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.
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<th>Mon.</th>
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</table>
|      |         |       | 13 **Introduction**  
Distribute syllabus;  
What is art? What is politics? | 14 |
| 17   | 18 **Introduction**  
READ: Karl Marx  
"Contribution to the Critique of Political Economy";  
Michel Foucault  
"What is an Author";  
Hannah Arendt, "The Crisis in Culture";  
John Dewey  
*Art and Experience* (Ch 1);  
Walter Benjamin "The Work of Art in the Age of Mechanical Reproduction" (520-7) | 19 | 20 **Introduction**  
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   | 25 **Introduction**  
*First writing assignment* –  
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 | 27 **Migrations**  
READ:  
Stephen Castles. “The International Politics of Forced Migration”;  
Michel Foucault  
"Governmontality" and "Omnis Et Singulatim": Toward a Critique of Political Reason”;  
Hannah Arendt "The Perplexities of the Rights of Man". | 28 |
## February

| 1 | **Migrations** | Sebastiao Salgado  
*Migrations*  
(Selections).  
READ: Elaine Scarry  
*On Beauty and Being Just*  
(pp. 58-93).  
Derek Walcott *The Fortunate Traveler*  
(Selections);  
Adam Jagajewski  
"Refugees". |
| 2 |  |  |
| 3 | **Migrations** | Jacob Lawrence "The Migration Series."  
READ: Anne Rice, ed.  
*Witnessing Lynching*  
(Selections);  
Carol Stack *Call to Home*  
(Selections). |
| 4 |  |  |
| 7 | 8 | **Migrations/War**  
FILM: "Marooned in Iraq"  
READ:  
Aaron McGruder *The Right to Be Hostile*  
(Selections); |
| 9 | Aaron McGruder visit |  |
| 10 | **War** |  
READ: Marguerite Duras *The War*  
(Section 1); Futurist manifesto at  
http://cscs.umich.edu/~crshalizi/T4PM/futurist-manifesto.html;  
Adorno from  
"Commitment" (779-783) art after Auschwitz. |
| 11 |  |  |
| 14 | 15 | **War**  
Pablo Picasso  
"Guernica"; Robert Motherwell  
"Elegy for the Spanish Republic";  
Jacob Lawrence  
"The War Series".  
READ: Maya Lin  
"Landslapes and Memorials";  
Critical Art Ensemble  
“Electronic Civil Disobedience” and  
“Resisting the Bunker” |
| 16 |  |  |
| 17 | **War** | 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 |  |  |</p>
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<thead>
<tr>
<th>Monday</th>
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<tr>
<td>21</td>
<td>22 War – Mouloud Feraoun reflections on French-Algerian War (Selections).</td>
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<td>23</td>
<td>24 NO CLASS Play; Take Home Midterm; READ: Artaud <em>Theatre of Cruelty</em>, both versions</td>
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<td>25</td>
<td>Play <em>Major Barbar a</em></td>
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March

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<tr>
<td>1</td>
<td>NO CLASS</td>
<td>2</td>
<td>3 Art In the Streets</td>
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<td>7</td>
<td>spring break</td>
<td>8 ---- READ Sanford Levinson <em>Written in Stone</em></td>
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<td>14</td>
<td>15 Art In the Streets</td>
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<td>17 Art In the Streets</td>
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<td>Barbara Kruger; Jenny Holzer; Krzysztof Wodiczko. READ: P. Phillips “Creating Democracy: A Dialogue with Krzysztof</td>
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<td>group presentations</td>
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| 21 | 22 **Art In the Streets**  
   | group presentations | 23 | 24 **Torture**  
The Abu Ghraib Pictures.  
READ: Susan Sontag "Against Interpretation"(24 9-255); Susan Sontag "Regarding the Torture of Others"; Mark Bowden "The Dark Art of Interrogation" |
| 28 | 29 **Torture** – group presentations –  
April*

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<tr>
<td>4</td>
<td>5 Torture – group presentations</td>
<td>6</td>
<td>7 Thinking In Color</td>
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<td></td>
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<td>READ: Anthony Appiah &quot;Race, Culture, Identity&quot;; Ludwig Wittgenstein Remarks on Color; Patricia Williams Seeing a Color-Blind Future.</td>
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<td>READ Jeff Donaldson &quot;Ten in Search of a Nation&quot;(366-9) CA Sourcebook</td>
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<td>11</td>
<td>12 Thinking in Color</td>
<td>13</td>
<td>14 Thinking in Color – group presentations</td>
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<td></td>
<td>READ: Coco Fusco &amp; Brian Wallis Only Skin Deep (Selections)</td>
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<td>READ: Edouard Glissant ‘The Relative and Chaos’ and “Distancing, Determining”</td>
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<td>18</td>
<td>19 Thinking in Color</td>
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<td>21 Do Art &amp; Politics Necessarily Intersect Around Events? Readings TBA</td>
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<td>– group presentations</td>
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<td>25</td>
<td>26 last class</td>
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* 2 Thursday evenings in April – make-up class for oral presentations.