

Tara Hutton
Annotated Bibliography

Bourriaud, Nicolas. *Relational Aesthetics*. Trans. Simon Pleasance and Fronza Woods. Dijon: Leses Du Réel, 2002. Print.

I have always been interested in the interaction between viewers and art objects; relational aesthetics makes those interactions the artwork itself. The idea that the artwork that the artist produces is "relations between people and the world, by way of aesthetic objects" is not that radical, in my mind. Unlike Rirkrit Tiravanija, I am not trying to facilitate these moments of sociability. It is more that I am using the gallery space as a liminal space, and one where I can place these "objects creating sociability" (as named by Bourriaud). Bourriaud describes the new idea of relational aesthetics not as "the end of art" but as a new form of art, which is constantly changing as an "inter-human game". My artworks are not images to be viewed and translated, but hopefully objects that create some idea of play and interaction, even if it is primarily in the viewer's mind and does not happen as much in the gallery

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990. Print.

Butler's concept of gender performativity is essential to my SMP. There is an inherent theatricality to my piece, and to some extent the relational aspect of the piece can be theatrical, when it is in the gallery. Butler discusses how gender is not inherent in a person, but performed—women and men act specific ways because of their biological sex. I want to expand on Butler's gender performativity. The viewers in my piece can use the dolls as props for any kind of gender performance they would like, not limited by one's biological sex or cultural constraints.

Foucault, Michel. *The History of Sexuality, Volume 1: An Introduction*. New York: Vintage Books, 1978. Print.

Foucault is a touchstone on queer theory. I specifically drew from Foucault's history of the sexuality of children. The artwork I create is especially charged because it uses the visuals of children's books and games. Foucault traces the origin of concerns and fears over children's sexuality to the Victorians, who used children as an outlet for their concerns about sexuality. Of course, the assignation of sexuality to children can be seen still today, as children are in the center of rhetoric surrounding gay marriage. That is why I want to address it in my artwork.

González-Torres, Félix, and Julie Ault. *Felix Gonzalez-Torres*. Göttingen: Steidl/Dangin, 2006. Print.

Felix Gonzalez-Torres relies on the viewer to create most of his artwork. Some of his pieces are objects in the gallery meant to be taken away by the viewer. The viewer personally completes other pieces, such as a series of albums Gonzalez-Torres handed out, of the series where Gonzalez-Torres places important events in the owner's life on a timeline. Gonzalez-Torres also creates pieces which are

placed within and outside of the gallery. Besides creating many pieces in the gallery, Gonzalez-Torres has made many billboards, pieces which are public and outside the institution of the gallery.

Guerilla Girls. *Bitches, Bimbos, and Ballbreakers: the Guerrilla Girls' Illustrated Guide to Female Stereotypes*. New York, NY: Penguin, 2003. Print.

Bitches, Bimbos, and Ballbreakers is the Guerilla Girl's examination (and repudiation) of female stereotypes. The stereotypes that get associated with women reflect a single dimension of femininity, and through the singular representations of women, as either frigid or sluts, soccer moms to businesswomen, welfare mothers or gold diggers, women lose some of their cultural power and autonomy. The Guerilla Girls critically examine these stereotypes, and hope by unveiling them, and through their "stereotype eradication kit", to promote a discourse about the two-dimensional representation of women in society, culture and popular media. Of particular interest to me is one of the funniest things the book does, which is the ethnic doll collection, which displays dolls that are racially stereotyped, and includes a biography that describes their characteristics, but then includes something to prove that these stereotypes are not all that can describe these races and religions. The information allows the reader to see these dolls (and their stereotypes) as more multi-faceted, and the mere existence of some of the ridiculous stereotypes (such as Rosa, Hot Tamale, Pearl, China Doll, or Scheherazade, the Harem Girl), allows the viewer to question why, exactly these stereotypes exist, since they are such a flat idea of race, religion, and gender.

Kuhn, Deanna, Sharon C. Nash, and Laura Brucken. "Sex Role Concepts of Two- and Three-Year-Olds." *Child Development* 49.2 (1978): 445-51. Jstor. Web. 07 Oct. 2010. <<http://www.jstor.org/stable/1128709>>.

I was looking for more information on developmental psychology, and information on how girls use dolls. I was surprised to find that paper dolls were even used as tools in this study! The study took a sample of children two and three years old, gave them two paper dolls, one female and one male, and asked the children to assign items to either the female or male doll. They children were given traits, activities, and future roles. The children, even at two years old, almost always assigned the sex-stereotyped traits to the gender it is associated with--girls like to cook, clean house, help mother, talk a lot. Boys like to play with cars, build things, say "I can hit you", never cry, are mean, etc. It really fascinates me that this study was done with paper dolls, and though I am not observing and recording the interactions with the dolls, I was inspired by this kind of scientific experimentation to give the viewers a variety of options in order to categorize the dolls however they feel fit.

Rice, Shelley, and Lynn Gumpert. *Inverted Odysseys: Claude Cahun, Maya Deren, and Cindy Sherman*. Cambridge, MA: MIT, 1999. Print.

This text discusses Cindy Sherman's work in context of Claude Cahun and Maya Deren's work, from a group exhibition of the three women. It discusses these

women's artwork in the context of identity. Sherman uses photography to construct multiple identities, and place the multiple identities next to each other (in series) to project onto Sherman as well as question these constructed identities. Lucy Lippard's essay *Scattering Selves* is especially relevant to this aspect of Sherman's work.

Sherman, Cindy. *Cindy Sherman*. New York: Pantheon Books, 1984. Print.

In this book, Michael Danoff talks very specifically about Sherman's work as commodity. Sherman transitioned from training as a painter to her photography, explaining how she didn't want her work to be a commodity. Sherman was not at ease with the male heroic painter. This is very important to me as well—the commoditization of art is something Sherman and I both want to combat. This book also was about Sherman's Untitled Film Stills Series, which I focused on in my study of her.

Spector, Nancy, and Félix González-Torres. *Felix Gonzalez-Torres*. New York: Guggenheim Museum, 1995. Print.

Felix Gonzalez-Torres is an essential artist to my project, he is my source in both understanding the relational aspect of art, as well as the gentle subversion and queering of objects, along with the interest in breaking down the roles of artist and passive viewer in the gallery. This book in particular has been essential to my understanding of Gonzalez-Torres' artwork and the layers of theory and intention behind it.

Sullivan, Nikki. "Queering Popular Culture." *A Critical Introduction to Queer Theory*. New York: New York UP, 2003. 189-206. Print.

Sullivan points out that every time we view an image (be it a painting, sculpture, advertisement, film) we "read" them, translate them through our own experience and then recreate the image. Sullivan then describes different methods of queering popular culture, such as inherent queer readings, images informed by camp, the gaze, and images engaging within heterosexist institutions. Theorist Alexander Doty claims that even heterosexuals have queer moments and readings of all images, causing similar reactions as Freud's uncanny. Sullivan discusses the Barbie Liberation Organization (BLO), which switched the voice boxes of talking Barbie dolls and talking GI Joes. I feel like my work is very much following similar ideas to the BLO and works that engage in the normative institutions. (and not because they are dolls!) I have taken the imagery and ideas of normalized children's playthings, and attempted to place my own ideas about identity into them, creating a counter-institution that operates under the transparency of children's toys, but with an alternate reading. I hope to explore more artists referenced in this article and continue to work with this idea Erica Rand and Judith Butler are discussing

"Transformation" *Art 21: Season Five*. Executive Producer Susan Sollins. PBS, 2009. DVD.

In this episode of Art 21, Cindy Sherman is interviewed and talks about her artwork. Sherman shares her studio and talks about not only her famous Untitled Film Stills series, but also a more contemporary one in which she makes herself up as various wealthy New York upper-class women in a formal portrait. This was especially informative and important to me while I was constructing my flash games, as Sherman and I were both working with costuming and dressing up to create many characters—she did it with herself, while I was creating costumes and scenarios for my drawn characters.

Tucker, Marcia. *Bad Girls*. New York, NY: New Museum of Contemporary Art, 1994. Print.

Bad Girls is the title of an exhibition organized by Marcia Tucker in 1994 (with a sister exhibition organized by Marcia Tanner), that brought together artists that were creating pieces about gender, but being 'bad', being humorous, being sexual, going too far. This book is the catalogue that includes essays by the curators and artists in the exhibitions. This was really helpful to give me some more contemporary feminist artists, especially since feminism has changed since the seventies (any work I make in fabric, while relying on Schapiro and Ringgold's fabric works, is vastly different from the visual rhetoric of theirs). The essays included discussed the idea of "bad" as actually good, sexual, funny, and critical of traditional ideas about gender. Something highlighted in the essays in this book was the essentialness of humor in critique about gender. When feminists seem to be humorless, some artists tried to bring laughter into the critique. I enjoy the humor-filled images, the sexuality that is placed in the open in some images and how that can be filled with humor and subversive, which is something I want to work on making sure is in my artwork.