

Art as a Social Act: Interventions in the Public Sphere

ART 6933 3 Credits Spring 2016

Instructor: Coco Fusco

Class schedule: Tuesdays, 6 - 9pm

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Description: While art is often understood as being about personal creativity and the imagination, can it also be valued for its ability to effect change in the world? There are many ways that artists challenge established views of social realities, call for social change and critique laws and collectively upheld social codes that are perceived as unjust. Notable artists have created works to challenge institutional authority, to raise awareness of social ills, to revitalize public space and to assert the validity of subaltern knowledge and experience.

This course is an introduction to socially engaged art and its strategic uses in public space, both physical and virtual. We will review some of the foundational theories of art as social actions and then look at how artists have responded to war, to racism and policing, to climate change, to threats to civil liberties, and to gendered inequities. We will consider how artists explore culturally coded behavior, how they respond to major historical events, how they comment on government action and political discourse, how they think about cultural memory and cultural identity and how they comment on the ways that institutions shape and control the possibilities of artistic expression.

Seminar format: This class is discussion based, rather than a lecture or studio course. All students will be expected to participate in discussions regularly. Students are encouraged to bring questions about course materials and issues to the class. During seminars, students will be organized in small groups to work through their assessments of course materials and present their views to the rest of the class. Students will be asked to argue as both advocates and critics of works in question.

Assignments: Students will be expected to complete assigned readings and video viewing before class and be ready to discuss them. Students will have two brief writing assignments to complete in the course of the term. Students will also be required to give oral presentations in class.

Everyone in this class should subscribe to *The Pop Culture Salvage Expeditions*, produced by The Center for Artistic Activism. These are podcasts created by artists Steve Lambert and Steve Duncombe.

Objectives and Goals: This seminar is designed to deepen students understanding of the range of methods, media and subject matter used by artists to engage with social issues. As part of that process, students will be expected to develop a more precise vocabulary and to sharpen their analytical tools for interpreting and evaluating art that addresses social issues. Students will be encouraged to use evidence-based analysis in discussions and also in short papers. Students will have the opportunity to choose issues that are of particular interest to them, develop presentations and share them with the rest of the class.

Attendance Polices: Students are expected to attend and participate in all sessions. If you are absent due to illness, a family emergency, religious observance, or another academic obligation, you must provide a written explanation to the instructor and when warranted, a note from a medical professional or your advisor. The UF policy on attendance can be found here:

[https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx - absences](https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx-absences)

Method of Evaluation: Students will be assessed based on their performance in class and on writing assignments. Any student who may be in danger of not receiving credit or not passing the course will receive a written warning prior to the end of the term. The final grade for the course will be determined by the following: quality and consistency of the student's participation in discussions (30%); quality of writing assignments (30%); quality of the oral reports (40%). The UF policies on grading can be found here:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Policy on cell phones, laptops and recording: Cell phones must be turned on vibrate during class sessions. Laptops should not be used for note taking - students may take notes by hand, and bring printed versions of their writing assignments to class. The instructor reserves the right to remove laptops from students who are not able to refrain from using them. Cell phones usage is restricted to receiving emergency texts. Seminars may not be recorded without prior consent of the instructor.

For students with disabilities: Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

Policy regarding non-completion of assignments: All students must complete all assignments, oral and written, in order to pass the course. Students who fail to present oral presentations on schedule will be asked to submit additional written work, but students who do not produce any oral reports will not pass the course. Students who do not turn in all writing assignments by the end of the term may request an incomplete. Incomplete assignments must be turned in by June 1 in order to receive a passing grade.

Regarding the online evaluation process: It is very important that students provide feedback about their experience in the course. Evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

Course Materials: The professor will make readings available in PDF form via Dropbox. Links to videos are also provided. Please download all readings for the course once a link is provided. See details incorporated into the course plan.

Other pertinent school policies for students:

Academic Honesty:

<http://www.registrar.ufl.edu/catalog/policies/students.html#honesty>

Honor Code: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Student Conduct: <http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

COURSE PLAN: DISCUSSION TOPICS, READINGS & WRITING ASSIGNMENTS

1. January 5: Introduction - What is an Artistic Social Act?

To Read Before Class: Jennifer Gonzalez and Adrienne Posner: Factor for Change: US Activist Art Since 1950

The term social action was first developed by sociologist Max Weber to refer to how human behavior generates effects in the social realm. Social Action can involve one or more persons; it influences others; it is performed in the relation to a given social situation and it has a normative orientation, meaning that it is performed on a social pattern or norm. Sociologists divide social action into rational actions, instrumental actions and affective actions, and traditional actions. You might consider how these subcategories might be translated into art situations.

To speak of art as a form of social action implies that it is a form of communication that reflects upon and engenders effects in the real world, not just in the mind of an observer. Artists who self-consciously create works that affect our perception and experience of the world and who seek to effect change through cultural means are engaged in social action.

Questions to consider throughout the semester:

- What does socially engage art focus on?
- What are the main strategies that artists use to engage their audiences and encourage participation?
- Which strategies are most effective and what makes them so?

View: *Foreigners Out! (Auslander Raus): Schlingensiefel's Container*

2. January 12 - Theories of Art and Social Engagement

VIEW: Jorge Furtado's *Ilha das Flores* (Island of Flowers), 1989
<https://vimeo.com/53862971>

READ:

Walter Benjamin: The Author as Producer

Theodor Adorno: Commitment

Adrian Piper: Ideology, Confrontation and Political Self-Awareness

Chantal Mouffe: Activist Art and Agonistic Spaces

Discussion strategy: Students are divided into four groups. Each group will be responsible for leading discussion on a particular text. Each group will present a summary of the argument in one of the texts, a comparison of its main points to those of the other readings. Each group will also present at least one way to consider *Island of Flowers* or *Foreigners Out* in relation to each written text.

3. January 19: ART AND WAR - Focus: Vietnam

War is a social and political phenomenon that has been dealt with by scores of visual artists, writers, musicians, filmmakers and photographers, some of who have glorified it while others have decried it. In the 20th century photography, film and television transformed public understanding of war and warfare and engaged the public as witness to violent conflict. In the present, the majority of non-combatants experience war as visual spectacle. War is also one of the primary arenas of cross-cultural confrontation.

READ:

Amy Schlegel: My Lai, We Lie, They Die or a Small History of an Atrocious Photograph

Julia Bryon-Wilson: Hard Hats and Art Strikes: Robert Morris in 1970

Francis Frascina: "There" and "Here" "Then" and "Now": The Los Angeles Artist Tower of Protest (1966) and its Legacy

VIEW:

GROUP 1. The Winterfilm Collective: Winter Soldier (1972):
<https://www.youtube.com/watch?v=IXdRivBmISE>

GROUP 2. Bed Peace starring John and Yoko (1969):
<https://www.youtube.com/watch?v=mRjjiOV003Q>

GROUP 3: Bloodbath, Guerrilla Art Action Group(1969) (photo documentation on line at numerous sites)
Martha Rosler, Bringing the War Home: House Beautiful, 1967-1972 and 2004-2008 (photo documentation online at numerous sites)
Art Workers Coalition: And Babies (1969):
https://en.wikipedia.org/wiki/And_babies

GROUP 4:

Nancy Spero; The War Series (1966-67) - photo documentation online at numerous sites
(Mignon Nixon lecture on the work: <https://video.ias.edu/nixon-art-lecture-3-2012nad> interview with Spero: <https://lib.stanford.edu/women-art-revolution/nancy-spero>)
Mark di Suvero and Irving Petlin: Peace Tower (1966) :
<http://blogs.getty.edu/pacificstandardtime/explore-the-era/archives/i50/>
See also the 2006 recreation for the Whitney Biennial

Discussion Strategy: Each group will be responsible for leading discussion about a particular work or set of works. Each presentation should include a summary description of the works they are focusing on. Pertinent excerpts may be shown. As part of each presentation, groups should address how different artistic strategies involving testimony, re-enactment and satire are more or less effective and compelling.

4. January 26: ART AND WAR - Iraq/Afghanistan

The way that non-combatants experience war has changed drastically since the Vietnam Era. Governments have sought to exercise more control over images in circulation since the Vietnam era. Photojournalists are "embedded" with troops. Imaging technologies and warfare have also changed, affecting the visual character of representations of conflict. Popular cultural representations of contemporary war have also altered public understanding of its causes and effects. Finally the internet, with its capacity to absorb and circulate images of warfare by non-professionals, has contributed to a radically altered and diversified image landscape.

READ

Zygmunt Baumann: Wars of the Globalization Era
Susan Sontag: Regarding the Pain of Others
Jackie Orr: The Militarization of Inner Space

VIEW

GROUP 1: Coco Fusco: Operation Atropos (2006)
Wafaa Bilal: Domestic Tension: <http://wafaabilal.com/domestic-tension/>

GROUP 2: Qasim Sabti: Tale of the Phoenix (book cover series):
http://www.qasimsabti.com/gallery_books-cover.htm

Group 3: Laurie Anderson Habeas Corpus:
<https://www.youtube.com/watch?v=kUKLA-W0nDM>
(Laura Flanders Interview with Anderson:
https://www.youtube.com/watch?v=WfuvAG_gXUM)

Group 4: Laura Poitras: The Oath (2010)
available on Amazon Prime or at: <http://putlocker.is/watch-the-oath-online-free-putlocker.html>

NB: Laura Poitras will have a solo exhibition at the Whitney Museum opening in early February. If students are interested in going to NYC and seeing this show they should let me know.

Discussion Strategy: Each group will be responsible for leading discussion about a particular work or set of works. Each presentation should include a summary description of the works they are focusing on. Pertinent excerpts may be shown. As part of each presentation, groups should consider how artists deal with changing visual regimes of war in the postmodern era. References to concepts drawn from the week's readings should be part of each presentation.

5. February 2: RACE AND REPRESENTATION

Discussions of race in relation to art are often confusing because of a lack of consensus about issues and terminology, and because of the stigmas associated with racism despite its persistence in American society. Race and racism are also mistakenly conflated, as are race and ethnicity. For our discussions, we must distinguish between art that seeks to affirm ethnic identity and art that engages with the racist practices, conscious and unconscious, individual and institutional, that oppress subaltern groups and enforce racial privilege. We will focus on the latter.

READ:

Derrick Bell: The Space Traders

Coco Fusco: The Other History of Intercultural Performance

Huey Copeland: Bound to Appear, Chapt. 2 on Fred Wilson

C. Ondine Chavoya and Rita Gonzalez: Asco and the Politics of Revulsion

Sarah Smith: *Lip and Love: Subversive Repetition in the Pastich Films of Tracey Moffatt*

VIEW:**GROUP 1:**

Fred Wilson: Mining the Museum: http://www.mdhs.org/digital-images?SearchTitles=&field_creator_value=&field_collection_value=&field_subject_value=%22Mining+the+Museum%22

Wilson's lecture on his installation: <https://vimeo.com/11838838>

Carrie Mae Weems: From Here I Saw What Happened...and I Cried:

Works: <http://carriemaeweems.net/galleries/from-here.html>

Her comments: <https://www.khanacademy.org/humanities/global-culture/identity-body/identity-body-united-states/v/weems-from-here-i-saw-what-happened>

GROUP 2: Fusco & Heredia: The Couple in the Cage: A Guatinaui Odyssey (1993)

Tracey Moffatt: Lip and Other: <https://vimeo.com/39552060>

GROUP 3: Works by ASCO: <http://wcma.williams.edu/exhibit/asco/>

also: Agnes Varda's Murs murs:

<https://www.youtube.com/playlist?list=PLFB04C1C649FD80A2>

GROUP 4: Firilei Baez: Can I Pass? Introducing the Paper Bag to the Fan Test for the Month of December: <http://fireleibaez.com/can-i-pass-introducing-the-paper-bag-to-the-fan-test-for-the-month-of-december/1>

Discussion Strategy: Each group will be responsible for leading discussion about a particular work or set of works. Each presentation should include a summary description of the works they are focusing on. Pertinent excerpts may be shown. As part of each presentation, groups should consider what aesthetic strategies artists use to represent racial dynamics of power and/or oppression. How is each artistic approach different? Are there metaphors and other non-literal means employed the one would not find in a journalistic account? What are the effects of these approaches on you as viewers? References to concepts drawn from the week's readings should be part of each presentation.

6. February 9: RACIAL VIOLENCE

A great deal of art about racism focuses on its physical dimension, which is to say violent acts against people of color and the inadequate responses of existing legal systems. In many instances, art historical and popular cultural sources are used to create resonant imagery of abjection. Our discussions will focus on the strategies used by artists to create powerful visual metaphors of racial oppression and debates that emerge regarding the cultural appropriation of documentary sources.

READ:

Conrad and Soraya Murray: Uneasy Bedfellows: Canonical Art Theory and the Politics of Identity Art Journal vol 65 Issue 1 2006

Fusco: Racial Time, Racial Marks, Racial Metaphors

Amy Louise Wood: We Wanted to be Boosters and Not Knockers: Photography and Anti-Lynching Activism

VIEW/STUDY:

GROUP 1: Adam Pendleton's Black Lives Matter installation:

<http://www.blouinartinfo.com/photo-galleries/adam-pendleton-new-work-at-pace-london?image=4>

Sanford Biggers: Matter: <https://vimeo.com/147937733>

Kara Walker: Burning African Village Play Set with Big House and Lynching (2006): https://www.brooklynmuseum.org/opencollection/objects/185643/Burning_African_Village_Play_Set_with_Big_House_and_Lynching

GROUP 2: 1930's Art about Lynching: Whitney Museum Collection

Paul Cadmus: To the Lynching! (1935): <http://collection.whitney.org/object/2779>

Harry Sternberg: Southern Holiday (1935)

Abraham Jacobs: The Patriots (1937)

Hugo Gellert: Stake in the Commonwealth (1935)

Lamar Baker: Fright (1936-37)

<http://www.vulture.com/2015/04/5-provocative-1930s-anti-lynching-prints.html>

GROUP 3: Kenneth Goldsmith (poet/performer) reads Michael Brown's Autopsy Report: read report and review journalistic coverage.

<http://hyperallergic.com/190954/kenneth-goldsmith-remixes-michael-brown-autopsy-report-as-poetry/>

<http://www.newyorker.com/magazine/2015/10/05/something-borrowed-wilkinson>

<https://newrepublic.com/article/121364/how-should-we-think-about-kenneth-goldsmiths-poetic-remixes>

GROUP 4: Sam Fuller's White Dog (film, 1980):

https://www.youtube.com/watch?v=sAG_3EPoBhM

Discussion Strategy: Each group will be responsible for leading discussion about a particular work or set of works. Each presentation should include a summary description of the works they are focusing on. Pertinent excerpts may be shown. As part of each presentation, groups should consider the implied audience and the effects on spectators. How is each artistic approach different? How does the identity of the artist affect your understanding of the work? Are there metaphors and other non-literal means employed the one would not find in a journalistic account? References to concepts drawn from the week's readings should be part of each presentation.

7. February 16 - GLOBALIZATION AND ANTI-CORPORATE ACTIVISM

READ:

David Harvey: Globalization in Question

Melissa Langdon: Digital Art and Political Revolt

Critical Art Ensemble: The Electronic Disturbance

VIEW

GROUP 1: The Yes Men Fix the World:

<https://www.youtube.com/watch?v=OazUh0Ym8rc>

GROUP 2: Rev. Billy and the Church of Stop Shopping:

At Disney Store:

<https://www.youtube.com/watch?v=qD1rMf5k3wE&index=19&list=PLKRABkfKZQI2hbOegLNQnHF0FP5ZQ6Cfm>

Blessed Are You: <https://www.youtube.com/watch?v=QBAYCSApklI>

Smash Rotten Tomatoes at Monsanto:

<https://www.youtube.com/watch?v=1ehOasRjldE>

Occupies Wall Street: <https://www.youtube.com/watch?v=nsMUpkckTaE>

GROUP 3: We Are Legion: The Story of the Hacktivists:

<https://www.youtube.com/watch?v=-zwDhoXpk90>

GROUP 4: The Interventionists Exhibition (use catalogue and info at:

<http://elasticbrand.net/?p=118>)

Discussion Strategy: Each group will be responsible for leading discussion about a particular work or set of works. Each presentation should include a summary description of the works they are focusing on. Pertinent excerpts may be shown. As part of each presentation, groups should consider whether and/or how these works challenge your understanding of art. Do the works have only one audience? If not how do we differentiate among the audiences? References to concepts drawn from the week's readings should be part of each presentation.

8. February 23: STUDENTS CHOOSE TOPICS

READ: Boris Groys: On Art Activism

Beatriz Sarlo: "Abundance and Poverty" and "Intellectuals" from *Scenes from Postmodern Life*

Suggested of topics (feel free to expand this list!):

Local environmental issues in Gainesville
War Memorials and the controversies they generate
Pro-Choice/Pro-Life
Gentrification
Gun Control
Homelessness
Transgender Rights
Animal Rights
Artists' Rights (intellectual property, expressive freedom)
Living Wage Struggles

DISCUSSION STRATEGY: Each student should choose a topic they feel is important and find one artwork that addresses that topic, then develop an oral report about that work. The presentation should last ten minutes. Make sure to include documentation of the work in question that allows fellow students to have a clear understanding of what it is, what it looks like and how it should be experienced. The presentation should be an assessment of the work in relation to theories and arguments in one of the readings for the course. Please pay close attention to aesthetic strategies used by the artist you choose. Do not limit yourself to a description of content.

PAPER DUE: Students should produce a written version of their oral report in standard essay form. The length of the paper should be 1250-1500 words. Do not exceed the word limit. The goal is to be clear and concise. Papers should be delivered electronically no later than Feb. 23. Please use 12pt font and maintain 1.0" margins.

MARCH 1 SPRING BREAK - NO CLASS

9. March 8 - ENVIRONMENTALISM AND ART

Environmental art covers a range of aesthetic practices that engage with nature and landscape as form and material, as well as attempts by artists to address such ecological concerns such as the politics of land use, climate change, pollution and sustainable living. Our discussions how artists seek to raise awareness about man-made threats to the environment.

READ:

Shannon Jackson: High Maintenance: The Sanitation Aesthetics of Mierle Laderman Ukeles

Aviva Rahmani: The Butterfly Effect of Hummingbirds

Teddy Cruz: Learning from Tijuana:

https://canopycanopycanopy.com/issues/7/contents/learning_from_tijuana

VIEW:

GROUP 1: Agnes Denes: Wheatfield (1982):

<http://www.agnesdenesstudio.com/works7.html>

Lecture: <https://www.youtube.com/watch?v=N9RO9gdP5S8>

GROUP 2: Mierle Laderman Ukeles: Touch Sanitation (1977-80)

Visual documentation available on numerous sites, including Ronald Feldman Gallery

GROUP 3: Aviva Rahmani: Lines of Demarcation/Blue Rocks/Pleasant River (2002-2008): <http://www.avivarahmani.com/creative-work-samples/1>

GROUP 4: Teddy Cruz: Lectures: From Urbanization of Consumption to Neighborhoods of Production (2013) :

<https://www.youtube.com/watch?v=tq22VPf3M7c>

How architectural innovations migrate across borders (2014):

<https://www.youtube.com/watch?v=aG-ZeDqG8Zk>

Discussion Strategy: Each group will be responsible for leading discussion about a particular work or set of works. Each presentation should include a summary description of the works they are focusing on. Pertinent excerpts may be shown. As part of each presentation, groups should consider whether and/or how these works challenge your understanding of art. How does the shifting context of presentation affect your perception of the work as art? What makes the strategies used recognizable as aesthetic gestures? References to concepts drawn from the week's readings should be part of each presentation.

10. March 15 - ENVIRONMENTALISM AND ART

READ:

Bruno Latour: From **The Politics of Nature: How to Bring the Sciences in Democracy**, Intro and Section 1 (Why Political Ecology Has to Let Go of Nature)

VIEW:

Group 1: Natalie Jeremijenko: Mussel Choir: <http://www.nataliejeremijenko.com/>

Group 2: Eve Mosher: High Water Line: <http://highwaterline.org/>

Group 3: Chris Jordan: Intolerable Beauty: Portraits of American Mass Consumption (2003-2005):

<http://www.chrisjordan.com/gallery/intolerable/#cellphone%20chargers%2044x66.5>

Group 4: Eco Art Tech; Os Fermentation (2015):

<http://www.ecoarttech.net/project/fermentation/>

Discussion Strategy: Each group will be responsible for leading discussion about a particular work or set of works. Each presentation should include a summary description of the works they are focusing on. Pertinent excerpts may be shown. As part of each presentation, groups should consider whether and/or how these works affect your understanding of environmentalism and activism. Does each form of engagement with issues, materiality and/or community produce an aesthetic experience? What makes the strategies used recognizable as aesthetic gestures? References to concepts drawn from the week's readings should be part of each presentation.

11. March 22 - FEMINIST ART AS ACTIVISM

Feminist art with an activist bent that emerged in the 1970's was focused on intervening in the established art world and also in everyday life. Issues of interest ranged from the art historical canon to gendered violence, to female eroticism. From the onset, feminist art was non-conventional in its approaches, multidisciplinary and often situated in alternative locations. Our discussion will focus on early works.

READ:

Suzanne Lacy and Leslie Liebowitz: Feminist Media Strategies for Political Performance

The Guerrilla Girls: Introduction and Conclusion to the Guerrilla Girls Bedside Companion to the History of Western Art

Adrian Piper: The Triple Negation of Colored Women Artists

Richard Meyer: Not Me: Joan Semmel's Body of Painting

ALL GROUPS SHOULD WATCH: Lynne Hershman Leeson: Women Art and Revolution (documentary): <https://www.youtube.com/watch?v=NgHrooELF2M>

VIEW:

GROUP 1: Guerrilla Girls: <http://www.guerrillagirls.com/posters/index.shtml> and <http://www.guerrillagirls.com/videos/videos.shtml>

Dyke Action Machine: <http://dykeactionmachine.com/index.html>

GROUP 2: Suzanne Lacy: In Mourning and In Rage and Three Weeks in May (1977) <http://www.suzannelacy.com/in-mourning-and-in-rage-1977/> and <http://www.suzannelacy.com/early-works/#/three-weeks-in-may/>

Martha Rosler: Vital Statistics of a Citizen, Simply Obtained (1977): <https://www.youtube.com/watch?v=mHYlwYuKvJg>

GROUP 3: Susan Mogul: Take Off (1974)

Lorraine O'Grady: Mlle. Bourgeoise Noire:
http://www.alexandergray.com/artists/lorraine-oand39grady/lorraine-oand39grady_1/

GROUP 4: Joan Semmel, Paintings from the 1970s:
<http://www.alexandergray.com/artists/joan-semmel/joan-semmel/>

Discussion Strategy: Each group will be responsible for leading discussion about a particular work or set of works. Each presentation should include a summary description of the works they are focusing on. Pertinent excerpts may be shown. As part of each presentation, groups should consider how the artists integrate social and aesthetic interests and assess the effectiveness of that combination. How does the shifting context of presentation affect your perception of the work as art? References to concepts drawn from the week's readings should be part of each presentation.

12. March 29 - AIDS, CULTURE, HEALTH AND CIVIL RIGHTS

The AIDS Crisis of the 1980's galvanized the arts communities of the US. Many artists became activists and activists effectively exploited the power of visual culture to communicate to a broad audience. Artistic gestures have provoked public dialogue, raised public awareness of the relationship between public health and civil rights, and preserve a legacy.

READ:

Richard Meyer: This is to Enrage You: Gran Fury and the Graphics of AIDS Activism

Gregg Bordowitz: The AIDS Crisis is Ridiculous

Rika Allen: Art activism in South Africa and the Ethics of Representation in a Time of AIDS

Coco Fusco: Vernacular Memories: Pepón Osorio

VIEW:

ALL GROUPS: I, You, We: Art & AIDS

http://whitney.org/WatchAndListen/Artists?context=&context_id=&play_id=873

GROUP 1: Tom Kalin/Gran Fury: Kissing Doesn't Kill:

<https://www.youtube.com/watch?v=mcr4CZs5Ciw>

Gran Fury Graphics:

<http://www.queerculturalcenter.org/Pages/GranFury/GFGllry.html>

GROUP 2: David France: How to Survive a Plague:

<https://www.youtube.com/watch?v=bFgrosyVWrY>

GROUP 3: Pepon Osorio: El Velorio (The Wake)

Works: <http://www.feldmangallery.com/pages/artistsrffa/artoso01.html>
Interview: <http://www.art21.org/videos/preview-pepon-osorio-in-season-1-of-art-in-the-twenty-first-century-2001>

Felix Gonzalez Torres: Untitled 1991 (Billboard)
Isaac Julien: This is Not and AIDS Advertisement (1987)

GROUP 4: Darrell Roodt: Yesterday (2004), film

Discussion Strategy: Each group will be responsible for leading discussion about a particular work or set of works. Each presentation should include a summary description of the works they are focusing on. Pertinent excerpts may be shown. As part of each presentation, groups should consider the different strategies that artists employ to convey political urgency and engender empathy. References to the week's readings should be part of each presentation.

13. April 5 - PRISON/DEATH PENALTY

The United States has the highest per capita incarceration rate in the world with over 2 million people in prison or jail, and this rate has increased 500% over the past thirty years. Calls for prison reform, attention to racialized inequities in sentencing, and studies analyzing the causes for the disproportionately high rate of black and Latino incarceration have gained more and more attention in recent years. Artists have sought to address both the ethics of capital punishment and the "prison industrial complex" through a variety of means: promoting the production of art by the incarcerated, engaging in collaborations with prisoners and their families to advocate for reform, and representing the conditions of prison life and death, which affect so many but generally receive little attention elsewhere.

READ:

Eve Goldberg and Linda Evans: The Prison Industrial Complex and the Global Economy

Michelle Alexander: "The New Jim Crow" (transcribed lecture)

Jacques Derrida: First Session from *The Death Penalty, Vol. 1*

Reference for arguments for and against capital punishment:

<http://deathpenalty.procon.org/view.resource.php?resourceID=002000>

VIEW:

GROUP 1: Laurie Jo Reynolds : TAMMS Year Ten:

<http://tammsyearten.mayfirst.org/>

Just Seeds Graphics on Police and Prisons: <http://justseeds.org/subject/police-prisons/>

GROUP 2: What I Want My Words to Do To You (documentary about Eve Ensler's writing workshop in a women's prison), 2004

GROUP 3: Lucinda Devlin: The Omega Suites:
<http://www.lucindadevlin.com/#!/the-omega-suites/cay5>

Photo Requests from Solitary: <http://solitarywatch.com/special-projects/photo-requests-solitary/>

GROUP 4: Jacques Audiard: A Prophet (film), 2010
<http://www.watchfree.to/watch-507b-A-Prophet-movie-online-free-putlocker.html#close-modal>

Discussion Strategy: Each group will be responsible for leading discussion about a particular work or set of works. Each presentation should include a summary description of the works they are focusing on. Pertinent excerpts may be shown. As part of each presentation, groups should consider the different strategies that artists employ to convey political urgency and engender empathy. Who is the audience for the works under review? What do these artistic approaches do that straightforward reportage does not do? References to the week's readings should be part of each presentation.

14. April 12 - Student Interests (Oral Reports and Final Papers)

Suggested of topics (feel free to expand this list!):

Local environmental issues in Gainesville
War Memorials and the controversies they generate
Pro-Choice/Pro-Life
Gentrification
Gun Control
Homelessness
Transgender Rights
Animal Rights
Artists' Rights (intellectual property, expressive freedom)
Living Wage struggles

**For this last assignment you have two choices:
Presentations should last ten minutes. Papers should be 1250-1500 words.**

1. Present and write about an artwork of your own that engages with social issues, or develop a proposal for an art project of your own that engages social issues. Your paper should include a complete description of the actual or proposed work. If the

work is complete, you need to include visual documentation. If the work is proposed a prototype should be included (sketch, script, storyboard, etc.). You also need to explain what it is about the issue that draws you to it, what problems you seek to address, what steps you need to take to present the work and how you will attract an audience. If you have already done so, then explain how you did it.

2. You can choose a topic that you feel is important and find one artwork that addresses that topic. Make sure to include to include documentation of the work in question that allows fellow students to have a clear understanding of the work. The presentation should be an assessment of the work in relation to theories and arguments in at least one of the readings for the course. Please pay close attention to aesthetic strategies used by the artist you choose. Do not limit yourself to a description of content.

**15. April 19 - VISIT BY CUBAN FILMMAKER JUAN CARLOS CREMATA ALBERTI
Class will meet in Harn Museum Auditorium**

FINAL PAPER DUE

Juan Carlos Cremata is a Cuban film and theater director who has produced work for more than thirty years and received numerous awards, including the Best Children's Film Award at the Cannes Film Festival in 2005. He studied theater at Havana's University of the Arts and film at the International Film School of San Antonio de los Baños. He is known for his ironic comedies that are strong social critiques of Cuban society. He is the only film director in Cuba to have tackled the sensitive subject of gay prostitution on the island. In July 2015 he staged a production of Eugene's Ionesco's *Exit the King* that was censored by the Cuban government after two performances.

Films available on line with English:

Viva Cuba: http://www.amazon.com/Viva-English-Subtitled-Tarrau-Broche/dp/B00WKJE00K/ref=tmm_aiv_swatch_0?_encoding=UTF8&qid=&sr=

Nada (Nothing): <https://www.youtube.com/watch?v=mLhBelRytPs>

Chamaco: <https://www.youtube.com/watch?v=qboBb9oMPeU>