

(PEAL 302) CONTEMPORARY ARGENTINE ART
PROGRAMA DE ESTUDIOS ARGENTINOS Y LATINOAMERICANOS
UNIVERSIDAD DE BELGRANO

Course Syllabus

Course Information

Contact Hours: 60
Semester

Course Description

The course presents the evolution of Argentine art from the independent period. The movements of the 19th century are briefly introduced: Neoclassical, Neomedieval and Italianate currents and the architecture of Eclecticism, romantic painting, Naturalism and Realism. The first decades of the 20th century and the period between the wars will bring sociocultural changes and currents of rupture that are manifested in art: the People's Artists, Cubism, Surrealism, Concrete Art, and in architecture, Art Nouveau, Neocolonial, Art Deco, Rationalism and stylistic monumentalism. The sixties, of euphoria and rebellion, found their mode of expression in Pop Art, new abstractions, New Figuration, and participatory art; in Brutalism, the International Style and "Casablanquismo". Democratization coincides in Argentina with the emergence of Postmodernism, Ecological Art, post figuration, Digital Art, naïve painting, regionalisms and Technological Determinism. The student will benefit from the number of museums and urban spaces that Buenos Aires offers, which will extend the classroom to the city. The course aims to awaken personal curiosity towards art, promoting the opening of windows to the world of sensitivity. The artistic "look" is oriented and stimulated and the understanding of problems that emerges from it is aimed at. The aim of this course is not to impart encyclopedic knowledge but to focus attention on those manifestations - drawing, painting, architecture, sculpture, objects - corresponding to the 19th and 20th centuries from a contextual reading that integrates the space-time dimension in which arose.

Course Requirements

Students are expected to visit the required museums, actively participate in class and make oral presentations of their papers. Students' must attend 75% of the class to pass the course. The attendance control system is electronic and the card must be swiped on time for all classes. The final exam is written and oral, and is a mandatory condition to pass the course. The following are considered part of the evaluation: the Midterm exam, attendance and class participation, as well as the completion of a portfolio that includes three papers.

Grading Policy

Class participation	10 %
Oral presentation (3)	20 %
Mid- Term exam	20 %
Final written and oral exam	30 %
Projects/assignments	20 %

Suggested Textbooks and Materials

- AA. VV. *Guía Patrimonio Cultural de Buenos Aires*. dgPat. Buenos Aires: Dirección
- *Argentina*. General de Patrimonio, 2003.
- Bozzano, Jorge. *Arte Argentino*. (Documento de Trabajo UB)
- Brughetti, Romualdo. *Nueva Historia de la pintura y de la escultura en la Argentina*.
- Buenos Aires: Arte Gaglianone, 1991.
- Glusberg, Jorge. *Breve historia de la arquitectura argentina*. Buenos Aires: Claridad. 1991 (capítulos seleccionados)
- Liernur, Jorge Francisco. *Diccionario de arquitectura en la Argentina*. Buenos Aires: Atea (Clarín), 2004
- López Anaya, Jorge *Historia del arte argentino*. Buenos Aires: Emecé, 1997 (capítulos seleccionados).
- López Anaya, Jorge *Historia del arte argentino*. Buenos Aires: Emecé, 1997.
- Trabucco, Agustín. *Línea de Tiempo. Arquitectura y Arte. Argentina 1600-2012*. Buenos Aires, Edit. Universidad de Belgrano, 2012
- Waisman, Marina. Coord. *Summa + Historia. Documentos de Arquitectura* Buenos Aires: Summa, 1978

Assignments, as well as the experience gained from them and during the visits to museums and urban tours, will be considered study material.

Academic Calendar

- week 1** Brief introduction to the characteristics of the territory, approach to the art of the cultures of the native peoples, Spanish colonization and evangelization, and the Viceroyalty of the Río de la Plata. Presentation of the course. Program and general objectives, methodology of classes, practical work and evaluation criteria.

El siglo XIX. De la colonia a la emancipación.
Los artistas extranjeros: la mirada foránea de los pintores y grabadores. La enseñanza artística: sus distintas manifestaciones.
Los artistas nativos. La Corriente Neoclásica.

- Week 2** European assimilation in Argentine artists. Neo medieval and romantic styles. Naturalism and the art of Portraiture
Pilgrimage to academic sources. Artistic training halls and centers.
The Italianate movement.
Brief review of the previous class with students' participation.

- Week 3** 19th century fin-de-siècle period. National development. Eclecticism and Picturesqueness.
From the nineteenth century deployment to the first decades of the twentieth century. Industrial production. Realism.
Presentation of the first assignment or project (TP1): visit the Museum of Fine Arts and the neighboring gardens.
Brief review of the previous class with students' participation.
- Week 4** The consolidation of economic and cultural deployment.
Symbolism and Impressionism.
Orientation and correction TP 1
Brief review of the previous class with students' participation.
- Week 5** The new paradigms in art: Art Nouveau.
- Week 6** Delivery TP 1. Students' presentation of their TP1 projects.
From immigration to the introspection.
Alternatives in art. The Neocolonial movement, Neo Hispanic and its alternatives. Gauchesque art.
Feedback on the TP1 (1st project/assignment) and Presentation of the second project/assignment (TP2): Recognition of architectural styles; a tour of Avenida de Mayo and its immediate surroundings or a tour of the Belgrano neighborhood.
Brief review of the previous class with students' participation.
- Week 7** The third and fourth decades of the 20th century. Political, social, and cultural changes. Paris in Argentina.
The emergence of the avant-gardes. Cubism. Art Deco.
The atmosphere becomes tense. Modernism unfolds.
Triumph of abstraction. Concrete Art Invention, Madi, and Perceptism.
Architectural Rationalism.
Orientation and correction of the TP2 (2nd project/assignment)
- Week 8** Delivery TP2. Students' presentation of their TP2 projects.
Participatory class for general review of the topics given with focus on the midterm. Feedback on the TP2 (2nd project/assignment)
- Week 9** **Mid – Term exam.**
The social perspective. From the People's Artists and the painters of La Boca to architectural Monumentalism.
Feedback on the Mid -Term exams.
Brief review of the previous class with students' participation.
- Week 10** The inner observation. The uniqueness of the artist: Spilimbergo
Surrealism. Different proposals
The new historicity. Casablanquismo movement.
Brief review of the previous class with students' participation.

- Week 11** The hard years of the mid-century. Triumph and crisis of modernity. From the international style to the development of abstraction. Relationships between art and science. Optical Art (Op Art), Generative Art and Kinetic Art. The New Abstractions. The social perspective: Berni and the New Social Realism. Presentation of the third assignment or project (TP3). Visit to museums. Brief review of the previous class with students' participation.
- Week 12** The 60s: euphoria and rebellion. The fantasy world. New art centers. Participatory art. Pop Art. The setting and Informalism. The division and the disagreement. Social and cultural breakdown. From the "new" figuration to post figuration. Neo Brutalism. Orientation and correction of the TP3 (third project/assignment). Brief review of the previous class with students' participation.
- Week 13** Regionalism and ecological art. Postmodernism in architecture. From naive art to attitude art. Hyperrealism. The new possibilities: Digital Art and Urban Art. Brief review of the previous class with students' participation. Corrections in the third project/assignment (TP3)
- Week 14** Delivery TP 3. Students' presentation of their TP3 projects. General review class of the given topics with student participation. Conceptual adjustments.
- Week 15** Final exam of the course and final grades. Signature of minutes and status sheet (attendance is mandatory) /Final Grade Sheet and signature of "Situation Sheet" (attendance is mandatory). Explanatory note: The deadlines for assignments/projects and some course content may be changed at the discretion of the professors. Timelines and content are subject to change at the discretion of the Professor.