New York University in Buenos Aires  
Fall 2012  

Art and the City:  
Buenos Aires, New York, Rio de Janeiro and Mexico City  

Professor: Florencia Malbrán  
Course Schedule: Tuesdays and Thursdays, from 17:15 to 18:45 pm.  
Office hours: by appointment  

1. Course Description  

This course studies modern and contemporary art and architecture through a strategic focus on the cities of Buenos Aires, New York, Rio de Janeiro and Mexico City. We consider key artworks and architectural movements, approaching art history in urban, sociohistorical and contextual terms. Emphasis is placed upon the city as a hub for the production and reception of art.  

Cities are multifarious complexes of paradoxical elements, where rhythms of stasis and motion coexist. Every city absorbs creative interchange, while also triggering different types of transformation. Our speculations on the urban environment will bring up multiple questions that point back to and extend beyond the mere physical structure of the city, discovering arenas of social action. How does art exploits the characteristics of the metropolis? How is art distributed and consumed throughout the dense fabric of the city? We will explore art (primarily Latin American art) as a staging ground for the city, and the city as staging ground for art.  

Developing comparative perspectives on Buenos Aires, New York, Rio de Janeiro and Mexico City will illuminate the particularities of the places under investigation, albeit with reference to aesthetic trajectories as well as broader technological, economic, and social-political changes. New York is included in our selected network of Latin American cities, acknowledging its critical importance as a center of cultural experimentation where artists (including Latin American artists) share ideas in a global context.  

Work in class will focus on both visual and textual analysis, employing images, manifestos and critical essays. The course includes a lively program of tours throughout Buenos Aires, visits to museums and private art collections, and conversations with guest contemporary artists.
2. Course Requirements and Grading

Students must come to each class having read the material carefully, and be prepared to speak intelligently. Participation in class discussion is essential and only possible if you do the mandatory readings. Additional “suggested readings” are optional.

There will be a midterm exam, concerning identification and discussion of slides along with definitions of vocabulary words.

There will also be a short paper and a longer final paper. Instructions regarding the papers will be provided at a later date. If you turn a draft of your final paper one week early, I will personally go through it with you for rewriting so that you may submit it again for a better grade. Failure to submit either paper will result in the assignment’s automatic failure and possible failure in the class.

<table>
<thead>
<tr>
<th>Class participation and attendance</th>
<th>15%</th>
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<tbody>
<tr>
<td>Midterm exam</td>
<td>30%</td>
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<td>First paper</td>
<td>15%</td>
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<td>Final paper</td>
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<td>TOTAL</td>
<td>100%</td>
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The course uses the following scale of numerical equivalents to letter grades:

<table>
<thead>
<tr>
<th>Numerical Equivalent</th>
<th>Letter Grade</th>
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<tbody>
<tr>
<td>100-93</td>
<td>A</td>
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<td>92-90</td>
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<td>89-87</td>
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<td>86-83</td>
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3. Class participation and Attendance

- NYU Buenos Aires has a strict policy about course attendance.
- Students should contact their class teachers to catch up on missed work but should NOT approach them for excused absences.
- Absences due to illness must be discussed with the Assistant Director for Academics Affairs, María Pirovano Peña within one week of your return to class.
- A doctor note excusing your absence is mandatory.
- The date on the doctor’s note must be the date of the missed class or exam
- Absence requests for non-illness purposes must be discussed with the Assistant Director for Academics Affairs, Maria Pirovano Peña prior to the date(s) in question.
- If students have more than two unexcused absences they will be penalized by deducting 50 % of the class participation grade. Please be aware that in most of the courses the class participation grade is 20% of the final grade. So the 50% of the class participation grade would mean 10 % of the final grade.
• If students have more than four unexcused absences they will fail the course.
• Each class has a duration of one hour and half or two hours. **Missing one class represents one absence.** For those courses that meet once a week (three hours block), **missing one class represents two absences.**
• Students are responsible for making up any work missed due to absence.
• Please note that for classes involving a **field trip or other external visit,** transportation difficulties are never grounds for an excused absence. It is the student’s responsibility to arrive at an agreed meeting point in a punctual and timely fashion.
• Holidays’ make up classes are mandatory as regular scheduled classes.

4. Punctuality

Students are expected to arrive to class promptly (both at the beginning and after any breaks) and to remain for the duration of the class. It is highly recommended to be on time. Three late arrivals or earlier departures (10 minutes after the starting time or before the ending time) will be considered one absence. For classes involving a field trip or other external visit, transportation difficulties are never grounds for an excused absence. It is the student’s responsibility to arrive at an agreed meeting point in a punctual and timely fashion.

5. Plagiarism/cheating

The presentation of another person’s words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism. The instructor will uphold the university’s code of academic and personal conduct for all instances of plagiarism. Please find this code in NYU policies at the NYU website.
# 6. Course Schedule

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Readings / Museum visits</th>
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<tbody>
<tr>
<td></td>
<td><strong>I. b. The city as an arena for the encounter between differences.</strong></td>
<td><strong>Lefebvre, Henri. “The Urban Revolution.”</strong></td>
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<tr>
<td>II</td>
<td><strong>II. Avant Garde in Latin America. Art in the 1920s and 1930s.</strong></td>
<td><strong>Coffey, Mary K. “The ‘Mexican Problem’: Nation and ‘Native’ in Mexican Muralism and Cultural Discourse.”</strong></td>
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<td><strong>II. a. FOCUS MEXICO CITY:</strong> Mexican muralism. The Mexican Revolution and José Vasconcelos’ new educational program (1920-1924). Modern architecture intertwined with muralism. Diego Rivera, José Clemente Orozco, David Alfaro Siqueiros.</td>
<td><strong>“Manifesto of the Union of Mexican Workers, Technicians, Painters and Sculptors.”</strong></td>
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<td><strong>Rochford, Desmond. “The Technology of Utopia.”</strong></td>
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<td><strong>Fraser, Valerie. “Mexico.”</strong></td>
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<td><strong>II. b. The Modern Art Week (1922) and the Brazilian avant-garde. The Brazilwood manifesto (1924) and the Anthropophagite Manifesto (1928) [Manifiesto Pau-Brasil; Manifesto Antropófago]. Tarsila do Amaral and Oswald de Andrade.</strong></td>
<td><strong>Barnitz, Jacqueline. “The Avant-garde of the 1920s: Cosmopolitan or National Identity?”</strong></td>
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<td><strong>Andrade, Oswald de. “Anthropophagite Manifesto.”</strong></td>
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<td><strong>Andrade, Oswald de. “The Brazilwood Manifesto”.</strong></td>
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<td><strong>Liernur, José Francisco. “Arquitectura en la Argentinadel Siglo XX: La</strong></td>
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<td>Week</td>
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<td>Gullar, Ferreira. “Neo-Concrete Manifesto.”</td>
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<td>Midterm examination</td>
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<td>Fraser, Valerie. “Brazil.”</td>
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<td>Gullar, Ferreira. “Neo-Concrete Manifesto.”</td>
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<td>Clark, Lygia. “Beasts [Bichos].”</td>
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<td>David, Catherine. “Hélio Oiticica: Brazil Experiment.”</td>
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<td>Veloso, Caetano. “Tropicália.”</td>
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<td>Oiticica, Hélio. “Selected Writings.”</td>
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</tbody>
</table>
Greco, Alberto. “Vivo-Dito Manifesto” and “Grand Vivo-Dito Anti-Manifesto Manifesto Scroll.”
Minujín, Marta, Santantonín, Rubén, and Romero Brest, Jorge. “La Menesunda.”
Ferrari, León. “Artist’s Response.”
Suárez, Pablo. “Letter of Resignation.”
Gramuglio, María Teresa and Rosa, Nicolás. “Tucumán is Burning. Statement of the Exhibition in Rosario.” |
Battiti, Florencia and Rossi, Cristina. “The Art of Remembering”.
| Short paper due | Visit to Parque de la Memoria. Monumento a las Víctimas del Terrorismo de Estado. |
Farquharson, Alex. “Curator and Artist.”
Medina, Cuauhtémoc. “Maximum Effort, Minimum Result.”
**Changes to the syllabus may be made, especially if there are exhibitions that make the discussion of some of the issues timely or when certain speakers are available. Additional material could be added.**

### 7. Mandatory readings


8. Suggested readings (topic by topic)

I. Latin American Art and the City


II. Avant Garde in Latin America. Art in the 1920s and 1930s.

II. a.


II. b.


I. c.


I. d.

I. e.


III. a.


III. b.


III. c.


III. d.

III. e.


IV. Aftermath: the current stakes of art in Latin America. Globalization, participation, site specificity.

IV. a.


IV. b.


IV. c.


http://www.jorgemacchi.com/eng/tex10.htm

http://www.jorgemacchi.com/eng/tex17.htm