School of Art and Design

Sem IV: Latin Amer Art - 25100 - ART 6353 - 01

Spring of 2020

Time and place: Tuesday 7:40 pm - 10:20 pm VISUAL ARTS BUILDING 1.123

Instructor: Dr. Carlos Roberto de Souza

Email: carlos.desouzacr@utrgv.edu

Office and office hours: By appointment Visual Arts Building room 1.214.

TEXTBOOKS AND RESOURCES MATERIA


Recommended Reading


COURSE DISCRIPTION AND PREREQUITES

Often, when Latin American and Caribbean art is discussed in a Western context, it is usually presented as derivative of European or North American art, or simply treated as the “other,” meaning different from and marginal to the Western might tradition. The implication is that Latin America and the Caribbean art are of lower quality and of lesser value, lacking in thematic originally and formal innovation in comparison to art produced in Europe and the U.S. In ART 6353 we will examine art produced in these two regions from the end of the colonial period in the early 19th century to the Post-Modern present to dispute and correct this perception. This notion can be countered by exposing the many ways that artists adopted, rather than imitated these outside influences, and by demonstrating the manner through which these forms of exchange were reciprocal, rather
than unilateral. Latin American and Caribbean art in fact maintains an ongoing dialog with Western Art, enriching and invigorating artistic trends with an innovating translation of iconography and formal solutions and, in some cases creating its own new and original artistic movements.

Another objective of the course is to study the relation between fine arts and the formation of national and continental identities in conjunction with the process modernization of these regions. The course will pay special attention to the national particularities of the majority of the more than twenty different countries comprising the two regions. This attention to national cases is important considering the fragmented nature of the geopolitical concepts of Latin American and Caribbean vis-à-vis the larger cultural and economic differences existing between their constituting countries. We will also address the connection between the introduction of Modern art in these regions and their passage into modernity and from colonies to nation-states. This process, often arrested by uneven material progress, the frequency of political instability, aggravated by the adoption of authoritarian solutions, is perhaps the main subject of Latin America and Caribbean art in general.

The Seminar format prescribed for the course entails bringing together small groups of students for recurring meetings, focusing each time on some set of readings from one of the adopted books. Everyone present is requested to actively participate. The seminar is essentially a place where assigned readings are discussed, questions can be raised and debates can be conducted. This is often accomplished through an ongoing Socratic dialogue which is a form of inquiry and debate between individuals with opposing viewpoints based on asking and answering questions to stimulate critical thinking and to illuminate ideas. It is assumed that the participants are not beginners in the field under discussion and already possess the educational instrumental to understand the readings and engage in the debate. The idea behind the seminar system is to familiarize students more extensively with the methodology of their chosen subject and also to allow them to interact with examples of problems that could occur in their future professional practice.

**GRADING REQUIREMENTS**

The course evaluation will be based on a 100-points scale awarded accordingly to the successful completion of the following grading assignments:
1) Each student will be responsible for motivating one section of debate in a rotating basis. He or she is to conduct the part of the meeting dedicated to the discussion of the week. The task involved besides summarizing the assigned reading providing questions while stressing the key statements and the points of interest from the readings that need clarification.

The weekly motivator will write also a 2 to 3 pages reaction paper on the readings as part of the grade. The reaction will present the main points discussed in the texts as well as the questions the students will have regarding the readings. All written work for this course should be typed in Times or Times New Roman 12-point font, double-spaced, with 1-inch margins all around. Pages should be numbered, and a separate title page included. Bibliography and footnotes should conform to the Chicago Manual of Style format (available in the Reference section of the Library). A schedule of dates for students to act as motivator will be established in the first meeting. The 2 to 3 pages reaction papers will be due in the meeting to which the students are the scheduled motivator. The combined motivator presentations will account for 50 per content of the final.

2) All students are responsible for reading the weekly assigned texts, prepares notes and contributed for the discussion with questions, images and observations. Individual participation and contribution by all students for the weekly debates will account for another 30% of the overall grade.

What I am looking for in this course, though, is the type of learning resulting from the student’s own initiative expressed in a clear written and oral form. It is what you bring to the interpretation of the material, that extra element that will earn you an above-average grade. So, you are encouraged to make your own connections between the readings, the artwork and your personal research and present your ideas in class and in the assignments. Special attention will be pay to interventions and questions which combined information and insights from the different readings.

3) Each student must create a work inspired by one of the terms or concepts discussed during course. It must express the concept and connect with the work of one of the Latin American artists featured in the course. The work is due on the meeting schedule for the last week of the course and will account for 20 percent of the final grade.
GENERAL LEARNING OBJECTIVES

Advance previously established understanding of important theories used in the interpretation of the fine arts appearing from the 18th century to the present by gaining a deeper knowledge of how they applied to the Latin American case.

Advance previously established ability to identify, discuss and write about the important works, artists, tendencies in Latin American Art.

Understand the assigned readings and demonstrate ability to summarize them.

Learn about the historical context and the chronology in which some of the Latin American art evolved.

Learn about the correct use of terminology pertinent to the important theories and interpretations of fine arts as they apply to Modern Latin American Art.

Advance previously established appreciation of the importance of art making from an art historical perspective as it relates to the Latin American case.

STUDENT LEARNING OUTCOMES FOR THIS COURSE

1) Student will acquire a demonstrable understanding of Modern Art of South America and the Caribbean region from the end of the Colonial Period to the present by learning and expressing knowledge in discussions and written assignments of the following topics:
   - Important works, artists, tendencies and styles in Latin American Modern art during this period.
   - The name and qualities of the formal and iconographic elements of Latin American Modern art produced during this period.
   - Developing an appreciation for the quality and diversity of the fine arts created in the South American and Caribbean regions during the period studied.

2) Acquire an understanding of some of the key issues and questions essential to the study of Modern South American and Caribbean Art from the beginning of the 19th century to the present and the state of their discussion in the recently published and traditional bibliography by learning and expressing this knowledge in discussions and written assignments of the following topics:
   - Post-Independency Latin American Art considering and correlating to historical, cultural and anthropological knowledge.
• The relationship of the Latin American and Caribbean art with International artistic trends such as Neoclassicism, Academicism, Romanticism, Surrealism Minimalism, etc.
• The correct terminology pertinent to the history of Latin American and Caribbean art.
• Identify (artist, title, date medium and country of production), and discuss around 130 seminal works produced in the region from the end of the colonial to the present.

3) Acquire an understanding of culture and history as well as the political geography of the South American and Caribbean regions as they relate to the particularities of the art produced in the region during the period studied by learning and expressing this knowledge in discussions and written assignments of the following topics:
• Identify and discuss artists and works by country of origin.
• Acquire an understanding of the basic cultural and political geography of South American and Caribbean regions as they relate to the particularities of the art produced in the region.
• Relate the times when specific works were produced to the artists’ biography, the state of international art and the local historical conditions that these works may reflect or in which they were produced.
• Connect the popular culture of the region with specific art works and artistic tendencies.

4) Acquire an understanding of basic art historical research on the Art of South American and Caribbean art by learning and expressing knowledge in discussions and written assignments of the following topics:
• Ability to find and analyzing bibliographical sources and using them in argumentation.
• Acquiring a demonstrable understand of the assigned readings and express the ability to summarize them in lectures, papers and other evaluations.
• Conducting personal research on one or more artists and demonstrate the ability to discuss and debate the topic in written form.
**SCALE USED IN THE FINAL GRADE**

A = 100 - 90 - Excellent  
B = 89 - 80 - Good  
C = 79 – 70 - Fair  
D = 69- 60 - Needs Improvements  
F = below 59 - Poor  

**CRITERIA FOR GRADES**

A — Student must perform at the highest level, showing sustained excellence and a high degree of intellectual initiative in all of the grading exercises and in class participation  
B — Student must perform at a high level, showing consistent and effective achievement in meeting requirements in all the grading exercises and in class participation  
C — Student must perform at an adequate level, meeting basic requirements in all of the grading exercises and in class participation  
D — Student performance has been less than adequate, meeting only the minimum requirements  
F — Student performance has been such that minimum requirements have not been met

**ATTENDANCE:**

Students are expected to attend all scheduled classes and may be dropped from the course for excessive absences. UTRGV’s attendance policy excuses students from attending class if they are participating in officially sponsored university activities, such as athletics; for observance of religious holy days; or for military service. Students should contact the instructor in advance of the excused absence and arrange to make up missed work or examinations.

**SCHOLASTIC DISHONESTY:**

As members of a community dedicated to Honesty, Integrity and Respect, students are reminded that those who engage in scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and expulsion from the University. Scholastic dishonesty includes but is not limited to: cheating, plagiarism (including self-plagiarism), and collusion; submission for credit of any work or materials that are attributable in whole or in part to another person; taking an examination for another person; any act designed to give unfair advantage to a student; or the attempt to commit such acts. Since scholastic dishonesty harms the individual, all students and the integrity of the University, policies on scholastic dishonesty will be strictly enforced (Board of Regents Rules and Regulations and UTRGV Academic Integrity Guidelines). All scholastic dishonesty incidents will be reported to Student Rights and Responsibilities.
SEXUAL MISCONDUCT and MANDATORY REPORTING:
In accordance with UT System regulations, your instructor is a “Responsible Employee” for reporting purposes under Title IX regulations and so must report to the Office of Institutional Equity & Diversity (oie@utrgv.edu) any instance, occurring during a student’s time in college, of sexual misconduct, which includes sexual assault, stalking, dating violence, domestic violence, and sexual harassment, about which she/he becomes aware during this course through writing, discussion, or personal disclosure. More information can be found at www.utrgv.edu/equity, including confidential resources available on campus. The faculty and staff of UTRGV actively strive to provide a learning, working, and living environment that promotes personal integrity, civility, and mutual respect that is free from sexual misconduct, discrimination, and all forms of violence. If students, faculty, or staff would like confidential assistance, or have questions, they can contact OVAVP (Office for Victim Advocacy & Violence Prevention) at 665-8287, 882-8282, or OVAVP@utrgv.edu.

COURSE DROPS:
According to UTRGV policy, students may drop any class without penalty earning a grade of DR until the official drop date. Following that date, students must be assigned a letter grade and can no longer drop the class. Students considering dropping the class should be aware of the “3-peat rule” and the “6-drop” rule so they can recognize how dropped classes may affect their academic success. The 6-drop rule refers to Texas law that dictates that undergraduate students may not drop more than six courses during their undergraduate career. Courses dropped at other Texas public higher education institutions will count toward the six-course drop limit. The 3-peat rule refers to additional fees charged to students who take the same class for the third time.

STUDENT SERVICES:
Students who demonstrate financial need have a variety of options when it comes to paying for college costs, such as scholarships, grants, loans and work-study. Students should visit the Students Services Center (U Central) for additional information. U Central is located in BMAIN 1.100 (Brownsville) or ESSBL 1.145 (Edinburg) or can be reached by email (ucentral@utrgv.edu) or telephone: (888) 882-4026. In addition to financial aid, U Central can assist students with registration and admissions.

Students seeking academic help in their studies can use university resources in addition to an instructor’s office hours. University Resources include the Advising Center, Career Center, Counseling Center, Learning Center, and Writing Center. The centers provide services such as tutoring, writing help, critical thinking, study skills, degree planning, and student employment. Locations are:
A program of museum visits, films and, if possible, guest lecturers will be announced in the schedule.

The instructor reserves the right to change any provisions of this syllabus as he sees fit to improve performance and accommodate unexpected circumstances.

Schedule of Readings

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<tr>
<th>Date</th>
<th>Subject</th>
<th>Readings</th>
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<tbody>
<tr>
<td>Meeting #1 14-Jan</td>
<td>Introduction to the course Latin America History and Geography, a Brief Introduction</td>
<td>Skidmore, Thomas and Peter H. Smith. Why Latin America in Modern Latin America pages 1-13</td>
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<tr>
<td>Meeting #</td>
<td>Date</td>
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<td>#2</td>
<td>21-Jan</td>
<td>The creation of the academies and Neoclassicism Art and science and the work of the Traveler-Artists.</td>
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<td>#5</td>
<td>11-Feb</td>
<td>The Avant-Garde in Brazil and Argentina Nativism and early political art</td>
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<td>10 Mar</td>
<td>Spring Break</td>
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<td>Meeting #13 21-Apr</td>
<td>Art in the 1980s and Early 1990</td>
<td>Barnitz 2018 Some Trends of the 1980s and Early 19902. Pages 317-332</td>
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<td>Meeting #14 28-Apr</td>
<td>Recent manifestations in Latin American Art</td>
<td>Barnitz 2018. Toward a New Future. Pages 337 - 355</td>
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<td>Meeting #15 7 May</td>
<td>Final critic and assessment of the course</td>
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