

FIL

The Politics of Heritage: Art as an Agent of Modernity (Aulas em inglês)

PERÍODO 2024.2

CARGA HORÁRIA TOTAL: 15 horas

CRÉDITOS: 1

2ª feira, 16/09: 16h
3ª feira, 17/09: 10h
5ª feira, 19/09: 16h
2ª feira, 23/09: 16h

PROF: Pedro Duarte (com Prof. David Joselit – Harvard/EUA)

OBJETIVOS

This mini seminar will address the role of heritage in the construction of modernity, focusing on imperialism and postcoloniality. Heritage will be defined generally as any inherited cultural practice, and specifically as the history of art. While often dismissed as peripheral to affairs of the state, since the French Revolution art has been a privileged means of legitimating authority under democratic forms of governance where traditional forms of sovereignty (such as gods and monarchs) had been abolished. In its role in creating hierarchical evaluations between the civilized and the barbaric, heritage was used to legitimize imperialism, and in the postcolonial era, heritage has emerged as a major asset in creating economic and diplomatic value.

EMENTA

(catálogo/site)

The question of heritage in modernity: History into Heritage: How the Museum Commodified Culture; Heritage as Postcolonial Power; Heritage into Information: The Museum and Artificial Intelligence; Identity and the Collapse of History: A consideration of the Venice Biennale.

PROGRAMA

The course will include four sessions:

History into Heritage: How the Museum Commodified Culture

The European public museum, invented alongside the French Revolution radically recontextualized cultural properties as historical documents (i.e., a form of heritage). Suddenly works that were site-specific became mobile, lending themselves to commodification. We will consider how museums have participated in political legitimation from the days of Napoleon to contemporary cultural programs in the Emirates and Saudi Arabia.

Heritage as Postcolonial Power

This session will center on the relation between Native American art and U.S. Euro-American culture, focusing on how Indian culture was appropriated to transform the United States from a postcolonial state, whose heritage was indebted to Europe, to an imperial power with its own unique claim on an "antique" heritage.

Heritage into Information: The Museum and Artificial Intelligence

Like the museum, where cultural properties are transformed into historical

documents, artificial intelligence is a form of knowledge that is founded in *collections*- of data sets scraped from the Internet. Consequently, the way that knowledge is produced in the museum may help us to understand the current challenges of AI.

Identity and the Collapse of History: A consideration of the Venice Biennale

In this session we will consider how individual identities--as a form of proprietary heritage--have become the current arena of political contestation. This focus on heritage as a form of individualized sovereignty will be connected to the current rise of right-wing politics worldwide.

AVALIAÇÃO

A avaliação será composta por um relatório final escrito.

**BIBLIOGRAFIA
PRINCIPAL**

David Joselit, *Heritage and Debt: Art in Globalization* (Cambridge, MA: The MIT Press, 2020)

_____, *Art's Properties* (Princeton, NJ: Princeton University Press, 2023)

_____, "The Transactional University and Student Protest," *October* 188 (Spring 2024): 175-177

_____, "Curating AI," forthcoming *October*

_____, "Tyranny of the Present," forthcoming, *Nordic Journal of Aesthetics*