



Optional Program Course: Art and Politics in Contemporary Argentina Argentine Universities Program

Professor:

Sociologist Gabriel Palumbo

General Description:

The aim of this optional program class is to ponder the relationship between different trends in Argentine plastic arts and political life. Our purpose is to study the existing symbolic interchange between the Argentine artistic schools and the social world, paying special attention to the political character of the works of art, observed from a broad perspective. The history of Argentine art, displayed from the aesthetical vanguards to the manifestations of contemporary art, establish a permanent conversation with politics and with power through dissimilar and distinguishable expressions, which is the object of the course. The subject of study attempts to offer a panorama about the possibilities of a theoretical interpretation, as far as the rich and sometimes difficult relationship between art and politics allows. It also attempts to explore different narrative forms and critical discernment. This class is worth 3 U.S. semester credit hours.

Objectives:

- To make students familiar with the texts which permits us to think the relationship between art and political life
- Sharing concepts with history and sociology of art
- To propose an aesthetical look at the different works of the argentine plastic arts.

Bibliography:

Unit 1: The difficult relationship between art and politics

AAVV, *El Arte entre lo Público y lo Privado. VI Jornadas de Teoría e Historia de las Artes*, Buenos Aires, CAIA, 1995.
BENJAMÍN, WALTER, *Discursos interrumpidos I: Filosofía del arte y de la historia*, Taurus, Bs. As, 1989.
BURUCÚA, JOSÉ EMILIO, *Arte, Sociedad y política Tomo II Bs As*, Editorial Sudamericana, 1999.
DEWEY, JOHN, *El Arte como Experiencia*, Fondo de Cultura Económica, México, 1949.
GARCÍA CANCLINI, NÉSTOR, *La producción simbólica: Teoría y método en sociología del arte*, Siglo XXI Editores, México, 1979.
HAUSER, ARNOLD, *Sociología del arte*, Guadarrama, Barcelona, 1978.
HAUSER, ARNOLD, *Teorías del arte*, Guadarrama, Barcelona, 1974.

Unit 2: How to look at a work of art and how to write about it

HAZLITT, WILLIAM, *Sobre el retrato de una dama inglesa por Van Dyck*, EMECE, Buenos Aires, 1946.
HUSTVEDT, SIRI, *Los Misterios del Rectángulo*, CIRCE, Barcelona, 2007.
MORGAN, ROBERT, *El Fin del Mundo del Arte*, Eudeba, Buenos Aires, 1998.
PAZ, OCTAVIO, *Los privilegios de la vista*, Fondo de Cultura Económica, México, 1987.

Unit 3: Argentine art and its relation to politics

AAVV, *Historia crítica del arte argentino*, Telecom. Argentina, Bs As, 1995.
ALCAIDE, CARMEN, *El Arte concreto en Argentina, Invencionismo-Madí-Perceptismo*, en *Arte, Individuo y Sociedad*, N° 9, Servicio de Publicaciones, Universidad Complutense, Madrid, 1997.

DEVALLE, VERÓNICA, La travesía de la forma, Paidós, Buenos Aires, 2010.
FERNANDEZ VEGA, FERNANDO, Ese algo indefinido que llamamos Arte, Suplemento Ñ, Buenos Aires, febrero 2007.
GAINZA, MARÍA, El último verano, catálogo del envío argentino a la Bienal de Venecia 2005. Buenos Aires, 2005.
GIORDANO, MARIANA, Nación e Identidad en los imaginarios visuales de la Argentina. Siglos XIX y XX, en ARBOR Ciencia, Pensamiento y Cultura, Noviembre-diciembre 2009.
KATZENSTEIN, INÉS, Arte en Bs. As. en los noventa, Revista Ramona, N° 37, Bs. As, 2003.
KING, JOHN, El Di Tella y el desarrollo cultural argentino en la década del 60, Gaglianone, Bs As, 1985.
NOE, FELIPE, Antiestética, Ed Van Fiel, Bs As, 1965.
PEREZ, DANIEL, El negocio del Arte antisistema, Arte y Textos, Diciembre 2010.
SARLO, BEATRIZ, Escenas de la vida posmoderna, Bs As, Ariel, 1994.

Particular Bibliography of the Difference Units:

In each course, the selection will take the textual path which best suits the interests and profiles of the group. Such flexibility promotes the necessary pedagogical dynamism for an issuance of these characteristics. In each case, the corpus of readings will be of such characteristics as to capture a greater attention and propose an increased production from students.

General Bibliography:

This literature operates in the form of resources for students, and we may make a selection of the texts for each particular unit, for each group.

Activities:

The course presents a series of out-of-class assignments. These consist of visits to museums and art galleries in order to get acquainted with artistic production in Argentina, including the study of museums, their organization and functioning, and their curatorial criteria. We also propose two group visits to different editions of the Gallery Nights on their way down Arroyo St. and in the San Telmo district during the course.

Methodology:

The course promotes group discussion of the various texts and active participation of students. Besides the textual corpus, images of artistic works are analyzed in class and scheduled visits to exhibitions and shows are planned.

Schedule:

The course is typically structured as follows, with some adjustments:

- March – Unit 1: The difficult relationship between art and politics
- April – Unit 2: How to look at a work of art and how to write about it
- May-June – Unit 3: Argentine art and its relation to politics.

Evaluation:

There is a mid-term exam and a final integrating essay. The exams and written assignments represent two-thirds of the grade. Class participation is one-third of the grade.