

Art in a Time of War TARTS 404a – Winter 2016

Instructor: Beverly Naidus bnaidus@uw.edu

Class Meeting Time: Mon & Wed, 1:30-3:35 pm Location: Whitney 104 (mainfloor)

Office Hours: Mon & Wed, 12:30-1:30, 3:35-4:15 pm or by appointment, Whitney 101

Course Summary

Members of modern civilization appear to be perpetually at war somewhere on the planet. This course will address why this is the case, how art works have addressed the topic of war and the desire for peace and how art can be used to express feelings, thoughts and aspirations, to document different realities, to provoke, to increase compassion and to heal. For the past few decades there has been a veritable explosion (bad pun) of socially engaged art addressing this topic, and many of the participants in this art movement have been vets. We will look at both historical and contemporary examples of such art, examine popular visual media and how it frames war, violence and security. You will make your own art based on your stories, feelings and reactions to what you learn. Our readings will raise questions about the purposes and futility of war to solve problems, and how art might prompt our society to visualize new ways of resolving conflict.

Course Objectives

- To explore a conceptual approach to art making
- To strengthen formal skills and knowledge of visual grammar
- To experience hands-on collaborative art processes
- To be exposed to a wide variety of contemporary art forms including site-specific installations, culture jamming, posters, graphic narratives, and photo-text work.
- To develop facility with the terms *INTENTION*, *AUDIENCE* and *CONTEXT* when discussing the goals of an artwork
- To become familiar with a variety ways of understanding the topic of war as it relates to art and to contemporary society
- To encourage critical thinking in relation to the art making process and the topics discussed

Course Requirements

- Journal*– for drawings/photos/stories/notes for projects or in relation to the topic of war, conflict resolution, and peace. Also notes on readings should be entered in the journal as well as notes on presentations and class discussions. The Journal will be graded twice – once at midterm, and again at the end of the quarter. There should be a **minimum of 2 entries per week, but it is best to use the journal everyday. Think of your journal as your open book exam. The more you fill it with ideas, doodles, collages, paintings and brainstorm, the more I will understand what you are learning in the class.**
- Readings: Selected articles listed in the Homework section of the syllabus and on Canvas. For more inspiration look at “Out of Rubble” a Facebook page that focuses on contemporary and historical art about war - if you are not on FB, I will provide links.
- War Story Project (a collage or Photoshop work), Culture Jam project (satirical work), the Graphic Narrative Project or a series of Posters about War and Peace (a Photoshop work)
- A collaborative, site-specific project that explores some aspect of war and peace in relation to community (ungraded)

- An oral presentation (10 minutes) about the work of an artist that addresses the topic of war (or violence) or peace (non-violence). It is recommended that you choose an artist from the list at the end of this syllabus. If you choose someone else, you will need my approval before you begin research. Remember that it will be easier to research an artist who is well recognized nationally or internationally. Research can be done on the web, but **MUST** include 3 journal articles (electronic journals can be found by logging in the UW library e journals area – common search engines are JStor and Project Muse, but there are many others). **A bibliography must be sent to me via email before the oral presentation is given.** Students will be graded based on the depth of understanding of the artist’s work, the ability to engage the audience with the subject matter, and sufficient research.
- **Class participation is essential and unexcused absences will affect grades.** Attendance is extremely important in studio art classes. It will be difficult to make up the work outside of class, and your insight and participation during discussions are a critical part of the class. We all learn from each other's perspectives; and if you miss class, you will miss learning from these insights. Missing more than three class meetings during the quarter, regardless of the reason, will have a negative effect on your class participation grade.

Classroom Behavior

- Food and drink are acceptable as long as you do not disrupt the class or bother your neighbors. All food & drink must be consumed away from computer lab.
- Please turn off all electronic devices including cell phones and pagers when you come to class.
- Please be respectful and attentive when others are speaking in class. We want the classroom to be a safe space where different points of view can be expressed.
- Arriving late or leaving early should never happen except on rare occasions; if you must arrive late or leave early, please do so in as unobtrusive a way as possible

Grades and Self-evaluation

Students will prepare their journals and a draft of their first project (on a flash drive or website) for midterm evaluation on February 3rd. A midterm self-evaluation statement is required to be sent in by the afternoon of February 2nd. The self-evaluation should reflect on the student’s participation in class discussions, his or her art process in relation to collaborative and individual work, and the insights culled from writing, reading and research. A list of questions to address will be sent via Canvas.

Students are required to share their studio projects during group feedback sessions and to participate in the discussions about their work.

All assignments are assessed according to the following criteria:

- 1. Familiarity with visual grammar in relation to the student’s intention**
- 2. Ability to be inventive both with content and form, and to take risks**
- 3. Attention to craft and process - Work created with little attention or care will be graded accordingly (procrastination is always painfully obvious)**
- 4. Responsiveness to suggestions to strengthen projects**

Grades will be weighted in the following way: War Story Project: 20%, Midterm Journal: 10%, Culture Jam project: 10%, Final Journal: 20%, Graphic Narrative or Poster series project: 20%, Oral Presentation: 10%, Participation: 10%, Collaborative Work: Credit/NC (lack of adequate participation diminishes the total grade one whole point)

3.5–4 = **OUTSTANDING** work, significant extra time spent in developing work, risks taken, unity of concept and handling of materials to create an imaginative visual statement that challenges conventional thinking and image making

2.5–3.4 = **ABOVE AVERAGE** work, solid concepts and skillful handling of materials, exploration of conceptual ideas evident with thought provoking results

1.5–2.4 = **AVERAGE** work, competent execution of ideas but not pushing conventions, craftsmanship acceptable with no outstanding qualities, overall investment fulfills requirement but no risk-taking apparent, no evidence of extra time invested to strengthen technical and conceptual issues

.5–1.4 = **BELOW AVERAGE**, little involvement in exploration of ideas or misunderstanding of assignment with little attention to craftsmanship

0 = **FAILING**, no attempt to articulate ideas and total lack of regard for craftsmanship

Grades will be given according to the grade point system rather than letter or percentage grades. They will be posted on Catalyst. For information about the grading scale go to this website:

http://www.washington.edu/students/genocat/front/Grading_Sys.html

UW Grade Conversion:

This table depicts the lowest percentage you can earn and be guaranteed a particular grade in the course.

| Letter grade | Cutoff % | UW decimal grade | Letter grade | Cutoff % | UW decimal grade |
|---------------------|-----------------|-------------------------|---------------------|-----------------|-------------------------|
| A | 97 | 4.0 | C+ | 77 | 2.2 |
| | 94 | 3.9 | C | 76 | 2.1 |
| A- | 93 | 3.8 | | 75 | 2.0 |
| | 92 | 3.7 | | 74 | 1.9 |
| | 91 | 3.6 | C- | 73 | 1.8 |
| | 90 | 3.5 | | 72 | 1.7 |
| B+ | 89 | 3.4 | | 71 | 1.6 |
| | 88 | 3.3 | | 70 | 1.5 |
| | 87 | 3.2 | D+ | 69 | 1.4 |
| B | 86 | 3.1 | | 68 | 1.3 |
| | 85 | 3.0 | | 67 | 1.2 |
| | 84 | 2.9 | D | 66 | 1.1 |
| B- | 83 | 2.8 | | 65 | 1.0 |
| | 82 | 2.7 | | 64 | 0.9 |
| | 81 | 2.6 | D- | 62 | 0.8 |
| | 80 | 2.5 | | 60 | 0.7 |
| C+ | 79 | 2.4 | E | 0-59 | 0.0 |
| | 78 | 2.3 | | | |

Supplies

An un-lined (blank), hard-bound **journal** (7”x 9” minimum), miscellaneous **scavenged materials** (for collaborative project), **drawing materials** (this will vary depending on the student’s interest and experiences. Options are pen and ink, graphite, charcoal, etc.), collage materials (available in class), a digital **camera** (they can be borrowed for FREE from media services) or traditional film camera, a **removable flash or thumb drive**, **Adobe Photoshop** or any other digital imaging program that saves files as a jpg and tif. Photoshop is by far the most versatile of these programs. Our lab assistant can

introduce you to Photoshop. GIMP is one of several free photo-editing program that you can download online). Paint.net is another option for PC users: <http://www.getpaint.net/index.html> Photoshop can be purchased online (at educational software sites) or through the bookstore (with student discount) or a free trial version can downloaded online for 30 days from the Adobe website.

Aside from the Mac computers and scanners the Whitney Mac Lab, there are open labs with Macs, scanners and printers in WG 108, SCI 105 and the Multimedia Lab is CP 001. Rhi Brunett, our lab assistant, is available to help you with your project in our classroom for 10 hours per week (Mon: 1-5 pm, Tues: 10-12, Wed 10-12 and Thurs 10-12 am or you can make an appointment to see her at another time. Her email is thisisrhi@gmail.com). You can also work on your projects with lab assistants in the Multimedia Lab (M-F) but you need to save what you do there to be printed in the Whitney lab. Your lab fees cover all printing costs in the Arts Lab ONLY, and the inks and paper are archival (the inks stay color true for a hundred years).

Support Services

The Counseling Center offers short-term, problem-focused counseling to UW Tacoma students who may feel overwhelmed by the responsibilities of college, work, family, and relationships. Counselors are available to help students cope with stresses and personal issues that may interfere with their ability to perform in school. The service is provided confidentially and without additional charge to currently enrolled undergraduate and graduate students. To schedule an appointment, please call 692-4522 or stop by the Student Counseling Center (SCC), temporarily located in Cherry Parkes 206. Additional information can also be found by visiting

http://www.tacoma.washington.edu/studentaffairs/SHW/scc_about.cfm/

The University of Washington Tacoma is committed to making physical facilities and instructional programs accessible to students with disabilities. Disability Support Services (DSS) functions as the focal point for coordination of services for students with disabilities. In compliance with Title II of the Americans with Disabilities Act, any enrolled student at UW Tacoma who has an appropriately documented physical, emotional, or mental disability that "substantially limits one or more major life activities [including walking, seeing, hearing, speaking, breathing, learning and working]," is eligible for services from DSS. If you are wondering if you may be eligible for accommodations on our campus, please contact the DSS reception desk at 692-4522, or visit

http://www.tacoma.washington.edu/studentaffairs/SHW/dss_about.cfm/

Calendar

Jan 4 - Introduction to course and instructor. Discussion of syllabus, course goals and student expectations. Stereotypes about artists, soldiers and about peace activists. How does art respond to war?

Watch http://www.democracynow.org/2014/11/11/storycorps_veterans_day_special_the_unlikely

<http://www.youtube.com/watch?v=fgnVBJNBav0>

<http://www.youtube.com/watch?v=XnVzUehTGuI>

Opening exercises using visualization and other techniques. With a partner, share a story about an experience with war – either from your own perspective or that of a friend, family member or neighbor. The story may involve someone you know who went to war, your own experiences in the military, growing up in a military family or near a military base or within a militarized country. It can be a story about your anti-war sympathies or activism or you can share a story about someone who was involved with peace work. It can also be a story about your own alienation or distance from the topic and why you feel distant from it, etc. Please remember that everyone's taxes still are paying for war (see pie chart on the last page of the syllabus). You may also choose to focus on violence or non-violence and how it has entered your life. The partner who is listening will make mental notes about the story about what is shared and mirror them back to the speaker. Particular attention will be paid to the feelings evoked. They will be

used as a guide to look for textures, colors and shapes and words. Work with partner to distill some imagery (we will discuss how not to be literal or clichéd) using collage techniques. Instructor will demonstrate this process. Discussion of how to work with visual metaphors.

Journaling videos (so you can take lots of risks with imagery and be willing to experiment with materials and ideas): <http://www.youtube.com/watch?v=aRF4bsTToyk>

Homework: Read and look at the following articles:

Read: <http://www.yesmagazine.org/people-power/six-hopeful-breakthroughs-from-2015-20151229>

Make notes about what you agree with or don't agree with in your journal for class discussion.

Listen to short version of Howard Zinn's talk about "Artists in a Time of War"

<https://www.youtube.com/watch?v=PpKX4UsmEsU> and while listening, **work on a collage** (in your journal) of your own story about war. A longer version of his talk is here:

<https://www.youtube.com/watch?v=5b8IPYog2TA> Bring your collage to class.

Jan 6 – Slide Show. Discussion of visual grammar. Look at collages. Introduction to Photoshop. Scan images and objects and juxtapose story within the image. What makes an image disturbing, what makes it peaceful? What makes it visually compelling or attractive? What emotions are attached to colors, shapes, textures, spaces, etc.

Homework: Work on first draft of War Story, either an autobiographical piece or a third person study.

This project can emerge from your photocollage exercises and be scanned into Photoshop.

Read about Art by Veterans: Aaron Hughes <http://lawrenceartscenter.org/tea-project-2/>

Iraq paper scissors <https://vimeo.com/13237086>

Combat Paper Project and Iraq, Paper Scissors: <http://www.combatpaper.org/about.html>

Combat paper <https://www.youtube.com/watch?v=VXjoMnwAlzc>

<http://www.csmonitor.com/The-Culture/Arts/2009/1005/p17s04-1gn.html>

Jan 11– Discussion about Veterans who make art. Develop war story project in class.

Homework: Continue work on war story. Bring in MAGAZINE advertisements (**NOT** from the internet) that are using safety, patriotism, security, nationalism and nostalgia to sell their product.

Read about PTSD: https://thesunmagazine.org/issues/390/like_wandering_ghosts?page=1

<http://www.telesurtv.net/english/opinion/All-of-My-Friends-are-Dying-20141105-0014.html>

Watch: Claude Anshin Thomas, Veteran and Buddhist Monk

<https://www.youtube.com/watch?v=oru42N3pBgc>

Jan 13 – Media Literacy workshop. Introduce Culture Jamming and second project.

Homework: Reading assignments:

<https://depts.washington.edu/ccce/polcommcampaigns/CultureJamming.htm>

[http://twistedstifter.com/2012/05/billboard-bandits-culture-jammers-photojournal/;](http://twistedstifter.com/2012/05/billboard-bandits-culture-jammers-photojournal/)

https://news.artnet.com/art-world/palestinians-make-art-with-gaza-bomb-smoke-71151?utm_campaign=artnetnews&utm_source=080114daily&utm_medium=email

Work on War Story (Draft ONE).

Jan 18 – **MLK DAY!** No class, but a few videos to watch & something to read inspired by the day.

Watch: The Most Powerful Weapon is Non-violence, Interview with Dr. King:

<https://www.youtube.com/watch?v=74XJJ3Tq5ew>

Thich Nhat Hanh on Being Peace. <https://www.youtube.com/watch?v=3RgfSvBiHVA>
Oprah Winfrey talks about Thich Nhat Hanh <https://www.youtube.com/watch?v=NJ9UtuWfs3U>
Peace Pilgrim: <http://www.peacepilgrim.com/htmlfiles/sagevideo.htm>
<http://wagingnonviolence.org/feature/turning-fear-power-interview-unarmed-peacekeeper-linda-sartor/>
Finish first draft of war story and bring to class as on USB drive or upload via Canvas.

Jan 20 – Bring in War Story first draft for class feedback and discussion about non-violence as an approach to dealing with conflict.

Homework: Rework first draft & begin culture jam. Read: <http://www.utne.com/politics/coffee-strong-military-resistance-zm0z12ndzlin.aspx>, <http://www.pbs.org/moyers/journal/03212008/watch.html>
Watch: Mindfulness for Vets <https://www.youtube.com/watch?v=F56O2CycVvs>

Jan 25 – Veteran speaker visits from Coffee Strong. Work session for first two projects and discuss collaborative project: site-specific projects: installations, interventions and performance.

Homework: Continue work on culture jam. Read: <http://adastracomix.com/tag/sarah-glidden/>
and watch: <http://abc7news.com/society/civil-rights-leader-teaches-non-violent-protest-in-graphic-novels/522893/>

Jan 27 – Introduce graphic narrative project. Look at Palestine, Maus, Persepolis, World War 3, and the artist book form. Discussion of videos and reading. Look at HUMANS OF NEW YORK series on refugees. <http://www.humansofnewyork.com/>

Homework: Finish first draft of culture jam and rework war story piece. Look at how artists transform objects of violence into messages of beauty and peace:
<http://hyperallergic.com/133346/meet-the-syrian-artist-painting-on-mortar-shells/>
<http://www.utne.com/politics/escopetarra-zm0z12mazwar.aspx#axzz3NnsawqeG>
<http://pedroreyes.net/palaspistolas.php>

Feb 1 - Feedback on Culture Jam 1st draft.

Homework: Write self-evaluation (questions to answer will be sent via email) and bring in projects (on flash drive) and journal for review. Choose your artist for the oral presentation if you haven't already. Read about art done by survivors: <http://www.art-for-a-change.com/Atomic/atomic.htm>,
http://www.nytimes.com/interactive/2014/04/06/magazine/06-pieter-hugo-rwanda-portraits.html?emc=edit_th_20140405&nl=todaysheadlines&nlid=54516471&r=1&smid=fb-share

Feb 3 – Midterm evaluation conferences. Watch film in class during individual conferences.

Homework: Continue reworking first drafts of war story and culture jam. Bring in ideas for graphic narrative. Begin research for presentation about artist. Read about photography about Veterans:
<http://hyperallergic.com/155013/civil-war-portraits-of-the-broken-bodies-sent-home/>
<http://www.pbs.org/newshour/art/photographer-captures-portraits-vets/>
<http://michigantoday.umich.edu/war-and-memory/>

Feb 8 – Feedback Session on graphic narrative ideas. Collaborative project brainstorm. Discuss readings.

Homework: Read about more art projects dealing with war: <http://moreart.org/projects/michael-rakowitz/>
<http://robinkahn.blogspot.com/2012/03/art-of-sahrawi-cooking-2012.html>

<http://www.yesmagazine.org/people-power/this-foodstand-celebrates-palestinian-culture>
<http://pedroreyes.net/palasporpistolas.php>

Feb 10 – Oral Presentations. Work and discussion session.

Homework: - Continue work on individual projects. Read about masculinity and violence against women:

<http://www.yesmagazine.org/issues/good-health/why-manning-up-is-the-worst-thing-to-do-20151203>

<http://www.yesmagazine.org/issues/its-your-body/the-hazards-of-manhood>

<http://www.who.int/mediacentre/factsheets/fs239/en/>

<http://www.economist.com/node/17900482>

Feb 17 – Oral Presentations. Work and discussion session. Art that looks at violence against women:

<http://16days.thepixelproject.net/16-art-initiatives-say-no-to-vaw/>, <http://www.colorofviolence.org/self-defense-panel.html>

Homework: Continue work on individual and collaborative projects. Read:

<http://www.utne.com/science-and-technology/war-is-not-inevitable.aspx>

Watch: John Horgan, Is War Obsolete? <https://www.youtube.com/watch?v=vM6rvequsz4>

Read: <http://www.yesmagazine.org/peace-justice/war-is-not-peace> and

<http://www.latimes.com/opinion/op-ed/la-oe-1005-daddis-utility-of-war-20141005-story.html>

Feb 22 – Discussion of readings. Oral Presentations. Map of Nuclear tests:

<https://www.youtube.com/watch?v=LLCF7vPanrY>, Look at current creative resistance art:

<http://wagingnonviolence.org/feature/41365/>

Homework: Rework projects and collaborative work.

Read http://ploughshares.ca/pl_publications/nuclear-abolition-chaining-the-nuclear-beast/

Feb 24 – Oral Presentations. Work session. Discussion of readings.

Homework: Rework projects and collaborative work. <http://www.latimes.com/opinion/op-ed/la-oe-1005-daddis-utility-of-war-20141005-story.html>

Feb 29 –Work Session. Discussion.

Homework: Work on Final Project. Read: http://www.huffingtonpost.com/arthur-rizer/the-militarization-of-the-police_b_7425432.html

Mar 2 – Work and feedback session.

Homework: Work on Final Project.

Read: <http://www.yesmagazine.org/peace-justice/world-healing-wisdom-karen-armstrong-s-vision-for-a-compassionate-future>

Mar 7 – Collaborative project on campus.

Homework: Work on Final Project.

Mar 9 – Final presentations of individual projects. Turn in journals and final self-evaluation.

Mar 14 – Return journals and closing discussion.

BIBLIOGRAPHY

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- Andrews, Julian, and Moore, Henry, **London's War: The Shelter Drawings of Henry Moore**, Lund Humphries Publishers, 2002
- Baigall, Matthew and Williams, Julia, **Artists Against War and Fascism: Papers of the First American Artists' Congress**, Rutgers University Press, 1986
- Becker, Annette, **Otto Dix Der Krieg/the War**, 5 Continents, 2004
- Becker, Carol, **Surpassing the Spectacle**, Rowman and Littlefield, 2002
- Brett, Guy, **Through Our Own Eyes: Popular Art and Modern History**, Library Company of Philadelphia, 1987
- Bruckner, D.J.R., **Art Against War: Four Hundred Years of Protest in Art**, Abbeville, 1984
- Cleveland, William, **Art and Upheaval: Artists on the World's Frontlines**, New Village Press, 2008
- Eisler, Riane, "Spare the Rod", **Yes Magazine**, Winter 2005
- Eberle, Matthias, **World War I & the Weimar Artists: Dix, Grosz, Beckmann**, Yale, 1986
- Ensler, Eve, **Insecure at Last**,
- Goodman, David, "Hell No: America's Soldiers Speak Out Against the Iraq War," **Mother Jones**, December 2004
- Goya, Francisco, **Disasters of War**, Dover, 1968
- Gray, Chris Hables, **Postmodern War**, Guilford Publications, 1998
- Hanh, Thich Nhat, **Being Peace**, Parallax, 1987
- Hedges, Chris, **War Is a Force that Gives Us Meaning**, Anchor, 2003
- _____ "Love and Resistance in Wartime," **Yes Magazine**, Winter 2005
- Leon Golub and Nancy Spero: War and Memory** (catalog), MIT List Visual Arts Center, 1995
- McConnell, Carolyn, "Finding a Way Home," **Yes Magazine**, Winter 2005
- McCormick, Ken, and Perry, Hamilton, **Images of War**, Orion Books, 1990
- Mohawk, John, "The Warriors Who Turned to Peace," **Yes Magazine**, Winter 2005
- Roy, Arundhati, **An Ordinary Person's Guide to Empire**, South End Press, 2004
- Rubin, Susan Goldman, **Fireflies in the Dark: The Story of Friedl Dicker-Brandeis and the Children of Terezin**, Holiday House, 2000
- Sacco, Joe, **Palestine**, Fantagraphics, 2002
- Satrapi, Marjane, **Persepolis**, Pantheon, 2003
- Sontag, Susan, **Regarding the Pain of Others**, Farrar, Straus, and Giroux, 2002
- Spero, N, Golub, Leon, & Storr, Robert, **Nancy Spero: The War Series 1966-1970**, Charta, 2004
- Spiegelman, Art, **Maus: A Survivor's Tale**, Pantheon, 1993
- Stafford, Kim(ed), **Every War Has Two Losers: William Stafford on Peace & War**, Milkweed, 2003
- Tapias, Xavier, **Street Art and the War on Terror: The Images of Opposition: How the World's Best Graffiti Artists Said No to the Iraq War**
- Thomas, Claude Anshin, **At Hell's Gate: A Soldier's Journey from War to Peace**, Shambala, 2004
- Vidal, Gore, **Perpetual War for Perpetual Peace**, Nation Books, 2002
- Walker, Alice, **We are the Ones We've Been Waiting For**,
- Zinn, Howard, **Artists in Times of War**, Seven Stories Press, 2003

Recommended Relevant Films: *Grave of the Fireflies, Dr. Strangelove, Das Boot, All Quiet on the Western Front, Paths of Glory, Catch 22, Grand Illusion, King of Heart, Land and Freedom, Slaughterhouse Five, Uncovered: The Whole Truth about the Iraq War, Hijacking Catastrophe, Judgment at Nuremberg, Gallipoli, The Great Dictator, Salvador, Full Metal Jacket, Born on the Fourth of July, Red Badge of Courage, Breaker Morant, Gandhi, Johnny Got His Gun, Wag the Dog, M.A.S.H.,*

Testament, The Day After, War Games, Night and Fog, The Killing Field, The Cuckoo, Perlasca, Lore, Good Morning, Vietnam, A Bottle in the Gaza Sea, Simon and the Oaks, Twin Sisters, Ida

Suggested Artists for Oral Presentations (more artists will be announced, but it is good to claim your artist quickly – only one student can research each artist)

Historical artists (all have passed on): George Grosz, Otto Dix, Leon Golub, Francisco Goya, Pablo Picasso, Kathe Kollwitz, Ben Shahn, Ed Kienholz, John Heartfield, Honore Daumier, Jacob Lawrence, Eva Cockcroft, Peter Blume, Jose Clemente Orozco, David Alfaro Siquieros, Josep Renau, Selma Waldman, Diego Rivera, Dan Eldon, Charles White, Feliz Nussbaum

Contemporary Artists: Marjane Satrapi, Sue Coe, Josh MacPhee, Seymour Chwast, Nancy Spero, Peter Kennard, Martha Rosler, Art Spiegelman, Krzysztof Wodiczko, Ben Sakoguchi, Sam Wiener, Yong Soon Min, Judy Baca, Joe Sacco, Lincoln Cushing, Mark Vallen, Robert Arneson, Fernando Botero, Banksy, Daniel Heyman, Hans Haacke, Mike Glier, Antonio Frasconi, Doug Ashford, Faith Ringgold, Chris Burden, Robin Kahn, Maya Lin, Sandow Birk, Jaune Quick-To-See Smith, Aaron Hughes, Keiji Nakasawa, Chris Dacre, Mona Hatoum, Lily Yeh, JR, Michael Rakowitz, Hani Zurob, Emily Jacir

Oral Presentation Information:

- Present a few examples (minimum of 5 images, maximum of 10) of the artist's work that deals with war/peace issues and discuss the meaning of the work and questions that you may have about it. Research should be from books or journals.
- A good place to find journal articles is via JStor or Project Muse - both search engines are easily accessible via the library electronic journals (go to the UWT library home page) - you will need to login to access them. There are many other search engines available via the library web page.
- If the artist is alive and has time, you can email them questions. Tell them that you are student in my class. **BUT getting your information from the artist and his/her website is not sufficient. You need to read interpretations about the artist's work written by others.**
- If you discover that not much has been written about the artist you have chosen, then you will need to change artists. So it will be good to begin looking for articles several weeks before your presentation, just in case you have little luck finding material.
- After reading **three articles** by art writers or critics, summarize what you think that these writers feel are the intentions of the artist's work. It is fine to share quotes from these writers.
- Offer us a rough bio about the artist - it would be good to know where and when the artist was born, where or if s/he went to school, what class background the artist has, whether s/he teaches somewhere and what you think or what s/he says provoked him or her to be an artist who is dealing with the topics s/he is dealing with.
- **The majority of your presentation should focus on the artwork itself (several different projects, if possible), and you should make a good effort to explain the artist's intentions through your discussion. In your conclusion, suggest a question that the class might want to respond to regarding the work.**
- Presentation format can be in power point or you can just project scanned images of the artist's work on the large screen. **Do NOT put the text of your presentation on the screen, only the title, date and medium of the works shown and then read biographical information, discussion regarding the content and intentions of the work and quotes from your notes instead.**
- While you are speaking, make sure there are images for us to look at. You will be given 10 min. max. to speak.

WAR STORY PROJECT: This project requires the use of a symbolic object, a story of something you have experienced in relation to war and a photo (all three will be combined into a Photoshop image or a mixed media work). It will be reworked continually during the quarter. More specifics will be given in class. Final drafts will be printed out on the archival printer ready for display around campus.

CULTURE JAM PROJECT: This project uses a popular image found in advertising and subverts it through placement of text and other images. This project is satirical and can make something visible that is normally invisible through humor and juxtapositions. It should be done in Photoshop for best results.

FINAL PROJECT: Graphic Narrative, Artist's Book or Poster Series. If you choose to work with the **graphic narrative** concept, you need to think about a story that someone has told you or interview some veterans, people connected with the military or war refugees in order to find a suitable story. You will need to think about ways to work with a visual rhythm to make the whole piece hold together – it can be an artist's book, a photo-text series, an animation or video. The graphic narrative can be a minimum of 10 images or the **artist's book** can be 10 pages (with cover). You can take inspiration from the artist that you have chosen for your oral presentation and work in the style of that chosen artist. This project can be produced in Photoshop or done in another medium and scanned into Photoshop. The **poster** series deals with the theme of peace, and you can again experiment with the style of your chosen artist to create a series of four posters. This project can be done in Photoshop or created in another medium and then transferred into Photoshop.

RELATED LINKS:

<http://terrorready.net/>

<http://www.surfingthespectacle.com/>

<http://www.thegraphicimperative.org/>

<http://www.politicalgraphics.org/home.html>

<http://www.hrw.org/photos/2005/darfur/drawings/10.htm>

<http://www.graphicwitness.org/ineye/aw1.htm>

<http://www.actagainstar.org/article.php?list=type&type=16>

<http://www.theguardian.com/culture/2010/oct/31/ten-best-british-artworks-war>

<http://www.iwm.org.uk/history/6-stunning-first-world-war-artworks-by-women-war-artists>

And for some light humor – here's a stereotype about artists that has very little credence (IMHO):

<https://www.youtube.com/watch?v=MK0ITXBWpHE>

***How to Make a Strong Journal**

1. Make notes that are REFLECTIONS about the class discussions - not just what was said, but how YOU feel about them. If you disagree with the dominant opinions in class but aren't clear why, write about that. If you feel lost, write about that. The great thing about journals is that you are writing for yourself, and developing your voice. If your buttons get pushed, and you are feeling shy to respond, the journal gives you a venue in which to shout, cry, whine, argue or rally support. It is one of the most important tools I can offer you in this course, and journaling can truly help you the rest of your life, if you allow its power in, even in a small way.

2. Make a collage or drawing based on some of the ideas expressed in class or in the readings, at least twice a week. Be willing to TAKE RISKS with your imagery. Experiment and make things that **you think** are UGLY, do ROYAL FAILURES, try to leave your perfectionist somewhere else when you use the journal. Do whatever emerges visually. Trust your inner creative self and instincts. A journal filled with supposed MISTAKES gets a MUCH BETTER grade than one that is empty.

3. If you come to class bored, you can always open your journal and slip away into its pages. I never complain when students are doodling, collaging and writing in their journals during class time.
4. Use your journal as a place to dream about the world you would love to live in where war is obsolete.
5. Remember to write down notes to the readings **IN YOUR JOURNAL**. Put in your thoughts about what you're reading. Don't self-censor.
6. But remember **THIS** journal is **NOT** your diary. If you need a place to tell your innermost personal thoughts about your current life challenges (other than those related to the class topic), get another journal for that (OR you can create special pages that are hidden, pockets or envelopes in this journal that are off limits for anyone to read, including me).
7. **Finally, your journal is an important part of your grade, and is truly an open-book exam.** If your projects aren't going well, you can vent in the journal. If you have ideas for site-specific installations, and other forms, you can diagram them in the journal. If you are worried or excited about a project write about it there. **USE** it everyday if possible.

