

Migration & Art in Europe and the Americas

ANT/EUS/SYA4930

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Office hours: T | 3 – 4 PM, W | 2 – 3 PM, R | 11 AM – 12 PM

Description

Migration & Art in Europe and the Americas is an interdisciplinary course that examines the intersections of migration, identity, and artistic expression in diverse cultural contexts. Through a comparative lens, students explore the ways in which migration has shaped artistic practices and narratives in Europe and the Americas, from the early waves of migration to contemporary diasporic communities. Drawing on visual art, literature, music, and film, the course analyzes how artists have engaged with themes of displacement, belonging, hybridity, and cultural memory. By critically examining artworks and cultural productions, students gain insights into the complex and multifaceted experiences of migrants and their descendants, while also interrogating broader issues of globalization, colonial legacies, and social justice. Ultimately, the course fosters a deeper understanding of the transformative power of art in reflecting, documenting, and challenging the realities of migration and mobility.

Class meeting times

R | Period 7 – 8 (1:55 PM - 3:50 PM) and T | Period 7 (1:55 PM - 2:45 PM)

Course objectives

- Investigate historical and contemporary dimensions of migration in Europe and the Americas.
- Analyze migration's impact on artistic expressions in various mediums.

- Examine artists' engagement with themes of displacement, identity, and cultural hybridity.
- Critically evaluate artworks to understand their socio-political contexts.
- Reflect on art's potential to foster empathy, challenge stereotypes, and promote dialogue about migration.

Content warning

This class deals with a variety of perspectives. Please be aware that students are required to read and engage with some primary sources that are controversial and/or potentially offensive. All students are expected to help to create an atmosphere of mutual respect and sensitivity, so that our classroom can provide an open space for the critical and civil exchange of ideas.

Assessment

Students will be evaluated based on their attendance (10%), active engagement (10%), a class presentation (35%) and reflection papers (45%). This course does not include exams.

- *Attendance:* Students are permitted up to two unexcused absences throughout the semester; beyond this limit, unexcused absences will affect their attendance grade. Excused absences, which must be pre-approved by the instructor, do not impact the grade. However, it is important to consult with the instructor beforehand. Further details on the University of Florida's attendance policy can be found in the current Undergraduate Catalogue (<http://www.registrar.ufl.edu/catalog/policies/regulationattendance.html>). Students with two or fewer unexcused absences will receive 10 points for this item. Those who accumulate three unexcused absences will get 5 points for this component, while students with more than three unexcused absences will receive 0 points.
- *Active engagement:* Active participation in class discussions is vital for the success of our seminar. Students are expected to engage by sharing their opinions, asking questions, and contributing to discussions based on the assigned readings. To earn 10 points, students should participate in class discussions at least once a week. However, if a student misses participation in one week, they can still earn 7 points. Missing participation in two weeks will result in 5 points, but if a student does not participate for more than two weeks, they will receive 0 points for this component.
- *Class presentation:* Students are required to prepare a presentation and facilitate a follow-up discussion. Each week a different person will prepare a presentation with a discussion prompt related to that week's topic and readings. The presentation should take about 15-20 minutes. Presenters are encouraged to prepare a handout and/or

slideshow. Presenters are encouraged to make use of the recommended readings for their presentations. Following the presentation, the presenting student(s) will facilitate a class discussion. Students can get up to 30 points for their presentation and 5 for the facilitation of the discussion. We are going to distribute the weeks among the students in the first class after add/drop week.

- *Reflection papers:* This class is divided into five sections. Students must submit three reflection papers throughout this class, choosing freely three out of the five sections to discuss. The reflection papers should consist of 500 to 750 words excluding bibliography and submitted via Canvas (not as attachment). The papers should be related to at least one of the sections' readings. Ideally, the paper summarizes the authors' key points and offers a critical and/or personal reflection on them. Students may discuss a different topic, if it is approved by the instructor at least a week prior to the submission date. The submission deadline will be a week after the last class in the section. Students can get up to 15 points per submission. Submitting late work will be penalized 1 point per 12 hours. Essays not meeting the word count will be penalized 1 point per 50 words. Please note that a student cannot write their reflection paper on the same topic they did their class presentation on.

In addition, students will be able to earn additional points ('extra credits') throughout the semester by completing optional course-related assignments. The specifics of these opportunities will be clarified and communicated as the semester unfolds.

Grading scale

A: 92-100 points

A-: 88-91

B+: 84-87

B: 80-83

B-: 77-79

C+: 74-76

C: 70-74

C-: 70-73

D+: 64-66

D: 60-63

F: 0-59

More information on grades and grading policies:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Religious Observances Policy

This course aims to be an inclusive learning community that supports students of all religious traditions. Please, let me know if your religious observances will conflict with class attendance. I will accommodate your religious observances. More information on the UF Religious Observances Policy: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/#religiousholidaystext>

Chosen Name and Gender Pronouns

This course aims to be an inclusive learning community that supports students of all gender expressions and identities. Please tell me if you want to be addressed by a different name or use different pronouns than those listed elsewhere.

Readings

There is no textbook for this course as the instructor wants to ensure that the high cost of instructional materials is not a burden to any student. All required readings are available online, the links are provided in the syllabus. Some of the readings are accessible only with a UF login. English translation will be provided at least a week ahead for non-English language primary sources. Students are encouraged to read the recommended readings to get a deeper understanding of the phenomena we are studying.

Changes to the syllabus

Please note that the instructor reserves the right to make changes during the semester to the schedule, assigned readings or other aspects of the syllabus, if deemed necessary. No changes will be made to the grading scale.

COURSE OUTLINE

Section I: Foundations of Migration and Art (Weeks 1-4)

Week 1: Introduction to the class (Aug 22)

Please read through the syllabus before our meeting. There are no other required materials for this class.

Week 2: Reading Art as Political Narrative (Aug 27, 29)

Overview of key concepts and theories.

Required materials

- Benjamin, W. (1934). "The Author as Producer."
<https://www.marxists.org/reference/archive/benjamin/1970/author-producer.htm>
- Du Bois, W. E. B. (1926). "Criteria of Negro art." *The Crisis*, 32(6), 290–297.
<http://www.webdubois.org/dbCriteriaNArt.html>

Recommended materials

- Benjamin, W. (1936), *The Work of Art in the Age of Mechanical Reproduction*.
<https://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm>
- Climate Mobility Impacts dashboard by IOM's Global Data Institute:
<https://www.migrationdataportal.org/climate-mobility-impacts>
- Vid Simoniti, Art as Political Discourse, *The British Journal of Aesthetics*, Volume 61, Issue 4, October 2021, Pages 559–574, <https://doi.org/10.1093/aesthj/ayab018>

On Aug 29, we will visit the Harn Museum with Dr. Eric Segal.

Week 3: Migration in Europe and the Americas (Sep 3, 5)

Exploration of historical migration patterns.

Required materials

- Lucassen, J. (2009). The mobility transition revisited, 1500–1900: what the case of Europe can offer to global history. *Journal of Global History*. 4(3): 347-377.
<https://www.cambridge.org/core/journals/journal-of-global-history/article/mobility-transition-revisited-15001900-what-the-case-of-europe-can-offer-to-global-history/9910D4669D451853342A5D3C98E3CB51>
- Moya, J. (2018). Migration and the historical formation of Latin America in a global perspective. *Sociologias*, vol. 20, no. 49, pp. 24-68, 2018.
<https://doi.org/10.1590/15174522-02004902>

Recommended materials

- Baxter, A., & Nowrasteh, A. (2019). A Brief History of U.S. Immigration Policy from the Colonial Period to the Present Day. <https://www.cato.org/sites/cato.org/files/2021-07/policy-analysis-919-revised.pdf>

- Molinero Gerbeau, Y. (2017). Mass Migrations across the World-System's History. E-International Relations, <https://www.e-ir.info/2017/08/01/mass-migrations-across-the-world-systems-history/>
- Gregory, J. Mapping the Latinx Great Migrations. University of Washington. https://depts.washington.edu/moving1/map_latinx_migration.shtml
- Richardson, D. (2009). "Cultures of Exchange: Atlantic Africa in the Era of the Slave Trade." *Transactions of the Royal Historical Society* 19: 151–79. <http://www.jstor.org/stable/25593896>.

Section II: Waves of Migration in History and Today and Their Impact on Art

Week 4: Artistic Responses to Migration in Colonial Periods and Their Legacy (Sep 10, 12)

Analysis of artworks from early migration periods and postcolonial perspectives.

Required materials

- Folland, T. Modern Art, Colonialism, Primitivism, and Indigenism: 1830–1950. <https://smarthistory.org/reframing-art-history/modern-art-colonialism-primitivism-indigenism/>
- Sáenz, D. (2002). Artistic Responses to Coloniality in the Americas: Co-Resisting, Healing, and Remembering across Settler Borders. *Latin American and Latinx Visual Culture* 4 (1): 137–143. <https://doi.org/10.1525/lavc.2022.4.1.137>
- Zygmunt, B. Art in American Colonies and the United States, c. 1600–1860. <https://smarthistory.org/reframing-art-history/art-in-american-colonies-and-the-united-states-to-1860/>

Recommended materials

- Hatfield, P. J. (2018). Colonialism's gaze: representing the First Peoples in Canada. In *Canada in the Frame: Copyright, Collections and the Image of Canada, 1895-1924* (pp. 77–105). UCL Press. <http://www.jstor.org/stable/j.ctv3hvc7m.8>
- Mattos, C. (2014). Whither Art History?: Geography, Art Theory, and New Perspectives for an Inclusive Art History. *The Art Bulletin*, 96(3), 259–264. <http://www.jstor.org/stable/43188880>.
- Cohen, J. I. et al. (2023). Art History, Postcolonialism, and the Global Turn. *ARTMargins* 12 (2): 3–17. doi: https://doi.org/10.1162/artm_e_00346
- Rickard, J. (2017). Diversifying Sovereignty and the Reception of Indigenous Art. *Art Journal*, 76(2), 81–84. <http://www.jstor.org/stable/45142474>

Week 5: Art and Waves of Migration in the 19th and 20th Centuries (Sep 17, 19)

Examination of culture influenced by migration in modernity.

Required readings

Primary sources

- The Melting Pot (1908) by Israel Zangwill, excerpt.
<https://reimaginingmigration.org/excerpt-from-the-play-the-melting-pot/>

Secondary sources

- Camp, S. M. H. (2015). "Black Is Beautiful: An American History," *The Journal of Southern History* 81, no. 3, 675– 690. <https://www.proquest.com/docview/1702714008>
- Cytlak, K. (2020). The City of Plovdiv as a New Latin American Metropolis: The Artistic Activity of Latin American Exiles in Communist Bulgaria. In B. Dogramaci, M. Hetschold, L. K. Lugo, R. Lee, & H. Roth (Eds.), *Arrival Cities: Migrating Artists and New Metropolitan Topographies in the 20th Century* (pp. 371–388). Leuven University Press. <https://doi.org/10.2307/j.ctv16qk3nf.22>
- González, J. A. (2019). Introduction. *Chicano and Chicana Art: A critical anthology*. Duke University Press. https://www.dukeupress.edu/Assets/PubMaterials/978-1-4780-0300-7_601.pdf

Recommended readings

- Paul, H. (2014). E Pluribus Unum?: The Myth of the Melting Pot. In *The Myths That Made America: An Introduction to American Studies* (pp. 257–310). Transcript Verlag. <http://www.jstor.org/stable/j.ctv1wxsdq.9>
- Smithsonian American Art Museum. 2021. ¡Printing the Revolution! Virtual Conversation Series. <https://americanart.si.edu/exhibitions/chicano-graphics/lecture-series>
- Van Mol, C., de Valk, H. (2016). Migration and Immigrants in Europe: A Historical and Demographic Perspective. In: Garcés-Mascreñas, B., Penninx, R. (eds) *Integration Processes and Policies in Europe*. IMISCOE Research Series. Springer, Cham. https://doi.org/10.1007/978-3-319-21674-4_3

Week 6: Globalization, Transnationalism, and Contemporary Art (Sep 24, 26)

Exploration of contemporary art practices in the context of 21st-century global migration.

Required materials

Primary sources

- Afp. (2023). Artista colombiano "explica con plastilina" el dolor de migración en América. <https://www.jornada.com.mx/noticia/2023/10/18/cultura/artista-colombiano-explica-con-plastilina-el-dolor-de-migracion-en-america-3737> Please use Google Translate/ChatGPT for translation, if necessary.

- UN-Habitat. 2018. Brief on Human Migration and Cities.
https://unhabitat.org/sites/default/files/documents/2019-05/migration_brochure_10122018.pdf

Secondary sources

- Bassnett, S. (2021). Witnessing the Trauma of Undocumented Migrants in Mexico. In J. CARVILLE & S. LIEN (Eds.), *Contact Zones: Photography, Migration, and Cultural Encounters in the United States* (pp. 281–302). Leuven University Press. <https://doi.org/10.2307/j.ctv1qdqzmr.15>
- Snow, T. (2020). Visual politics and the ‘refugee’ crisis: The images of Alan Kurdi. In E. Fiddian-Qasmiyeh (Ed.), *Refuge in a Moving World: Tracing refugee and migrant journeys across disciplines* (pp. 166–176). UCL Press.
<https://doi.org/10.2307/j.ctv13xprrw.19>

Recommended materials

- Evans, O. (2024). Just Like Us: Migration and the ‘Prosthetic Western’ in Contemporary German Cinema. In R. Trandafoiu (Ed.), *Migration, Dislocation and Movement on Screen* (1st ed., pp. 59–78). Berghahn Books. <https://doi.org/10.2307/jj.9165206.6>
- Lauzon, C. (2017). The Art of Longing and Belonging. In *The Unmaking of Home in Contemporary Art* (pp. 69–103). University of Toronto Press.
<http://www.jstor.org/stable/10.3138/j.ctt1whm8v6.7>
- Paredes, C. C. (2023). Urban Exile: Bogotá in the First Half of the 20th Century. In B. Dogramaci, E. Aygün, M. Hetschold, L. K. Lugo, R. Lee, & H. Roth (Eds.), *Urban Exile: Theories, Methods, Research Practices* (NED-New edition, pp. 273–286). Intellect.
<https://doi.org/10.2307/jj.2458925.22>

Section III: Migration, Art, and Identity

Week 7: Negotiating Belonging in Immigrant Art (Oct 1, 3)

Study of immigrant experiences and identity negotiation in art. Oct 3 class will be virtual, asynchronous.

Required readings

Primary materials

- Art Museum of the Americas of the Organization of American States. Cultural Encounters: Art of Asian Diasporas in Latin America & The Caribbean, 1945-Present.
https://www.artsandartists.org/wp-content/uploads/2018/07/Cultural-Encounters-Prospectus-Pages_Nov-2020.pdf

Secondary readings

- Jelen, B. (2005). “Leur histoire est notre histoire”: Immigrant Culture in France between Visibility and Invisibility. *French Politics, Culture & Society*, 23(2), 101–125. <http://www.jstor.org/stable/42843399>
- Yaguchi, Y. (2014). Japanese Reinvention of Self through Hawai‘i’s Japanese Americans. *Pacific Historical Review*, 83(2), 333–349. <https://doi.org/10.1525/phr.2014.83.2.333>

Recommended readings

- Angelucci, M. (2021). A New Way of Being Italian Through the Lens of Hip Hop. *Journal of Intercultural Studies*, 42(2), 177–193. <https://doi.org/10.1080/07256868.2021.1883566>
- Bitong, A. (2017). U.S.-Mexico Border Inspires Artists to Tell Immigrants’ Stories. PBS. <https://www.pbssocal.org/shows/artbound/u-s-mexico-border-inspires-artists-to-tell-immigrants-stories>
- Langer, A. (2023). “From its birth 50 years ago, hip-hop has spread throughout Europe and challenged outdated ideals of racial and ethnic identity.” *The Conversation*. <https://theconversation.com/from-its-birth-50-years-ago-hip-hop-has-spread-throughout-europe-and-challenged-outdated-ideals-of-racial-and-ethnic-identity-202280>.
- Rivera, Á. G. Q., & Breña, M. O. (2007). Migration, Ethnicity, and Interactions between the United States and Hispanic Caribbean Popular Culture. *Latin American Perspectives*, 34(1), 83–93. <http://www.jstor.org/stable/27647997>

Week 8: Cultural Hybridity in Diasporic Art (Oct 8, 10)

Analysis of diasporic art practices and cultural blending.

- Class screening of Marjane Satrapi’s *Persepolis* (2007). <https://archive.org/details/774r318>

Required readings

- Hwang, S. (2017). Lingering Cultural Memory and Hyphenated Exile. In J. Rudakoff (Ed.), *Performing Exile: Foreign Bodies* (pp. 111–124). Intellect. <https://doi.org/10.2307/j.ctv9hj90p.10>
- Stewart, E. (2021). “The cultural capital of postmigrants is enormous” (Kulaoğlu): Postmigration in theatre as label and lens. In M. Schramm, A. Meera Gaonkar, A. S. Ost Hansen, & H. C. Post (Eds.), *Postmigration: Art, Culture and Politics in Contemporary Europe* (pp. 87-107). (Postmigration Studies). Transcript Verlag. <https://www.transcript-verlag.de/978-3-8376-4840-9/postmigration/?number=978-3-8394-4840-3&c=311000238>

Recommended materials

- Fălăuș, A. (2023). The Migrant Experience in Marjane Satrapi's Persepolis. Buletin Științific, Fascicula Filologie, Seria A, Vol. XXXII. http://bslr.ubm.ro/files/2023/05.Falaus_Anamaria_BSLR_2023.pdf
- Langer, A. (2023). "TENAZ: Teatro Nacional de Aztlán." In *Latino Literature: An Encyclopedia for Students*, ed. Christina Soto van der Plas and Lacie Rae Buckwalter Cunningham, pp. 257-261. Santa Barbara, CA: ABC-CLIO.
- Santos, J. 2018. "How African American Folklore Saved the Cultural Memory and History of Slaves." *The Conversation*, <https://theconversation.com/how-african-american-folklore-saved-the-cultural-memory-and-history-of-slaves-98427>.

Week 9: Art as Facilitator of Immigration Justice (Oct 15, 17)

Role of art in advocating for immigration justice and activism.

Required materials

Primary sources

- M.I.A. - Borders. <https://www.youtube.com/watch?v=r-Nw7HbaeWY>

Secondary sources

- Davies, D. (2020). Crossing borders, bridging boundaries: Reconstructing the rights of the refugee in comics. In E. Fiddian-Qasmiyeh (Ed.), *Refuge in a Moving World: Tracing refugee and migrant journeys across disciplines* (pp. 177–192). UCL Press. <https://doi.org/10.2307/j.ctv13xprtw.20>
- Escafré-Dublet, A. (2010). Art, Power and Protest: Immigrants' Artistic Production and Political Mobilisation in France. *Diversities* – Vol. 12, No. 1, 2010: 1-3. https://newdiversities.mmg.mpg.de/fileadmin/user_upload/2010_12-01_Escafre-Dublet.pdf
- Long T. Bui (2021) Refugee Worlding: M.I.A. and the Jumping of Global Borders, *Amerasia Journal*, 47:1, 60-72, DOI: <https://www.tandfonline.com/doi/full/10.1080/00447471.2021.1981536>

Recommended readings

- Alridge, D. (2005). "From Civil Rights to Hip-hop: Toward a Nexus of Ideas," *The Journal of African American History*, 90, no. 3, <https://www.journals.uchicago.edu/doi/10.1086/JAAHv90n3p226>
- Diaz, E. M. (2020). POSTER DREAMS: The Art of Protest and Social Change. In C. Henseler (Ed.), *Extraordinary Partnerships: How the Arts and Humanities are Transforming America* (pp. 137–158). Lever Press. <http://www.jstor.org/stable/10.3998/mpub.11649046.12>

- Dipti Desia. 2020. Educating for Social Change Through Art: A Personal Reckoning. *Studies in Art Education: A Journal of Issues and Research*, 61(1), 10–23.
https://aaep.osu.edu/sites/default/files/2020-10/desai_educating_for_social_change_through_art- a_personal_reckoning.pdf
- Tang, Patricia. 2012. "The Rapper as Modern Griot: Reclaiming Ancient Traditions." In *Hip Hop Africa: New African Music in a Globalizing World*, edited by Eric S. Cherry. Indiana University Press.

Section IV: Migrations and Artistic Responses in the 21st Century (Weeks 9-12)

Week 10: Refugee Art and Activism (Oct 22, 24)

Study of artworks by refugees, focusing on displacement and resilience.

On Oct 24, we will visit the Harn Museum with Dr. Eric Segal.

- Class screening of interview with Javier Zamora.
https://www.youtube.com/watch?v=U5UFmCQHb_I

Required materials

- Borderless Magazine Staff. 'Solito' by Javier Zamora: An Excerpt from the Best-Selling Memoir. <https://borderlessmag.org/2022/11/03/solito-by-javier-zamora-an-excerpt-from-the-best-selling-memoir/>
- Sharifi, A. (2017). Theatre and Migration: Documentation, Influences and Perspectives in European Theatre. In M. Brauneck & ITI Germany (Eds.), *Independent Theatre in Contemporary Europe: Structures – Aesthetics – Cultural Policy* (pp. 321–416). Transcript Verlag.
<http://www.jstor.org/stable/j.ctv1xxssd.8>
- Verdú, D. (2023). The migratory tragedy in Europe: oil on canvas. *El País*,
<https://english.elpais.com/culture/2023-11-21/the-migratory-tragedy-in-europe-oil-on-canvas.html>

Recommended readings

- Canela-Ruano, Antonio J. 2017. "El proceso de transculturación en Vela Zanetti." *América a través de su arte. Revista de Museología. Publicación científica al servicio de la comunidad museológica* 69: 67-79.
- Castiglioni, Ricardo D. 2020. "El exilio español no es una abstracción: Eugenio Granell – un surrealista transterrado." *Conexão Letras* 15 (23): 47-60.

Week 11: Gender, Race, and Intersectionality in Migrant Art (Oct 29, 31)

Analysis of gender and race in migration art.

Required materials

- Christoph, N. (2014). Mexican Immigrant Women's Poetry: Voices from a Community Poetry Class. *Pacific Coast Philology*, 49(2), 221–244. <https://doi.org/10.5325/pacicoasphil.49.2.0221>
- Giunta, A. "Representation and Participation: Indigenous Latin American artists in the Transition between Two Centuries." *Archives of Women Artists, Research and Exhibitions*, <https://awarewomenartists.com/en/magazine/representation-et-participation-artistes-indigenes-latino-americaines-dun-siecle-a-lautre/>

Recommended materials

- Collins, L. (2015). Between Here and There: Migrant Identities and the Contemporary Irish Woman Poet. In *Contemporary Irish Women Poets: Memory and Estrangement* (pp. 49–77). Liverpool University Press. <https://doi.org/10.2307/j.ctt1gpcbt1.7>
- Curti, L. (2007). Female Literature of Migration in Italy. *Feminist Review*, 87, 60–75. <http://www.jstor.org/stable/30140800>
- Langer, A. (2022). "Black Female Vegans on Decolonising the Body and Mind: A. Breeze Harper's *Sistah Vegan* Project." In *The Edinburgh Companion to Vegan Literary Studies*, ed. Laura Wright and Emelia Quinn, pp. 250–258. Edinburgh University Press

Section V: Artistic Interventions and Public Engagement (Weeks 13-1)

Week 12: Street Art and Graffiti as Migrant Voices (Nov 5, 7)

Required materials

- Moors, A. (2011). NiqaBitch and Princess Hijab: Niqab activism, satire and street art. *Feminist Review*, 98, 128–135. <http://www.jstor.org/stable/41288864>
- Neufeld, J. A. (2015). Aesthetic Disobedience. *The Journal of Aesthetics and Art Criticism*, 73(2), 115–125. <http://www.jstor.org/stable/43496552>

Recommended materials

- Course, M. (2024). MIGRANT SAINTS: Art, Religion and Activism in Contemporary Naples. In P. Heywood (Ed.), *New Anthropologies of Italy: Politics, History and Culture* (1st ed., Vol. 7, pp. 262–278). Berghahn Books. <https://doi.org/10.2307/jj.9891577.18>
- Ledeneva, A., Bailey, A., Barron, S., Curro, C., & Teague, E. (Eds.). (2018). The unlocking power of non-conformity: cultural resistance vs political opposition. In *The Global Encyclopaedia of*

Informality, Volume 1: Towards Understanding of Social and Cultural Complexity (pp. 336–384). UCL Press. <https://doi.org/10.2307/j.ctt20krxh9.14>

Week 13: Public Art and Urban Space (Nov 12, 14)

Study of public art addressing migration in urban environments.

Required materials

- Christina Aushana. 2012. Transborder Art Activism and the U.S.-Mexico Border: Analyzing “Artsapes” as Forms of Resistance and Cultural Production in the Frame of Globalization. *The International Journal of Interdisciplinary Social Sciences*, Volume 6, Issue 7, https://www.csun.edu/sites/default/files/Transborder_Art_Activism-Christina_Aushana.pdf
- Hoyler, M., and C. Mager (2005). “HipHop ist im Haus: Cultural policy, community centres, and the making of hip-hop music in Germany,” *Built Environment* 31 no. 3: 237-254.
https://repository.lboro.ac.uk/articles/journal_contribution/HipHop_ist_im_Haus_Cultural_policy_community_centres_and_the_making_of_hip-hop_music_in_Germany/9482897?file=17108090
- Lucía Salgado and Liam Patuzzi. 2022. Promoting the Inclusion of Europe’s Migrants and Minorities in Arts and Culture.
https://www.migrationpolicy.org/sites/default/files/publications/mpie_europe-art-culture-inclusion_final.pdf

Recommended materials

- Bhreithiún, B. M. an. (2012). Graphic Design, Globalization, and Placemaking in the Neighbourhoods of Amsterdam. In M. de Waard (Ed.), *Imagining Global Amsterdam: History, Culture, and Geography in a World City* (pp. 255–272). Amsterdam University Press. <http://www.ijstor.org/stable/j.ctt6wp77n.17>
- Gomes, I. L., & Kersley, S. R. (2020). Comics on the walls: The Zé Ninguém street comics and the experience of the outsider view of Rio de Janeiro. In J. Scorer (Ed.), *Comics Beyond the Page in Latin America* (pp. 158–176). UCL Press. <https://doi.org/10.2307/j.ctv13xpstc.13>
- Lin, J. (2021). Boulevard Transition, Hipster Aesthetics, and Anti-Gentrification Struggles in Los Angeles. In C. Lindner & G. F. Sandoval (Eds.), *Aesthetics of Gentrification: Seductive Spaces and Exclusive Communities in the Neoliberal City* (pp. 199–220). Amsterdam University Press. <https://doi.org/10.2307/j.ctv1hp5hpc.13>

Week 14: Public Memory and Monumentality (Nov 19, 21)

Examining public memorials commemorating migration and the controversies surrounding them.

Required materials

Primary source

- CostonHardy, S. et al (2016). The Im(migrant): Honoring the journey. https://future.ncpc.gov/pdf/The_IMMIGRANT.pdf

Secondary sources

- Hintermann, C. (2017). Marginalized Memories: The (In)visibility of Migration History in Public Space in Austria. In G. Bischof & D. Rupnow (Eds.), *Migration in Austria* (Vol. 26, pp. 243–256). University of New Orleans Press. <https://doi.org/10.2307/j.ctt1t89kvv.13>
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Recommended materials

- Langer, A. 2021. Telling Holocaust Jokes on German Public Television: The German-Israeli Comedian Shahak Shapira and His Satirical Show on Jews, Antisemites and the Rest. *VIEW Journal of European Television History and Culture*, 10(20), pp. 7–17. DOI: <http://doi.org/10.18146/view.263>
- Ní Shúilleabháin, Míde. “Inviting Marianne to Dance: Congolese Rumba Lingala as an Archive against Monument.” In *Politics of African Anticolonial Archive*, edited by Shiera S. el-Malik, and Isaac A. Kamola, 101–120. Lanham, MD: Rowman & Littlefield, 2017.

Week 15: Synthesis and Course Wrap-Up (Dec 3)

No required readings.