

**Art and Politics**  
FR 269/CLT 231F/PSC 282/AAS 269  
Spring Term 2005

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This course on the interactions between art and politics in the twentieth century will be conducted as an intensive and advanced seminar. Drawing on art history, literature and political theory we will explore the ways that politics and the practices of artistic representation intersect. Much of the course will treat questions of race and identity. Our focus will primarily include French and American examples including but not limited to the representation and theoretical discussion of war, torture, forced migration, lynching, globalization and racial categories. Students will be expected to look at art, read poetry and literary texts, analyze and understand political theory and participate in a series of speakers and symposia outside of the class. This course has been designed for students from across the humanities and the social sciences.

**Course Grade:**

- 35% Participation (including attendance to play, make-up classes and several presentations); More than 2 unexcused absences will result in a lowered grade;
- 5% Short (3 page) writing assignment;
- 20% Take-home midterm;
- 15% Oral presentations to be done in small groups of roughly 10 mins; Each student also must turn in annotated bibliography showing that you have read the sources used in the presentation (The group can use same sources but notes must be your own – – at least a few sentences per source) – you must cite at least 3 non-internet sources;
- 25% A 15 page independent research paper or project (topic must be approved by both faculty members by March 3 – this option is required for those taking the course for the Political Science "W" requirement) or take-home final (3-4 specific essay questions, 10-12 written pages).

We will provide complete, detailed instructions for each assignment.

NOTE: We have not ordered books for this course. Most of the readings will be on electronic reserve at Rush Rhees Library. But We will ask you to purchase several texts which should be available at your favorite on-line used book purveyors.

**January**

Mon.	Tuesday	Wed	Thursday	Fri.
			<b>13 Introduction</b> Distribute syllabus; What is art? What is politics?	14
17	<b>18 Introduction</b> READ: Karl Marx "Contribution to the Critique of Political Economy"; Michel Foucault "What is an Author"; Hannah Arendt, "The Crisis in Culture"; John Dewey <i>Art and Experience</i> (Ch 1); Walter Benjamin "The Work of Art in the Age of Mechanical Reproduction" (520-7)	19	<b>20 Introduction</b> READ: John Hutton "Pieties and Impieties" (74-82); August Endell excerpt "The Beauty of Form"(59-61); Kandinsky "Concerning the Spiritual" (82-89); Anthony Appiah "Postcolonial and the Aesthetic"(374-379); Clive Bell "The Aesthetic Hypothesis"(107-110); Klingender "Content and Form in Art" (437-9).	21
24	<b>25 Introduction</b>  <i>First writing assignment</i> – what is art? what is politics?  READ: Edouard Glissant "The Black Beach"; Diego Rivera "The Revolutionary Spirit"(421- 424); Maya Lin "Untitled Statements" (524-5); Arthur Danto "The Abuse of Beauty" ; Clifford Geertz "Art as a Cultural System" (109-18).	26	<b>27 Migrations</b>  READ: Stephen Castles. "The International Politics of Forced Migration"; Michel Foucault "Governmentality" and "'Omnes Et Singulatim': Toward a Critique of Political Reason"; Hannah Arendt "The Perplexities of the Rights of Man".	28

**February**

	<p><b>1 Migrations</b>            Sebastiao Salgado  <i>Migrations</i>            (Selections).            READ: Elaine Scarry  <i>On Beauty and Being            Just</i> (pp. 58-93).            Derek Walcott <i>The            Fortunate Traveler</i>            (Selections);            Adam Jagajewski            "Refugees".</p>	2	<p><b>3 Migrations</b>             Jacob Lawrence "The            Migration Series."             READ: Anne Rice, ed.  <i>Witnessing Lynching</i>            (Selections);            Carol Stack <i>Call to            Home</i>            (Selections).</p>	4
7	<p><b>8 Migrations/War</b>            FILM: "Marooned in            Iraq"             READ:            Aaron McGruder <i>The            Right to Be Hostile</i>            (Selections);</p>	9 Aaron McGruder visit	<p><b>10 War</b>             READ: Marguerite            Duras <i>The War</i> (Section            1); Futurist manifesto at  <a href="http://cscs.umich.edu/~crshalizi/T4PM/futurist-manifesto.html">http://cscs.umich.edu/~crshalizi/T4PM/futurist-manifesto.html</a>;            Adorno from            "Commitment" (779-            783) art after Auschwitz.</p>	11
14	<p><b>15 War</b>            Pablo Picasso            "Guernica"; Robert            Motherwell "Elegy for            the Spanish Republic";            Jacob Lawrence "The            War Series".             READ: Maya Lin            "Landscapes and            Memorials";            Critical Art Ensemble            "Electronic Civil            Disobedience" and            "Resisting the Bunker"</p>	16	<p><b>17 War</b>            Golub, mercenaries;            Purple Hearts photo            essay by Nina Berman.             READ: Golub interview            (241-244); Jorg            Immendorf (255-257);            Rosenquist (347-349)            CA Sourcebook, Gustav            Metzger pp. 8-19,            manifestoes (401-4) CA            Sourcebook.</p>	18

21	22 <b>War</b> – Mouloud Feraoun reflections on French-Algerian War (Selections).	23	24 <b>NO CLASS</b> Play; Take Home Midterm; READ: Artaud <i>Theatre of Cruelty</i> , both versions	25 Play <i>Major Barbara</i>
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### March

Monday	Tuesday	Wednesday	Thursday	Friday
	1 <b>NO CLASS</b> Arts Library Orientation  READ: Douglas Crimp <i>Aids Demographics</i>	2	3 <b>Art In the Streets</b>  READ: Martin Luther King, Jr. "Letter from Birmingham City Jail"; Elizabeth Spelman "Anger: The Diary"; Critical Arts Ensemble "Recombinant Theater & Digital Resistance"	4
7 spring break	8 ---- <b>READ</b> Sanford Levinson <i>Written in Stone</i>	9 -----	10 -----	11 ----- --
14	15 <b>Art In the Streets</b> Barbara Kruger; Jenny Holzer; Krzysztof Wodiczko. READ: P. Phillips "Creating Democracy: A Dialogue with Krzysztof	16	17 <b>Art In the Streets</b>  group presentations	18

	Wodiczko”; Keith Haring (369-71) CA Sourcebook			
21	22 <b>Art In the Streets</b>  group presentations	23	24 <b>Torture</b> The Abu Ghraib Pictures. READ: Susan Sontag "Against Interpretation"(249-255); Susan Sontag "Regarding the Torture of Others"; Mark Bowden "The Dark Art of Interrogation"	25
28	29 <b>Torture</b> – group presentations –  READ: Simone de Beauvoir on Djamilia Bouchala; Jean-Paul Sartre ‘The slow death of Andreas Bader’ at <a href="http://www.marxists.org/reference/archive/sartre/1974/baader.htm">http://www.marxists.org/reference/archive/sartre/1974/baader.htm</a>	30	31 <b>Torture</b> – Elaine Scarry <i>The Body In Pain</i> (Chs. 1&3).	

**April\***

Monday	Tuesday	Wed	Thursday	Fri
4	5 <b>Torture</b> – group presentations	6	7 <b>Thinking In Color</b>  READ: Anthony Appiah "Race, Culture, Identity"; Ludwig Wittgenstein <i>Remarks on Color</i> ; Patricia Williams <i>Seeing a Color-Blind Future</i> .  READ Jeff Donaldson "Ten in Search of a Nation"(366-9) CA Sourcebook	8
11	12 <b>Thinking in Color</b>  READ: Coco Fusco & Brian Wallis <i>Only Skin Deep</i> (Selections)	13	14 <b>Thinking in Color</b> – group presentations  READ: Edouard Glissant 'The Relative and Chaos' and "Distancing, Determining"	15
18	19 <b>Thinking in Color</b> – group presentations	20	21 Do Art & Politics Necessarily Intersect Around Events? Readings TBA	22
25	26 last class	27	28	29

\* 2 Thursday evenings in April – make-up class for oral presentations.