<table>
<thead>
<tr>
<th>Quarter/Year</th>
<th>Course Number</th>
<th>Day/Time</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>Fall 2017</td>
<td>ART-HIST 368</td>
<td>MW 11:00-12:20</td>
<td>Reitz</td>
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**Course Title**

Art Against Empire in the 1960s

**Part I: The Transatlantic**

This course charts the dissident aesthetic practices and theories that emerged along multiple transatlantic axes in the “long 1960s” under the banner of anti-imperialism. We will consider the contributions and collaborations of radical and militant artists, filmmakers, and thinkers in Africa, the Americas, and Europe, from the Oakland-based Black Panthers and the Argentine film movement Grupo Cine Liberación to the Paris-based Situationists and the participants of the First Pan-African Festival in Algiers in 1969. Our shared task will be to think across a range of materials, sites, and histories in order to destabilize the presumed priority of a national frame in the study of contemporary art and instead map aconcertedly global history of political image-making in the decade. We will develop our understanding of the relationship between aesthetics and politics in the period through careful analysis of evolving conceptualizations of art, identity, solidarity, revolution, violence, popular culture, and new media and technology. Film will be a central component of our investigation. Assigned readings will draw from a range of sources and disciplines, including art manifestos, underground papers, art historical scholarship, film criticism, critical pedagogy, and political theory. We will also make use of archives available on campus in the McCormick Library of Special Collections so that students can study relevant posters, political cartoons, newspapers, and related ephemera firsthand.

**Required Textbooks**

A course reader will be available for purchase.

**Assessments**

Meaningful participation in class discussion; two short writing assignments; midterm paper; final paper