



**BSAS SPAN 3310**  
**Art and Politics in Modern Latin America**  
**(Spanish)**

**CAPA BUENOS AIRES PROGRAM**

Faculty name	:	TBD
E-mail	:	TBD
Class times	:	TBD
Classroom location	:	TBD
Office Hours	:	TBD

**Course Description**

This course considers artistic developments in Latin America, from early twentieth-century avant-garde movements to recent contemporary projects. With the understanding that the modern construct of “Latin America” encompasses an area of tremendous ethnic, racial, and linguistic diversity, we will survey a broad range of art practices throughout the Americas as well as major modern architectural projects in Brazil, Mexico, and Venezuela. Particular attention will be paid to cases in which artists and architects worked in the service of governmental regimes, as in Mexican muralism in the 1920s and the construction of Brasília, a new national capital for Brazil, in the 1950s. We will also examine those cases in which artworks and artistic networks offered a means of challenging or subverting repressive policies. Beyond politics, this course focuses on the tensions—indigenous vs. cosmopolitan, urban vs. rural, rich vs. poor—and the international dialogues that have informed the production and reception of art and architecture in the region. Group and individual visits to museums are integral aspects of this course, so that we may consider the contributions of artists from Latin America to global modern and contemporary art.

**Course Aims**

While honing the careful looking, critical reading, clear writing, and effective public speaking skills that the history of art and architecture teaches, participants will:

- gain accurate knowledge of the great diversity and richness of artistic and architectural traditions in modern and contemporary Latin America, and learn to identify broad patterns of historical and regional categorization within the field of study.
- develop insights into how the production and reception of art in the region has been affected by processes of transnational and transatlantic movement and exchange.
- evaluate the ways in which artists have both articulated and challenged national and regional histories, identities, and stereotypes over time through their choices of subjects, mediums, styles, and modes of diffusion.
- analyze the complex interrelations among agents, institutions, publics, and markets in the production and reception of works of modern art and architecture.
- assess the mechanisms by which “Latin American Art” came to be a category within the history of modern and contemporary art in the 1980s, and the limitations of this model.

**Requirements and Prerequisites**

There are no prerequisites for this course, but familiarity with art history would be an asset.

**Developmental Outcomes**

Students should demonstrate: responsibility & accountability, independence & interdependence, goal orientation, self-confidence, resilience, appreciation of differences.

**Class methodology**

1. Participation (20%). Includes presence (mental as well as physical) at all scheduled class meetings and completion of a number of low-stakes exercises, both in class and as homework.
2. Assignments (30%). Two short (2–3 page) papers and one oral presentation at the end of the semester.
3. Midterm Exam (25%), held in class.
4. Final Exam (25%), held during the scheduled exam period.

## **Assessment/Grading Policy**

Final grade breakdown:

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• <b><u>Class participation</u></b>	<b>20%</b>
• <b><u>Mid-term exam</u></b>	<b>25%</b>
• <b><u>Assignments</u></b>	<b>30%</b>
• <b><u>Final Exam</u></b>	<b>25%</b>

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Overall grade **100%**

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DESCRIPTOR	ALPHA	NUMERIC	GPA	REQUIREMENT/EXPECTATION
Outstanding (High Distinction)	A	93+	4.0	Maximum grade: In addition to description for grade “A-“, the student shows detailed understanding of materials about which he or she can show independent analytical ability. This means the ability to question an issue from different perspectives and evaluate responses in an objective manner.
Excellent (Distinction)	A-	90 - 92	3.7	Student shows understanding of literature beyond the textbook/class hand-outs/class notes, and the work shows a high level of independent thought, presents informed and insightful discussion and demonstrates a well-developed capacity for evaluation.
Very good (High Credit)	B+	87 - 89	3.3	Shows evidence of a capacity to generalise from the taught content, or the material in literature, or from class lectures in an informed manner. Also, the work demonstrates a capacity to integrate personal reflection into the discussion and an appreciation of a range of different perspectives.
Good (Credit)	B	83 - 86	3.0	The work is well organised and contains coherent or logical argumentation and presentation.
Good (Credit)	B-	80 - 82	2.7	Student shows understanding of literature beyond the textbook and/or notes, and, there is evidence of additional reading.
Average (Good Pass)	C+	77-79	2.3	The work demonstrates a capacity to integrate research into the discussion and a critical appreciation of a range of theoretical perspectives. Also, the work demonstrates a clear understanding of the question and its theoretical implications and demonstrates evidence of additional reading.
Adequate (Pass)	C	73 - 76	2.0	Shows clear understanding and some insight into the material in the textbook and notes, but not beyond. A deficiency in understanding the material may be compensated by evidence of independent thought and effort related to the subject matter.
Below Average (Borderline Pass)	C-	70-72	1.7	Shows some understanding of the material in the textbook and notes. A deficiency in any of the above may be compensated by evidence of independent thought related to the subject matter.
Inadequate (Borderline Fail)	D+	67 - 69	1.3	Fails to show a clear understanding or much insight into the material in the textbook and notes

Poor (Fail)	D	60 - 66	0.7 - 1.0	Besides the above for D+, student has not shown interest or engagement in the class work or study.
Poor (Fail)	F	<60	0	Shows little or no understanding of any of the material
Incomplete	I			Please see CAPA policy in the Faculty Handbook.

### **Dress Code**

No requirements.

### **Course Materials**

#### **Required Readings:**

This course makes use of a textbook: Jacqueline Barnitz, *Art of Twentieth-Century Latin America* (University of Texas Press, 2001), available at bookstores and online. Additional readings, image sets, and assignments will be posted in the online course space. All materials on the website are for your educational purposes in this class only. Materials may not be posted on the Internet or shared electronically with others outside the class.

### **Weekly Course Schedule**

Students are expected to read the assigned readings before each class. These lessons are arranged for 1.5 hour meetings twice per week.

#### **PART I**

#### **Historical and Theoretical Contexts for the Study of Modern Art in Latin America**

<b>Introduction to the range and themes of the course</b>	
<b>Lesson 1</b>	<b>Date</b>
Meet	
Venue	
In-class activity	
Out-of-class activity	
Assignments	Gerardo Mosquera, "From Latin American Art to Art from Latin America," <i>Art Nexus</i> (2003)
Notes	

<b>Colonialism, independence, imperialism, and academic art in Latin America</b>	
<b>Lesson 2</b>	<b>Date</b>
Meet	
Venue	
In-class activity	
Out-of-class activity	
Assignments	Barnitz: "Preface," xvii-xix, "Introduction," 1-10; "Modernismo and the Break with Academic Art," 18-23 Roberto Fernández Retamar, "Our America and the West," in Elaine O'Brien, ed., <i>Modern Art in Africa, Asia, and Latin America</i> (Wiley-Blackwell, 2012)
Notes	

<b>Latin Americans in Europe: Encounters with early twentieth-century modernist movements (Diego Rivera, David Alfaró Siqueiros, Anita Malfatti, Tarsila do Amaral)</b>
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Lesson 3	Date
Meet	
Venue	
In-class activity	
Out-of-class activity	
Assignments	Barnitz: "The Avant-Garde of the 1920s," 42-45 (up to Orozco); 56-59 Mari Carmen Ramírez, "Some Outstanding Features," excerpt from "A Highly Topical Utopia: Some Outstanding Features of the Avant-Garde in Latin America," in Ramírez, <i>Inverted Utopias: Avant-Garde Art in Latin America</i> (Yale, 2004), 3-5 David Alfaro Siqueiros, "Three Appeals for a Modern Direction to the New Generation of American Painters and Sculptors" (1921), in Dawn Ades, <i>Art in Latin America</i> (Yale, 1989)
Notes	

## PART II

### Breaking with Tradition: New Subjects and New Forms in Modern Art, 1920-45

#### **Cannibalism in Brazil, Cosmopolitanism in Argentina**

(Tarsila do Amaral and Antropofagia; Xul Solar and *Martín Fierro*)

Lesson 4	Date
Meet	
Venue	
In-class activity	
Out-of-class activity	
Assignments	Barnitz: "The Avant-Garde of the 1920s," 59-74 Oswaldo de Andrade, "Cannibalist Manifesto" (1928), in O'Brien, <i>Modern Art in Africa, Asia, and Latin America</i> "Manifesto of Martín Fierro" (1924), in Patrick Frank, ed., <i>Readings in Modern Latin American Art</i> (Yale, 2004)
Notes	

#### **Muralism in Mexico: The Foundations of a Modern National Art (Diego Rivera)**

Lesson 5	Date
Meet	
Venue	
In-class activity	Examine and discuss museum murals in pairs and present conclusions to the group
Out-of-class activity	
Assignments	Barnitz: "The Avant-Garde of the 1920s," 42-51 Laurance P. Hurlburt, "Techniques of Fresco Painting" and "The Golden Section," in <i>The Mexican Muralists in the United States</i> (UNM, 1989), 253-56
Notes	

#### **Indigenismo and Mestizaje in Diego Rivera and José Clemente Orozco's Mexican murals of the 1920s**

Lesson 6	Date
Meet	
Venue	
In-class activity	
Out-of-class activity	

Assignments	Barnitz: "Social, Ideological, and Nativist Art," 75–83 "Manifesto of the Union of Mexican Workers, Technicians, Painters, and Sculptors" (1923) in Ades, <i>Art in Latin America</i>
Notes	

### **From Mexican to International Themes: Orozco and Rivera in the U.S. in the early 1930s**

<b>Lesson 7</b>	<b>Date</b>
Meet	
Venue	
In–class activity	Watch footage from the 1930s of Rivera painting murals in Detroit and San Francisco
Out–of–class activity	
Assignments	Barnitz: "Social, Ideological, and Nativist Art," 75–83 José Clemente Orozco, "New World, New Races and New Art," (New York, 1929), in Greeley et al, eds., <i>Mexican Muralism: A Critical History</i> (California, 2012) Leah Dickerman, "Leftist Circuits," in <i>Diego Rivera: Murals for the Museum of Modern Art</i> , exh. cat. (MoMA, 2011)
Notes	

### **With and Against the Mexican State: David Alfaro Siqueiros in the U.S., and Rivera's Return to the patria**

<b>Lesson 8</b>	<b>Date</b>
Meet	
Venue	
In–class activity	
Out–of–class activity	
Assignments	Barnitz: "The Avant-Garde of the 1920s," 51–56; "Social Ideological, and Nativist Art," 81–83 Leonard Folgarait, "Revolution as Ritual: Diego Rivera's National Palace Murals," <i>Oxford Art Journal</i> (1991), 18–27
Notes	

### **Public painting vs. private painting: History and Identity in the works of Frida Kahlo**

<b>Lesson 9</b>	<b>Date</b>
Meet	
Venue	
In–class activity	
Out–of–class activity	
Assignments	Barnitz: "Surrealism, Wartime, and New World Imagery, 1928-1964," 103–118 André Breton, "Frida Kahlo de Rivera" (1938), 141–44 Margaret Lindauer, "Unveiling Politics," in <i>Devouring Frida</i> (Wesleyan, 1999), 144–149
Notes	

### **Surrealism and the presence of Africa in Cuban modernism (Wifredo Lam)**

<b>Lesson 10</b>	<b>Date</b>
Meet	
Venue	
In–class activity	
Out–of–class activity	

Assignments	Barnitz: "Surrealism, Wartime, and New World Imagery," 121–126 Gerardo Mosquera, "Africa in the Art of Latin America," Art Journal (1992) John Yau, "Please Wait by the Coatroom," in Russell Ferguson and Martha Geve, eds., Out There: Marginalization and Contemporary Cultures (MIT, 1990)
Notes	

### **Artist's Talk**

<b>Lesson 11</b>	<b>Date</b>
Meet	
Venue	
In–class activity	Attend an artist's talk in Buenos Aires, details TBD
Out–of–class activity	
Assignments	
Notes	

### **Andean *Indigenismos*: Representing oppression and valorizing indigenous culture in Ecuador and Peru (Camilo Egas, Eduardo Kingman, Osvaldo Guayasamín, José Sabogal)**

<b>Lesson 12</b>	<b>Date</b>
Meet	
Venue	
In–class activity	
Out–of–class activity	
Assignments	Barnitz: "Modernismo and the Break with Academic Art," 20–22; "Social, Ideological, and Nativist Art," 88–102 Carlos Mariátegui, "The Indian Question: A New Appraisal" (1928) in Ades, Art in Latin America
Notes	

### **Contrasting approaches to social and political art in Argentina and Brazil during the 1930s (Antonio Berni, Cândido Portinari)**

<b>Lesson 13</b>	<b>Date</b>
Meet	
Venue	
In–class activity	
Out–of–class activity	
Assignments	Barnitz: "Social, Ideological, and Nativist Art," 83–87 Alejandro Anreus, "Adapting to the Argentine Reality: the New Realism of Antonio Berni," in The Social and the Real: Political Art of the 1930s in the Western Hemisphere (PSU, 2006)
Notes	

### **The School of the South: A pre-Columbian basis for modernist abstraction in the Southern Cone (Joaquín Torres-García, Taller Torres-García)**

<b>Lesson 14</b>	<b>Date</b>
Meet	
Venue	
In–class activity	
Out–of–class activity	

Assignments	Barnitz: Chapter 4, Constructive Universalism and the Abstract Legacy, 127–35 Ramírez, “Inversions: The School of the South,” in Ramírez, Inverted Utopias Joaquín Torres-García, “The Southern School” (1935), in Ades, Art in Latin America
Notes	

**Midterm Review**

<b>Lesson 15</b>	<b>Date</b>
Meet	
Venue	
In–class activity	Review for Midterm Exam
Out–of–class activity	
Assignments	ASSIGNMENT 1 DUE (formal analysis of a single work produced between 1920 and 1945)
Notes	

**Midterm**

<b>Lesson 16</b>	<b>Date</b>
Meet	
Venue	
In–class activity	Midterm Exam
Out–of–class activity	
Assignments	
Notes	

**PART III**

**New Institutions and Agents of Change: Art, Architecture, and Urbanism in the Context of Modernization, 1945–68**

**Postwar currents: Industrialization, the São Paulo Bienal, and the rise of geometric abstraction**

<b>Lesson 18</b>	<b>Date</b>
Meet	
Venue	
In–class activity	
Out–of–class activity	
Assignments	Barnitz: “Constructive Universalism and the Abstract Legacy,” 135–40; “Functionalism, Integration of the Arts, and the Post-War Architectural Boom,” 166–170 Argentine Abstract manifestos by Rhod Rothfuss and Gyula Kosice in Ades, Art in Latin America Waldemar Cordeiro et al, “The ruptura Manifesto” (1953), in Ramírez, Inverted Utopias
Notes	

**Realism vs. abstraction: Contrasting approaches to the integration of art and architecture in the 1950s university cities of Mexico and Venezuela**

<b>Lesson 19</b>	<b>Date</b>
Meet	
Venue	
In–class activity	
Out–of–class activity	

Assignments	Barnitz: "Functionalism, Integration of the Arts..." 170–182 Keith Eggener, "Settings for History and Oblivion in Modern Mexico, 1942-58," in <i>Cruelty and Utopia: Cities and Landscapes of Latin America</i> (Princeton Architectural Press, 2003) Luis Pérez Oramas, "Caracas: A Constructive Stage," in Gabriel Perez-Barreiro, ed., <i>Geometries of Hope</i> (UT, 2005) Mathias Goeritz, <i>Manifesto of Emotional Architecture</i> (1953), <a href="http://www.eleco.unam.mx/sitio/index.php/eng-el-eco-content/manifesto">http://www.eleco.unam.mx/sitio/index.php/eng-el-eco-content/manifesto</a>
Notes	

### **Field Trip to Museum**

<b>Lesson 20</b>	<b>Date</b>
Meet	
Venue	
In–class activity	Visit museum
Out–of–class activity	
Assignments	Barnitz: "Social, Ideological, and Nativist Art," 78–79 Anthony Lee, "Workers and Painters: Social Realism and Race in Diego Rivera's Detroit Murals," in <i>The Social and the Real</i>
Notes	

### **Modernism and Modernization in Brazil: Brasilia and Neoconcretism** **(Lucio Costa, Oscar Niemeyer, Hélio Oiticica, Lygia Clark)**

<b>Lesson 21</b>	<b>Date</b>
Meet	
Venue	
In–class activity	
Out–of–class activity	
Assignments	Barnitz: "Functionalism, Integration of the Arts...", 183–88; "Concrete and Neo-Concrete Art," 215–228. Lucio Costa, <i>Pilot Plan for Brasília</i> (1957) Texts by Hélio Oiticica and Lygia Clark in Ramírez, <i>Inverted Utopias</i>
Notes	

### **Transatlantic currents: Kinetic Art between Venezuela, Argentina, and Paris in the 1960s** **(Jesús Soto, Julio Le Parc, Carlos Cruz-Diez)**

<b>Lesson 22</b>	<b>Date</b>
Meet	
Venue	
In–class activity	
Out–of–class activity	
Assignments	ASSIGNMENT 2 DUE (comparative formal analysis of 2 artworks from the period 1945–68) Barnitz: "Geometric, Optical, and Kinetic Art," 199–209 GRAV (Grupo de Recherche D'Art Visuel), "Propositions for Movement" and "Transforming the Current Situation of the Arts" (1961), in Ramírez, <i>Inverted Utopias</i>
Notes	

### **Reckoning with realism: Pop and politics in Colombia and Cuba** **(Beatriz González, Raúl Martínez)**



<b>Lesson 23</b>	<b>Date</b>
Meet	
Venue	
In–class activity	
Out–of–class activity	
Assignments	Barnitz: “Neofiguration, Representational Art, Pop, and Environments,” 257–70 Shifra Goldman, “Painters into Poster Makers: A Conversation with Two Cuban Artists,” in Dimensions of the Americas (Chicago, 1994)
Notes	

#### **PART IV**

### **After 1968: Challenging Hegemonic Structures and the Internationalization of “Latin American Art”**

#### **Performance, Conceptual art, and dictatorship in Brazil, Argentina, and Chile, 1960s–80s (Cildo Meireles, Marta Minujín, CADA)**

<b>Lesson 24</b>	<b>Date</b>
Meet	
Venue	
In–class activity	
Out–of–class activity	
Assignments	Barnitz: “Political Art,” 275–97 Ramírez, “Tactics for Thriving on Adversity: Conceptualism in Latin America, 1960-80” in Ramírez, Inverted Utopias Cildo Meireles, “Insertions into Ideological Circuits” (1975), in Ramírez, Inverted Utopias
Notes	

#### **Latin Americans and Latino-Americans in U.S. museums, 1: Framing the politics of identity in the 1980s (José Bedia, Alfredo Jaar)**

<b>Lesson 25</b>	<b>Date</b>
Meet	
Venue	
In–class activity	
Out–of–class activity	
Assignments	Barnitz: “Some Trends of the 1980s,” 298–313 Ramírez, “Beyond ‘the Fantastic’: Framing Identity in US Exhibitions of Latin American Art,” Art Journal (1992)
Notes	

#### **Latin Americans and Latino-Americans in U.S. museums, 2: Framing the politics of identity in the 1990s (Guillermo Gómez-Peña and Coco Fusco, Félix González-Torres, Doris Salcedo)**

<b>Lesson 26</b>	<b>Date</b>
Meet	
Venue	
In–class activity	Visit to museum
Out–of–class activity	
Assignments	Guillermo Gómez-Peña, “Border Culture: The Multicultural Paradigm,” in The Decade Show (New Museum et al., 1990)

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Recent art of and from Latin America (Fernando Bryce, Rivane Neuenschwander, Francis Alÿs)	
Lesson 27	Date
Meet	
Venue	
In-class activity	
Out-of-class activity	
Assignments	TBD
Notes	

Oral Presentations	
Lesson 28	Date
Meet	
Venue	
In-class activity	Presentations
Out-of-class activity	
Assignments	
Notes	

Final Exam	
Lesson 29	Date
Meet	
Venue	
In-class activity	Final exam
Out-of-class activity	
Assignments	
Notes	

**Attendance, Participation & Student Responsibilities**

**Attendance:** CAPA has a mandatory attendance policy. Attendance is taken at the beginning of every class. Unauthorized absence from class will result in a reduction of the final grade and potentially a failure for the course.

**Missing classes for medical reasons:** If you need to miss a class for medical reasons or for a family emergency, you must send an e-mail to let the Director of Academic Affairs (DAA) or Resident Director know at least one hour in advance of your class or meeting at the following e-mail: \_\_\_\_\_. Note that calling the CAPA Center (\_\_\_\_\_) is acceptable only if you do not temporarily have access to the internet. An e-mail is still required as quickly as you can get access to the internet again. You will need to provide evidence of the reason for your absence. Unexcused absences will result in a grade reduction. In the event of a missed class or field trip, it is your responsibility to contact your instructor and make up any missed assignments.

**Class Participation:** Students are expected to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assignments BEFORE the class, and come in on time. Participation is a vital part of your grade: students are expected to participate orally in seminars and in online forums and discussions in a critical and evaluative manner; to interact with the faculty and fellow students with respect and tolerance; and to actively engage in discussion. Derogatory or inflammatory comments about the cultures, perspectives or attitudes of others in the class will not be tolerated.

**Academic Integrity:** A high level of responsibility and academic honesty is expected. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrates a high

standard of individual honor in his or her scholastic work and class behavior. Plagiarism and cheating will result in dismissal from the program. See the Handbook of CAPA Academic Policies for more information and resources on plagiarism.

**Use of electronic equipment in class:** All devices such as laptops, I-pods, I-pads, netbooks, notebooks and tablets, smartphones, cell phones, etc. are **NOT** allowed unless you have express permission from the faculty or you have been instructed to do so. If you require an accommodation to use any type of electronic equipment, inform the Director of Academic Affairs or the Resident Director at the beginning of Term.

**Use of Electronic Translators:** In Language courses students are NOT allowed to use electronic translators for writing texts in the target language: those submitting compositions and texts of whatever kind translated in such a fashion will receive a final F grade for the course.

**Late Submission:** Late submission of papers, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request must be made to the relevant Faculty member no later than two days prior to the due date. Late submission without prior approval will result in a full alpha grade penalty. In either case, work cannot be submitted after feedback has been provided to the rest of the class on the relevant assessment or one week after the due date whichever comes first, after which point a grade of F will be given for the assessment.

**Behavior during Examinations:** During examinations, you must do your own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, nor may you compare papers, copy from others, or collaborate in any way. Any failure to abide by examination rules will result in failure of the exam, and may lead to failure of the course and disciplinary action.