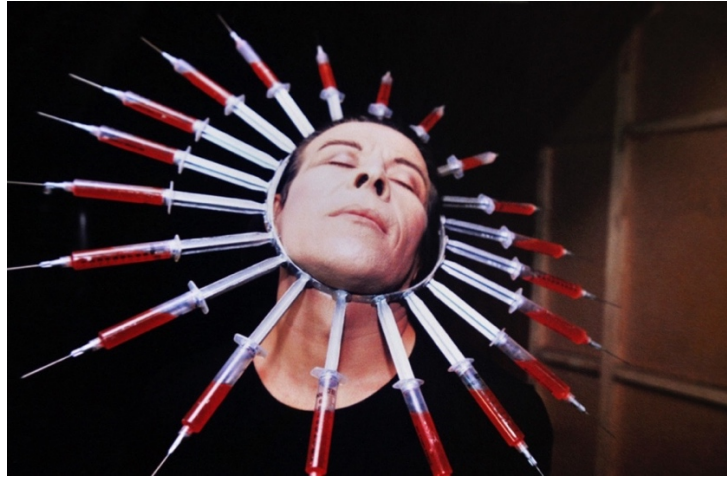


**NORTHWESTERN UNIVERSITY**  
**Program in Critical Theory**

**Sexual Dissidence and Activism in Latin America: AIDS AS CRITIQUE**

Jorge Sánchez Cruz  
Crowe 3-178 / [Jorge.sanchez.cruz@northwestern.edu](mailto:Jorge.sanchez.cruz@northwestern.edu)  
Office Hours: MW: 1-2pm, or by appt.  
847-491-8849



Photograph by Álvaro Hoppe.

**Course Description:** The AIDS epidemic in the 1980s and 1990s generated a new form of subjectivity. While the Global North experienced loss, mourning and activism for retroviral therapy, in the Global South too there was an emergency for viral knowledge, access to retroviral therapy and political recognition/inclusion. This course looks to situate the AIDS epidemic in the Latin American historical context while, at the same time, introducing the many aesthetic representations around HIV. The course is designed put into play criticism, theory, aesthetics, and politics regarding HIV/AIDS.

**Course Objective:** The purpose of the course is to expose students to the Latin America AIDS crisis. We will read and unpack key texts that make visible the limits of citizenship and the failures of national and global programs/projects. Students will analyze narrative, chronicles, performance, photography, and film from Argentina, Brazil, Cuba, Chile, and Mexico. At the end of the course, students will be familiar with terminologies such as dissent, (bio)politics, performance and performativity, precarity, and virality.

**Requirements:** Must attend all lectures and submit a weekly reading reaction before class. A paper proposal and a bibliography will be required before the final paper submission. It is required to come to class prepared and ready to dialogue with classmates and given readings. Participation is key. Disruptive behavior such as leaving class unannounced or arriving late continuously will affect your grade.

## Grading Scale

20%: Attendance

20%: Weekly reactions (1/2 page)

20%: Participation

40%: Final paper (10-12 pages)

**Academic Integrity:** Suspected violations of this university policy will be immediately reported to the Dean's office. All student work in this class may be analyzed electronically for violations of the University's academic integrity policy and may also be included in a database for the purpose of testing for plagiarized content. For further details on academic dishonesty refer to the *Academic Integrity: Basic Guide* found online.

**Disability Accommodation:** Any student requesting accommodations related to disability or other condition is required to register with AccesibleNU ([accesiblenu@northerstern.edu](mailto:accesiblenu@northerstern.edu); 847-467-5530) and provide professors with an accommodation from AccesibleNU, preferably within the first two weeks of class. All information will remain confidential.

**Electronic Devices:** Laptops are not allowed in class and you must refrain from using cell phones (with the exception of an emergency).

**Weekly Reactions:** Students must write an engaging reaction relating the weekly theoretical/critical readings along with the aesthetic artifacts (film, narrative, chronicle or performance). The reaction should not all be a summary of the readings nor a collage of citations, but rather a critical reflection of the student's approach and perspective based on the readings and aesthetics.

**Final Paper:** A final paper in MLA format is to be submitted on finals week. The paper can be comparative (analyzing two aesthetic forms) or non-comparative (focusing on one work). It should bring into dialogue the ideas and readings covered in class. Papers to be written on an aesthetic object not seen in class must first be approved. Papers can be submitted in Spanish or English.

## Week 1: INTRODUCTION

- Anderson, Patrick. "Viral Terror." *E-MISFÉRICA 6.1 CONTAGION*: <http://hemisphericinstitute.org/hemi/en/e-misferica-61/p-anderson>
- Foucault, Michel. "Lecture of 21 November 1973." *Psychiatric Power. Lectures at the Collège de France, 1973-1974*. 39-63
- Video #1: <https://www.youtube.com/watch?v=RO8MP3wMvqg>
- Video #2: <https://www.youtube.com/watch?v=odRyv7V8LAE>
- Saeed, Abdulla. "Why a Community of Punks Chose to Infect Themselves with HIV in Castro's Cuba?" [https://www.vice.com/en\\_us/article/qkzvxm/why-a-community-of-punks-chose-to-infect-themselves-with-hiv-in-castros-cuba](https://www.vice.com/en_us/article/qkzvxm/why-a-community-of-punks-chose-to-infect-themselves-with-hiv-in-castros-cuba)

## Week 2: **(BEYOND) METAPHORS**

- Sontag, Susan. *Illness as Metaphor and AIDS and Its Metaphors*, 104-148.
- Meruane, Lina. "Logbook of an HIV-Positive Voyage." *Viral Voyages. Tracing Aids in Latin America*. 7-41
- Film: *El acompañante* [The Companion] (2016), directed Pavel Giroud.

## Week 3: **BODIES IN TRANSIT I**

- Bellatin, Mario. *Beauty Salon*. 1-30.
- Meruane, Lina. *Viral Voyages. Tracing Aids in Latin America*. 41-67.
- Butler, Judith. "Introduction." *Bodies that Matter. On the Discursive Limits of "Sex."* Xi-xxx.

## Week 4: **BODIES IN TRANSIT II**

- Bellatin, Mario, *Beauty Salon*, 30-63.
- Esposito, Roberto. "Biopolitics." *Immunitas: The Protection and Negation of Life* (2011), 112-144.
- Bohórquez, Abigael. *Poesida*, selections.

## Week 5: **DISSENTING ACTS**

- Rancière, Jacques. "Ten Theses on Politics." *Dissensus. On Politics and Aesthetics*. London, Bloomsbury, 2012. 35-52.
- Gago, Verónica & Diego Sztulwark. "Dissidence: Towards an Inconclusive Topography:" <http://hemisphericinstitute.org/hemi/en/e-misferica-102/colectivosituaciones>
- Novoa Longueira, Benjamín. "Bifractado [Bifracted]:" <http://claudioovando.blogspot.com/2007/09/performance-vih-painting-benjamn-novoa.html>

## Week 6: **PERFORMING DISSENT**

- Román, David. "Introduction." *Acts of Intervention. Performance, Gay Culture, and AIDS*. Bloomington, Indiana University Press, 1998. xiii-xxxiii.
- Taylor, Diana. *Performance*. Durham, Duke University Press, 2016, selections.
- Performance: Yeguas del Apocalipsis [Mares of the Apocalypse]: "Lo que el SIDA se llevó [Gone with AIDS]:" <http://www.yeguasdelapocalipsis.cl>
- Video-Performance: "Barco ebrio [Drunken Ship] (1994)" & "Corazonada [Heartened]" (1996) by Pedro Lemebel.

- In class: Screening of the Performances of Hija de Perra (Daughter of B\*\*\*\*).

Week 7: **PRECARIOUS LIVES I**  
(Veteran's Day; Class Not Cancelled)

- Giorgi, Gabriel. "Improper Selves. Cultures of Precarity." *Social Text* 115 Vol. 31, No. 2, Summer 2013. 69-81.
- Butler, Judith. "Precarious Life." *Precarious Life: The Powers of Mourning and Violence* (2004). 128-152.
- Film: *Estou com AIDS* [I Have AIDS] (1986), directed by David Cardoso.

Week 8: **PRECARIOUS LIVES II**  
(Thanksgiving Week)

- Giorgi, Gabriel. "Politicizing Precariousness." *The Emergency Lectures*.  
<https://www.kjcc.org/event/the-emergency-lectures-politicizing-precariousness-gabriel-giorgi/>
- Butler, Judith. "Precarious Life. Grievable Life." *Frames of War. When is Life Grievable?* 1-32
- Film: *Carandiru* (2003), directed by Héctor Babenco
- Bibliography is Due (Minimum 5 Sources)

Week 9: **BEING OUT OF PLACE**  
(Paper Proposal is Due)

- Arenas, Reinaldo. *Before Night Falls*, selections.
- Arenas, Reinaldo. *Autoepitaph. Selected Poems.*, selections.
- Meruane, Lina. "Patria pájara, or the Ills of Exile", *Viral Voyages. Tracing AIDS in Latin America*. 103-144.

Week 10: **STRATEGIES OF JOY**

- Krochmalny, Syd. "The Dematerializer: Media, Ways of Life, and Politics in the Work of Roberto Jacoby."
- Jacoby, Roberto. "Yo tengo SIDA [I have AIDS]"
- Photography: Kuropatwa, Alejandro. "Serie Cóctel"

**Final Paper Due on December 14, 2018, before 12pm**