

**ART & TRAUMA:
HONORS COLLEGIUM 149
Syllabus Fall 2019
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INTRODUCTION

Trauma

Trauma is ubiquitous: a devastating diagnosis (e.g. amyotrophic lateral sclerosis (ALS)), a natural catastrophe (e.g. hurricane), an emotionally shattering crime (e.g. rape). A course on Art & Trauma is thus especially daunting because trauma is so inclusive, it can happen to anyone at any time. We are therefore limiting ourselves to four heterogeneous (though by no means antagonistic) categories of severe trauma: *psychiatric institutionalization, slavery, child sexual abuse, and war*.

Imaginative artists are the product of singular artistic visions. Though the antecedents (e.g. gender, race, education, historical epoch, etc.) and manifestations (painting, drawing, sculpture, music, etc.) may be disparate, the commonality among distinctive artists is the impassioned particularity of the work and the lucidity of the representation. The question addressed herein is how these four categories of severe trauma (*psychiatric institutionalization, slavery, child sexual abuse, and war*) shaped the artistic visions that developed in their wake.

Artists can depict severe trauma in many ways, an external event (e.g. war), an internal psychological process (e.g. depression), or a symbolic unfolding (e.g. the disintegration of individual). The manner in which trauma is embedded in the brain and stored in memory are also crucial questions that are integral to our understanding of how artistic visions evolve out of severe trauma.

Art and Psychology

This course is an aggregate of two disciplines: Art and Psychology. Art, Art History, and the Philosophy of Aesthetics are essential for descriptive, perceptual, methodological, and

interpretive reasons, as well as the chronological depicting of Art & Trauma, the social history by which a visual representation was designated as Art, and equally importantly, who was considered an Artist. Though the manifestation of Art that evolved out of severe trauma is obviously the dominant theme herein, from both historical and contemporary perspectives, this subject matter is necessarily variegated.

Psychology plays an equally prominent role. The literatures on Post Traumatic Stress Disorder (PTSD), dissociation, trauma and memory, trauma and the brain, the psychiatric institutionalization movement, human rights, child sexual abuse, the trauma of war, adversity and creativity, and the science of aesthetics are also inescapably critical to the field of Art and Trauma.

A Studio Component

Lastly, this course includes a studio component in the form of individual and group projects. These depictions will not be graded or critiqued on artistic merit, but rather on creative engagement with the process. These exercises are meant to provide more tangible insight into the sequencing of Art and Trauma. If local museums, such as the Fowler Museum on the UCLA campus, have ongoing exhibitions that are relevant to Art and Trauma, we will also try to arrange for a class trip to see the show and (hopefully) talk to the curators.

Required Readings (Books):

Abramson, Tania Love (2017). *Shame and the Eternal Abyss*. Joshua Tree, CA: Asylum 4 Renegades Press. **(Child Sexual Abuse lectures)**

Carrington, Leonora (2017). *Down Below*. New York: NYRB Classics. **(Psychiatric Institutionalization lectures)**

Prum, Vannak Anan, Pederick, Jocelyn, Pederick, Ben (2018). *The Dead Eye and the Deep Blue Sea: A Graphic Memoir of Modern Slavery*. New York: Seven Stories Press. **(Slavery lectures)**

Required Viewing (Film):

Folman, Ari, et al. (Producers) & Folman, Ari (Director). (2008). *Waltz with Bashir*. United States: Sony Pictures Classics. (ALA) Or, *Waltz with Bashir*. Directed by Ari Folman. Sony Pictures Classics, 2008. (MLA) **(War lectures)**

Recommended Reading (Book):

Folman, Ari, Polonsky, David (2009). *Waltz with Bashir: a Lebanon War Story*. New York: Metropolitan Books. **(War lectures)**

Grading:

Grades are based on a take-home mid-term assignment (40%), a final essay take-home exam (40%), and participation in class, which includes the studio component (20%). The mid-term assignment is the creation of a *Zine*. As implied above, the *Zine* will not be graded on artistic merit, but instead, will be graded on creative engagement with the assignment. *Zines* can be constructed as a solo project or created by a dyad or triad. Many examples of *Zines* will be shown to the class on 10/23; and a full discussion of *Zines* will take place at that time as well.

As far as the practical details are concerned, the *Zines* need to include a cover (BW or Color), and they must incorporate visuals (e.g. drawings, photos, etc.) and text (e.g. prose, poetry, singular words/phrases). The binding of the *Zine* can be folded, stapled, or even sewn. A minimum of two copies of the *Zine* should be made; one to keep and one to turn into class. The *Zines* can be created in a *Word* or *Google* doc. Additionally, a PDF can be created and taken to a copy center. *Fed Ex*, for example, has a program that will convert a single PDF into a book format. You can then print your *Zine* on copy paper or use your own paper if it works in the copy machine.

Finally, your *Zine* must cover a topic that is included in this class – either psychiatric institutionalization, slavery, child sexual abuse, or war. *Zines* should be at least 8 pages for a solo project, 12 pages for duos, and 16 for triads. *Zines* are due no later than 11/13 (though they can be turned as soon as 11/6).

The Final Exam will include 4 comprehensive questions. It will be emailed to the class as a *Word* doc on 12/4. We must receive the Final Exam back, as a *Word* doc, no later than midnight on 12/11/19.

Lectures:

October 2: Introduction to Art and Trauma.

Overview: This lecture begins with a short music video (*Broken Trajectories: Demons Come – Run Frank Run*). Introductory comments, summaries of instructor credentials, and a course overview, are furnished thereafter. An explanation of the mid-term assignment (i.e. the creation of a short *Zine*), and a synopsis of the final exam (essay format), are then provided. The criteria for grading are discussed as well. The substantive content of the lecture then follows. Rather than relying on a formulaic articulation of the key concepts of psychological trauma (e.g. Post-traumatic stress disorder (PTSD), dissociation, memory, chronic symptoms), the concepts themselves are instead given tangible meaning in an illustrative forensic case – a child who survived a fatal car accident. Dr. Abramson was the expert witness in the litigation. The second theme, Feminist perspectives on aesthetic depictions, will then be conveyed.

Additional Suggested Readings (The Psychology of Trauma):

Abramson, Paul R. (1992). *A Case for Case Studies: An Immigrant's Journal*. Newbury Park: Sage Publications.

Elbert, Thomas and Schauer, Maggie (2002). Burnt into memory. *Nature*, 419, 883.

Frankland, Paul W. & Josselyn, Sheena A. (2018). Facing Your Fears. *Science*, 360, 1186-1187.
Kessler, Ronald C. et al. (2017). Trauma and PTSD in the WHO World Mental Health Surveys. *European Journal of Psychotraumatology*, 8, 1-28.
Ozer, Emily J. & Weiss, Daniel S. (2004). Who develops Posttraumatic Stress Disorder? *Current Directions in Psychological Science*, 13, 169-172.

Additional Suggested Readings (Feminist Perspective):

Abramson, Tania L. (2019). Unchain My Anguish: A Feminist Take on Art and Trauma. *Feminist Review* (40th Anniversary issue), in press.
Reilly, Maura (2018). *Curatorial Activism: Towards and Ethics of Curating*. London, UK, Thames and Hudson.
Deepwell, Katy (1995). *New Feminist Art Criticism*. New York and Manchester, UK, Manchester University Press.
Lippard, Lucy (1995). *The Pink Glass Swan*. New York, The New Press.
Reckitt, Helena (2018). *The Art of Feminism*. San Francisco, Chronicle Books.
The Guerilla Girls, (1998), *The Guerilla Girls' Bedside Companion to the History of Western Art*, New York, NY: Penguin Books.

October 9: Does Knowledge Modify Aesthetic Experience / Selected Artists Confronting Severe Trauma.

Overview: This lecture raises a philosophical/psychological question. Does having knowledge, the traumatic personal history of an artist for example, modify how that artist's creative representations are experienced? The philosopher Nelson Goodman is introduced to address this point, followed by an in-depth examination of the artist David Wojnarowicz. Immediately thereafter a broader sample of artists (e.g. AIDS Posters Collectives, Karen Finley, Luzene Hill, Richard Ross, Emma Sulkowicz) - known for the singularity of their artistic visions - and whose work actively confronts serve trauma - are then examined herein.

Additional Suggested Readings:

Abramson, Paul R. & Abramson, Tania Love. (2019) David Wojnarowicz and the Surge of Nuances: Modifying Aesthetic Judgment with the Influx of Knowledge. *Aesthetic Investigations*, in press.
Abramson, Tania Love & Abramson, Paul R. (2019) Charting New Territory: The Aesthetic Value of Artistic Visions that Emanate in the Aftermath of Severe Trauma. *Contemporary Aesthetics*, 17, 1-2.
Abramson, Tania Love & Abramson, Paul R. (2018). Art and Trauma: Yet Another Arthur Danto Zombie? *Contemporary Aesthetics*, 16, 3-4.
Bennett, Jill (2005). *Empathic Vision: Affect, Trauma, and Contemporary Art*. Stanford, CA: Stanford University Press.
Carr, Cynthia (2013). *Fire in the Belly: The Life and Times of David Wojnarowicz*. New York: Bloomsbury USA.
Finley, Karen (2000). *A Different Kind of Intimacy: The Collected Writings of Karen Finley*. New York: Thunder's Mouth Press.

- Goodman, Nelson (1976). *Languages of Art*. Cambridge, MA: Hackett Publishing Company.
- Holyoak, Keith (2019). *The Spider's Web: Metaphor in Mind, Brain, and Poetry*. Cambridge, MA: MIT Press.
- Saltzman, Lisa & Rosenberg, Eric (Eds.) (2006). *Trauma and Visuality in Modernity*. Lebanon, NH, University Press of New England.
- Stiles, Kristine (2016). *Concerning Consequences: Studies in Art, Destruction, and Trauma*. Chicago, IL: The University of Chicago Press.
- Tal, Kali (1996). *Worlds of Hurt: Reading the Literature of Trauma*. New York, Cambridge University Press.
- Wojnarowicz, David (1991). *Close to Knives: A memoir of disintegration*. New York: Open Road Media.
- Wojnarowicz, David (1999). *In the Shadow of the American Dream: The Diaries of David Wojnarowicz*. (Edited by Amy Scholder). New York: Grove Press.
- Wojnarowicz, David (2015). *Brush Fires in the Social Landscape*. New York: Aperture.

October 16: Psychiatric Institutionalization: Part 1.

General Overview: The onset and deprivations of mental illness are traumatic in and of themselves. These next two lectures (10/16 & 10/23) take that particular trauma one step further by examining mentally ill artists who were confined to psychiatric institutions where the treatment was often superficial, antagonistic or brutal.

Overview: The 10/16 lecture begins with an in-class art project exploring how emotion can be represented by the use of line. The discussion then moves to the history of the psychiatric institutionalization movement, including the extreme measures of treatment offered therein, such as straight-jackets, bed restraints, electro-shock therapy, lobotomy, and more. Critics of the movement (e.g. Thomas Szasz & Michel Foucault) are introduced, and research on psychiatric institutional biases (e.g. *On Being Sane in Insane Places*) are discussed. The shift toward de-institutionalization (and the relevant US Supreme Court cases) completes the lecture.

Additional Suggested Readings (General):

- Adolphs, Ralph & Anderson, David J. (2018). *The Neuroscience of Emotion: A New Synthesis*. Princeton, N.J.: Princeton University Press.
- Beveridge, Allan (2001). A disquieting feeling of strangeness? The art of the mentally ill. *Journal of Royal Society of Medicine*, 94, 595-599.
- Marcus, Steven (1966). In praise of folly (A review of Michel Foucault's *Madness and Civilization*). *The New York Review of Books*, November 3, 1966.
- Rosenthal, D.L. (1973). On being sane in insane places. *Science*, 179, 250-258.
- Zeki, Semir (2001). Artistic creativity and the brain. *Science*, 293, 51-52.

October 23: Psychiatric Institutionalization: Part 2.

Overview: The 10/23 lecture begins with an in-depth overview of *Zines*. The remainder of the lecture focuses entirely on artists who were either confined to psychiatric institutions or had spent considerable time therein. The discussion begins with the Prinzhorn Collection (largely created in 1919 by Hans Prinzhorn, a psychiatrist at the University of Heidelberg Psychiatric Clinic), and moves on to Adolph Wolfli, Henry Darger, Eugen Gabritschevsky, and the Outsider Art Museum in Amsterdam. The artwork (and writings) of Leonora Carrington and Sylvia Plath are then considered, followed by discussions of Martin Ramirez, Mary Barnes, and Herbert Baglione. Various video clips of the artists and their artwork complete the lecture.

Additional Suggested Readings (Artists):

- Boxer, Sarah (2000). He was crazy like a...Genius?; For Henry Darger, everything began and ended with little girls. *Arts, The New York Times*, September, 16, 2000.
- Espinoza, Victor M. (2015) *Martin Ramirez: Framing His Life and Art*. Austin, TX: University of Texas Press.
- Heinrich, Will (2017). Descending into madness, a Russian scientist turned to drawing. *Art Review, The New York Times*, August 2nd 2017.
- Jadi, Inge (1984). The Prinzhorn collection and its history. In *The Prinzhorn Collection Catalogue*. Champaign-Urbana, Il: University of Illinois Press.
- Maizels, John (1996). *Raw Creation: Outsider Art and Beyond*. London: Phaidon.
- Joanna Moorhead. *Great Embarkation: A witness to Leonora Carrington's life in war-threatened Lisbon*. *Times Literary Supplement*. August 6, 2019.
- Rhodes, Colin (2000). *Outsider Art: Spontaneous Alternatives*. London: Thames & Hudson.
- Schjeldahl, Peter (2003). An outsider artist's scary grandeur. *The New Yorker*, 5/5/2003.
- Spoerri, Elka & Baumann, Daniel (2003). *The Art of Adolf Wolfli: St. Adolf-Giant Creation*. New York: American Folk Art Museum.
- Tuchman, Maurice & Elliel, Carol (Eds.) (1992). *Parallel Visions: Modern Artists and Outsider Art*. Princeton, N.J.: Princeton University Press.

October 30th & November 6th: Slavery.

General Overview: Slavery is best understood as complete domination, that is achieved through violence (physical and psychological), by a malevolent authority figure. Once made a slave, that person or child loses all claims and powers in self, things, and persons, becoming - in essence - an extension of the will of the slave-master.

Art associated with slavery, needless to say, is an inquisition into atrocity and despair.

October 30th: Colonial Slavery (focused largely on the US).

Overview: The 10/30 lecture begins with a short clip from the movie *Amistad*. Following the movie clip, there will be a discussion of the slave trade in general, and then slavery in the United States. A trade route map, slave ship drawings, the Tomb of the Unknown Slave (New Orleans),

and Kara Walker's *Calliope* are among the topics also examined herein. The literatures on (or by) Frederick Douglass, Annette Gordon-Reed, Dred Scott/Supreme Court Justice Taney, and *Brown v Board of Education* follow. The lecture then moves to a discussion of the British Abolitionist's Wedgewood medallion (*Am I Not A man*), the *I Am a Man* placards used in the *Memphis Sanitation Strike*, and Martin Luther King's involvement with – and assassination during – the Memphis strike. The remainder of the lecture is devoted to artists (e.g. Sanford Biggers, Sonya Clark, Billie Holiday, Glenn Ligon, Noah Purifoy, Dana Schutz, Hank Willis Thomas, and Kara Walker), artist collectives and exhibitions (e.g. *Where We At*, Black Women Artists Collective; *We Wanted A Revolution: Black Radical Women, 1965-1985*) and memorials (e.g. *The National Memorial for Peace and Justice* (The Lynching Museum)) relevant to the themes discussed herein.

Additional Suggested Readings: Colonial Slavery:

- Als, Hilton, Hannaham, James, Stackhouse, Christopher, and Walker, Kara (2013). *Dust Jackets for the Niggerati*. New York: Gregory R. Miller & Co.
- Balkin, Jack M. & Levinson, Sanford (2007). 13 Ways of Looking at Dred Scott. *Yale Law Faculty Scholarship Series*. Paper 229.
- Driskell, David C. (1976). *Two Centuries of Black American Art*. New York, Alfred A. Knopf.
- D'Saete, Marcelo (2017). *Run for It*. Seattle, WA, Fantagraphics.
- Fehrenbacher, Don E. (1978). *The Dred Scott Case*. New York: Oxford University Press.
- Gordon-Reed, Annette (2018). America's Original Sin: Slavery and the legacy of white supremacy. *Foreign Affairs*, January/February Issue, 2-6.
- Haenel, Birgit (2009). *Slavery in Art and Literature: Approaches to Trauma, Memory and Visuality*. London: Frank & Timme.
- Kendi, Ibram X. (2016). *Stamped from the Beginning*. New York, Nation Books.
- Resendez, Andres (2016). *The Other Slavery*. New York, Houghton, Mifflin, Harcourt.
- Sirmans, Franklin & Lipschutz, Yael (2013). *Noah Purifoy: Junk Dada*. New York: Prestel.
- Sundstrom, Ronald (2017). Frederick Douglass. *Stanford Encyclopedia of Philosophy*, Palo Alto, CA: Metaphysics Research Lab, Stanford University.
- Umberger, Leslie (2018). *Between Worlds: The Art of Bill Traylor*. Washington DC, The Smithsonian American Art Museum.
- Woodward, C. Vann (1978). A dreadful decision. *The New York Review of Books*, December 15th, 1978, 1-5.

November 6th: Modern Slavery.

Overview: The 11/6 lecture begins with an overview of the literature and statistics on Modern Slavery (e.g. Kevin Bales, Kim Kathleen, Orlando Patterson, the World Health Organization) and then shifts to an in-depth discussion of Vannak Prum's *The Dead Eye and the Deep Blue Sea: A Graphic Memoir of Modern Slavery*. The remainder of the class is devoted to artists (e.g. Molly Gochman, Tari Ito, Yong Soon Min, Dawn Akemi Saito, Yoshiko Shimada), exhibitions (e.g. *Enslaved Exhibitions: A human thread foundation project* by Lisa Kristine; *Trauma, Interrupted* curated by Flaudette May Datuin) and writers (e.g. Thomas Estler) that depict Modern Slavery.

Additional Suggested Readings: Contemporary Slavery:

- Bales, Kevin (2012). *Disposable People: New Slavery in the Global Economy*. Berkeley, Los Angeles, London, University of California Press.
- Estler, Thomas (2017). *Abolitionista!* (Graphic Novel) San Francisco: Mondo Media.
- Patterson, Orlando (2012). Trafficking, gender, and slavery: Past and Present. In Jean Allain (Ed.) *The Legal Understanding of Slavery: From the historical to the contemporary*. New York: Oxford University Press.
- World Health Organization (2012) Human Trafficking (Policy Statement). Published by the World Health Organization.

November 13th & 20th: War.

General Overview: War is the ultimate never-ending story. These lectures examine artistic visions anchored in specific wars, or the sequelae of specific wars (e.g. concentration camps, displacement, etc.) within a global, contemporary perspective.

November 13th: The Trauma of Modern Wars (Psychological Literatures and Artistic Renditions).

Overview: This lecture begins with the psychological literature on Modern Wars, including shell shock, war neurosis, combat stress, WWI, WWII, the Holocaust, the Vietnam War, PTSD, and Victor Frankl. The lecture then focuses on artists, exhibitions, and memorials, relevant to Modern Wars (e.g. Francisco Goya. **WWI:** Otto Dix, Kathe Kollwitz. **WWII:** Michael Koerner, Wendy Maruyama, Mike Saijo. **Artists of the Holocaust:** Edith Kiss, Charlotte Salomon. **Vietnam era:** Anti-War poster Art, Leon Golub, Kim Jones, Dinh Q. Lê, Nancy Spero. **Post-Vietnam era:** Melanie Friend, Melissa Walker. **Examples of Exhibits and Performances on Art & War:** *Artist's Responses to the Holocaust* (Imperial War Museum, London), *Sunken Red* (BAM's Next Wave Festival), *World War I and the Visual Arts* (The Met)). **Examples of Video/Film Clips:** Various video clips of the artists and artworks will be shown, plus a clip from the movie *Apocalypse Now* (1979).

Additional Suggested Readings: The Psychological Literature

- Dohrenwend, Bruce P. et al (2006). The psychological risks of Vietnam for U.S. Veterans: A revisit with new data and methods. *Science*, 313, 979-982.
- Frankl, Victor (1959/2006). *Man's Search for Meaning*. Boston: Beacon Press.
- Frueh, B. Christopher, Elhai, Jon D., Grubaugh, Anouk L. et al. (2005). Documented combat exposure of US veterans seeking treatment for combat-related post-traumatic stress disorder. *British Journal of Psychiatry*, 186, 467-472.
- Jones, Dan (2015). Conflict resolution: Wars without end. *Nature*, 519, 148-150.
- Loughran, Tracey (2010). Shell shock, trauma, and the First World War: The making of a diagnosis and its histories. *Journal of the History of Medicine and Allied Sciences*. 67, 94-119.

Additional Suggested Readings: Artists and Exhibitions on Contemporary Wars

- Barnstone, Deborah Ascher and McClosky, Barbara (Eds.) (2017). *The Art of War (German Visual Culture, Volume Five)* Oxford, UK: Peter Lang,
- Bourke, Joanna (Ed.) (2017). *War and Art: A Visual History of Modern Conflict*. London, UK: Reaktion.
- Catalogue (2007). *A Tapestry of Memories: The Art of Dinh Q. Lê*, Bellevue Arts Museum, Bellevue, WA.
- Catalogue (2004). *Trauma and Metamorphosis*. Chicago, IL, The National Vietnam Veteran Art Museum.
- Lippard, Lucy (1990). *A Different War*. Seattle, WA, The Real Comet Press.
- Miles, Christopher and Roth, Moira (2003). *From Vietnam to Hollywood: Dinh Q. Lê*, Seattle, WA: Marquand Books.
- Rubin, Alissa J. (2014). Horror is a constant, as artists depict war. *The New York Times*, August 28th, 2014.
- Sala, Ilaria Maria (2016). Drawn Out: The Vietnam War, as seen through the ethereal art of Vietnamese soldiers. *Quartz*, March 31st, 2016.
- Sontag, Susan (2004). *Regarding the Pain of Others*. New York: Picador.
- Spero, Nancy (2003). *The War Series 1966-1970* Milan, Italy: Charta.
- Stone, Andrea (2015). How art heals the wounds of war. *National Geographic*, February 15, 2015. (plus the link: the National Geographic story and videos titled *Behind the Mask: Revealing the Trauma of War*.)
- Thomas, C. David (1991). *As Seen by Both Sides*. Boston, University of Massachusetts Press.

November 20th: War Through the Lens of Graphic Memoirs.

Overview: The lecture begins with a discussion of the film *Waltz with Bashir* (2008). An in-depth discussion of graphic memoirs that depict war (*Brothers of the Gun*, *Judenhass*, *Maus I & II*, *The Best We Could Do*, *Vietnamerica* and *Yossel*) occurs subsequently. This lecture ends with an in-class Collage Project. Collage is defined, and the objective of this project is explained. Noteworthy collage artists (e.g. Romare Bearden, Max Ernst, John Hiltunen, Hannah Hoch, Nathaniel Mary Quinn, Robert Rauschenberg, Man Ray, Martha Rosler, Annegret Soltau, and Nancy Spero) are then introduced, and the exercise follows thereafter.

Additional Suggested Readings: Graphic Memoirs of War.

- Earle, Harriet E. H., (2017). *Comics, Trauma, and the New Art of War*. Jackson, MI: University Press of Mississippi.
- El Refaie, Elisabeth (2012). *Autobiographical Comics: Life Writing in Practice*. Jackson, MI: University Press of Mississippi.
- Hisham, Marwan & Crabapple, Molly (2018). *Brothers of the Gun: A memoir of the Syrian War*. London: OneWorld.
- Krug, Nora (2018). *Belonging: A German Reckons with History and Home*. New York: Scribner.
- Kubert, Joe (2005). *Yossel*. New York: Byron Preiss Graphic Novels.
- Sim, Dave (2008). *Judenhass*. Spain: Ponent Mon, S.L.

Spiegelman, Art (1991 & 1992). *Maus 1 & 2*. New York: Pantheon.
Thi, Bui (2018). *The Best We Could Do*. New York: Harry N. Abrams.
Tran, GB, (2010). *Vietnamerica: A Family's Journey*. New York: Villard Books.

November 27th & December 4th: Child Sexual Abuse.

General Overview: In a recent World Health Organization study (using 24 countries and over 60,000 participants), the two most commonly reported severe traumas were: the death of a loved one or witnessing death or serious injury of another person. Although sexual assault was a much less frequently reported severe trauma, the likelihood of developing PTSD in the aftermath of a sexual assault was the highest – by far – of any severely traumatic experience (e.g. war, natural disaster (tsunami)) included in the World Health Organization's research. These two lectures examine artistic visions that were manifested in the wake of child sexual abuse.

November 27th & December 4th: Research, Artists, Exhibitions, and Graphic Memoirs

Overview: The lectures on 11/27 & 12/4 begin with an overview of the psychological and statistical literatures on child sexual abuse. The lecture then focuses on artists (e.g. Tania Love Abramson, Balthus, Pierre Crocquet, Linda Dement, Karen Finley, Crying 4 Kafka, Ed and Nancy Kienholz, Eli Langer, Charlene Lutz, Joseph Newsome, Eric Ravelo, and Una), curators (e.g. Walter Hopps, Hans Ulbrich Obrist), exhibitions (e.g. *Confess, Finding Our Voice: Sister Survivors Speak, Incest Awareness Project, Sex Crimes Against Black Girls, Witnesses: Against Our Despair*), and graphic memoirs (e.g. *Becoming Unbecoming, Hush, and Something Terrible, The Tale of One Bad Rat*) that have relevance to child sexual abuse. Various video clips of the artists and their artworks, plus clips from films such as *The Tale* and *Precious*, complete the lectures.

Concluding comments and discussion finalize this Fall Quarter course.

Additional Suggested Readings:

- Abramson, Paul R. (1984). *Sarah: A Sexual Biography*. Albany, N.Y.: State University of New York Press.
- Abramson, Paul R. (2010). *Sex Appeal: Six ethical principles for the 21st century*. New York: Oxford University Press.
- Abramson, Paul R. (2018). *Screwing Around with Sex: Essays, Indictments, Anecdotes, and Asides*. Joshua Tree, CA: Asylum 4 Renegades Press.
- Abramson, Paul R. & Pinkerton, Steven D. (2000). *A House Divided: Suspicions of mother-daughter incest*. New York: W.W. Norton.
- Cheit, Ross (2014). *The Witch-Hunt Narrative: Politics, Psychology and the Sexual Abuse of Children*. New York: Oxford University Press.
- Chilish, Billy (2005). *My Fault*. London: Virgin Books.
- Fryd, Vivien Green (2019). *Against Our Will: Sexual Trauma in American Art Since 1970*. University Park, PA, Pennsylvania State University Press.

Fryd, Vivien Green (2009). Visual stimuli for traumatic memories: An academic and personal memoir. *Traumatology*, 15, 5-14.

Gajdics, Peter (2017). *The Inheritance of Shame*. Long Beach, CA: Brown Paper Press.

Glockner, Phoebe (2000). *A Child's Life and Other Stories*. Mumbai: Frog Books.

Talbot, Bryan (2010). *The Tale of One Bad Rat*. Milwaukie, OR, Dark Horse Books.

Treisman, Deborah (2017). *The Dream Colony: A Life in Art*. New York: Bloomsbury.

Trippe, Dean (2017). *Something Terrible*. Chicago: Iron Circus Comics.

Una (2016). *Becoming Unbecoming*. Vancouver, BC: Arsenal Pulp Press.

Endnote: A fragment of a poem by Anna Akhmatova:

*And may the melting snow stream like tears
From my motionless lids of bronze
And a prison dove can coo in the distance
And the ships of the Neva sail calmly on.*

(These are the last four lines of the poem (circa 1936) *Requiem*. They were written while the poet repeatedly stood outside the walls of Kresty prison, desperately trying to see her son. Kresty prison is on the banks of the Neva River in St. Petersburg, Russia.)