



COURSE SYLLABUS

Art and Politics in Contemporary Argentina from an Intercultural Perspective Argentine Universities Program

Suggested US semester credit hours: 3

Contact hours: 60

Course length: semester

Instructor name/title: Gabriel Palumbo

Delivery method: Face to Face

Course 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 abroad 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.

Student Learning 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.
- Understanding the relationship between art and politics in different moments of Argentine history
- Analyze the evolution of the relationship between art and politics
- Understanding the emergence of contemporary art and its relationship to democratic life in Argentina

Course Schedule

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

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

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, Institute for Study Abroad • 1100 W. 42nd St., Suite 305 • Indianapolis, IN 46208 • 800-858-0229 • Fax: 317-940-9704 • www.ifsabutler.org

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 I BsAs, 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.

Unit2: 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, BsAs, 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 Different 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 great 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 will have two group visits to different editions of the Gallery Nights (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 schedule visits to exhibitions and show sare planned. The classes will be conducted by the professor in charge of the course who will offer a lecture and

then encourage the active participation of the students through questions and/or reflections. Each class will be divided into two segments. In the first half, the professor will deliver a lecture on the class topic. In the second half, students will be requested to work in groups on the bibliography covering the topic with a view to preparing a short presentation, after which they will be encouraged to exchange opinions with their classmates.

Evaluation

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

Grading Scale: Grades that end in .5 or higher will be rounded up. Grades that are .49 and lower are rounded down.

95%-100% = 10
94% - 85%= 9
84%-75%= 8
74%-65%= 7
64%-55%= 6
54%-45%= 5
44%-35%=4
34%-25%= 3
24%-15%=2

14%-0%=1

Equivalence with U.S. Grading Scale

10 = A
9 = A
8 = A-
7 = B+
6 = B
5 = B-
4 = C
3, 2, 1 = F

Timely Submissions

Assignments submitted after the deadline will be accepted at the discretion of the course instructor and generally only in the event of a documented illness or emergency.

Academic Integrity

Any academic endeavor must be based upon a foundation of honesty and integrity. Students are expected to abide by principles of academic integrity and must be willing to bear individual responsibility for their work while studying abroad. Any academic work (written or otherwise) submitted to fulfill an academic requirement must represent a student's original work. Any act of academic misconduct, such as cheating, fabrication, forgery, plagiarism, or facilitating academic dishonesty, will subject a student to disciplinary action.

IFSA-Butler takes academic integrity very seriously. Students must not accept outside assistance without permission from the instructor. Additionally, students must document all sources according to the instructions of the professor. Should your instructor suspect you of plagiarism, cheating, or other forms of academic dishonesty, you may receive a failing grade for the course and disciplinary action may result. The incident will be reported to the IFSA-Butler resident director as well as your home institution.

Course Information:

- Attendance: Student's minimum attendance required is 80% to pass the course.
- Submission of Work: Papers or assignments delivered after the deadline will only be accepted in the event of a documented illness or emergency.

- Tardiness: Two late arrivals will be computed as an absence.