Course Requirements

Class participation: You are expected to actively participate and engage in class discussions. Classes will be dynamic and interactive and materials listed below should be read BEFORE each class.

Evaluation: Students will prepare an oral presentation in pairs, and will elaborate an individual final paper on one specific topic of their choice, previous consultation with the instructor.

Grading Policy:

- Attendance, Preparedness, and Participation 25%
- Oral Presentations 25%
- Final Paper 50%

Academic Integrity: Plagiarism of any kind will not be tolerated and will be seriously penalized.

Attendance: 75% attendance is mandatory to maintain regular student status.

Course Description:

This course aims to reflect on the multiple intersections between the arts and politics, in order to interrogate the politics of the arts both in and on Latin America. We will look at essays, films, photographs, and performances produced in Colombia, Argentina, Brazil, and Chile in the last fifty years, with a focus on those works that engage problems of social justice, state-terrorism and its aftermaths, memory, and human rights.
By analyzing the artistic and, in some cases, aesthetic treatment of those political issues, we will be able to examine the potentialities of the arts to work through social trauma and to build and convey a collective memory, as well as its ability to represent history and to shape our perception and our understanding of the recent past.

Finally, we will also discuss possible limitations of certain demands and expectations about Latin-American arts, as evidenced by mockumentaries and post-memory films. On that basis, we will ask what it is that makes Latin-American art Latin American, that is, where its specificity lies, and what type of politics that produces.

**Course Schedule:**

**UNIT 1: POLITICS AND THE ARTS. AN INTRODUCTION.**

**Class 1: What Politics of the Arts?**
* Mladen Dolar, _His Master’s Voice_ (fragments.) 2007

**UNIT 2: VISUALIZING SOCIAL INJUSTICE**

**Class 2: Representations of Poverty and Its Discontents.**
* “Estética da fome” (_The Aesthetics of Hunger_). Glauber Rocha. 1965
* “La Familia Obrera” (_The Working Class Family_). Performance by Oscar Bony, 1968

**Class 3: What is “Porno-Miseria”?**
* “Agarrando Pueblo” (_The Vampires of Poverty_). Short Film by Luis Ospina. Colombia, 1978.
* "Pura sangre" (_Pure Blood_). Short Film by Luis Ospina. Colombia, 1982

**Class 4: Geopolitics of the Arts: Local Color, Global Demand**
* Jorge Luis Borges “El escritor argentino y la tradición” (_The Argentine Writer and Tradition_) 1951

**Class 5: Aliens and Oliver Stone in an Argentine Shantytown**
* Joana Page “Polytemporality in Argentine Science Fiction Film”. _Simultaneous Worlds_. 2015.
UNIT 3: PHOTOGRAPHY AND COLLECTIVE MEMORY

Class 6: Portraying the Disappeared
* Andreas Huyssen “The Mnemonic Art of Marcelo Brodsky”
* Vicky Bell “On Fernando’s Photograph: The Biopolitics of Aparición in Contemporary Argentina”

Class 7: Portraying the Disappeared (Cont.)
* “Ausencias” (Absences) Photographic Work by Gustavo Germano

UNIT 4: POST-MEMORY CINEMA. COMBINING DOCUMENTARY, FICTION, AND ANIMATION.

Class 8: When History gets Personal.

Class 9: When History gets Personal. (Cont.)

UNIT 5: ART FROM ARCHIVES

Class 10: Performance and Re-enactment of the Past
* “Doble de Riesgo” (Stunt Double). Interdisciplinary exhibition by Lola Arias. Argentina, 2016
* Diana Taylor, “Trauma and Performance: Lessons from Latin America”, PMLA, 2006, pages 1674-1677

Class 11: Making Art Out of CIA Classified, Declassified, and Re-Classified Documents
* “En nuestra pequeña región de por acá” (In Our Little Region Over Here). Interdisciplinary exhibition by Voluspa Jarpa. Chile, 2016
* Hal Foster “An Archival Impulse”, October, MIT PRESS, Fall 2004, No. 110,
Class 12: Closing Remarks. Final Papers Due.