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Can Art Instigate Meaningful Societal Change?

(Fig. 1)

By
Sarah Grounds

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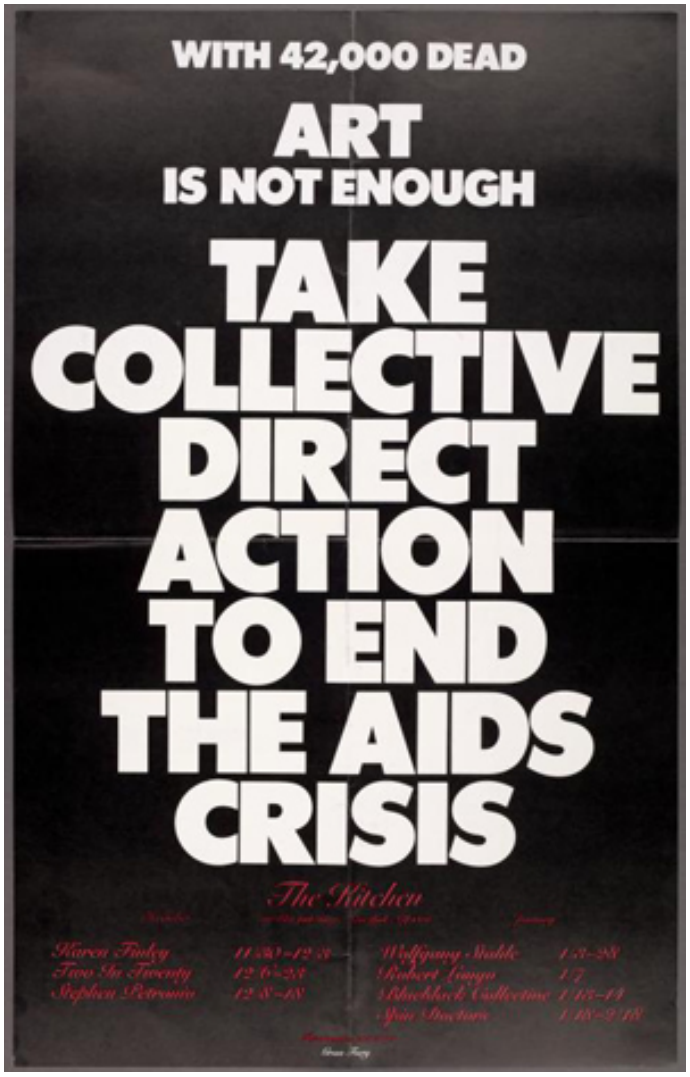
INTRODUCTION



(Fig. 2)

'With 42,000 dead, art is not enough, take collective direct action to end the AIDS crisis.'

This was a profound statement from ACT UP, an anarchist art collective trying to raise awareness about the AIDS crisis in the 1980s. They were not saying that art is not enough, they were saying that, to tackle the big societal issues, you need to do more. You have to get on the streets and BE the change.

> *Why is it that, even when there is next to no other constituency for revolutionary politics in a capitalist society, the one group most likely to be sympathetic to its project consists of artists, musicians, writers and others involved in some sort of non-alienated production? Surely there must be a link between the actual experience of first imagining things and then bringing them into being, individually or collectively, and the ability to envision social alternatives* (Graeber, 2002)

Ever since I can remember, I have wanted to use my abilities in the arts to try and do some good. But as I get older, I find myself thinking I am just being very naive. Our society has not become more equal, despite the work of countless intellectuals, artists and activists through history. In *Art and Anarchy*, Edgar Wind talks of how art has moved into the margins of our society. How art has lost none of its quality for that, but it has become unimportant to people in their everyday lives. Even though people understand and view art now, like they have never done before, art has become 'a splendid superfluity' (Wind, 1963, p. 13).

We are building up to a climactic and societal explosion, like we have never experienced before. So why do I think I should add my voice to an already abundant mass of voices, that has never really been able to make itself heard. Art can't change society; art has never been able to change society. So why bother?

Can art instigate any kind of societal change? Can art be an important part of people's lives again?

If it can, does that have to involve some kind of grassroots activism, interweaved with the artwork, like ACT UP were saying?

Can Art Matter?

CHAPTER 1 (Feelings)

(Fig. 3)

The idea of using art to instigate social change, is not a new one. Right from the beginnings of Anarchist ideas, Pierre-Joseph Proudhon, regarded as the Father of Anarchism, said that "The task of art is to warn us, to praise us, to teach us, to make us blush by confronting us with the mirror of our own conscience" (Mattern, 2015). Proudhon famously wrote '*Du Principe de l'Art et de sa Destination Social' in 1865,* dedicated to the art and politics of Gustave Courbet the famous Anarchist painter and leader of the Realism movement (Antliff, 2007, p.17). Proudhon talks of how Courbet manages to take the message of Anarchism and express it through visions of an imagined new society. This idea, of art expressing a possible alternative to the now, was also explored by Alexander Bogdonov, a Bolshevik revolutionary, writer, scientist and philosopher. Bogdonov talked of the artist's

ability to unify people's voices, by not only expressing a personal emotion, but by expressing a common state of mind, that a diverse section of society can relate to (Bogdonov, 2022, p34). By showing people they have this common bond, an intimacy is created, that then unifies them, with a shared mutual understanding. When this is achieved, the artist can then start presenting imagined visions of how we could live together in a new kind of society. Bogdonov felt it was very important to not dwell on the negatives of now, but the potentials of tomorrow (Bogdonov, 2022, p.115).

(Fig. 4)

As I write this, I realise how strongly I feel that myself. My practice has been moving in this direction. Revealing my despair, my loneliness and my fear, of living in our modern society, through my work. But also sharing my hopes and visions for

a different society. For a long time I have told myself that this is not enough. But with discovering thinkers like Bogdonov, I am realising that this is a legitimate way to express myself politically. Through the history of political art, there have been countless artists who have thought this way. Jess Collins in the 1950s talked of his art being a celebration of his 'devotion to human freedom, toward the liberation of human love, human conflicts, human aspirations' (Antliff, 2007, p.128). Jess and his husband Robert Duncan the poet, shared this ethos, of creating authentically and on an intimate scale. This is shown in Jess's first large 'paste up' as he called it, The Mouse's Tale (Fig.5).

(Fig. 5)

In this collage Jess is responding to societies reactions to the homosexual male. In the 1950s, in America, being gay was associated with leftism, scandal and the

criminal underworld. Men could lose their jobs, be declared insane and could go to jail, for being gay. Rather than create a work to agitate or protest this, he chose to create a work that rejoiced in the beauty of the male form. A nude made up of endless nudes, including himself, crouched upon a factory next to a monkey gallows, from which hangs a rope of clowns, ready at any moment to condemn (Gluck, 2000)

Artists today are also doing the same, artist Quimu Casalprim nicely expresses his personal slant on his political work in his image *Generation Gap*, created with his father, who is also an artist.

(Fig. 6)

CHAPTER 2 (Shared Ideals)

The idea of presenting ideological ideas through art isn't just confined to individual artists but has been expressed through whole art movements. Neo-Expressionism, in the late 20th century, was founded upon political ideals. The whole practice of painting with little dots, pointillism, in certain scientific colours to create a harmonious work, was a direct expression of Anarchist Utopianism. They used this technique as an analogue to freedom, a harmonious freedom that could unite humanity and rebalance us with nature (Antliff, 1998).

(Fig. 7)

In Camille Pissarro's painting *Picking Apples at Eragny-sur-Epte* we can see how he represents the harmony of Utopia in the present. Depicting French peasants, working in a still untouched by industrialisation, field. A political statement on all

levels by Pissarro, a completely radical work in every sense (Apples and People, 2022)

I find the idea of the process of creating a piece of work, also being a radical statement very interesting and I wonder if I could do that myself in any way? I have started working on ideas of presenting my work on A4 printer label paper, as a reaction to the extreme costs involved in presenting artwork in galleries.

(Fig. 8)

These costs alienate working class artists like myself, who cannot afford to pay the extortionate prices to present their work. I wonder if I could take this idea further to represent society like the Neo-Impressionists.

World War One influenced lots of artists and their ideas about creating political art.

> *Dada, in essence, was revolt against war. None of these artists could bring themselves to work for the rebuilding of a society that had proven itself so morally bankrupt…* (Lewis, 1988, p.1)

Dadaism was founded in Zurich, in 1916 by a collection of artists who had all fled the war. They would meet in a little café, *Cabaret Volitaire*, run by artist Hugo Ball, who himself had fled Germany under threat of arrest.

(Fig. 9)

They created performances rejoicing in the individuality of man, trying to show that there is more to the World, and humanity, then War and destruction. They created poetry, collages, sang, thinking they could go back to some sort of elementary state of being that would save mankind from the furious madness of the times they were in. (Lewis, 1990, p.2) But Zurich was a protected bubble from the war, and it was not until Dada arrived in Germany that it really began to become political. (Cramer & Grant, 2020)

(Fig. 10)

Germany was wheeling after the war, with a destroyed industry, enormous war debts and crippling sanctions from the Treaty of Versailles. (Cramer & Grant, 2020) The German artists responding to all of this were convinced that all this chaos would inevitably lead to Socialism. The Russian Revolution had happened, and they were convinced that Germany was next. Unlike Dada in Zurich, Paris and London, in Berlin, they actually experienced social uprising and even a 'Soviet' in Bavaria for a short time.

This shows in their work, which took a much more direct, political view, looking at the inequalities of class and the destructiveness of a profit led society.

(Fig. 11)

As can be seen in the work *Dawn* by George Grosz (Figure 11), depicting the dawn for the two classes in Germany. Along the top, the working class, thin and ragged, going to work in the factories. Below, the wealthy, ruling class, depicted as fat and grotesque, continuing their debauchery of the night before, drinking and eating to excess and fondling prostitutes.

Even fighting on the streets though, the German Dada's still added the classic Dada element of fun and the ridiculous.

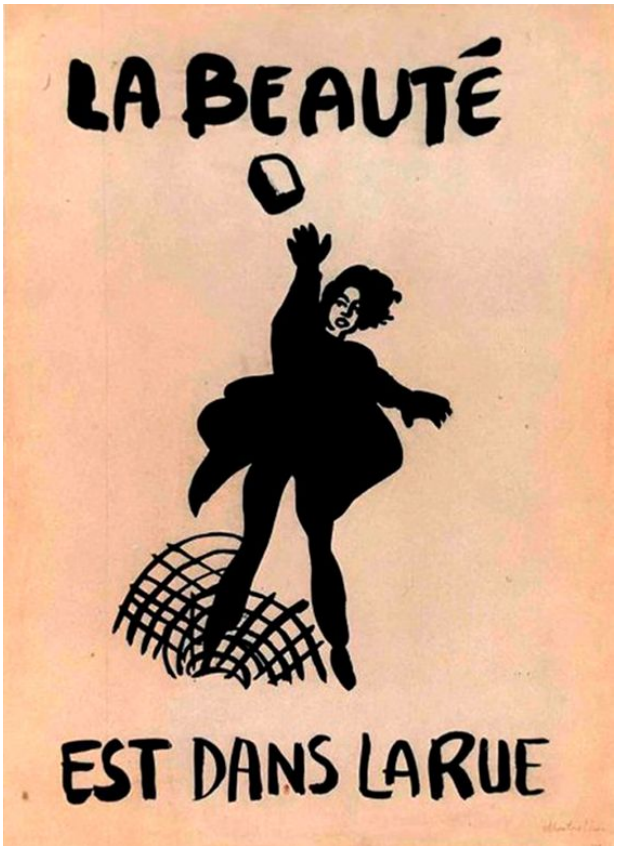
The radical strategies of the Dada movement were echoed decades later by Situationist International, headed by French writer Guy Debord.

(Fig. 12)

Debord joined a small group of intellectual artists in Paris called The Letterists, in 1951. The Letterists were interested in Dadaist ideas of cultural sabotage and intervention (Mathews, 2005). One of their most famous sabotages was at Notre Dame, where they, gagged, stripped and bound a priest. An ex Catholic Letterist then donned the priest's vestments and proceeded to give a sermon at the pulpit. The congregation was so outraged, he was at risk of being lynched, so he gave himself up to the police to save his own life (Mathews, 2005). The Letterists then got into internal arguments and split. Debord then formed the group Situationist International in 1957.The Situationists believed that they needed to transform

everyday life to transform society. They did this through a large programme of ideas but based on the fundamental idea of creating situations.

The situations are 'Concretely and deliberately constructed by the collective organisation of a unitary ambiance and a play of events' (Knabb, 1981). Debord and his colleagues would walk the streets of Paris on Derives. Trying to experience their surroundings differently and recording their findings. They wanted to find out how the environment someone lived in, affected them and how that can then be changed, which they called Psychogeography. They wanted art to no longer be a separate thing in people's lives but be a part of everyone's everyday living. These ideas were one of the main driving forces behind the uprising in Paris in May 1968 (Mcdonough, 2009, p.1)



(Fig. 13)

I find the Situationist's very interesting, the ideas of Detournement, turning the dictum of hierarchical society around on itself is a very clever concept and has greatly influenced political artists such as Barbara Kruger.

(Fig. 14)

Reading about the Situationists I was very struck with how similar their actions were to the more recent radical interventionists, Occupy. The Situationists saw that the political message had to be taken to the people and matter to them in their normal lives. They created performances in public spaces to get their message across, something that Occupy has echoed.

CHAPTER THREE (Beauty is in the Streets)

> Revolutionary organisation has had to learn that it can no longer combat alienation by means of alienated forms of struggle (Debord, 1968).

In the 1980s things started stirring and people started talking about the politics of democracy. Who speaks for who and why? What is the relationship between the image of a nation and the apparatus of the state? Is democracy even a possible thing in a Capitalist society? This was reflected in the art being created in the late 1980s.

(Fig. 15)

The Aids Coalition To Unleash Power, ACT UP for short, were a group of anarchist artists in New York, trying to raise awareness and make real changes in law around the AIDS crisis. Their aim was to empower individuals suffering from AIDS, especially gay people but not exclusively. They tried to achieve this on two levels. Firstly, by building a community of mutual support among AIDS sufferers, thus empowering them as a collective force. Secondly, they made set demands to existing institutions to give AIDS suffers more of a voice in the choices being made

to tackle the AIDS crisis (McKee, 2016, p.40). ACT Up's first protest was a die in at the Wall Street stock exchange, Highlighting the corporate profits made from the drugs made for the first wave of the AIDS crisis. The die in not only publicly mourned those who had died but was also a physical declaration of refusal to continue to work within the parameters of the status quo. By holding their first protest in Wall Street they also showed their broader, anti-capitalist ideals. This was echoed when, a year later, they dropped fake money in the Stock Exchange. Printed on the bills was ' Fuck your profiteering: People are dying while you play business.' This was inspired by the Yippies throwing dollar bills in the stock exchange in the 1960s.

ACT UP was one of the first political art collectives to utilise mainstream advertising methods, creating symbols, slogans, stickers and props which were then weaved into direct action demonstrations.

(Fig 16)

They also went full circle, going back into galleries and institutions and utilising their windows and social platforms to spread their message (McKee, 2016, p.44).

ACT Up were very successful and did make institutional changes to how the AIDS crisis was approached and how AIDS suffers were treated. The mix of slogans, simplified facts, being on the streets and a strong visual concept for their images using Keith Haring's work, created a strong message that people would immediately understand.

Another movement that utilised modern methods of communication and symbolism was the Zapatista's.

(Fig. 17)

The Zapatista's formed in the 1980s in South-eastern Mexico. It is a collection of indigenous people, moved off the land to make way for cattle and growing coffee, and revolutionary Guerrillas trying to escape capture from the army. The Zapatista National Liberation Army occupied town halls in the region of Chiapas on the 1st of

January 1994. And announced their demands of fighting against corruption in local politics, rights for indigenous people and halting the NFT trade agreement between Mexico, Canada and the United States.

One of the main things about the Zapatista's is that they use imagery so well in their movement, and the imagery works on many levels. They are famous for their stunning murals, scattered through the villages, to mark the village as Zapatista territory. The murals depict utopian imagery of a possible World expressed using a traditional style of art for the area, blending the old with the new (Udi, 2012).

(Fig. 18)

Most of the murals are painted by women and often talk of women's rights, land and animal husbandry and the indigenous people. The imagery makes me think of what Bogdonov spoke of, representing a shared vision of hope for the future rather than depicting the horror of the present battle. The Zapatista's also use

symbolism a lot in their imagery, as a form of uniting the people. The image of the masked face has become unanimous with the Zapatistas and features in almost all their images. The Zapatista Subcommander Marcos said of the mask:

> We will remain faceless because we refuse the spectacle of celebrity, because we are everyone, because the carnival beckons, because the world is upside down, because we are everywhere. By wearing masks we show that who we are is not as important as what we want, and what we want is everything for everyone (McKee, 2016, p. 59)

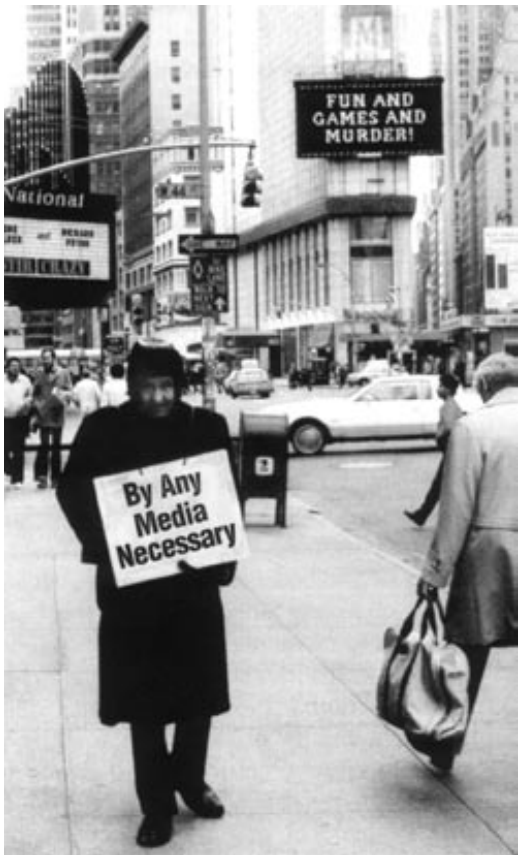
(Fig.19)

This moves me deeply, they have taken a symbol of terror and mistrust and turned it into a uniting symbol of hope, equality and strength. Taking the identity away from the image is very interesting and I realise is something I am constantly doing in my own work. I wonder now if maybe I was subconsciously doing this, taking my personal identity away from the image, so that it could be anyone. When the identity is taken away, we just have shared emotions.

(Fig. 20)

The Zapatistas were also the first political group to really utilize communications through the internet. They managed to gain international support for their cause using a global network of radical leftist groups and artists. This amalgamated in a stunning online protest in 1997 in protest to the killing of 45 members of the Zapatista community by paramilitaries. The Mexican police stood by and watched as this happened and despite it being filmed and spread worldwide, there were

no repercussions. This is when the artist Ricardo Dominguez got involved. Dominguez was a member of the Neo-Situationist group, Critical Art Ensemble (CAE) and was heavily involved with ACT UP and ideas of tactical media.

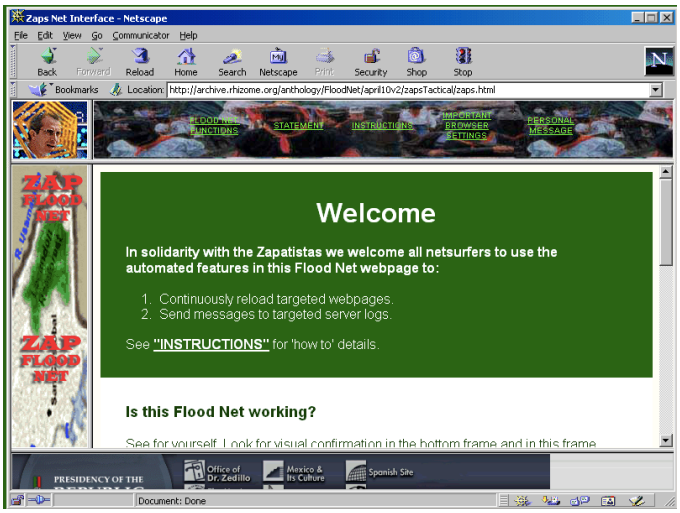


(Fig. 21)

The CAE wrote their manifesto *Electronic Civil Disobedience* in 1997 so it was timely for the Zapatistas. The CAE felt that the time of civil disobedience on the streets was dead. They stated that Governments lost nothing by people protesting on the streets. CAE wanted their protests to take something of value from the state and so make the Government stop and listen. (Smith, 2016)

Dominguez and his colleagues organised thousands of supporters for the Zapatistas, online. They got them to simultaneously flood the Mexican government website with a simple reload command. This simple act managed to shut down

the website for an entire day, hitting the government where it hurt. Off of this success, they continued to enact *Electronic Disturbance Theatre,* as Dominguez called it, for many years to come. (McKee, 2016, p. 51)



(Fig. 22)

The use of the internet as a tool to spread political ideas and political art is very interesting to me. I keep trying to think of a way that I could utilize the internet for my own work.

When I asked Nato Thompson, writer, curator and founder of the Alternative Art School, how he thought political artists should move forward today, he said, 'Build counter institutions/infrastructures. Connect globally. Be together. Be wild. Speak your truth as you feel it.'

Thompson wowed the art scene in America when he became head curator at the Massachusetts Museum of Contemporary Art in 2004. He was an anarchist artist who understood the desire of many museums to be seen to get involved in the ideas of democratic dialogues. He used this fact to curate some of the most radical exhibitions seen in years (McKee, 2016, p. 68). His first exhibition, The

Interventionists: Art in the Social Sphere, brought together many radical artists including Steve Kurtz of the CAE. All the artists and collectives in the exhibition created work aimed at transforming society. Art presented as tools, that anyone could use to change the World. Much of the work one would have expected to see more in a march on the streets then an art gallery. With inflatables, experimental structures, tents and domes erected outside and in the museum.

(Fig. 23)

Thompson said at the time that he was trying to escape, 'the sometimes heavy-handed political art of the 1980s' using artists who tackled important political ideas, but in a fun light-hearted way. Emma Goldman said that revolution and dancing go hand in hand and this is an ideal that Thompson shared (Sholette, 2015). Thompson continued to curate radical exhibitions throughout the 2000's and this greatly influenced the artists behind Occupy Wall Street.

CHAPTER 4 (Occupy and beyond)

(Fig. 24)

'What is our one demand? Bring Tent,' the simple call to the masses, released across the internet as a digital meme on the 2nd July 2011. The poster, with a lean

and spritely ballerina on top of *Charging Bull,* a sculpture in Wall Street that is the symbol of corporate private profit, refers to Emma Goldman's quote, 'If I can't dance I don't want to be a part of your revolution'. The poster was designed by the radical art collective AdBusters. AdBusters ran an online poll to decide what their one demand would be and called for 20,000 people to join them in Lower Manhattan to Occupy Wall Street indefinitely. The occupation lasted two months from 17th September until 15th November. In that time the protestors explored different ways of organising, envisioned different ways we could live together and created a lot of art. With live performances of dance, music, poetry readings and tents specifically for the creation of posters and placards. One of the most important things about the Occupy movement was that art and artists were at the core of the movement. Rather than being a decorative afterthought, artists were leading the way as organisers and initiators. Taking theoretical ideas from the art world and implementing them through direct action on the streets. Some people have gone so far to say that Occupy could be considered an art project in itself. (Mckee, 2015, p. 9) Their use of slogans. 'The one percent 'has become known Worldwide as a statement against the inequality of our hierarchical society. One just has to say the word Occupy and people know what event and ideas you are referring to. This was achieved through using modern advertising tactics and the global network of the internet. Another thing synonymous with Occupy is the handmade sign. The signs were easy to make by anyone and were very

photogenic, they were also made available by Occupy on their website as a free download, open source.

(Fig. 25)

When the protestors were finally moved out of Zuccotti Park, Occupy did not die, it lived on through numerous sister groups, created during the Occupation in their People's Library tent. These sister groups went on to tackle more solid topics, like Occupy Homes, which set out to support families who were due to be evicted from their homes. Banks in America, throughout the 2000's had targeted low-

income communities and told them that home ownership was a way to secure family wealth. The Banks though, knew that these people were not going to be able to pay off their mortgages and it was actually a way for them to make profits by selling off the debt internationally (Mckee, 2015, p. 131)

I asked Nato Thompson if Occupy changed him politically?

> Certainly, for both good and bad. I saw the adage of "we are the 99%" become popular parlance. In general, in the United States, it brought ideas of class to the forefront. We wouldn't have Bernie Sanders run for President without it. It also brought a spirit of occupation and non-hierarchical anarchist organizing to the fore which I appreciated.
> It also, due to its ambiguous nature, invited in a lot of right-wing ideas that would mutate into Trumpism at some point (Thompson, 2022)

When I was thinking about writing this thesis, I was planning on basing it mainly on Occupy, but as Thompson says, Occupy was a little ambiguous about it's goals.

> I must admit, the world changed after Occupy. Occupy is pre-mega-social media. It is the tip of the iceberg. The world became more regional after. Art and activism became much more interested in the local/climate/race. All important issues but international coordination subsided.
>
> As for art, I can't help but link occupy to Black Lives Matter. BLM came after Occupy and the two together have radically shaped art and activism in the contemporary age (Thompson, 2022).

Black Lives Matter, like Occupy, utilised social media to get it's message across. A meme, released in February 2015 showed the famous statue of President Roosevelt outside the American Museum of Natural History, with his face struck through with a black line. Lower in the image this black line is repeated with the hashtag #BlackOutTour.

(Fig. 26)

This was the start of the Black Out Tour. It was organised by artists and activists from the Black Youth Project 100 for the fiftieth anniversary of the death of Malcolm X. Cherrell Brown, wearing an 'I Can't Breathe' t-shirt and Palestinian keffiyeh led the tour, sharing the alternative, real history, of white supremacy in America. On each stop, a different guide would introduce the exhibition and then the visitors were encouraged to wander the exhibitions for themselves. The exhibitions were silent and illuminated only by the lights on the mannequins in the primitive dioramas. When the tour was finished the group went outside and wrapped the Roosevelt statue with a banner stating 'White Supremacy Kills',

followed by the names of dozens of people of colour killed by police in the United States. The Black Lives Matter hashtag had gone viral a few months before, during the riots after the not guilty verdict of George Zimmerman for the murder of Trayson Martin (McKee, 2016, p. 185).

Black Lives Matter and Occupy set new parameters for how political protest could be held. Merging protest on the streets, with art, with slogans and with global exposure through the web. The ideas they were trying to spread are now commonplace. Most people know of the inequalities between the 1% and the 99%, most people now understand the devastation that white supremacy has had on our society. I do wonder though, what that knowledge has achieved? There has been no real solutions to these problems.

I asked Thompson what he had learnt from Occupy.

> That the world is delicate. That disruption is important but so too are pragmatic solutions. Power can often fill the void of chaos, so be careful when you produce chaos.

CONCLUSION

"Can you have a revolutionary art without a revolution?" (Mckee, 2016, p. 69)

I have done a lot of reading for this thesis. I have learnt about artists and movements that have tried to change society, but most of them didn't really achieve very much. Have I learnt anything from this? Does my path feel any clearer, as to the direction I should be going in, to produce political art? Yes and no.

(Fig. 28)

I am very drawn to the Zapatistas, they have created something that is beautiful, life changing and long term. Art and the arts have been a central part of that. I wonder if people refer to Occupy so much because it is a predominantly white event and within the United States rather than Mexico.

Maybe Gregory Sholette was right, maybe you can't create revolutionary art without a revolution. So where does that leave me, living in Southwest Wales without even a glimmer of a Revolution in sight?

> I see photographs everywhere, like everyone else, nowadays: they come from the World to me, without my asking: they are only images, their mode of appearance is heterogeneous. Yet among those which had been selected, evaluated, approved, collected in albums or magazines and which had thereby passed through the filter of culture, I realised that some provoked tiny jubilations, as if they referred to a stilled centre, an erotic or lacerating value buried in myself (however harmless the subject may have appeared) (Barthes,1980)

One of the dominate things that has struck a chord with me through my research, is the idea of presenting oneself honestly to an audience. To try and create an emotional link with the spectator, a shared emotion that unites us, like Bogdonov talked of. As Barthes says, sometimes a photo can just touch you, stir something inside you that you weren't expecting. I think that is the link that I need to create with my audience, I need to talk freely and honestly about how I feel about my life, being a woman, being a mother and living in this hierarchical society. This is the direction I have been going in with my work, but to have that direction confirmed through my reading has been wonderful for my confidence.

I also feel that the internet and communicating through it to an audience is very important, as shown by Occupy and Black Lives Matter. The art world is a very elite place, class is something I have not discussed in this essay, as it is such a large issue in the arts (Cooper, 1994). But I feel is a very important thing to think about when making political art. Who gets to see this radical art one is creating? By using social media sites like Instagram and TikTok I could widen the demographic of who sees my work. Seth Philips and Jerry Media, both social media content creators, do this with their Instagram page @dudewithsign.

(Fig. 29)

They have a very simple idea, taking issues that everyone can relate to and writing a fun comment about it on a piece of card and Seth is photographed with it on the streets of New York.

> When creating the protests, we try to come up with something funny that is relatable that people don't particularly talk about. We try to have each of these elements while appealing to every type of person, which is a big part of why I think the account has accumulated as many followers as it has (Forbes, 2020)

They now have a following of over eight million people with an average like of 400,000 for each post. That is a lot of people seeing and relating to their thoughts about society.

I realise that as an individual artist, my ability to create an impact like that is very minimal. @dudewithsign is a whole collection of people, people trained in social media, marketing etc. Occupy was led by an anarchist art collective with again, a range of talents. This leads me to the conclusion that I would need to be in some sort of artist collective to create art that impacts society as I would wish. I am a front person; a performer and I feel my work is lacking roundness because of this. I hope that as my career progresses, I will meet more like-minded people and my path as a political artist will become clearer.

> The art of the past no longer exists as it once did. It's authority is lost. In its place there is a language of images. What matters now is who uses that language for what purpose (Berger,1972)

The world and how people interact with art is changing and we as artists have to change too. Photography is this wonderful craft that allows one

to capture a whole idea in an instant. Paired with the Worldwide web and grassroots action on the streets, I believe, one would have an unbelievably powerful tool to spread a political message.

(Fig. 30)

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Nato Thompson's Responses to questions 27th October 2022

Hi Sarah,

I know this took a while to get back to you but here are some responses.

1. Did Occupy change your political views in any way?

Certainly, for both good and bad. I saw the adage of "we are the 99%" become popular parlance. In general, in the United States, it brought ideas of class to the forefront. We wouldn't have Bernie Sanders run for President without it. It also brough ta spirit of occupation and non-hierarchical anarchist organizing to the fore which I appreciated.

It also, due to its ambiguous nature, invited in a lot of right wing ideas that would mutate into Trumpism at some point.

In Europe and the Mid-East, we had the Arab Spring which both topped the government of Egypt and then turned terrifying with the repression and the ensuing war in Syria.

2. Did Occupy change your views on art and the art world in general?

I must admit, the world changed after Occupy. Occupy is pre-mega-social media. It is the tip of the iceburg.

The world became more regional after. Art and activism became much more interested in the local/climate/race. All important issues but international coordination subsided.

As for art, I can't help but link occupy to black lives matter. BLM came after occupy and the two together have radically shaped art and activism in the contemporary age.

3. What do you feel you have learnt from Occupy?

That the world is delicate. That disruption is important but so too are pragmatic solutions. Power can often fill the void of chaos so be careful when you produce chaos.

4. How do you think political artists should move forward?

Build counter institutions/infrastructures. Connect globally. Be together. Be wild. Speak your truth as you feel it.