

Butler, J. (1990) *Gender Trouble: Feminism and the Subversion of Identity*, Routledge

In *Gender Trouble* Butler dissects what gender is. She considers how gender is performed and constructed by societal and cultural norms and under a patriarchal world. Through time this work has been heavily hailed for how it has influenced and contributed to queer theory in the way in which it deconstructs gender norms and considers how gender performance is not only an influence of the above mentioned factors but also the influence of a cis heteronormative world. Within *Gender Trouble* she also considers how the gender roles presented as the “norm” may be reflected in LGBTQ culture, how it is copied in a way that almost parodies heteronormativity such as the stereotypical butch and femme lesbian dynamic or how many queer people dawn drag and play with gender through expression and appearance. Arguments within this contribute to how the “queer gaze” as a concept has come to be and how queer artists often use stereotypes and gender conventions to create and challenge people through their work.

Hines, S., (2018) *Is Gender Fluid?: A Primer for the 21st Century*, Thames & Hudson, London

This book discusses the relationship between biological sex and gender, dismantling the belief that they are one and the same. As well as considering how in fact, there is natural biological gender fluidity as many people are born intersex. It considers the history of gender as a construct and looks at how gender fluidity is not at all modern one, and how it is not only something present in Western Culture throughout history but many cultures and that go way back. Gender socialisation is heavily dependent on the culture in which we grow up and it is something that changes over time and cultures. As well as considering the hardships trans, nonbinary and gender non-conforming people face despite how the world is slowly opening its eyes to viewing gender as a less black and white idea. Throughout the

history of art there is also depictions of androgyny and as part of my essay I will look at how much art that may not initially be read as queer can be queered.

Abraham, A., (2015) *Photographers Creating Work Through the Queer Gaze* (Interview text by Abraham). Available at: <https://www.dazeddigital.com/art-photography/article/45069/1/kiss-my-genders-queer-gaze-hayward-catherine-opie-victoria-sin-juliana-huxtable>

When discussing the reclamation of queer art by queer artists and how codes and visuals they use are often significant to the fundamental meaning of queerness to the individual artists it's important to discuss the concept of "Queer Gaze". Which is, in a way, a reaction and rejection of the male gaze in art. Many artists, not only queer ones, make art as a retaliation to the heteronormative male gaze that much of art history is subject to. It's important to deconstruct the artists and the art, and one of the main ways to do so is to consider who it is a made *by* and who it is a made *for*.

Getsy, D.J., (2016) *Queer: Documents of Contemporary Art*, White Chapel Gallery, London, The MIT Press

A collection of interviews, essays, writing and conversations of artists and writers regarding queerness in modern art. Although, there are some particular sections/writers I'm mainly focusing within this publication. For example, David Getsy writes in the publication about how queer people find freedom in the rejection of "normal" and how in doing so find new ways and codes to express their identity in. Heteronormative society almost is built to keep queer people quiet and to fit in, but by rejecting the normal and being unapologetically different is liberating in the way it severs ties with the heteronormative agenda. Aspiring to

be “normal” is not something that anyone, especially people who have been rejected and viewed as the exact opposite throughout history, should aim for. There other writers in this publication I will also be referencing

Sontag, S., (1996) *Notes on Camp*, Penguin (published to Penguin books 2018), London

Sontag demonstrates how often the “Camp” is not intentional and often the best examples of “Camp” is in fact art which is made without the intention to be so. “Camp” as a term is ultimately something which is so artificial, so over-the-top, so dramatic, so colourful that it should be distasteful. LGBTQ people have utilized this as a reaction to being expected to be quiet in their queerness. Camp is being unapologetically different. This will work in my thesis as the main thing im challenging is the way in which queer people are reclaiming and using the “queer gaze” in their art. However, another thing I’m looking at is queer art that isn’t made by queer artists and analysing whether it is truly so, for example would could argue camp art is queer art even if it is made by a heterosexual, cisgender artist. Also there is this association that camp is somehow “bad” and “cheap” which I think is something that is changing and in a way camp is mainstream as well as being used by queer people to express a sense of “otherness” in a way that reclaims the outsider feeling many of us have.

Barthes, R., (1980) *Camera Lucida*, Published by Vintage 2000

To back up points I want to iterate regarding the queer gaze and impact of how this is depicted through the art I will also be considering theory and writers who speak about how we are influenced by the art. In Camera Lucida Barthes talks of the impact of photography

on the audience. Two of Barthes main topics in this publication being the notion of *Punctum* and *Studium*. The Studium sort of refers to the photograph in the vaguest term, like what's in it and what this may mean culturally and factually, whereas, the Studium is what penetrates emotionally within a photograph. This can be applied to any art really, such as painting and sculpture. It's one thing to recognise the basic facts such as what something is made out of and how long it took to make but what's most interesting is how the piece impacts the viewer. I hope to deconstruct the art I write about in my essay as well as consider who it is made by and how it contributes to my discussion.