

## CRIT 425 (Spring 2018)

### *Identity and Visual Culture*

M 10:00-1:00

Prof. Andy Campbell  
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Office Hours: W 1:00-3:00pm  
and by appointment  
IFT 113F

This course is centered around one of USC's most remarkable resources: the ONE Archives at the USC Libraries, the largest archive of its kind in the world. Throughout the semester students will have the unique opportunity to perform concerted collections-based research, identifying visual source materials and describing their relationships with theories of sexuality, race, class, ability, and gender. Our work during the semester will be largely (but not exclusively) focused on intersectional LGBTQIA identities and their attendant visual cultures, as they appear across the ONE Archive's collections. These collections are resolutely physical—hand-written letters in folders, t-shirts packed away in boxes, photo-albums circumscribing lives and their attendant joys and sorrows—and because of this, this class, and much of its work, will happen within the walls of the archive.

Because we are examining sexual minoritarian communities and identities, we will necessarily be thinking about the visual representations of those sexualities, and this will include sexually graphic, and sometimes pornographic, material. I will always attempt to frame this content appropriately and historicize it, but archives are places of surprise and encounter, and sometimes there is no warning before you happen upon an item that is sexually graphic. If this is something you feel deeply uncomfortable with, I would encourage you to register for another class.

You will be doing original research with archival materials—a thrilling task one that has the potential to be life-changing—but this requires a different kind of work than just reading an article and being more or less ready to discuss it in class. You will be making several presentations to your classmates with archival materials throughout the semester, and one major presentation to the USC public at the end of the semester.

Archives can be sites for finding histories that embolden and empower those in the present (and potentially in the future as well), but they can also be places where deep historical power asymmetries are revealed in uncompromising detail. Sometimes both of these things are true at once. We will strive to historicize and understand the contexts that developed such materials. Your curiosity and engagement as a class will drive how much we accomplish.

We will take one field trip to UCLA, to view some short films in the collections of ONE and OutFest archives.

By the end of this course students should be able to:

Navigate ONE Archives and its systems of organization.

Establish a critical thinking framework around questions of archives, identity, and visual culture

Enact research skills, tied to archival collections and primary source materials.

Investigate the editorial structure of periodicals and zines.

Strengthen presentation skills, speaking to both peers and experts on archival practices and intersectional LGBTQ studies.

Define intersectionality, and identify visual sources where intersecting identities/oppressions are evident

### ***Required Text and a Note on Readings:***

You have four required texts for this class, all other articles will be posted as .pdfs to Blackboard (You will need the Merewether and Parks/Russell first, in case this helps to space out your textbook buying). Here are the course's required texts:

Charles Merewether [ed.], *The Archive* (Whitechapel: Documents of Contemporary Art) (Cambridge: MIT Press, 2006).

Gordon Parks and Russell Lord, *Gordon Parks: The Making of an Argument* (Steidl, 2013).

Diana Taylor, *The Archive and the Repertoire* (Durham: Duke University Press, 2003).

William E. Jones, *Fred Halsted Plays Himself* (Semiotext(e), 2011).  
(N.B.: this book contains sexually explicit photographs)

Because this course only meets once a week, the amount of reading I give is significant. Remember, also, that we are missing two classes because of national holidays this semester! Reading/homework is in relationship to contact units of this course, which the university requires to be at a ratio of 2:1. Therefore because there are 4 contact hours/units to this course, I will assign roughly 8 hours of work/reading per week. I expect you to bring the week's readings with you to class.

The challenge of this course will consist of coming into contact with, and attempting to synthesize, primary source documents, and so I expect that at least three hours per week will be spent doing research at the ONE on your various projects. There will be a sign-in sheet for this class kept at the front desk so you can log your hours. ONE keeps regular business hours--they are open Tues-Fri 10am-5pm and Sat 10am-6pm--please plan your week accordingly.

Sometimes the reading will be difficult. Don't panic! Instead... breathe! Re-read! And begin to assess and write down what you are getting from the reading. Even the most obtuse prose or argument has something to teach you--so find that thing. If you're feeling really lost you can always see me during office hours--you'd be surprised how few students take advantage of this.

To best focus your efforts regarding the required reading for this course, I have used the following system (Taken from Rice University's Center for Teaching Excellence: <http://cte.rice.edu/workload>), and labeled each reading with one of the following directives.

**Survey:** Reading to survey main ideas; OK to skip entire portions of text.

**Understand:** Reading to understand the meaning of each sentence.

**Engage:** Reading while also taking detailed notes, working problems, drawing inferences, questioning, and evaluating.

### **Assignments / Grade breakdown:**

*Magazine Paper: 20%*

*Findings Presentations: 30%*

*Final Project/Paper: 40 %*

*Attendance + Participation: 15%*

*Magazine Paper - 20%*

Due: 2.19

Within the first couple weeks of class students will identify a magazine housed in the ONE Archives collections and survey the entirety of its run, getting a sense of its scope (see list appended to the end of this syllabus). The kind of work will be different depending on if you choose a short-run publication (such as *Lady*

*Unique Inclination of the Night*) or one with a much longer publications history (such as *Country Women* or *Drummer*). Students will write a paper summarizing a history of the magazine(s) and its main concerns, tracing any changes in editorships, design, coverage of major national/global events (the rise of the HIV/AIDS pandemic), etc. This paper should ideally serve as an introduction for someone who might be interested in reading it.

Papers should be typed, 5-7 pp., double-spaced, cited, sourced, and stapled. Footnotes are the preferred form of citation.

#### Findings Presentations – 30% (10% ea.)

Three times during the semester students will make 10-minute “findings” presentations, based on their chosen collection(s). In these presentations the pragmatic issues regarding archival research will be explored and work-shopped to some degree. It is okay if you don’t know everything there is to know about these collections and their histories... you will build competency throughout the semester.

Presentation One (2.5): Introduce your collection: give a sense of how large it is, who is the person or organization, what excites you thusfar about the collection, what seems daunting or overwhelming? Choose 2-3 visual objects that you feel best encompass what you know about the collection.

Presentation Two (3.19): Describe and explore any methodological problems, and describe your growing research interests within collections. What other kinds of research do you have to do to contextualize this collection? How has your understanding of the collection changed/shifted? Why do you think this is? What are the practical challenges this collection poses? Choose 2-3 objects that account for your changing relationship to your research.

Presentation Three (4.23): a first-run of your presentation for the final. You will introduce the collection, having a sense of its entirety, and highlight 2-5 representative objects/items. You will lay out how this collection complicates or conforms to known LGBTQIA histories. This presentation should be timed, polished, and informative. The objects should be streamlined into the “body” of the presentation. This is the only findings presentation where you will be graded on your presentation of materials in addition to the more substantive content.

#### Final Presentation + Paper – 40% (20% each component)

As a capstone to our work, students will give short presentations and represent their collection at an archive fair—to be hosted at Doheny Library. The presentations will be invite-only, but the fair will be open to the USC public. This is an opportunity to discuss with other students and faculty what you found during the semester and how you conducted your research.

You will turn in to me a companion paper—7-10pp. This is to be formatted as a traditional end of term paper with a thesis, using your collection-based research as the foundation for an argument. This is the place where you can really explore your interests in your research throughout the semester. It will be due to me in hard-copy by our final exam period, 5.7- - **do not leave for break before this date**, as we will spend it debriefing and celebrating your achievements.

#### Attendance / Participation: 15%

Due to Monday holidays and Spring Break we will only be meeting thirteen times during the semester (!!!) and because of this it is *crucial* that you attend every class session. Students may have one unexcused absence, and after that any absences will affect your final grade significantly, as you will have missed a significant portion of the class.

I expect everyone to come to class prepared. This means:

\*you have read the required material + taken notes (including questions for your peers and professor).

\*you have requested any materials you might need for class, especially on presentation days, **by mid-day the Saturday before class.**

\*you are on time and sufficiently awake / caffeinated for class discussion.

[N.B. those who have classes either before or after this are, of course, allowed some time arrive or depart from class—I will work with you to ensure the timing of this is right.

### **Grading Scale**

Course final grades will be determined using the following scale

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

### **OTHER POLICIES AND PROCEDURES**

#### *Policies at ONE:*

No pens are allowed while handling archival materials, but pencils and paper can be provided upon request. Laptops, cell phones, and cameras are allowed, but personal scanners are prohibited. Find more information on conducting research at ONE Archives via the FAQ on the ONE's website.

#### *Laptop/phone policy for class sessions:*

Laptops are allowed, but phones are not. You will need to put your bags, excepting laptops and materials for class in the ONE's lockers at the start of each class session.

#### *Food/Drink:*

Food and drink are not allowed in the archives. You may bring a snack or drink for break (we will break in the middle of our three-hour session for 10-15 minutes), but this will need to stay with your bag/backpack in the archive's lockers.

#### *Academic Conduct:*

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior Violating University Standards <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions>. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>. Any violation of these policies will be sent to SJACS. .

### **Support Systems:**

#### *Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call*

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. [engemannshc.usc.edu/counseling](http://engemannshc.usc.edu/counseling)

*National Suicide Prevention Lifeline – 1 (800) 273-8255*

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. [www.suicidepreventionlifeline.org](http://www.suicidepreventionlifeline.org)

*Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call*

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. [engemannshc.usc.edu/rsvp](http://engemannshc.usc.edu/rsvp)

*Sexual Assault Resource Center*

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: [sarc.usc.edu](http://sarc.usc.edu)

*Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086*

Works with faculty, staff, visitors, applicants, and students around issues of protected class. [equity.usc.edu](http://equity.usc.edu)

*Bias Assessment Response and Support*

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. [studentaffairs.usc.edu/bias-assessment-response-support](http://studentaffairs.usc.edu/bias-assessment-response-support)

*The Office of Disability Services and Programs*

Provides certification for students with disabilities and helps arrange relevant accommodations. [dsp.usc.edu](http://dsp.usc.edu)

*Student Support and Advocacy – (213) 821-4710*

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. [studentaffairs.usc.edu/sssa](http://studentaffairs.usc.edu/sssa)

*Diversity at USC*

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. [diversity.usc.edu](http://diversity.usc.edu)

*USC Emergency Information*

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. [emergency.usc.edu](http://emergency.usc.edu)

*USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.*

Provides overall safety to USC community. [dps.usc.edu](http://dps.usc.edu)

## 1.8 – Intro to ONE and to its collections:

### Watch:

*Watermelon Woman* (Dir: Dunye, 1996) [access via Kanopy (through USC Libraries website: <http://usclib.kanopystreaming.com/>)]

Kimberlé Williams Crenshaw, “The Urgency of Intersectionality,” *TEDWomen* (2016) [web], [https://www.ted.com/talks/kimberle\\_crenshaw\\_the\\_urgency\\_of\\_intersectionality?utm\\_campaign=tedspread--a&utm\\_medium=referral&utm\\_source=tedcomshare](https://www.ted.com/talks/kimberle_crenshaw_the_urgency_of_intersectionality?utm_campaign=tedspread--a&utm_medium=referral&utm_source=tedcomshare).

Class will meet and begin in IFT, we will go over the syllabus and begin to lay out the concerns of the course. We will then walk together to the ONE Archives, and class will dismiss from there, so please be sure to map out where you will need to get to immediately after class and prepare accordingly.

### Required: Saturday Jan 13<sup>th</sup> – Live Artists Live

**Lecture: Diana Taylor 5-6pm (Required), you can attend other parts of the event if need be.**

**(we will be reading much of Taylor’s book this semester, so this is an opportunity to meet the author)**

**Must RSVP on USC Visions and Voices site**

## 1.15 – No Class - MLK

## 1.22 – Cruising the Archives: Origins of ONE, the Homophile Movement, and pre-WWII gay male visual culture

### Survey:

*One Magazine* 1, no. 1 (January 1953).

<http://digitallibrary.usc.edu/cdm/compoundobject/collection/p15799coll4/id/6405/rec/6>

Craig M. Loftin, “ONE Magazine and Its Readers” in *Masked Voices: Gay Men and Lesbians in Cold War America* (Albany: SUNY Press, 2012): 17-36.

Thomas Waugh, “The Kinsey Generation: The Golden Age of Magazines and Mail Order,” in *Hard to Imagine: Gay Male Eroticism in Photography and Film from Their Beginnings* (New York: Columbia University Press, 1996): 215-53.

Sarah Kessler and Mia Locks (eds.), *Cruising the Archive: Queer Art and Culture in Los Angeles, 1945–1980*, (Los Angeles: ONE National Gay & Lesbian Archives, 2011).

### Understand:

Ann Cvetkovich, “Queer Art of the Counterarchive,” in Sarah Kessler and Mia Locks (eds.), *Cruising the Archive: Queer Art and Culture in Los Angeles, 1945–1980*, (Los Angeles: ONE National Gay & Lesbian Archives, 2011).

Leila J. Rupp, “Loving Women in the Modern World,” in Verta Taylor, et. al. [eds.] *Feminist Frontiers* [8th ed.] (New York: McGraw Hill Higher Education, 2009): 389-99.

## Choose magazine by 1.24

## 1.29 – Theories of Archives; Queer and Not

### Survey:

Charles Merewether, “Introduction: Art and the Archive,” 10-7. [Whitechapel anthology]

Ilya Kabakov, “The Man Who Never Threw Anything Away,” 32-7. [Whitechapel anthology]

**Understand (all from Merewhether):**

Martin Manalansan, "The 'Stuff' of Archives," *Radical History Review*, no. 120 (Fall 2014), 94-107.

Carolyn Steedman, 'Something She Called a Fever: Michelet, Derrida, and Dust', *The American Historical Review*, 106:4 (October 2001), 1159-80.

Allan Sekula, "The Body and the Archive," 70-75. [Whitechapel anthology]

**Engage [all from Whitechapel anthology]:**

Giorgio Agamben, "The Archive and Testimony," 38-40.

Paul Ricoeur, "Archives, Documents, Traces," 66-69.

Gayatri Chakravorty Spivak, "The Rani of Sirmur: An Essay in Reading the Archives (Introduction)," 163-69.

**For class: Call one issue of the magazine you'll be looking at that you feel is representative of what you've been able to see. Be ready to identify and speak extemporaneously on: the years of publication; place of publication; key figures you can identify such as editors; contributors, models; columnists; photographers.**

**Choose collection by 2.1**

**2.5 – The Magazine as Archive**

**Survey:**

Richard Meyer "Gay Power Circa 1970: Visual Strategies for Sexual Revolution," *GLQ* 12, no. 3 (June 2006): 441-64.

Paul Welch, "Homosexuality in America," *Life* (June 26, 1964): 68-74.

**Understand:**

Russell Lord, "The Making of an Argument", in Russell Lord, *Gordon Parks: The Making of an Argument* (Steidl, 2013): 27-45. [be sure, too, to read the *Life* magazine article included in the book and look through the plates]

Martin Meeker, "Publicizing the Gay *Life*", in *Contacts Desired: Gay and Lesbian Communications and Community, 1940s-1970s* (Chicago: University of Chicago Press, 2006).

**2.12 — Findings Round One**

*(see description for the first round of findings presentations above)*

**2.19 – No Class - President's Day**

**Due: Magazine Paper**

**2.26 – Motorcycle Clubs, Lesbian Bars, and L.A.'s Gay History**

**Survey:**

*Die Kränken: Sprayed with Tears* (Los Angeles: ONE Archives, 2016).

Andy Campbell, "Beyond Tom", in *Bound Together: Leather, Archives, Contemporary Art* (Manchester: Manchester University Press, [Forthcoming]).

Lillian Faderman Stuart Timmons, [excerpts] *Gay L. A.: A History of Sexual Outlaws, Power Politics, and Lipstick Lesbians* (New York: Basic Books, 2006): XX-XX.

### 3.5 – Pornography and Representing Sexual Subcultures

(visit to [UCLA archives](#))

#### Watch:

*Dyketactics* (Hammer, 1974)

*A Disneyland Discovery* (Rocco, 1969)

*LA Plays Itself* (Halsted, 1972)

*Community Action Center* (A.K. Burns and A.L. Steiner, 2010)

#### Survey:

William E. Jones, *Fred Halsted Plays Himself* (Semiotext(e), 2011).

Richard Meyer, “The Red Envelope,” in *Outlaw Representation: Censorship and Homosexuality in Twentieth-Century American Art* (Oxford: Oxford University Press, 2002).

#### Understand:

Richard Dyer, “Male Gay Porn: Coming to Terms,” *Jump Cut*, no.30 (March 1985).

Jacquelyn Zita, “The Films of Barbara Hammer: Counter-Currencies of a Lesbian Iconography,” *Jump Cut*, nos. 24-5 (March 1981): (<http://barbarahammer.com/wp-content/uploads/2014/11/The-films-of-Barbara-Hammer-by-Jacquelyn-Zita.pdf>).

#### Engage:

Linda Williams, ‘Pornography, Porno, Porn: Thoughts on a Weedy Field’, *Porn Studies*, 1:1 (March 2014), pp. 24-40.

### 3.12 – No Class [SPRING BREAK]

### 3.19 Findings Round Two

(see description for the second round of findings presentations above)

### 3.26 – Performance and Archives in the Americas

#### Understand:

Diana Taylor, *The Archive and the Repertoire* (Durham: Duke University Press, 2003): Chs. 1 + 3-6.

### 4.2 –Trans visibility and erasure

#### Watch:

*Screaming Queens: The Riot at Compton’s Cafeteria* (Dir: Stryker and Silverman, 2005) [available on Kanopy, streaming through USC Libraries]

#### Survey:

Aaron Devor and Nicholas Matte, “ONE Inc., and Reed Erickson: The Uneasy Collaboration of Gay and Trans Activism, 1964-2003,” in Susan Stryker and Stephen Whittle (eds.) *The Transgender Studies Reader* (New York: Routledge, 2006).



Gayle Rubin, "Catamites and Kings: Reflections on Butch, Gender, and Boundaries," in Susan Stryker and Stephen Whittle (eds.) *The Transgender Studies Reader* (New York: Routledge, 2006).

Emi Koyama, "Whose Feminism is it Anyway? The Unspoken Racism of the Trans Inclusion Debate" in Susan Stryker and Stephen Whittle (eds.) *The Transgender Studies Reader* (New York: Routledge, 2006).

**Understand:**

Susan Stryker, "Transgender Liberation," from *Transgender History* (Berkeley: Seal Press 2008): 59-90.

J. Jack Halberstam, "The Transgender Look," in Susan Stryker and Aren Aizura (eds.) *The Transgender Studies Reader 2* (New York: Routledge, 2013)

Robert Hill, "Before Transgender: *Transvestia's* Spectrum of Gender Variance, 1960-1980," in Susan Stryker and Aren Aizura (eds.) *The Transgender Studies Reader 2* (New York: Routledge, 2013)

**Engage:**

Leslie Feinberg, *Transgender Liberation: A Movement Whose Time Has Come* [pamphlet] (New York: Worldview Forum, 1992).

**4.9 – AIDS / ACT-UP / Art, AIDS, America**

**Survey:**

DPN (*Diseased Pariah News*), nos. 1-3 [ONE Archives]

Tacoma Action Collective, "StopErasingBlackPeopleNow" Tumblr,  
<http://stoperasingblackpeoplenow.tumblr.com/>

**Understand:**

Ann Cvetkovich, "AIDS Activism and Public Feelings: Documenting ACT UP's Lesbians," *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures* (Durham: Duke University Press, 2003).

"Race, Gender, and Identity in Art AIDS America: A Conversation with Kia Labeija and Sur Rodney (Sur)" [video] (2016), <https://vimeo.com/155825289>.

Jen Graves, "Art, AIDS, America after #StopErasingBlackPeople, Now in Atlanta," *The Stranger* (March 2, 2016) [web], <https://www.thestranger.com/slog/2016/03/02/23639563/art-aids-america-after-stop-erasing-black-people-now-in-atlanta>.

**Engage:**

Crimp, Douglas. "Cultural Analysis/Cultural Activism," *Melancholia and Moralism* (Cambridge, MA: MIT Press, 2002).

**Throughout the week 4.9-4.16: individual meetings with Andy**

**4.16 – The Archival Impulse: Contemporary Projects at ONE and Elsewhere**

**Survey:**

Carlos Motta, *We Who Feel Differently* (browse interviews and journal) [<http://wewhofeeldifferently.info/>]

**Understand:**

Catherine Lord, "Ink on Paper, Again", in Amelia Jones and Erin Silver (eds.) *Otherwise: Imagining Queer Feminist Art Histories* (Manchester: Manchester University Press, 2016).

Leah DeVun and Michael Jay McClure, "Archives Behaving Badly," *Radical History Review*, no. 120 (Fall 2014).  
(also browse Leah DeVun's "Latent Images" project from her website: <http://leahdevun.com/well-take-it-statement>)

**Engage:**

Hal Foster, "An Archival Impulse," in Charles Merewether (ed.) *The Archive*, 143-8.

**4.23 - Findings Round Three**

(see description for the third round of findings presentations above)

**Archive Fair date/time TBD**

**5.7 Final Exam Period (8am-10am) DO NOT LEAVE L.A. FOR THE SUMMER BEFORE THIS**

**Due: Final Papers**

Appendix: Partial list of periodicals and collections at ONE available for course assignments

**Potential Collections:**

SPREE--or--Pat Rocco Film  
Donna Smith  
Lois Mercer and Dorothy Putnam  
Lisa Ben  
Reed Erikson  
Lynn Edward Harris  
Jean Córdova / Lesbian Tide  
Enema Buddies / Watersports  
Henry and Michael Grace  
Christopher Street West  
Gay Sunshine  
ACT UP (Los Angeles)  
Sheree Rose \ Bob Flanagan  
Collage Albums

Early erotic stories  
Chuck Arnette - - Robert Praeger /  
Wiederholder  
Sheet Music  
Zine Project  
Lesbian Connection / Lesbian Pen Pals  
JD Doyle  
Reed L. Erickson  
Woman's Building Collection  
Cyclona Collection  
Ah Men  
Charles Pierce  
Kenneth Bartmess

**Potential Periodicals**

The Ladder  
HELP Drummer  
On our Backs  
Off our Backs  
Furies  
Country Women  
Christopher Street  
Michael's Thing (NY)  
Data-Boy (WHollywood)  
David (Jacksonville Florida)  
Steam  
Straight to Hell  
Transvestia  
Original Plumbing  
Gay Power  
Physique Pictorial  
V(oice).O(f).iM(agination)  
Homocore  
After Dark

Queen's Quarterly  
California Scene  
R.F.D.  
Cuir  
Black Leather in Color  
Butt  
Deneuve / Curve  
Gay Times  
Regional bar rags  
XY  
Winq / Mate  
Amazon Quarterly  
Slash / Zine  
Broomstick  
Drag (1970s)  
Gay Left / Lavendar Left  
Lady Unique Inclination of the Night  
No More Cages  
Makeshift  
Bachelor