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| **USIL INTERNATIONAL CENTER FOR STUDY AND RESEARCH** |
| **Course:** Art and Design in Cusco  |
| **Professor:** Vera Tyuleneva |
| **Number of contact hours:** 48 |
| **Credits:** 3 |
| **Recommended level:** junior or senior |
| **COURSE SUMMARY** |
| This course offers students a unique opportunity to experience cultural immersion and develop their personal artistic creativity. Along with lectures on the art history of Cusco and a range of contemporary art forms, they will be invited to participate in a number of field trips to museums, churches, art studios, cultural institutions, galleries and fairs. By the end of the course, students will have completed their own individual or group art projects, based on their experiences in Cusco. |
|  | **TOPIC / LEARNING ACTIVITY / ASSESSMENT ACTIVITY** | **HOURS** |
|  | **UNIT 1: INTRODUCTION**  |  |
|  | Introduction to the course | 3 |
|  | Forms and concepts of contemporary art | 6 |
|  | How to design a contemporary art project | 6 |
|  | **UNIT 2: ART HISTORY OF CUSCO** |  |
|  | Pre-Inca art | 3 |
|  | Inca art  | 2 |
|  | \*Field trip to the Museum of Pre-Columbian Art  | 2 |
|  | Colonial art and festivals | 3 |
|  | \*Field trip to the cathedral and the Jesuit church  | 2 |
|  | Folk & contemporary art | 3 |
|  | \*Field trip to Táter Vera’s ceramic workshop | 3 |
|  | \*Field trip to the La Paccha handicraft market  | 2 |
|  | \*Field trip to an embroidery workshop  | 1 |
|  | \*Field trip to the Textile Museum | 1 |
|  | \*Field trip to the Cusco School of Fine Art  | 2 |
|  | \*Field trip to the contemporary art studio of Edwin Chávez  | 2 |
|  | \*Field trip to the “Macondo” art gallery and the “Fallen Angel” alternative art space  | 2 |
|  | Kukuli: film showing and discussion | 2 |
|  | **UNIT 3: FINAL SEMINARS** |  |
|  | Final seminar: Course highlights | 1 |
|  | Final seminar: Presentation of students’ art projects | 2 |
| **BASIC READING** |
|  | BENSON, Elizabeth P. 2012. *The worlds of the Moche on the north coast of Peru.* Austin: University of Texas Press. |
|  | DONNAN, Christopher B. 2004. *Moche portraits from ancient Peru.* Austin: University of Texas Press. |
|  | MORGAN Tiernan & Lauren PURJE. 2015. *An Illustrated Guide to Arthur Danto’s “The End of Art”.* <http://hyperallergic.com/191329/an-illustrated-guide-to-arthur-dantos-the-end-of-art/>  |
|  | MORRIS, Craig & Adriana VON HAGEN. 2011. *The Incas: Lords of the four quarters.* New York: Thames & Hudson. |
|  | MOMA ART TERMS (collection-related): <https://www.moma.org/collection/theme_index.php?start_initial=A&end_initial=M>  |
|  | MOMA GLOSSARY OF ART TERMS (extra short definitions): <https://www.moma.org/learn/moma_learning/glossary>  |
|  | MUJICA, Marisa. 2010. *Peru, ten thousand years of painting: from cave art to the present day.* Lima: Universidad de San Martín de Porres. |
|  | SILVERMAN, Helaine. 2002. *Touring Ancient Times: The Present and Presented Past in Contemporary Peru.* American Anthropologist. Vol. 104, Nº3. Pp. 881-902. |
|  | STANFORD ENCYCLOPEDIA OF PHILOSOPHY. *Conceptual Art.* <http://plato.stanford.edu/entries/conceptual-art/>  |
|  | TATE GLOSSARY OF ART TERMS: <http://www.tate.org.uk/learn/online-resources/glossary>  |
|  | TYULENEVA, Vera. 2013. Contemporary Art of Cusco: the second round. *Allpanchis Phuturinqa* 77/78. Cusco-Arequipa: Instituto de la Pastoral Andina y Universidad Católica de San Pablo. Translated from Spanish by USIL. |