



"El arte como derecho". Sobre las tensiones entre arte -arte popular y el acceso a su decodificación [

2010

text (article)

Analítica

The intention of this piece of work is to show that: -The art category was built around different speeches to be able to characterize today from different points of view the state of this matter, -Finding clues to talk about certain concepts imposed by European imposition and be objective about the lack of theoretical actualization around the field of critical approaches that update the discriminatory use of hundreds of different terms coined by the illustration and that up to now hasn't been denoted in front of epistemological breakages of different theoretical approaches, anthropological, sociological, linguistic, semiotic, aesthetic, etc in a Latin American context, -Recognize the popular art as a theoretical-practical construction that sho popular Latin American productions, -To put in evidence the absence of an artistic education that starts earlier (for children) that legitimate this distinction signs because only "a few" have access "to read" the artistic codes instead of encoding "art".The popular art codes are the ones that go round in the streets. For this reason, I tackle the concept of "Folklore" as a non social discourse from a semiotic frame to show the visibility-invisibility of certain popular artistic activities which are not considered as "Art". Apart from that this activities have a particular aesthetic production neither less nor more important that others

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