



Madrid
SAINT LOUIS UNIVERSITY
THE AMERICAN JESUIT UNIVERSITY IN SPAIN

ARTH – 4810 Modern Art in Latin America

Semester and class time: Spring 2017 / Tuesday & Thursday 12.30 – 13.45

Credit Hours: 3

Professor: Fabiola Martínez Rodríguez, PhD

Office hrs: Tuesday & Thursday 10.30 am to 12.30 pm

& 15.00 – 16.00 (and by appointment)

Office: SIH, first floor (go left till the end of the corridor, my office is next to the music studios)

fmartin9@slu.edu

<https://www.facebook.com/arhistorymadrid>

1. Overview

This course will examine the relationship between art and identity in the context of Latin America. Particular emphasis will be given to the current reassessment of modern Latin American art from a cosmopolitan and transnational perspective. Starting with history paintings at the end of the nineteenth century, the course will look at the way in which Latin American artists negotiate issues of identity and contributed to the development of modern art. The course will also consider debates between national vs. cosmopolitan aesthetics, figuration and abstraction, and the way in which these relate to Pan-American, Hemispheric and Inter-American projects for continental unity. A selection of critical texts will be studied to understand the particularities of artistic production in Latin America.

Textbook: (this is a recommended not a required book)

- Barnitz, Jacquelin, *Twentieth-century art of Latin America*, University of Texas, 2001

IMPORTANT: PPT for the lectures, readings and assignments for this course will be posted on Blackboard, PLEASE MAKE SURE THAT YOU HAVE A LOG IN TO ACCESS THIS SERVER (if you have problems or need a password please see the IT department).

2. Aims and Objectives

All objectives will be addressed through lectures, discussions, and readings and will be assessed in exams, essays in presentations.

General course objectives. Through the material and readings covered by the course students will be expected to:

- Critically question notions of identity and nationhood.
- Understand the particularities of artistic production in Latin America and its complex relationship with Europe.
- Recognize the significance of art in the construction of identity and modernity in Latin America.
- Acquire a broader knowledge of Latin America's art and artists.
- Develop a critical approach to exhibitions and representation.
- Gain a transnational understanding of artistic production.
- By positioning Latin America within the broader history of modern art students will recognize the important contributions that Latin American artists have made to the history of Western Art.

Student Learning Outcomes:

- In the exams students will be expected to show a good knowledge of different movements in their historical context, and an understanding of important issues related to the study of modern art in Latin America.
- Through the museum visits students will recognize the importance of representation, collecting and exhibitions.
- Students will be expected to apply the knowledge and ideas covered by the course to the presentation and paper topics.
- Students will write an essay in order to develop research and writing skills. This assignment will also encourage the development of analytical skills and independent thought.
- Students will give a class presentation in order to learn how to analyze and interpret an artwork, and to develop oral communication skills.
- Reading and writing skills will be honed through the reading assignments.
- Through class discussions students will be encouraged to critically question dominant narratives and stereotypes that cloud our knowledge of Latin American art and culture.

Student expectations:

- Present material in an organized and well structured manner.
- Prioritize and manage work load in order to present and complete tasks on time.
- Demonstrate an active participation in class through critical inquiry with the readings and materials presented in class.

Questions, comments and constructive debate are always welcomed!!

3. Policies & Assessment

Please note, all written assignments must follow these guidelines:

-Font: Arial 11, 1.5 spacing, margins top and bottom 2.54 cm (default in Word). Not doing so will lower your grade.

Two exams: Mid-term 15% (16 Feb), Final 15% (9 May @ 12pm) - Total 30%

Short and long answer questions. Study guidelines will be provided. Please note that the date of the FINAL exam cannot be changed or modified unless permission has been previously granted by the Academic Dean. **The final exam is not cumulative and it will be two hours.**

Research paper 25 % (3 May) and presentation 10% - Total 35%

Length 3,000 words (**not including bibliography, illustrations and cover sheet**). Specific guidelines for this assignment will be provided during term. This is a **research paper** so you must select the subject, discuss and finalize the topic with me.

Two Slide Quizzes 5% each – total 10% (14 Feb, 25 April)

A revision PPT will be provided to study.

Course Readings and Museum journals 15%

There will be reading summaries and questionnaires for the class texts and documentaries shown in class. Students may also be asked to present one text.

Museums: Students will be asked to write a reflection/response (between 700 and 800 words) about the museum visits and how it relates to material covered in class. The museum visits are an extremely important element of the course and no make-up visits will be arranged unless proof of exceptional medical or personal reasons.

These assignments will be graded as Very good, Good, Pass, Fail.

THEY MUST BE PRESENTED ON THE DAY AND WILL NOT BE ACCEPTED LATE. PLEASE DO NOT EMAIL ME YOUR PAPERS YOU MUST PRINT THEM BEFORE THE CLASS. ALL OF THESE ASSIGNMENTS MUST BE TYPED.

Class participation & attendance 10%

Attendance (5%) & Participation (5%)

Besides being present in class, another essential course requirement is student participation in class. Participation in class will be judged on the whole for your involvement. You will be graded on your active participation based on the following elements:

- Doing the readings assigned for each class session IN ADVANCE and preparing answers to any assigned discussion questions.
- Paying attention consistently to the professor or classmates who are speaking in class
- Consistent visual engagement with the images being displayed in class.
- Vocal and aural participation in class discussions, either asking or answering questions and actively listening to the discussion.
- Thorough preparation for presentations, exams, and assignments including note-taking in class and from the book, reading assigned readings, asking questions, etc.
- Completion of all assignments as noted in the syllabus or discussed in class in a timely manner.

Grading Policy

The grading rubrics for the different types of assessment will be provided with their specific guidelines. **Late work will only be accepted under exceptional circumstances**, otherwise one grade will be deducted for each day and **it will not be accepted 3 days after the deadline**. There is no extra-credit policy. If you are having trouble keeping up with the content of the class, please do not hesitate to speak with me. Don't wait until the end of the semester to correct problems!

A	94-100 (96,5)	C+	77-79 (78)
A-	90-93 (91,5)	C	74-76 (75)
B+	87-89 (88)	C-	70-73 (71.5)
B	84-86 (85)	D	61-69 (65)
B-	80-83 (81.5)	F	< 61 (55)

A= Excellent understanding and mastery of skills

B= Good understanding and mastery of skills

C= Minimally satisfactory understanding and mastery of skills

D= Less than satisfactory understanding and mastery of skills

F= Lack of understanding and inability to master skills

Classroom Civility Statement:

To ensure an optimal learning environment the student must be an active participant in the educational endeavor. The behaviors of each student impact not only his/her own learning, but the learning of their peers and the teaching of the professor. In order to facilitate an optimal learning environment, students taking this class will agree to observe the following:

1. Respect: Treat others with respect in all situations.
2. Diversity: Embrace the diversity of others. Respect differing views shared by students or instructors, and politely share your own differing/similar opinions.

3. Courtesy: Acknowledge and respect your instructor as the expert. Do not talk during instructor-led portion of class, unless you raise your hand and are directed by the instructor. Pay attention to the professor's or your classmate's presentations by taking notes and keeping all non-related textbooks and non-class related material off of your desk.

Classroom Ethics

Please refrain from using cell phones and eating in class. **Anyone seen using their phone will be asked to leave.** Please do not arrive late or leave the classroom for breaks or before the class has finished as this causes disruption and disturbs the class. Laptops are not allowed unless permission has been previously granted. **No texting or emailing or web browsing is allowed during class.**

Attendance policy

Up to **FOUR** unexcused absences are allowed, more than 8 of these will result on an automatic F. Regular lateness and absences will bring down the overall grade by one letter grade. It is your responsibility to catch up with missed work and be prepared for assessments.

Make up-examination policy

Dates for assignments will only be rescheduled **under exceptional medical or personal circumstances**. You must contact me within 48 hours to discuss necessary arrangements. It is your responsibility to attend classes and not miss exams or deadlines.

PLEASE MAKE A NOTE OF THESE AND DO NOT BOOK TRAVEL ON THOSE DATES.

Academic Honesty

Academic integrity is honest, truthful and responsible conduct in all academic endeavors. The mission of Saint Louis University is "the pursuit of truth for the greater glory of God and for the service of humanity." Accordingly, all acts of falsehood demean and compromise the corporate endeavors of teaching, research, health care and community service via which SLU embodies its mission. The University strives to prepare students for lives of personal and professional integrity, and therefore regards all breaches of academic integrity as matters of serious concern.

The governing University-level Academic Integrity Policy can be accessed on the Provost's Office website at: http://www.slu.edu/Documents/provost/academic_affairs/University-wide%20Academic%20Integrity%20Policy%20FINAL%20%2006-26-15.pdf.

Additionally, SLU-Madrid has posted its academic integrity policy online: <http://www.slu.edu/madrid/academics>. As a member of the University community, you are expected to know and abide by these policies, which detail definitions of violations, processes for reporting violations, sanctions and appeals. The professor will review these matters during the first weeks of the term. Please direct questions about any facet of academic integrity to your faculty, the chair of the department of your academic program or the Academic Dean of the Madrid Campus.

Collection of student work for assessment:

In order to maintain quality academic offerings and to conform to accreditation requirements, SLU-Madrid regularly assesses its teaching, services and programs for evidence of student learning. For this purpose, SLU-Madrid keeps representative examples of student work from all courses and programs on file, including assignments, papers, exams, portfolios and results from student surveys, focus groups and reflective exercises. Copies of your work for this course may be kept on file for institutional research, assessment and accreditation purposes. If you prefer SLU-Madrid not to retain your work for this purpose, you must communicate this decision in writing to your professor.

Title IX Syllabus Statement:

Saint Louis University and its faculty are committed to supporting our students and seeking an environment that is free of bias, discrimination, and harassment. If you have encountered any form of sexual misconduct (e.g. sexual assault, sexual harassment, stalking, domestic or dating violence), we encourage you to report this to the University.

If you speak with a faculty member about an incident of misconduct, that faculty member must notify SLU's Title IX deputy coordinator, Marta Maruri, whose office is located on the ground floor of Padre Rubio Hall, Avenida del Valle, 28 (mmaruri@slu.edu; 915-54-5858, ext. 213) and share the basic fact of your experience with her. The Title IX deputy coordinator will then be available to assist you in understanding all of your options and in connecting you with all possible resources on and off campus.

If you wish to speak with a confidential source, you may contact the counselors at the SLU-Madrid's Counseling Services on the third floor of San Ignacio Hall (counselingcenter-madrid@slu.edu; 915-54-5858, ext. 230) or Sinews Multipletherapy Institute, the off-campus provider of counseling services for SLU-Madrid (www.sinews.es; 917-00-1979). To view SLU-Madrid's sexual misconduct policy and for resources, please visit the following web address:

<http://www.slu.edu/Documents/Madrid/campus-life/SLUMadridSexualMisconductPolicy.pdf>

Accommodation Statement:

In recognition that people learn in a variety of ways and that learning is influenced by multiple factors (e.g., prior experience, study skills, learning disability), resources to support student success are available on campus. Students who think they might benefit from these resources can find out more about:

- Course-level support (e.g., faculty member, departmental resources, etc.) by asking your course instructor.
- University-level support (e.g., tutoring/writing services, Disability Services) by visiting the Academic Dean's Office (San Ignacio Hall) or by going to <http://www.slu.edu/madrid/learning-resources>.

Students with a documented disability who wish to request academic accommodations must contact Disability Services to discuss accommodation requests and eligibility requirements. Once successfully registered, the student also must notify the course instructor that they wish to access accommodations in the course. Please contact Disability Services at disabilityservices-madrid@slu.edu or +915 54 58 58, ext. 230 for an appointment. Confidentiality will be observed in all inquiries. Once approved, information about the student's eligibility for academic accommodations will be shared with course instructors via email from Disability Services. For more information about academic accommodations, see "Student Resources" on the SLU-Madrid webpage.

Note: Students who do not have a documented disability but who think they may have one are encouraged to contact Disability Services.

Important dates to remember:

- Last day to Add/Drop: 24 January
- Last day to drop with W: 10 March
- Registration begins for Summer 2017: February 15

PLEASE NOTE: Both your Banner and SLU-Global accounts are linked to your slu.edu address, so **you must check your slu.edu account on a regular basis** or have the mail from this address forwarded to your preferred account.

Syllabus Outline

WEEK 1 (12)

- **Introduction to the course**

WEEK 2 (17 & 19 Jan)

- **Latin America: confronting a Colonial past**
 - Textbook pp. 1-10
 - Skidmore, 'The colonial foundations'
- **Visit Museo de America**

WEEK 3 (24 & 26 Jan)

- **Latin American *Modernismo* / Museum reflection**
 - Textbook pp. 13 – 41
 - Hedrick, 'Mestizo Modernism' pp. 1 – 34
- **The Avant-gardes in Latin America**
 - Textbook pp. 56 – 74
 - Juan Martinez, 'Early 20th Century Latin American Vanguard Art', in *Art Nexus*, 24, April-June 1997, pp 64-68

WEEK 4 (31 Jan & 2 Feb)

- **The AG – cont .**
 - Gallo, 'Media and Modernity in Mexico' pp. 1 – 28
- **Art and Revolution in Mexico**
 - Textbook pp. 44 - 56
 - Anreus, 'Los Tres Grandes. Ideologies and Styles', in *Mexican Muralism. A Critical History*, pp. 37-55

WEEK 5 (7 & 9 Feb)

- **The muralists cont.**
- **Crossing borders: Muralism in the US**
 - Belnap, 'Diego Rivera's Greater America: Pan-American Patronage, Indigenism and the H.P.' in *Cultural Critique*, 63, Spring 2006, pp 61-98
 - Diego Rivera, 'Portrait of America', pp 1-5

WEEK 6 (14 & 16 Feb)

- **Crossing borders cont. / 1 slide quiz**
 - Indyck-Lopez, 'Mexican Muralism in the US: Controversies, Paradoxes and Publics' in Greeley et. al. pp 208-226
- **Mid term exam**

WEEK 7 (22 Feb) – No class Thursday

- **Art and Gender: Kahlo, Modotti and Izquierdo**
 - Zavala, "In the Shadow of the Big Three: Maria Izquierdo" in Vaughan pp. 67 – 79
 - Laura Mulvey and Peter Wollen, "Frida Kahlo and Tina Modotti" in Frascina and Harris pp. 145 – 159

WEEK 8 (28 Feb & 2 March)

- **Social, ideological and nativist art**
 - Textbook pp. 83-108
- **Surrealism and the Americas**
 - Textbook pp. 103 – 126
 - Lewis, 'Surrealists, Stalinists, and Trotskyites', in *Art Journal*, pp. 61-68

WEEK 9 (7 & 9 March)

- **Surrealism and the Americas cont.**
 - Michele Greet, "Inventing Wilfredo Lam: the Parisian avant-garde's primitivism fixation"
- **Constructive Universalism: Joaquín Torres García and the School of the South**
 - Textbook pp. 127 - 135
 - De Torres, 'Montevideo' in Pérez Barreiro (ed.) pp. 18 – 27

WEEK 10 (14 & 16 March)

- **Concrete art: Argentina and Brazil**
 - Textbook pp 215 – 217
 - Pérez Barreiro, 'Breaking the Frame' and Pérez Barreiro, and Aldana 'Mechanisms of the Individual', in Pérez Barreiro (ed.) pp. 30 – 37 and 40 - 49
- **Neo-concrete art in Brazil**
 - Textbook pp 217 – 228

WEEK 11 (21 & 23 March)

- **Geometric, Optic and Kinetic art in Venezuela**
 - Textbook pp. 199 – 214
 - Pérez Oramas, 'Caracas a Constructive Stage' in Pérez Barreiro (ed.) 76 – 65
- **Presentations on research papers**

WEEK 12 (28 & 30 March)

- **Presentations on research papers**
- **Visit – Museum Reina Sofia**

WEEK 13 (4 & 6 April)

- **Modernity and Architecture in LA / Museum reflection**
 - Textbook pp. 166-188
 - Arredondo Zambrano, 'Modernity in Mexico. The case of Ciudad Universitaria', and Fraser, 'Brasilia' in Frank pp. 107-116 & 117-131
- **Modernity and Architecture cont.**

WEEK 14 No classes Easter Week

WEEK 15 (18 & 20 April)

- **Political and Conceptual art**
 - Textbook pp. 269 – 270 / 275 – 297
 - 'Tactics for Thriving on adversity' in Ramírez pp. 425 – 439
 - Farmer, Alan. "Through the Labyrinth: An Interview with Cildo Meireles." *Art Journal* 59, no. 3 (fall 2000): 35–43. **Jstor**
- **The politics of representation**
 - 'Mari Carmen Ramírez, "Beyond 'the fantastic': Framing identity in US exhibitions of Latin American Art", 1992
 - 'After Frida' in *The New York Times*
 - Gerardo Mosquera, 'From Latin American Art to Art of Latin America'

WEEK 16 (25 & 27 April)

- **Revision / 2 slide quiz**
- **Visit – Mario Pedrosa Exhibition at the Reina Sofia.**

THIS SYLLABUS IS SUBJECT TO CHANGE BY THE INSTRUCTOR TO MEET THE INSTRUCTIONAL NEEDS OF THE STUDENTS, AND TO ACCOMMODATE CLASS ACTIVITIES AND DISCUSSIONS. IT IS THE STUDENT'S RESPONSIBILITY TO STAY ABREAST OF ANY CHANGES.

Reference & Bibliography

- *Ades, Dawn, *Art in Latin America*, London: Yale University Press, 1989
Hudson, 2005 **(Reserve)**
- *Baddeley and Fraser, *Drawing the line : art and cultural identity in contemporary Latin America*, London, New York : Verso, 1989.
- *Chaplik Dorothy, et.al, *Defining Latin American Art: hacia una definicion del arte latinoamericano*, McFarland & Co Inc., 2005
- Camnitzer, Luis, *Conceptualism in Latin American Art: Didactics of Liberation*, Austin: University of Texas Press, 2007.
- *De Torres Cecilia, and Pérez Barreiro Gabriel, *The Geometry of Hope: Latin American abstract art from the Patricia Phelps de Cisneros collection*, Marquand Books, 2007 **(Reserve)**
- *Frank, Patrick, ed, *Readings in Latin American modern art*, New Haven: Yale University Press, 2004 **(Reserve)**
- Frascina and Harris (eds.), *Art in Modern Culture*, London: Phaidon, 1992.
- Gallo, Rubén, *Mexican Modernity: the avant-garde and the Technological Revolution*, Cambridge: MIT, 2005
- Greeley, Anreus, and Folgarait, eds., *Mexican Muralism: A Critical History*, California: Univeristy of California, 2012
- *Hedrick Tace, *Mestizo Modernism: Race, Nation and Identity in Latin American Culture, 1900-1940*. Rutgers University Press, 2003
- **Latin American women artists / artistas latinoamericanas: 1915-1995*, Exhib. Cat. Milwaukee, Wis: Milwaukee Art Museum, 1995
- *Lucie-Smith, Edward, *Latin American Art of the 20th Century*, London: Thames and Hudson, 2004
- *Pérez-Barreiro, Gabriel, ed, *Blanton Museum of Art : Latin American collection*, Austin: Blanton Museum of Art, University of Texas at Austin, 2006. **(Reserve)**
- *Ramírez, Mari Carmen and Olea, Hector, *Inverted Utopias: Avant-garde Art in Latin America*, New Haven: Yale University Press, 2004 **(Reserve)**
- Rasmussen, Waldo, ed., *Latin American Artists of the Twentieth Century*, New York: The Museum of Modern Art, 1993.
- Rosenberg, Fernando, *The Avant-garde and Geopolitics in Latin America*, Pittsburg: University of Pittsburg, 2006
- *Skidmore, and Smith, *Modern Latin America*, 5th ed. New York: Oxford University Press, 2001. **(Reserve)**

*Sawin, Martica, *Surrealism in exile and the beginning of the New York school*, Cambridge: MIT Press, 1995

Sibyl Moholy-Nagy, *Carlos Raúl Villanueva and the Architecture of Venezuela*, New York: Praeger, 1964

Smith, Terry, *Making the Modern. Industry, Art and Design in America*, Chicago: University of Chicago Press, 1993

Vaughan and Lewis, eds, *The Eagle and the Virgin: Nation and cultural revolution in Mexico, 1920 – 1940*, London: Duke University Press, 2006

Wade, Peter, *Race and Ethnicity in Latin America*, London: Pluto Press, 1997

*Books in Library

Useful databases available from the University's Pius XII Library:

<http://www.slu.edu/libraries/pius/>

Oxford Art Online
Google Scholar
Jstor

AND Saint Louis University Research Guides – Art History

<http://libguides.slu.edu/c.php?g=185621&p=1226243>

Check the links I have placed on Blackboard, and get familiar with the resources available through museum websites particularly the Centre Pompidou, MOMA, the Guggenheim, and the Reina Sofia.