



AH/LS/LT 231 SOCIAL AND POLITICAL ROLE OF THE ARTS IN CHILE AND LATIN AMERICA
IES Abroad Santiago

DESCRIPTION:

This course examines the links between anti-establishment and aesthetic praxis in Latin America since 1930. Topics are organized in two modules. Painting, music and theatre are studied through the lens of political, social and economic change, with particular emphasis on Chile, Argentina, and Mexico. A general overview on Latin American music and theatre developments during the 20th Century includes a study of classic and popular music. Students will attend performances and exhibits in Santiago and Valparaíso.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: Spanish

PREREQUISITES: None

ADDITIONAL COST: None

METHOD OF PRESENTATION:

- Lectures
- Seminars
- Course-related trips

REQUIRED WORK AND FORM OF ASSESSMENT:

- Modules (3 total) – 90%
- Final Group Presentation – 10%

Modules

There are three modules, each worth 30% of the final course grade (90% total).

Module One

Groups of three students will choose a painter to prepare a 10-minute oral presentation and write a 20-page paper. Content must include a short biography of the painter, the social and political context where he/she developed the piece, the meaning of this piece of art, and your own personal impressions.

Grade components for Module One:

- Group presentation – 30%
- Group paper – 70%

Module Two

Module Two is comprised of an exam, class participation, and a response paper.

Grade components for Module Two:

- Exam – 50%
- Class Participation – 25%
- Response Paper – 25%

Module Three

Groups of three students will choose from a list of suggested topics to prepare a 10-minute oral presentation and write a 20-page paper. The module evaluation will finish with a broad discussion and conclusions.



Grade components for Module Three:

- Group Presentation – 30%
- Group Paper – 70%

Final Group Presentation

Students will divide into three groups. Each group will prepare a 20-minute oral presentation on one of the three modules, pointing out anti-establishment art expressions discovered in the course through painting, cinema, music, and theatre.

LEARNING OUTCOMES:

By the end of the course, students will be able to:

- Know and understand the role of culture in the construction of local identity.
- Recognize distinct theoretical and ideological positions.
- Learn and analyze the relationship between art, history, and sociopolitical context and how Latin American artists developed during the 20th century.
- Know and understand the cultural problems of Latin America that has manifested during the 20th century.
- Develop skills in reading and writing in Spanish.
- Think critically of movements and artists.

ATTENDANCE POLICY:

Attendance and punctuality are mandatory for all IES Abroad classes, including course-related excursions. Any exams, tests, presentations, or other work missed due to student absences can only be rescheduled in cases of documented medical or family emergencies. If a student misses more than 1.5 classes (for courses taught once a week) or 2.5 classes (for courses taught twice a week) in any course, the final grade will be reduced by one-third of a letter grade (for example, A- to B+) for every additional unexcused absence. Six absences in any course will result in a failing grade.

Punctuality

Students who are late to class will receive a .5 absence. Arriving in class more than 15 minutes late will result in 1 absence.

CONTENT:

Session	Content	Artists
Session 1	Introduction: Framework of the course • Objectives, methodology, required assessment, course-related trips, and evaluation of each module • General overview of the arts influence in Chilean and Latin American social and political developments • Three involved teachers: (1) painting, (2) cinema, (3) music and theatre	
Session 2	Chilean painting in the early 20th century: The generation of 1928	• Héctor Cáceres • Ana Cortés • Armando Lira • Inés Puyó

Session	Content	Artists
Session 3	Searching for a national identity: The generation of 1940 Class will take place at the Chilean Palace of Fine Arts	- Israel Roa - Sergio Montecino - Carlos Pechaza - Ximena Cristi - Fernando Morales Jordán - Arturo Pacheco Altamirano
Session 4	Expressions of social, religious, philosophical and political distress in Chilean paintings Course-related trip to the Open Museum in Valparaíso, to watch the first experience to create a “living museum” in Latin America	- Gregorio de la Fuente - Pedro Lobos
Session 5	Contemporary Chilean painting - New expressions and public sites: graffiti - Course-related trip to private art galleries in downtown Santiago	- Roberto Matta - Mario Carreño - Nemesio Antúnez and Enrique Zañartu - Ernesto Barreda - Ramón Vergara Grez - Matilde Pérez and Alejandro Siña - Roser Bru - José Balmes - Gracia Barrios
Session 6	Module Evaluation Groups of three students will choose one of the previously suggested painters to prepare a 10-minute oral presentation and write a 20-page paper	
Session 7	Overview on Latin American music history - Development in Argentina, Mexico, and Chile - Analysis of the strong European influence	
Session 8	Chilean music in the second half of the 20th century - New music: Introduction of electronic and acoustic elements - Identification process of “the Latin music” as part of the social and political movement to make worthier Latin culture	
Session 9	Overview of theatre in Chile and Latin America: The most important plays	

Session	Content	Artists
Session 10	Chilean popular music and theatre involved in anti-establishment protest: Companies, players and actors, circus and theatre	
Session 11	Module Evaluation - Music and Theatre Groups of three students will choose one of the previously suggested topics to prepare a 10-minute oral preparation and write a 20-page paper	
Session 12	Final Presentations - Students will divide into three groups to prepare a 20-minute oral presentation on one of the three modules - Final discussions and conclusions	

COURSE-RELATED TRIPS:

- Chilean Palace of Fine Arts
- OpenMuseum in Valparaíso
- Private art galleries

REQUIRED READINGS:

- Bal, Mieke. "Arte para lo político." *Revista de Estudios Visuales*, pp. 40-50, www.estudiosvisuales.net/revista/pdf/num7/03_bal.pdf
- Escobar, Ticio. "El arte latinoamericano: el deber y el haber de lo global." pp. 181-197.
- García Canclini, Néstor. "¿De qué hablamos cuando hablamos de resistencia?" *Revista de Estudios Visuales*, pp. 16-36, www.estudiosvisuales.net/revista/pdf/num7/02_canclini.pdf
- Lauer, Mirko. "Introducción." *Introducción a la pintura peruana del S. XX*, edited by Mosca Azul, pp. 11-29.
- Longoni, Ana, and Mariano Mestman. "Pate I: la trama." *Del Di Tella a Tucumán Arde*, edited by Eudeba.
- Mariátegui, Carlos. "El problema del indio." *7 ensayos de interpretación de la realidad peruana*, www.bibliotecayacucho.gob.ve/fba/index.php?id=97&backPID=87&begin_at=64&tt_products=69
- Masiello, F. "El arte de la transición." pp. 13-40, 99-103.
- Mignolo, Walter. "Prologo." *La idea de América Latina, La herida colonial y la opción decolonial*. Gedisa, 2007.
- "El Occidentalismo y la 'americanidad' de América." *La idea de América Latina, La herida colonial y la opción decolonial*. Gedisa, 2007.
- Pérez Ratton, Virginia. "El caribe invisible." *Del estrecho dudoso a un caribe invisible. Apuntes sobre arte centroamericano*. Universitat de Valencia, 2007, pp. 109-136.
- "La impermanencia de la imagen en el contexto colombiano: Oscar Muñoz." *Del estrecho dudoso a un caribe invisible. Apuntes sobre arte centroamericano*. Universitat de Valencia, 2007, pp. 222-224.
- Pizarro, Ana. *El Sur y los trópicos*. Boston, Wellesly College, pp. 177-190.
- Ramírez, Maricare, and Héctor Olea. "Antropophagic Utopia: barbarian metaphysics." *Inverted Utopias: Avant Garde in Latin America*. New York, Yale University Press, 2004, pp. 57-71.
- "Inversion: The School of the South." *Inverted Utopias: Avant Garde in Latin America*. New York, Yale University Press, 2004, pp. 73-83.
- Skidmore, Thomas, and Peter H. Smith. "Capítulo 3: Argentina." *Historia Contemporánea de América latina. América latina en el siglo XX*.

- ---“Capítulo 5: Brasil.” Historia Contemporánea de América latina. América latina en el siglo XX.
- ---“Capítulo 7: México.” Historia Contemporánea de América latina. América latina en el siglo XX.
- Subercaseaux, Bernardo. *Nacionalismo e integración en Chile (Una etapa en la constitución de las identidades nacionales)*. Santiago, pp. 1-13.

Websites

- <https://www.coleccioncisneros.org/>
- <http://www.memoriachilena.gob.cl/602/w3-channel.html>
- <http://www.estudiosvisuales.net/revista/index.htm>