transcendent objects, while the woman creates only perishables - human beings. (p. 23)

Cultural products like art reiterate these constructions. While sex may be natural, Chadwick (2002) explains that gender is the, "socially created and historically specific differences between men and women" (p. 11). This cultural construction works now in our acculturation of infants into two genders; boys with blue and girls with pink, girls with dolls and boys with action figures (Cherney, 2005). While gender, and our cultural relationship to biological sex, is far more complex than this simple binary; it is an example of how our culture affects things that appear inborn or natural, but are actually performative or created. Butler (1999) explains, "There is no gender identity behind the expressions of gender. Identity is performatively constituted by the very 'expressions' that are said to be its results" (p. 33). This is to say that the performance of gender is what makes up our understanding or definition of gender itself.

These issues can be seen in visual culture. The images that we are exposed to give us a particular view of women, which is not necessarily natural or accurate, and most certainly does not address the diversity of the female population, since not all women are rail thin Caucasian blondes in revealing clothing, as many magazines would have us believe. It is through these images, these performances of the female gender, that women are taught that femaleness should be intrinsically tied to domesticity, to unhealthy body images, to perpetual sexual availability, and to simultaneous sexual frigidity, that social expectations are transmitted. In making these ideals appear natural, you become unnatural if you are not adhering to these ideals. If you are not a pure virgin, then you must be a whore; if you are not anorexically thin, physically augmented, or clad in the

most suggestive of clothing then you are not sexually arousing. The projection of a singular, often conflicted, ideal of femininity ignores too many differing individuals, diverse cultures, and personal aesthetics, as well as causing confusion and an uncertainty towards identity formation. This kind of miseducation happens in various media, through interpersonal interactions, as well as through school systems, where girls are often tracked away from male dominated fields.

Looking at where feminist thought intersects with art relates to the postmodern interest in re-evaluating power structures, Nochlin (1988) famously asked in 1971, why are there no great women artists? She argues that women have been denied access to the tools to become great artists. On top of which, there have been many great women artists who gained little fame because as Reilly (2007) notes, “‘Greatness’ after all, Nochlin argued, has been defined since antiquity as white, Western, privileged, and above all male” (p. 27). Women are not seen as cultural producers, but as objectified products, or objects (Irigaray, 1985). This can be seen in the artist Lee Krasner whose work, while highly acclaimed at the time of its production, had all but been written out of art history texts in favor of covering her husband, the provocative modernist Jackson Pollock (Wagner, 1992). The Guerrilla Girls address similar issues, asking if women have to be naked to get in the Metropolitan Museum since only 3% of artists displayed there in 2005 were women, down from 5% in 1989 (Reilly, 2007). As Reilly (2007) notes, it “is important not to be seduced by what appear to be signs of equality in the art world for it must be stated, and restated that women have never been, nor are they yet, treated on par with white men” (p. 18).

Seemingly, the only ways women have been allowed to function are as objects, which have to do with ideas about the male gaze. Ideas on the male gaze suggest that women have no way of looking, only ways of being seen by men. If women are to look, they must adopt ways of looking which are male (Chadwick, 2002). This is exemplified in pieces like *Suzanne and the Elders* (Figure 4.) by Artemisia Gentileschi, in which the compressed space of the painting turns the viewers of the work into the perpetrator of an unwanted gaze on the nude Suzanne's body, making the viewer as culpable as the old men in lascivious violating behavior whether they are male or female. Mulvey (1988) revisits ideas about the male gaze by looking at film and saying that, "mainstream film coded the erotic into the language of the dominant patriarchal order" (p. 59) and that "beyond highlighting a woman's to-be-looked-at-ness, cinema builds the way she is to be looked at into the spectacle itself" (p. 67). Not only is the erotic tied up in patriarchal power structures, but women film viewers are asked by the structure of film to adopt the gaze of a man when looking at women in films. In these examples we can see what Irigaray (1985) argued in her book, *The Sex Which Is Not One*: "Woman exists only as an occasion for mediation, transaction, transition, and transference between man and his fellow man, indeed between man and himself" (p. 193). Ideas of femininity, or behaviors that are conventionally thought of as appropriate for women, have been seen predominantly in their relationships to males and masculinity, and have not been developed in their own right.

Understanding that women have been given little agency even in how they look at the world, let alone participate in it, becomes something that artists need to understand to better appreciate works from many women artists. Not only are women not given equal



billing, but also the attempts at equality have been at times laughable. In an attempt to diversify in 1986, 19 female artists were added to 2,300 male artists in H.W. Janson's *History of Art* (Reilly, 2007). Knowing that inequality exists, the perceived naturalness of inequity and the often paltry attempts to rectify the disparity, gives young artists a better understanding of what is going and what is needed for change. Showing feminist artists like Jenny Saville (Figure 5.) who looks at body image and gender roles; Marlene Dumas (Figure 6.) who deals with issues of the gaze, race, and power; Kiki Smith (Figure 7.) who addresses the myths of femininity; and others who have chosen to address being female through art becomes a necessity in the studio to honor an unfortunately statistically small, but numerically large, part of the art world.

### 5.3 RACIAL STUDIES

Feminist studies have often overlapped with both racial and queer theory, especially in terms of re-historing the past, giving a much-needed look at and credit to artists who were ignored at the time they were working. The same question Nochlin asked of women applies here, and was asked by Wallace (2004) in her essay *Why have there been no great black artists*, or a still better question: Why have there been no great artists of color? The obvious answer is that there have been; artists like Jacob Lawrence (Figure 8.) who received national acclaim for his *Migration* series in the 1940's (Britton, 2006; Stokstad, 2007), to contemporarily popular artists James Van der Zee (Figure 9.), who used photography to document life during the Harlem Renaissance (Marien, 2006), to more contemporary Chicano artists like Yolanda M. Lopez (Figure 10.), and African American artists like Betye Saar (Figure 11.), and Kara Walker (Figure 12.). Many others have been ignored as "primitive" people making "primitive" crafts including the artists

who made the quilts in Gee's Bend, Indiana (Figure 13.), and folk artists all over the Southwestern United States, Central and South America; like santos carvers and retablos painters. Since the rise of postmodernism, there has been a renewed interest in many artists of color, demonstrated by a traveling exhibit of the Quilts of Gee's Bend with exhibition dates at the Whitney museum (Arnett, Wardlaw, Livingston, & Beardsley, 2002). Pluralism, contextualism, feminist rehistoricizing and postmodernism are all exemplified by the inclusion of an exhibition of utilitarian craft objects turned art objects created by primarily African American women artists in collaboration with one another dating from after the Civil War to the present all shown in context with documentation about the artists, their traditions and works from other artists contemporary to some of the older quilt makers.

However, there is still great inequity: "The art world is not yet concerned with full assimilation of work by 'minority', postcolonial, or other voices into the larger discourse-except, of course, as special exhibitions" (Reilly, 2007, p. 91). The point of this inclusion is not only to point out racial inequity. It is to educate in the ideologies surrounding these inequities, the ways they have been made to seem natural, and how complicated they have become. One of these ideas has been that of the primitive. Creators of cultural artifacts from non-Western areas were seen as mere inspiration for Western artists like Picasso. This is best exemplified in the show, "Primitivism in 20<sup>th</sup> Century Art: Affinity of the Tribal and the Modern", at New York's Museum of Modern Art in which well-noted modernist paintings were exhibited with African and Oceanic masks, demonstrating their influences. The exhibit gave no space to the artists who created the non-Western objects, nor did it explain their original uses as ceremonial or

cult objects, not as art in the tradition of the Western museum which was created to be displayed (Mirzoeff, 1999). As Chatman (1993) notes, “ Too often, established galleries and museums treat minority art as primitive, naïve or archeological and anthropological. It’s important to showcase art by minorities as legitimate expressions of contemporary American life” (p. 24).

The use of “native” or “primitive” groups without thought to the realities of each group is best seen in the extreme example of Gauguin, who fabricated an inauthentic Tahiti where beautifully thick, brown, young women lay nude amongst lush vegetation (Brooks, 1992; Solomon-Godeau, 1992). This was not the reality of the Tahiti that Gauguin entered, as it had been colonized long before he came. This was an exoticizing fabrication, which said more about Gauguin than it did about Tahiti. Gauguin didn’t even have access to how Tahitians conceptualized themselves, as he never learned the native language. Gauguin perpetuated ideas of the noble savage, as natives closer to nature, spiritually connected to their environment, and authentically noble, all things that the modern city dweller was seen to have lost. While primitivism may appear aggrandizing, even positive, it is still a stereotype that projects an inaccurate if not out and out fictitious account of people in or from “primitive” areas, which denies agency and individuality. The noble savage is still a savage (Brooks, 1992; Solomon-Godeau, 1992).

Primitivism is like the ideas surrounding the ‘Other’, the non-Western, often Middle Eastern, character of Orientalist Paintings (Figure 14.). The Other is different, somehow exotic by virtue of their non-whiteness. Orientalist work mirrors Gauguin’s Tahiti images in a sense, a far-off place to play out fantasies about sex and colonial power in ornate harem scenes and alien bazaar panoramas. These scenes do not show a

reality, but an elaborate fiction that has served to subjugate through difference (Nochlin, 2002). This notion of difference is played out to an extreme in views of “others”, non-whites, as less than humans. In much social theory from the 19<sup>th</sup> century, cultural commentary, and even medical books, non-whites, particularly Africans and those of African descent, were seen as animals. Their physical differences were seen to make them something less than human, and as they were animals they must have animal appetites, and therefore sexual voracity (Gilman, 2002). These ideas appear in art; for example, human-like apes carrying off Caucasian looking women, presumably with the intention of violation, like Emmanuel Frémiet’s sculpture *Gorilla Carrying off a Woman* (Figure 15.). This piece scandalized the salon in 1859 as a site of social fears about the black buck and racially linked promiscuity (Nochlin, 2003).

The black female figure was seen as rampantly sexual in 19<sup>th</sup> century Western thought. Hottentots, African women with large rumps, who were presumed to have other oversized sexual features, were displayed across Europe as oddities like exotic animals or side show acts. In this way, the sexuality in works like Manet’s *Olympia* have arguably been made more taboo or exotic by the inclusion of the black maid behind the nude white figure (Gilman, 2002). Stereotypes of African sexuality as animalistic and voracious were carried into the 20<sup>th</sup> century with films like *King Kong*, the antecedents of which can be seen in Frémiet’s work (Nochlin, 2003), and have been seen as playing to racial fears even now. Understanding how culture has depicted the “other” becomes necessary to building images that do not unknowingly play to these stereotypes. Moreover, acknowledging artists and themes that relate to issues of color and ethnicity becomes important. As Morrison (1993) explains in regards to writing,

...knowledge holds that traditional, canonical American literature is free of, uninformed, and unshaped by the four hundred-year-old presence of, first, Africans and then African-Americans in the United States. It assumes that this presence-which shaped the body politic, the Constitution, and the entire history of the culture-has had no significant place or consequence in the origin and development of that culture's literature. (p. 5)

The same argument could just as easily be applied to the visual arts, and could be argued for women, and racial groups. The lack of diversity that this statement implies is antithetical to the postmodern embrace of small narratives, diversity, and recontextualization of forgotten histories.

#### 5.4 QUEER STUDIES

Queer studies have also looked at rehistoricizing the past, giving more consideration to gay, bi-sexual, and transgender figures. This can be seen in art history with a more recent focus on the artist Claude Cahun (Figure 16.), whose photographs often dealt with gender roles and stereotypes, as well as a willingness to address the more complex sexuality of figures like Frida Kahlo. Homosexuality has been conceived of as threatening the functioning of traditional society; it disrupts the gaze between male artist and female muse, between producer and object (Irigaray, 1985). These notions of gender roles and sexuality are socially constructed, as Lorber (1994) explains, "Gender is so much the routine ground of everyday activities that questioning its taken-for-granted assumptions and presuppositions is like thinking about whether the sun will come up" (p. 13). Lorber (1994) goes on to suggest that, "Most people find it hard to believe that gender is constantly created and re-created out of human interaction, out of social life,

and is the texture and order of that social life” (p. 13). Yet as Ortner (1972) and Chadwick (2002) have argued, and Lorber (1994) agrees, “gender, like culture, is a human production that depends on everyone constantly ‘doing gender’” (p. 13). Artists who address these issues call into question the naturalness of our cultural systems, as well as our views of homosexuality. Queer studies advocates pluralism in the same fashion as postmodernism and feminist studies, asking that credence be given to all facets of the homosexual experience. Since the increase in the number of postmodernism’s small narratives, many artists have given voice to their varied experiences. Robert Mapplethorpe documented sado-masochistic sexual subcultures in New York and his involvement in them. Catherine Opie (Figure 17.) looks at sado-masochism, but looks more specifically at how culture perceives someone who is drawn towards a particular lifestyle that is outside the status quo.

Others who work with ideas about gender roles and sexuality recast themselves as different sexes and different characters. Claude Cahun did this, seeming to adopt the role of a man in her photos. Japanese artist Yasumasa Morimura, for example, recasts a man as Manet’s Olympia, a famous figure of Western female sexuality, recontextualized and altered by both the figure’s maleness and non-whiteness (Figure 18.). Exposure to ideas about multiple sexualities and artists who work with these concepts, furthers students’ understanding of the art world in general and theoretical dialogues under which works are made and viewed. It offers models of how to approach difficult, often controversial topics, with students who may not yet have found where their interests lie and how to address them. Exposure to theories and fields that intersect with postmodern art making,

as well as exposure to artists who concentrate on these areas, becomes necessary to understand the ever-broadening world of images.

## CHAPTER 6

### A POSTMODERN APPROACH TO POSTMODERNITY

In terms of a curricular approach to the material discussed in previous sections, it makes the most sense to embrace a postmodern approach (Efland, Freedman, & Stuhr, 1996), as the subject matter itself is postmodernism. While it would be possible to adopt another approach, say a modernist, formal approach to postmodern art, it would be counter productive. A postmodern curricular approach means bringing diversity into the classroom, not only assorted artists and various theories, but diverse types of materials. This can be accomplished by bringing in comics like Damien Duffy and John Jennings' *The Hole*, which deal with gender, race, and consumerism. Philip Glass' work, something not usually discussed in the visual arts, could be brought in as an example of postmodern composing, or students could consider Gibson's novels *Idoru* and *Neuromancer* as postmodern fiction cast in a futuristic landscape resembling Baudrillard's ecstasy of communication. Also, the inclusion of films, both clips from popular movies and more documentary type works like *The Electronic Storyteller* (Media Education Foundation, 1997) and *What a Girl Wants* (Media Education Foundation, 2001) varies the materials covered and utilized in the course. In giving space and validation to diverse and non-traditional forms of cultural productions like comics, the modernist, hierarchical views of art and society are broken down. Along with plurality and diversity, globalization can be addressed by the materials brought into the classroom from all over the world, as well as new media experiences through hypertext projects and new media artists.

As postmodernism distrusts grand narratives and universal truths, a postmodern curriculum is open-ended with no singular end-in-goal, other than the expansion of



knowledge (Efland, Freedman, & Stuhr, 1996). The lack of a concrete, predetermined end suggests a partnership model (Eisler, 2005) and a student-centered approach to curriculum (Gude, 2007; Marshall, 2005). A partnership model is based on the premise that the learning process is a shared experience to be taken on by the class as a whole. Teachers, as well as students, work together to further knowledge, tackle new problems, and approach new ways of seeing. A traditional model, or a didactic model, is top down in that the teacher holds all of the knowledge and dispenses it to the students. Partnership models, or dialogic models, are considered bottom-up, or better yet, a horizontal non-hierarchical expansion in which the students' needs and interests influence the direction of the course and the teacher is a facilitator to learning. This model encourages student participation, as they are active in the learning process through discussions and in choosing their materials. Class becomes more interesting than a straightforward lecture format that insists upon one answer, one interpretation, doled out by the authority figure (Eisler, 2005).

This ties into the student-centered approach to curriculum. Instead of telling students what they have to know to succeed, students are asked what they want to know that will help them achieve their own goals (Gude, 2007; Marshall, 2005). As Gude (2007) notes, "The essential contribution that arts education can make to our students and to our communities is to teach skills and concepts, while creating opportunities to investigate and represent one's own experiences-generating personal and shared meaning" (p. 6). Learning things that interest the student makes scholarship relevant and meaningful. It also empowers students, letting them know that their interests are valid and worthy of academic pursuit. While the topics of the course are prescribed,

characteristics of postmodernism and theories, which intersect with it, the structure of the class and the nature of the assignments as participatory, collaborative, and student-centered, means that no two classes will ever be exactly the same.

This course also becomes interdisciplinary. Interdisciplinary curricula draw multiple fields into one course and are beneficial in that they mimic the way we learn, which is across disciplines through significant connections (Parson, 2004; Marshall, 2005). This approach to curriculum matches the rhizomatic view of knowledge discussed earlier as different fields, images, and media intersect with one another to make more meaningful connections based on different interests, different backgrounds, and different learning styles. By its very nature this class becomes interdisciplinary as many postmodern ideas come out of architecture and philosophy, and postmodern art deals with many topics found in other university disciplines. The same features that make the curriculum student-based and postmodern make it interdisciplinary, such as the inclusion of comic books, novels, music, and film, as well as a range of subjects from varying fields.

This course becomes a curricular chimaera. Chimaeras are animals from Greek mythology that feature the head of a lion, the body of a goat, and the tail of a snake. Medically, chimaeras refer to genetically different cells that inhabit a single organism, like a Liger - a lion and tiger mix. Notions of hybridity become a focus in postmodernism (Marshall, 2006) with contemporary artists like Patricia Piccinini (Figure 19.) who creates animal-like humans that are both cute and grotesque, and Thomas Grunfeld (Figure 20.), who creates Frankenstein inspired creatures out of taxidermied pieces. It makes sense in a course on postmodernism to make the course a hybrid of theoretical

ideas and curricular approaches, sampling important pieces from different places to create a flexible and easily modified curriculum that reflects the course topic in its learning structures. The class can also be conceptualized as a rhizome, as it branches out from theory to theory, media to media, and discipline to discipline in a non-hierarchical way. The course itself becomes an exercise in postmodernity through participation, diversity, and a dialogic approach to learning.

## CHAPTER 7

### THE CLASSROOM IN ACTION

The hybrid nature of the course would be visible in the assignments as well as in the pedagogy and the subjects chosen. The diverse materials would allow students to demonstrate their understanding of the topics and how they function visually for each individual. In small groups, students will put together a research presentation covering a brief history of one of the topics that intersect with postmodernism and how it has been visualized by our culture. This would allow students freedom to follow their interests in terms of topic choice and what they have chosen to focus their presentation on in terms of how their topic has been visualized. It would also allow for freedom in the division of labor within the group, allowing more visual students to focus on the creation of the PowerPoint, while more research or writing-oriented students could work more on the text. The final project works with ideas of hybridity, interdisciplinary, participatory, and student centered approaches. Students will have multiple options to choose from, including making their own art work that they feel addresses the issues raised in the class, writing a critique of a work or works of art using the material covered in class, designing a public work of art, writing an artist statement/action research paper about themselves, and creating a hypertext or inter-text based on an interest of theirs that was touched on in the course material. The projects and their relation to the hybrid curriculum described here, not only cover the course material, but reinforce the worth of the students' interests; the joy that can come from learning; they allow students the space, and help of a teacher, to pursue their own interests within the diverse framework of postmodernism.

In my introduction, I included a fictionalized, although representational, account of a college critique culled from my experiences. This passage not only emphasizes the obscurity of many critiques, but also demonstrates a top-down model of curriculum. The professors told the student what their work was about, and did so in such a way that they did not communicate what they meant by their comments. Knowledge was not expanded by this; it was cut off. While discussing postmodern ideas, the modernist hierarchy of the professor as dispenser of knowledge was asserted, creating a conflict. The student was cut out of the critique and not given helpful or meaningful ways to connect with the conversation. The student was essentially ignored. Without an understanding of the language of critique and of theory, the student, a competent, intelligent, and curious cultural investigator and producer, is left in the dark with no directions toward finding a light switch, let alone their way in the wider art world. Critique is often the first and only place that students hear this kind of dialogue and they are expected to absorb it through some sort of osmosis. And while vocabulary may be expanded through contact, it is hard to believe that a deep understanding is garnered through sheer exposure. Students need guidance in the fundamentals of semiotics, of culture studies, of the contemporary art world, and of globalization, to become aware of how their works function in multiple contexts and to become better communicators both visually and verbally. My curriculum is an attempt to take students by the hand and guide them towards those things, which will illuminate their practice and shed light on what is being said in critique. Helping students take charge of their practice, their content, and their interests, will allow them to feel empowered as observers and makers. Empowerment will hopefully turn the one-sided dictation from professor to student, into a dialogue between colleagues where

knowledge and information is exchanged, not doled out. It is my belief that furthering students knowledge, as well as honoring their interests, is the best way to create better artists. Parsons (1987) discusses the levels of aesthetic development in social and cognitive terms explaining the gradual shift from favoritism to autonomy, autonomy being the final stage of aesthetic development, where “the individual must judge the concepts and values with which the tradition constructs the meanings of works of art” (p. 25). It would seem that student artists should have reached the final stage of aesthetic development by graduation, and yet not all of them have been given the tools to enter into this stage as fully as they could, to make the best decisions that they could. To determine the value of tradition, the student must know the tradition, must know the theoretical underpinnings of the tradition, and then apply them to their own judgments. Furthermore, Parsons notes that, “These values change with history, and must be continually readjusted to fit contemporary circumstances” (p. 25). Artistic autonomy is not a static event that students simply learn, but a lengthy process of investigation and interrogation which students need better guidance in so that they can achieve more with less anxiety and difficulty.

## CHAPTER 8

### CONCLUSION

As our perceptions of the world expand, our ideologies shift, and our interests broaden, education is called upon to re-equip students to traverse the changing topography of our increasingly visual way of life. Visuality, for all of its alluring aesthetics and appearance of simple pleasures, becomes a complex conduit through which our cultural norms, fears and desires are displayed. As the rise of postmodernism has demonstrated, culture changes. Both as a people, and as individuals, we may not embrace the ideals put forth by our visual culture. However, cultural producers need to be aware of how images function in postmodernism, what postmodernism has meant to images and their makers, and how it ties into other fields that are similarly engaged in understanding how cultural constructions have been used as tools of subjugation and inequality. It is necessary for those who attempt social change through their work to know how imagery has been used to re-establish harmful ideologies like racism and sexism. Knowing how imagery has been used to promote harmful ideologies can become a way to re-examine, re-evaluate, and possibly undermine both the images and their original intent. The curricular structure I have advocated reinforces aspects of postmodernism, demonstrating the advantages of adopting ideas like pluralism and a non-hierarchical stance towards cultural productions. Knowing postmodern ideas as well as positions from other areas that intersect with contemporary art also enhances viewing, providing students with more lenses, more ways of looking, and creating a more rounded, more balanced and more democratic whole. In this way students become more knowledgeable in their field, more active in their learning, and able to decipher the cryptic speech of the art critique.

CHAPTER 9

FIGURES



Figure 1. Alexander Calder, *Mobile*, Midtown Manhattan, New York.

[http://modernartobsession.blogspot.com/2006/06/calder\\_mobile\\_a.html](http://modernartobsession.blogspot.com/2006/06/calder_mobile_a.html)





Figure 2. David Salle, *Epaulettes for Walt Kuhn*.

<http://www.davidsallestudio.net/plateD05.056.html>



Figure 3. Mark Ryden, *Tubbies*.

<http://monroelab.net/blog/wp-content/uploads/2006/06/mark-ryden-tubbies.jpg>



Figure 4. Artemisia Gentileschi, Suzanne and the Elders.

[http://topofart.com/images/artists/Artemisia\\_Gentileschi/paintings/gentileschi003.jpg](http://topofart.com/images/artists/Artemisia_Gentileschi/paintings/gentileschi003.jpg)



Figure 5. Jenny Saville, Passage.

<http://www.preview.hercircleezine.com/images/saville-passage.jpg>





Figure 6. Marlene Dumas, *Light and Dark*.

[http://www.tokyoartbeat.com/tablog/images/Marlene\\_Dumas2.jpg](http://www.tokyoartbeat.com/tablog/images/Marlene_Dumas2.jpg)



Figure 7. Kiki Smith, *Rapture*.

<http://www.artsjournal.com/artopia/images/rapturesized.jpg>



Figure 8. Jacob Lawrence, *The Builders*.

[http://www.artregister.com/nyc\\_hhc\\_files/lawrence\\_builders.jpg](http://www.artregister.com/nyc_hhc_files/lawrence_builders.jpg)



Figure 9. James Van Der Zee, *Harlem*.

<http://www.lolaflash.com/images/fig1.jpg>





Figure 10. Yolanda M. Lopez, *Portrait of the artist as the Virgin of Guadalupe*.

<http://www.ic.arizona.edu/~ws5001/runningshoes.JPG>

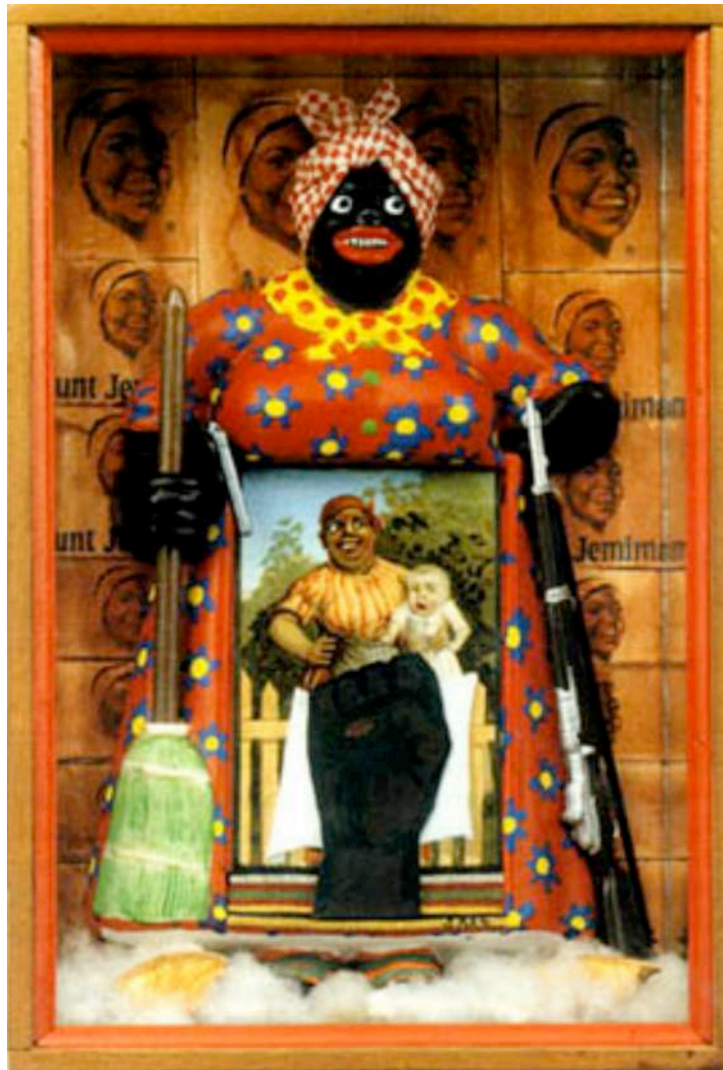


Figure 11. Betty Saar, *The Liberation of Aunt Jemima*.

<http://www.bluffton.edu/~sullivanm/race/jemimaxl.jpg>



Figure 12. Kara Walker, *Cut*.

<http://lovekillmonster.files.wordpress.com/2008/02/cut-by-kara-walker.jpg>



Figure 13. Gee's Bend Quilt circa. 2002.

<http://www.quiltsofgeesbend.com/news/index.shtml>





Figure 14. Ferdinand Roybet, *Odalisque*.

[http://www.orientalist-art.org.uk/tn\\_roybet2.jpg](http://www.orientalist-art.org.uk/tn_roybet2.jpg)



Figure 15. Emmanuel Frémiet, *Gorilla Carrying Off a young Woman*.

<http://www.rouge.com.au/images/8/kong/1.jpg>



Figure 16. Claude Cahun, *Self-Portrait*.

<http://www.connectotel.com/cahun/cc1.jpg>





Figure 17. Catherine Opie, *Self-Portrait*.

[http://phomul.canalblog.com/images/opie\\_self.jpg](http://phomul.canalblog.com/images/opie_self.jpg)





Figure 18. Yasumasa Morimura, *Portrait (Twins)*.

[http://courses.washington.edu/hypertext/cgibin/12.228.185.206/html/contexts/futago\\_400.j](http://courses.washington.edu/hypertext/cgibin/12.228.185.206/html/contexts/futago_400.j)

pg



Figure 19. Patricia Piccinini, *Big Mother*.

[http://www.brooklynmuseum.org/exhibitions/global\\_feminisms\\_remix/images/piccinini\\_542.jpg](http://www.brooklynmuseum.org/exhibitions/global_feminisms_remix/images/piccinini_542.jpg)

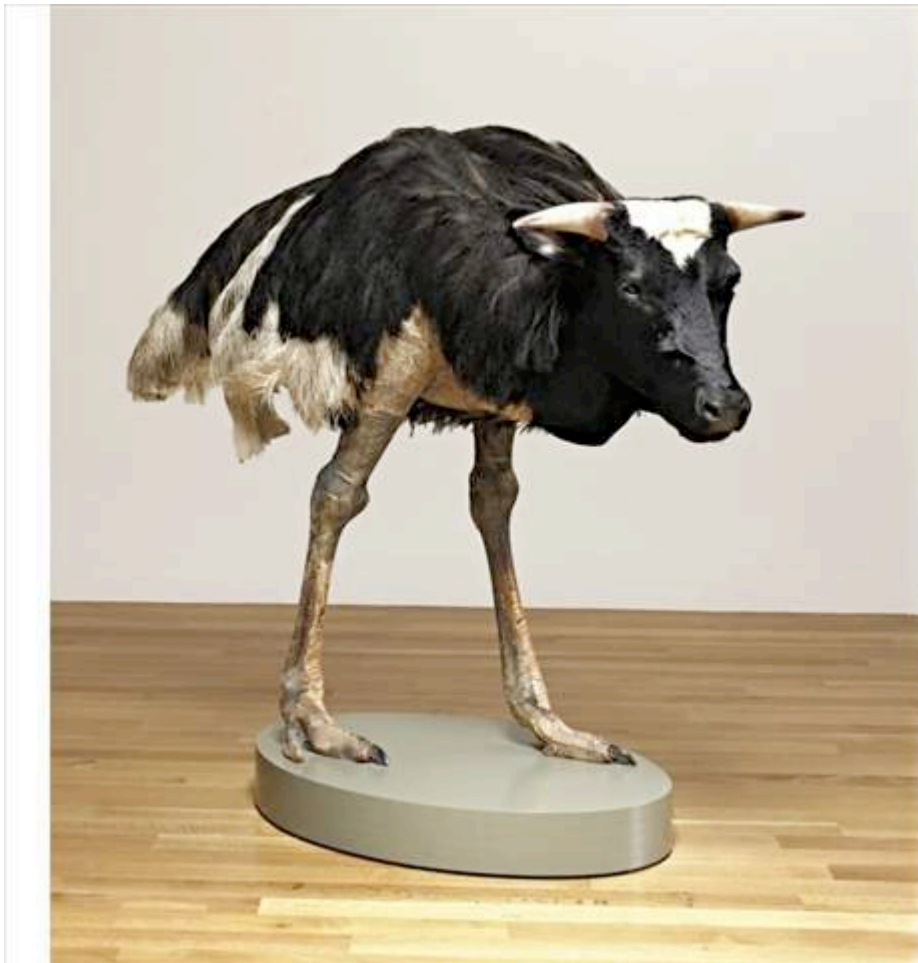


Figure 20. Thomas Grunfeld, *Misfit (Cow)*.

[http://photos12.flickr.com/14495653\\_d5263a9a20.jpg](http://photos12.flickr.com/14495653_d5263a9a20.jpg)

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