



**Art History 2930 Introduction to Latin American Art**  
**Syllabus**

(Important—keep this with you and check it often!)

Maya Stanfield-Mazzi, Ph.D., Associate Professor  
(You can call me Professor Stanfield.)

University of Florida, Fall Semester, August 22–December 14, 2018 (3 credits)  
Tue. Periods 3–4 (9:35–11:30) and Thur. Period 4 (10:40–11:30) in FAC 201  
Final exam: Friday, December 14, 12:30–2:30 pm (in classroom)  
Email address: mstanfield@ufl.edu Office telephone: 352-273-3070  
Office: Fine Arts C 117 Office hours: Wednesdays Periods 4 & 5 (10:40–12:35)

**Course Description** (What the class is about!)

This course introduces the art and architecture of ancient, colonial, and modern Latin America. The course begins with an overview of ancient (also known as Pre-Columbian) art of Mesoamerica and the Andes. It then follows with consideration of art of the colonial (or viceregal) era. Lastly we will consider the art of modern and contemporary Latin America. We will cover art from a four thousand year time span (ca. 2000 BCE–2000 CE) and see the ways in which Latin American artists have built on the region's shared artistic legacies as well as adapted to outside influences.

**Expected Learning Outcomes** (What I want you to get out of this class.)

Students will:

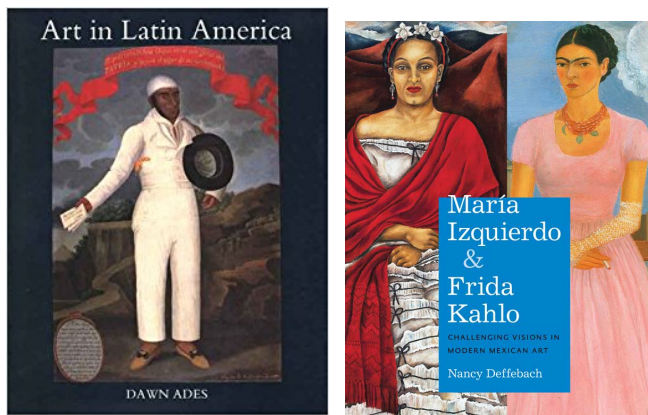
- Recall the geography and cultural characteristics of Latin America as a region.
- Apply art historical methods to describe, compare, and analyze works of Latin American art orally and in writing, independently and in groups.
- Memorize the identifying information for selected works covered on exams.
- Identify the major features of ancient, colonial, and modern/contemporary Latin American art.
- Read scholarly analyses of this art and summarize them in their own words.

**Required Materials** (Buy these books, and read them! They're great.)

- Dawn Ades, *Art in Latin America* (Yale University Press, 1989). **Required.**
- Nancy Deffebach, *María Izquierdo and Frida Kahlo: Challenging Visions in Modern Mexican Art* (University of Texas Press, 2015). **Required.**

Copies of these books are on **reserve** in the Fine Arts Library.

- Other required readings are available as pdf's on the **Canvas (E-learning)** site for the course, under Files. Visit <https://ufl.instructure.com> to log in. Additional class materials, including a copy of this syllabus, terms lists, and images, will also be posted there.



**Requirements** (What you need to do to get a good grade!)

All students must:

- (1) attend class, including the class meetings at the Harn Museum of Art and other locations
- (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 professor's office hours and ask a question at least once
- (5) visit the Harn Museum of Art on your own and write a short visual analysis of a work in the *Resilient Visions: Haitian Art* show.
- (6) see one film in the Latino Film Festival and write a short review of it, or visit and write a review of the *Tablas de Sarhua/Sarhua Boards from Perú* exhibition at the Cone Park Library Branch. See <http://gainesvillelatinoilmfestival.com/>
- (7) write a 3–4 page paper on a work by a Latin American artist currently on the display at the Harn Museum of Art
- (8) take the in-class midterm, map quiz, and final examination. The midterm and final will consist of several short essays based on guidelines that have been handed out. Assignments, study guides, and study images will be posted on Canvas.

**Grade Breakdown** (So you know what to prioritize.)

Class attendance: 10%

Class participation: 10%

Office hours visit: 5%

Visual analysis of a work in Haitian Art show: 10%

Latino Film Festival assignment: 10%

Midterm examination: 10%

Map quiz: 5%

Harn piece paper: 20%

Final examination: 20%

**Attendance, Makeup, and Class Conduct Policies** (Where I lay down the line...)

Because the lectures synthesize the various class materials and present additional information, it is vital that students attend class. The lectures will also provide images of many works that are not in the readings. Class is also a place for active learning—there will be discussion, short writing activities, and group activities.

Absences for exams and late papers will require documentation, i.e. a doctor's note, in order to be excused. Unexcused absences count against both the attendance and participation grades, and are reflected in the final grade. Students who do not complete requirements 5–8 (see above!) will fail the course. Written assignments should be submitted as Word documents on Canvas unless otherwise stated. Assignments are due at 9:00 am on the due dates.

Students should arrive to class on time and ready to speak, and should refrain from eating in class. Laptops should NOT be used for taking notes, and can only be used to consult readings in electronic format. During lectures all electronics should be stowed, and notes should be taken on paper. (No texting! No TV watching! No sleeping!) Students are encouraged to bring hard copies of the class readings to the appropriate class sessions. A 10-minute break will be given halfway through the long class period.

Details of this syllabus are subject to change as needed. Other important information is at the end of this document in the Appendix.

**Course Evaluation** (Where you get to say how much you loved the class... or not)

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations on GatorRater at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

**Communication** (Email or call me! And use your ufl address.)

The principal form of communication for this course is email, using students' @ufl.edu addresses. Students should be sure to check their UF email often and use it to communicate with the professor, [mstanfield@ufl.edu](mailto:mstanfield@ufl.edu). Emails will be responded to within 48 hours. Any important announcements posted on Canvas will also come to students as emails, but students should not use Canvas to send messages to the professor (use email instead). If you cannot come to office hours but would like to speak to the professor, feel free to call her office number, 352-273-3070. Otherwise ask for an appointment to meet in person.

**SCHEDULE AND ASSIGNMENTS** (Important! Check this at least weekly, and add dates to your calendar.)

**Thursday, August 23**

**Introduction**

**Required reading:**

- This syllabus; purchase books
- Ades, Introduction

**Tuesday, August 28, and Thursday, August 30**

**Ancient Art of the Andes**

**Required reading:**

- Rebecca Stone, "Introduction," in *Art of the Andes: From Chavín to Inca* (Thames & Hudson, 2012), pp. 9–20. Canvas.
- Jeffrey Quilter, "The Messages of Moche Art," in *The Moche of Ancient Peru: Media and Messages* (Peabody Museum Press, 2010), pp. 48–57. Canvas. **For discussion Tuesday.**

**Tuesday, Sept. 4**

**Mesoamerican Art**

**Required reading:**

- Mary Miller, "Introduction," in *Art of Mesoamerica* (Thames & Hudson, 2012), pp. 10–23. Canvas.
- Deffebach, Chap. 3, "Revitalizing the Past: Precolumbian Figures from West Mexico in Kahlo's Paintings," pp. 67–86. **For discussion.**

**Thursday, Sept. 6**

**Mesoamerican Art cont.: The Aztec Calendar Stone**



**CLASS MEETS IN FRONT OF DICKINSON HALL ON MUSEUM ROAD TO VIEW FULL-SIZE REPLICA.**

**Required reading:**

- Felipe Solís, "The Stone of the Sun (2000)," and Eduardo Matos Moctezuma, "The Aztec Calendar and Other Solar Monuments (2004)," in *The Calendar Stone* (Getty Research Institute, 2010), pp. 293–300. Canvas. **For discussion.**

**LATINO FILM FESTIVAL BEGINS SEPTEMBER 13<sup>TH</sup>—CHECK THE SCHEDULE AND PLAN YOUR ACTIVITY.**

**VISIT THE HARN AND COMPLETE YOUR VISUAL ANALYSIS OF A WORK IN THE HAITIAN ART SHOW, DUE SEPT. 20<sup>TH</sup>. SEE BOTH ASSIGNMENTS ON CANVAS.**

**Tuesday, Sept. 11 & Thursday, Sept. 13**

**Art of the Viceroyalty of New Spain**

**Required reading:**

- Donna Pierce, "At the Crossroads: Cultural Confluence and Daily Life in Mexico, 1521–1821," in *Painting a New World: Mexican Art and Life, 1521–1821* (Denver Art Museum, 2004), pp. 25–45. Canvas. **For discussion Tuesday.**

**Tuesday, Sept. 18**

**Art of the Viceroyalty of Peru**

**Required reading:**

- Ananda Cohen Suarez, "Introduction to the Colonial Arts of the Cusco Region," in *Paintings of Colonial Cusco* (Haynanka Ediciones, 2015), pp. 7–15. Canvas. **For discussion Tuesday.**

**STUDY SHEET FOR MIDTERM HANDED OUT**

**NO CLASS SEPT. 20<sup>TH</sup>: VISUAL ANALYSIS ON HAITIAN WORK AT HARN DUE**

**Tuesday, Sept. 25**

**Art of the Viceroyalty of Peru cont.**

**Required reading:**

- Marie Timberlake, "The Painted Colonial Image: Jesuit and Andean Fabrication of History in *Matrimonio de García de Loyola con Ñusta Beatriz*," *Journal of Medieval and Early Modern Studies* 29:3 (Fall 1999): 563–98. Canvas.

**For discussion.**

**Thursday, Sept. 27**

**MIDTERM EXAM**

**Tuesday, Oct. 2 & Thursday, Oct. 4**

**Art of Independence**

**LATINO FILM FESTIVAL REVIEW ASSIGNMENT DUE TUESDAY; STUDY GUIDE FOR MAP QUIZ HANDED OUT**

**Required reading:**

- Ades, Chapter 1, "Independence and its Heroes"

**Tuesday, Oct. 9 & Thursday, Oct. 11**

**Nineteenth-Century Art: National Identity**

**MAP QUIZ TUESDAY**

**GUEST LECTURE BY DR. ELEANOR LAUGHLIN THURSDAY**

**Required reading:**

- Ades, Chapter 2, "Academies and History Painting"



- Natalia Majluf, "'Ce n'est pas le Pérou,' or, the Failure of Authenticity: Marginal Cosmopolitans at the Paris Universal Exhibition of 1855" *Critical Inquiry* 23:4 (Summer 1997): 868–93. Canvas. **For discussion Tuesday.**

**Tuesday, Oct. 16 & Thursday, Oct. 18**

**Nineteenth-Century Art cont.: The Empirical Tradition**

**Required reading:**

- Ades, Chapters 3.i, 3.ii, and 4, "Traveler-Reporter Artists and the Empirical Tradition in Post-Independence Latin America" by Stanton Loomis Catlin, and "Nature, Science, and the Picturesque" and "José María Velasco" by Ades

**Tuesday, Oct. 23 & Thursday, Oct. 25**

**Nineteenth- and Early Twentieth Century Art: The Graphic Tradition**

**Required reading:**

- Ades, Chapters 5 & 8, "Posada and the Popular Graphic Tradition" and "The Taller de Gráfica Popular"
- Patrick Frank, "Introduction," in *Posada's Broadsheets: Mexican Popular Imagery, 1890–1910* (University of New Mexico, 1998), pp. 3–17, notes 239–40. Canvas. **For discussion Tuesday.**

**Tuesday, Oct. 30 & Thursday, Nov. 1**

**Early Twentieth Century Art: Modernism**

**CLASS MEETS at Harn Museum on the 30<sup>th</sup> for viewing of works in the modern gallery; *Resilient Visions: Haitian Art*; and *The World to Come: Art in the Age of the Anthropocene* exhibitions**



**Required reading:**

- Ades, Chapter 6, "Modernism and the Search for Roots" and Manifesto 6.11, "The Southern School" by Joaquín Torres-García
- Jacinto Quirarte, "Saturnino Herrán: *Our Gods* Mural Project," in *Mexico: Splendors of Thirty Centuries* (Metropolitan Museum of Art, 1990), pp. 581–84 (Canvas). **For discussion Thursday.**

**PAPER ASSIGNMENT AVAILABLE ON CANVAS, DUE NOVEMBER 20<sup>TH</sup>**

**Tuesday, Nov. 6 & Thursday, Nov. 8**

**Twentieth Century Art: The Mexican Mural Movement**

**Required reading:**

- Ades, Chapter 7, "The Mexican Mural Movement"
- Mary K. Coffey, "'All Mexico on a Wall': Diego Rivera's Murals at the Ministry of Public Education," in *Mexican Muralism, A Critical History*, ed. Alejandro Anreus, Leonard Folgarait, Robin Adele Greeley (Berkeley: University of California Press, 2012), pp. 56–74 Canvas. **For discussion Tuesday.**
- Deffebach, Introduction, pp. 1–32, and Chapter 6, "What Sex is the City?: Izquierdo's Aborted Mural Project," pp. 109–130. **For discussion Thursday.**

**Tuesday, Nov. 13**

**Twentieth Century Art: Indigenismo**

**Required reading:**

- Ades, Chapter 9, "Indigenism and Social Realism" and Manifesto 6.7, "Amauta Editorial" by José Carlos Mariátegui
- Deffebach, Chap. 1, "Women on the Wire: Izquierdo's Images of Circus Performers," pp. 33–50, and Chap. 5, "Mother of the Maize: Izquierdo's Images of Rural Gardens with Granaries," pp. 97–108. **For discussion.**

**Thursday, Nov. 15 & Tuesday, Nov. 20**

**Twentieth Century Art: The Personal Meets the Political  
HARN PIECE PAPER ASSIGNMENT DUE TUESDAY THE 20<sup>th</sup>**

**Required reading:**

- Ades, Chapter 10, "Private Worlds and Public Myths"
- Deffebach, Chap. 2, "Saints and Goddesses: Kahlo's Appropriations of Religious Iconography in Her Self-Portraits," pp. 51–66, and Chap. 4, "Beyond the Personal: Kahlo's *La niña, la luna y el sol* of 1942," pp. 87–96. **For discussion**

**Tuesday.**

- Deffebach, Chap. 7, "*Picantes pero sabrosas*: Kahlo's Still-Life Paintings and Related Images," pp. 131–148, and Chap. 8, "Grain of Memory: Izquierdo's Paintings of Altars to the Virgin of Sorrows," pp. 149–160. **For discussion Thursday.**

**HAPPY THANKSGIVING!**

Bring the Deffebach book home, and finish it by reading Part 5 and Conclusion, pp. 161–183.



**Tuesday, Nov. 27 & Thursday, Nov. 29**

**Twentieth Century Art: Non-figurative or Concrete Art**

**Required reading:**

- Ades, Chapters 11 & 12, "Arte Madí/Arte Concreto-Invención," and "A Radical Leap" by Guy Brett



- Holland Cotter, "Cool Heat: An Art Outlaw Who Still Simmers," in *The New York Times*, July 13, 2017, at [https://www.nytimes.com/2017/07/13/arts/design/cool-heat-an-art-outlaw-who-still-simmers.html?\\_r=1](https://www.nytimes.com/2017/07/13/arts/design/cool-heat-an-art-outlaw-who-still-simmers.html?_r=1)

**Tuesday, Dec. 4**

**Neofiguration and Post Latin American Art/Conclusions**

**Required reading:**

- 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.artaaldia.com/International/Contents/Museums/Adriana\\_Varejao\\_s\\_retrospective\\_Historias\\_as\\_Margens\\_at\\_MAM\\_Sao\\_Paulo\\_Brazil](http://www.artaaldia.com/International/Contents/Museums/Adriana_Varejao_s_retrospective_Historias_as_Margens_at_MAM_Sao_Paulo_Brazil)

**Review for Final**

**Study guide for final handed out.** (Don't forget to do your course evaluation!)

**Friday, Dec. 14**

**FINAL EXAM, 12:30–2:30 in classroom**

## **Important Dates**

Put these dates in your calendar. Also plan your visit to the Harn and which film and you will attend, and put those dates in.

Sept. 6: **CLASS MEETS IN FRONT OF DICKINSON HALL ON MUSEUM ROAD**

Sept. 13–30: Latino Film Festival

Sept. 18: Study sheet for midterm handed out

Sept. 20: **NO CLASS; VISUAL ANALYSIS ON HAITIAN WORK AT HARN DUE**

Sept. 27: **MIDTERM EXAM**

Oct. 2: **LAST DAY TO TURN IN LATINO FILM FESTIVAL REVIEW ASSIGNMENT;** Study guide for map quiz handed out

Oct. 9: **MAP QUIZ**

Oct. 11: Guest lecture by Dr. Eleanor Laughlin

Oct. 30: **CLASS MEETS AT HARN MUSEUM OF ART;** Paper assignment handed out

Nov. 20: **HARN PIECE PAPER ASSIGNMENT DUE**

Dec. 14: **FINAL EXAM IN CLASSROOM, 12:30–2:30 PM**

## **Appendix**

### **Grading Scale**

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

94–100 A	90–93 A-	87–89 B+	84–86 B	80–83 B-
77–79 C+	74–76 C	70–73 C-	67–69 D+	64–66 D
60–63 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**

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 Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor.

### **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/>