



CIEE Global Institute – Madrid

Course name:	Art and Activism
Course number:	AHIS 3101 MASP
Programs offering course:	Summer in Madrid (Language, Literature and Culture Track)
Language of instruction:	English
U.S. Semester Credits:	3
Contact Hours:	45
Term:	Summer 2019

Course Description

This course critically approaches new forms of experimentation at the crossroads of art and politics. Students evaluate how artists leave their personal spaces and enter into public domain as well as why they take up art as a creative tool for political activism. Art and activism intertwine in complex ways, raising questions about their historical value, how they may be understood transnationally in the era of globalization, and what analytical concepts can capture these events, actions, happenings, campaigns, interventions and movements.

Learning Objectives

By participating in this course, students will:

- Work collaboratively to document and analyze creative activist actions to produce an online gallery as a final class project (using Canvas, or online)
- Practice group facilitation methods used in activism today in collaboration with other students and the instructor
- Study the methods and approaches used in activist art, performance, and interventions for the different ways they work on audiences (*détournement*, *décollage*, situationism, cultural semiotics, public and digital visibility, hacktivism, etc.)
- Examine the history of New Social Movements, identity politics, and activism today, and some of their achievements and challenges, past and present
- Draw from Madrid city, and its vibrant activist and artistic communities, as material for analysis

Course Prerequisites

None

Methods of Instruction

One main goal of this course is for students to learn to operate as a laboratory—working individually and collectively in collaboration with other students and the instructor—to document and analyze creative activist interventions, and to develop and produce a web gallery of them, fit to be posted in the Art & Activism archive “Actipedia” (<https://actipedia.org/>). Some of the studied themes and creative actions address the following subjects, and students are encouraged to explore their own interests related to them:

- | | | |
|---|---------------------|----------------------|
| - Animal Rights | - Corporate Power | - Immigration |
| - Cities & Struggles against Gentrification | - Domestic Violence | - LGBTQ |
| - Civil Liberties | - Education | - Religion |
| | - Health | - Race and Ethnicity |



- Science
- Violence and War
- Wealth and Poverty, etc.

As part of the grade, students will reflect on their process and progress, and will be held accountable for creating, researching, developing, and executing the exhibition project. Students will draft, revise, polish, and publish the text and image contents of the web gallery in a peer review process with other students, refereed by the instructor.

Class meetings will consist of lecture, discussions of the assigned material, in-class workshops, and off-campus study visits. Study visits will also be conducted as class, in which student participation and attendance are required, and may include:

- Group activity to document and analyze graffiti, stencil, and urban art seen in Madrid
- La Tabacalera & El Campo de la Cebada autonomous centers
- Pinta Malasaña street art festival & CSOA Maravillas
- La Neomudéjar Center for Avant-Garde Art / Interview with activists & performance artists
- MediaLab Prado, or El Matadero & Intermediae
- Final class visit to exhibition, or La Casa Encendida

Assessment and Final Grade

Individual & Group Assignments	20%
Individual Paper 1	20%
Individual Paper 2	20%
Final Project & Presentation	20%
Participation	20%

Course requirements

Individual & Group Assignments

Working individually and in groups, students will submit the following materials over the term:

- Individual technical dossier of skills and expertise offered to assist one another
- Individual Explorer Objectives to learn more about the chosen topic of interest in Madrid, including outside research and exhibitions
- Group Call for Submissions for classmates to submit entries, as well as the final group write-up that places the individual submissions within a greater overview of the gallery project
- A midterm and final self-assessment of individual and class participation, progress, and preparation

Individual and group assignments will be evaluated for credit, totaling 15% of the final grade. Please note that all members of a group assignment receive the same grade for submitted work, and so it is the responsibility of all group members to have revised, proof-read, and verified work before submission to the instructor. Assignments must be printed and submitted in class on the day they are due (double spaced, Times New Roman, 12pt), using the instructions in the Course Reader as a guide.

Individual Papers (2)

Over the term, students will submit two individual papers (each worth 20% of the final grade) that analyze 1) the political or social critique of graffiti, urban, or stencil art documented in the Madrid landscape, and 2) a specific creative or artistic activist action and its context for the final



project. A properly formatted bibliography of academic, secondary sources must be used and cited to support the analysis.

Each paper must be 1000-words (double spaced, Times New Roman, 12pt) and must be printed to submit in class on the day it is due; late submissions will not be graded for credit. An outstanding paper demonstrates critical thought and analysis of the student's chosen material that moves beyond the class discussions / readings, and is fit to be posted publicly on a course webpage as representative of the studied material. All written work must have a clearly defined object of analysis (artistic intervention, action, happening, etc.) and demonstrate its relevance to studied themes in the course; a thorough knowledge of the topic and background research; a well-written exposition of the material that is properly formatted; and a bibliography of scholarly sources referenced in the paper. All written work for the course is graded according to the Grading Rubric, available with the assigned readings.

Final Project & Presentation

At the end of the term, the class will launch the gallery (Go Live) by giving a comprehensive presentation on the focus, contents, and segments of the exhibition, as well as a reflection on the outcome, followed by a Q&A session. In preparation for the final presentation, students will work collectively to draft, revise, and shape the individual submissions into a final exhibition text on art and activism that demonstrates knowledge of existing and historical actions, as well as an analytical mastery using appropriate research bibliography and concept definitions (see Individual Paper guidelines above). The outcome and presentation of the gallery is a group grade and applies to all members of the group, evaluated for 25% of the final. All students must participate in the final presentation and will be asked to demonstrate their own contributions to the final project.

Class Participation

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

Attendance Policy

Regular class attendance is required throughout the program, and all unexcused absences will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for Open Campus and Short Term programs, unexcused absences that constitute more than 10% of the total course will result in a written warning.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, excessively tardy (over 15 minutes late) students must be marked absent. Attendance policies also apply to any required co-curricular class excursion or event, as well as



to Internship, Service Learning, or required field placement. Students who miss class for personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent and unexcused. No make-up or re-sit opportunity will be provided. Attendance policies also apply to any required class excursion, with the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time.

Unexcused absences will lead to the following penalties:

<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of Open Campus Semester classes</i>	<i>Minimum Penalty</i>
Up to 10%	1 content classes, or up to 2 language classes	Participation graded as per class requirements
10 – 20%	2 content classes, or 3-4 language classes	Participation graded as per class requirements; written warning
More than 20%	3 content classes, or 5 language classes	Automatic course failure , and possible expulsion

Weekly Schedule

NOTE: the following course schedule may be subject to change.

Week One

Session 1.1 INTRO & OVERVIEW OF LABORATORY PROCESS AND WORKING METHOD
In lecture, the professor will provide a brief overview of the history of New Social Movements (NSMs) on Identity Politics and the cultural and artistic symbols circulating in activism. In particular, case studies will address art that develops feminist discourse in 1980s Spain and the use of the pink triangle in LGBTQ activism in Spain & the United States.
Assigned Readings: Duncombe & Harrebye, “Can Art Save Us...?”; Snyder, “Introduction. Urban Multitudes: 15M and the Spontaneous ‘Spanish Revolution’”
Introductions, Process & Technical Dossier



C4AA & Actipedia

Session 1.2 WHAT IS ARTISTIC ACTIVISM? DEFINITIONS AND DEBATES

Students will discuss the webinar on creativity and art in activism, as well as some artistic practices of recent social movements in Spain. We will also discuss artistic interventions and actions that garner public visibility for queer activism in Spain and the United States, 1990s to present.

Students will discuss developing smart Explorer Objectives to submit to the professor

Submit Individual Assignment 1: Technical Dossier. Skills and Resources offered.

Assigned Readings: Center for Artistic Activism, Webinar #3, "What is artistic activism?"; Snyder (*cont.*)

Session 1.3 *DÉRIVE* GROUP ACTIVITY (Part I)

Class will consist of the *Dérive* group activity that requires students to document the city (particularly, graffiti, stencil art, interventions, etc.), followed by a group discussion to interpret the material.

Submit Individual Assignment 2: Explorer Objectives

Assigned Readings: Hecken & Grzenia, "Situationism"; Miles, *Art, Space, and the City*, Intro. & Ch. 1 Public Art & the City, 3-24

Week Two

Session 2.1 *DÉRIVE* GROUP ACTIVITY (Part II)

Students workshop the *Dérive* documentation in relation to a group discussion of the assigned readings on the history of Situationism. In lecture, the professor will cover social movements that use Situationist techniques such as *Détournement* and *Décollage* by looking at case studies from the Situationist International, Banksy and stencil art, the 15M protests, and Sierra & Galindo's "Los Encargados"

Assigned Readings: Nieuwenhuys, "A Different City for a Different Life"; Sturken & Cartwright, "Consumer Culture and the Manufacturing of Desire"

Session 2.2 CREATING SPACES: WHAT ARE SOME LOCAL ACTIONS FOR GLOBAL CONCERNS?

Student presentations & discussion of readings on global concerns and local responses in activism today, paying attention to the case studies of performance players, political art, and alternative spaces created in the media (the PSA Project / Surveillance Camera Players / Ultra Red).

Students will brainstorm & develop their gallery focus, title, 250 word abstract & call for submissions with the professor.

Submit Individual Paper 1: Write-up of *Dérive*: urban art, graffiti, or intervention
Individual Presentation 1: Literature Review

Assigned Readings for presentations: Hardt & Negri, *Declaration*; Berlant, "On the Desire for the Political"; Butler, "Bodily Vulnerability, Coalitions, and Street



Politics”; Ranciére, *Dissensus* (selections)

Session 2.3 CREATING SPACES: STRUGGLES FOR THE ‘RIGHT TO THE CITY’
Walking tour of La Latina / Lavapiés to visit the case studies of El Campo de la Cebada / La Tabacalera and other neighborhood initiatives that claim a “right to the city” against processes of gentrification and social exclusion, as well as their aesthetics and social modes of organization.
Submit Group Assignment 1: Gallery title, abstract (250 words) & call for submissions
Assigned Readings: Harvey, *Rebel Cities* (selection); Miles, *Art, Space, and the City*, Ch 2 & 3 Gender & Monuments, 25-51

Session 2.4 Guest Lecture and debate

Week Three

Session 3.1 ‘GENTRIFITTI’: GENTRIFICATION & URBAN ART
Walking tour of Malasaña / Chueca to discuss the contributing role of cultural centers and urban art perhaps contradictorily—to gentrifying projects that favor private investors, as well as other artists and groups who resist these projects (Sendra, El Rey de la Ruina & urban artists / Pinta Malasaña / Grupo Triball / CSOA Maravillas)
Submit Individual Assignment 3: Self-Evaluation of individual and group progress
Assigned Readings: Miles, *Art, Space, and the City*, Ch 4 & 5 Contradictions & Art of Urban Development, 52-79; Vilaseca, “The Triball Case” or Shangay Lily, *Adiós, Chueca* (translated selections)
***Students are expected to prepare interview questions for next class*

Session 3.2 ART & OKUPA SQUATTER MOVEMENTS
Class visit to La Neomudéjar for Interview with queer activists & performance artists committed to self-managed squatters’ projects and queer politics, as well as their DIY publications, fanzines, and performance art documentation.
Submit Individual Paper 2: Formatted Exhibition Text (500 words) for review by instructor
Assigned Readings: Moore & Smart, *Making Room* (selections)

Session 3.3 CYBERCULTURES & ‘HACKTIVISM’
Class visit to MediaLab Prado, or El Matadero & Intermediae where students will explore digital art projects and interactive media for their relation to cybercultures involved in activism online.
Assigned Readings: Fuller, “Seams, Memes, and Flecks of Identity,” 109-65

Session 3.4 Guest lecture and debate



Week Four

Session 4.1 GALLERY PROJECT (I)

Students will discuss the readings on art as social process, as well as their individual gallery entries in order to draft, produce, and revise the exhibition text (300 words each segment) from the Abstract and Call for Submissions Student Presentations 2: Presentation of individual gallery entry (text and image)

Submit Individual Assignment 4: Revised Exhibition Text (500 words) for review by class

Assigned Readings: Miles, *Art, Space, and the City*, Ch 6 & 8 Art and Transport / Art and Social Process, 80-90 & 99-112

Session 4.2 GALLERY PROJECT (II)

In workshop, students will produce, compile, and revise all final materials in preparation to post online. Students will perform a final self-review and group evaluation of their outcomes.

Submit Group Assignment 2: Gallery text developed from Abstract (due by end of class)

Assigned Readings: *Art & Activism Reader*, or other selections chosen by students for gallery text

Session 4.3 CONCLUSIONS & GALLERY 'GO LIVE'

Students will launch the final exhibition and give small group presentations on the exhibit contents. Exhibition / La Casa Encendida

Submit Individual Assignment 5: Final Self & Group Evaluation of Outcomes

Session 4.4 Final Class Project Presentation

Course Materials

Research Bibliography

Actipedia. <<https://actipedia.org/>>.

Augé, Marc. *In the Metro*. Minneapolis: U of Minnesota P, 2002.

_____. *Non-Places: Introduction to an Anthropology of Supermodernity*. London & NY: Verso, 1995.

Berlant, Lauren. *Cruel Optimism*. Durham: Duke UP, 2011.

Bridge, Gary and Sophie Watson. *A Companion to the City*. Malden, MA: Blackwell, 2002.

Butler, Judith. "Bodily Vulnerability, Coalitions, and Street Politics." *Differences in Common*.

Gender, Vulnerability, and Community. Eds. Joanna Sabadell-Nieto and Marta Segarra.

Critical Studies 37. Amsterdam and New York: Rodopi, 99-119.

_____. *Notes Toward a Performative Theory of Assembly*. Cambridge and London: Harvard UP, 2015.

Cameron, Bryan, ed. *Spain in Crisis: 15-M and the Culture of Indignation*. Spec. issue of *Journal*

- of *Spanish Cultural Studies* 15.1-2 (2014).
- Center for Artistic Activism (C4AA). <<https://artisticactivism.org/>>
- Department for the Investigation of Radical Pedagogy. *Thirty-One Readings on Art, Activism, and Participation (in the Month of January): An Art & Activism Reader*. The Think Tank That Has Yet to Be Named. <<http://www.wearethethinktank.org/>>.
- Duncan, Nancy. "Renegotiating Gender and Sexuality in Public and Private Spaces." *Bodyspace: Destabilizing Geographies of Gender and Sexuality*. Nancy Duncan, ed. London & New York: Routledge, 1996. 127-145.
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- Duncombe, Stephen and Syllas Harrebye. "Can Art Save Us from Bullshit? The Practice of Making Political Art that Works." *Public Seminar*. 8 Dec. 2016. Web. <<http://www.publicseminar.org/2016/12/can-art-save-us-from-bullshit/#.WOTf16L-vIU>>
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- Fuller, Matthew. *Media Ecologies: Materialist Energies in Art and Technoculture*. Cambridge & London: MIT Press, 2005.
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- Hecken, Thomas and Agata Grzenia. "Situationism." *1968 in Europe: A History of Protest and Activism, 1956-1977*. Eds. Martin Klimke and Joachim Scharloth. Basingstoke, UK: Palgrave Macmillan, 2008. 23-30.
- Jameson, Fredric. "Cognitive Mapping." *Marxism and the Interpretation of Culture*. Eds. Cary Nelson and Lawrence Grossberg. Urbana and Chicago: U of Illinois P, 1988. 347-60. _____ . *Postmodernism, or the Cultural Logic of Late Capitalism*. Durham: Duke UP, 1991.
- Kishik, David. *The Manhattan Project: Theory of a City*. Stanford: Stanford UP, 2015.
- Lefebvre, Henri. *Rhythmanalysis. Space, Time, and Everyday Life*. Trans. Stuart Elden and Gerald Moore. London and New York: Continuum, 2004.
- Lily, Shangay. *Adiós, Chueca. Memorias del gaypitalismo: la creación de la "marca gay."* Madrid: Ediciones Akal, 2016.
- Low, Setha M., ed. *Theorizing the City: The New Urban Anthropology Reader*. New Brunswick, NJ & London: Rutgers UP, 1999.
- McDonough, Tom, ed. *Guy Debord and the Situationist International. Texts and Documents*. Cambridge, MA: MIT Press, 2002.
- Miles, Malcolm. *Art, Space, and the City: Public Art and Urban Futures*. London and New York: Routledge, 1997.
- Moore, Alan and Alan Smart, eds. *Making Room: Cultural Production in Occupied Spaces*. Barcelona: Other Forms and the Journal of Aesthetics and Protest, 2015.
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- Snyder, Jonathan. *Poetics of Opposition: Politics and the Work of Culture in Contemporary Spain*. New York: Palgrave Macmillan, 2015.
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