

## **Transatlantic Encounters in Twentieth-Century European and Latin American Art (ARTH 460 001/599 001)**

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Class time/Location: fully on-line via blackboard; asynchronous

Professor: Michele Greet

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Office Hours: Wednesday 2:00-3:00 or by appointment

**Course Description:** Artists like to travel, especially to Paris. In the years between World War I and World War II Paris was at the center of the art-world. But that “center” was much more global and multicultural than historical accounts would have us believe. While the very essence of twentieth-century art history, as it is currently written, stems from the movements and avant-garde experiments that emerged in Paris in the early years of the century, the artists who contributed to these movements comprised a multitude of international voices. This on-line course will examine Latin American artists’ intense interaction with European artists and critics as well as their major contributions to the international art scene in Paris between the two world wars.

**Course Format:** This class will consist of on-line discussions of assigned readings, image projects, and a final research paper and on-line presentation.

### **Writing Intensive requirement:**

This course fulfills all/in part the Writing Intensive requirement in the Art History undergraduate major. It does so through weekly posts to the discussion board (to total about 1500 to 2000 words) and the 2000 to 2500-word research paper. The research paper will be completed through a draft/feedback/revision process.

### **Research and Scholarship Intensive Course:**

This class is designated as a Research and Scholarship Intensive Course, which means that students are given the opportunity to actively participate in the process of scholarship and will make a significant contribution to the creation of a disciplinary-appropriate product.

In this RS course, students will:

- Engage in scholarly inquiry by reading and assessing primary and secondary art historical sources as well as assessing visual sources
- Perform specialized research resulting in an original scholarly paper.
- Communicate knowledge from an original scholarly project in an on-line presentation.

### **Objectives:**

- To reassess the classificatory schemes that shape our understanding of twentieth-century art
- To examine spaces of interchange rather than exclusion

- To understand how historical context influences how art is understood and interpreted
- To perform specialized research using the ideas discussed in class and resulting in an on-line presentation and research paper

### Course Requirements:

#### Undergraduates:

- **Readings:** Complete all reading **before noon on Tuesday** of the week it is assigned.
- **2 article summaries:** (10% of your grade/5% each) You will be assigned to write summaries of 2 different articles over the course of the semester. Summaries should be posted **by noon on Tuesday** of the week assigned. Start by restating the thesis or main argument in your own words, then post 5-10 bullet points outlining the key ideas discussed. Finally, post responses to the following questions:
  - What types of evidence does the author use in support of her/his argument?
  - Is the argument effective overall? Are you persuaded? Why or why not?
  - What questions does the article raise or leave unanswered?
  - Does it make you consider the topic differently than you had in the past or did it challenge your assumptions about the topic in some way?
- **Participation/Discussion Boards:** (20% of your grade).
  - Before posting to the discussion board you should read the assigned articles for that week as well as the summaries posted by your classmates.
  - You should also review the image work assignments (if assigned that week) and incorporate what you learned from these into your discussion and responses.
  - Respond to at least 2 different discussion questions (these will be posted by 5pm on Tuesday) and post at least 3-4 comments, or more if you like (meaning that you may add multiple comments or responses to a single thread).
  - You may engage with previous responses or add your own ideas.
  - Be sure to incorporate specific examples from the readings/image assignments into your discussion. I will join in and guide the discussion.
  - **Ongoing from Tuesday 5pm-Thursday 8pm. Be sure you have contributed to that week's discussion by 8pm on Thursday.**
- **Image work assignments:** (20% of your grade) Specific instructions will be posted by 5pm on Friday of the week before assignment is due. Assignments should be posted to blackboard by **5pm Tuesday**.
- **Paper topic proposal:** (10% of your grade) **One page abstract**, which summarizes the ideas to be discussed in your paper and **an annotated bibliography** of at least 8-10 sources. **Due Oct. 14.**

- **Presentation:** (10% of your grade) 20-minute on-line presentation (powerpoint accompanied by audio narrative, specific instructions will be provided) of your research topic to be followed by on-line class discussion. The issues raised in the discussion following your presentation should inform the final revisions to your research paper.
- **Final Research Paper:** (30% of your grade) 8-10 page research paper, specific assignment to be posted separately. **You are required to turn in a draft of your paper for peer review one week before your presentation. Your final paper will be marked down one letter grade per week the draft is late.**
- Students who write particularly strong papers should consider presenting their research at GMUs undergraduate research symposium in the spring of 2017. <http://chssundergrad.gmu.edu/research-symposium>
- Students are encouraged to submit their final paper to the GMReview, or another undergraduate research publication such as Pittsburgh Undergraduate Review <http://www.pur.honorscollege.pitt.edu/>. (Other options may be found at <<http://oscar.gmu.edu/students/publications-of-student-scholarship.cfm>>). Students interested in pursuing this option will meet with the professor individually to refine the paper for submission.

#### Graduate Students:

- **Readings:** Complete all reading **before noon on Tuesday** of the week it is assigned.
- **2 article summaries:** (10% of your grade/5% each) You will be assigned to write summaries of 2 different articles over the course of the semester. Summaries should be posted **by noon on Tuesday** of the week assigned. Start by restating the thesis or main argument in your own words, then post 5-10 bullet points outlining the key ideas discussed. Finally, post responses to the following questions:
  - What types of evidence does the author use in support of her/his argument?
  - Is the argument effective overall? Are you persuaded? Why or why not?
  - What questions does the article raise or leave unanswered?
  - Does it make you consider the topic differently than you had in the past or did it challenge your assumptions about the topic in some way?
- **Lead discussion:** (10% of your grade/5% each) Each graduate student will be required to lead the discussion of the assigned readings in two classes by posting 3 thematic or comparative questions in response to the weekly readings to start a thread. I will post the questions for the week of September 5 to serve as an example. After that, refer to the schedule to see who is responsible for devising questions each week. Questions should be posted **by Tuesday at 5pm** on the

week assigned. That week you should take responsibility for the discussion and jump in to elaborate or shape its course.

- **Participation/Discussion Boards:** (15% of your grade).
  - Before posting to the discussion board you should read the assigned articles for that week as well as the summaries posted by your classmates.
  - You should also review the image work assignments (if assigned that week) and incorporate what you learned from these into your discussion and responses.
  - Respond to at least 2 different discussion questions (these will be posted by 5pm on Tuesday) and post at least 3-4 comments, or more if you like (meaning that you may add multiple comments or responses to a single thread).
  - You may engage with previous responses or add your own ideas.
  - Be sure to incorporate specific examples from the readings/image assignments into your discussion. I will join in and guide the discussion.
  - **Ongoing from Tuesday 5pm-Thursday 8pm. Be sure you have contributed to that week's discussion by 8pm on Thursday.**
- **Image work assignments:** (15% of your grade-combined average) Specific instructions will be posted by 5pm on Friday of the week before assignment is due. Assignments should be posted to blackboard by **5pm Tuesday**.
- **Paper topic proposal:** (10% of your grade) **One page abstract**, which summarizes the ideas to be discussed in your paper and **an annotated bibliography** of at least 15-20 sources. **Due Oct. 14.**
- **Presentation:** (10% of your grade) 20-minute on-line presentation (powerpoint accompanied by audio narrative, specific instructions will be provided) of your research topic to be followed by on-line class discussion. The issues raised in the discussion following your presentation should inform the final revisions to your research paper.
- **Final Research Paper:** (30% of your grade) 15-18 page research paper, specific assignment to be posted separately. **You will be paired with another graduate student to participate in a peer review process.**
- Students who write particularly strong papers should consider presenting their research at a local or graduate student conference such as the Southeastern College Art Conference <http://www.secacart.org/>. If opportunities for publication or presentation arise, I will circulate the information to the M.A. listserve. Interested students should discuss their options with me directly.

**Grading Standards:**

C is the average expected performance of a college Student. To receive a C you must complete all readings and assignments on time, demonstrate a basic knowledge of the material, and write competently (all assignments must be well organized and have correct spelling and grammar). To receive a B your work must be substantially better than average and to receive an A truly exceptional. A work is meticulously researched, well written, and imaginative and goes above and beyond the assignment.

A+ 98-100  
A 93-97  
A- 90-92  
B+ 87-89  
B 83-86  
B- 80-82

C+ 77-79  
C 73-76  
C- 70-72  
D 60-69  
F 59 and lower

**Technology Requirements:**

- GMU requires you to activate your GMU e-mail account to receive official campus communications. If you prefer to use another address, you must activate the e-mail forwarder. I will use GMU addresses exclusively.
- Blackboard
- Web access and searching ability
- All written work must be spell-checked and submitted via blackboard

**Important dates:**

Sept. 6	Last day to add classes
Sept. 30	Last day to drop classes
Oct. 14	Paper topic proposals due by 5pm
Nov. 23-27	Thanksgiving Break
Dec. 9	Paper due by 5pm

**Policies:**

- Late assignments are not acceptable. Any work turned in late without a valid written excuse (i.e. doctor’s note) will be graded down one grade per class late. If an assignment is not turned in by the last day of class you will be given a 0 for that assignment. If you are having difficulty completing an assignment please discuss it with me well before the assignment is due. If I am aware of your circumstances I am more than willing to work with you.
- Make-up presentations or extensions will be granted only in the case of documented emergencies.
- GMU operates with an **Honor Code**. It is clearly defined in the catalogue (<http://oai.gmu.edu/the-mason-honor-code-2/> ) **Plagiarism** (presenting someone else’s ideas or words as your own without proper acknowledgement) violates the Honor Code. I will notify the Honor Committee concerning possible infractions.
- All communications with the professor and fellow students should follow the core rules of Netiquette <http://www.albion.com/netiquette/corerules.html> . When in doubt be polite and courteous.
- All work must be submitted via blackboard.
- GMU requires you to activate your GMU e-mail account to receive official campus communications. If you prefer to use another address, you must activate the e-mail forwarder. I will use GMU addresses exclusively.
- Accommodations will be made for students with documented disabilities, in accordance with law and university policies. Students requiring accommodations must register with the University’s Disability Resource Center and produce documentation <http://ds.gmu.edu/documentation/> . Please do this well **before** the first test or presentation in case alternate arrangements need to be made.
- If English is your second language, I encourage you to turn in a rough draft of your paper at least one week before it is due. If needed I will recommend that you work with the Writing Center. **All final papers must be in good standard English.**

### Other important resources:

- Diversity
  - Mason values diversity; through the Office of Diversity, Inclusion, and Multicultural Education (ODIME), Mason seeks to create and sustain inclusive learning environments where all are welcomed, valued, and supported
- Religious holidays
  - University Life religious holiday calendar <http://ulife.gmu.edu/calendar/religious-holiday-calendar/> it is the obligation of students, within the first two weeks of the semester, to provide faculty members with the dates of major religious holidays on which they will be absent due to religious observances
- Student privacy
  - student privacy and student rights under FERPA <http://registrar.gmu.edu/ferpa/>
- Student services
  - Online Education Services, University Libraries <http://library.gmu.edu/for/online>
  - Writing Center <http://writingcenter.gmu.edu/>
  - Counseling and Psychological Services <http://caps.gmu.edu/>

**Texts:** Unless otherwise noted, articles and essays will be posted on blackboard

#### Week of Aug. 29 Introduction

- Watch introductory video on blackboard
- Read the syllabus (under syllabus on blackboard) and familiarize yourself with the blackboard platform and discussion boards
- Read through instructions for Research Paper (under assignments)
- Familiarize yourself with Artstor: instructions for accessing image groups are posted on blackboard
- Read: Greet, Michele, *Transatlantic Encounters: Latin American Artists in Paris between the Wars* (forthcoming with Yale University Press), introduction and chapter 2
- **No written work due this week**

#### Week of Sept. 5

- *Discussion:* Transculturation and Travel in Twentieth Century Europe and Latin America (**discussion board starts 5pm Tuesday and ends 8pm Thursday**)
- *Readings:*
  - Mercer, Kobena. "introduction" in *Exiles, Diasporas & Strangers*. London: Iniva, Institute of International Visual Arts, 2008, 7-27. (**student 1 post summary by noon Tuesday**)
  - Nochlin, Linda. "Art and the Conditions of Exile: Men/Women, Emigration/Expatriation." *Poetics Today* 17.3 (1996): 317-337. **JSTOR (student 2 summary)**

- Spitta, Silvia. “Transculturation and the Ambiguity of Signs in Latin America” in *Between two Waters: Literary Transculturation in Latin America*, 1995, 1-28. **(student 3 summary)**
- Thurner, Mark “After Spanish Rule: Writing Another After” in *After Spanish Rule: Postcolonial Predicaments of the Americas*. Mark Thurner and Andrés Guerrero, eds., 2003, 12-57. **(student 4 summary)** (optional reading for undergraduates)
- \*I will be in Spain for a conference from Sept. 1-8. I will monitor discussions and answer email while I am away, but there may be a time delay.  
<http://www.museoreinasofia.es/en/activities/cold-atlantic>

#### Week of Sept. 12

- *Discussion:* Latin American Cubists
- *Artists:* Pablo Curatello Manes (Argentina), Emilio Petorutti (Argentina), Diego Rivera (Mexico), Angel Zarraga (Mexico)
- **Image work assignment:** see blackboard assignments
- *Readings:*
  - *Background:*
    - read through section on Cubism on Smarthistory:  
<http://smarthistory.org/inventing-cubism/>
    - Explore individual entries on Picasso, Braque, and Léger
  - Greet, Michele, *Transatlantic Encounters: Latin American Artists in Paris between the Wars* (forthcoming with Yale University Press) chapter 1
  - Kaplan, Lauren A. “Crossing the Atlantic: Emilio Pettoruti's Italian Immersion.” *Artl@s Bulletin* 3, no. 2 (2015): Article 1.  
<http://docs.lib.purdue.edu/artlas/vol3/iss2/1/> **(student 5 summary)**
  - Navarrete, Sylvia. “Diego Rivera, Cubist: Chronicle of an Interlude.” *Diego Rivera: The Cubist Portraits 1913-1917*, 2009, 15-39. Blackboard. **(student 6 summary)**

#### Week of Sept. 19

- *Discussion:* 1924 Exhibition of Latin American art in Paris and Artistic Eclecticism
- *Artists:* Victor Brecheret (Brazil), Manuel Cabré (Venezuela), Carlos Alberto Castellanos (Uruguay), Camilo Egas (Ecuador), Pedro Figari (Uruguay), Max Jiménez (Costa Rica), Anita Malfatti (Brazil), Manuel Ortiz de Zárate (Chile), Vicente do Rego Monteiro (Brazil), Alejandro Xul Solar (Argentina).
- **Map and database assignment:** see blackboard assignments
- *Readings:*
  - *Background:*
    - Read the essay on *The School of Paris* from the Met’s website:  
[http://www.metmuseum.org/toah/hd/scpa/hd\\_scpa.htm](http://www.metmuseum.org/toah/hd/scpa/hd_scpa.htm)
  - Greet, Michele, “Occupying Paris: The First Survey Exhibition of Latin American Art.” *Journal of Curatorial Studies* Volume 3, Numbers 2+3, June-October 2014: 212-237. **(student 7 summary)**

- Gradowczyk, Mario. “Twelve Years in Europe” in *Alejandro Xul Solar*, 1994, 21-112. **(student 8 summary)** (optional reading for undergraduates)
- Manley, Marianne. *Intimate Recollections of the Rio de la Plata: Paintings by Pedro Figari*, 1986, 9-23. **(student 9 summary)**
- Wolfe, Edith. “Paris as Periphery: Vicente do Rego Monteiro and Brazil’s Discrepant Cosmopolitanism.” *The Art Bulletin* 96, no. 1 (January 2, 2014): 98–119. **JSTOR (student 10 summary)**

Week of Sept. 26

- Individual meetings to discuss paper topics. These meetings can be scheduled in person (in my GMU office), via skype or facetime, or by email. Email meetings will only work if you already have a clear and focused idea of your paper topic. I will send out an email to schedule meetings.

Week of Oct. 3

- *Discussion*: Women Artists Abroad
- *Artists*: Tarsila do Amaral (Brazil), Lola Velázquez Cueto (Mexico), Frida Kahlo (Mexico), Anita Malfatti (Brazil), Amelia Peláez (Cuba)
- **Image work assignment**: see blackboard assignments
- *Readings*:
  - Elliott, Ingrid, *Amelia Peláez: The Craft of Modernity*, 2013, excerpt. **(student 11 summary)**
  - Tatiana Flores, “Strategic Modernists: Women Artists in Post-Revolutionary Mexico,” *Woman's Art Journal*, Vol. 29, No. 2 (Fall - Winter, 2008), pp. 12-22 **JSTOR (student 12 summary)**
  - Greet, Michele, “‘Exhilarating Exile’: Four Latin American Women Exhibit in Paris.” *Artelogie: Revue de recherches sur les arts, le patrimoine et la littérature de l’Amérique Latine*. No. 5, Fall 2013, <http://www.artelogie.fr/> **(student 13 summary)**
  - Herrera, Hayden, *Frida, A Biography of Frida Kahlo*, 1983, chapters 15 and 16. **(student 14 summary)**

Week of Oct. 10

**\*Paper topic proposals due by 5pm Friday, Oct. 14**

- *Discussion*: Joaquín Torres-García (Uruguay) and the 1930 exhibition of Latin American Art in Paris
- *Artists*: Joaquín Torres-García (Uruguay), Eduardo Abela (Cuba), Jaime Colson (Dominican Republic), German Cueto (Mexico), Carlos Mérida (Mexico), Juan del Prete (Argentina)
- **Image work assignment**: see blackboard assignments
- *Readings*:
  - *Background*:
    - Britt, David. “Constructivism” in *Modern Art: Impressionism to Post-Modernism*, 2003, 191-201.
  - Greet, *Transatlantic Encounters*, chapter 8.

- Ramírez, Mari Carmen. “A Constructed Precariousness: Abstraction Against the Grain,” in *Joaquín Torres-García: Constructing Abstraction with Wood*, 2009. (**student 15 summary**)
- Rowell, Margit. “Torres García and ‘Primitivism’ in Paris.” In *Joaquín Torres-García: Constructing Abstraction with Wood*, 2009. (**student 16 summary**)

Week of Oct. 17

- *Discussion*: Latin American Artists and Surrealism
- *Artists*: Antonio Berni (Argentina), Agustín Lazo (Mexico), César Moro (Peru), Ismael Nery (Brazil), Manuel Rendon Seminario (Ecuador), Wifredo Lam (Cuba) and Roberto Matta (Chile) Manuel Alvarez Bravo (Mexico)
- **Image work assignment**: see blackboard assignments
- *Readings*:
  - *Background*:
    - <http://smarthistory.org/introduction-to-surrealism/>
  - Greet, *Transatlantic Encounters*, chapter 9
  - Schneider Enriquez, Mary, “Roberto Matta: International Provocateur” in *Matta: Making the Invisible Visible*, 2004, pp. 29-40. (**student 17 summary**)
  - Sims, Lowery, *Wifredo Lam and the International Avant-Garde, 1923-1982*, 2002, 5-33. (**student 18 summary**)
  - Walker, Ian, “Manuel Álvarez Bravo, Surrealism and Documentary Photography,” *Journal of Surrealism and the Americas*, vol. 8, no. 1 (2014): 1-27.  
<https://jsa.hida.asu.edu/index.php/jsa/issue/view/15/showToc> (**student 19 summary**)

Week of Oct. 24

- *Discussion*: André Breton and the 1940 Surrealist Exhibition in Mexico City
- **Image work assignment**: see blackboard assignments
- *Readings*:
  - *Background*:
    - Tythacott, Louise, “Mexico and the Caribbean” in *Surrealism and the Exotic*, 2003, pp. 173-197. (electronic resource available through the GMU library catalogue)
  - Castaneda, Luis, “Surrealism and National Identity in Mexico: Changing Perceptions, 1940-1968” *Journal of Surrealism and the Americas*, vol. 3, no. 1 (2009): 9-29.  
<https://jsa.hida.asu.edu/index.php/jsa/issue/view/JSA%3A%20Surrealism%20and%20Post-Colonial%20Latin%20America/showToc> (**student 20 summary**)
  - Greet, Michele. “César Moro's Transnational Surrealism” *Journal of Surrealism and the Americas*, vol. 7, no. 1 (2013): 19-51. (focus on sections on Peru and Mexico; Paris section is a repeat from book chapter)

<https://jsa.hida.asu.edu/index.php/jsa/issue/view/14/showToc> (**student 21 summery**)

- Katzew, Ilona “Proselytizing Surrealism: André Breton and Mexico” in *Review: Latin American Literature and Arts*, 51, Fall 1995, 21-33. (**student 22 summary**)

Week of Oct. 31

- *Discussion*: European Surrealists in Mexico
- *Artists*: Leonora Carrington (England) and Remedios Varo (Spain)
- **Image work assignment**: see blackboard assignments
- *Readings*:
  - Aberth, Susan, *Leonora Carrington: Surrealism, Alchemy and Art*, 2004, pp. 57-94. (**student 23 summary**)
  - Haynes, Deborah J., “The Art of Remedios Varo: Issues of Gender Ambiguity and Religious Meaning,” *Woman’s Art Journal*, Vol. 16, No. 1 (Spring - Summer, 1995), pp. 26-32. **JSTOR**. (**student 24 summary**).

Week of Nov 7

- Research and writing week; individual consultations as needed.

Week of Nov. 14

- *Presentations*
  - If you are not presenting this week, you will need to watch all of the presentations and post evaluations forms for each.

Week of Nov. 21

- No assignments, Thanksgiving Break

Week of Nov. 28

- *Presentations*
  - If you are not presenting this week, you will need to watch all of the presentations and post evaluations forms for each.

Week of Dec. 5

- **Research paper due by 5pm Dec. 9**
- *Presentations*
  - If you are not presenting this week, you will need to watch all of the presentations and post evaluations forms for each.