

ART AND ACTIVISM
ARTH 260 -FALL 2019

Professor Abigail McEwen
MAV 11:00-11:50 AM
Tawes Hall, Room 0310
mcewen@umd.edu

Office Hours:
M 12:00-2:00 and by appointment
Art/Sociology Building, Room 4206

Teaching Assistants

Art/Sociology Building, Room 4212

Alyssa Hughes (amh909@umd.edu)
Office Hours: Wednesday, 12:30-2:30 and by appointment

Marco Polo Juárez Cruz (mpjuarez@umd.edu)
Office Hours: Tuesday, 11:00-1:00 and by appointment

Section 101: F /11:00-11:50
Section 102: Tu / 9:30-10:20
Section 103: F /10:00-10:50
Section 104: M/9:00-9:50

Course Description

Can art effect social change? How may we use the history of radical and avant-garde art to inform present-day movements and models of artistic and creative activism? This course explores the modern and contemporary history of political art and arts activism on local, national, and global scales. From the art of the Russian and Mexican Revolutions to that of the Vietnam War, Feminism, AIDS, and Occupy Wall Street, we consider questions of creativity and social efficacy. The course probes the nature and radicality of different media— including mural painting, TV, sound, performance, and the Internet—as well as the role of institutions and the public. Texts draw from primary sources (manifestos and artist statements; websites) in addition to foundational readings in the discipline of art history and aesthetic and cultural theory. Class meetings combine lectures with small- and large-group discussion and debate. There are no pre-requisites for this course.

This course includes a semester-long team project. Teams will be assigned in section at the start of the semester. Within each team, students will complete a contract that indicates how the team will work to achieve the project and team goals. Some of the work for the project will be assessed for a team grade and some for an individual grade.

In this I-Series course, students will encounter many of the ideas that make Art History an exciting discipline. The I of ISeries also suggests that students are the agents of their own education. I-series courses are active learning courses: students learn by doing.

This course is part of Carillon Communities for Art and Activism.

Carillon Mission

Carillon Communities creates an inspiring and supportive living and learning environment for first year students. Carillon promotes an environment where students develop a sense of belonging and trust to support their academic success and innovative thought. In Carillon, students consider their own interests and knowledge, and become more active agents in their own education.

Course Goals (CG)

1. To demonstrate understanding about the history of political art and artistic and creative activism and the ways in which artists have advanced social interests through a variety of media
2. To relate theory and scholarship on artistic and creative activism and to understand how meaning is created through art
3. To critique artistic and creative activism on local, national, and global scales
4. To build personal, group, and social responsibility through the design and completion of an original act of artistic or creative activism in teams

Learning Outcomes (LO)

A student who successfully completes this course for Humanities credit will be able to:

1. Demonstrate familiarity and facility with the fundamental terminology and concepts of art history
2. Demonstrate understanding of the methods used by scholars in art history
3. Demonstrate critical thinking in the evaluation of sources and arguments in scholarly works in the humanities
4. Demonstrate understanding of the creative process and techniques used by practitioners in a specific field of the visual, literary, or performing arts

On completion of an I-Series course, student will be able to:

5. Identify the major questions and issues in political art and artistic and creative activism
6. Describe the sources the experts on the topic would use to explore these issues and questions
7. Demonstrate an understanding of basic terms, concepts, and approaches that experts employ in dealing with these issues
8. Demonstrate an understanding of the political, social, economic, and ethical dimensions involved in the course
9. Communicate major ideas and issues raised by the course through effective written and/or oral presentations
10. Articulate how this course has invited them to think in new ways about their lives, their place in the University and other communities, and/or issues central to their major disciplines or other fields of interest

Assigned Textbook

Reed, T.V. *The Art of Protest: Cuitare and Activism from the Civil Rights Movement to the Present*. 2nd ed. Minneapolis: University of Minnesota Press, 2019. ISBN: 978-1-5179- 0621-4.

All other readings and films are available on electronic course reserves (ELMS). See the Bibliography (below).

Course Grading

3 0% Team Proj ect
30% Two Tests
20% Response Papers (10)
20% Participation and Discussion

See the undergraduate catalogue for description of grades:

<http://registrar.umd.edu/current/Policies/acadregs.html>

Final Grade Cutoffs									
+	97.00%	+	87.00%	+	77.00%	+	67.00%		
A	93.00%	B	83.00%	C	73.00%	D	63.00%	F	<60.0%
.	90.00%	.	80.00%	.	70.00%	.	60.00%		

Tests

Two non-cumulative and open-notebook tests assess the understanding of ideas and information introduced during class lectures and in the assigned readings. Tests take the form of short-answer questions and essays. More details will be provided in class and section. (CGI, CG2, LOI, L02, L05, L06, L07, L08)

Midterm: October 9

Final Exam: December 13

Team Project

Students will work with an assigned team to design and carry out an original form of artistic or creative activism. Teams will select an issue and an appropriate medium for their project. These projects may take the form of, for example: film, painting, manifesto, digital or online intervention, exhibition, or screenplay. (See [Tactics from Beautiful Rising](https://beautifulrising.org/type/tactic): <https://beautifulrising.org/type/tactic>.) The topic and medium must be approved by the team's TA. Project grades are based on submitted minutes from planning meetings; the project proposal; the field report, based on in-person observation of an act of creative or artistic activism; the team's semester-long collaboration and allocation of work, determined by self- and peer review; the quality of the final project; and the presentation to the class during the last week of the semester. (CG2, CG3, CG4, L04, L08, L09, LO 10)

In order for the project to succeed, it is expected that each student will contribute fully to the work of the team. Students will have the opportunity to discuss their team's process and progress throughout the semester in section. At the conclusion of the team project, students will evaluate themselves and their peers. If peer review indicates that certain team members have not

contributed according to the expected level to the team project (and this performance is confirmed by the TA), those students will receive a percentage of the team grade that reflects their level of participation. As teams receive feedback throughout the semester, their projects may be revised as needed and in consultation with the TA.

Teams will be assigned by September 13. The Project Proposal is due on October 2. The Field Report is due on October 23. The Team Presentations are scheduled on December 2, 4, and 9 (in class). The final Team Project, including self- and peer evaluations, is due on December 9.

The Team Project is graded as follows:

Project Proposal:	12 points
Field Report:	10 points
Week 10 Reflection:	3 points
Meeting Minutes:	10 points
Team Presentation:	15 points
Final Project:	40 points
Self- and Peer Evaluation:	10 points

Response Papers

Students will write ten one-page (300-400 word) papers over the course of the semester (weeks indicated on the Course Schedule), to be submitted through ELMS. All papers (for all sections) are due on Monday mornings by 9:00. Late papers are not accepted. These short papers should reflect upon an aspect of the week's readings; they need not be comprehensive but should present a critique of the text or a question raised therein (and refer to specific passages as appropriate). Note that there are twelve response papers indicated on the syllabus; students need only submit ten papers (skip any two papers, excluding Paper 12, which is required). (CGI, CG3, LOI, L02, L03, L05, L06, L07, L08)

Response Papers are scored on a scale of 0 to 3 points:

- 0 No submission
- 1 Minimal attempt, indicating carelessness or lack of effort
- 2 Adequate attempt, indicating engagement with the reading
- 3 Strong analysis, indicating sophisticated understanding of the reading

20-30 points: 100%*

10-19 points: 75%

0-9 points: 0%

* Students must submit all ten papers to receive a grade of 100%, regardless of points accrued. Each missing paper will result in a five-point deduction from the final grade.

Class and Section Participation and Discussion

Active participation is essential to the success of the course. Students are encouraged to ask questions during the lecture and to participate in discussions of class readings and assignments in

section. Come prepared to contribute to class by carefully reading the texts (or screening the film) assigned for that day.

Weekly recitation sections are an integral part of the course and provide an opportunity to discuss the assigned readings and artworks shown during lecture in greater depth. Students are expected to have read the assigned texts for the week in advance of their section. Multiple unexcused absences and recurring lateness will negatively affect the course participation grade. (CGI, CG2, CG3, LOI, L02, L03, L05, L07, L08, L09, LOIO)

Participation in section is scored weekly on a scale of 0 to 3 :

- 0 Absent (unexcused)
- 1 Present; little or no engagement in discussion
- 2 Present; prepared and able to contribute to discussion
- 3 Present; well prepared and a leader in discussion

Average score of 2.5 or higher:	100%
Average score of 2.0 to 2.4:	95%
Average score of 1.5 to 1.9:	85%
Average score of 1.0 to 1.4:	75%
Average score of 0.5 to 0.9:	65%
Average score of below 0.5:	55%

Students must register for a (free) [clicker account](#), through ELMS. Please consult your TA if you are new to clickers and need help setting up your account. There will be regular in-class polls to check for understanding and to gauge opinions. *Regular participation in these polls will positively influence the Participation and Section grade (up to 0.25 points added to the average score).*

Communication

Faculty and TAs use email to convey important information. Students are responsible for keeping their email address up to date and must ensure that forwarding to another address functions properly. Failure to check email, errors in forwarding, and returned email are the responsibility of the student and do not constitute an excuse for missing announcements or deadlines.

Emergency Protocol

In the event of official university schedule adjustments (e.g., closings or delays due to inclement weather or campus emergency), Professor McEwen will address any modifications to the syllabus and lecture schedule at the first class meeting following the canceled class(es) and, if possible, through e-mail. However, expect that a test scheduled or paper due on the day of a canceled class will be automatically moved forward to the first class meeting following the cancellation.

Course Evaluations

Please evaluate the course both in the department's paper format and online: www.courseevalum.umd.edu/. Both evaluations are very helpful to faculty and to future students alike.

Course Procedures and Policies

Please visit www.ugst.umd.edu/courserelatedpolicies.html for the Office of Undergraduate Studies' full list of campus-wide policies and follow up with Professor McEwen with any questions.

Copyright notice: Class lectures and other materials are copyrighted. They may not be reproduced for anything other than personal use without written permission from the instructor. Copyright infringements may be referred to the Office of Student Conduct.

Attendance and Absences: Students are expected to attend classes regularly. Consistent attendance offers students the most effective opportunity to gain command of course concepts and materials. Events that justify an excused absence include: religious observances; mandatory military obligation; illness of the student or illness of an immediate family member; participation in university activities at the request of university authorities; and compelling circumstances beyond the student's control (e.g., death in the family, required court appearance). Absences stemming from work duties other than military obligation (e.g., unexpected changes in shift assignments) and traffic/transit problems do not typically qualify for excused absence.

Students claiming an excused absence must notify the course instructor in a timely manner and provide appropriate documentation. The notification should be provided either prior to the absence or as soon afterwards as possible. In the case of religious observances, athletic events, and planned absences known at the beginning of the semester, the student must inform the instructor during the schedule adjustment period. All other absences must be reported as soon as is practical. The student must provide appropriate documentation of the absence. The documentation must be provided in writing to the instructor by the means specified in this syllabus.

Academic integrity: The UMD Honor Code prohibits students from cheating on exams, plagiarizing papers, submitting the same paper for credit in two courses without authorization, buying papers, submitting fraudulent documents and forging signatures. On every examination, paper or other academic exercise not exempted by the instructor, students must write by hand and sign the following pledge:

I pledge on my honor that I have not given or received any unauthorized assistance on this examination (or assignment).

Allegations of academic dishonesty will be reported directly to the Student Honor Council: <http://www.shc.umd.edu>

Students who engage in academic dishonesty in this course will receive no points for the assignment in question and will be immediately reported to the Honor Council and Office of

Judicial Programs for further action. There will be no warnings. Remember, cheating, plagiarism or other types of fabrication are never worth it. Definitions for plagiarism, fabrication, cheating, etc. can be found at: <http://www.ugst.umd.edu/courserelatedpolicies.html>

Some of the course assignments will be collected via Turnitin on the course ELMS page. This tool can help students to improve their scholarly writing and help faculty and TAs to verify the integrity of student work. For information about Turnitin, how it works, and the feedback reports that students have access to, visit [Turnitin Originality Checker for Students](#).

Disability Support: The University of Maryland is committed to creating and maintaining a welcoming and inclusive educational, working, and living environment for people of all abilities. The University of Maryland is also committed to the principle that no qualified individual with a disability shall, on the basis of disability, be excluded from participation in or be denied the benefits of the services, programs, or activities of the University, or be subjected to discrimination. The University of Maryland provides reasonable accommodations to qualified individuals. Reasonable accommodations shall be made in a timely manner and on an individualized and flexible basis.

Discrimination against individuals on the grounds of disability is prohibited. The University also strictly prohibits retaliation against persons arising in connection with the assertion of rights under this Policy.

Accessibility & Disability Service (ADS) facilitates reasonable accommodations to qualified individuals. For assistance in obtaining an accommodation, contact Accessibility and Disability Service at 301.314.7682. or adsfrontdesk@umd.edu. More information is available from the [Counseling Center](#).

After receiving an Accommodations Letter from ADS, students are expected to meet with each course instructor, in person, to provide them with a copy of the Accommodations Letter and to obtain their signature on the Acknowledgement of Student Request form. Students and their instructors will discuss a plan for how the accommodations will be implemented throughout the semester for the course. Specific details regarding the implementation of certain ADS approved accommodations agreed upon between the student and the individual course instructor must be documented on an Acknowledgment of Student Request Addendum, signed by the instructor, and submitted to ADS. The student is responsible for submitting the signed original forms to ADS and retaining a copy of the signed Acknowledgment of Student Request for his or her records.

Get Some Help!

Taking personal responsibility for your own learning means acknowledging when your performance does not match your goals and doing something about it. I hope you will come talk to me so that I can help you find the right approach to success in this course, and I encourage you to visit tutoring.umd.edu to learn more about the wide range of campus resources available to you. In particular, everyone can use some help sharpen their communication skills (and improving their grade) by visiting ter.ps/writing and schedule an appointment with the campus Writing Center. You should also know there are a wide range of resources to support you with

whatever you might need (see go.umd.edu/assistance), and if you just need someone to talk to, visit counseling.umd.edu or one of the many other resources on campus.

Most services are free because you have already paid for them, and **everyone needs help...** all you have to do is ask for it.

Diversity: The University of Maryland values the diversity of its student body. Along with the University, I am committed to providing a classroom atmosphere that encourages the equitable participation of all students regardless of age, disability, ethnicity, gender, national origin, race, religion, or sexual orientation. Potential devaluation of students in the classroom that can occur by reference to demeaning stereotypes of any group and/or overlooking the contributions of a particular group to the topic under discussion is inappropriate.

Names/Pronouns and Self Identifications

The University of Maryland recognizes the importance of a diverse student body, and we are committed to fostering inclusive and equitable classroom environments. I invite you, if you wish, to tell us how you want to be referred to both in terms of your name and your pronouns (he/him, she/her, they/them, etc.). The pronouns someone indicates are not necessarily indicative of their gender identity. Visit trans.umd.edu to learn more.

Additionally, how you identify in terms of your gender, race, class, sexuality, religion, and dis/ability, among all aspects of your identity, is your choice whether to disclose (e.g., should it come up in classroom conversation about our experiences and perspectives) and should be self-identified, not presumed or imposed. I will do my best to address and refer to all students accordingly, and I ask you to do the same for all of your fellow Terps.

Academic accommodations for students who experience sexual misconduct: The Sexual Misconduct Policy prohibits a broad range of behaviors including, but not limited to sexual harassment, sexual assault, stalking and dating, and domestic violence. The Sexual Misconduct Policy also prohibits retaliation against any individual who files a complaint or participates in an investigation under the Policy.

The Office of Civil Rights & Sexual Misconduct (OCRSM) responds to all complaints of sexual misconduct. To [file a complaint go](#) to OCRSM and under Reporting, complete the online sexual misconduct complaint form. For more information please contact OCRSM by phone at [301-405-1142](tel:301-405-1142), or email at titleixcoordinator@umd.edu.

University Policy

[VI-1.60\(A\) University of Maryland Sexual Misconduct Policy & Procedures Summary of Sexual Misconduct Policy](#)

Resources

[Office of Civil Rights & Sexual Misconduct](#) For information about the University's compliance with Title IX as well as other federal and state civil rights laws and regulations. [Office of Student Conduct](#)

Use *Anonymous Ask* for a safe, anonymous space to ask about the Code of Academic Integrity, the Code of Student Conduct, or any conduct-related questions through the Office's.

[Resident Life. Office of Rights & Responsibilities](#)

Confidential Resources

A confidential resource keeps whatever information you share private. The resource provider will not share your information with others. CARE to Stop Violence, 24 hour call/text: 301-741-3442 Campus Chaplains, 301-405-8450 or 301-314- 9866 University Counseling Center, 301-314-7651 University Mental Health Services 301- 314-8106.

Basic Needs Security

If you have difficulty affording groceries or accessing sufficient food to eat every day, or lack a safe and stable place to live and believe this may affect your performance in this course, please visit go.umd.edu/basic-needs for information about resources the campus offers you and let Professor McEwen know if she can help in any way.

Campus Pantry: Alleviates food insecurity and provides a safe space to distribute emergency food to current UMD students. The Campus Pantry is located in the Health Center, Heilsa Room 0143 (Ground Floor), and is open each Friday during the semester from 9 a.m. - 5 p.m.

Individual appointments are also available. Contact 301.314.8054 or campuspantry@umd.edu.
More information is available at <http://campuspantry.umd.edu/>.

Fostering Terp Success: Provides a safe and supportive campus network for students who were or are in foster care, who are homeless or at risk of being homeless, and who are without a supportive family system. Contact 301.314.8440 or fosteringterpsuccess@umd.edu. More information is available at www.studentaffairs.umd.edu/fostering-terp-success.

Counseling & Mental Health Services:

Counseling Center: Shoemaker Building, 301.314.7651, www.counseling.umd.edu

Mental Health Service (University Health Center): Campus Drive,
301.314.8106, <http://www.health.umd.edu/mentalhealth/services>

University Chaplains: University Chapel,
301.314.9866, http://thestamp.umd.edu/engagement/memorial_chapel/chaplains

Student Crisis Fund: For students who have an unexpected critical situation and need immediate financial support. Students will be asked for basic information to describe their circumstances of the emergency need and what other sources of funds are available. For more information, visit <http://www.crisisfund.umd.edu/gethelp.html>

Course Schedule

- August 26: Introduction and Overview
Reading: The Center for Artistic Activism, *Why Artistic Activism*
<https://beautifulrising.org/> (explore website)
- August 28: Theorizing Art
Reading: Popova, "What is Art?"
Dewey, "Art as Experience"
Williams, "Culture"
- September 2: No Class (Labor Day)
- September 4: Russian Revolution
Response Paper
Reading: Stepanova, "A General Theory of Constructivism"
Komfut, "Programme Declaration"
Gray, *The Russian Experiment in Art* (excerpt)
- September 9: Russian Revolution
Response Paper
Reading: Benjamin, "The Work of Art in the Age of Mechanical
Reproduction"
- September 11 : Mexican Muralism
Reading: "Manifesto of the Union of Mexican Workers.. ."
Anreus, "Los Tres Grandes: Ideologies and Styles"
- September 11: *Carlos Marti i at The Art Gallery (2202 Art-Sociology)*
Reception and Special Performance, 5:00-7:00pm
- September 16: Mexican Muralism
Response Paper
Reading: Orozco, "The Syndicate of Painters and Sculptors"
Rivera, "The Revolution in Painting"
- September 18: Dada and Surrealism
Reading: Hopkins, "Dada and Surrealism"
Breton, "First Manifesto of Surrealism" (excerpt)
- September 23 : The Situationist International
Response Paper
Reading: Debord et al, "Theses on the Paris Commune"
Martin, J. V. et al, "Response to a Questionnaire from the
Center for Socio-Experimental Art"
Debord, "Society of the Spectacle" (excerpt)

- September 25: Mexico '68
Reading: Zolov, "Showcasing the 'Land of Tomorrow'"
- September 30: The Vietnam War
Response Paper
Reading: Sontag, "Looking at War"
- October 2: The Vietnam War
Project Proposal
Reading: "Manifesto for the Guerrilla Art Action Group"
Bryan-Wilson, *Art Workers: Radical Practice in the Vietnam War Era* (excerpt)
- October 7: Institutional Critique
Reading: Black Mask, "Statement," "Art and Revolution," "We Propose a Cultural Exchange"
Meireles, "Insertions into Ideological Circuits, 1970- 75"
- October 9: **Midterm Exam**
- October 14: Civil Rights
Response Paper
Reading: Reed, Chapter 1
- October 16: Civil Rights to Black Lives Matter
Reading: Reed, Chapter 2
Black Lives Matter, "Platform"
Fogg, "The Most Powerful Art from the #BlackLivesMatter Movement, Three Years In"
- October 21: Feminism
Response Paper
Reading: Reed, Chapter 3
Nochlin, "Why Have There Been No Great Women Artists?"
"Redstockings Manifesto"
Guerrilla Girls (<https://www.guerrillagirls.com/>)
- October 23 : Chicano Posters and Murals
Field Report
Reading: Reed, Chapter 4
- October 28: The American Indian Movement
Response Paper
Reading: Reed, Chapter 5

- October 30: Guerrilla TV and Sound
Reading: Ouellette, “Will the Revolution be Televised. . .”
Reed, Chapter 6
- November 4: AIDS
Response Paper
Reading: Gran Fury, “A Presentation”
Reed, Chapter 7
Screening: *United in Anger: A History of ACT UP* (ELMS)
- November 5: U.S. Election Day**
- November 6: Environmental Activism
Reading: Reed, Chapter 8
- November 11 : Internet Activism
Response Paper
Reading: Emerson, “An Introduction to Activism on the Internet”
Reed, Chapter 9
- November 13: Occupy Wall Street
Reading: Boucher, “Artists Occupy Wall Street”
Reed, Chapter 10
- November 18: Confederate Monuments
Response Paper
Reading: Upton, “Confederate Monuments and Civic Values. . .”
On Monument Avenue
- November 20: Conclusions
Reading: Reed, Conclusion
- November 25: No Class
Response Paper (required: please see the prompt on ELMS)
Screening: *Bringing Down a Dictator* (ELMS, 56 minutes)
- November 27: No Class - Happy Thanksgiving!
- December 2, 4, 9: Team Presentations
- December 5-7* The Assembly at The Clarice
Class visit (optional) to be scheduled; tickets free for UMD students
- December 13: **Final Exam (submit by 10:00 am)**

Bibliography

- Anreus, Alejandro. "Los Tres Grandes: Ideologies and Styles." *In Mexican Muralism: A Critical History*, edited by Alejandro Anreus, Robin Adèle Greeley, and Leonard Folgarait, 37-55. Berkeley: University of California Press, 2012.
- Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." In *Illuminations*, edited by Hannah Arendt, 217-51. New York: Schocken Books, 1969.
- Black Lives Matter. "Platform." <https://policv.m4bl.org/platform/>
- Black Mask, "Statement," "Art and Revolution" and "We Propose a Cultural Exchange." In *Art and Social Change: A Critical Reader*, edited by Will Bradley and Charles Esche, 130-35. London: Tate, 2007.
- Boucher, Brian. "Artists Occupy Wall Street." *Art in America*, October 19, 2011.
- Breton, André. "From the First Manifesto of Surrealism." In *Modernism: An Anthology of Sources and Documents*, 307-11. Chicago: University of Chicago Press, 1998.
- Bryan-Wilson, Julia. *Art Workers: Radical Practice in the Vietnam War Era*. Berkeley: University of California Press, 2011.
- The Center for Artistic Activism. *Why Artistic Activism*, www.artisticactivism.org
- Debord, Guy, Attila Kotányi, and Raoul Vaneigem. "Theses on the Paris Commune." In *Art and Social Change: A Critical Reader*, 2nd ed., edited by Will Bradley and Charles Esche, 121 - 24. London: Tate, 2007.
- Debord, Guy. "The Society of the Spectacle." In *The Visual Culture Reader*, edited by Nicholas Mirzoeff, 142-44. New York: Routledge, 2002.
- Dewey, John. "Art as Experience." In *Art and Its Significance: An Anthology of Aesthetic Theory*, edited by Stephen David Ross, 204-220. Albany: State University of New York Press, 1994.
- Emerson, John. "An Introduction to Activism on the Internet." <https://www.backspace.com/action/>
- Fogg, Victoria A. "The Most Powerful Art from the #BlackLivesMatter Movement, Three Years In." *The Washington Post*, July 13, 2016.
- Gran Fury. "A Presentation." In *Art and Social Change: A Critical Reader*, edited by Will Bradley and Charles Esche, 277-82. London: Tate, 2007.
- Gray, Camilla and Marian Burleigh-Motley. *The Russian Experiment in Art, 1863-1922*. New York: Thames and Hudson, 2002.
- Guerrilla Art Action Group. "Manifesto for the Guerrilla Art Action Group." In *Art and Social Change: A Critical Reader*, edited by Will Bradley and Charles Esche, 175-77. London: Tate, 2007.
- Guerrilla Girls, <https://www.guerrillagirls.com/>
- Hopkins, David. "Dada and Surrealism: A Historical Overview." In *Dada and Surrealism: A Very Short Introduction*, 1-29. New York: Oxford University Press, 2004.
- Komfut. "Programme Declaration." In *Art and Social Change: A Critical Reader*, edited by Will Bradley and Charles Esche, 68. London: Tate, 2007.
- "Manifesto of the Syndicate of Technical Workers, Painters and Sculptors." In *Mexican Muralism: A Critical History*, edited by Alejandro Anreus, Robin Adèle Greeley, and Leonard Folgarait, 319-20. Berkeley: University of California Press, 2012.
- Martin, J.V. et al. "Response to a Questionnaire from the Center for Socio-Experimental Art." In *Art and Social Change: A Critical Reader*, edited by Will Bradley and Charles Esche, 125-

29. London: Tate, 2007.
- Meireles, Cildo. "Insertions into Ideological Circuits, 1970-75." In *Art and Social Change: A Critical Reader*, edited by Will Bradley and Charles Esche, 181-87. London: Tate, 2007.
- Nochlin, Linda. "Why Have There Been No Great Women Artists?" *Art News* 69, no. 9 (January 1971): 22-39, 67-71.
- Orozco, José Clemente. "The Syndicate of Painters and Sculptors." In *Manifestos and Polemics in Latin American Modern Art*, edited by Patrick Frank, 45-9. Albuquerque: University of New Mexico Press, 2017.
- Ouellette, Laurie. "Will the Revolution be Televised? Camcorders, Activism, and Alternative Television in the 1990s." In *Transmission: Toward a Post-Television Culture*, edited by Peter d'Agostino and David Tafler, 165-88. Thousand Oaks, Calif.: Sage, 1994.
- Popova, Maria. "What is Art? A Few Definitions, from Antiquity to Today." *The Atlantic*, June 22, 2012. <https://www.theatlantic.com/entertainment/archive/2012/06/what-is-art-a-few-famous-definitions-from-antiquity-to-today/258871/>
- Redstockings. "Redstockings Manifesto." <http://www.redstockings.org/index.php/rs-manifesto>
- Rivera, Diego. "The Revolutionary Spirit in Modern Art." In *Mexican Muralism: A Critical History*, edited by Alejandro Anreus, Robin Adèle Greeley, and Leonard Folgarait, 322-29. Berkeley: University of California Press, 2012.
- Sontag, Susan. "Looking at War." *New Yorker* 78, no. 38 (December 9, 2002): 82-98.
- Stepanova, Varvara. "A General Theory of Constructivism." In *Art and Social Change: A Critical Reader*, edited by Will Bradley and Charles Esche, 69-73. London: Tate, 2007.
- Upton, Dell. "Confederate Monuments and Civic Values in the Wake of Charlottesville." *Society of Architectural Historians Blog*, September 13, 2017. <http://www.sah.org/publications-and-research/sah-blog/sah-blog/2017/09/13/confederate-monuments-and-civic-values-in-the-wake-of-charlottesville>
- Williams, Raymond. "Culture." In *Keywords*, 87-93. New York: Oxford University Press, 1983.
- Zolov, Eric. "Showcasing the 'Land of Tomorrow': Mexico and the 1968 Olympics." *The Americas* 61, no. 2 (October 2004): 159-88.