Art History 6918 Latin American Art
Syllabus

Maya Stanfield-Mazzi, Ph.D., Assistant Professor
University of Florida, Summer B, July 2–August 9, 2013 (3 credit hours)
Tuesdays and Thursdays Periods 2–3 (9:30–12:15) and Wednesdays Period 2 (9:30–10:45)
in Fine Arts C 201
Final exam: Friday, August 5, 9:30 am–12:15 pm (in class)
Email address: mstanfield@ufl.edu Office telephone: 352-273-3070
Office: Fine Arts C 123 Office hours: Thursdays Period 5 (2:00–3:15)

Course Description
This course will examine the modern art of Latin America, focusing on Mexico and South America
during the nineteenth and twentieth centuries.

Expanded Course Overview
While looking in detail at several important art genres and artists in modern Latin America, this course
will address the following important themes:
  • Alternative modes of art-making. What was the role of art before and after the Spanish Conquest?
How were ideas expressed? How do modern artists use Pre-Columbian art for inspiration?
  • Race and class. How does Latin American art reflect systems of race and class? Does it reinforce
hierarchies, or challenge them?
  • Latin American Catholicism. How does religious art of the colonial and modern periods reflect the
unique features of Latin American Catholicism? How did religious art change after independence?
  • National Identity. How do artists formulate national identities after independence? What sources
do they draw on?
  • Revolution and Social Change. How has art contributed to the major political movements of the
nineteenth and twentieth centuries in Latin America? How is it used in times of political oppression?
  • Women Artists and Images of Women in Popular Culture. What has been the role of women
artists, especially in early twentieth century Mexico? How does this role compare to women as
represented in visual culture?
  • Modernity and Post-Modernity. In what ways is modernity expressed and contested in Latin
American art? How do contemporary Latin American artists address questions of identity?

Learning Objectives
Gain knowledge of several key art genres and artists from modern Latin America. Become familiar with
important works of art from Pre-Columbian and colonial Latin America, and understand the intellectual
issues at the fore in those fields. Learn how art changed after independence. Become conversant in the
main issues addressed by artists in the nineteenth and twentieth centuries in Mexico and South America.
Show ability to discuss, orally and in writing, specific works of art in relation to their makers and relevant
social and artistic concerns. Conduct independent research and produce a graduate-level research paper.

Assigned Reading
• A **required coursepack** is available at Bookit Student Readers in the Holiday Inn building on NW 13th
  Street (at the Buy Back awning).
• In consultation with professor, students should choose one additional scholarly book to read during the
course based on their interests and professor’s recommendations. Other readings that go beyond those
assigned to undergraduates are marked with an asterisk.
The textbooks, as well as several books for outside reading, are on reserve in the Fine Arts Library. Additional class materials, including a copy of this syllabus, terms lists, and study images, will be posted on the E-learning site for the course. Visit https://lss.at.ufl.edu/ to log in.

**Useful and Reputable Websites**

- www.latinart.com
- www.artealdia.com
- www.artstor.org

**Requirements**

All students must: (1) attend class (2) do the assigned readings in advance of the class for which they are assigned, (3) participate in discussion and group activities, (4) visit the Harn Museum of Art to view four works of art currently on display, and write an analysis of one, (5) write a paper (8–10 pages) on the work of one or two artists, (6) read a book independently, chosen in consultation with professor, (7) meet with professor and other graduate students near the end of the semester to give a synopsis of the book they read, and (8) take the in-class map quiz, midterm, and final examination.

The midterm will be given in class on Wednesday, July 17. It will consist of several short essays based on study questions that have been handed out. The final will have a similar format and will be held on the last day of class, Thursday, August 8.

**Attendance, Makeup, and Class Conduct Policies**

Because the lectures and discussions address the most current scholarship on the field, it is vital that students attend class. In class we will often cover works of art that are not in the readings, and activities will provide opportunities for active learning.

Absences for exams and late papers will require documentation, i.e. a doctor’s note, in order to be excused. Assignments must be turned in during class on the due dates, not sent through email. Late assignments without a doctor’s note will not be accepted at all.

Students should arrive to class on time and ready to speak, and should refrain from eating in class. Laptops and other electronics are to be used ONLY for taking class notes or doing class-related research. A 15-minute break will be given halfway through the long class period.

Details of this syllabus are subject to change as needed.

**Grade Breakdown**

Class attendance: 5%
Class participation: 15%
Analysis of Harn piece: 10%
Midterm examination: 15%
Paper: 30%
Final examination: 25%

**Grading Scale**

Grades are tabulated on a 100-point scale and a letter grade is assigned as follows:

- 93–100 A
- 90–92 A-
- 87–89 B+
- 83–86 B
- 80–82 B–
- 77–79 C+
- 73–76 C
- 70–72 C–
- 67–69 D+
- 63–66 D
- 60–62 D–
- 59 and below F

If you have questions about how grade points are assigned by the University, go to: https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx
Academic Honesty
The university’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following links:
Academic Honesty: https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx
Student Conduct and Honor Codes: http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/

Students with Disabilities
I will make every attempt to accommodate students with disabilities. At the same time, anyone requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide you with the necessary documentation, which you must then provide to me when requesting accommodation. Please make your request at least one week before the needed accommodation.

University Counseling & Wellness Center
3190 Radio Road
P.O. Box 112662, University of Florida
Gainesville, FL 32611-4100
Phone: 352-392-1575
Web: http://www.counseling.ufl.edu/cwc/

SCHEDULE AND ASSIGNMENTS

Tuesday, July 2
Introduction;
Pre-Columbian Art of the Andes: Moche Pottery, Wari Tapestries, and Inca Stonework
Required reading:
• This syllabus; purchase books and coursepack
• Ades, Introduction

Wednesday, July 3
Pre-Columbian Mesoamerican Art: The Aztec Calendar Stone
Visit Dickinson Hall to view scale replica of the stone (meet first in classroom)
Required reading:
• Khristaan D. Villela, Matthew H. Robb, and Mary Ann Miller, “Introduction,” in The Aztec Calendar Stone (Getty Research Institute, 2010), pp. 1–41. For discussion.
STUDY SHEET FOR MAP QUIZ HANDED OUT

NO CLASS Thursday: 4th of July Holiday

Tuesday, July 9
MAP QUIZ
The Spanish Conquest and a New Understanding of Art
Required reading:
Wednesday, July 10
Colonial Latin American Society: Mestizaje in Peru and Mexico
Required reading:

Thursday, July 11
Independence and its Precursors
Required reading:
• Ades, Chapter 1, “Independence and its Heroes”
Study guide for midterm handed out.

Tuesday, July 16
Academies, History Painting, and National Identity
GUEST LECTURE by UF PhD Candidate Eleanor Laughlin on Mexico’s Academy of San Carlos
Required reading:
• Ades, Chapter 2, “Academies and History Painting”

Wednesday, July 17
MIDTERM EXAM

Thursday, July 18
The Empirical Tradition; Popular Religious Art
Required reading:
Tuesday, July 23

The Graphic Tradition: José Guadalupe Posada

CLASS MEETS at Harn Museum for Posada, Torres-García, Rivera, Figari viewing

Required reading:
- Ades, Chapters 5 & 8, “Posada and the Popular Graphic Tradition” and “The Taller de Gráfica Popular”

Due in class July 25: A typewritten analysis of one of the Posada prints in the drawers at the Harn. Carefully describe its visual features and what it represents, and link it to the wider context of Posada’s work. 2 pages maximum, double-spaced.

Wednesday, July 24

Modernism: Saturnino Herrán, Joaquín Torres-García, Pedro Figari

Required reading:
- Ades, Chapter 6, “Modernism and the Search for Roots” and Manifesto 6.11, “The Southern School” by Joaquín Torres-García

Thursday, July 25

The Mexican Mural Movement and Indigenism: Diego Rivera and Oswaldo Guayasamín

Required reading:
- Ades, Chapter 7 & 9, “The Mexican Mural Movement” and “Indigenism and Social Realism” and Manifesto 6.7, “Amauta Editorial” by José Carlos Mariátegui

ANALYSIS OF POSADA WORK DUE IN CLASS.

Tuesday, July 30

Photography: Martín Chambi and Sebastião Salgado

Required reading:

Paper assignment handed out.

Wednesday, July 31

Personal art: Frida Kahlo, Leonora Carrington, Ana Mendieta, Nahum Zenil

• Ades, Chapter 10, “Private Worlds and Public Myths”
For discussion.
Movie night:  
*Frida* (2002, directed by Julie Taymor and based on the biography by Hayden Herrera), at 7:00 pm Thursday, August 1

**Mexican and Cuban Film Posters**
Visit to Smathers Library Special Collections to view posters (meet first in classroom to discuss *Frida* and view clips of other films)

Tuesday, August 6

**Non-figurative or Concrete Art/Review for Final**
- Ades, Chapters 11 & 12, “Arte Madí/Arte Concreto-Invención,” and “A Radical Leap” by Guy Brett
  Study guide for final handed out.

Wednesday, August 7

**Neofiguration and Post Latin American Art/Conclusions**
- Ades, Chapter 13, “History and Identity”
- “Adriana Varejão’s Retrospective: ‘Histórias às Margens’ At MAM, São Paulo, Brazil,” in *Arte al Día International*, May 16, 2012, at [http://www.artealdia.com/International/Contents/Museums/Adriana_Varejao_s_retrospective_Historias_a_s_Margens_at_MAM_Sao_Paulo_Brazil](http://www.artealdia.com/International/Contents/Museums/Adriana_Varejao_s_retrospective_Historias_a_s_Margens_at_MAM_Sao_Paulo_Brazil)

Thursday, August 8

**FINAL EXAM**

**PAPERS DUE BY 5:00 PM FRIDAY, AUGUST 9, UNDER PROFESSOR’S DOOR**

**Important Dates**
- July 4: No class
- July 9: MAP QUIZ
- July 16: Guest lecture by Eleanor Laughlin
- July 17: MIDTERM EXAM
- July 23: Visit to Harn Museum of Art (class meets there)
- July 25: ANALYSIS OF POSADA WORK DUE IN CLASS
- July 31: Movie night: 7:00 pm in classroom
- August 1: Visit to Smathers Library Special Collections (meet at classroom)
- August 8: FINAL EXAM IN CLASS
- August 9: PAPERS DUE BY 5:00 PM