Starting with the 1906 publication of *The Jungle* by Upton Sinclair (held in the Newberry in Case 4A 362 Special Collections 4th floor), this seminar will look at how Chicago was established as a site for artists to use their tools to advocate for social and political transformation. The intersection of arts and crafts with early social work at Hull House will be traced through the African-American and Latino community muralists of the 1960s and 70s. More recent events such as Sculpture Chicago’s 1993 outdoor expo Culture in Action will be explored alongside of more activist public art like Department of Space and Land Reclamation in 2001.

This course will address many artists (Ellen Gates Starr, Upton Sinclair, John T. McCutcheon, The Dill Pickle Club, Gwendolyn Brooks) that draw from reproduced materials or selections from the Newberry Library Core, Special Collections, and online exhibitions. Additionally, the students will be exposed to ephemera and publications related to more recent (1960s-Present) artists drawn together in the instructor’s newly organized “Chicago Ephemera Archives” (never-the-same.org). Through a fellowship at the Gray Center for Arts and Inquiry at the University of Chicago, the *Never The Same* archive is being developed to document local political art since the 1960s. These materials will be made available to the students to provide hands-on connection with the source-material and printed matter related to these practices.

The artists and events covered in this seminar tell the story of the city, as well as the evolution of different aesthetic and artistic strategies and social movements. African-American migration to Chicago will be addressed through discussing early Jazz and the later Black Arts Movement. European and Latino history in the United States will be explored by the organizations and cultural forms associated with those waves of migration. Contemporary social issues like the environment, gang violence and the fragmentation of community will be considered through artists exploring those themes in activist art, street exhibitions, and documentaries.

Each week the course will include a discussion of the readings led by students and facilitated by the instructor. As a supplement to discussion, the instructor will provide a slide show or screening related to the theme/time period.

At the last meeting, students will be asked to do a short “show-n-tell” presentation about one of the lesser-known art works or projects mentioned in the course or connections between the course materials and their ongoing work.

Drawing from the instructor’s extensive background researching these subjects, this 6-week course will provide a solid grounding in the themes, events and significant figures in this broad history for any
student with an eagerness to learn.

6 Week Syllabus

Week 1 - Introduction - The 20th Century Emerges: Bohemias and Migrations

Read:
3. "Chapter 2: We were part of them" and “Chapter 3: Washed Up on a Favorable Shore” from *The Third Coast: When Chicago Built the American Dream* by Dyja, Thomas


Week 2 - Post-War to early 1960s

Read:
2. “Anticultural Positions,” by Jean Dubuffet – a lecture delivered at the Arts Club of Chicago in 1951, staking out an “anti-civilized” position that had an influence on many Chicago artists at mid-century

Discuss: Grace Lee Boggs, Margaret Burroughs, Bill V. Mullen, Jean Dubuffet, Leon Golub, Nancy Spero, Monster Roster, The Hairy Who, Chicago Imagists, International Workers of the World, Ron

**Week 3 - The late 60s and 1970s**

Read:
1. *Art & Soul: An Experimental Friendship between the Street and a Museum* by Rebecca Zorach (Art Journal Vol 70, No 2, Summer 2011)
2. Interviews with Dominick Di Meo, Richard Gray, Ellen Lanyon, Robert Sengstacke (p32-49) from 1968: Art and Politics in Chicago (DePaul University Art Museum)
5. Re-Copying-IT-RIGHT AGAIN by jonCates (Unpublished)


**Week 4 - 1980s and early 1990s**

Read:
1. Chicago And Feminism - An uneasy Alliance (New Art Examiner, October 1983)
3. Pablo Helguera’s *The Jailer’s Tale: A personal recounting of The Couple in the Cage* (Unpublished)

Discuss: New Art Examiner, Randolph Street Gallery, Hyde Park Art Center, Regan Upshaw, Arc
Week 5 - Late 1990s and Early 2000s

Read:
2. Struggles at Haymarket by Nicolas Lampert in Josh MacPhee and Erik Reuland, eds., Realizing the Impossible: Art Against Authority (AK Press, 2007)
3. Trashing the Neoliberal City; Edited by Daniel Tucker and Emily Forman (Learning Site, 2007)

Discuss: Kerry James Marshall, The Department of Space and Land Reclamation, Community Media Workshop, Insight Arts, Video Machete, Street Level Youth Media, Beyondmedia Education, Chitown Lowdown, University of Hip Hop, Kuumba Lynx, Free Spirit Media, Co-op Image Group, Temporary Services, Polvo, Uncomfortable Spaces, Laurie Palmer, 3 Acres on the Lake, Ladyfest Midwest Chicago, Haymarket Centennial Mail Art Show, Sarah Kanouse, Michael Piazza, Haymarket 8 Hour Action Series, Pocket Guide To Hell, Butcher Shop, Dogmatic Gallery, Pioneer Renewal Trust, Pink Bloque, Pilot TV.

Week 6 - The Present

Read:
2. Carol Becker’s Introduction to Shoot an Iraqi by Bilal/Lydersen (City Lights, 2008)
3. Information’s Metropolis Chicago and the New Nature of Global Finance by Brian Holmes (Unpublished)

Discussion: Seminar Participant Presentations