

PROSPECTUS

ENGL 1261 Radical Arts in the Americas

Radical Arts: Literature, Visual Arts, Theater and Cinema in the Americas

ARTH 2990, LALS 1261, THARS 1261, COML 1261, CIMS 1261

Fall 2022 | Mondays and Wednesdays 3:30-5 PM

Professor: Jennifer S. Ponce de León (she/hers), Email: poncej@sas.upenn.edu

Course Description

This course examines intersections of artistic production and left politics in the 20th and 21st centuries. It addresses art from across a wide array of media: street art, film, theater, poetry, performance art, fiction, graphic arts, digital media, and urban interventions. We will examine artistic movements and artists from across the Americas, including revolutionary Latin American theater, film, and literature; the art of Black and Chicano Liberation in the U.S.; street performance and protest produced in the context of dictatorship; anticolonial performance art and alternative reality gaming; and activist art, political theater, and cinema from the 21st century. Through its focus on the relationship between art and politics, this course also introduces students to foundational concepts related to the relationship between culture and power more broadly.

COURSE REQUIREMENTS

Attendance and participation in class discussion

Canvas Discussion board: You are required to post a short commentary to Canvas once a week that reflects on the readings assigned for that day.

Midterm paper: You will provide an analysis of one or more of the artworks or cultural-political movements discussed in the first half of class (weeks 1-8). You are not required to do outside research for this paper.

Final paper: You will provide an analysis of one or more of the artworks or movements discussed in the second half of class (weeks 9-14). You are required to use at least two secondary scholarly sources not from the syllabus.

Creative project, artist statement & in-class presentation: The idea behind this project is that, after a semester of learning about different approaches to engaged cultural production, you will do some of it yourself. You may do your creative project individually or in a group. It may take any form, e.g. a visual artwork, a performance piece, a short story or collection of poems, a

short screenplay, a one-act play, a video, a comic, digital media, urban intervention, a work of critical cartography, etc. Your creative project must directly engage with the theories and topics we have discussed in the course. You must submit a short statement (2-3 pages in length) with your project that explains how it relates to the topics and theories discussed in this course. You will give a short presentation about your project to the class during one of our last two final meetings and you will submit your completed project to me on the last day of class. If your project is a physical object, please be prepared to present to the class and submit to me documentation of it (e.g. photos, video).

COURSE SCHEDULE (Subject to change)

Week One

Introduction to the course

- *Industrial Park* by Patricia Galvão (Pagu), translated by Elizabeth Jackson and David K. Jackson. Originally published in 1933. Available via Franklin.

Week Two

Ideology

- Verbruggen. *Black Mirror*, season 3, episode 5. On reserve at Val Pelt and available through Netflix
- Althusser, Louis. "Ideology and Ideological State Apparatuses" [1969] from *Lenin and Philosophy and Other Essays* (New York: Monthly Review Press, 2001)
- Reference: Karl Marx, "Private Property and Communism," from *Economic and Philosophic Manuscripts of 1844*. <https://www.marxists.org/archive/marx/works/1844/manuscripts/comm.htm>
- Watch "Men Against Fire," written by Charlie Brooker and directed by Jakob
- Optional (recommended if you have already read the Althusser essay): Jennifer Ponce de León and Gabriel Rockhill, "Toward a Compositional Model of Ideology: Materialism, Aesthetics, and Cultural Revolution," *Philosophy Today* (Winter 2020).
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Imperialist & Colonial Ideology, Culture as a Battlefield

Week Three

- Ariel Dorfman and Armand Mattelart, *How to Read Donald Duck: Imperialist Ideology and the Disney Comic* [1972] (New York: I.G. Editions, 1991). Introduction to the English edition by David Kunzle, "Instructions on How to Become a General in the Disneyland Club," and chapters 3 and 4.
- Stuart Hall, "Notes on Deconstructing the Popular," in *Cultural Theory and Popular Culture: A Reader*, ed. John Storey (Essex: Pearson Education Unlimited, 1994)

- Aimé Césaire, *Discourse on Colonialism*, translated by Joan Pinkham (New York: Monthly Review Press, 1972).

Revolutionary Art, Theater & Film in South America

Week Four

- Watch: Tomás Gutierrez Alea, *La última cena*, 1976. Accessible via Canvas (Go to "Course Materials @ Penn Libraries")

Fernando Solanas and Octavio Getino, "Towards a Third Cinema" Originally published in *Tricontinental* 14 (October 1969)

- Watch: *La Hora de los Hornos* [The Hour of the Furnaces], Part 1, "Necolonialism and Violence." Directed by Fernando Solanas and Octavio Getino (Grupo Cine Liberación), 1968. Available on You-Tube: <https://www.youtube.com/watch?v=jQOXKoMHOEO> ([Links to an external site.](#))



- Bertolt Brecht, "Radio as an Apparatus of Communication," [1932] in *Brecht on Film and Radio*, ed. Marc Silberman (London: Methuen, 2001)

Week Five

- Paulo Freire, *Pedagogy of the Oppressed*, translated by Myra Bergman Ramos (New York: Bloomsbury, 2000) [1968]. Chapters 1 & 2.
- Luis Camnitzer, *Conceptualisms in Latin American Art: Didactics of Liberation* (Austin: University of Texas Press, 2007). Read Chapters 2, 6, 7 and 11. Other chapters and introduction are optional. Please note that the scans from this book appear in two separate PDFs under "Files"
- Augusto Boal, *Theater of the Oppressed*, translated by Charles A. McBride (New York: Theater Communications Group, 1979). [1974] Chapters 3 & 4

Black Power, the Black Panther Party

Week Six

- Black Panther Party 10-point Program, published in the *The Black Panther* in 1967. Available here, along with a link to *The Black Panther* newspaper archive: <https://www.marxists.org/history/usa/workers/black-panthers/>
- Eldridge Cleaver, "The Ideology of the Black Panther Party" (1969). Available here: <https://www.freedomarchives.org/Documents/Finder/Black%20Liberation%20Disk/Black%20Power!/SugahData/Books/Cleaver.S.pdf>
- Fred Hampton, "Power Anywhere Where There's People" (1969). Available here: <https://www.historyisaweapon.com/defcon1/fhamptonspeech.html>
- Kathleen Neal Cleaver, "Women, Power, and Revolution" (1998). Available here <https://www.historyisaweapon.com/defcon1/cleaverwomenpowerrev.html> ([Links to an external site.](#))
- Watch: Joy James, "Architects of Abolition"
- <https://www.youtube.com/watch?v=z9rvRsWKDx0>
- Optional (highly recommended): Watch *All Power to the People* by Lee Lew Lee [All Power To The People - The Black Panther Party & Beyond](#) ([Links to an external site.](#))



- George Jackson, *Blood in My Eye*. Pages 3-51, 97-113, 129-140. These page numbers refer to those of the scanned book (not pages of the PDF)

Week Seven

- Greg Jung Morozumi, "Emory Douglas and the Third World Cultural Revolution" in *Black Panther: The Revolutionary Art of Emory Douglas* (New York: Rizzoli, 2014)
- Browse images of Emory Douglas's work from this catalogue, which appear as a separate file on Canvas
- Selections from *The Black Panthers Speak* Philip S. Foner (Chicago: Haymarket Books, 1970), including "The Black Panther: Voice of the Party" by *The Black Panther* (1967) and "Revolutionary Art /Black Liberation" by Emory Douglas/ *The Black Panther* (1968)

Arts of the Chicano Liberation Movement

- Alan Eladio Gómez, *The Revolutionary Imaginations of Greater Mexico: Chicana/o Radicalism, Solidarity Politics, and Latin American Social Movements* (Austin: University of Texas Press, 2016).

- Luis Valdez and Teatro Campesino, “Notes on Chicano Theater,” “The Actos,” “Los Vendidos” and “Vietnam Campesino” from *Luis Valdez Early Works: Actos, Bernabe and Pensamiento Serperntino* (Houston: Arte Publico Press, 1990). (Other plays included in the PDF are optional reading)
- Optional: This is a television adaption of "Los Vendidos" that you are invited to watch instead of, or in addition to, reading the play: <https://hemisphericinstitute.org/en/hidvl-collections/item/592-campesino-vendidos.html>

Week Eight

- Edward J. McCaughan, *Art and Social Movements. Cultural Politics in Mexico and Aztlán*. Durham: Duke University Press, 2012. Chapters 1 and 2.
- George Lipsitz, “Not Just Another Social Movement: Poster Art and the Movimiento Chicano” in *¿Just Another Poster? Chicano Graphic Arts in California*, Chon Noriega (Santa Barbara: University Art Museum, University of California, Santa Barbara, 2001).
- NOTE: Images of poster art referenced in the above article appear in a separate file named "Noriega Chon Just Another Poster images.pdf"
- Browse images of more Chicano murals on <http://calisphere.cdlib.org> ([Links to an external site.](#)).
- For your weekly response, you may want to do a close analysis of one or more works of art, eg. murals or posters. If you do so, please include a link to the image in your post.

Counterrevolution, State Terrorism and Resistance

- Watch: *Punishment Park* by Peter Wakins (1971).
- Optional: Ruth Wilson Gilmore, "Globalisation and US prison growth: from military Keynesianism to post-Keynesian militarism," *Race & Class* 40 2/3 (1998/99).

Week Nine

Anti-imperialist Feminism, testimonio

- - Domitila Barrios de Chungara with Moema Vizzer, *Let Me Speak!: Testimony of Domitila, A Woman of the Bolivian Mines*, translated by Victoria Ortiz (New York: Monthly Review Press, 1978)

Week Ten

Counterrevolution in Chile

- - Naomi Klein, *The Shock Doctrine: The Rise of Disaster Capitalism* (New York: Metropolitan Books, 2007. Chapters 2-4.

- Watch: *Chicago Boys* (2015), written and directed by Carola Fuentes and Rafael Valdeavellano
 - William Blum, *Killing Hope*. "Chile: A Hammer and Sickle Stamped on Your Child's Forehead" (pp. 207-216) The Introduction to *Killing Hope* is optional but recommended
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 - Optional (highly recommended!): Watch *The Battle of Chile*, parts 1 "The Insurrection of the Bourgeoisie (1975) and part 2 "The Coup d'état (1976). Directed by Patricio Guzmán [1975-1979]. Available on You-Tube and Amazon. This documents the overthrow of Allende's government in amazing first-hand footage
- Watch: Patricio Guzmán, *Nostalgia for the Light*. On Franklin

Artistic Activism in Argentina

Week Eleven

- "The Escraches: A Brief History" in Grupo de Arte Callejero (GAC), *GAC's Thoughts, Practice, and Actions*, Translated by the Mareada Rosa collective. Common Notions, 2020. Found on Canvas under 'Files' with file name "Grupo de Arte Callejero GAC's Thoughts ..."
- Watch: *Escrache a Videla Organized by H.I.J.O.S.*, by Marcelo Expósito (2006): [Escrache a Videla organized by H.I.J.O.S. Buenos Aires \[English\] \(2006\) \(Links to an external site.\)](#)



- Watch: *El Siluetazo: The Politics of the Event*, by Marcelo Expósito. [El Siluetazo: The Politics](#)



[of the Event \[English\] \(2009-2011\) \(Links to an external site.\)](#)

- William I. Robinson, "Accumulation Crisis and Global Police State," *Critical Sociology* (2018)
- Watch the following short videos by Etcétera: "Escrache a Militares," "Mierdazo," "Ganso al Poder." Found here: <https://www.youtube.com/channel/UCcEOjf1vIn0LURQ2bOLn1g>

- Watch *Error Errorista* by the International Errorista: [ERROR ERRORISTA \(Links to an external site.\)](#)



[site.\)](#)

Week Twelve

Immigration, Incarceration & Sexual Liberation

- Justin Akers Chacón, “Anti-migrant International,” *Punto Rojo* (2019), <https://www.puntorojomag.org/2019/10/20/the-anti-migrant-international/>
- Ricardo A. Bracho, *Puto* (2007).
- Third World Gay Revolution (New York City), “What We Want, What We Believe,” [1971] reprinted in *Out of the Closets: Voices of Gay Liberation*, edited by Karla Jay and Allen Young (New York: Jove/HBK Books, 1977)
- Professor Bracho will visit our class today, so please come prepared with questions for him!

Week Thirteen

Race, Labor and Sci-Fi

Watch: *Sorry to Bother You* (2018) written and directed by Boots Riley. Available on Franklin

Watch: *Why Cybraceros?* (1997) by Alex Rivera

- Read selections from *Boots Riley: Tell Homeland Security-We Are the Bomb* (Haymarket Books, 2015). These include lyrics from The Coup's songs, including those on the *Sorry to Bother You* soundtrack
- Optional (recommended!): Watch, "'Revolution Is the Solution': A Conversation on Art, Activism and Organizing," a public conversation with Boots Riley, Lightbox Film Center, Philadelphia, April 1, 2019: <https://www.youtube.com/watch?v=1avrtTWIzgU> ([Links to an external site.](#))

Antiracist Interventions in Brazil

- Watch: Frente 3 de Fevereiro, *Zumbi Somos Nós* (2005): <https://vimeo.com/5193559>
- Watch: Frente 3 de Fevereiro, *Architecture of Exclusion* (2010)
- Frente 3 de Fevereiro, translated excerpt from *We Are Zumbi: Cartography of Racism to the Urban Youth*
- Read/view *Brazil World* by Frente 3 de Fevereiro and Afrofuturismo. It and *Architecture of Exclusion* can be found on the website of Daniel Lima: <http://www.danielcflima.com/Arquitetura-Da-Exclusao> (Links to an external site.)

Week Fourteen

Counter-Cartography and Extractivism

- Iconoclasistas (Pablo Ares and Julia Risler), *Manual of Collective Mapping*, trans. María Belén Riveiro. (Buenos Aires: Iconoclasistas, 2016). Web publication, original Spanish text published in Buenos Aires by Tinta Limón in 2013.

On so-called 'apolitical art' and the CIA as arts patron

- Gabriel Rockhill, "The Politicity of 'Apolitical Art'"

Week Fifteen

Zapatismo

- Watch: Chiapas Media Project, *A Very Big Train Called the Other Campaign*.
- EZLN (Ejército Zapatista de Liberación Nacional / Zapatista Army of National Liberation) General Command, First Declaration of the Lacandon Jungle
- EZLN General Command and Clandestine Revolutionary Indigenous Committee, Sixth Declaration of the Lacandon Jungle

Final Symposium

In-class presentation of creative projects

Note: Your Canvas posts for this week may address our readings on the EZLN or it can be a thoughtful commentary on one of more of your classmates' creative projects

