

## **AH315 Beyond Crisis: South American Memory Politics and Art**

Seminar Leader: Haley Stewart

Email: [h.stewart@berlin.bard.edu](mailto:h.stewart@berlin.bard.edu)

Course Hours: Wednesdays, 15:45-19:00

Office Hours: Wednesdays, 19:00 - 20:00, or by appointment

### **Course Description**

In this course, we will explore some of the roles historical memory and memory politics have played in artistic production in Chile, Bolivia and the wider Andean and Southern Cone regions of South America since the 1970s. The aim of the course is to introduce students to the way in which art in these regions has memorialized, responded to, critiqued and imagined a beyond to past and ongoing crises like the histories of violent Southern Cone dictatorships, the histories of economic exploitation and environmental degradation at the hands of extractivist industries, and the longer legacies of dispossession and colonial violence against Indigenous and Afrodescendant populations. Central to our study are these questions: How does art capture, invoke and critique the historical past? How does it offer alternatives to this past and envision possibilities of healing, repair and growth beyond crisis? How do different artistic and cultural media like painting, sculpture, land art, performance art and film, as well as Andean-indigenous (Aymaran and Quechuan) forms of making (i.e. textiles, quipus/kipus) often in productive tensions with terms like aesthetics or art, reflect and develop different concepts of historical memory? Each week, we'll discuss specific artworks from artists, artistic groups and movements like Cecilia Vicuña, Seba Calfuqueo, Daniela Catrilea Cordero, Luis Bernardo Oyarzún, Elvira Espejo, Antonio Paucar, Raúl Zurita, and the CADA and *avanzada* movements in Chile, and discuss them with the help of readings providing necessary context, critical perspectives and theory. When English translations are available, the readings will privilege the writings of critics and scholars from these regions like Nelly Richard and Silvia Rivera Cusicanqui.

### **Requirements:**

#### **Academic Integrity**

Bard College Berlin maintains the highest standards of academic integrity and expects students to adhere to these standards at all times. Instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section 14.3 (Academic Misconduct) in the Student Handbook.

#### **Accessibility**

Bard College Berlin is committed to inclusion and providing equal access to all students; we uphold and maintain all aspects of Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act of 1990, and the ADA Amendments Act of 2008, and Section 3 of the German Disability Equality Act of April 27, 2002 (Federal Law Gazette I p. 1468). If you have a disability, or think you may have a disability, please contact the Disability Accommodation Coordinator, Atticus Kleen, ([accommodations@berlin.bard.edu](mailto:accommodations@berlin.bard.edu)) to request an official accommodation.

Requests for longer-term accommodations should be made as early as possible to ensure adequate time for coordination and planning. Please note that accommodations are not retroactive and may require advance notice to implement.

If you have already been approved for accommodations with the Disability Accommodation Coordinator, please arrange to meet with me outside of class so that we can develop an implementation plan.

Students may face extenuating circumstances related to various personal or external factors, which impact their academic performance. While these circumstances often do not fall within the legal framework of Disability Accommodations, Bard College Berlin is committed to supporting students experiencing such circumstances. A student needing a short extension or a replacement assignment because of an extenuating circumstance is encouraged to make arrangements directly with instructors if possible. If further support is needed, please visit the [Bard College Berlin Accessibility page](#). Questions about this process can be directed to James Harker ([j.harker@berlin.bard.edu](mailto:j.harker@berlin.bard.edu)) or Maria Anderson-Long ([m.andersonlong@berlin.bard.edu](mailto:m.andersonlong@berlin.bard.edu)).

### **Attendance**

Attendance is a crucial part of the education offered by Bard College Berlin. Attendance to all classes is expected, but to account for minor circumstances, one absence will not affect your participation grade or require documentation.

Beyond one excused absence, other absences will require documentation (of illness etc) to not significantly affect participation grade. Please send me a notification via email before the beginning of class.

Unexcused absences will affect the participation grade in the following way:

- 1 unexcused absence - won't affect grade
- 2 unexcused absences - 5% off of participation grade
- 3 unexcused absences - 10 % off of participation grade
- 4 unexcused absences - 20 % off of participation grade

Missing more than 4 classes, EVEN if these are excused, will mean I cannot offer your credit for the course. Bard College Berlin may not offer credit for any course in which a student has missed more than 30% of classes, regardless of the reasons for the absences. The full Bard College Berlin attendance policy can be found in the Student Handbook, Section 2.8. Students are advised to consult the Student Handbook for regulations governing periods of illness or leaves of absence.

### **Assessment**

Each student will give two presentations and complete three writing assignments. Detailed instructions and expectations for these assignments will be discussed in class at the time of their assigning.

Presentations:

1. Presentation on an artist (doesn't have to be from South America) whose work you admire that connects to the topics and readings we've been discussing. Your presentation should make explicit how it connects to these topics and how this shows up in the work of the artist. This will probably require presenting some sort of context for the artist and their work and will definitely require a 'close reading' of their work, preferably one, at most two pieces. Will be graded on a pass or fail basis. *Weeks 10*
2. Final paper topic presentations. You will share your developing work with the class as a way to help formulate your ideas and receive feedback and as a way for the class to take final stock of the ground we've covered over the semester. *Weeks 12 and 13*

#### Writing Assignments;

1. One short, 2-page, double-spaced commentary on one of the art works we've discussed in class. This will be graded on a pass or fail basis and is a chance for me to check in on how you're engaging with the material in class and with your ability to communicate your ideas in writing. The point of this assignment is to do a close reading of the artwork and connect it to the topics of the course. *Due 10/4*
2. Midterm essay requiring no further research beyond what we've read in class. You are, however, expected to cite at least two of the readings we've done in class. 2000 words. *Due 10/18*
3. Final semester research essay. Requires research beyond what we've read in class. The expectations are that you consult and engage with at least 3 academic sources (book chapters or articles) in writing your paper. At least one of these should be an academic source we haven't consulted in class. 2000 words. *Due 12/11*

Essays should include footnotes/references, and bibliography. You are welcome to discuss the structure of your essay with me during office hours and/or to consult with writing tutors/use the Learning Commons.

#### **Policy on Late Submission of Papers**

All written work must be submitted electronically and on time. Essays that are up to 24 hours late will be downgraded one full grade (from B+ to C+, for example). Instructors are not obliged to accept essays that are more than 24 hours late. Where an instructor agrees to accept a late essay, it must be submitted within four weeks of the deadline and cannot receive a grade of higher than C. Thereafter, the student will receive a failing grade for the assignment.

Papers will be submitted online on Google Classroom.

#### **Office Hours:**

My office hours are Wednesdays after class, 19:00 - 20:00, or by appointment. If you're struggling with the material, have questions about your progress or about the assignments or would like more feedback on the assignments you've turned in, please come see me.

### **Grade Breakdown**

Participation (including the presentations and the short writing assignment): 30%

Mid-term essay: 30%

Final essay: 40%

### **Reading Materials**

Reading materials will be distributed on Google Classroom. No purchase of books is necessary.

### **Semester Schedule:**

**\*Listed readings are what should be read and prepared for class that week. I have curated selections from the cited readings for the sake of clarity and to keep the reading each week between 20-35 pages**

#### **Part I: Introductions**

##### Week 1, 9/4: Introduction to Course

###### *Reading:*

- Selection from Néstor Perlongher's poem, "There are Cadavers" ("Hay cadáveres" in Spanish, 1981)
- Cecilia Vicuña's poem, "On Behalf of Seeds" (1971)

###### *Images:*

- Alfredo Jaar, *Geometría de la Conciencia* (Geometry of Conscience, 2010)
- Gil Imaná, *Cristo de Ñancahuazú* (1968)
- Illustrations from Guáman Poma/Waman Puma's text *Primer nueva corónica y buen gobierno* (1615). You can look up information about them if you'd like, though it's not necessary, but first please look at them with a 'naive' eye and see what you notice

##### Week 2, 9/11. Looking Back, Looking Forward: Memory Politics from Southern Cone and 'Global' Perspectives

###### *Reading:*

- Elizabeth Jelin, selections from Introduction and Chapter Three ("Political Struggles for Memory", pages) from *State Repression and the Labors of Memory* (2003) ● Andreas Huyssen, "Present Pasts: Media, Politics and Amnesia" from *Present Pasts: Urban Palimpsests and the Politics of Memory* (2003)
- Very short selection from Walter Benjamin, selection from "Theses on the Philosophy of History" (1968)

Week 3, 9/18: Revolutionary Memories: Memories of Salvador Allende's Chile, Unidad Popular Film and the New Latin American Cinema movement

*Reading:*

- Maria Luisa Ortega. "The Battle of Chile/La Batalla de Chile" in *The Cinema of Latin America*
- Sergio Roncallo and Juan Carlos Arias-Herrera. "Cinema and/as Revolution: The New Latin American Cinema"
- Selections from Benjamin's "The Work of Art in the Age of Technological Reproduction" ● *Optional but interesting:* Julianne Burton's Interview of Patricio Guzmán

*Images:*

- Please watch the first hour of *The Battle of Chile*, Part 1. We'll finish watching the remaining thirty minutes in class

**Part II: Artistic Responses to Dictatorship**

Week 4, 9/25. Aesthetics of Resistance, Aesthetics of Fracture. The Chilean 'new scene' ('escena de avanzada') and CADA movement

*Reading:*

- Nelly Richard, Introduction and "Performances of the Chilean Avanzada" in *Margins and Institutions* (1986)
- Richard, "Destruction, Reconstruction and Deconstruction" in *The Insubordination of Signs: Political Change, Cultural Transformation and the Poetics of Crisis* (2004)

*Images:*

- Carlos Leppe, *The Hanger/El perchero* (1975)
- Art Action: *To not die of hunger in Art/Para no morir de hambre en el Arte* (1979) ● Art Action: Lotty Rosenfeld, *A mile of crosses on pavement/Una milla de cruces sobre el pavimento* (1979)
- Art Action: *Oh, South America!/Ay Sudamérica!* (1981)

Week 5, 10/2: Chilean arpilleras and El Siluetazo in Argentina

*Readings:*

- Marjorie Agosín. "The Texture of Memory" in *Tapestries of Hope, Threads of Love: The Arpillera Movement in Chile* (2007)
- Holly Eva Ryan, "Political Street Art in Social Mobilization: A Tale of Two Protests in Argentina" (2020)
- Jessica Paolo Marina, "Outlining the Victims of the Holocaust and the Argentinian Dictatorship: Jerzy Skąpski's *Kazdy Dzién O'swiecimia* and Rodolfo Aguerreberry, Julio Flores, and Guillermo Kexel's "El Siluetazo"" (2023)

*Images:*

- Anonymous, Examples of arpilleras (1976-2019)
- *El Silhuetazo* as completed and while being completed (1983)
- Jerzy Skąpski, *Kazdy Dzień O'swiecimia* (1974)
- Józef Szajna, *Wall of Shoes* (1970), *Replika* (1973), *Silhouettes* (1976)

2 page, pass/fail commentary due Friday of this week, 10/4

**Part III: Post-Dictatorship Memory Art**

Week 6, 10/9. When Memory becomes Monumental. Chilean Monuments, Museums and Land Art

*Readings:*

- Katharyne Mitchell, "Monuments, Memorials and the Politics of Memory" (2003)
- Nelly Richard, "Sites of Memory, Emptying Remembrance" in *Telling Ruins in Latin America* (2009)

*Images:*

- Photos of Parque de la Paz Villa Grimaldi
- Photos of the Museum of Memory and Human Rights in Chile
- Photos of Raúl Zurita's *escritura material* (1993) in the Atacama Desert

Week 7, 10/16: 'Post-memory' Argentinian and Chilean Film

*Readings*

- Selections from Marianne Hirsch. Introduction to *The Generation of Postmemory: Writing and Visual Culture after the Holocaust* (2012)
- Selections from Geoffrey Maguire. "The Copyright Generation. Historical Memory and the Children of the Disappeared" in *The Politics of Postmemory : Violence and Victimhood in Contemporary Argentine Culture* (2017)

*Images:*

- Watch *The blondes/Los rubios* (2003)

Mid-term essay due Friday of this week, 10/18

10/23, NO CLASS, Fall Break

Week 8, 10/30: 'Arte precario' (Precarious Art) and Cosmic memory. The Alternative Aesthetic Trajectory of Cecilia Vicuña

*Readings:*

- Selection of poems by Vicuña from her anthology "The Precarious" (2016) ● Please poke around on Vicuña's website
- The "No Manifesto" of La Tribu-No (1967)
- Juliet Lynd. "Precarious Resistance: Weaving Opposition in the Poetry of Cecilia Vicuña" (2005)
- Candice Amich. "*Menstrual Threads and Utopian Trash: Cecilia Vicuña and the Reconstruction of Cultural Memory*"

*Images:*

- See the selection of photographs of the precarios Vicuña made in the mid-sixties ● See photographs of Vicuña's installation "Otoño" (1971), which was dedicated to the project of socialism in Chile
- See photographs of Vicuña's performance in Tunquén (1981) , which was dedicated to the memory of the desaparecidos
- See Vicuña's *Quipu Menstrual* (2006/2021)

**Presentations on an artist**

**Part IV: Decolonial Memories, Decolonial Forms**

Week 9 11/6 Mapuche and Afrochileno Artists. Decolonizing Memory in Chile

*Reading:*

- Selections from *Ül: Four Mapuche poets: an anthology*. (1998)
- Cristian Vargas Paillahueque, "Contemporary Mapuche Art and the Cycle of Decolonization" in *Dismantling the Nation: Contemporary Art in Chile* (2023)

*Images:*

- Temuco murals
- Luis Bernardo Oyarzún's, *Tierra de Fuego* (2000), *Werken* (2017), *Under Suspicion/Bajo Sospecha* (2022), and *Proporciones del cuerpo/Proportions of the Body* (2003)
- Paula Baeza Paulamilla - *My body is a museum* (2019), *Territorio* (2024), *Mongoley Taiñ Dungun* (2024)
- Selection of Seba Calfuqueo's video-art performances
- Jocelyn Reyes and Javiera Asenjo, *Recordis: Small fragment of a weave waiting to be named/Recordis: Pequeño fragmento de un tejido para nombrar* (2020)

**Presentations on an artist**

## Week 10, 11/13: Colonial Art/Histories. The Andean Baroque and Decolonial Perspectives

### *Reading:*

- Cohen-Aponte, “Decolonizing the Global Renaissance: A View from the Andes,” 70- 75
- Bailey, “The Andean Hybrid Baroque,” 1-5
- Cusicanqui, “Ch’ixinakax Utxiwa: On Practices and Discourses of Decolonization,” 1-14
- Poems “The Last Supper,” and “Studies of Angels” from Odi González’s *Birds on the Kiswar Tree* (2014)

### *Images:*

- Links to 16th century paintings from the Escuela Cusqueña
- Images from Guamán Poma’s/Waman Puma’s text (1615)

### **Presentations on an artist**

## Week 11, 11/20: Cultural Memory and Re-interpretation. Andean Quipu/Kipu-Art and Textiles

### *Readings:*

- <https://aeon.co/ideas/the-hipu-code-the-knotty-mystery-of-the-inkas-3d-records>
- Selections from Walter Dignolo’s *The Darker Side of Western Modernity*
- Denise Arnold. Introduction of *Situating the Andean Colonial Experience* (2021) page 1, 7-9, bottom of 12 to top of 15, 16 through top of 17, 20-23
- Elvira Espejo Ayca, “‘Universal Education’ in Art and its Painful Divisions”

### *Images:*

- Selection of Elvira Espejo textiles
- Jorge Eielson, *Quipus 58 B* (1990)
- Ronny Quevedo, *los desaparecidos (the arbiter of time)* (2018)
- Antonio Paucar, *The Spiral Energy* (2023), *Illapa* (2021)
- Gastón Ugalde textiles

## Week 12, 11/27. Memories of Extractivist Violence

### *Readings:*

- Tom Perrault, “Mining, Meaning and Memory in the Andes”
- Jens Andermann, Introduction to *Entranced Earth: Art, Extractivism and the End of Landscape*”
- Jens Andermann, “Memories of Extractivism: Slow Violence, Terror and Matter”

### *Images:*

- Paintings: *The Imperial Village of Potosí* (XVIII)
- Selection of paintings from Miguel Alandia Pantoja
- Images from Guamán Poma
- Watch Miguel Hilari's *Bocamina* (2019)
- Santiago Contreras Soux, *On Minding Matters* (2016-2017), *Sweeper of History* (2016)
- Selection of Gastón Ugalde works from Uyuni

### Final presentations

#### Week 13 12/04. Between Pasts, Presents and Futures. Intersections of Andean Arts, Science and Technology

##### *Reading:*

- Selections from Elvira Espejo Ayca's "YANAK UYWAÑA, *The Mutual Nurturing of the Arts*"

##### *Images:*

- José Ballivián, *Procession/Procesión*
- Selections from Aruma's work
- Aldair Indra, *Shadows of the Future/Sombras del Futuro, Sun of Tomorrow/Sol del Mañana*

### Final presentations

#### Week 14, 12/11: Wrap-Up and Discussion with Belen Resnikowski

### Final Papers due today before class, 12/11