

ART/IDIS 292, ARTISTS AS ACTIVISTS Fall 2009

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office hours: Tues 11:00am to 1:00pm; Weds 2:00 to 4:00pm; or by appointment

The format for this course is seminar, image-lectures, and guided discussion.

DESCRIPTION: "Artists as Activists" examines how work by artists, writers and graphic designers raises ethical questions and advocate social change. A wide range of visual and material culture will be presented, including propaganda, posters, advertising, the graphic novel, film, and theater. Content will include propaganda, patriotism, and resistance during World War II and the Holocaust; the Vietnam War; the war in Iraq; the anti-war and ecology movements in 1960s; the Pro-Democracy movement; AIDS activism; and current issues of human rights. Graphic design and artwork will include selections from Central and Eastern Europe, USSR/Russia, China, Latin America, Japan, and the USA. Students will view both documentary and feature films, including the film version of Tony Kushner's epic play, *Angels in America*.

We will consider relationships between art, images, mass media, propaganda, and individual/collective acts of conscience. Students will evaluate artwork in this course are using a combination of ethical/philosophical frameworks, and formal and contextual analysis. Discussion will include the historical, social, and political context of the artwork, its method of production and distribution, and the privileges/risks inherent in producing political art.

OBJECTIVES AND OUTCOMES:

Understand relationships between art, propaganda, and protest, primarily in 20th-century and contemporary art.

Explore how art can reveal the complexity of moral decision-making and actions.

Analyze art, its subject matter, and the context of its production and distribution, in terms of aesthetics and ethics.

Evaluate the impact of the visual arts on social, civic, and individual responsibility.

ASSESSMENT:

Grades are determined primarily through my evaluation of your writing and research. Assignments will include papers, short essays, reviews, and creative writing.

Your papers are graded according to how well you:

1. CHOOSE a significant and relevant purpose
2. STATE OR DEFINE your purpose
(Your task as a thinker and writer is to ask and answer a question, or describe and solve a problem.)

3. IDENTIFY key concepts and explain them clearly
4. USE evidence (examples) to draw consistent conclusions
5. IDENTIFY your assumptions (“What am I taking for granted? What are my prejudices; how have my attitudes been previously influenced and by what?”)
6. KNOW the difference between “believing/feeling” and “thinking/showing”
7. THINK, SPEAK, AND WRITE CLEARLY AND WELL

Your writing is evaluated in terms of:

ACCURACY; PRECISION; RELEVANCE; DEPTH; BREADTH;
LOGIC; FLOW; SIGNIFICANCE; FAIRNESS; SINCERITY; VOICE

If writing is especially difficult for you, make an appointment at the Writing Center when you have completed your first draft of the *Design of Dissent* assignment. Allow time to have your draft reviewed by one of the Writing Center Student Tutors so you have time to revise it before you turn it in. The Student Tutors will help you learn how to write better, and to enjoy the process of writing and revision. *Good writing evolves from revisions.* If you want to earn an “A,” revisions must become part of your regular writing process. Do not expect to write a good paper if you turn in a first draft or do it the night before it’s due.

Recommended tools: *The Bedford Manual*. Use it every time you write.

On Writing Well by William Zinsser.

Read more of just about anything.

REQUIREMENTS:

1. Textbooks for class: *Design of Dissent* by Milton Glaser and Mirko Ilic; New York, 2005; *Interpreting Art: Reflecting, Wondering, and Responding* by Terry Barrett, New York, 2003; *Just War* by Howard Zinn, New York, 2003.

2. Satisfactory, on-time completion of all assignments on the syllabus.

3. Reading the assigned materials, talking, and thinking about the subject matter of this class both during and outside of class. This class requires active, engaged, consistent involvement.

4. Participating in class, contributing to class, being engaged with the material.

Class participation: 5% OF GRADE

5. Attendance. You can’t participate if you aren’t in class. Absences affect your engagement, and the quality and content of your work; absences affect your grade. Attendance at special events and lectures listed on the syllabus is especially important. *See important notes about Art Department Attendance Policy on page 3.*

Call the Art Office (x1680) if you are going to miss class. (*Please do not come to class if you are sick! Keep your communicable disease to yourself!*) Or e-mail me ahead of time at dutlinger@moravian.edu.

Please do not bring your breakfast, lunch, or dinner to eat during class.

Your phone must be off or on silent. No no nnnnoh text-messaging in class.

ART DEPARTMENT ATTENDANCE POLICY:

After the first unexcused absence, final grade will be dropped by one full letter.

After the third unexcused absence, student will receive a failing final grade.

Documentation is required for absences related to sports. Your coach should e-mail a note to me confirming matches, meets, departure time for away games, or anything that would require your absence from class. Practice is not an excused absence.

Do not schedule interviews or doctor's/dentist's appointments during class time. (These qualify as unexcused absences.)

Missing portions of class count as an unexcused absence.

examples:

Failure to bring assignment to class; being late more than three times. "Late" is late. Really, truly, rudely late is 10–15 minutes after class begins.

If you are late or absent, it is your responsibility (not mine) to find out what you missed from a classmate & catch up asap.

REGARDING LEARNING DISABILITIES: *"If you believe you need accommodations in this class, you are encouraged to contact the Learning Services Office as soon as possible to enhance the likelihood that such accommodations are implemented in a timely fashion."* (from the Moravian College Handbook)

REGARDING ACADEMIC HONESTY:

Search your soul. If you need clarification, see the Moravian College policy in the Student Handbook. Plagiarism is cheating is stealing.

GETTING THE GRADE:

A: Exceptional work; thorough and outstanding achievement; work reflects thorough research, revision, and an engaged, critical process.

B: Good, above-average work, but it needs refinement or revision. "B" work often lacks cohesive structure or needs more attention to detail; it usually shows little or no investigation of primary research.

C: Adequate but undistinguished; lacks in focus, commitment, critical thinking, substantial content, and rhetorical skills.

D: Does not satisfy requirements of assignment. Inadequate amount of time and thought invested in project or paper. Work is often rushed, contrived or clichéd, and usually lacks formal or contextual analysis.

F: Failed in all aspects to satisfy requirements of assignment, or work was never turned in; plagiarism may be evident. No credit. If plagiarism is suspected, it will be investigated and reported to Academic Affairs.

I: Incomplete. You must have a medical excuse to qualify for an Incomplete.

2009 SCHEDULE *Artists as Activists*

1 SEPTEMBER

Introduction to course: my expectations and yours.
Thinking, talking, and writing about art.
Looking at *Design of Dissent*.

*schedule is subject to change; art/activist events
may be added as part of course requirements*

Assignment:

Read syllabus and “Rubric for Thesis-driven Writing Assignments” (by Prof. John Black, English Dept.) Read handouts: “Contextual Analysis” and “Formal Analysis.”
Read Chapter 8, “Principles for Interpreting Art,” pp 197–228 in Barrett, *Interpreting Art*
Read first letter (handout) by Todd Gitlin from *Letters to a Young Activist*.

Essay, 3.5–4 pages, due in two weeks, on September 15:

Choose three images, related by subject, but not similar in style, from *Design of Dissent*. One of the artists should be from a non-Western culture. (“Western culture” usually includes USA, Europe [including Eastern Europe], Canada, Latin America. Applying what you have read, write a contextual and formal analysis of these three images. You must include the images in your paper, with captions. (artist, title, date) I will show you how to do this in MSWord. (pls remind me... ;) Footnote all citations.

15% OF GRADE

8 SEPTEMBER

Image-lecture and a close reading of several images that will include formal & contextual analysis; in-class short essay on the readings. (5% OF GRADE)

15 SEPTEMBER BRING & TURN IN FIRST ESSAY

Meet at Payne Art Gallery on South Campus at 9:00.

22 SEPTEMBER

*Meet at Allentown Art Museum at 9:45 am
31 North 5th Street Allentown, PA 18101-1616*

29 SEPTEMBER

Image-lecture: *Art against War, Art for War*

Assignment:

1. Read *Looking at War* by Susan Sontag, pp 82–98, THE NEW YORKER, Dec 9, 2002 (handout)
2. Read Chapter 6, *Interpretation and Medium: Photography* in Barrett, pp 139–161
3. Read handout: “The Role & Uses of War Photography” by Thomas Barfield.

Write essay, 4–6 pages. DUE ON FRI, OCT 16 BY NOON; DROP OFF AT MY OFFICE. ART DEPT, SOUTH CAMPUS. LOBBY LEVEL, AROUND THE CORNER FROM PAYNE GALLERY.

THINK about Sontag’s and Barrett’s ideas. WRITE an essay on a photographer whose subject matter is war. (A number of books are on reserve at Reeves for you to use. Or you can choose one from a list I will provide. Or find one on your own.)

Include formal and contextual analysis of the images. Include all images in your paper, with captions. You must refer explicitly to the assigned readings in your paper.

Make an appointment at Writing Center for Oct 7–13. *Take your first draft of your essay and work with a tutor to improve it. This is a required part of this assignment.*

20% OF GRADE

6 OCTOBER *No class. Fall Break. Mid-term.*

13 OCTOBER Documentary film: "Degenerate Art" Following the film, you will be asked to write a short essay in class. 5% OF GRADE

20 OCTOBER Image-lecture: *Picasso's Guernica*

Assignment:

Essay (5 pages) due in two weeks, November 10.

Choose two artists from *Design of Dissent*, one of whom is non-Western, whose work deals with war.

Using ideas from all of your assigned readings, write an essay on your artists and their subjects. In your essay, include biographical information about each artist, and develop a contextual and formal analysis of two examples of each artist's work.

Find other examples of work from the time period and country and use this research in your paper. Be sure to include images of the artwork (with captions).

20% OF GRADE

27 OCTOBER Image-lecture: *As Seen by Both Sides*

3 NOVEMBER Image-lecture: *Give Peace a Chance*

6 NOVEMBER *Art Department field trip to New York City. depart promptly at 8:00 am from the front of the HUB. Return around 6:30 pm. Attendance is required. We will look at activist art at several museums.* Your student account has already been billed (\$45) for the field trip. Contact jciganick@moravian.edu (x1680) if you can not attend the NYC trip. And also let me know!

10 NOVEMBER *Essay due.*

Angels in America, Parts 1 & 2 by Tony Kushner

17 NOVEMBER *Angels in America* Parts 3 & 4

READ handout: "Identity and Conversion in *Angels in America*" by Steven F. Kruger.

24 NOVEMBER *Angels in America* Parts 5 & 6

Think about your final paper topic; do some research. The topic of your research paper or story may focus on *Angels in America*, human rights, social justice, "intolerance of difference," or any subject related to art and activism. You may choose to do creative writing instead of writing a research paper. Talk to me about your project, especially if you plan on doing creative writing instead of the research paper. DUE ON DECEMBER 8.

35% OF GRADE *Length of paper: "as long as necessary & as short as possible."*

Over Thanksgiving break:

READ "JUST WAR" BY HOWARD ZINN.

1 DECEMBER *In-class essay and discussion of "Just War."* 5% OF GRADE

8 DECEMBER Last class: Image-lecture on Iraq & Iran; wrap-up & discussion.

There is no final exam. Your last paper is your capstone project.

On reserve for Artists as Activists, ART/IDIS 292

War Photography

Thomas Barfield	War Photography: Images of War from Front Line Photographers
Sherry Buchanan	Mekong Diaries: Vietcong Drawings and Stories 1964-75
Philip Jones Griffith	Vietnam, Inc.
Larry Burrows	Vietnam
Alfredo Jarre	Let There Be Light: The Rwanda Project 1994-98
Don McCullen	Hearts of Darkness
Catherin Leroy, ed.	Under Fire: Great Photographers and Writers in Vietnam
Robert E. Hood	12 at War
Tim Page	Another Vietnam: Pictures of the War from the Other Side
Dahood Sarhandi/Alina Boboc	Evil Doesn't Live Here: Posters from the Bosnian War
Robert Hirsch	A Social History of Photography
Dora Apel	Lynching Photographs

Graphic Novels

Joe Sacco	Wars' End: Profiles from Bosnia 1995-96 Safe Area: Gorazde The War in Eastern Bosnia, 1992-95 The Fixer: A Story from Sarajevo Palestine
Art Spiegelman	In the Shadow of No Towers
Marjane Satrapi	Persepolis

Other

Shirin Neshat	(Artists Catalog)
Norma Broude/Mary Garrard	The Power of Feminist Art
Deborah Geis/Steven Kruger, eds.	Approaching the Millenium: Essays on <u>Angels in America</u>
Tom Piche/Themma Golden	Carrie Mae Weems
Code Pink	Stop the Next War Now