

Art for Social Change

COURSE SYLLABUS

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Course Description: This course will explore the potentiality of creative acts on social, political and personal change through art. Issues discussed in *Art for Social Change* course will be applied to social art practice.

Course Objectives:

1. Student will gain an understanding of various areas that support practices in art outside the studio including contemporary developments, social, community contexts, and cultural contexts.
2. Students will learn how to use the potential of art as a force for social change.
3. Students will develop their critical thinking, problem solving, decision-making, and social skills.
4. Students will partner with community-based organizations (homeless shelters, child abuse networks, soup kitchens, etc.)
5. Students will develop a personal definition of socially engaged art.

Students learning outcomes:

1. Students will be familiarized with the theory, historical contexts, and practice of social practice.
2. Students will learn to combine original fieldwork with their artistic practice to create socially engaged art.
3. Students will demonstrate self-discipline and develop group social skills through participating in group projects and community organizations.
4. Students will create a conference/workshop at a local organization at the end of the course.

SCHEDULE

- #1** **Welcome.** Course Introduction & Expectations
Syllabus review; assign discussion readings;
Slide Presentation: History of Social Practice (1920-present)
(Dada, Neo-Concretism, and Situationism)
Readings for week 2
Living As Form: Intro by Nato Thompson
Introduction to Conceptual Art by Alex Alberro
Essays on Joseph Beuys 7000 Oaks and social sculpture
- #2** **Slide Presentation: History of Social Practice** (1920-present) cont.
(Fluxus, Happenings, Conceptual Art, Social sculpture)
Readings and Viewing for week 3
Education for Socially Engaged Art: Intro and Chapter 1
Nicolas Bourriaud Relational Aesthetics: Relational Form and Towards a policy of forms
Essays on Artists as Activists
<http://www.working-with-people.org>

- #3** **Slide Presentation: History of Social Practice** (1920-present) cont.
 (Art and Activism, Network Art, Social Aesthetics, Post-Studio practice, and Relational Aesthetics)
Readings and Viewing for week 4
 Conversation Pieces: Community and Communication in Modern Art: Intro, Chapter 4
 Participation and Spectacle: Where are we now? by Clare Bishop
 The social turn: Collaboration and its discontent by Clare Bishop
 Ramirez-Jonas <http://vimeo.com/43193508>
- #4** **Slide Presentation: Social Practice & Ethical considerations**
Workshop on community and social based work
Readings and Viewing for week 5
 The social turn: Collaboration and its discontent by Clare Bishop
 International Socialist Review, A critique of Social Practice Art by Ben Davis
 Rick Lowe and Nato Thompson at Creative Time Summit 2013
 Ted Talk Theaster Gates, How to revive a neighborhood
 Conflict Kitchen by Jon Rubin and Dawn Weleski (jonrubin.net)
- #5** **Slide Presentation: Public & Community**
 Rick Lowe *Project Row House*, Theaster Gates *Chicago's South Side*, Jon Rubin and Dawn Weleski's restaurant in Pittsburgh PA *Conflict Kitchen*
Readings for week 6
 Return CAA review by Claire Gilman
 Representation and Power, Suzanne Lacy: The Oakland Projects
 Immigrant Movement International: Five Years and Counting by Alex Kershaw
- #6** **Slide Presentation: Public & Community** (cont.)
 Michael Rakowitz *RETURN*, Suzanne Lacy *Oakland (1991-2001)*, Tania Bruguera *Immigrant Movement International*
- #7** **Group meetings, planning stage**
 Meet with me and your teammates to discuss your group project
 Begin to plan your community, social practice workshop / conference
- #8** **Local Community Organization guest presentation**
Readings for week 9
 Gender Trouble-Feminism and the Subversion of Identity by Judith Butler
 Guerilla Girl Power: Why the Art World Needs a Conscience by Elizabeth Hess in Nina Felshin, ed., "But is it Art"
 What's Wrong with Images of Women? By Griselda Pollock, in Rosemary Beterton, ed.,
 Looking On: Images of Femininity in the Visual arts and Media
- #9** **Slide Presentation: Feminist theory & its practices**
 Barbara Kruger *We don't need another hero*, Jo Spence *Putting myself in the Picture*, Guerilla Girls' posters and performances
Readings and Viewing for week 12
 Gastro-Vision | Iraqi Cuisine Goes Mobile by Nicole J. Caruth
 Krzysztof Wodiczko: Public Space: Commodity or Culture by Lois Ascher
 Dallas Creative Morning, Willie Baronet
 NPR, Handmade Signs From Homeless People lead to Art, Understanding

- #10** Individual group meeting with me (sign up for 20-minute slot)
Use this time to prepare documentation for upcoming in-progress presentation in week 11
- #11** **Budgets, funding**
Students' presentations
5-10 minutes: include images of project, notes, photos, documentation of process, projected outcomes, challenges, and any other images to help us visualize your project.
- #12** **Slide Presentation: Homelessness**
Krzysztof Wodiczko *DaZibao (1982)*, Michael Rakowitz *paraSITE*,
Wille Baronet *We are all homeless*
Readings and Viewing for week 13
Mining the Museum: An installation by Fred Wilson by Lisa Corrin
On the Museum's Ruins by Douglas Crimp
On Ethnographic Surrealism: Chapter 2 by James Clifford
- #13** **Slide Presentation: the Museum**
Andrea Fraser and Michael Asher
- #14** **Community workshop / conference planning**
- #15** **Community Workshop / Conference at a local organization**
- #16** **Present your group project in class**
Include documentation of your workshop/conference (using presentation tool, digital images, video documentation, etc.)

This course calendar is not a contract and is subject to change at the discretion of the instructor.

Grading Policy

1. You will get the grade you earn
2. Grade Requirements:

Responses on reading assignments in class	15%
Reflection paper on reading assignments	15%
Discussion leadership	20%
Group project	50%

Final grades are assigned on the following scale
A= 90-100% **B**=80-89% **C**=70-79% **D**=60-69%

3. Expectations for leading / reading discussions:

Each student will be assigned to lead a discussion of at least one reading. This student must prepare a detailed analysis of the reading(s) and broaden its historical, social, political, cultural, art-historical contexts.

Everyone else is expected to read the assigned materials before designated date. Each student must formulate a set of questions (at least 3 questions) and bring them to class. Be prepared to engage in conversations with the assigned discussion's leader.

4. Group Project

This conference / workshop is students' opportunity to organize a public gathering in their community. It depends on students' creativity, but it must be accessible to the public. Through this project, students are expected to broaden their community's engagement, inviting new participants to be part of the conversation.

Attendance

Attendance will be taken during each class. 2 unexcused absences will be permitted. Students are responsible for the content of missed classes. I will take attendance and reserve the right to not credit attendance if you arrive late 10 minutes or leave class early without informing me in advance. **20 points will be taken off from your attendance category for every unexcused absence after the second.**

You should keep track of the number of missed classes. If you miss a class that meets only once a week, it is equivalent to 2 absences

There are 16 weeks in a semester, 8 weeks until mid-term. Use it wisely.

In the event that the university cancels classes, such as for severe weather, students will be expected to continue with readings as originally scheduled. Any assignments scheduled during those missed classes, such as an exam or paper, are due at the next class meeting unless other instructions are posted at the course website.