

ARTH 204 001 Survey of Latin American Art

Class time: Monday and Wednesday 1:30-2:45

Location: Art and Design Building 2003

Professor: Michele Greet

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Office: Horizon Hall 3141

Office Hours: Wednesday 3:00-4:00 or by appointment

Course Description: From Macchu Picchu to Frida Kahlo, this course will survey major developments and innovations in Latin American painting, sculpture, and architecture. Beginning in the Pre-Columbian era, this course will cover Mayan, Aztec, and Incan art, art of the Viceroyalties of New Spain and Peru, as well as important trends in nineteenth- and twentieth-century Latin American art. Through lectures, assignments, and visits to area museums, students will acquire a historical framework for further study in art history.

***This course fulfills the Mason Core Arts requirement**

Course Format: The classroom experience is the core of the course. Class sessions comprise lecture/discussions on selected aspects of material introduced in that day's reading assignment. Tests derive from both what we cover in class and the readings, thus **careful note taking** is essential to your success in the course.

Mason Core Arts Objectives:

- Demonstrate an understanding of the relationship between artistic process, and a work's underlying concept, and the contexts associated with the work.
- Identify and analyze the formal elements of the arts of Latin America using appropriate vocabulary.
- Analyze cultural production using standards appropriate to the visual arts, as well as the works cultural significance and context.
- Analyze and interpret the content of a work of art through its social, historical, and personal contexts.

Course Objectives:

- To become familiar with major periods/trends in Latin American art
- To learn about these periods in their historical context and to recognize their formal/stylistic traits
- To develop analytical and interpretive skills and use them to discuss and write about works of art

Course Requirements:

- **Readings:** complete all reading **before** the class. If a reading is listed under February 1, for example, it should be completed **before** class on the 1st.
- **Participation:** (5% of your grade) Participation refers to both the content of your verbal contributions as well as your attention and response to others' comments. The GMU catalogue reads: "Students are expected to attend the class periods of the courses for

which they register...instructors may use absence, tardiness, or early departure as *de facto* evidence of non-participation." Everyone starts with a B as a participation grade. You will maintain that grade by simply coming to class (missing no more than 3 classes over the semester). To get an A for participation you need to actually contribute to class discussions. Your participation grade will be reduced according to attendance after 3 absences. You will not pass the class if you miss more than 50% of the class sessions no matter how well you do on other assignments.

- **Paper:** (15% of your grade) 3-4 pages, a review of an exhibition of Latin American art at a Washington, DC museum. Specific assignment to be handed out in class.
- **4 Tests:** (20% each/80% of your grade)

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	C+	77-79
A	93-97	C	73-76
A-	90-92	C-	70-72
B+	87-89	D	60-69
B	83-86	F	59 and lower
B-	80-82		

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
- All written work must be word-processed, spell-checked, and printed on a quality printer

Policies:

- Students are responsible for all material covered in class (announcements, lectures, discussions) whether you are present or not.
- Late assignments are not acceptable. Any work turned in late without a valid written excuse (i.e. doctor's note) will be graded down 10pts per week 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 see 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 exams 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 (<https://oai.gmu.edu/mason-honor-code/full-honor-code-document/>) **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.

- Cell phones must be **turned off** during class.
- 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. 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 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/>

Important dates:

Jan. 31	Last day to add classes
Feb. 7	Last day to drop classes
Feb. 16	Test 1
Mar. 7	Test 2
Mar. 14-20	No class: Spring Break
Mar. 28	Paper due
Apr. 4	Test 3
May 4	Test 4 (Last day of class)

Lectures and reading assignments:

Jan. 24 Introduction and overview

“Latin American art: an introduction”

<https://smarthistory.org/latin-american-intro/>

Jan. 26 Olmecs

<https://smarthistory.org/mesoamerica-an-introduction/>

<https://smarthistory.org/kunz-axe-olmec/>

<https://smarthistory.org/offering-4-la-venta/>

<https://smarthistory.org/olmec-mask/>

<https://smarthistory.org/olmec-mask-met/>

<https://smarthistory.org/olmec-figurine/>

Jan. 31 West Mexico/Teotihuacan

<https://smarthistory.org/dog-colima/>

<https://smarthistory.org/teotihuacan-2/>

<https://smarthistory.org/moon-and-sun-pyramid-teotihuacan/>

Feb. 2 Maya

<https://smarthistory.org/maya-intro/>

<https://smarthistory.org/palenque/>

<https://smarthistory.org/maya-glyphs-introduction/>

https://www.metmuseum.org/toah/hd/mball/hd_mball.htm

<https://www.youtube.com/watch?v=oYJxng6i4NQ>

Feb. 7 Maya

<https://smarthistory.org/maya-the-yaxchilan-lintels/>

<https://smarthistory.org/yaxchilan-lintels/>

<https://smarthistory.org/tikal/>

<https://smarthistory.org/quirigua/>

Feb. 9 Maya: New Technologies of Discovery

In Class Film: *Lost Treasures of the Maya: Secrets of the Snake Altar* (National Geographic)

<https://www.nationalgeographic.com/history/article/maya-laser-lidar-guatemala-pacunam>

Feb. 14 Aztec

<https://smarthistory.org/introduction-mexica/>

<https://smarthistory.org/aztec-mexica-an-introduction/>

<https://smarthistory.org/templo-mayor-at-tenochtitlan-the-coyolxauhqui-stone-and-an-olmec-mask/>

<https://smarthistory.org/coatlicue/>

<https://smarthistory.org/the-sun-stone-the-calendar-stone-aztec/>

<https://smarthistory.org/coyolxauhqui-monolith/>

<https://smarthistory.org/double-headed-serpent/>

<https://smarthistory.org/feathered-headdress-aztec/>

Feb. 16 **Test 1 Mesoamerica**

Feb. 21 Paracas and Nasca

- <https://smarthistory.org/intro-andes/>
- <https://smarthistory.org/introduction-to-ancient-andean-art/>
- <https://smarthistory.org/paracas-introduction/>
- <https://smarthistory.org/paracas-textiles-introduction/>
- <https://smarthistory.org/paracas-supernatural-bird-mantle/>
- <https://smarthistory.org/nazca-nasca-art-sacred-linearity-bold-designs/>
- <https://smarthistory.org/nasca-geoglyphs/>

Feb. 23 Moche, Wari, and Tiwanaku

- <https://smarthistory.org/moche-intro/>
- <https://smarthistory.org/moche-royal-tomb-sipan/>
- <https://smarthistory.org/moche-portrait-bottle/>
- <https://smarthistory.org/wari-feather-panels/>
- <https://smarthistory.org/tiwanaku-an-introduction/>
- <https://smarthistory.org/semi-subterranean-court-tiwanaku/>

Feb. 28 Inca

- <https://smarthistory.org/inka-intro2/>
- <https://smarthistory.org/city-of-cusco/>
- <https://smarthistory.org/maize-cobs/>
- <https://smarthistory.org/machu-picchu/>
- <https://smarthistory.org/all-toqapu-tunic/>
- <https://smarthistory.org/keru-vessel/>

Mar. 2 Inca

In Class Film: *Lost City of Machu Picchu* (National Geographic)
Review

Mar. 7 **Test 2 Ancient Andes**

Mar 9 In Class Film: *When Worlds Collide* (87 min)

Mar. 14/16 Spring Break

Mar. 21 Architecture in New Spain

- <https://smarthistory.org/new-spain/>
- <https://smarthistory.org/classical-architecture-viceregal-mexico/>
- <https://smarthistory.org/missions-new-spain/>
- <https://smarthistory.org/the-convento-of-san-nicolas-de-tolentino-actopan-hidalgo/>
- <https://smarthistory.org/st-michael-the-archangel-in-huejotzingo/>
- <https://smarthistory.org/a-new-jerusalem-in-the-americas-the-convento-of-acolman/>
- <https://smarthistory.org/atrial-cross-acolman/>

<https://smarthistory.org/jeronimo-de-balbas-altar-of-the-kings-altar-de-los-reyes/>

Mar. 23 Painting in New Spain

<https://smarthistory.org/frontispiece-of-the-codex-mendoza/>

<https://smarthistory.org/featherworks/>

<https://smarthistory.org/virgin-of-guadalupe/>

<https://smarthistory.org/elite-secular-art-new-spain/>

<https://smarthistory.org/biombo-conquest/>

<https://smarthistory.org/cabrera-portrait-of-sor-juana-ines-de-la-cruz/>

<https://smarthistory.org/crowned-nun-portraits-introduction/>

<https://smarthistory.org/crowned-nun-portrait/>

<https://smarthistory.org/spaniard-and-indian-produce-a-mestizo-attributed-to-juan-rodriguez/>

<https://smarthistory.org/francisco-clapera-casta/>

Mar. 28 Architecture in the Viceroyalty of Peru

*Paper Due

<https://smarthistory.org/viceroyalty-peru/>

<https://smarthistory.org/religious-art-architecture-colonial-peru/>

<https://smarthistory.org/the-church-of-san-pedro-apostol-de-andahuayllas/>

<https://www.wmf.org/project/church-and-convent-san-francisco> (video is in Spanish, but watch it for visuals)

Mar. 30 Painting in the Viceroyalty of Peru

<https://smarthistory.org/guaman-chronicle/>

<https://smarthistory.org/parish-of-san-sebastian-procession-of-corpus-christi/>

<https://smarthistory.org/master-of-calamarca-angel-with-arquebus/>

<https://smarthistory.org/our-lady-of-cocharcas-cuzco-school/>

<https://smarthistory.org/coronation-virgin-holy-trinity-peru/>

<https://smarthistory.org/cusco-school-artist-saint-joseph-and-the-christ-child/>

<https://smarthistory.org/conserving-cuzco-school-paintings-2/>

<https://smarthistory.org/portrait-painting-viceroyalty-peru/>

<https://smarthistory.org/fourteen-portraits-of-the-inka-kings/>

Apr. 4 Test 3 Colonial Art

Apr. 6 Nineteenth-Century: Independence

<https://smarthistory.org/the-academy-of-san-carlos/>

<https://smarthistory.org/mexican-independence/>

<https://smarthistory.org/felix-parra-fray-bartolome-de-las-casas/>

<https://smarthistory.org/landscape-painting-latin-america/>

<https://smarthistory.org/velasco-candelabrum/>

<https://smarthistory.org/gutierrez-farewell/>

<https://smarthistory.org/independence-from-spanish-rule-in-the-americas/>

<https://smarthistory.org/latin-american-artistic-pilgrimages-paris/>

<https://smarthistory.org/costumbrismo/>

Apr. 11 Modernism in Brazil, Argentina, and Uruguay

<https://smarthistory.org/modern-art-sao-paulo/>

<https://smarthistory.org/tarsila-abaporu/>

<http://www.oas.org/artsoftheamericas/emilio-pettoruti>

https://en.wikipedia.org/wiki/Xul_Solar

<http://www.oas.org/artsoftheamericas/pedro-figari>

https://www.youtube.com/watch?v=TpCULBj_kwg (Optional in Spanish)

Apr. 13 Mexican Muralism: Diego Rivera

<https://smarthistory.org/mexican-muralism-los-tres-grandes-david-alfaro-siqueiros-diego-rivera-and-jose-clemente-orozco/>

<https://smarthistory.org/rivera-murals-ministry-public-education/>

<https://smarthistory.org/mexico-diego-rivera-murals-national-palace/>

<https://smarthistory.org/diego-rivera-man-at-the-crossroads/>

<https://smarthistory.org/diego-rivera-man-controller-of-the-universe/>

<https://smarthistory.org/rivera-detroit-industry-murals/>

<https://smarthistory.org/detroit-industry-murals-by-diego-rivera/>

Apr. 18 Mexican Muralism: David Alfaro Siqueiros and José Clemente Orozco

<https://my.matterport.com/show/?m=ad1xhXHtCrV&fbclid=IwAR112z3IU8RdDUBDkNOeaXVIWHQvJhTG76KuFH75NSdTL-G53zukGL1ysks> (explore some stops on the audio tour: purple tabs)

<https://www.theartstory.org/artist/siqueiros-david-alfaro/life-and-legacy/>

Apr. 20 Frida Kahlo

<https://smarthistory.org/frida-kahlo-frieda-and-diego-rivera/>

<https://smarthistory.org/kahlo-the-two-fridas-las-dos-fridas/>

<https://smarthistory.org/frrida-kahlo-self-portrait-with-monkey/>

Apr. 25 Surrealism: Wifredo Lam, Roberto Matta, and Rufino Tamayo

<https://www.youtube.com/watch?v=VchFg7gYRX4>

<https://smarthistory.org/lam-the-jungle/>

<https://smarthistory.org/wifredo-lam-the-eternal-presence/>

<https://www.theartstory.org/artist/matta-roberto/>

<https://smarthistory.org/rufino-tamayo-the-somnambulist/>

Apr. 27 In Class Film: *Matta: Eye of a Surrealist*

May 2 Toward Abstraction: Joaquín Torres-García

<https://smarthistory.org/geometric-abstraction-south-america/>

<https://smarthistory.org/torres-garcia-inverted-america/>

May 4 **Test 4 Modern Art in Latin America**