

The University of New Mexico | Spring 2007

**Honors 222 | Another [Art] World is Possible: Art + Social Justice in the Américas**

**instructor** dylan miner  
**class time** W 10:00-12:30  
**office hours** MF 10:45-11:45  
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**description**

Through this course, we will discuss how the histories of art and visual culture are held in dialectic tension between the perceived autonomy of art and its reliance on and critique of economic and political systems. By focusing on the cultures of the Américas, we will address issues of race, gender, class, nationhood, liberation, and human rights and how art functions to transform the inequities of the various societies of this hemisphere. By looking at the work of artists and activists, as well as radical collectives, we will begin to see how and why culture plays such an important role in creating social justice movements. In the end, we will begin to formulate a theory for how and why art is needed to create “another world.”

**note** | Each week is structured around a certain theme. In turn, the course does not take a traditional linear perspective, but rather presents multiple “fragments” at the intersection between art and the struggle for social justice.

**texts**

- >> David Craven. *Art and Revolution in Latin America*, 2<sup>nd</sup> edition (New Haven: Yale, 2006)
- >> TV Reed. *The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle* (Minneapolis: University of Minnesota, 2005).
- >> Jonathan Duncombe. *Cultural Resistance Reader* (New York: Verso, 2002).
- >> E-reserves.

**class requirements**

participation	50%
project 1	20%
project 2	20%
final paper	10%

## **syllabus**

### **January 17 | Introduction**

Handout: Elsa Barkley Brown. "Polyrhythms and Improvization: Lessons for Women's History." *History Workshop* 31 (Spring 1990), 85-90.

### **January 24 | Colonialism, Anti-Colonialism, and Revolution**

Craven. "Revolving Definitions of the Word 'Revolution.'" 1-24.

Audre Lord. "The Master's Tools Will Never Dismantle the Master's House." In Cherríe Moraga and Gloria Anzaldúa, eds. *This Bridge Called My Back: Writings by Radical Women of Color* (New York: Kitchen Table, 1981): 98-101.

Frantz Fanon. "On National Culture." *The Wretched of the Earth* (New York: Grove, 1963): 206-227.

### **January 31 | Resistance and Acquiescence: Native and African Responses to Colonialism**

Sharon F. Patton. "Colonial Art and the Young Republic." *African-American Art* (New York: Oxford, 1998): 19-50.

Taiiiake Alfred and John Corntassel. "Being Indigenous: Resurgences Against Contemporary Colonialism." *Government and Opposition* 2005: 597-614

Steven Leuthold. "Aesthetics and Expressions of Identity." *Indigenous Aesthetics: Native Art, Media, and Identity* (Austin: University of Texas, 1998): 14-27.

### **February 07 | Defining Modernism, Modernization, and Modernity**

Shanna Ketchum Heap of Birds. "Native American Cosmopolitan Modernism(s): A Re-articulation of Presence through Time and Space." *Third Text* 19:4 (July 2005); 357-364.

David Craven. "The Latin American Origins of 'Alternative Modernism.'" In Rasheed Araeen, Sean Cubbitt, and Ziauddin Sardar, eds. *The Third Text Reader on Art, Culture and Theory* (New York: Continuum, 2002): 24-34.

Nikos Papastergiadis. "Modernism and Contemporary Art." *Theory, Culture & Society* 23 (2-3): 466-469.

### **February 14 | *La revolución mexicana* and Imagining an Equitable State**

Craven. "The Mexican Revolution." 25-74.

Alberto Híjar. "The Latin American Left and the Contribution of Diego Rivera to National Liberation." *Third Text* 19:6 (November 2005): 637-646

### **Handout: Assignment 1**

### **February 21 | Posada + the Taller de Gráfica Popular**

Patrick Frank. "Introduction" + "Posada's Rediscovery." In *Posada's Broadsheets: Mexican Popular Imagery, 1890-1910* (Albuquerque: University of New Mexico, 1998): 3-17 + 229-237.

James M. Weschler. "Propaganda Gráfica: Printmaking and the Radical Left in Mexico, 1920-1950." In John Ittman, ed. *Mexico and Modern Printmaking: A Revolution in the Graphic Arts, 1920-1950* (New Haven: Yale University, 2006): 55-77.

## February 28 | Project Presentations

None.

## March 07 | Yours for the One Big Union: Wobbly Art and Culture

Joyce Kornbluh. *Rebel Voices: An IWW Anthology* (Ann Arbor: University of Michigan, 1964); selections.

Paul Buhle. "Toward the Understand of the Visual Vernacular: Radicalism in Comics and Cartoons." *Rethinking Marxism* 18:3 (July 2006): 367-381.

Victor A. Sorell. "Discursive Images and Resonant Words Address the Vox Populi: The Visceral Art of Carlos Cortéz Koyokuikatl." In *Carlos Cortéz Koyokuikatl: Soapbox Artist and Poet* (Chicago: Mexican Fine Arts Center Museum, 2002): 58-85.

## March 14 | SPRING BREAK

### March 21 | ¡Hasta la Victoria siempre!: Nicaragua + Cuba

Craven. "The Cuban Revolution" + "The Nicaraguan Revolution." 75-116 + 117-175.

Ernesto "Ché" Guevara. "Ideology of the Cuban Revolution." In *Ché Guevara Speaks* (New York: Grove Press, 1967): 18-23.

Raul Quintanilla. "A Suspended Dialogue: The Nicaraguan Revolution and the Visual Arts." *Third Text* 24 (Fall 1993): 25-35.

### March 28 | ¡Viva la Raza!: the Chicana/o Movement

George Lipschitz. "Not Just Another Social Movement: Poster Art and the Movimiento Chicano." *¿Just Another Poster* (Seattle: University of Washington, 2001): 71-90.

Shifra M. Goldman and Tomás Ybarra-Frausto. "The Political and Social Contexts of Chicano Art." *CARA: Chicano Art Resistance and Affirmation* (Los Angeles: Wight Art Gallery, 1991): 83-96.

Reed. "Revolutionary Walls." 103-128.

### April 04 | Black Power, Black Artists, and Democracy

Reed. "Sing Civil Rights" + "Scenarios for Revolution." 1-39 + 40-74.

Michael D. Harris. "The Language of Appropriation: Fantasies and Fallacies." In *Colored Pictures: Race and Visual Representation* (Chapel Hill: University of North Carolina, 2003): 225-250.

[Duncombe] Robin D.G. Kelley. Selection from *Race Rebels*. 96-98.

[Duncombe] Adolph Reed. "Why is there No Black Political Movement?" 99-100.

### April 11 | Red Power: Indigenous Resistance in the US + Canada

Gerald R. McMaster. "Towards an Indigenous Art History." In W. Jackson Rushing III. *Native American Art in the Twentieth Century* (New York: Routledge, 1999): 81-96.

Reed. "Old Indians, New Cowboys." 129-155.

Donna Hightower Langston. "American Indian Women's Activism in the 1960s and 1970s." *Hypatia* 18: 2 (Spring 2003): 114-132.

**April 18 | Graffiti Art and the Revisualization of Social Space**

Martha Cooper and Henry Chalfant. *Subway Art* (New York: Holt, Rinehart and Winston, 1984): selections.

Josh MacPhee. *Stencil Pirates: A Global Study of the Street Stencil* (New York Soft Skull, 2004): 8-19.

Selections from graffiti magazines.

**Handout: Assignment 2**

**April 25 | Anarchism and Anti-Globalization in the 1990s-2000s**

Reed. "Will the Revolution be Cybercast?" 240-285.

Allan Antliff. "Anarchy in Art: Strategies of Dissidence." *Anarchist Studies* 11:1 (2003): 66-83.

[Duncombe] Hakim Bey. Selection from *TAZ: Temporary Autonomous Space*. 113-118.

**May 02 | Project Presentations | Conclusion**

None.

**May 09 | Final Exam Week**

No class.