

ART AS SOCIAL JUSTICE: PRINTED MATTERS & HAND-MADE MULTIPLES

RESIDENTIAL COLLEGE IN THE ARTS & HUMANITIES

MICHIGAN STATE UNIVERSITY

SPRING 2009 | RCAH 291 SECTION 003

TR 12:40-2:30

CLASSROOM | C203 SNYDER [CLASS] + E060 SNYDER [STUDIO]

PROFESSOR | DYLAN MINER

EMAIL | DMINER@MSU.EDU

OFFICE HOURS | TR 10:00 – 11:00

OFFICE | C230J SNYDER HALL

PHONE | 884-1323

DESCRIPTION |

According to Mujeres Creando, a Bolivian anarcho-feminist collective, ‘*No hay un cambio social radical, que nos haga felices, que no sea creativo.*’ There cannot be radical social change, at least that which makes us happy, that is not also creative. With that in mind, this creative workshop will destroy the myth of the autonomy of art by demonstrating the relationship between art and the creation of an egalitarian society. As such, we will investigate how art functions to transform the inequities of contemporary society. What role does art play? How and where does it function? Who makes art and for what purposes? Focusing on non-elite artforms such as printed matter and hand-made multiples, students will begin to formulate a theory on how and why art is needed if, as the Zapatistas maintain, ‘*otro mundo es posible.*’

In a late-capitalist world of endless consumption, where mass-produced commodities and highly designed products are the lingua franca, the creation of hand-made objects becomes an overt act of resistance. This workshop will use printed media, broadly defined, as the locus of creative activity and begin to recognize ourselves as active producers and not simply passive consumers. Since printed material is everywhere, we will learn how it may be used for the production of a just and equitable society. We will investigate (and produce) various forms of printed matter but primarily focus on the stencil, relief print, serigraph (screenprint), and monoprint.

TEN THESES ON ART |

- 01 | Art is an alternative to the mechanization of contemporary life.
- 02 | Art offers a specter of humanity in an alienated existence.
- 03 | Art cannot be learned. Art must always be practiced.
- 04 | Art is the questioning of ‘traditional’ models.
- 05 | Art is the production of human relations.
- 06 | Art generates transformation.
- 07 | Art enables heterodoxies.
- 08 | Art is social justice.
- 09 | Art is resistance.
- 10 | Art challenges.

OBJECTIVES |

Due to the interdisciplinarity of this workshop, the goals and objectives are likewise multiple. By discussing, analyzing, and making art, students will accomplish the following:

- Produce avant-garde printed objects.
- Understand and utilize various printmaking techniques.
- Examine the complex role that art plays in contemporary society.
- Investigate the history of art and visual cultures.
- Explain how and why we create meaning through art.
- Interpret the multiple meanings of art (visual, performative + collective).
- Recognize the potential to transform the world through art.

RCAH VISTING ARTISTS |

GROUPE KASOBANE

FEBRUARY 2-16

HARRY AND SANDRA REESE

MARCH 16-27

FAVIANNA RODRÍGUEZ

MARCH 23-29

EDGAR HOCK E AYE VI HEAP OF BIRDS

APRIL 3-18

MALIK SITOU

APRIL 14-19

TEXTS |

- Ann D'arcy Hughes and Hebe Vernon-Morris. *The Printmaking Bible: The Complete Guide to Materials and Techniques* (Chronicle, 2008).
- Charles Esche and Will Bradley, eds. *Art and Social Change: A Critical Reader* (London: Tate, 2008); suggested, but unavailable from distributor.
- Reinaldo Laddaga, et al. *Shifting Map: Artists' Platforms and Strategies for Cultural Diversity* (Rotterdam: NAI Publishers, 2004); suggested.
- ADDITIONAL READINGS > available as PDFs on angel.msu.edu.

MATERIALS | available at Kresge Art Store

x-acto knife
linoleum
sketchbook
paper

WORKSHOP REQUIREMENTS |

project 1 > stencil	10%
project 2 > relief print	15%
project 3 > serigraph	15%
project 4 > monoprint	15%
project 5 > final project	25%
participation	20%

DEMOS |

There are a small number of demos scheduled throughout the semester. These demos will give a brief 'how-to' on a particular artform. If you are interested in having me demonstrate additional media, supplementary demos may be scheduled as needed. Moreover, you are obviously welcome to share your individual artmaking knowledge with others (including me), through either an ad hoc interaction or through a more formal demonstration. In this class, we will all envision ourselves as knowledgeable artists. Therefore, we will be working collectively on various projects.

CRITIQUES |

After each of the projects, we will conduct a formal workshop critique. Everyone is required to participate in these activities. Without your participation, critiques will be neither fruitful nor helpful. Remember that when commenting on others' artworks, criticism should be given in a constructive fashion. However, these activities sometimes get heated and we must recognize that critiquing someone's art is not a critique of that person. Rather, these comments are intended to help in one's individual artistic growth.

OPEN STUDIO |

Additional open studios outside of allotted workshop time have been established. You are expected to attend a minimum of one open studio per week. I will leave a sign-in sheet with the studio proctor, as to assure your participation.

Since this is a creative workshop with a focus on non-hierarchical peer interaction, attendance is compulsory to allow for equitable interaction. Envision ourselves a collective where individual responsibility is also a communal one.

ATTENDANCE |

As part of the Residential College in the Arts & Humanities, attendance is mandatory!! Although I will not be actively 'taking roll,' you will be obliged to actively make and discuss art within the workshop. Therefore, continued absences will alter your ability to comprehend the overall themes of the workshop. Moreover, your presence in the workshop is needed for full participation credit. As such, your attendance may positively and/or negatively affect your final grade through multiple venues.

PARTICIPATION |

Twenty percent of your final grade is based on participation. As a workshop, your daily presence is expected. To get full participation credit, you will also need to be active during the workshop, engage in class critiques, and attend open studio weekly.

SUPPLIES |

Unfortunately, art costs money! Therefore, you will be required to purchase (or find) certain tools and materials for your projects. Luckily, most of our projects are not extremely cost prohibitive and can be made using recycled or found materials. In other cases, however, I can direct you where items may be purchased. You will be expected to purchase required materials.

POLICY ON ACADEMIC FREEDOM + INTEGRITY |

In agreement with Article 2.3.3 of the *Academic Freedom Report* which states that ‘the student shares with the faculty the responsibility for maintaining the integrity of scholarship, grades, and professional standards,’ it is expected that students neither plagiarize nor copy from a peer’s intellectual or creative work. In addition, the RCAH adheres to the policies on academic honesty as specified in *General Student Regulations* 1.0, Protection of Scholarship and Grades, and in the All-University Policy on Integrity of Scholarship and Grades, which are included in *Spartan Life: Student Handbook + Resource Guide* (<http://www.vps.msu.edu/SpLife/index.htm>). Students who engage in academically dishonest activities may receive a 0.0 on that given assignment or for the overall course.

POLICY ON ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES |

Students with disabilities that may interfere with completing your assigned course work may speak with me, as well as contact the *Resource Center for Persons with Disabilities* to establish reasonable accommodations. For an appointment with a counselor, call 353-9642 [voice] or 355-1293 [TTY].

SYLLABUS

WEEK 1 | JANUARY 12

Tuesday

Thursday

WEEK 2 | JANUARY 19

Tuesday

Thursday

WEEK 3 | JANUARY 26

Tuesday

Thursday

WEEK 4 | FEBRUARY 02

Tuesday

Thursday

WEEK 5 | FEBRUARY 09

Tuesday

Thursday

WEEK 6 | FEBRUARY 16

Tuesday

Thursday

WEEK 7 | FEBRUARY 23

Tuesday

Thursday

WEEK 08 | MARCH 02

Tuesday

Thursday

MARCH 09 | SPRING BREAK

WEEK 09 | MARCH 16

Tuesday

Thursday

WEEK 10 | MARCH 23

Tuesday

Thursday

READINGS + PROJECTS

INTRODUCTION + STENCIL

Introduction

Watch | *Retooling Dissent*

Read | Bloom, 'Radical Space for Art...', PDF

Griffiths, 'What is a Print?,' PDF

Rodríguez and MacPhee, *Reproduce and Revolt*, PDF

Listen | *Bad at Sports* #34 (Interview with Claire Pentecost)

STENCIL

Read | *Overspray Magazine* # 07 and #09, PDF

Walsh, 'Mapping Social and Cultural Space,' PDF

Read | Davidson, 'This is not a Manifesto,' PDF

Howze, 'Stencil Art: A Revolutionary Meme,' PDF

RELIEF PRINTING

Read | Hughes & Vernon-Morris, 164-249

Griffiths, 'Relief Printing Processes,' PDF

Read | None

RELIEF PRINTING

GROUPE KASOBANE

Read | *California Printmaker*, PDF

Williams, 'Evolution of a Revolution,' PDF

Read | None

RELIEF PRINTING

GROUPE KASOBANE

Read | None

Read | None

RELIEF PRINTING

Read | Laddagga, et al., 12-14, 22-24, 50-52, 66-68,
82-84, 98-100, 114-116, 130-132

Critique

SERIGRAPH

Read | Hughes & Vernon-Morris, 308-365

Read | Cushing, *¡Revolución!*, PDF

SERIGRAPH

Read | Lipsitz, 'Just Another Poster,' PDF

Read | None

SERIGRAPH

HARRY AND SANDRA REESE

Read | Douglas, *Black Panther*, PDF

Bradley and Esche, 166-171

Palmer, 'Revolution in our Lifetime,' PDF

Read | None

SERIGRAPH

FAVIANNA RODRÍGUEZ + REESES

Read | TBA, from Favianna Rodríguez

Read | None

WEEK 11 | MARCH 30

Tuesday
Thursday

SERIGRAPH

Read | TBA
Critique

WEEK 12 | APRIL 06

Tuesday
Thursday

MONOPRINTING EDGAR HEAP OF BIRDS

Read | Hughes & Vernon-Morris, 110-125 + 366-394
Ketchum, 'Native American Cosmopolitan Modernism(s),' PDF
Read | TBA, from Edgar Heap of Birds

WEEK 13 | APRIL 13

Tuesday
Thursday

MONOPRINTING EDGAR HEAP OF BIRDS + MALIK SITOU

Read | TBA, from Edgar Heap of Birds
Read | None

WEEK 14 | APRIL 20

Tuesday
Thursday

OPEN STUDIO

Read | Bourriaud, *Relational Aesthetics*, PDF
Bishop, 'The Social Turn,' PDF
Read | None

WEEK 15 | APRIL 27

Tuesday
Thursday

OPEN STUDIO

Read | None
Read | None

WEEK 16 | MAY 04-08

FINAL CRITIQUE

Read | None

NOTE |

This is a working document. Additional readings | assignments may be inserted or altered as this workshop organically develops. This will, of course, depend on the interests and needs of the workshop, as well as the time constraints of the academic semester.