

**ART AND SOCIAL WORK -
ART AND THE ECOLOGY OF JUSTICE
SWRK 717 / FNAR 316/616**

Spring 2018
Wednesdays 9am-12pm

Location:
Slought, 4017 Walnut Street

Course Description:

How can the arts help us build a more just society? How can the arts transform social structures and systems? Public health crises involving clean water (Flint), police violence (Baltimore), and a lack of economic and educational opportunity following reentry (Philadelphia) make legible the need for a new visual language that critiques these conditions and challenges entrenched structural inequalities. We will engage the work of creative practitioners who are mapping new relationships between art and social justice and directly impacting individual and communal well-being. In so doing, the course seeks to challenge traditional constructions of public health, which often isolate individual histories from their social life and their relation to families, communities, and geographies. Readings will build upon disciplinary perspectives in the arts, humanities, and social policy. Requirements include weekly readings, class participation, and a collaborative final project. The course will meet in the Health Ecologies Lab at Slought Foundation, an arts organization on campus.

Class Structure:

20 min small group

30 min sharing small group update

45 min lecture

10 min break

45-60 min Reserved for either presentation or group project work

Course Purpose:

This course explores the manner in which the arts can facilitate direct and macro practice with marginalized communities. Taught by three faculty members located in three different disciplines, the class develops an interdisciplinary lens on social justice, harnessing Penn's unique resources across campus to train students in multiple protocols of engagement through the arts. Toorjo Ghose, at SP2, is a social worker and performer, Matt Neff, in the School of Design, is a sculptor and print maker, while Aaron Levy in the English Department, is the curator of the Slought Gallery. The course seeks to put students, faculty, artists and practitioners from all three disciplines in conversation with each other, developing theories and practices that will engage the arts in work with communities.

Educational Objectives:

Upon completion of this course, students will demonstrate:

1. An understanding of the salience of the arts in social work practice with disadvantaged communities.
2. An understanding of the theories shaping social practice in the arts, and the arts in social work.
3. An understanding of practice with the arts through exposure to case studies, protocols, interventions and projects that have successfully harnessed the arts in work with disadvantaged communities.
4. The ability to develop and implement an arts-based project/intervention with communities.

Class Format

The class will meet weekly in the Mediatheque and Social Justice Hub at the Slought Foundation (4017 Walnut Street), an arts organization on campus. The class will comprise students from multiple disciplines engaged in the arts and/or social work practice. Students will engage with interdisciplinary texts on art and social engagement. Each class will also include a discussion workshop where students will engage with each other, as well as invited artists and practitioners from the community. The workshops will help students apply the readings to their own field or studio experiences, and develop their final social engagement project. Finally, students will engage with deep case studies of community-based art initiatives, often led by invited artists who have shaped initiatives such as the Mural Arts Program, Amber Arts Collective, the Slought Foundation, the DMSC Transgender Sex Worker Dance Troupe and others.

Course requirements:

Expectations

Students are expected to: 1) attend and participate substantively in seminar discussions; 2) read on a weekly basis and come to class prepared to discuss the reading assignments; 3) participate in the classroom group, and 4) submit written assignments by the due date and in accordance with the specified format.

Assignments

Students are responsible for submitting all written assignments, regardless of whether they are graded. The specific assignments and class participation will be given the following weights:

<u>Assignment</u>	<u>Due Date</u>	<u>Value</u>
Reading responses (3pts each)	weekly	36%
Group reading presentation	as assigned	10%
Final project presentation	week 14	10%

Final group paper/project	week 14	30%
Participation (attendance, discussions)	ongoing	14%

Academic Integrity

Students are expected to adhere to the University's Code of Academic Integrity. Care should be taken to avoid academic integrity violations, including: plagiarism, fabrication of information, and multiple submissions (see descriptions below).** Students who engage in any of these actions will be referred to the Office of Academic Integrity, which investigates and decides on sanctions in cases of academic dishonesty.

1. Plagiarism: using the ideas, data, or language of another without specific or proper acknowledgment. Example: copying, in part or in its entirety, another person's paper, article, or web-based material and submitting it for an assignment; using someone else's ideas without attribution; and failing to use quotation marks where appropriate.
2. Fabrication: submitting contrived or altered information in any academic exercise. Example: making up data or statistics, citing nonexistent articles, contriving sources, etc.
3. Multiple submissions: submitting, without prior permission, any work submitted to fulfill another academic requirement.

***It is the student's responsibility to consult with the instructor if the student is unsure about whether something constitutes a violation of the Code of Academic Integrity.*

Format for Written Assignments

All papers must be typewritten, double-spaced, page-numbered, with 1" margins all around, that is left, right, top, and bottom. The first page should include the heading and the title of the paper. The heading should include the course number, semester/year and instructor's name (top-left) and student's name and date of assignment (top-right). Do not use folders, title pages, or other extra pages. Papers should be stapled, not paper-clipped. Please proofread all papers carefully for spelling, punctuation, and other similar errors. APA (American Psychological Association) style is required for citing and referencing for all written assignments. Please use footnotes only as a tool to explain, and not as a reference tool. All ideas of others should be cited properly, whether you use a direct quote or not. Direct quotes must also include the page number(s) cited. Quotations longer than four typewritten lines must be single-spaced and indented. A list of references cited or consulted must be included at the end of each paper in proper APA bibliographic form. You should keep a copy of each paper submitted.

Any questions regarding format will gladly be answered by the instructor. Papers written in fulfillment of other courses may not, under any circumstances, be submitted for this course.

The Bases for Evaluating your Work:

- 1) Quality of written assignments: Papers will be evaluated on the basis of their conceptual clarity, organization and writing, incorporation of course concepts, evidence of critical thinking,

and the extensiveness of the use of literature.

2) Class participation: attendance, quality and quantity of oral participation, participation in experiential exercises, evidence of preparation for class, and small group discussion assignments.

3) Demonstration of your having done assigned readings and having understood course concepts. This is evident in class participation and in the incorporation of concepts and references from the readings in written assignments.

4) Demonstration of integration of theory and practice in classroom and field.

Grading Policies

The final course grade is based on the student's overall performance, including demonstrated ability to integrate theory and practice, in both classroom and field work. A grade of B- or above is required to pass the course.

Readings

It is expected that students will not only read required class assignments, but also read comprehensively from relevant materials of their own choosing. In addition, students are expected to begin to analyze critically the professional literature they review.

All required readings will be on Canvas.

Assignment Summary

Weekly response papers

A weekly 2 page response to the themes of the readings for the section. Students will need to reference the readings, raise discussion questions, and apply them to their own experiences in the fields of art, social engagement and social work practice.

Final research Paper/Project

Due week 14

An 8-12 page group paper proposal on an art and social justice project developed in discussions and workshops throughout the class. The paper is supposed to be a proposal and the project does not have to be implemented during the course of the class. It is expected that a group of students will work together on each project, and there will be one paper that will be turned in for each group project. The paper will describe:

1. the social problem/issue/challenge addressed by the project
2. the theories of art and social change shaping the project.
3. the contours of the art project and a justification for its effectiveness in addressing the issue
4. the manner in which the project is shaped by the interdisciplinary orientations of the student group members.
5. the feasibility of implementing the project with the community in question

Final Project

For your final project, you will pursue a project of your choosing that reflects on, interprets, and/or extends outward from the experiences of this course. Your topic should address (or employ) creative and critical approaches, theoretical concepts, or key strategies we have discussed throughout this semester.

Final class presentation

Due Week 14

Groups will discuss their project proposals in final class presentations. They will receive feedback from students and invited community artists and practitioners. These presentations will provide groups with an opportunity to explore ways to implement their projects, moving forward.

Class Syllabus and Schedule

SECTION 1: ART AND THEORIES OF SOCIAL JUSTICE

Week 1: Art and possibilities of resistance I

Jan 23

Required:

Conquergood, D. 1985. Performing as a moral act: Ethical dimensions of the ethnography of performance. *Literature in Performance*, 5, 2.

Becker, H. S. 1974. Art as Collective Action. *American Sociological Review*, 39, 6, 767-776.

Sholette, Gregory. 2015. Delirium and Resistance After the Social Turn. *FIELD*, Issue 1, 95-138.

In class workshop with artists Yiannis Hadjiaslanis, Yorgos Prinos, and Georges Salameh of Depression Era, a collective lens-based arts project based in Athens, Greece, in conjunction with the exhibition "Photography in Crisis."

Suggested event: Fri Jan 25, 6-9pm at Slought. Screening of The Black Power Mixtape 1967-1975, a film directed by Göran Hugo Olsson that examines the evolution of the Black Power Movement, followed by conversation with Kathleen Cleaver and Aristides Baltas.

Week 2: Art and possibilities of resistance II

Jan 30

Sajjani, N., Frances, R.D. & Kaplan, F. 2012. The creative arts therapies and social justice: A conversation between the editors of this special issue. *The Arts in Psychotherapy* 39, 165-167.

Mayor, C. 2012. Playing with race: A theoretical framework and approach for creative arts therapists. *The Arts in Psychotherapy*, 39, 3, 214-219.

Finkelpearl, Tom, "Introduction: The Art of Social Cooperation: An American Framework" in *What we made: conversations on art and social cooperation*. Durham: Duke University Press, 2013.

Recommended Reading:

Regan, S. 2015. In mainstream museums, confronting colonialism while curating native american art. *Hyperallergic*.

Week 3: Societies of Control and Resistance

Feb 6

Deleuze, G. 1992. Postscript on the Societies of Control. *October*, 59.

Jonathan Metzler, "Part 1: Ionia," *The Protest Psychosis: How Schizophrenia Became a Black Disease*, Beacon Press, 2009

Rob Nixon, "Introduction," *Slow Violence and the Environmentalism of the Poor*, Harvard University Press, 2011.

Suggested event: Wed, Feb 6 from 5-7pm at Slought. The Decolonial Imagination, a conversation with Walter Dignolo and others on the history and development of decolonial thought and theory.

Recommended:

Foucault, M. 1976. Chapter 11 in *Society Must Be Defended: Lectures at the Collège de France, 1975-76*, Edited by Mauro Bertani and Alessandro Fontana, Picador. (GROUP 1)

Week 4: Fractured Communities

Feb 13

Butler, J. 2004. Chapter 2: Violence, Mourning, Politics. In *Precarious Life: The Power of Mourning and Violence*.

Kester, Grant. 1995. "Aesthetic Evangelists: Conversion and Empowerment in Contemporary Community Art." *Afterimage* 22.

Igor Kopytoff, "The Cultural Biography of Things: Commoditization as Process," in *The Social Life of Things: Commodities in cultural perspective*, ed. Arjun Appadurai, Cambridge University Press, 1986. (GROUP 2)

Recommended:

Bishop, Claire. 2004. *Antagonism and Relational Aesthetics*. *October Magazine* 110.

Week 5: Art as Cultural Politics

Feb 20

Nato. T. 2017. Chapter 1. Culture as Weapon: The Art of Influence in Everyday Life. Melville House.

Takahashi, T. L. 2007. The Imaginary Archive: Current Practice. *Camera Obscura*. Duke University Press, pg.179-184.

Kraczon, K., Basel, A. & Ruanne A-R. 2016. Incidental Insurgents. Catalogue Essay. ICA. University of Pennsylvania. 2016

Suggested events: Wed, Feb 20 from 6-8pm at Slought. "Caught Up in History," a talk by photographer and curator Paul Weinberg of the historic photographic collective Afrapix about the engaged camera in South Africa.

Fri, Feb 22 from 6-9pm at Slought for the opening of "The Image-Event: A Joint Struggle," an exhibition that features the archive of the photographic collective Activestills, and a conversation with artists and organizers Vered Maimon, Paul Weinberg, Ahmad al-Bazz, and Shiraz Grinbaum.

SECTION 2: ART AND THE SOCIAL SPHERE

Week 6: Listening and the Politics of Care

Feb 27

Lisa Stevenson. 2014. "Chapter 3: Anonymous Care." *Life Beside Itself: Imagining Care in the Canadian Arctic*. University of California Press.

Tronto, Joan. 2013. "Preface." In *Caring Democracy: Markets, Equality, and Justice*.

Mockus, Antanas. 2012. "Building 'citizenship culture' in Bogotá." *Journal of International Affairs*.
And Cruz, Teddy. 2011. "Latin American Meander: In Search of a New Civic Imagination." *Architectural Design*, Vol. 81.

Recommendation:

Joao Biehl, "Vita: Life in a Zone of Social Abandonment," *Social Text* 68, Vol. 19, No. 3 (Fall, 2001)

Bordowitz, Gregg. "Operative Assumptions." *Resolutions: Contemporary Video Practices*. Minneapolis and London: University of Minnesota Press, 1996 pp 173-194 (GROUP 3)

SPRING BREAK MARCH 2-10

Week 7: Art in the Public Sphere

March 13

Deutsche, R. 1992. "Art and Public Space: Questions of Democracy." *Social Text* No. 33

Bishop, Claire. *Artificial Hells*. Chapter 1: "The Social Turn: Collaboration and Its Discontents" New York. Verso Press, 2012.

Recommended Readings:

Bishop, Claire. *Artificial Hells*. Chapter 2: "Artificial Hells: The Historic Avant-garde" New York. Verso Press, 2012. (GROUP 4)

Springer, S. "Public Space as Emancipation: Meditations on Anarchism, Radical Democracy, Neoliberalism and Violence." Department of Geography, University of Otago, Dunedin, New Zealand

Week 8: Visiting with artists in the community

March 20

Week 9: Art and Neoliberalism

March 27

Dimaggio, P. & Useem, M. 1978. "Social class and arts consumption: The origins and consequences of class differences in exposure to the arts in America." *Theory & Society*, 5, 141.

Harvie, J. 2011. Democracy and neoliberalism in art's social turn and Roger Hiorns's *Seizure*. *Performance Research*, 16, 2.

Kundu, R., & Kalin, N. M. 2015. Participating in the Neoliberal Art Museum *Studies in Art Education*, 57, 1.

Zeigler, T. 2016. Exploitation and social activism in modern art: Making art out of other people's problems. January 12. *Broad Street Review*. <http://www.broadstreetreview.com/art/exploitation-and-social-activism-in-modern-art#>

Pazzanese, C. 2014. A bittersweet confection. *Harvard Gazette*. December 10. <https://news.harvard.edu/gazette/story/2014/12/a-bittersweet-confection/>

Foster, Hal. *Return of the Real*. Chapter 10: "Artist as Ethnographer?" October Books, 1996

Recommended:

Finkelpearl, Tom. Ed. Mierle Laderman Ukeles and Brett Cook, on Maintenance and Sanitation Art, from *Dialogues in Public Art*. MIT Press, 2001 (GROUP 5)

Suggested event: Fri, Mar 29 from 6-9pm at Slought for a screening of "Concerning Violence: Nine Scenes from the Anti-Imperialist Self-Defense," a film directed by Göran Hugo Olsson featuring archive material about the struggle for liberation from colonial rule in the '60s and '70s, followed by a conversation with Gayatri Chakravorty Spivak.

SECTION 3: ART AS INTERVENTION

Week 10: Art in Direct and Macro Practice

April 3

Tyson, H.E. 2004. Rap music in social work practice with African-American and Latino youth. *Journal of Human Behavior in the Social Environment*, 8 4.

Kobin, C., Tyson, E. 2006. Thematic analysis of hip-hop music: Can hip-hop in therapy facilitate empathic connections when working with clients in urban settings? *The arts in psychotherapy*, 39,3.

Radley, A. and Bell, S. E. 2007. Artworks, collective experience and claims for social justice: the case of women living with breast cancer. *Sociology of Health & Illness*, 29, 366–390. doi:10.1111/j.1467-9566.2007.00499.x

Landers, F. 2012. Urban Play: Imaginatively responsible behavior as an alternative to neoliberalism. *The Arts in Psychotherapy* 39, 3, 201-205.

Lu, L. 2012. Journey women: Art therapy in a decolonizing framework of practice. *The Arts in Psychotherapy*, 39, 3, 192-200.

Week 11: Art and the Politics of Community Development

April 10

Markusen, A. 2006. Urban development and the politics of a creative class: evidence from a study of artists. *Environment and planning A*. 38, 10, 1921- 1940.

Kay, A. 2000. Art and community development: the role the arts have in regenerating communities. *Community Development Journal*, 35, 4, 414–424.

Slayton, S. C. 2012. Building community as social action: An art therapy group with adolescent males. *The Arts in Psychotherapy*, 39, 3, 179-185.

Finkelpearl, Tom. Ed. Mierle Laderman Ukeles and Brett Cook, on Maintenance and Sanitation Art, from *Dialogues in Public Art*. MIT Press, 2001

Week 12: Art and the Ecological Turn

April 17

T. J. Demos, “The Politics of Sustainability: Contemporary Art and Ecology” in *Radical Nature: Art and Architecture for a Changing Planet 1969–2009*, ed. Francesco Manacorda, Barbican Art Gallery, 2009

Emily Eliza Scott and Kirsten Swenson, “Contemporary Art and the Politics of Land Use,” *Critical Landscapes: Art, Space, Politics*, University of California Press, 2015

Bruno Latour and Heather Davis, "Diplomacy in the Face of Gaia" in *Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies*, ed. Heather Davis and Etienne Turpin, Open Humanities Press, 2015.

Suggested event: Wed, Apr 17 from 6-8pm at Slought for "The Politics of Race in America," a conversation with Jonathan Metz, Dorothy Roberts, and Anthea Butler about Dying of Whiteness and the politics of racial resentment.

Week 13: Globalization and Resistance

April 24

Hoskote, Ranjit. "Biennials of Resistance: Reflections on the Seventh Gwangju Biennial" *Bergen Kunstall*, 2010 pages 306-321.

Wark, McKenzie "Spectacles of Disintegration" *Social Research*. Vol. 78: No. 4 : Winter 2011 pages 1115-1132

Meg McLagan and Yates McKee, Introduction, *Sensible Politics: The Visual Culture of Nongovernmental Activism*, Zone Books, 2012, pp. 9-26.

Week 14: Presentations and invited artists/practitioners

May 1

Final Projects Due