

The Body & Its Excess

Instructor - Barbara DeGenevieve & Sheelah Murthy

Grading policy and evaluation procedures:

Requirements:

1. Purchase the course reader from the Utrecht store in the Champlain Building, 2nd floor. Readers will no longer be sold in the Columbus facility.
2. Summarize and react to the readings each week in 1-3 pages to be turned in at the end of the day.
3. Choose one of the books from the list and write a 3-5 page reaction/ analysis of it which can be turned in any time between now and the end of the semester. Choose one of the books from the list below and write a 3-5 page reaction/analysis:
 - a. *Blood and Guts in High School* by Kathy Acker
 - b. *Closer* by Dennis Cooper
 - c. *The Story of the Eye* by George Bataille
 - d. *High Risk: An Anthology of Forbidden Writings*, ed. Amy Scholder and Ira Silverberg
4. Complete three studio projects during the course of the semester.
5. Be prepared to participate in a discussion of the readings, as well as the discussion which will follow the film/videos/slides each week.
6. Keep a journal

Assignment:

Invoke/evoke the abject and/or psychic excess in the viewer.

Root this piece in a place of familiarity, but take what's familiar to you and distill its essence. Your familiarity may be blinding you to other possibilities. Research and find a new entry point or take a new approach entirely.

Be subtle. Minimize everything. This is not about diminishing the intensity of these concepts or stepping back from their aggressive/ transgressive potentials, but heightening the experience of something intangible (the abject). Subtlety doesn't just connote etherealness; it also suggests cunning, intrigue, Machiavellianism, deception, and profundity.

This piece should be different from anything you've done before with the subject. Eliminate all visual elements except for your own body. Use the spoken or recorded word, silence, sound. Because most, if not all of you work with a lens derived image, you will need to translate your ideas into a totally different form. Take some risks....

Schedule:

The syllabus is flexible and subject to change – expect readings, field trips, and guest presentations to be added throughout the semester. Always come to class prepared to work.

The Body and Its Excesses: The Return of the Repressed

Spring 1995

Barbara DeGenevieve

Imitation and Gender Insubordination, 1-8

Approaching Abjection, 9-24

Exposing Ourselves: New Queer Photographies, 25-31

Art and Its Enemies, 32-35

Clio Looks at Corporal Politics, 36-43

Separation Anxiety, 44-52

The Phobic Object: Abjection in Contemporary Art, 53-65

I, Abject, 66-74

The Research Guide to Bodily Fluids, 75-96

The Unbearable Lightness of Being, 97-104

Bob Flanagan: Supermasochist, 105-124

Female Grotesques: Carnival and Theory, 125-135

Freaks, Freak Orlando, Orlando, 136-152

The Excess: An Added Remark on Sex, Rubber, Ethics, and Other Impurities, 153-156

The Next Morning, 157-162

Bras & Rubbers in the Gutters:

its enough to have my mother turnin over in her grave!, 163-167

Heavy Breathing, 168-176

Transsexual Lesbian Playwright Tells All!, 177-178
Pleasure and Danger: Exploring Female Sexuality, 179-184

My Mother Liked to Fuck, 185-186

The Golden Cell, 187-189

A Daughter's Geography, 190-196

It's Only Art, 197-199

Subject and Object, 200-209

Discipline and Punish: The Birth of the Prison, 210-242

Food as Control of Self, 243-263

The Regime of Misery and the System of Judgement, 264-270

Tongues of Flame, 271

Memories that Smell like Gasoline, 272-281

Uncontrollable Bodies: Testimonies of Identity and Culture, 282-291

My Words to Victor Frankenstein Above the Village of Chamounix, 292-301

Posthuman, 302-315

She-Male Fantasies and the Aesthetics of Pornography, 316-324

Uncontrollable Bodies: Testimonies of Identity and Culture, 325-331

Moving Into and Beyond Feminism: Just for the Joy of It, 332-350

'Believe Me, Everybody Has Something Pierced in California': An Interview with
Nayland Blake, 351-360

Sophie Calle's Uncertainty Principle, 361-365

Postcards to Sophie Calle, From Joseph Grigley, 366-371

Tombstones, Inscriptions, Photographs, Captions:
The Hyperfiction of Life and Death, 372-375

Paranoia by the dashboard light: Sophie Calle's and Gregory Shepard's Double Blind,
376-379