

AH224 Beyond Crisis: South American Memory Politics and Art

Seminar Leader: Haley Stewart

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Course Hours: Mondays 14:00-17:15

Office Hours: Mondays, 17:15 - 18:15 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 longer legacies of dispossession and colonial violence against the region's Indigenous peoples and nations and the histories of economic exploitation and environmental degradation at the hands of extractivist industries. Central to our study will be the following question: How does art capture, invoke and critique the historical past and envision possibilities of healing 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, Quechuan, Incan) 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? And how do differences in the contents and concepts of memory reflect identities differently positioned by class, gender, race and ethnicity? Each week, we'll discuss specific artworks from artists, artistic groups and movements that include Patricio Guzmán, Albertina Carri, Cecilia Vicuña, the CADA and *avanzada* movements, Seba Calfuqueo, Daniela Catrilea Cordero, Luis Bernardo Oyarzún, Elvira Espejo Ayca, Neyen Pailamilla and Aruma. We'll discuss their work with the help of readings that provide 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 Elizabeth Jelin, Nelly Richard and Silvia Rivera Cusicanqui.

This class satisfies Bard's Difference and Justice (DJ) requirement.

Requirements:

The expectation is that students will arrive to class having read the assigned readings, viewed the assigned images and ready to participate. Participation styles differ from student to student, but good participation will be both regular (have we heard your voice today?) and thoughtful (do your questions or comments reflect your meaningful engagement with the material? Do they help to advance the discussion?) Good participation can also mean simply sharing where you have questions, are confused or have doubts. If you're unsure of how to participate thoughtfully, I am happy to help come up with strategies with you in office hours.

Assignments for this course are a short pass/fail writing assignment, a midterm paper and a final research paper. Under assessment you'll find details for each assignment.

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.

Accommodations

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) to request an official accommodation.

Requests for 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) or Maria Anderson-Long (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 unexplained absence will not affect your participation grade or require documentation.

Beyond this one absence, other absences will require advance notice explaining the reason for your absence to not significantly affect participation grade. Please send me a notification via email at the latest by 10:00 am the day of class. This is important because knowing the class size in advance helps me to plan and shows me that you're staying on top of things.

Absences beyond the first which go unnotified or which you inform me of last minute will affect the participation grade in the following way:

- 1 absence that goes unnotified or notified last minute - won't affect grade
- 2 absences that go unnotified or notified last minute - 5% off of participation grade
- 3 absences that go unnotified or notified last minute - 10 % off of participation grade
- 4 absences that go unnotified or notified last minute - 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 8, 9 and 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. A 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 Week 5, 10/1
2. Midterm essay. Due Week 7, 10/16
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. 3000 words. Due 12/10

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. Given that extenuating circumstances can and do arise, each student is entitled to asking for one extension of 48 hours for one of the written assignments (though not for the final paper if you're a student graduating this fall. Final grades for you are due December 11). Papers submitted later than this will be downgraded a full letter grade (from B+ to C+, for example). To ask for this extension, please email me more than 48 hours before the original deadline. If a student hasn't used their extension by the end of the semester, I will raise their participation grade by 5%.

Papers will be submitted online on Google Classroom.

Office Hours:

My office hours are Mondays after class, 17:15 - 18:15, 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 20-30 pages, but will adjust the reading depending on feedback**

Part I: Introductions

Week 1, 8/31: Introduction to Course

Reading:

- Selections from Eduardo Galeanos' *Memory of Fire*
- Selections from Michel-Rolph Trouillot's *Silencing the Past*

Images:

- Jan Van der Straet, *America*
- Cecilia Vicuña, *Dream: The Indians Kill the Pope*

Week 2, 9/7. Looking Back, Looking Forward: Memory Politics in the 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)

Week 3, 9/14: Revolutionary Memories: Memories of Salvador Allende's Chile, Unidad Popular Film and the New Latin American Cinema movement

Reading:

- Selections from Julianne Burton's "Toward a History of Social Documentary in Latin America"
- Sergio Roncallo and Juan Carlos Arias-Herrera. "Cinema and/as Revolution: The New Latin American Cinema"
- Selections from Michel-Rolph Trouillot's *Silencing the Past*

Images:

- Please watch Part 1 of *The Battle of Chile* on your own. We'll watch selections from the other two parts in class

Part II: Artistic Responses to Dictatorship

Week 4, 9/21. 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) and "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, 9/28: “Popular” Resistance. 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)
- 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 Dzién O’swiecimia* (1974)
- Józef Szajna, *Wall of Shoes* (1970), *Replika* (1973), *Silhouettes* (1976)

2 page, pass/fail commentary due Friday of this week, 10/1

Part III: Post-Dictatorship Memory Art

Week 6, 10/5: Post-memory Argentinian Film by Albertina Carri

Readings:

- Selections from Marianne Hirsch. Introduction to *The Generation of Postmemory: Writing and Visual Culture after the Holocaust* (2012)
- Selections from Gabriela Nouzeilles, “Postmemory Cinema and the Future of the Past in Albertina Carri’s *Los rubios*”

Images:

- Watch the first hour of Albertina Carri’s, *The blondes/Los rubios* (2003)

Week 7, 10/12. When Memory becomes Monumental. 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
- Alfredo Jaar, *Geometría de la Conciencia* (Geometry of Conscience, 2010)
- Photos of ESMA in Argentina
- Photos of Parque de la Memoria in Argentina

Mid-term essay due 10/16

10/19, NO CLASS, Fall Break

Week 8 10/26: Cecilia Vicuña's 'Arte precario' (Precarious Art) and Cosmic memory

Readings:

- Poems by Vicuña from her anthology "The Precarious" (2016)
- Selections from Vicuña's "An Introduction to Mestizo Poetics" in the *Oxford Book of Latin American Poetry*
- Selections from Diane Taylor, "Acts of Transfer" in *The Archive and the Repertoire*
- Candice Amich. "Menstrual Threads and Utopian Trash: Cecilia Vicuña and the Reconstruction of Cultural Memory"

Images:

- Please poke around on Vicuña's website
- 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)

Part IV: Decolonial Memories

Week 9, 11/2: Reclaiming the Museum. Mapuche Artists in Chile

Reading:

- Cristian Vargas Paillahueque, "Contemporary Mapuche Art and the Cycle of Decolonization" in *Dismantling the Nation: Contemporary Art in Chile* (2023)
- "Decolonial Aesthetics and the Museum: An Interview with Rolando Vázquez Melken":

<https://stedelijkstudies.com/journal/decolonial-aesthetics-and-the-museum/>

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)
- Neyen Pailamilla - *My body is a museum* (2019), *Mongeley Taiñ Dungun* (2024)

Presentations on an artist

Week 10, 11/9: Reclaiming Territory. Mapuche and Aymara Artists in Chile

Reading:

- Selections from poetry by Jaime Huenún

Images:

- Selection of Seba Calfuqueo's video-art performances
- Neyen Pailamilla's *Kurü Mapu* [Black Land, 2018] and *Territorio* (2024),
- Selections from Paula Coñoepan
- Selections from Natalia Montoya
- Selections from Valeria Montti Colque

Week 11, 11/16: Colonial Art/Histories. The Andean Baroque

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)
- Selections of Venuca Evanán's paintings
- Selections of Gil Imaná's paintings
- Selections of Cristian Laime's paintings

Presentations on an artist

Week 12, 11/23: Cultural Memory and Re-interpretation. Andean Quipu/Khipu-Art and Textiles

Readings:

- "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) 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" and "YANAK UYWAÑA, The Mutual Nurturing of the Arts"

Images:

- Jorge Eielson, *Quipus 58 B* (1990)
- Ronny Quevedo, *los desaparecidos (the arbiter of time)* (2018)
- Gastón Ugalde textiles
- Aruma's textiles
- Aldair Indra, *Shadows of the Future/Sombras del Futuro, Sun of Tomorrow/Sol del Mañana*

Presentations on an artist

Part V: Earth Memories

Week 13, 11/30. 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 14, 12/07: Closing Exercise and Final Paper Workshop

Final presentations

Final Papers due 12/10 at midnight