

Art in a Time of War TARTS 404a

Winter 2019

Instructor: Beverly Naidus bnaidus@uw.edu

Class Meeting Time: M/W 3:40-5:40 pm Location: Whitney 104 (main floor)

Office Hours: MW 12:30-1:30 pm or 5:40-6 pm, Whitney 101

Course Summary

Modern civilization appears to be perpetually at war somewhere on the planet and the psychological and physical trauma of violence has touched many of our lives in often terrifying ways. This course will explore why this is the case, how art works have addressed the topic of war and violence, 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, to circumvent violence and to heal. For the past few decades there has been a veritable explosion (bad pun) of socially engaged art addressing these topics, and many of the participants in this art movement have been vets and survivors of violence. We will look at both historical and contemporary examples of such art; and 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, how popular media influences our response to violence, how the weapons industry and various systems of oppression interface with all of this, 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 of 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/collages/photos/stories/notes for projects or in relation to the topic of war, conflict resolution, violence 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. The rubric used for grading will focus on whether there is a **minimum of 4 entries per week (one for the two classes per and one for each of the two homework sessions per week)**. **If you can use the journal more frequently so much the better. 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: Aside from the chapters in **Art and Upheaval** by Bill Cleveland, there will be readings linked on this syllabus or posted on Canvas announcements.
- War Story Project (digitally rendered), Culture Jam project (satirical work), the Graphic Narrative Project (a story about war, peace, violence or resolving conflict using images and text)
- 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). Choose an artist whose work has been written about and discussed by others. If you choose a contemporary artist (recommended), please look at the Facebook page, *Out of Rubble*, for suggestions and then research the artist further using a variety of search engines (listed in the back of this syllabus) to find analysis of the work. If the artist is alive, please ask me for help to do an interview with that artist. **A separate bibliography must be sent to me via email on the day of the presentation.** Students will be graded based on the depth of understanding of the artist's work, sufficient research and the ability to engage the audience with the subject matter.
- Class participation is essential and unexcused absences will affect grades. It will be difficult to make up the work outside of class. Missing more than two class meetings will definitely take its toll on your work and affect the strength of your journal. The following factors will be considered when determining a final participation grade: amount of effort expended throughout the course, amount of progress made in creative development, development of focused and productive work attitude, lateness, absences, and attendance. Development of a critical language is essential to your constructive participation in group feedback sessions and discussions. Evidence of this skill in the discussion of your work and other's work is expected and will be considered in your final grade. Please notify me **immediately** if you have to be absent due to illness, a changing work schedule or another emergency. If I know what's going on, I can more easily help you get caught up with the class.

Classroom Behavior

- **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. If you feel concerned about the course content or expectations, please make sure to meet with me one on one. I am very accessible.
- 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 when you come to class.** Please use your journal for note taking rather than your laptop. In fact, I would like to discuss a policy of leaving phones in a box in the room, so that we can be in conversation with each other as soon as you come into the room.
- **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 Feb 4th. A midterm self-evaluation statement is required to be sent in by 10 pm on Sunday, Feb 3rd. 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 in the self-evaluation 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: 10%, Midterm Journal: 10%, Culture Jam project: 10%, Final Journal: 20%, Graphic Narrative or Poster series project: 30%, 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/gencat/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

You will be provided with an unlined, blank-page, drawing journal for all your notes, collages, sketches, brainstorming, experiments in different mediums, etc. Drawing tools will vary depending on the student's interest and experiences. Options are pen and ink, graphite, charcoal, watercolor pencils & crayons, etc. You are also encouraged to work with collage materials (available in class), a digital **camera** (they can be borrowed for FREE from media services) or traditional film camera and to purchase a **removable flash or thumb drive** to use for class projects. You can purchase or rent **Adobe Photoshop** or use a free download of another digital imaging program that saves files as a jpg. Photoshop is by far the most versatile of these programs. 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). A free trial version can be downloaded online for a week from the Adobe website (not enough time to truly be useful), but we do have photoshop on all of the computers in the Whitney and you can find the software on a couple of computers in all of the computer labs on campus.

Our new lab assistant, Samantha Lewis, can introduce you to Photoshop. She or he will be available 10 hours per week, and those hours will be determined as soon as that person is hired.

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. You can 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).

If you decide to work in video, installation, performance or other mediums, you will need to scavenge or purchase those supplies on your own.

Support Services

The Counseling Center offers free, 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 7 - Introduction to course and instructor. Hand out journals. Discussion of syllabus, course goals and student expectations. List stereotypes about artists, soldiers, vets and activists. How does art respond to war and violence?

Watch: Are You Lost in the World Like Me? Animation by Steve Cutts (Moby and the Pacific Void Choir) <https://www.youtube.com/watch?v=VASywEuqFd8> Buffy Sainte-Marie – The War Racket https://www.youtube.com/watch?v=GzG_4e8yGew

Childish Gambino's This is America <https://www.youtube.com/watch?v=VYOjWnS4cM>

Donovan's version of The Universal Soldier <https://www.youtube.com/watch?v=A501VLtSQik>

The Nature of War <https://www.youtube.com/watch?v=YvDtOigTH-g>

Mosaic Voices of Veterans <http://www.youtube.com/watch?v=fgnVBJNBav0>

Meditation/Visualization. Start working on an image in your journal focused on how you feel about war or violence based on experience, stories you've heard, playing video games, etc. Work with a partner and share with them story about an experience with war or violence – 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, or it may be a story about growing up in a violent neighborhood, community or family. It can be a story about an experience with non-violent actions or learning about peaceful ways of resolving conflict. 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.

Homework: Read: **Art & Upheaval's** forward and introduction and

<https://www.commondreams.org/views/2018/12/11/imagine-world-without-war-where-migrants-are-welcomed-where-women-are-not-targets>

Make notes in your journal for class discussion. Finish working on your collage.

Jan 9 – Slide Show. Discussion of visual grammar. Look at collages. Introduction to Photoshop. 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. What makes an image flow together as a composition? What causes tension and anxiety in the viewer? Discussion of **Art and Upheaval** – forward and introduction.

Homework: Work on first draft of War Story, either an autobiographical piece or a third person study. Create another collage in your journal or find photos online or in your personal collection that be scanned (300 DPI) into Photoshop.

Read: <http://www.commondreams.org/views/2015/11/10/dont-thank-me-anymore-just-care-veterans-who-return-and-work-end-all-war>

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

Watch video: https://www.youtube.com/watch?time_continue=221&v=IfG7WV-bN6Y

Read about Art by Veterans: Aaron Hughes <http://www.aarhughes.org/#>

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

Jan 14– Discussion about Veterans who make art. Develop war story project in class.

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>

Claude Anshin Thomas, Veteran and Buddhist Monk <https://www.youtube.com/watch?v=oru42N3pBgc>

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.

Jan 16 – Media Literacy workshop. Introduce Culture Jamming and second project.

<https://www.youtube.com/watch?v=JDq2Ja3DIgG>

Homework: Deconstruct two ads in your journal. Reading assignments:

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

<http://twistedstifter.com/2012/05/billboard-bandits-culture-jammers-photojournal/>

Read: Part 1 in **Art and Upheaval** – make notes in your journal – how is this project healing?

Finish first draft of War Story (Draft ONE) and **bring to class as on USB drive or upload via Canvas.**

Jan 23 – Feedback on War Story first drafts.

War=Profit <https://www.youtube.com/watch?v=XdWGTQZRQug>

Discussion of **Art and Upheaval**

Homework: Read <http://wagingnonviolence.org/feature/turning-fear-power-interview-unarmed-peacekeeper-linda-sartor/>

<http://www.yesmagazine.org/people-power/8-strategies-for-confronting-hate-that-dont-involve-a-safety-pin-20161202>

Jan 28 – Discussion about non-violence as an approach to dealing with conflict.

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>

Mindfulness for Vets <https://www.youtube.com/watch?v=F56O2CycVvs>

In class art making: make an image that represents peace – use some art supplies that you haven't yet tried using.

Homework: Rework first draft of war story & finish first draft culture jam. Read: The Myth of War's Inevitability <http://worldbeyondwar.org/myth-war-inevitable-detail/>

Read **Art and Upheaval, Part 2 – Cambodia**

Jan 30 – Bring in first draft of Culture Jam for feedback. Discuss **Art and Upheaval** and other readings.

<https://www.youtube.com/watch?v=ge5THH0kFAc> - Paul Chapell – Is War Inevitable?

<http://discovermagazine.com/2012/jun/02-no-war-is-not-inevitable>

Homework: Revise culture jam and war story for midterm conference on Feb 4. 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: <https://adastracomix.com/tag/sarah-glidden/>

<https://adastracomix.com/tag/world-war-3-illustrated/>

Watch video about Joe Sacco's work: <https://www.youtube.com/watch?v=qYQ6t2QuUmg>

Animation about Israel/Palestinian conflict: <https://www.youtube.com/watch?v=r0O2cgmozJA>

Feb 4 – Midterm conferences.

Homework: Start brainstorming a story that can be broken in a series of frames (storyboard) about your experiences with violence and peacemaking. Read **Art and Upheaval, Part 3 – South Africa**

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 6 - Introduce graphic narrative project. Discuss collaborative project: site-specific projects: installations, interventions and performance. Look at Palestine, Maus, Persepolis, World War 3, and the artist book form. Discussion of videos and reading.

Homework: Read about art done by survivors: <http://www.art-for-a-change.com/Atomic/atomic.htm>,

video animation of nuclear tests by Isao Hashimoto <https://www.youtube.com/watch?v=LLCF7vPanrY>

[http://www.nytimes.com/interactive/2014/04/06/magazine/06-pieter-hugo-rwanda-](http://www.nytimes.com/interactive/2014/04/06/magazine/06-pieter-hugo-rwanda-portraits.html?emc=edit_th_20140405&nl=todayshadlines&nid=54516471&r=1&smid=fb-share)

[portraits.html?emc=edit_th_20140405&nl=todayshadlines&nid=54516471&r=1&smid=fb-share](http://www.nytimes.com/interactive/2014/04/06/magazine/06-pieter-hugo-rwanda-portraits.html?emc=edit_th_20140405&nl=todayshadlines&nid=54516471&r=1&smid=fb-share)

Feb 11 – Discuss ideas for graphic narrative. Collaborative project brainstorm. Discuss readings. Make schedule for oral presentations.

Homework: Begin research for presentation about artist. Read about photography about war:

<http://hyperallergic.com/155013/civil-war-portraits-of-the-broken-bodies-sent-home/>

<http://www.newyorker.com/magazine/2002/12/09/looking-at-war>

<http://time.com/fleeing-mosul/?xid=fbshare>

Read **Art and Upheaval, Part 4 (The Watts Prophets) and Part 5 (Australia)**

Feb 13 –Instructor at conference in NYC.

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>

Feb 20 – Oral Presentations. Work and discussion session.

Homework: - Continue work on individual projects. Read about misogyny:

<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 25 – 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: **Art and Upheaval Part 6: Serbia** <http://hyperallergic.com/334550/artists-help-break-the-silence-around-the-abuse-of-women-in-war/>
<http://www.yesmagazine.org/people-power/what-to-do-when-domestic-abuse-is-financial-too-20161021>

Feb 27– Discussion of readings. Oral Presentations. 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/
<http://www.latimes.com/opinion/op-ed/la-oe-1005-daddis-utility-of-war-20141005-story.html>
. Read: http://www.huffingtonpost.com/arthur-rizer/the-militarization-of-the-police_b_7425432.html
<http://www.yesmagazine.org/peace-justice/the-call-to-end-the-war-on-black-lives-starts-with-accountability-20161103>

March 4 –Collaborative project.

Homework: Rework projects and collaborative work.

Read: <http://www.yesmagazine.org/peace-justice/world-healing-wisdom-karen-armstrong-s-vision-for-a-compassionate-future>
<http://www.yesmagazine.org/people-power/what-standing-rock-tells-us-about-civil-disobedience-20161115>
<https://www.yesmagazine.org/peace-justice/i-walked-right-up-to-law-enforcement-at-the-border-20181211>

March 6 – Work Session. Discussion.

Homework: Work on Final Project. Write self-evaluation to turn in with your journal.

March 11 – Final presentations of individual projects. Turn in journals and final self-evaluation.

Homework: <https://www.yesmagazine.org/happiness/why-mister-rogers-message-of-love-is-good-for-your-health-20180608>

March 13 – Return journals and closing discussion.

BIBLIOGRAPHY

- Al-Radi, Nuha, **Baghdad Diaries : A Woman's Chronicle of War and Exile**, Vintage, 2003
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
 Sentilles, Sarah, **Draw Your Weapons**, Random House, 2017
 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 Hearts, 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, Dan Eldon, Charles White, Felix 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 Frascioni, 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/violence 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 a story of something you have experienced in relation to war or violence. 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 (in the form of a series of images (comic book style) or artists' book. For this project's content, 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 or a photo-text series. 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.

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.actagainstwar.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>

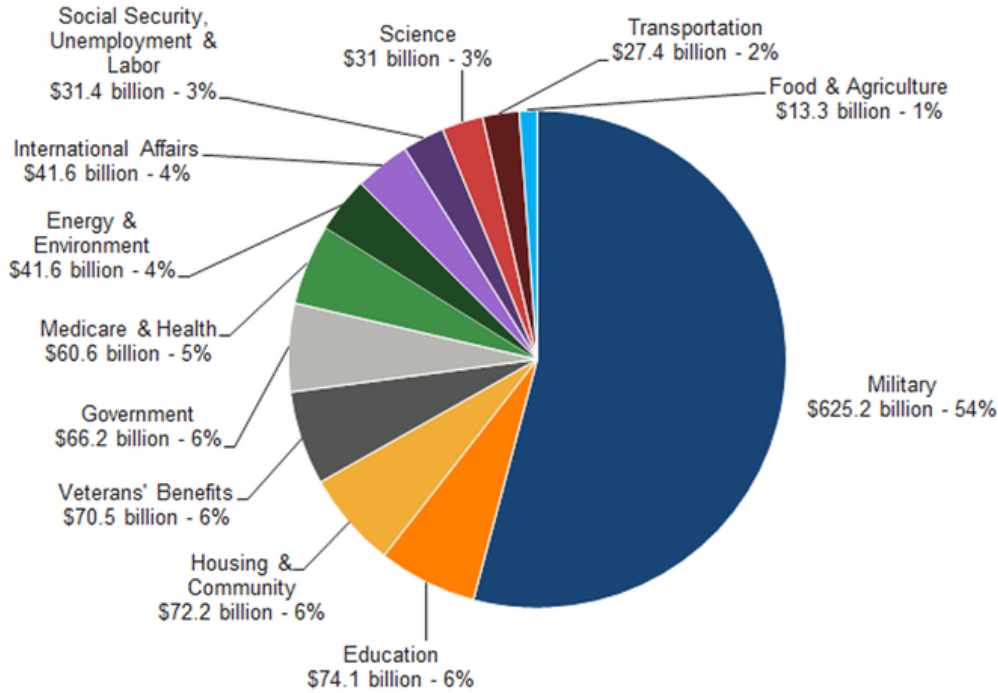
And for some light humor – here’s a stereotype about artists that has very little credence (IMHO):

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

***How to Make a Strong Journal**

1. Make notes that are REFLECTIONS about the class discussions and readings - 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. In relation to buttons getting pushed or any confusion about the class, remember that you also can meet with me in person – I have plenty of time to meet with you. Just email me for an appointment. bnaidus@uw.edu
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. Stick figures are just fine. 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 projects brainstorm them in the journal. If you are worried or excited about a project write about it there. USE it every day if possible.

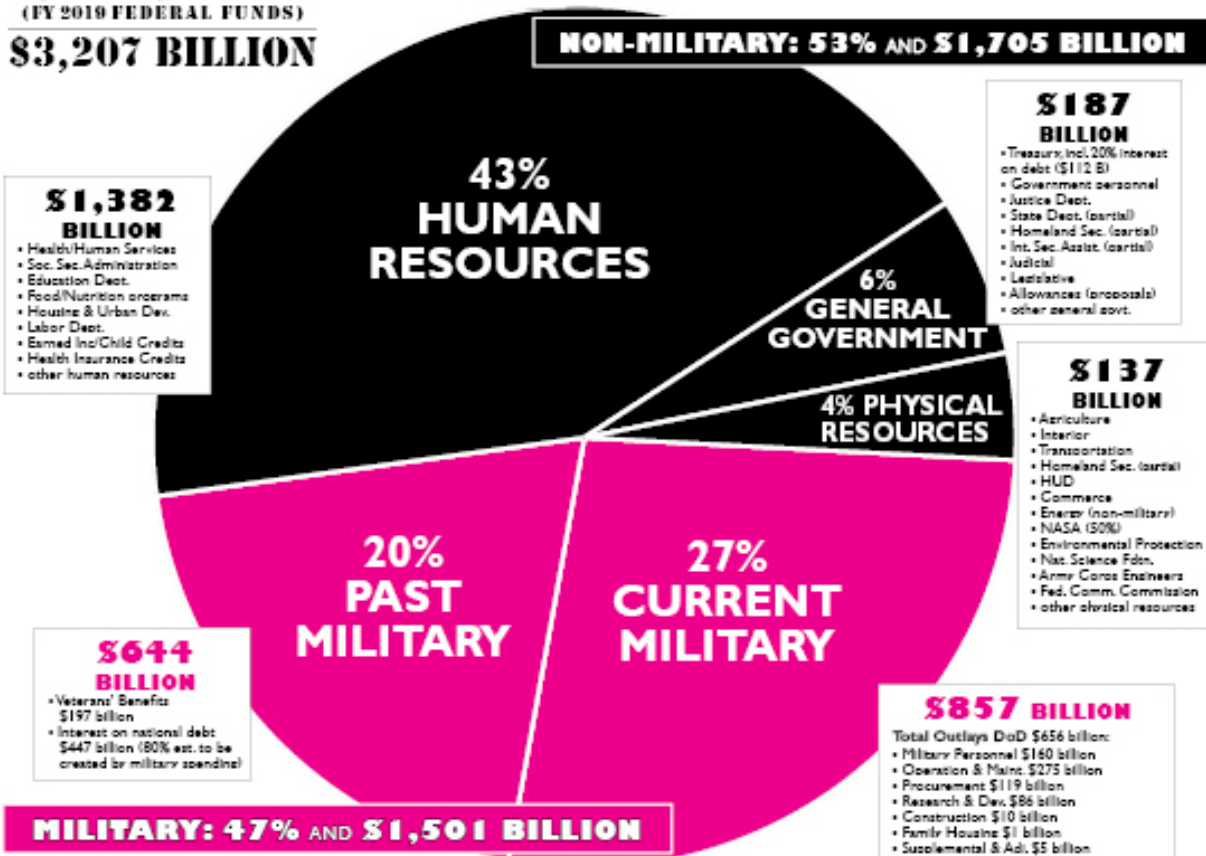
President's Proposed \$1.15 Trillion Discretionary Spending Budget (FY 2016)



WHERE YOUR INCOME TAX MONEY REALLY GOES

U.S. FEDERAL BUDGET 2019 FISCAL YEAR

TOTAL OUTLAYS
(FY 2019 FEDERAL FUNDS)
\$3,207 BILLION



HOW THESE FIGURES WERE DETERMINED

“Current military” includes Dept. of Defense (\$656 billion) and the military portion (\$201 billion) from other departments as noted in current military box above. “Past military” represents veterans’ benefits plus 80% of the interest on the debt.* For further explanation, please go to warresisters.org.

These figures are from an analysis of detailed tables in the *Analytical Perspectives* book of the *Budget of the United States Government, Fiscal Year 2019*. The figures are Federal funds, which do not include Trust funds — such as Social Security — that are raised and spent separately from income taxes.

What you pay (or don’t pay) by April 17, 2018, goes to the Federal funds portion of the budget. The government practice of combining Trust and Federal funds began during the Vietnam War, thus making the human needs portion of the budget seem larger and the military portion smaller.

*Analysts differ on how much of the debt stems from the military; other groups estimate 50% to 60%. We use 80% because we believe if there had been no military spending most of the national debt would have been eliminated.

Government Deception

The pie chart (right) is the government view of the budget. This is a distortion of how our income tax dollars are spent because it includes Trust Funds (e.g., Social Security), and most of the past military spending is not distinguished from nonmilitary spending. For a more accurate representation of how your Federal income tax dollar is really spent, see the large graph.

