

ARTH 4154/6154 Feminism, Postfeminism, Cyberfeminism

R. Goldwin Smith Hall GS144 7:30-9:25 pm

Prof. María Fernández

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Office Hours: Monday 4:15-5:15, Tuesday: 2:30-4:30

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Course Description: In this seminar students will investigate the emergence of feminism in art and theory and subsequent reactions of relevant artists and theorists to that movement. These developments will be discussed in relation to the accelerated technological developments of the twentieth century, which affected not only modes of communication and artistic production but also scientific and popular understandings of bodies, and nature. Themes will include sex and gender, nature, representation, pleasure, technology and the body, race, surveillance, pornography and agency. Media covered in the course include painting, performance, installation, video, film, and interactive digital media.

Requirements: Assigned readings, one thirty-minute class presentation and a research paper 20-25 pages for graduate students and 10 pages for undergraduates. Students are expected to discuss assigned readings in class and occasionally lead the debate or present select readings to the class. You can prepare for the discussion by posting questions or comments on Blackboard before each class meeting. Class participation is worth 30% of the grade. Participation includes contributing to the discussion in class, attending class-related activities and posting responses to specific events in Blackboard when appropriate. The presentation is worth 30% and the paper 40%. Students will be required to attend at least two special events or workshops related to the course outside of class. Wikipedia Storming and Feminist Mapping can be integrated with research projects or be undertaken separately for extra-credit.

Evaluation will be based on comprehension of the readings, clarity of expression orally and in writing and the ability to engage with the material critically. The class is aimed at generating questions and ideas, consequently it will be required that the students employ the material beyond simple quotations.

Primary Texts: The required texts are available at the Cornell Store and on reserve at the Fine Arts Library. Additional material will be available in Cornell's library databases and on Blackboard.

Bradotti, Rosi, *The Posthuman*. Cambridge, UK.: Polity, 2013.

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1990.) Networked Resource.

Fernández, Maria, Faith Wilding and Michelle M. Wright. *Domain Errors! Cyberfeminist Practices* (New York: Autonomedia, 2002.) On reserve and available at <http://www.cyberfeminism.net/>

Firestone, Shulamith. *The Dialectic of Sex: The Case for Feminist Revolution* (New York: Farrar Straus Giroux, 2003) (3 copies on reserve at the Fine Arts Library)

hooks, Bell. *Feminist Theory from Margin to Center* (Cambridge, Mass. South End Press, [1984]. *This book is out of print. A copy will be on reserve at the Fine Arts Library.

Jones. *Self/ Image: Technology, Representation and the Contemporary Subject* (New York: Routledge, 2006.)

Irigaray, Luce. *This Sex Which is not One* (Ithaca, NY: Cornell university Press, 1985.)

Plant, Sadie. *Zeros + Ones Digital Women and The New Technoculture* (New York: Doubleday, 1997.) (2 copies on reserve at the Fine Arts Library)

Reiche, Claudia and Verena Kuni, eds. *Cyberfeminism: Next Protocols* (New York: Autonomedia, 2004.) R.

Wajcman, Judy, *Techno Feminism*. Cambridge, UK.: Polity, 2004.

Learning Outcomes: At the end of the semester, students must be able to:

- 1) demonstrate familiarity with all the artistic and theoretical currents covered in the course.
- 2) clearly explain theories that are not their own.
- 3) critically evaluate theoretical writings and art work.
- 4) write a research paper and develop an argument engaging theoretical ideas and relevant works of art.
- 5) produce a substantial bibliography including relevant theoretical references on a select topic.
- 6) Be familiar with basic digital tools demonstrated in class workshops.

Academic Integrity

Each student in this course is expected to abide by the Cornell University Code of Academic Integrity. Any work submitted by a student in this course for academic credit will be the student's own work. All the work you submit must have been written for this

course and not another and must originate with you in form and content with all contributory sources fully and specifically acknowledged. Make yourself familiar with Cornell's Academic Integrity Code, which is distributed to students in the Policy Notebook. The code, together with a guide to Acknowledging the Work of Others, can be downloaded at <http://theuniversityfaculty.cornell.edu/pdfs/AIAckWorkRev90620.pdf>. In this course the normal penalty for a violation of the code is an "F" for the term.

Academic Conduct

This instructor respects and upholds University policies and regulations pertaining to the observation of religious holidays; assistance available to the physically handicapped, visually and/or hearing impaired student; plagiarism; sexual harassment; and racial or ethnic discrimination. All students are advised to become familiar with the respective University regulations and are encouraged to bring any questions or concerns to the attention of the instructor.

In compliance with the Cornell University policy and equal access laws, I am available to discuss appropriate academic accommodations that may be required for students with disabilities. Requests for academic accommodations are to be made during the first three weeks of the semester, except in unusual circumstances, so that arrangements can be made. Students are encouraged to register with Student Disability Services to verify their eligibility for appropriate accommodations.

Schedule of topics and required readings (subject to change)

Week 1, September 8. From Feminism to Global Feminisms

Required:

Global Feminisms: New Directions in Contemporary Art edited by Maura Reilly and Linda Nochlin (New York: Merrell; Brooklyn, NY : Brooklyn Museum, 2007.)

Blackboard.

Betty Friedan, "The Problem That Has No Name" in the *Feminist Mystique* (New York: Dell, 1964.) Blackboard.

"The Aesthetic." *Feminism-Art theory-An Anthology 1968-2000* edited by Hilary Robinson (London: Blackwell, 2001,) 289-308. Blackboard.

Post a brief response to one or all the readings on Blackboard.

Recommended:

The Power of Feminist Art: The American Movement of the 1970's History and Impact, edited by Norma Broude and Mary D. Garrard (New York: Harry N. Abrams, 1994.)

Reserve.

Marsha Meskimmon, "Chronology Through Cartography: Mapping 1970's Feminist Art", in *WACK! Art and the Feminist Revolution* (The Museum of Contemporary Art, Los Angeles,) 322ff. Reserve.

FemTechNetVideo: Feminism, Technology and Archive

Week 2, September 15. Radical Feminisms: Women and Technology.

Required:

Shulamith Firestone, *Dialectic of Sex*, Chapters 1 and 7-10.

Jones, "The Body and/in Representation" Jones, *Self/Image*, Chapters 1, 2 and 4.

Recommended:

Abigail Solomon Godeau, "The Woman Who Never Was: Self-Representation, Photography and First Wave Feminist Art" in *WACK!* 336-345.

Peggy Phelan, "The Return of Touch: Feminist Performances 1960-1980" in *WACK!* 346-361.

*** Independent game artist Merritt Kopas will give a talk on Sept. 17, "Ludus Interruptus: How Digital Games Struggle with Sexuality." (Olin Library 107, 1:30-3:00 pm.)***

Sept 18-19. Cornell Council for the Arts Biennial: Intimate Cosmologies the Aesthetics of Scale in an Age of Nanotechnology. More at <http://cca.cornell.edu/?p=events> when the program becomes available.

Week 3, September 22. Tool Training Session I/ Feminism and Difference.

Required:

Bell hooks, *Feminist Theory from Margin to Center* (Cambridge, Mass. South End Press, 2000 [1984]. R

Chandra Talpade Mohanty, "Under Western Eyes" *Feminist Review*, No. 30 (Autumn 1988,) 61-88. JSTOR.

Trinh T. Mihn-Ha "Difference: 'A Special Third-World Women Issue.'" In *The Feminism and Visual Culture Reader*, edited by Amelia Jones (New York: Routledge, 2003.)

Blackboard.

FemTechNetVideo: "Feminism, Technology and Wiki Storming"

Recommended:

Ann Brooks, *Postfeminisms: Feminism, Cultural Theory and Cultural Forms*.

Introduction and Chapters 1 and 5.

Valerie Smith, "Abundant Evidence: Black Artists of the 1960's and 70's" in *WACK!*

Week 4, September 20. Early Cyberfeminist Art.

Haraway, Donna, "A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s," *Socialist Review* 15:2, No. 80 (March-April 1985): 65-107. R

Irigaray, *This Sex which is Not One*.

VNS Matrix, *Cyberfeminist Manifesto for the 21st Century*

Week 5, September 29. Early Cyberfeminist Theory.

Plant, *Zeros + Ones Digital Women and The New Technoculture*. R

Cyberfeminism and its critics:

Susanna. Paasonen "Digital, Human, Animal, PLANT: The Politics of Cyberfeminism" *n.paradoxa*, vol.2 1998, 16-22.

Carolyn Bassett "A Manifesto Against Manifestos," In *Next Cyberfeminist International*, Rotterdam, March 8-11, 1999, edited by Cornelia Sollfrank and Old Boys Network, (Hamburg: OBN1999,)13-16. Blackboard.

***Friday, October 3. Feminist Study Exhibit at the Johnson Museum. ***

Time: TBA

Post a review of the exhibition.

Week 6, October 6. Postfeminism and Cyberfeminism

Butler, *Gender Trouble*

Sherry Turkle, *Life on the Screen*, Selections, Blackboard.

Katherine Hayles, *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Infomatics* (Chicago: University of Chicago Press, 1999), Selections.

OBN (Old Boys Network) 100 anti-thesis http://www.obn.org/inhalt_index.html (click on Reading Room)

Verena Kuni, "The Future is Femail" Blackboard.

Judith Halberstam and Ira Livingston, Introduction, *Post-Human Bodies* Blackboard.

FemTechNet Video: Feminism, Technology and Bodies

Recommended:

Brooks, Chapters 7 and 9, "Postfeminism and Cultural Space: Sexuality, Subjectivity and Identity"

Alluquère Rosanne Stone, *The War of Desire and Technology at the Close of the Mechanical Age*, MIT Press, 1995. Reserve.

Week 7, October 13. Fall Break.

Week 8, October 20. Challenges to Cyberfeminism.

Faith Wilding, "Where is the Feminism in Cyberfeminism"? *n.paradoxa*, vol.2, 1998. Blackboard.

Irina Aristarkhova, "Femininity, Community, Hospitality: Towards a Cyber Ethics" in Cyberfeminism in *Next Protocols* (R) and Blackboard.

Fusco, Coco. "At Your Service: Latin Women in the Information Network" in *The Bodies That Were Not Ours and Other Writings* (New York: Routledge, 2001.)

Blackboard.

Mimi Nguyen, "Tales of an Asiatic Geek Girl: *Slant* from paper to Pixels." Alondra Nelson and Thuy Lihn Tu with Alicia Headlam Hines *Technicolor: Race, Technology and Everyday Life* (New York: New York University Press 2001,) 177-190. Blackboard.

Week 9, October 27. María Fernández, Faith Wilding and Michelle M. Wright, eds. *Domain Errors! Cyberfeminist Practices* (New York: Autonomedia, 2002.) R
 Claudia Reiche and Verena Kuni, eds. *Cyberfeminism: Next Protocols* (New York: Autonomedia, 2004.) R

Susanna Paasonen, “Surfing the Waves of Cyberfeminism”

<http://www.tanianavarrosowain.com.br/labrys/labrys7/cyber/susanna.htm>

Recommended:

Eisenstein, Zillah. *Global Obscenities: Patriarchy, Capitalism and the Lure of Cyberfantasy*.

Week 10. November 3. Judy Wajcman, *Techno Feminism* (Cambridge, UK.: Polity, 2004.)

Jennifer Way, “Back to the Future: Women, Art Technology” in *Cyberfeminism 2.0* edited by Radhika Gajjala and Jeon Ju Oh, Blackboard.

Jessie Daniels, “Rethinking Cyberfeminism(s): Race, Gender and Embodiment,” *Women’s Quarterly*, Volume 37, Numbers 1 & 2, Spring/Summer 2009, 101-124.

FemTechNet Video: Feminism, Technology and Labor

Week 11, November 10. Rosi Bradotti, *The Posthuman* (Cambridge, UK.: Polity, 2013.)

FemTechNet Video: Feminism, Technology and the Body

Week 12, November 17. Student Presentations.

****Breaking the Frame* with filmmaker Marielle Nitoslawska and artist Carolee Schneemann in person! Wednesday, November 19 at 7:15pm, Willard Straight Theatre.
 More at <http://breakingtheframe.com/> ***

Week 13, November 24. Student Presentations.

Week 14. December 1. Student Presentations.

*****PAPER DUE DECEMBER 11*****