



Art History 2613
Introduction to Latin American Art
Syllabus

Professor Maya Stanfield-Mazzi

University of Florida, Fall Semester, August 24–December 7, 2022 (3 credits)

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

Final exam: Monday, December 16, 12:30–2:30 pm in FAC 201

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Office: Fine Arts C 117

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

Course Description

This course introduces the art 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 consider art of modern and contemporary Latin America. The class covers art from a four-thousand-year time span (ca. 2000 BCE–2000 CE) and explores 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, including that of Indigenous, Black, and women artists, develop a critical understanding of the art historical canon and how it can be challenged.

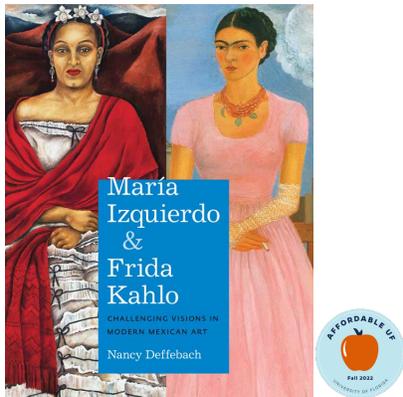
Required Resources and Materials

Course materials and this syllabus 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, including the class sessions at the Samuel P. Harn Museum of Art and the Gary R. Libby University Gallery
- (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 and ask a question at least once
- (5) view one Latin American film and write a short review of it
- (6) attend the campus lecture by Dr. Sérgio Martins at 6:00 pm on Nov. 16 (location TBA) and write a response to it
- (7) write a 3–4 page paper on a work by a Latin American artist on display at the Harn or University Gallery
- (8) 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%
- Latin American film assignment: 10%
- Midterm examination: 10%
- Map quiz: 5%
- Summary and Response to Martins Lecture: 10%
- Harn/University Gallery 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 artworks 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 7 & 8 will fail the course. Written assignments should be submitted as Word documents on Canvas unless otherwise stated. Assignments are due at 11:59 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, email the professor and arrange a time and way to talk (in person, phone, or Zoom).

SCHEDULE AND ASSIGNMENTS

Thursday, August 25

Introduction

Required reading:

- This syllabus; purchase Deffebach book

Tuesday, August 30 & Thursday, September 1

LATIN AMERICAN FILM ASSIGNMENT AVAILABLE

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.

Tuesday, September 6 (NO CLASS THE 8TH)

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.

Tuesday, September 13 & Thursday, September 15

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.

Tuesday, Sept. 20 & Thursday, September 22

FILM ASSIGNMENT DUE THURSDAY; STUDY GUIDE FOR MIDTERM AVAILABLE

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.

Tuesday, Sept. 27

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.

Thursday, September 29

MIDTERM EXAM in classroom; Professor out of town

Tuesday, October 4 & Thursday, October 6

STUDY GUIDE FOR MAP QUIZ AVAILABLE

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, "Chapter 1. The Indian: Image of the Nation," in *Inventing Indigenism: Francisco Laso's Image of Modern Peru* (University of Texas Press, 2021), pp. 31–81. Canvas.

Tuesday, Oct. 11 & Thursday, October 13

MAP QUIZ TUESDAY

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.

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. 469–498. Canvas.

Tuesday, Oct. 18 & Thursday, Oct. 20

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

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.

Reading for discussion Thursday:

- Ana D. Rodríguez, "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. 25 & Thursday, Oct. 27

Twentieth Century Art: The Mexican Mural Movement

Key works: Diego Rivera (Mexico). *The Mechanization of the Countryside*, 1926. Fresco. Ministry of Public Education (Court of Labor, stairwell), Mexico City.

María Izquierdo (Mexico), *Design for Additional Mural at Departamento del Distrito Federal*, 1945. Pencil on Paper. Museo de Arte Moderno, 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, November 1 & Thursday, Nov. 3

Twentieth Century Art: Indigenismo

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

Reading for discussion Tuesday and Thursday:

- 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.**

Tuesday, Nov. 8 & Thursday, Nov. 10

CLASS VISITS TO THE HARN MUSEUM OF ART ON TUESDAY AND UNIVERSITY GALLERY ON THURSDAY

Twentieth Century Art: Photography

Key work: Graciela Iturbide (Mexico). *Nuestra Señora de las Iguanas*, 1986. Photographic print.

Reading for discussion Tuesday:

- Amanda Hopkinson, “‘Mediated Worlds’: Latin American Photography” *Bulletin of Latin American Research*, 20:4 (2000): 520–27. Canvas.

Tuesday, Nov. 15 & Thursday, Nov. 17

MARTINS LECTURE NOV. 16 AT 6:00 PM

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.

Reading for discussion Tuesday:

- 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.

Tuesday, Nov. 22

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

Twentieth Century Art: Transforming Traditional Genres

Reading for discussion:

- 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.

HAPPY THANKSGIVING!

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

Tuesday, Nov. 29 and Thursday, Dec. 1

PAPER ASSIGNMENT DUE THURSDAY

Twentieth Century Art: Geometric and 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. 6

STUDY GUIDE FOR FINAL AVAILABLE

Conceptualism, 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, 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/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](http://ufcomputinghelpdesk.com) 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](http://career.ufl.edu).
- *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/