

Introduction to Latin American Art

ARH2613. Fall Semester, 2023 (3 credit hours)

T | Period 3 (9:35 AM - 10:25 AM) ARCH 0423

R | Periods 3-4 (9:35 AM - 11:30 AM) NRN 1037

Room: Note that this class meets in different rooms on Tuesday/Thursday

Final exam: 12/11/2023 @ 3:00 PM - 5:00 PM

Derek Burdette, Ph.D., Assistant Professor

Email address: dburdette@arts.ufl.edu

Office: Fine Arts C 125

Office hours: TBD

Course Description: This course provides an overview of the rich tradition of visual arts within Latin America, beginning with the Pre-Columbian period, moving through the arts of the Spanish Viceroyalties, and concluding with the contemporary artistic landscape both in Latin America. The course focuses on key artworks, artists, and artistic movements from the region, providing students with the visual literacy to understand, and the vocabulary to analyze, the region's cultural production from a variety of methodological perspectives. The course situates key artworks within distinct historical moments, allowing students to concentrate on the social and cultural influences that led to their production. We will address several themes central to Latin American history, including: the rise of the Aztec and Inca empires, the role of art in the conquest and colonization of the Americas, modernism in the global South, political art and activism in the face of dictatorship, and Latin America's place within the contemporary art world and an increasingly interconnected globe.

Course Learning Outcomes: This course will help students gain an understanding of the rich history of Latin American art, while developing the visual literacy and vocabulary necessary to identify and think critically about that same art.

Students will finish the semester with the ability to:

- demonstrate a basic understanding of the historical trajectory of Latin American societies, from the Pre-Columbian period to the present.
- demonstrate a dominance of key art historical vocabulary, including the elements of design and central art historical concerns (authorship, style, iconography, reception, function, etc.).
- identify and interpret Latin American artworks on the basis of style, medium or iconography (Given a sample artwork related to those we study in class, students will be able to draw upon their knowledge of the different styles and schools of Latin American art to place that work within the correct chronological and geographical context).
- Describe numerous functions that art and architecture has played within Latin

- American society throughout time, drawing upon concrete examples.
- Carry out an in-depth analysis of an artwork based upon both formal elements and historical context.

Required Readings: There is no required textbook for the course. Instead, we will rely on numerous book chapters and articles available on our Canvas page.

General Education Humanities Designation

This course qualifies for the university's Humanities (H) designation. Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives. This course accomplishes the following learning outcomes for Humanities:

- Identify, describe, and explain the history, underlying theory and methodologies used.
- Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives.
- Communicate knowledge, thoughts and reasoning clearly and effectively.
- A minimum grade of C is required for general education credit.

Grading:

10% Attendance
5% Class Reading/Participation Responses
10%. Reading Analysis Assignments
5% Lecture attendance
20% Artwork Essay
25% Midterm Exam
25% Final Exam

Attendance (10%): Attendance is extremely important for this class, as many of our learning outcomes can only be achieved by attending class and participating fully in the lecture and in-class discussion. Each day you will need to sign in. You will be allowed *two* un-penalized absences, which assumes that you will need a day here or there because you are sick, etc. For each subsequent absence you will lose 2 points from the "Attendance" portion of your final grade. Note that excused absences still count as absences, so please plan accordingly. (Exceptions will be made when circumstances merit them) Also, note that excessive absences are grounds for receiving a failing grade for the class, and failure to sign in (if you are late, for example) will be counted as an absence.

Class Reading/Participation Responses (5%):

Throughout the semester I will begin some classes with short questions/exercises based upon the readings or in class activities to ensure that you are keeping up on the readings and engaged with what we are doing in class. These are not questions that address the minor details of each reading, but rather the major points that should be clear to anyone who completed the assigned readings before class. These questions keep us accountable and make sure that you all can get the most out of lecture. They will come more often if discussion lags or people seem unprepared, and less often if we seem to be doing well without them.

Reading Analysis Assignments (10%):

In preparation for class discussion on certain days you will complete a short canvas assignment related to our assigned reading. These questions are designed to help you learn to read critically and engage with diverse approaches to artworks and visual culture. Your goal is to read the article with an eye toward the big idea I have drawn out. The assignments should be completed *before* the start of class on the day indicated (when we cover the material in lecture). No late assignments will be accepted.

Dates Reading Analysis Due:

- Week 2: Thursday Aug 31: Reading Analysis Assignment Due Esther Pasztory, "Aesthetics and pre-Columbian art," *RES: Anthropology and Aesthetics*, 29/20 (Spring-Autumn, 1996), 318-325.
- Week 6: Thursday Sept. 28th: Reading Analysis Assignment Due Jennifer L. Roberts, "The Power of Patience: Teaching Students the Value of deceleration and immersive attention," *Harvard Magazine* (Nov. – Dec. 2013), 40-43.
- Week 12: Tuesday Nov. 7: Reading Analysis Assignment Due: Stephanie D'Alessandro, "A Negra, Abaporu, And Tarsila's Anthropophagy" in Tarsila de Amaral: Inventing Modern Art in Brazil (Chicago: Art Institute of Chicago 2105), 38-55.

Attend Campus Lectures (5%):

You will be required to attend two lectures outside of class time during the semester (details below). You will be required to sign in at the start and sign out at the end. If you cannot attend the lecture and stay the whole time, you may complete a review of an assigned reading (posted in the canvas module) instead. That make-up assignment will be due one week after the day of the lecture.

- **Oct. 26 Lecture:** Carmen Ramos, "Freddy Rodriguez 's Geometries: Diaspora, Networks, and Context," 6pm Fine Arts B, Room 105.
- **Nov. 2: Lecture:** Rachel Weiss, "Los Carpinteros and the Meaning of Beauty: An Argument about Activism and Visuality in Cuban Art" 6:00 pm, Harn Museum of Art, Chandler Auditorium

If you can't attend those above events, you can attend the following and write a one-page response that summarizes the event.

- **Oct. 12 Lecture:** Dr. Suzanne Marchand, the Boyd Professor of European Intellectual History at Louisiana State University. She will present the lecture "The Dialectics of the Antiquities Rush." October 12, Time and location TBD.
- More talks TBD. Posted in our canvas page.

Artwork Essay (20%):

This project is designed to capitalize upon the fact that we have lots of Latin American artworks close at hand, in both the Harn Museum of Art and the University Gallery. You will visit the exhibitions independently, and each of you will choose an artwork (form a list of approved choices) to serve as the object of an in-depth visual analysis. During the rest of the term you may return to the museum/gallery, take notes about the work, carry out additional research on the artist, the piece, or others like it. Lastly, you will write an analysis of that artwork, drawing upon your research (formal analysis and otherwise). The final paper will be 3-4 pages in length, and it will be grounded in your formal and contextual analysis. **The essay will be due in class on Thursday Nov. 30.** More precise details regarding the assignment will be forthcoming in week 3.

Midterm (25%)/ Final Exam (25%): These exams are designed to evaluate your understanding of the basic facts, concepts, and historical realities we have learned about, as well as the big themes and issues raised in class. At the end of each week, I will post the pptx from that week on canvas, and you can use those PowerPoints as a guide for preparing for the test. That being said, the majority of the material on the exam will be delivered through class discussion and lecture- and so there is no substitute for attending class and taking thorough notes. The tests will include a combination of image-based short answer questions (requiring you to identify the image, talk about its content, and connect it to key themes and issues discussed in class) and brief essays addressing larger themes that connect material from multiple sections of class. The tests will be offered only during the scheduled time, and absence may only be excused by a doctor's note.

Reminders and Requirements

UF Requirements and Policy: Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

Statement Regarding the Honor Pledge: UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. Click here to read the Conduct Code. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Accommodations: I, along with the rest of the University community, am working to create inclusive learning environments. Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. [Click here to get started with the Disability Resource Center.](#) It is important for students to share their accommodation letter with instructors and discuss their access needs, as early as possible in the semester. So, please notify me

if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation as soon as possible and we can work to find a solution.

Respect and Community : The intent is that we explore the content of this course in a way that is respectful of diversity: gender identity, sexuality, ability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. The intent is also to present content that explores diverse points of view, which might be challenging. Maintaining a respectful environment will be our responsibility. The intent is that students from all diverse backgrounds and perspectives be well-served by this course and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. Your suggestions are encouraged and appreciated.

Changes to the Syllabus: While this document provides guidelines for the class, I do reserve the right to change the syllabus at any time during the semester if the need arises. Each class is different, and sometimes it takes some tweaking to get the right readings, topics, and assignments. Being flexible with the syllabus allows us to get it right.

In-Class Recording: Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or guest lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

Notes on Technology and Communication

- **Communication and Respect:** We all must strive to be good communicators to make this class successful. This means listening respectfully to others in class (faculty and students) and engaging in respectful conversation. It also, perhaps just as importantly, means maintaining professional standards while communicating via email and outside of class. With that in mind, please use formal, respectful, and professional standards when corresponding via email. This means beginning emails with a formal greeting, employing proper grammar, and avoiding unprofessional colloquialisms.
- **Canvas:** Please make sure that you are familiar with our course site on Canvas so that you will have access to announcements, assignments and readings, and pptx presentations you will need for your work.
- **Course Evaluations:** Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.ua.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.ua.ufl.edu/public-results/>.

Campus Resources: Health and Wellness

- *U Matter, We Care:* If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.
- *Counseling and Wellness Center:* [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.
- *Student Health Care Center:* Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).
- *University Police Department:* [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).
- *UF Health Shands Emergency Room / Trauma Center:* For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).
- *GatorWell Health Promotion Services:* For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273-4450.

Campus Resources: Academic Resources

- *E-learning technical support*: Contact the [UF Computing Help Desk](#) at 352-392-4357 or
- via e-mail at helpdesk@ufl.edu.
Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance
- and counseling services.
- *Library Support*: Various ways to receive assistance with respect to using the libraries or finding resources.
- *Teaching Center*: Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.
- *Writing Studio*: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

COURSE SCHEDULE

Week 1: Course Intro

Thursday, August 24: Overview of course and syllabus and course content

Week 2: Mesoamerican Art (Tuesday, August 29th/ Thursday, August 31st)

- T: Anne D'Alleva, "The Fundamentals of Interpretation," in *Look! The Fundamentals of Art History* (London: Laurence King, 2004), 23-61.

Thursday Aug 31: Reading Analysis Assignment Due Esther Pasztor, "Aesthetics and pre-Columbian art," *RES: Anthropology and Aesthetics*, 29/20 (Spring-Autumn, 1996), 318-325.

Week 3: The Mexica (Aztec) Empire (Tuesday, September 5/ Thursday, September 7)

- Felipe Solís Olguín, "The Art of the Aztec Era" in *The Aztec World*, eds. Elizabeth Brumfiel and Gary M. Feinman (New York: Abrams, 2008), 153-177.

Week 4: The Andes (Tuesday, September 12/ Thursday, September 14)

- T: Rebecca Stone, "Introduction," in *The Art of The Andes*, third edition (New York, NY: Thames and Hudson, 2012), 9-19.
- TR: Burger, "Sacred Center of Chavín de Huantar"

Thursday, September 14: Potential visit to the University Gallery @10am

Week 5: The Inca Empire (Tuesday, September 19/ Thursday, September 21)

- T: Rebecca Stone, "The Inca" in *The Art of The Andes*, third edition (New York, NY: Thames and Hudson, 2012), 194-242.
- TR: Lucy C. Salazar, "Machu Picchu: Mysterious Royal Estate in the Cloud Forest" in *Machu Picchu: Unveiling the Mystery of the Incas*, eds. Richard L. Burger, Lucy C. Salazar (New Haven: Yale University, 2004), 21-48.

Week 6: The Spanish Empire (Tuesday, September 26th/)

- Elizabeth Boone, "Pictorial Documents and Visual Thinking in Postconquest

Mexico” in *Native Traditions in a Postconquest World*, ed. Elizabeth Boone and Tom Cummins (D.C.: Dumbarton Oaks, 1998), 149- 199.

Thursday, September 28: Visit to the Harn Museum of Art @ 10am to see “Under the Spell of the Palm Tree”

Thursday Sept. 28th: Reading Analysis Assignment Due Jennifer L. Roberts, “The Power of Patience: Teaching Students the Value of deceleration and immersive attention,” *Harvard Magazine* (Nov. – Dec. 2013), 40-43.

Week 7: The Spanish Empire (Cont.) (Tuesday, October 3/ Thursday, October 5)

- Carolyn Dean, “Inka Nobles, Portraiture and Paradox in Colonial Peru,” in *Exploring New World Imagery*. Ed. Donna Pierce (Denver: Denver Art Museum, 2005), 79-103.

Week 8: Midterm Exam

Tuesday, October 10: Midterm Review In Class

Thursday, October 12: Midterm In Class

Oct. 12 Lecture: Dr. Suzanne Marchand, the Boyd Professor of European Intellectual History at Louisiana State University. She will present the lecture “The Dialectics of the Antiquities Rush.” October 12, Time and location TBD.

Week 9: The Nineteenth Century Art (Tuesday, October 17/ Thursday, October 19)

- Emily Engel, “Simón Bolívar’s Itinerant Portraits: Visual Conquest and the Production of an Icon,” in *Simón Bolívar: Travels & Transformations of a Cultural Icon*, eds. Maureen Shanahan and Ana María Reyes (U. Press of Florida, 2016), pp. 27–47, plates 3–5.

Week 10: Indigenismo and the Nation (Tuesday, October 24/ Thursday, October 26)

- Michelle M. Penhall, “The Invention and Reinvention of Martín Chambi,” *History of Photography*, 24:2 (Summer 2000), 106-112.

Oct. 26 Lecture: Carmen Ramos, "Freddy Rodriguez 's Geometries: Diaspora, Networks, and Context," 6pm Fine Arts B, Room 105.

Week 11: Mexican Modernism (Tuesday, October 31/ Thursday, November 2)

- Dawn Ades, “The Mexican Mural Movement” in *Art in Latin America: The Modern Era, 1820-1980* (New Haven: Yale University Press, 1993), 151-179.

Nov. 2: Lecture: Rachel Weiss, “Los Carpinteros and the Meaning of Beauty: An Argument about Activism and Visuality in Cuban Art” 6:00 pm, Harn Museum of Art, Chandler Auditorium

Week 12: Modernisms and Manifestos (Tuesday, Nov. 7th/ Thursday, Nov. 9th)

Tuesday Nov. 7: Reading Analysis Assignment Due: Stephanie D’Alessandro, “A Negra, Abaporu, And Tarsila’s Anthropology” in *Tarsila de Amaral: Inventing Modern*

Art in Brazil (Chicago: Art Institute of Chicago 2015), 38-55.

- Read for class on Tuesday “Anthropophagite Manifesto” (3pgs)
- TR: Florencia Bazzano Nelson, “Joaquín Torres-García and the Tradition of Constructive Art” in *Latin American Artists of the Twentieth Century*, eds. Waldo Rasmussen, Fatima Bercht, and Elizabeth Ferrer (New York: Museum of Modern Art, New York, 1993), 72-83.
- TR Torres-García, “The Southern School” trans. Ades (3 pgs)

Week 13: Late-Twentieth Century Developments (Tue, Nov 14th/Thur, Nov 16th)

- Jacqueline Barnitz and Patrick Frank, “Graphic Art, Painting and Conceptualism as Ideological Tools,” in *Twentieth Century Art of Latin America* Revised and Expanded Edition (Austin: University of Texas Press, 2015), 285-315.

Week 14: Final Project & Thanksgiving

Tuesday, November 21st: Time Dedicated to Artwork Essay

Thursday, November 23rd: **No Class- Thanksgiving**

Week 15: LA & Global Contemporary Art (Tuesday, Nov. 28th/ Thursday, Nov. 30th)

- Jacqueline Barnitz and Patrick Frank, “Toward a New Century,” in *Twentieth Century Art of Latin America* Revised and Expanded Edition (Austin: University of Texas Press, 2015), 333-355.

Thursday Nov. 30: Artwork Essay Due at start of Class

Week 16: Final Exam Review

Tuesday, December 5th: Final Exam Review

FINAL EXAM: DECEMBER 11 @ 3:00 PM - 5:00 PM