

ARH 2613: Introduction to Latin American Art

Fall Semester, 2024 (3 credit hours)

Virtual class

Professor Elizabeth Cerejido, Adjunct Lecturer

cere23@ufl.edu

Tuesday/Periods 3/ 9:35-10:25 AM

Thursday / Periods 3-4/ 9: 35 – 11:30 AM

*Note: On Tuesdays, students will watch a recorded lecture. On Thursdays, the class meets weekly via Zoom.

Office Hours: Fridays, Period 5: 11:45am – 12:35pm

Course Description

This course provides an overview of the vast and rich artistic and cultural traditions of Latin America, beginning with the pre-Columbian period, moving through the post-conquest world of the Spanish Viceroyalties, followed by the nineteenth-century and the art of independence, and through the artistic movements that have defined the twentieth and twenty-first centuries. Students will focus on key artworks and artistic movements that are contextualized within corresponding and distinct historical moments. The readings are aimed at providing students with an understanding of artistic practice as part of a complex network of social, political, and cultural forces. Several themes will be addressed: conquest and colonization of the Americas, forging of cultural identities in a postconquest world, modernism and the avant-garde, the intersection of art and politics, and gender and sexuality. We will conclude with a discussion of Latinx art in the broader context of Latin American art history.

Course Objectives and Expected Learning Outcomes

Students will:

- Demonstrate an understanding of what Latin American art is and the distinct historical and cultural trajectories, as well as significant aesthetic movements that define it, from pre-Columbian to the present.
- Demonstrate knowledge of key art historical terms and methodologies.
- Identify and interpret key Latin American artworks on the basis of visual and contextual analyses.
- Demonstrate command of the dominant trends, issues, and methodologies prevalent in the work of contemporary Latin American artists.
- **This project is an opportunity for you to demonstrate what you have learned in class about describing, interpreting, and analyzing a work of art.**

Required Reading

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

Course Assignments:

- Discussion questions. Throughout the course I will post questions at the end of the recorded lectures to be discussed at the start of class on Thursdays. These questions will be used to prompt discussion in breakout room sessions during the class.
- Response to Lecture(s)
- Artwork Essay
- Mid-term exam
- Final exam

Grading:

10% Attendance

10% Class Reading/Participation Responses

10%. Response to Lecture

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. [*See UF Academic Regulations and Policies for more information regarding the University Attendance Policies.*](#) Please arrive on time to class. Points will be taken off your attendance if you are tardy more than 3 times during the semester.

Class Readings/Participation Responses (10%)

This is an art history course and therefore the readings and lectures are essential to achieving the expected outcomes and goals of this course. You will be required to do a substantial amount of reading, as well as actively participate in class discussions.

Artwork Essay (20%):

This project is an opportunity for you to demonstrate what you have learned in class about describing, interpreting, and analyzing a work of art. You will be required to identify the work and submit for approval prior to embarking on the project. You should approach this assignment with enthusiasm and excitement; it’s about looking at art and writing about it! 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 with proper citations. More details will be forthcoming. **The artwork selection will be due by Oct. 22 and the essay will be due in class on Thursday Dec. 5.**

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.

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.

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

- **Zoom protocols:** Cameras must be turned on at all times during class and microphone on mute. Questions during lecture should be submitted via the chat function. Class sessions will be recorded for purposes of keeping attendance and track discussion participation.
- **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.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 <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.
- **Cellphone use:** No cell phone use of any kind will allowed during class.

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.
- Academic Complaints: Office of the Ombuds; [Visit the Complaint Portal webpage for more information](#).
- Enrollment Management Complaints (Registrar, Financial Aid, Admissions): [View the Student Complaint Procedure webpage for more information](#).

Instructors are reminded that any use of students as subjects in research projects **MUST** receive clearance from the "human subjects" board **PRIOR** to beginning the project. This policy also includes any survey research or research done by undergraduate or graduate students for class assignments.

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center. [See the "Get Started With the DRC" webpage on the Disability Resource Center site](#). It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

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. [See the UF Conduct Code website for more information](#). If you have any questions or concerns, please consult with the instructor or TAs in this class.

COURSE SCHEDULE

Week 1: Course Introduction

Thursday, August 22:

- Overview of syllabus and course content.
- Introduction to the fundamentals of art history.

Week 2: Mesoamerican Art

Tuesday, August 27:

- Esther Pazstory, "The Western Discovery of Pre-Columbian Art," in *Pre-Columbian Art* (New York: Cambridge, 1998), 7-13.
- Esther Pazstory, "Mesoamerica: Man in Time," in *Pre-Columbian Art* (New York: Cambridge, 1998), 23-63.

Thursday, August 29:

- Anne D'Alleva, "The Fundamentals of Interpretation," in *Look! The Fundamentals of Art History* (London: Laurence King, 2004), 23-61.
- Felipe Solís Olguín, "The Art of the Aztec Era," in *The Aztec Worlds*, eds. Elizabeth Brumfield and Gary M. Feinman (New York: Abrams, 2008), 153-177.

Week 3: Andean Art

Tuesday, September 3:

- Rebecca R. Stone, "Introduction," in *The Art of the Andes*, third edition (New York: NY: Thames and Hudson, 2012), 9 – 19.
- Richard L. Burger, "Sacred Center of Chavín de Huantar," in *The Ancient Americas Art from Sacred Landscapes*, ed. Richard S. Townsend (Munich: Prestel-Verlag, 1992) 265-277.

Thursday, September 5:

- Esther Pazstory, "The Inca: The Disappearance of the Image," in *Pre-Columbian Art* (New York: Cambridge, 1998), 143-163.

Week 4: Art in a Postconquest World: Viceroyalty of New Spain (Mexico)

Tuesday, September 10:

- T: Guavin Alexander Bailey, "The Image of Empire: Arts of the Viceroy," in *Art of Colonial Latin America*. (London, New York: Phaidon Press) 111-166.

Thursday, September 12:

- Kevin Terraciano, "Competing Memories of the Conquest of Mexico," in *Contested Visions in the Spanish Colonial World*, ed. Ilona Katzew (New Haven, London: Yale University Press), 55-77.

Week 5: Art in a Postconquest World: Viceroyalty of Peru

Tuesday, September 17 and Thursday, September 19:

- Carolyn Dean, "Inka Nobles, Portraiture and Paradox in Colonial Peru," in *Exploring New World Imagery*. Ed. Donna Pierce (Denver: Denver Art Museum, 2005), 79-113.

Week 6: The 19th Century: Art of Independence

Tuesday: September 24 and Thursday, September 26:

- Dawn Ades, "Independence and it's Heroes," in *Art in Latin America: The Modern Era, 1820-1980*. (London: Yale University Press, 1989), 7-25. Or Maya's Emily Engel Reading.
- Jacqueline Barnitz, "Introduction and Overview of the 19th Century," in *Twentieth-Century Art of Latin America*, (Austin: University of Texas Press, 2001), 1-10.

Week 7: The 19th Century: National Identity

Tuesday, October 1:

- Natalia Majluf, "Chapter 1. The Indian: Image of the Nation," in *Inventing Indigenismo: Francisco Laso's Image of Modern Peru* (University of Texas Press, 2021), 31-81.

Thursday, October 3:

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

Week 8: Midterm exam

Tuesday, October 8:

- **Mid-term review**

Thursday, October 10:

- **Mid-term exam IN CLASS**

Week 9: Early 20th century: Avant-Garde Art

Tuesday, October 15:

- Jacqueline Barnitz, "Chapter Two: The Avant-Garde of the 1920s: Cosmopolitan or National Identity?," in *Twentieth-Century Art of Latin America*, (Austin: University of Texas Press, 2001), 42-74.

Thursday, October 17:

- Mari Carmen Ramírez, "Inversions: The School of the South," in *Inverted Utopias: Avant-Garde Art in Latin America*, (Yale University Press, 2004), 73-83.
- Joaquín Torres-García, "The New Art of America," in *Manifestos & Polemics in Latin American Modern Art*, (Albuquerque: University of New Mexico Press, 2017) 95-98.

Week 10: 20th century: Modernism and the Avant-Garde (con't)

Tuesday, October 22: Concrete and Neo-Concrete

- Sergio Martins, "Hélio Oiticica: Mapping the Constructive," *Third Text*, 24:4 (July 2010): 409-422.
- Artwork selection for essay due
- Thursday, October 24: Guest Lecturers – Guest lecturers: Artists Laercio Redondo and Birger Lipinski (Virtual)
 - <https://laercioedondo.com/detour/>

- Kaira Cabañas, “Intimacies: By Way of Introduction,” in *Laercio Redondo: Intimacies/Proximidades*, (Rio de Janeiro: The Green Box, 2016)
- Fernanda Pitta, “Framing the Trace,” in *Laercio Redondo: Intimacies/Proximidades*, (Rio de Janeiro: The Green Box, 2016)
- **Guest lecturers: Artists Laercio Redondo and Birger Lipinski**

Week 11: 20th Century: Figuration and Abstraction

Tuesday, October 29 and October 31:

- Jacqueline Barnitz, “Surrealism, Wartime, and New World Imagery, 1928-1964,” in *Twentieth-Century Art of Latin America*, (Austin: University of Texas Press, 2001), 103-126.

Week 12: Conceptualism in Latin America: Art & Politics, Pt. 1

Tuesday, November 5 and Thursday, November 7:

- Mari Carmen Ramírez, “Tactics for Thriving on Adversity: Conceptualism in Latin America, 1960-1980,” in *Global Conceptualism: Points of Origin, 1950s-1980s*, (New York: Queens Museum of Art, 2000), 53-71.

Week 13: Conceptualism in Latin America: Art & Politics, Pt. 2

Tuesday, November 12 and Thursday, November 14:

- Rachel Weiss, “Performing Revolution: Arte Calle, Grupo Provisional, and the Response to the Cuban Crisis,” in *Collectivism after Modernism: The Art of Social Imagination after 1945*, (Minneapolis: University of Minnesota Press, 2007) 115-145.

Week 14: Themes and Methodologies: Photography, Feminism and Gender

Tuesday, November 19:

- Paulina Varas, “Rubbing the Eyes: The Therapy of Photographs as an ‘Ethics of Seeing,’” in *Paz Errázquiz*, (New York: Aperture, 2016), 51-64.

Thursday, November 21:

- Andrea Giunta, “The Iconographic Turn: The Denormalization of Bodies and Sensibilities in the Work of Latin American Women Artists,” in *Radical Women: Latin American Art, 1960-1985*, (Los Angeles: Hammer Museum, 2017), 29-35.

Week 15: Latinx Art: Questions of Identity and Cultural Continuities

Tuesday, November 26

- Discussion of exhibition: *Xican-A.O.X. Body*
- Artwork essay due

Thursday, November 28: No Class—Happy Thanksgiving!

Week 16: Final Exam Review

Tuesday, December 3 and Thursday, December 5

- Review for Final Exam

Tuesday, December 10:

- Final Exam in class: 3 – 5pm

