

Art History 2613 Introduction to Latin American Art **Syllabus**

Professor Maya Stanfield-Mazzi

University of Florida, Fall Semester, August 24–December 7, 2021 (3 credits)

Tue. Periods 3–4 (9:35–11:30) and Thur. Period 3 (9:35–10:25) in FAC 201;

concurrent Zoom meetings for students with COVID concerns

Final exam: Monday, December 13, 10:00 am–12:00 pm in FAC 201

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Office hours: Tuesdays Periods 6 & 7 (12:50–2:45)

Course Description

This course introduces the art and architecture of ancient, colonial, and modern Latin America by way of key examples that tie themes across time and space. It begins with significant examples of ancient (often known as Pre-Columbian) art of Mesoamerica and the Andes. It then follows with consideration of artworks of the colonial (or viceregal) era. Lastly we will consider 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 responded to outside influences.

Expected Learning Outcomes

Students will:

- Develop a critical understanding of what “Latin American” art is.
- 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 a selected group of artworks.
- Gain in-depth knowledge about this group of artworks, which serve as windows into larger features of ancient, colonial, and modern/contemporary Latin American art.
- Read scholarly analyses on the selected artworks and discuss the artists' and scholars' perspectives in their own words.
- By studying Latin American art, especially that of Indigenous, Black, and women artists, develop a critical understanding of the art historical canon and how it can be challenged.

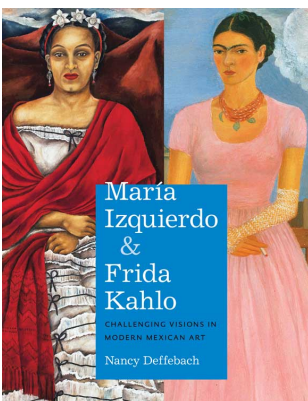
Required Resources and Materials

Course materials, and links to the class Zoom meetings, are available on the Canvas course site. Students should consult it regularly.

Required readings are available as pdf's under Files on Canvas. Students should print them out or have them available on a tablet or laptop for the corresponding class meetings.

You are also required to purchase and read this book through the semester:

Nancy Deffebach, *María Izquierdo and Frida Kahlo: Challenging Visions in Modern Mexican Art* (University of Texas Press, 2015).



Course Requirements

All students must:

- (1) attend class in person; attend by Zoom if needed for COVID concerns
- (2) do the assigned readings in advance of the class for which they are assigned
- (3) participate in discussion and group activities (in the form of individual comments during class, breakout group reports, and other short assignments)
- (4) visit the professor's office hours, live or by zoom, and ask a question at least once
- (5) attend the lecture by Dr. Ananda Cohen-Aponte at 6:00 pm at the Harn Museum on Sept. 30 (or on Zoom if plans change) and write a response to it
- (6) view one film in the Latino Film Festival and write a short review of it. See <http://gainesvillelatinofilmfestival.com/>
- (7) attend the lecture by Dr. Monica Amor at 6:00 pm at the Harn Museum on Nov. 4 and write a response to it
- (8) write a 3–4 page paper on a work by a Latin American artist on display at the Harn Museum of Art or University Gallery in the *Plural Domains* exhibition
- (9) take the in-class midterm, map quiz, and final examination. The midterm and final will consist of short essays based on questions and study images provided in advance.

Grade Breakdown

Class attendance: 10%

Class participation: 10%

Office hours visit: 5%

Summary and Response to Cohen-Aponte Lecture: 5%

Latino Film Festival assignment: 10%

Midterm examination: 10%

Map quiz: 5%

Summary and Response to Amor Lecture: 5%

Plural Domains artwork paper: 20%

Final examination: 20%

Attendance, Makeup, and Class Conduct Policies

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.

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: catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/

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 8 & 9 will fail the course. Written assignments should be submitted as Word documents on Canvas unless otherwise stated. Assignments are due at 11:00 pm on the due dates.

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

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.

Course Evaluation

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 gatorevals.aa.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 ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at gatorevals.aa.ufl.edu/public-results/.

Communication

Apart from talking during or after class and during office hours, 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. Emails will be responded to within 48 hours. If you cannot come to office hours or sign in by Zoom, email the professor and arrange a time and way to talk (in person, phone, or Zoom).

SCHEDULE AND ASSIGNMENTS

Tuesday, August 24

Introduction

Required reading:

- This syllabus; purchase book

Thursday, August 26 & Tuesday, August 31

Ancient Art of the Andes

Key work: *Stirrup Spout Bottle with Fineline painting of Sacrifice Ceremony*, Moche culture, ca. 300–600 CE. Slip-painted, fired clay. Museo Larco, Lima, Peru.

Reading for discussion Tuesday:

- Jeffrey Quilter, "The Messages of Moche Art," in *The Moche of Ancient Peru: Media and Messages* (Peabody Museum Press, 2010), pp. 48–57. Canvas.

Thursday, September 2 & Tuesday, Sept. 7

Mesoamerican Art

Key work: *Seated Couple*. West Mexico (Nayarit) culture, ca. 200 BCE–300 CE. Fired clay. Cleveland Museum of Art.

Reading for discussion Tuesday:

- Deffebach, Chap. 3, "Revitalizing the Past: Precolumbian Figures from West Mexico in Kahlo's Paintings," pp. 67–86.

LATINO FILM FESTIVAL BEGINS SEPTEMBER 9TH—ASSIGNMENT DUE OCT. 7.

Thursday, September 9 & Tuesday, Sept. 14

Art of the Viceroyalty of New Spain

Key work: Juan Correa, *The Assumption of the Virgin Mary*. Viceroyalty of New Spain, 1689. Oil on canvas. Mexico City Cathedral.

Reading for discussion Tuesday:

- Aaron Hyman, "Inventing Painting: Cristóbal de Villalpando, Juan Correa, and New Spain's Transatlantic Canon," *Art Bulletin* 99:2 (June 2017): 102–35. Canvas.

Thursday, September 16 & Tuesday, Sept. 21

Art of the Viceroyalty of Peru

Key work: *Marriage of Don Martín de Loyola to Doña Beatriz Ñusta and Ana María Lorenza to Juan Enríquez de Borja*. Viceroyalty of Peru, late 17th century. Oil on canvas. Church of La Compañía, Cusco, Peru.

Reading for discussion Tuesday:

- 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.

Thursday, September 23 & Tuesday, Sept. 28

Art of Independence

Key work: José Gil de Castro (Peru), *Portrait of Simón Bolívar in Lima*, 1825. Oil on canvas. Venezuelan National Assembly, Caracas, Venezuela.

Reading for discussion Tuesday:

- 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 (University Press of Florida, 2016), pp. 27–47, plates 3–5. Canvas.

STUDY GUIDE FOR MIDTERM AVAILABLE

Thursday, September 30

MIDTERM EXAM; Cohen-Aponte Lecture at 6:00 pm on Zoom

LATINO FILM FESTIVAL ENDS; REVIEW ASSIGNMENT DUE THURSDAY, OCT. 7TH

Tuesday, Oct. 5 & Thursday, October 7

Nineteenth-Century Art: National Identity

Key work: Francisco Laso (Peru). *Inhabitant of the Cordillera of Peru* (previously called *The Indian Potter*), 1855. Oil on canvas. Pinacoteca Municipal Ignacio Merino, Lima, Peru.

Reading for discussion Tuesday:

- 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.

STUDY GUIDE FOR MAP QUIZ AVAILABLE

COHEN-APONTE ASSIGNMENT DUE THURSDAY, OCT. 14th

Tuesday, Oct. 12 & Thursday, Oct. 14

Nineteenth-Century Art cont.: The Empirical Tradition:

Key work: Jean-Baptiste Debret (France). *Un employé du gouvernement sortant de chez lui avec sa famille* (A government employee leaving his house with his family), from *Voyage pittoresque et historique au Brésil*, vol. 2, plate 5, 1834–39. Lithograph, ink on paper.

MAP QUIZ TUESDAY

Reading for discussion Thursday:

- Ana Lucia Araujo, "Gender, Sex, and Power: Images of Enslaved Women's Bodies," in *Sex, Power and Slavery*, eds. Gwyn Campbell and Elizabeth Elbourne (Ohio University Press, 2014), pp. 469–98. Canvas.

Tuesday, Oct. 19 & Thursday, Oct. 21

Nineteenth- and Early Twentieth Century Art: The Graphic Tradition

Key work: Lorenzo Homar (Puerto Rico). *El Obispo de Ponce* (*The Bishop of Ponce*), from the *Plenas* portfolio, 1955. Linocut, ink on paper.

THURSDAY CLASS AT UF LIBRARY SPECIAL COLLECTIONS, TO VIEW ORIGINAL EDITIONS OF DEBRET, CABADA, AND HOMAR/TUFIÑO

Reading for discussion Tuesday:

- Ana D. Rodriguez, "Dancing Plena with the Bishop: An Analysis of Lorenzo Homar's *El Obispo de Ponce* Linocut Print," Master's Thesis, University of Florida, pp. 55–111. Available to UF users through UF library catalogue.

Tuesday, Oct. 26 & Thursday, Oct. 28

Twentieth Century Art: The Mexican Mural Movement

Key works: Diego Rivera (Mexico). *The Distribution of Arms*, 1928. Fresco. Ministry of Public Education (Court of Fiestas, 3rd Floor), Mexico City.

María Izquierdo (Mexico), *Tragedy*, 1946. Fresco. IUS Sempter Loquitur Auditorium, Facultad de Derecho, Universidad Nacional Autónoma de México, Mexico City.

Reading for discussion Thursday:

- Deffebach, Introduction, pp. 1–32, and Chapter 6, "What Sex is the City?: Izquierdo's Aborted Mural Project," pp. 109–130.

Tuesday, Nov. 2 & Thursday, Nov. 4

Twentieth Century Art: *Indigenismo*

Key work: María Izquierdo (Mexico). *Tropical Landscape (Troje)*, 1944. Oil on canvas. Private collection.

Required reading:

- 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.**

Amor Lecture at 6:00 pm at Harn Museum of Art Nov. 4

Tuesday, Nov. 9 (NO CLASS NOV. 11)

Class visit to the Harn to view Plural Domains show.

Required reading for discussion Tuesday:

- Ivo Mesquita, "Latin America: Another Cartography," in *Resisting Categories: Latin America and/or Latino?*, eds. Héctor Olea and Melina Kervandjian, (Museum Fine Arts Houston, 2012), 1077–1085. Canvas.

AMOR REVIEW DUE TUESDAY NOV. 16

Tuesday, Nov. 16

Twentieth Century Art: The Personal Meets the Political

Key work: Frida Kahlo (Mexico). *La niña, la luna y el sol*, 1942. Oil on canvas. Pérez Simon Collection, Mexico City.

Required reading:

- 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.**

Thursday, Nov. 18

Tour of the Plural Domains show at the University Gallery by Director Jesús Fuenmayor.

Tuesday, Nov. 23

Key work: Frida Kahlo (Mexico). *Still Life*, 1942. Oil on canvas. Museo Frida Kahlo.

- 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.**

HAPPY THANKSGIVING!

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

PLURAL DOMAINS PAPER ASSIGNMENT DUE TUESDAY NOV. 30

Tuesday, Nov. 30 & Thursday, Dec. 2

Twentieth Century Art: Non-figurative or Concrete Art

Key work: Hélio Oiticica (Brazil). *Tropicália*, installed in various locations in 1960's. Mixed media.

Required reading:

- Sergio Martins, "Hélio Oiticica: Mapping the Constructive," *Third Text*, 24:4 (July 2010): 409–422. Canvas. **For discussion Tuesday.**

Tuesday, Dec. 7

Neofiguration and Post Latin American Art/Conclusions/Review for Final

Key work: Adriana Varejão (Brazil). *Carpet-Style Tilework in Live Flesh*, 1999. Oil, foam, wood, aluminum, and canvas. Museum of Contemporary Art, San Diego.

Required reading:

- Cecilia Fajardo-Hill, "The Invisibility of Latin American Women Artists," in *Radical Women: Latin American Art, 1960–1985* (Hammer Museum, 2017), 21–27.
- Complete course evaluation.

Wednesday, Dec. 16

FINAL EXAM, 5:30–7:30 pm

Appendix

COVID-19 Information

The following practices are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- If you are not vaccinated, get vaccinated. Vaccines are readily available at no cost and have been demonstrated to be safe and effective against the COVID-19 virus. Visit this link for details on where to get your shot, including options that do not require an appointment: <https://coronavirus.ufhealth.org/vaccinations/vaccine-availability/>. Students who receive the first dose of the vaccine somewhere off-campus and/or outside of Gainesville can still receive their second dose on campus.
- You are expected to wear approved face coverings at all times during class and within buildings even if you are vaccinated. Please continue to follow healthy habits, including best practices like frequent hand washing. Following these practices is our responsibility as Gators.
 - Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
 - Hand sanitizing stations will be located in every classroom.
- If you are sick, stay home and self-quarantine. Please visit the UF Health Screen, Test & Protect website about next steps, retake the questionnaire and schedule your test for no sooner than 24 hours after your symptoms began. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 (or email covid@shcc.ufl.edu) to be evaluated for testing and to receive further instructions about returning to campus. UF Health Screen, Test & Protect offers guidance when you are sick, have been exposed to someone who has tested positive or have tested positive yourself. Visit the [UF Health Screen, Test & Protect website](#) for more information.
 - Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.

- If you are withheld from campus by the Department of Health through Screen, Test & Protect you are not permitted to use any on campus facilities. Students attempting to attend campus activities when withheld from campus will be referred to the Dean of Students Office.
- Continue to regularly visit coronavirus.UFHealth.org and coronavirus.ufl.edu for up-to-date information about COVID-19 and vaccination.

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/UGRD/academic-regulations/grades-grading-policies/>

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 (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-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 or TAs in this class.

Students with Disabilities

I will make every attempt to accommodate students with disabilities. Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu>) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Health and Wellness Resources

- *UF COVID-19 Information*: <https://coronavirus.ufl.edu>
- *U Matter, We Care*: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit umatter.ufl.edu/ to refer or report a concern and a team member will reach out to the student in distress.
- *Counseling and Wellness Center*: Visit counseling.ufl.edu/ 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 shcc.ufl.edu/.
- *University Police Department*: Visit police.ufl.edu/ 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, ufhealth.org/emergency-room-trauma-center.

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:* Visit cms.uflib.ufl.edu/ask for 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. teachingcenter.ufl.edu/
- *Writing Studio:* 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers. writing.ufl.edu/writing-studio/
- *Student Complaints On-Campus:* sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/