

## **COURSE: LATIN AMERICAN CULTURE LAS 372AN**

**45 clock hours  
2 weekly meetings – 1 ½ hours each**

### **Background**

By referring to "Latin American culture", we are focusing on the different cultural issues which were shared by the different programs that originated in each of the Latin American countries. From this perspective, the particular traits of the national cultures will be dealt with as they relate with certain "constants" in the region: colonial culture, national independence movements, the development of modernity, culture in the second half of the 20<sup>th</sup> century – in the context of the post-war -, and, finally, the current debates about the meaning of a Latin American identity.

This introductory course to Latin American culture aims at analyzing some paradigmatic situations in the region's historical evolution. Therefore, it is presented neither as a continuous account nor as an exhaustive approach. In contrast, five temporal sections are presented which, because of their paradigmatic character, are considered crucial to delve into the complex issues of a culture with its typical traits which have been built, however, through a permanent dialog with the international context.

In order to deal with the paradigmatic situations mentioned above, we start from the notion of *culture as an all-comprising process*<sup>1</sup>, defined by dynamic changes marked by the convergence and/or the social unrest of different cultural sectors. From this approach to the study of culture, it is necessary to consider not only the *cultural objects* produced in the different historical contexts but also the *practices* that created them. The relationship between *representations* and *cultural practices* will be the tool to delve into the articulation of the "discursive construction of the social world with the social construction of discourses"<sup>2</sup>.

The purpose of the course is to introduce students to the historical development of Latin American culture by linking it to its social contexts of production. Therefore, the syllabus is structured upon a historical and conceptual axis with a view to contributing to students' understanding of the artistic and cultural fields in our region. To this end, we propose a relational methodology where the understanding of the phenomena in a given period necessarily implies the consideration of its traditions and its influence on subsequent generations.

<sup>1</sup> **Williams, Raymond**, *Culture and Society (1780-1950)*, London, Chatto and Windus, 1958; *The Long Revolution*, London, Chatto and Windus, 1961; *Marxismo y literatura*, Barcelona, Ediciones Península, 1980, *La política del modernismo*, Buenos Aires, Manantial, 1997.

<sup>2</sup> **Chartier, Roger**, *Escribir las prácticas*. Foucault, de Certeau, Marin., Buenos Aires, Ediciones Manantial, 1996. p. 8

## Objectives

- To deal with a general historical view of Latin American culture which will provide students with the tools to analyze the region's present-day culture.
- To analyze the role which the cultural productions and practices played in the colonization and conquest processes, in the formation of the national states, and in the processes of modernization and internationalization, with an emphasis on visual culture.
- To critically consider the current debates about Latin American culture and be able to explain and give reasons for the approaches adopted.

## Methodology

The course will have a combination of lectures and practical classes where students will work on regional artistic productions, starting from the analysis of images, documentary sources, discussions about the bibliography and the visit to museums and places in the city. The course instructor will introduce each unit by means of presentations before the debate and discussion of the issues being dealt with.

## Contents

### Unit I:

Characteristics and problems of colonial Latin American art.

The historical and cultural context of the Conquest of America. Territorial occupation, the westernization of indigenous societies: the "image war." The cases of Mexico and the Viceroyalty of Peru.

American baroque as a mixed-race culture and the colonial institutions. The problem of representation in the Andean world. The Jesuit missions in Córdoba and their cultural legacy.

### Unit II:

The break-up of the colonial order: transformation of the symbolic system.

Visual culture and its fundamental role in the formation of national states.

New pictorial genres: Convergences and divergences in South American countries.

Artistic manifestations in the construction of cities. The incipient formation of the artistic "field."

### Unit III:

The movements of artistic modernization in Latin America.

Vasconcelos's cultural policy: the program of Mexican muralism. Development and influence of muralism in the Americas.

Esthetic modernity and avant-garde in Brazil: the cannibal manifesto and its cultural influence.

Modernity in the River Plate region. Debates between the Florida and Boedo groups: two forms of artistic renewal. Torres García's constructive universalism.

**Unit IV:**

The crisis of modern culture. Latin American art in the new post-war order: the "internationalist" movements. New museums and biennial exhibitions in the context of economic development: Sao Paulo and Córdoba. Concretism and Neo-concretism in Brazil. Venezuelan kinetic proposals. Argentine "conceptualism".

**Unit V:**

Contemporary Latin American culture: tradition and breaking in the post-modern context. The problems of present-day Latin American art: limits and frontiers. Circulation of cultural discourses and globalization. New syncretism and delimitation in the field at the end of the century.

**Evaluation**

**Quizzes:** there will be a quiz at the end of each unit in the syllabus. Students will be asked to relate the different contents in the unit based on the analysis of a document or work (for example, reading a manifesto; analyzing an image, a monument or an architectural work). For this analysis, students will need to use the concepts or categories presented by the authors read in the course. These quizzes aim at reinforcing the contents dealt with, establishing relationships among them and presenting new questions which will serve as guidelines for future studies.

**Term tests:** there will be two written term tests. Students will be required to write a paper no longer than 6,000 characters about one of the issues dealt with in the course (for example, "modernization movements in Latin America" or "the problems of present-day Latin American art"). They will be asked to compare two theoretical standpoints in relation to the issue and argue their own interpretation of it. Students will be provided with a guideline for the preparation of the term tests. This will include the issues which they will be able to choose from and the formal characteristics of the written paper. The aim of these tests is to provide students with an opportunity to delve into an issue of their interest, elaborate clear ideas about different authors' perspectives on the same issue and choose a given approach by justifying their perspective.

**Final exam:** the final exam will be an oral presentation. Each student will be able to prepare one of their topics of interest discussed in the course. After a student's presentation, the instructor will ask questions about other topics in the syllabus related to it. The aim of this exam is to give students an opportunity to critically relate the topics discussed in the course.



## Bibliography

### Unit I:

Bayón, Damián: Historia del arte colonial sudamericano, ed. Polígrafa, Barcelona, 1989.  
Gruzinski, Serge: "La guerra" en La guerra de las imágenes. De Cristóbal Colón a Blade Runner (1492-2019), México, Fondo de Cultura Económica, 1994.  
Jáuregui, Andrea y Marta Penhos, "Las imágenes en la Argentina del período colonial. Entre la devoción y el arte", en José E. Burucúa (ed.), Nueva Historia Argentina, Arte, Sociedad y Política. Vol. 1. Buenos Aires, Sudamericana, 1999.  
Siracusano, Gabriela: "De representaciones, colores y poderes de lo sagrado" en El poder de los colores. De lo material a lo simbólico en las prácticas culturales andinas. Siglos XVI-XVIII, Buenos Aires, Fondo de Cultura Económica, 2005.  
Tvetzan: La Conquista de América. El problema del otro, Siglo XXI, México, 1992.

### Unit II:

Lombán, Juan Carlos: "La época independiente" en Historia del arte Latinoamericano, Buenos Aires, Editorial de la Asociación Cultural Quilmes, 1994.  
López Anaya, Jorge: "Clasicismo y romanticismo" y "Generación del 80" en Historia del arte argentino, Buenos Aires, Ediciones Emecé, 1997.  
Malosetti Costa, Laura: "Las artes plásticas entre el 80 y el centenario" en Burucúa, José Emilio (dir. de tomo) Arte, sociología y política, Buenos Aires, Editorial Sudamericana, 1999.

### Unit III:

Andrade, Oswald de. "Manifiesto Pau Brasil", "Manifiesto Antropófago" en Jorge Schwartz, Las vanguardias latinoamericanas. Textos programáticos y críticos, Madrid, Cátedra, 1991, pp.137-141 y 143-153.  
Eder, Rita: "Muralismo mexicano: modernidad e identidad cultural" en De Moraes Belluzzo, A. M: Modernidades: Vanguardas artísticas na América Latina, Sao Paulo, Memorial, UNESP, 1990.  
Fabris, Annateresa: Modernidade e modernismo no Brasil, Sau Paulo, Mercado-Letras, 1998.  
Rivera, Diego: Arte y política, México, Grijalbo, 1979.  
Schwartz, Jorge: "Manifiesto Martín Fierro" y "Boedo vs Florida" en Las vanguardias latinoamericanas: textos programáticos y críticos, Buenos Aires, Fondo de Cultura Económica, 2002.

### Unit IV:

Giunta, Andrea: "Conclusiones" en Vanguardia, internacionalismo y política. Arte argentino en los años sesenta, Buenos Aires, Paidós, 2001  
Rocca, María Cristina: Las bienales de Córdoba en los 60'. Arte, Modernización y guerra fría, Córdoba, Editorial Universitas, 2005  
Traba, Marta, Dos décadas vulnerables en las artes plásticas latinoamericanas, 50/70, (Selección) México, Siglo XXI, 1973.

### Unit IV:

Flores Ballesteros, Elsa: "Arte, Identidad y Globalización" en Bayardo, Rubens y Lacarrieu, Mónica (comp.) Globalización e identidad cultural, Buenos Aires, Ciccus, 1997.  
García Canclini, Néstor: "Narciso sin espejos. La cultura visual después de la muerte del arte culto y popular", ponencia presentada a la Conferencia Internacional de CLACSO sobre Identidad latinoamericana. Modernidad y posmodernidad, Buenos Aires, octubre 1987.  
Mosquera, Gerardo: "Historia del arte y culturas", Revista Arte e Cultura, año 3, nº 4, 1993.



**PECLA**

PROGRAMA DE ESPAÑOL  
Y CULTURA LATINOAMERICANA

UNIVERSIDAD  
NACIONAL  
DE CÓRDOBA

