



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

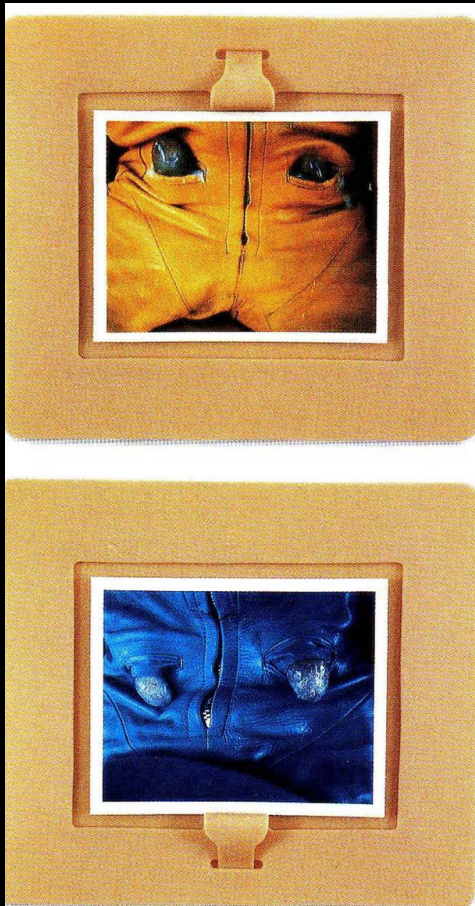
Thursday 1:00-3:45 pm

Fall 2019

Dr. Charissa N. Terranova

**Thursday October 24
Alternative Identities**

**Bodies in Action:
Towards a Progressive Masculinity**



Matthew Barney,
Cremaster 4, 1994

Robert Gober,
Untitled (Bridal
Photo), 1996



Paul McCarthy,
Tubbing, 1974

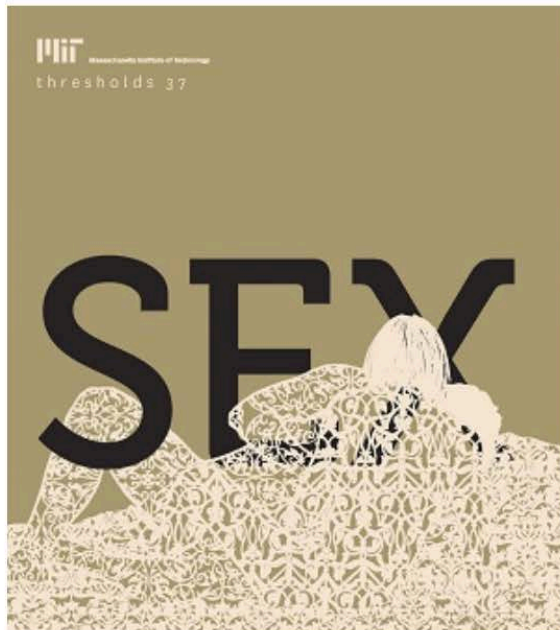
Toxic Masculinity (2015)

Insecure Masculinity (2018)

Progressive Masculinity (2010)



[Home](#) | [Thresholds](#) | [List of Issues](#) | [No. 37](#) | **Machismo, Castration, Homophobia: A Progressive Politics of Masculinity in the Work of Gober, Barney and McCarthy**



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Machismo, Castration, Homophobia: A Progressive Politics of Masculinity in the Work of Gober, Barney and McCarthy

[Charissa N. Terranova](#)

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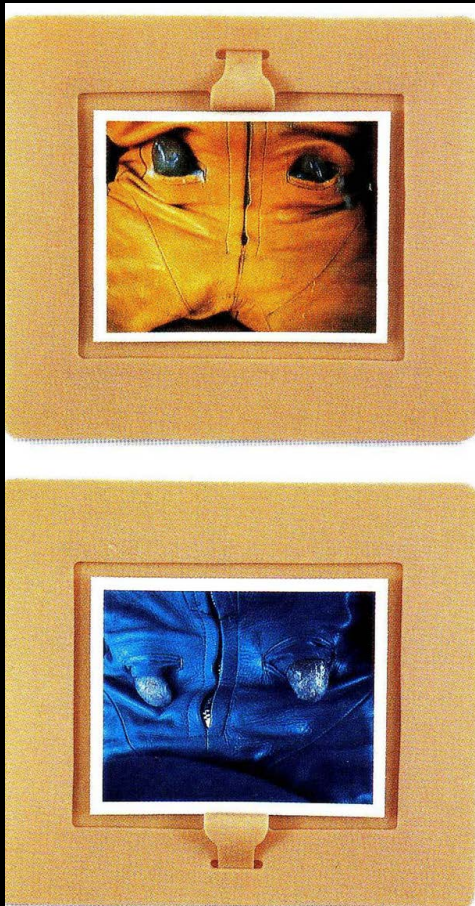
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Thresholds

NO. 37 | Spring 2010

p.20-29



Matthew Barney,
Cremaster 4, 1994

Robert Gober,
Untitled (Bridal
Photo), 1996



Paul McCarthy,
Tubbing, 1974

What is Terranova's argument?

The work of three contemporary artists – Robert Gober, Paul McCarthy, and Matthew Barney – quietly foments a silent, if not passive, revolution in the realm of the arts by deflating certain norms associated with masculinity, such as sexual prowess, stamina, erection-on-demand, he-man virility, extraordinary member size and clear and legible heterosexuality as the universal norm for men.

It is a passive and weak revolution in thinking and artistic practice based on the body made sexual not so much by “nature” but, and in keeping with Michel Foucault, administration. On first blush, we might interpret an essay on progressive masculinity, moreover an entire issue of an academic journal for architecture and visual studies devoted to the subject of “sex,” as a dalliance with the avant-garde or an experimental provocation of sorts. As Foucault states, just speaking about sex “has the appearance of a deliberate transgression.” I propose here a dialectical stance-taking further in keeping with Foucault that delivers transgression only inasmuch as we understand that the overstepping of boundaries places us only deeper within certain power struggles. Boundary-breaking is but a stirring of trends readymade for the market. One step forward across a boundary is one step further into the realm of someone else’s control. Nevertheless we march.

I argue here for a weak sense of agency with no promise of emancipation, but only a creative, productive, and playful meandering through the labyrinths of discourse. We play through the dialectical movements of a paradigm that prima facie delivers transgression only to reinstate our position in the biopolitical campaign of bureaucratic administration. Though not part of any such cohesive avant-garde movement, the work of these three artists constitutes a rising – an inching-along – of a progressive politics of masculinity. And it does so by confronting head on machismo, castration anxiety, and homophobia.

Is gender considered binary by Terranova?



Matthew Barney, Cremaster 5, 1997



Robert Gober, Untitled, 1990



Paul McCarthy, Basement
Bunker: Painting Queens in the
Red Carpet Hall, 2003

The objects and moving-images of these artists “cannot be theorized apart from the forcible and reiterative practice of regulatory sexual regimes,” as Judith Butler states. Because much of the work symbolically oscillates between and beyond gender dimorphism, that is, the male-vs-female paradigm, we find here a body politic that is gender deviant. This is work that transgresses the age-old ideological as well as biological binary of “man” and “woman.” It is work that is in the same vein “degenderist,” to use a word from an exhibition at the Setagaya Museum in Tokyo in 1997.

What are the leitmotifs of this essay?

- ABJECTION
- SELF-ABASING MANHOOD -- EVIDENCE OF ORGANISMIC SECURITY RATHER THAN ORGANISMIC INSECURITY
- DEGENDERING/REGENDERING
- INTENTIONAL SELF-DEGRADATION OF CISGENDER MANHOOD
- GENDER AGAINST THE CULTURAL GRAIN

Their work recognizes the constructed nature of gendered identity in that it “performs” masculinity. It is work, however, that does not act out maleness, or masculinity, ex nihilo, as though a Promethean act of pure will. Rather, here we find instances of performance in keeping with Judith Butler’s gender theory. Goyer, Barney, and McCarthy rehearse, ricochet against, and finally reject the limiting rules of male gender as proscribed and repeated by the language and ideologies into which we are born.



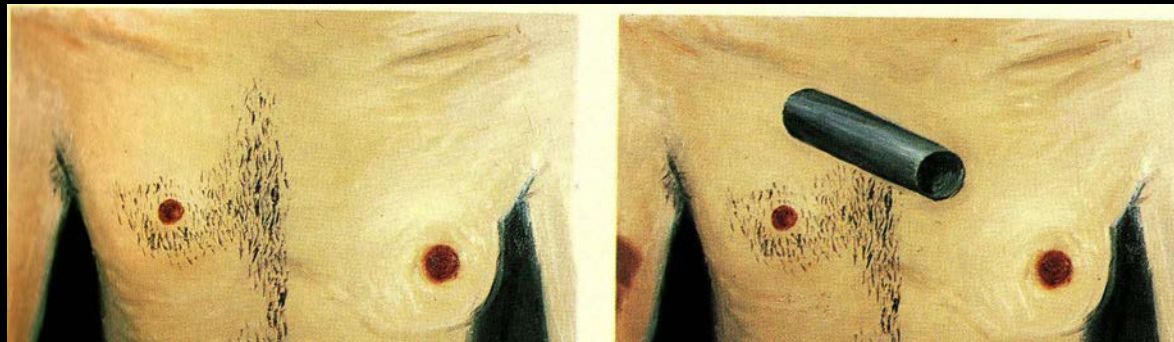
Matthew Barney, Cremaster 3, 2002



Robert Goyer,
Man Coming
Out of the
Woman,
1993-94



Paul McCarthy, Hot Dog, 1974

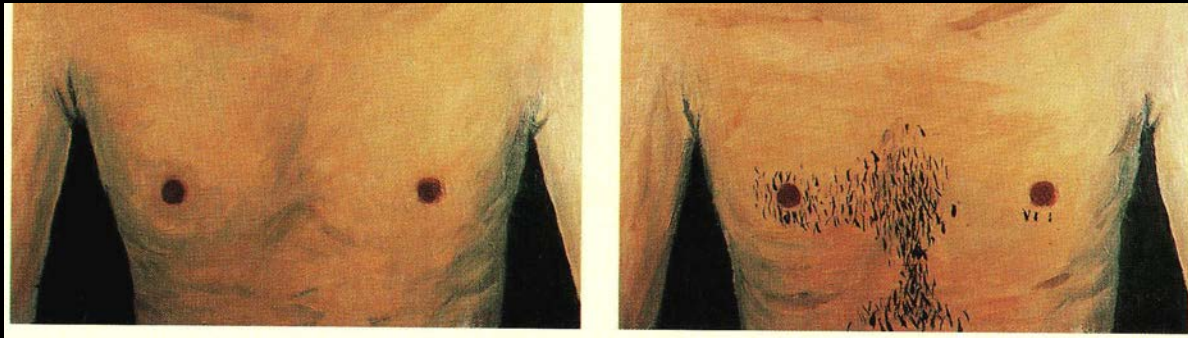


Robert Gobe, Chests: Slides of a Changing Painting, 1982-83

Gobe, Untitled, 1995-97

Robert Gobe, born 1954

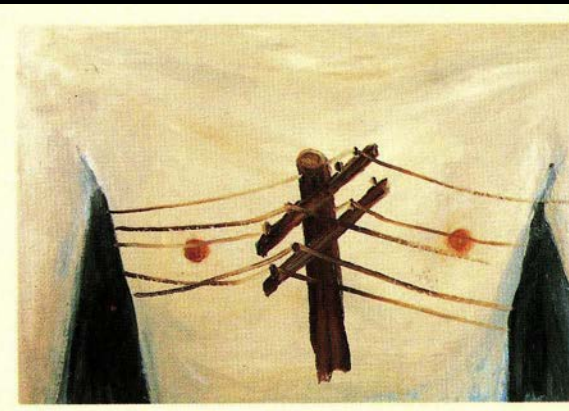
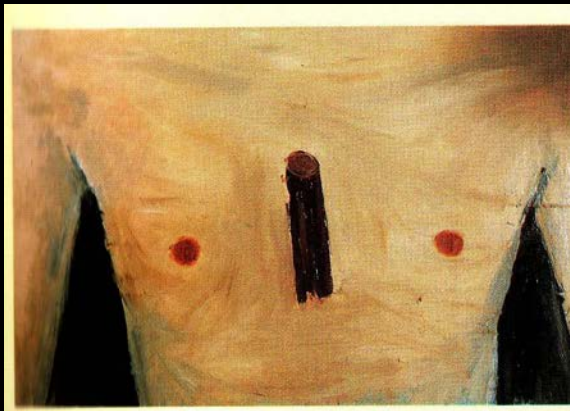
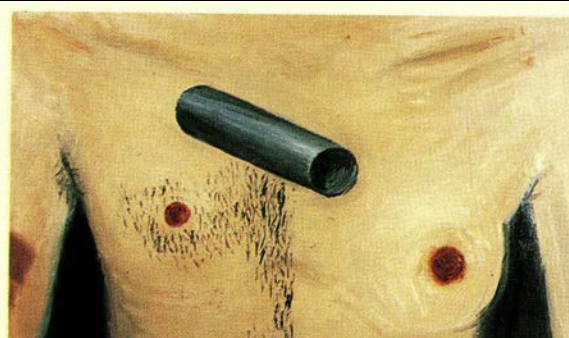
- sculptures explore sexuality, relationships, nature, politics, and religion
- based on memories from his childhood or on familiar subject matter from around his home or studio. Sinks, doors, cribs, chairs, and body parts recur in his oeuvre
- large room-sized installations, sometimes incorporating running water and theatrical lighting
- work is made by hand in his studio with painstaking attention to detail

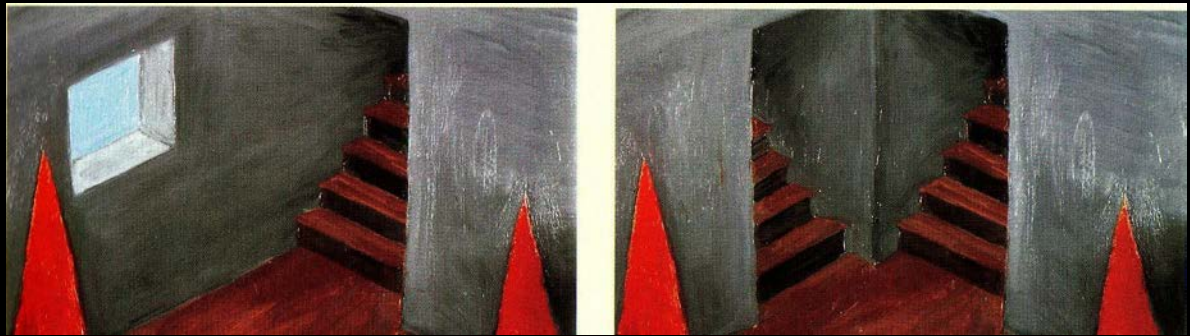


For a period of about a year, Gober repeatedly painted and photographed the same small board. He covered its surface, roughly eleven by fourteen inches, with motifs such as pipes, drains, landscapes, and the human chest. From the thousands of slides he produced, Gober selected eighty-nine to create the "memoir" *Slides of a Changing Painting*. The images, many of which address the themes of metamorphosis, indeterminacy, and sexual difference, record the transformation of his panel and reanimate the process of painting. *Slides of a Changing Painting* replaces the single finished object with a series of dematerialized images, all absent and none more authoritative than another.

<https://www.metmuseum.org/art/collection/search/689669>

Gober, *Chests*, 1982-83



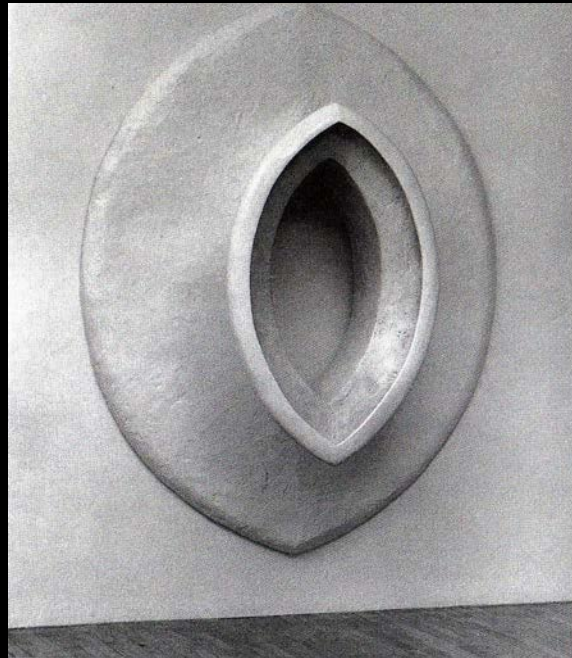






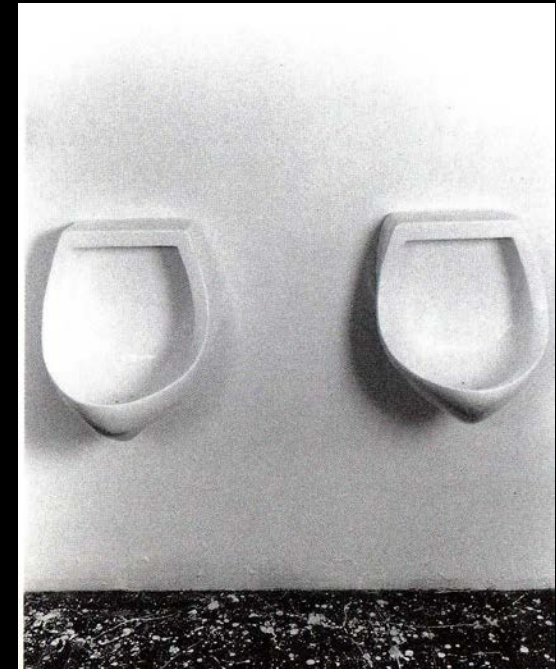
Guber, Subconscious Sinks,
1985

Plaster, wood, wire lath, steel,
and enamel



Guber, Two Bent Sinks, 1985

Plaster, wood, wire lath,
steel, and enamel,



Guber, Two Urinals, 1986

Plaster, wood, wire lath,
steel, and enamel,



Readymade

Duchamp, Fountain, 1917



Robert Gober,
Untitled (Bridal Photo), 1992



Robert Gober, Installation at the Dia Center, 1992



Robert Gober, Newspaper, 1992 Bundle of offset lithographs with twine



Matthew Barney, *Drawing Restraint 2*, 1988



DRAWING RESTRAINT (1987-present) is a significant and long-term project for Matthew Barney (b. 1967), in which he proposes art-making as parallel to athletic training: the development of form occurs through resistance. The earliest in the series, *DRAWING RESTRAINT 1-6* (1987-1989), show simple studio experiments, where Barney attempts to mark the ceiling and the walls while bouncing on a tilted trampoline or tethered at the thighs with bungee cords. From the 1990s onwards, the artist began to introduce the spectacular cinematic narratives for which he is best known. *DRAWING RESTRAINT 17* (2010) filmed in Switzerland, is a two-channel video bearing Barney's signature high production value and allegorical storytelling. Usually, in this series, Barney subjects his own body to physical tests; here for the first time, the protagonist is an athletic young Swiss woman, while Barney now plays the removed role of the established artist.



Barney, Drawing Restraint 3, 1988
– still from video/film

cast petroleum wax and thermal
plastic olympic weight lifting bar



Barney, Drawing Restraint 7, 1993



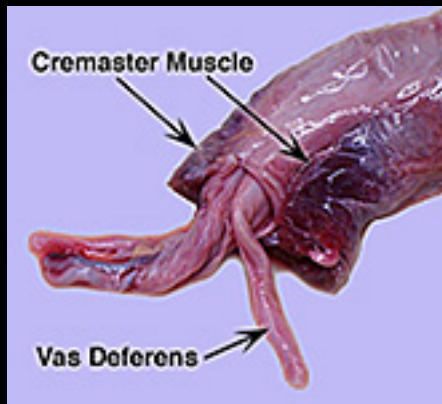
Barney, *Transexualis*, 1991

walk-in cooler, formed and cast petroleum jelly decline bench, human chorionic gonadotropin, speculum, self-lubricating plastic flight blocks with videotapes: "Mile High Threshold: Flight with the Anal Sadistic Warrior" and "Delay of Game"



Begun while still a student at Yale, Barney was influenced by his background as an athlete and sought to foreground the physical body and its tensions in a studio practice. *DRAWING RESTRAINT* comprises drawings, sculpture, photographs and video works emerging from his self-imposed and increasingly complex obstacles and scenarios. Considered together, *DRAWING RESTRAINT* forms an ongoing proposition for the harnessing of one's impulses and drives into a desired output, artistic or otherwise. They demonstrate the underpinnings of Barney's work, in which the body plays a central role, and ritualistic processes of creation are explored through manifold materials, settings, and personas.

<https://ago.ca/exhibitions/matthew-barney-drawing-restraint>

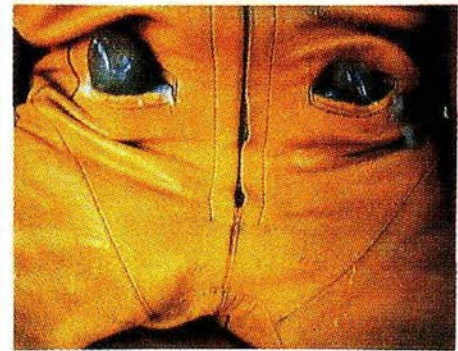


The cremaster develops fully only in males; in females it is only a few muscle loops. The cremaster muscle lowers and raises the testis in order to control its temperature. When a man enters an environment with a colder temperature, the muscle causes the testis to move against the **body**. The more the testis presses against the **body**, the less it is exposed to the cold air.



Matthew Barney, From the *Cremaster Suite*, C-prints in self-lubricating plastic frames, 1994-2002

Cremaster series is made up of five feature-length films



Matthew Barney,
Cremaster 4, 1994



Barney, Cremaster 4, 1994

Viewers see twin actions including a motorcycle sidecar race around the Isle of Man intercut with a satyr tap-dancing a hole through a tile floor. The film includes androgynous fairies who put some oozing goo into the pockets of the satyr, which transports to the racers.



Barney, Cremaster 1, 1995



Barney, Cremaster 5, 1997



Wasp-waisted characters from Matthew
Barney's Cremaster 2, 1999



Barney, Cremaster 2, 1999



Richard Serra, sculptor

Barney, Cremaster 3, 2002



Richard Serra, Tilted Arc, 1981



Barney, Cremaster 1, 1995



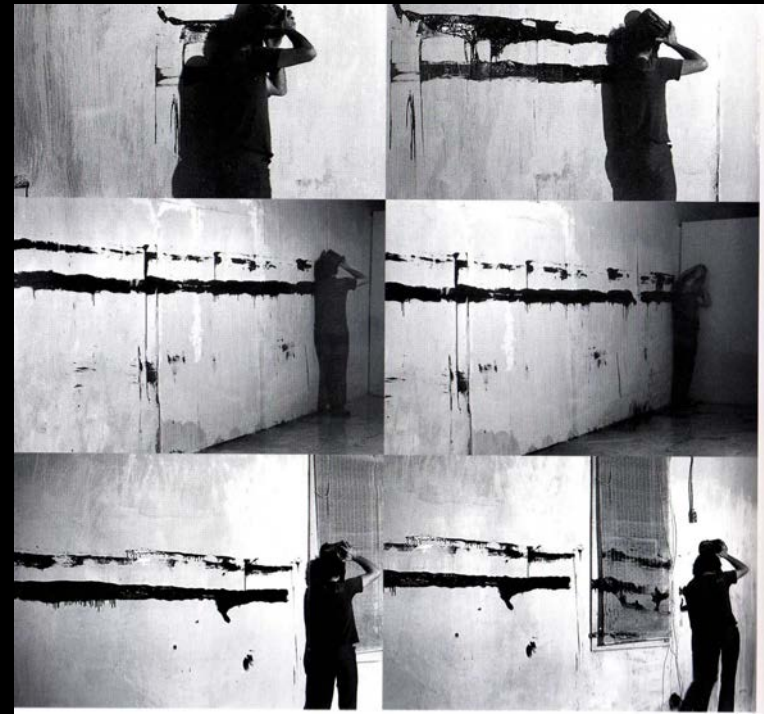
Barney, Cremaster 3, 2002



Paul McCarthy, Stick Dick,
1971



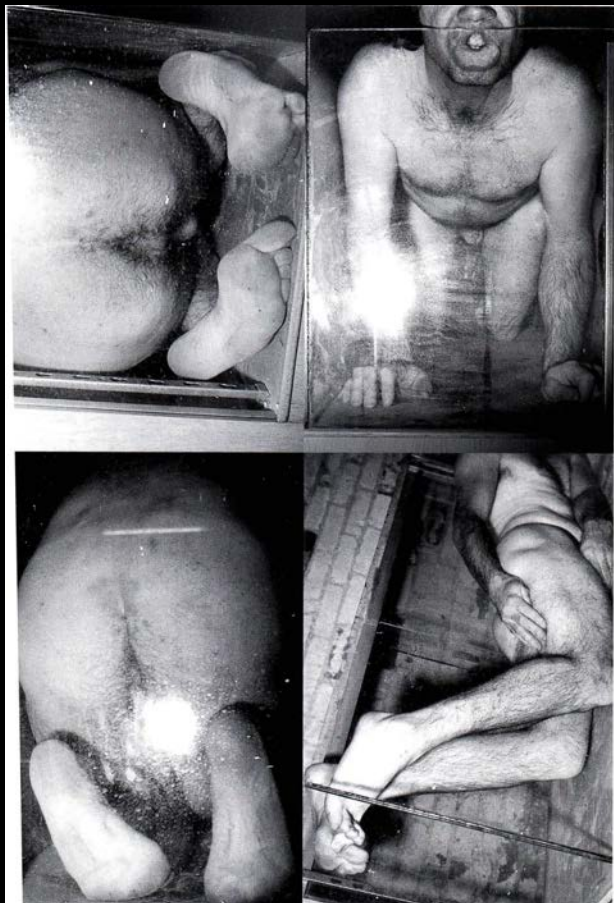
Paul McCarthy, Glass Case,
1974



Paul McCarthy, Face, Head, Shoulders
Painting-Wall, Black Line, 1972

Paul McCarthy, b. 1945

- LA-based
- Makes work that is intentionally alienating to viewer
- performance, sculpture, and film
- Influenced by popular culture
- Influenced by lewd sexual innuendo



Paul McCarthy, Glass Case, 1974



Pipilotti Rist, Open My Glade, 2000-2017



McCarthy, Meat Cake #1, 1974



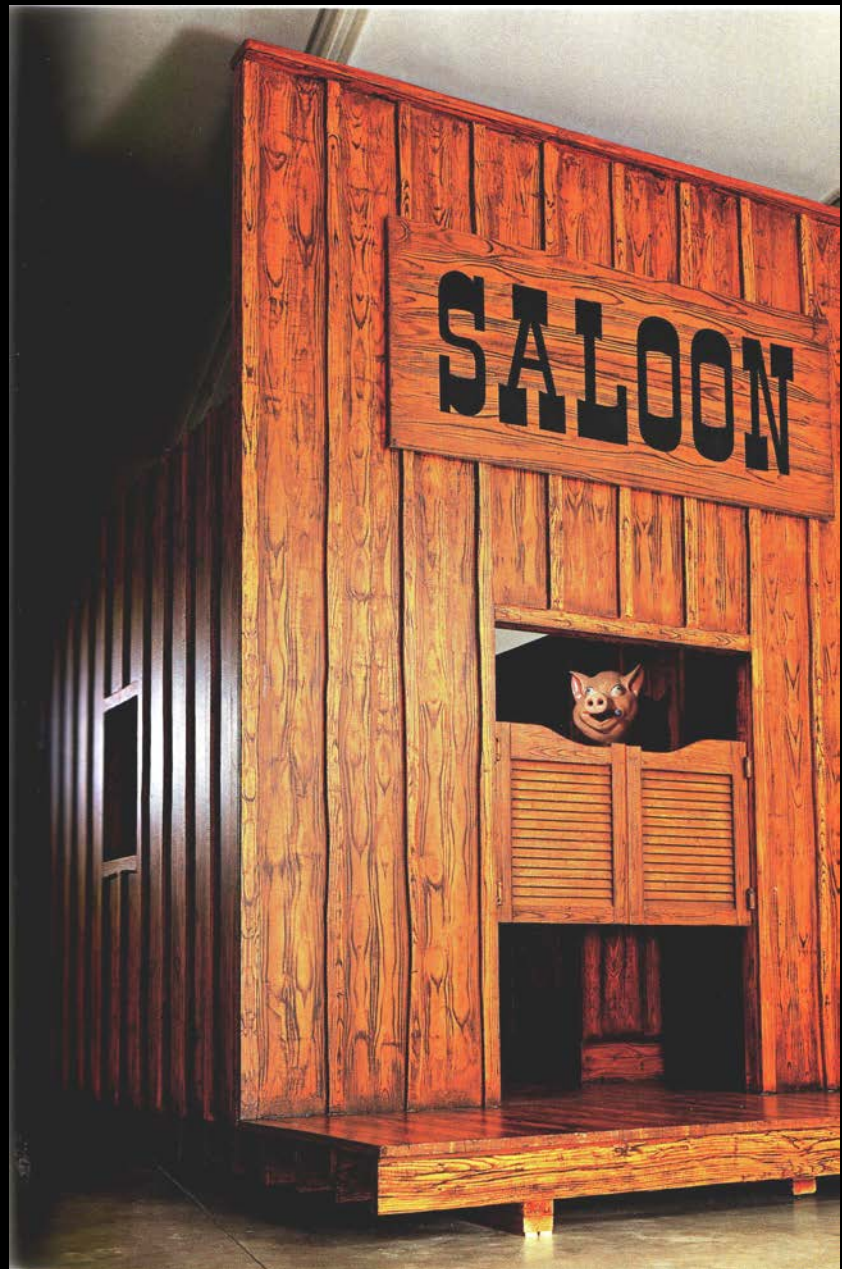
McCarthy, Meat Cake #3, 1974



McCarthy, Hot Dog, 1974



McCarthy, Pinocchio
 Pipenose
 Household dilemma, 1994



McCarthy, Yaa Hoo Town, Saloon, 1996



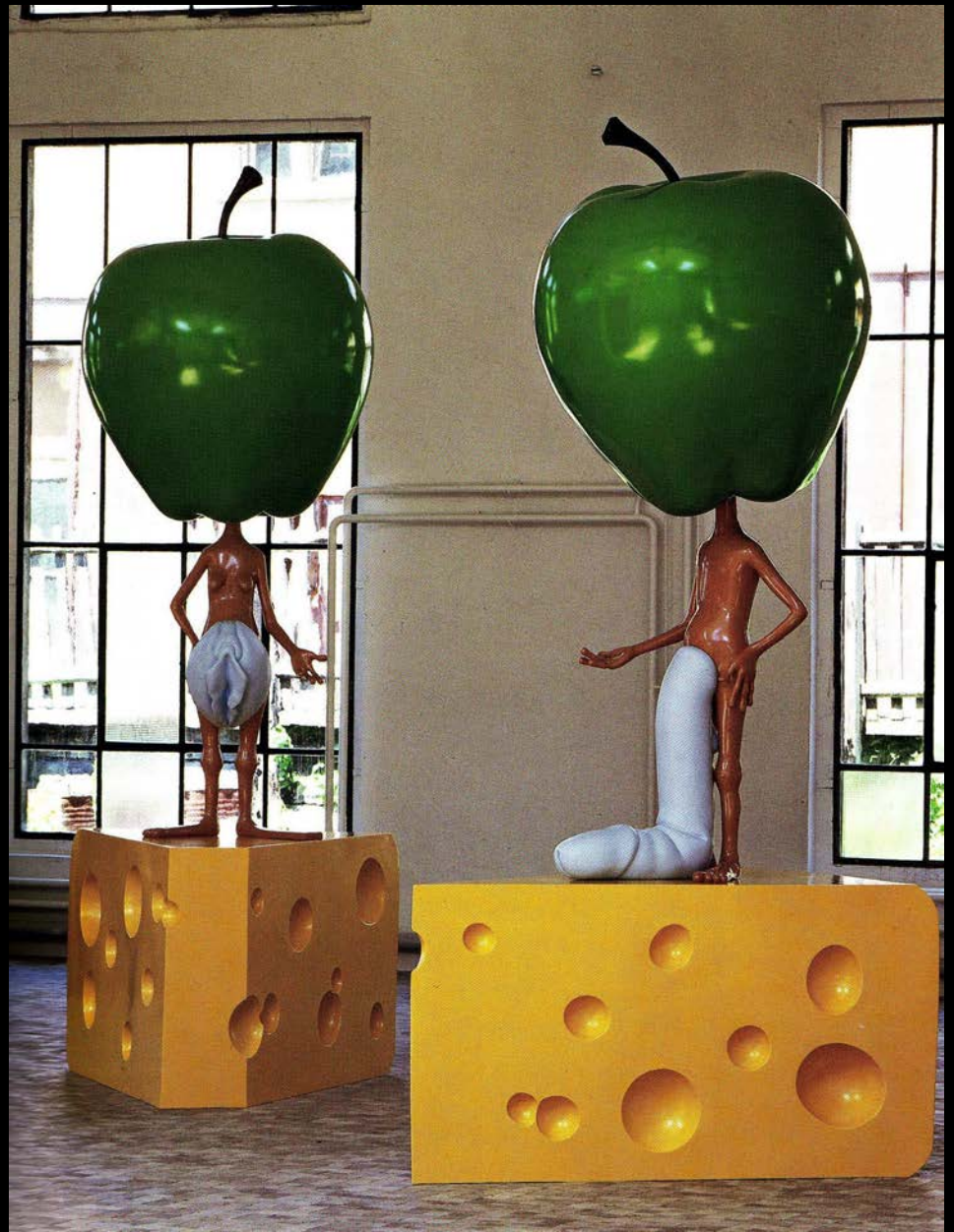
McCarthy, Pinocchio Pipenose
Householddilemma, 1994



McCarthy, Yaa Hoo Town, Saloon, 1996



McCarthy, Spaghetti Man, 1993



McCarthy, Apple Heads on Swiss Cheese, 1997-99



THIS IS A PORTRAIT IF I SAY SO



Identity in
American Art,
1912 to Today

Bowdoin College Museum of Art
Brunswick, Maine
June 25, 2016 - October 23, 2016

What is the premise of this exhibition?

THIS IS A PORTRAIT IF I SAY SO



Identity in
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<https://vimeo.com/174268957>

What is the function of traditional
portraiture?



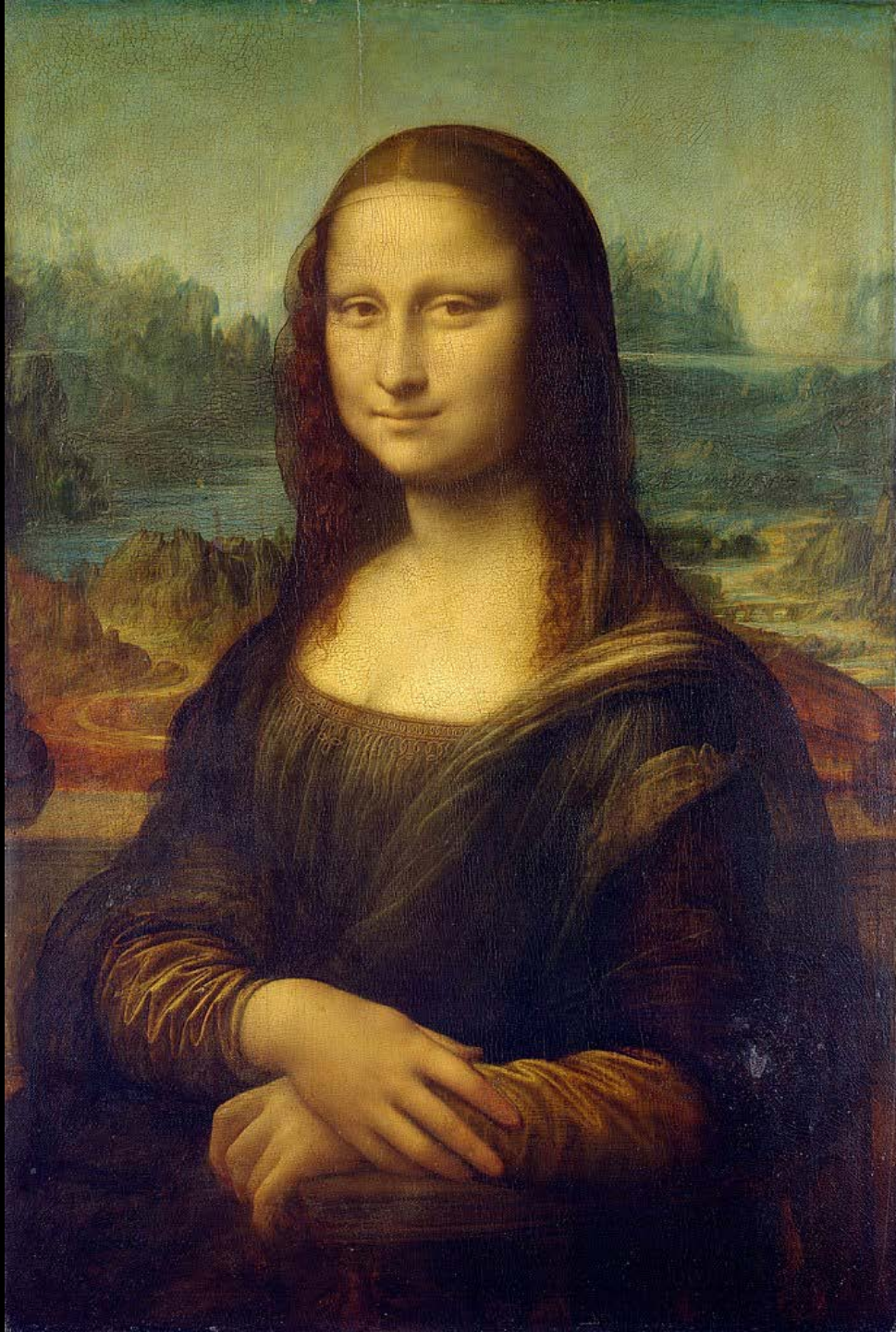
anamorphic skull
Memento mori

Hans Holbein the Younger, The Ambassadors, 1533

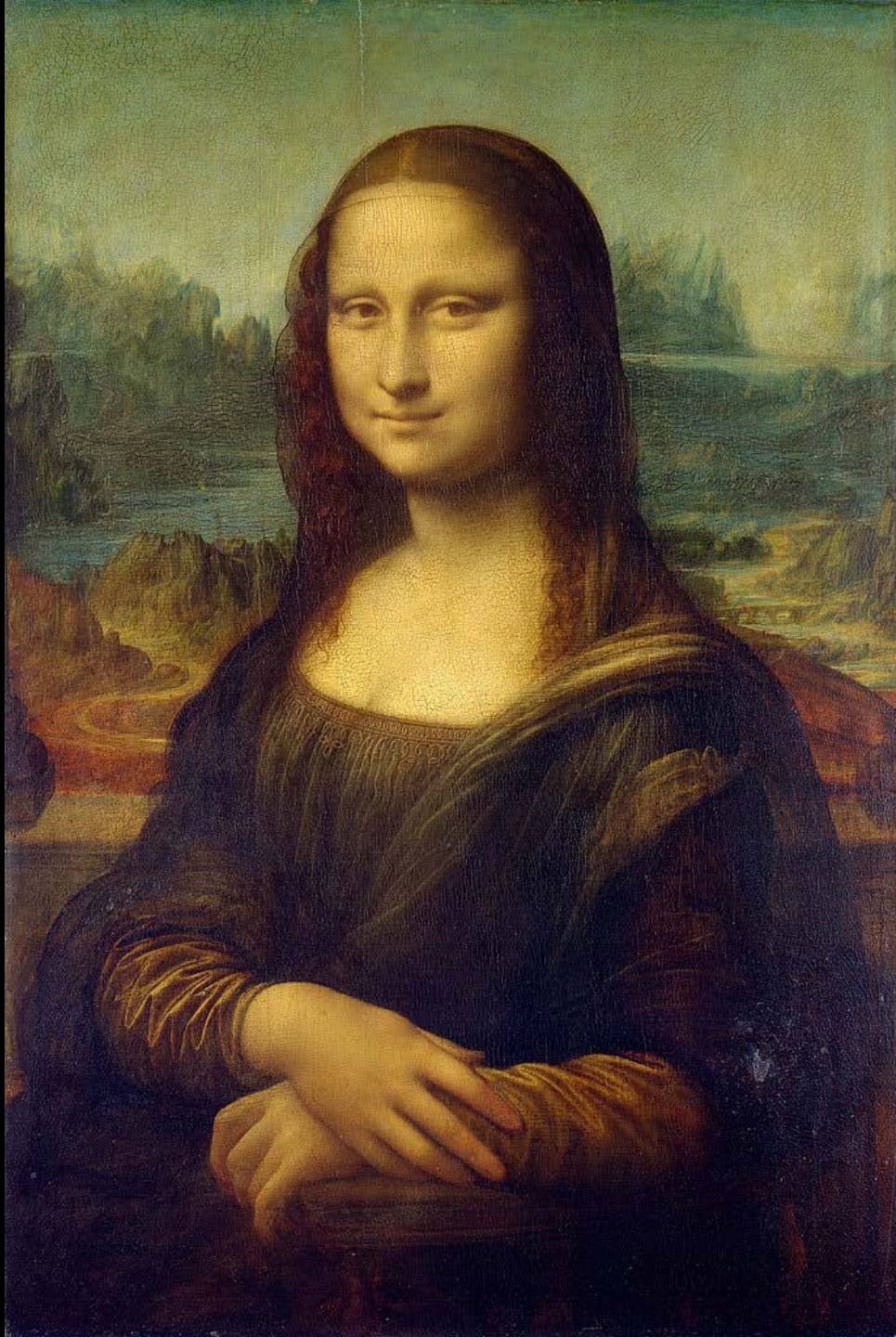


Hans Holbein the Younger, The Ambassadors, 1533

The conflicts between secular and religious authorities are here represented by Jean de Dinteville, a landowner, and Georges de Selve, the Bishop of Lavaur. The upper shelf, which is concerned with the heavens, includes a celestial globe, a portable sundial, and various other instruments used for understanding the heavens and measuring time, while the lower shelf, which reflects the affairs of the world, holds musical instruments, a hymn book, a book of arithmetic, and a terrestrial globe.



Leonardo da Vinci,
Mona Lisa, 1503-
1506



- Portrait of Lisa Gherardini, wife of Francesco del Giocondo
- three-quarter view, in which the sitter's position mostly turns toward the viewer, broke from the standard profile pose used in Italian art
- Perspective shows flesh of female chest



"If a different one of Leonardo's works had been stolen, then that would have been the most famous work in the world -- not the Mona Lisa," said Noah Charney, professor of art history and author of *The Thefts of the Mona Lisa*. "There was nothing that really distinguished it per se, other than it was a very good work by a very famous artist -- that's until it was stolen," he added. "The theft is what really skyrocketed its appeal and made it a household name."

Right: Vincenzo Peruggia was an Italian thief, most famous for stealing the *Mona Lisa* on 21 August 1911. It wasn't until December 1913 -- exactly 100 years ago next month -- that Peruggia was finally caught and the Mona Lisa recovered, becoming the best known painting in the world.





Dutch Golden Age Portraiture

Jan Verkolje, Johan de la Faille, 1674

Johan de la Faille was a member of the city council of Delft, here painted with a black steward



Jan Mijntens, Willem van
den Kerckhoven and His
Family, 1652-55





Jan Steen, Dutch, Fantasy Interior with Jan Steen and the Family of Gerrit Schouten, ca. 1659-1660



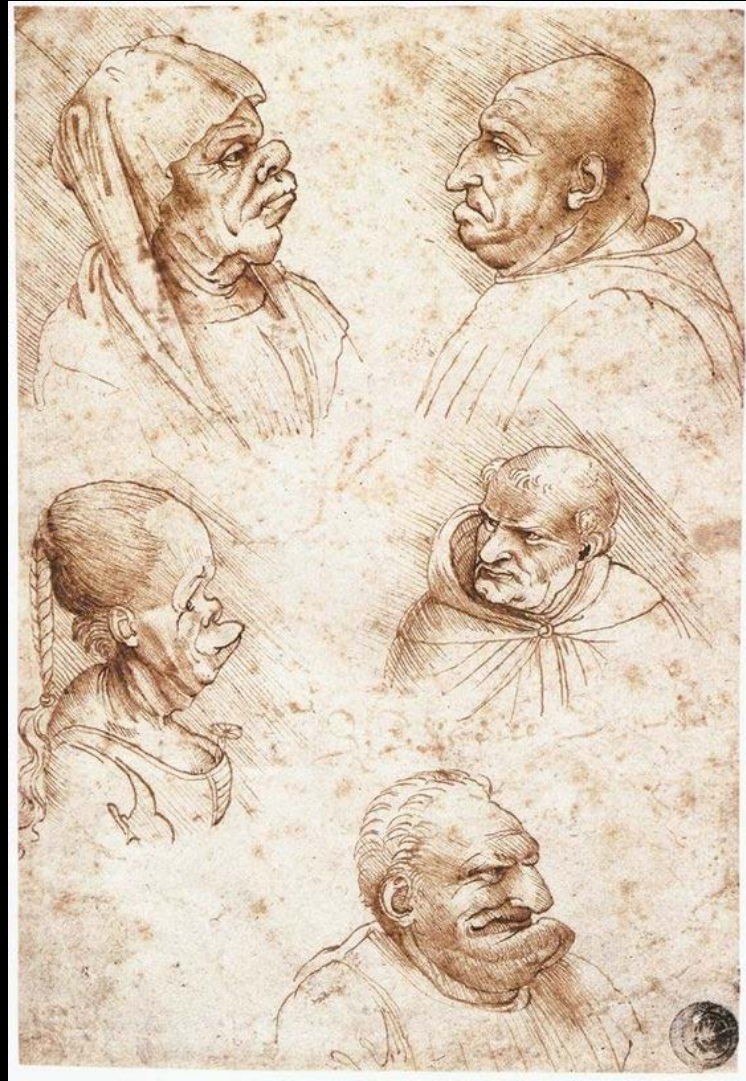


Tronie painting

Typological Paintings

“face” or “head” painting

Johannes Vermeer, The Girl with a Pearl Earring, c. 1665



Leonardo da Vinci, Studies of grotesque heads, c.1494



Left: Joos van
Craesbeeck,
The Smoker,
1635



Right: Frans
Hals, The
Gypsy Girl,
1628



Left: Govert Flinck ,Portrait of African Male, c. 1645

Right: Govert Flinck, A Young Archer, 1639-40



Left: Frans Hals,
Malle Babbe,
1633-35

Right: Adriaen
Brouwer, Youth
Making a Face,
1632



August Sander, The Young Peasants on
Their Way to a Dance, 1913-14



Otto Dix, *Portrait of Sylvia von Harden*, 1926, oil and tempera on wood. Musée National d'Art Moderne, Centre Georges Pompidou, Paris.



August Sander, *Journalist Sylvie von Harden*, c. 1920.



August Sander, Son of the Cologne
brewer Friedrich Winter , 1926



August Sander, Secretary at West German
Radio, Cologne, 1931



August Sander, Police Officer, 1925

August Sander, Bricklayer, 1928





August Sander, Soldier, 1928



August Sander, Member of the Hitler Youth, 1938



Oskar Kokoschka, Portrait of Adolf Loos, 1909



Kokoschka, Self-Portrait, 1905-09



Oskar Kokoschka, *Bride Of The Wind, or The Tempest*, 1913

It is an allegorical picture featuring a self-portrait by the artist, lying alongside his lover Alma Mahler.





In July 1918 Oskar Kokoschka ordered a life-size doll from the Munich doll-maker Hermine Moos as a substitute for his lost love. It was to be made to look exactly like Alma Mahler. On July 22 he already returned a model of the head, having checked it and made suggestions as to how the work should proceed. "If you are able to carry out this task as I would wish, to deceive me with such magic that when I see it and touch it imagine that I have the woman of my dreams in front of me, then dear Fräulein Moos, I will be eternally indebted to your skills of invention and your womanly sensitivity as you may already have deduced from the discussion we had."

The doll was not finished until the second half of February 1919. On February 22 Kokoschka asked to have the doll sent to him. The ensuing disappointment was huge. The doll could scarcely fulfil Kokoschka's erotic and sexual desires and in the end became no more than a kind of still-life model. The artist then took the place of the unhappy lover and by means of a painterly (and graphic) metamorphosis of the doll he breathed new life into Alma as a "figure of art".



Oskar Kokoschka, *Woman in Blue*, 1919

Endowed with Alma's features, the "silent woman" was to be a compliant substitute companion and muse. The *Woman in Blue* is one of the first images from the series engaging with Alma and the fetish doll. It is interesting that it was painted after the Alma fetish doll. A friend of Kokoschka's recalled how he once visited Kokoschka while he was working on the picture and, at the time, the life-sized doll lay enveloped in a blue coat on the sofa. Since the likeness of Alma appears fairly approximate and spontaneous, it is all the more remarkable that Kokoschka completed over 100 sketches for the picture.

Oskar Kokoschka, *Self-Portrait with Doll*, 1920/21, oil on canvas

The fabric woman is supporting her plump body on a vibrant red cushion while the cover on which she is sitting has an orange hue. Her badly proportioned body, viewed up close, is a mottled patchwork of pink, ochre, brown and cream shades. Even a stark shade of red can be made out on her nipples and in her pubic area. Only at a distance do the patches of color combine to form a picture, even though one still has the impression of bandages, particularly around the knee. The fabric woman is supporting her plump body on a vibrant red cushion, but unlike her lifeless torso, her face however appears very lively. Kokoschka points sadly and in resignation to her womb, and like an accuser, presents her to an invisible court as the originator of his pain.

https://www.alma-mahler.at/engl/almas_life/alma_im_werk_kokoschkas.html





Egon Schiele, Nude
Self-portrait, 1910





Egon Schiele, The Self-Seer II (Death and Man), 1911



Egon Schiele, Self-portrait with Bent Head; study for Hermits, 1912



Photograph of Egon Schiele, 1914 – a key Schiele motif, hands as a vehicle for feeling

THIS IS A PORTRAIT IF I SAY SO



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What is portrait abstraction and what is its function?



Francis Picabia was inspired by his friend Marcel Duchamp. Capturing the dadaist ironic love of the machine, Picabia said “A new gadget that lasts only five minutes is worth more than an immortal work that bores everyone.”

Picabia, Here, This Is Stieglitz Here, 1915

WANTED



\$2,000 REWARD

For information leading to the arrest of George W. Welch, alias Bull, alias Pickens. etcetry, etcetry. Operated Bucket Shop in New York under name HOOKE, LYON and CINQUER Height about 5 feet 8 inches. Weight about 120 pounds. Complexion medium, eyes same. Known also under name RROSE SÉLAVY or **STURTEVANT**

"DUCHAMP WANTED"

Wanted 1923

Above Left: Marcel Duchamp, Wanted, 1923

Left: Man Ray, Rose Sélavy (Marcel Duchamp), 1922



Charles Sheeler, Portrait of Marcel Duchamp by Baroness Elsa Freytag-Loringhoven, 1920



Arman, Portrait-robot d'Iris Clert, 1960

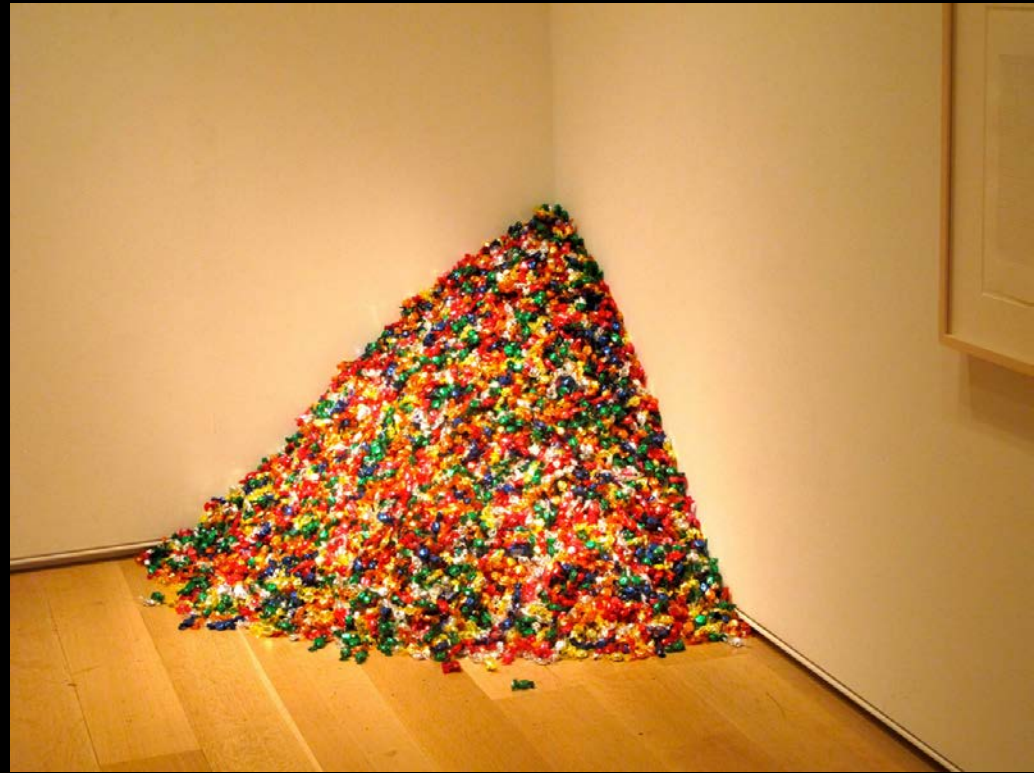


Arman, Portrait-robot d'Yves Klein, 1960



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

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



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

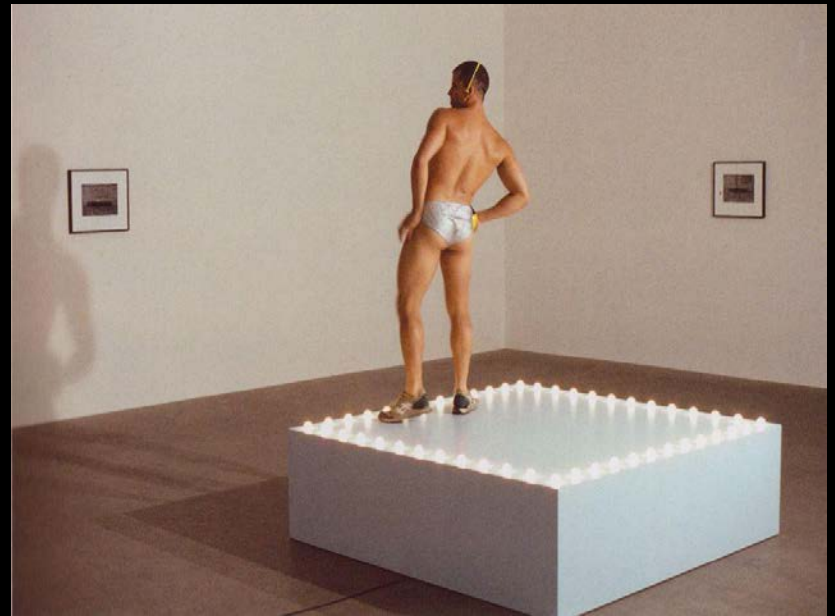


Felix Gonzalez-Torres, Untitled (Perfect Lovers), 1991



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

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





Felix Gonzalez-Torres, Untitled, billboard, 1991



Felix Gonzalez-Torres, For Jeff, 1992

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



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



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



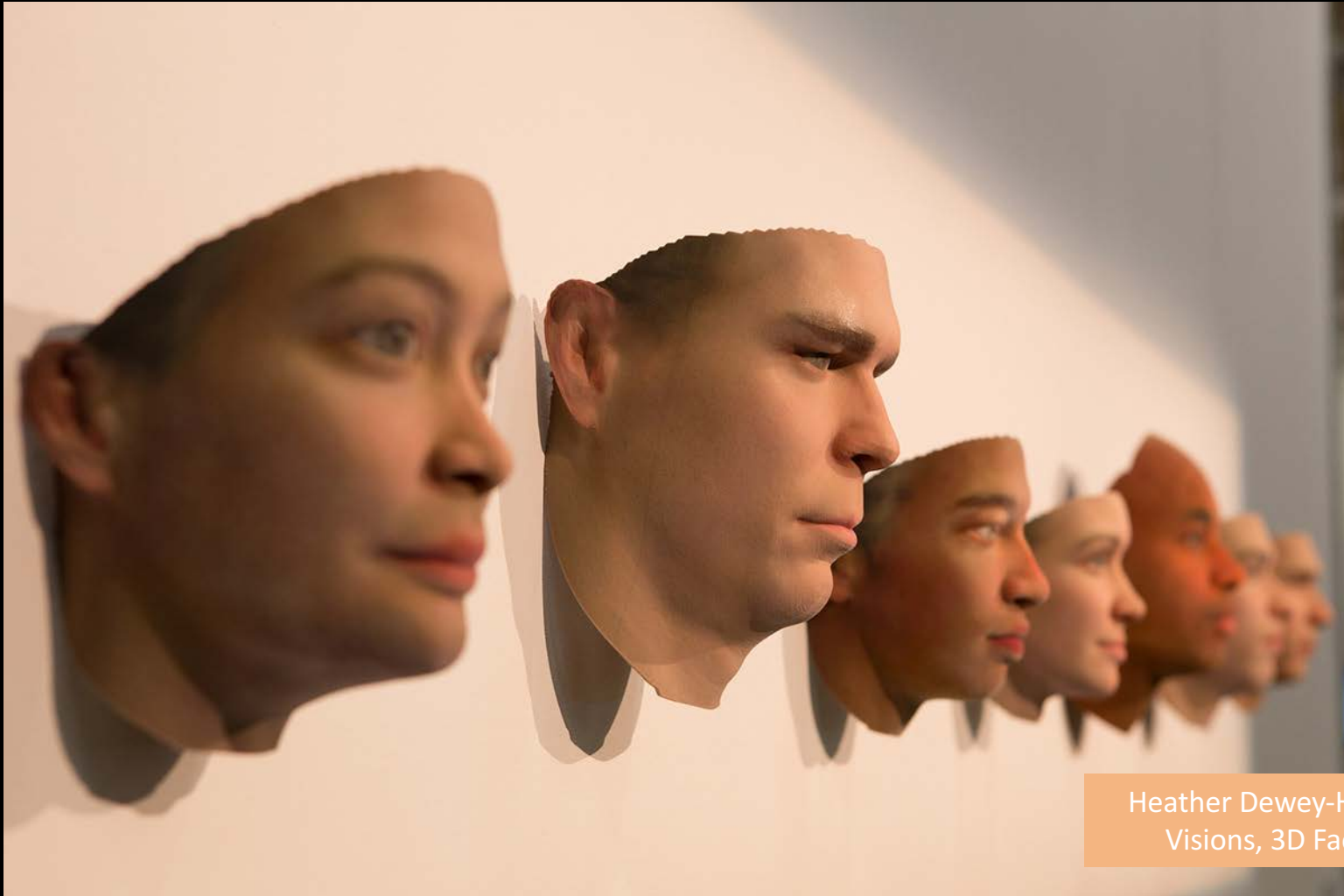
In 2010, as part of its 15th anniversary, Artpace presented an exhibition throughout four Texas cities (San Antonio, Houston, Dallas and El Paso) comprising 13 billboard works by the artist. It was the first exhibition to survey Gonzalez-Torres' billboard works and garnered international attention.



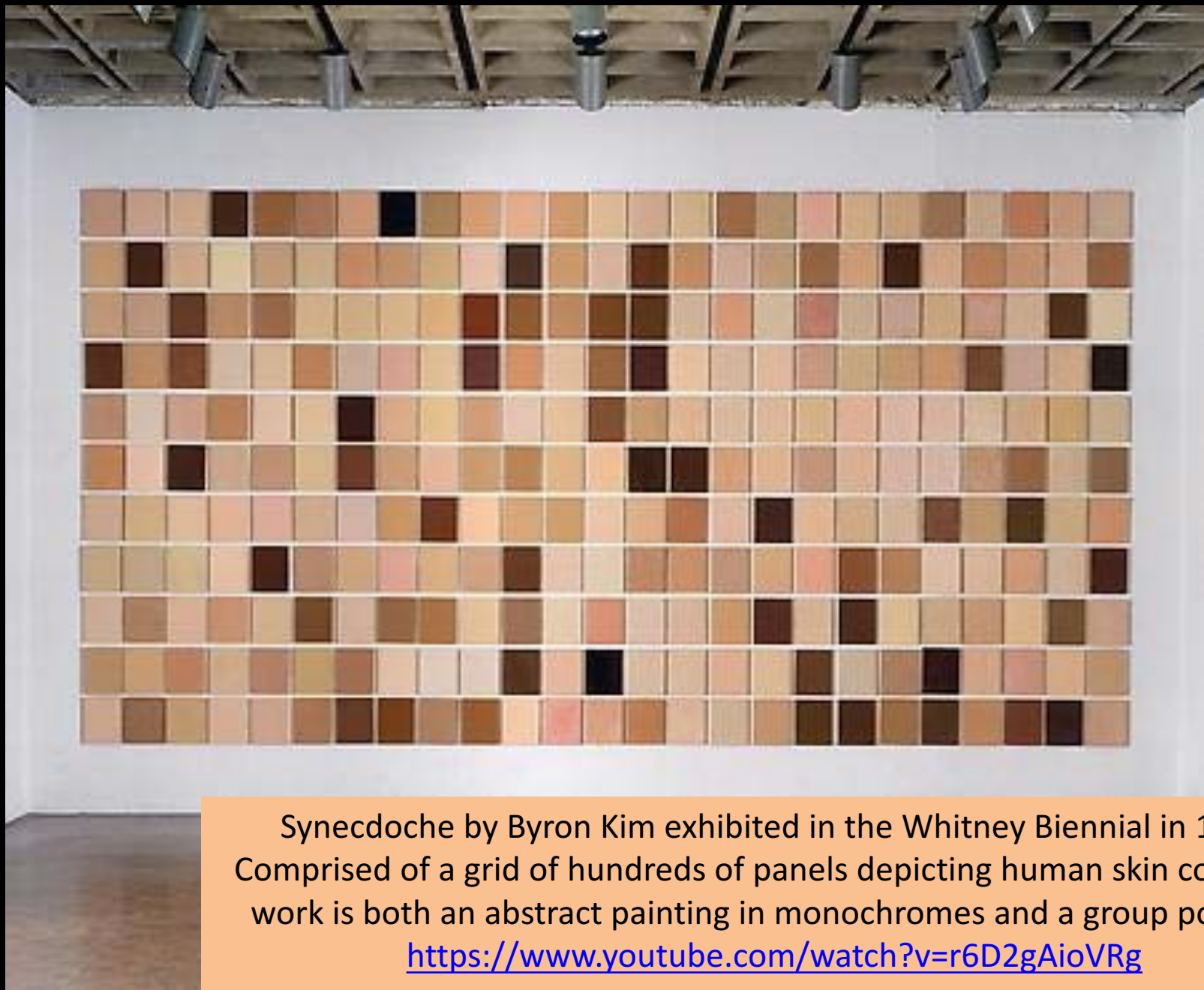
Felix Gonzalez-Torres, "Untitled" (For Jeff), 1992 at The MAC in Belfast, Northern Ireland



Heather Dewey-Hagborg, Stranger Visions, 3D Face Prints and Sample Boxes, 2014



Heather Dewey-Hagborg, Stranger
Visions, 3D Face Prints, 2014



Synecdoche by Byron Kim exhibited in the Whitney Biennial in 1993
Comprised of a grid of hundreds of panels depicting human skin color, the work is both an abstract painting in monochromes and a group portrait.

<https://www.youtube.com/watch?v=r6D2gAioVRg>