

Princeton University: Woodrow Wilson School Graduate Program

WWS – 593h
Art, Resistance, and Power

Fall 2003
Time: Tuesdays 1-4
Robertson 035

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Course Objectives

This course investigates the relationship between culture, power, and politics, drawing on a wide range of comparative cases. The course provides a background of social scientific approaches to the study of art and power, including the work of theorists such as James Scott, Louis Althusser, and Raymond Williams. Explores specific case studies of cultural policy, national ideology, and historical patrimony; comparative censorship in socialist and western capitalist societies; and the political role of the arts in a transnational context.

Required Texts

James Scott (1990) *Domination and the Arts of Resistance: Hidden Transcripts*, Yale University Press, New Haven and London

Raymond Williams (1977) *Marxism and Literature*, Oxford University Press, Oxford.

Matthew Bernstein (ed) (1999) *Controlling Hollywood: Censorship and Regulation in the Studio Era*, Rutgers University Press, New Brunswick.

Assessment

1. Class participation and close reading of texts (20%)
2. 3 short assignments, 2 pages each (30%) **Due November 11, December 2, 9**
3. Final paper, topics to be advised, 8 - 10 pages (50%) **Due January 13**

Week One: Introduction, November 4

Walter Benjamin (1969) “The Work of Art in an Age of Mechanical Reproduction,” in *Illuminations*, Schocken Books, New York.

Paul Willis (2000) “Life as Art” in *The Ethnographic Imagination*, Blackwell Publishers, London, pp 3-14.

? to distribute in class: **articles from NY Times**

[**Assignment 1:** Based on class handouts, tell us what should be done with the grounds of the World Trade Center and give your reasons why, *due November 11*]

Week Two: Cultural Contestations, November 11

James Scott (1990) “The Public Transcript as a Respectable Performance” and “Voices under Domination: The Arts of Political Disguise” in *Domination and the Arts of Resistance: Hidden Transcripts*, Yale University Press, New Haven and London, pp 45 – 70, 136 – 183.

Trisha Rose (1994) “Prophets of Rage: Rap Music and the Politics of Black Cultural Expression” in *Black Noise: Rap Music and Black Culture in Contemporary America*, Wesleyan University Press, London, pp 99 – 146.

Lila Abu-Lughod (1991) “The Romance of Resistance: Tracing Transformations of Power Through Bedouin Women.” *American Ethnologist* 17(1):41-55.

Recommended: Lisa Wedeen (1999) “Signs of Transgression” in *Ambiguities of Domination: Politics, Rhetoric and Symbols in Contemporary Syria*, The University of Chicago Press, Chicago and London, pp 87-143.

Week Three: Ideology and Hegemony, November 18

Louis Althusser (1971) “Ideology and Ideological State Apparatuses (Notes towards an Investigation)” in *Lenin and Philosophy and Other Essays*, Monthly Review Press, New York and London, pp 127 – 186.

Raymond Williams (1977) “II. Cultural Theory,” in *Marxism and Literature*, Oxford University Press, Oxford, pp 75 – 141.

James Scott (1990) “False Consciousness or Laying it on Thick” in *Domination and the Arts of Resistance: Hidden Transcripts*, pp 70-107.

Recommended: Alexei Yurchak (1997) "The Cynical Reason of Late Socialism: Power, Pretense, and the Anekdot," *Public Culture* 3:161-188.

**Week Four: Cultural Policy, National Ideology, and Historical Patrimony,
November 25**

Néstor García Canclini (1995) "The Future of the Past," in *Hybrid Cultures: Strategies for Entering and Leaving Modernity*, University of Minnesota Press, Minneapolis and London, pp 107 – 144.

Julie Skurski (1996) "The Ambiguities of Authenticity in Latin America: *Doña Bárbara* and the Construction of National Identity" in Geoff Eley and Ronald Grigor Suny, *Becoming National: A Reader*, Oxford University press, Oxford and London, pp 371-403.

Katherine Verdery (1991) "Romanian Protochronism," in *National Ideology under Socialism: Identity and Cultural Politics in Ceausescu's Romania*, University of California press, Berkeley and Los Angeles, pp 167 - 214.

Film showing: *Strawberry and Chocolate* (Tomas Gutierrez Alea, Cuba, 1993) [Showing to be arranged out of class times]

[**Assignment 2:** Write a brief statement of cultural policy describing how traditional patrimony is to be represented in a particular cultural institution, eg a school, a museum, etc, *due December 2*]

Week Five: The Politics of Artistic Censorship, December 2

Matthew Bernstein (ed) (1999) *Controlling Hollywood: Censorship and Regulation in the Studio Era*, Rutgers University Press, New Brunswick.

Robert Darnton (1995) "Censorship, a Comparative View: France 1789 - East Germany 1989" in *Representations* 49 (Winter 1995): 40-60.

Andrei Plesu (1995) "Intellectual Life Under Dictatorship" in *Representations* 49 (Winter 1995): 61-71.

Chen Kaige (1990) "Breaking the Circle: The Cinema and Cultural Change in China," *Cineaste* vol XVII, no 3, 1990.

[**Assignment 3:** Find an article or report of a recent example of censorship in the United States and answer the following questions: who was the one responsible for censorship, who is being prevented from viewing the piece of art or popular culture, what are the reasons for censorship and how do you evaluate those reasons, *due December 9*]

Week Six: Cultural Globalization, December 9

Arjun Appadurai, (1990) "Disjuncture and Difference in the Global Cultural Economy"
Public Culture vol 2, no 2, pp 1-24.

Paul Gilroy (1993) "'Jewels Brought from Bondage:' Black Music and the Politics of Authenticity," in *The Black Atlantic: Modernity and Double Consciousness*, Harvard University Press, Cambridge, Massachusetts, pp 72 – 110.

George Lipsitz (1994) "Kalfou Danjere" in *Dangerous Crossroads: Popular Music, Postmodernism and the Poetics of Place*, Verso, London, pp 1-23.