ARTh 376-001: TwentiEth-Century Latin American Art
Fall 2012  Mondays & Wednesdays 10:30-11:45 a.m.  Innovation Hall 132
Lecturer: Olga U. Herrera  ouloahe@gmu.edu (best way to contact)
Office: Robinson Hall B371A  Wednesdays 12:30-1:45 p.m. & by appointment

Course Description:
This course will provide an in-depth discussion of pivotal 20th century Latin American artists and their contributions in order to establish a wider and more complex vision of Modern Art. Latin American art in the 20th century evolved through a conversation with the European avant-garde. Some artists were part of or re-interpreted European trends and transformed them into a uniquely Latin American new world cosmopolitan vocabularies through figurative, geometric abstraction, constructivist and conceptual styles, whereas other artists developed unique expressions of national identity and national imaginaries in reaction to international modernist tendencies. Therefore, the course will address issues such as modernismo and the avant-garde, the relationship between social realism and politics, the expression of specific national identities versus the adoption of universal cosmopolitan trends, Surrealism and the perception of the “fantastic” in Latin American art, new world geometric abstraction, abstraction vs. figuration in the 1950s and 1960s, conceptual and non-objective art, exile and politics and other trends since the 1970s.

Course Structure:
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.

Course Objectives:
- **Knowledge:** To become familiar with the major movements in twentieth-century Latin American art in their historical context; to recognize their formal/stylistic traits; and to gain a greater understanding of artistic trends and innovations in Latin American and modern art.
- **Skills:** To develop analytical and interpretive skills and use them to discuss and write about works of art.
- **Museum-going:** Seeing and experiencing art in person increases the learning process and appreciation of artists’ techniques, periods and styles. You can expect one visit to a museum during the semester. The current exhibition of Latin American art in the DC area is “Constellations: Constructivism, Internationalism, and the Inter-American Avant-Garde” at the Art Museum of the Americas, Organization of American States, 201 18th Street, NW Washington, DC 20006 (exhibition closes on October 7, 2012).

Course Requirements:
- **Readings:** You must complete all assigned readings before class. If a reading is listed under August 29, for example, it should be completed before class on August 29th.
- **Attendance and Class Participation:** The GMU catalogue states: “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.” I will take attendance and/or will circulate an attendance sheet during each class meeting. If you come late, you have to let me know otherwise I will mark you absent. You are allowed two absences without consequences. These are offered in case emergencies unexpected situations arise that prevent you from attending class in a give day. If you must miss class, it is your responsibility to get notes and any important announcements from a classmate. In case of extenuating life circumstances that require you to miss more than one week of class, absences must be explained in writing and supported by a physician’s note, the dean, or faculty advisor. Travel plans, work situations, and other schoolwork are not valid excuses to miss class if you have missed two class periods already.

Class participation refers to both the content of your verbal contributions as well as your attention and response to other classmates’ comments. All students start with a grade of “B” (regular attendance, being on time, keeping up with readings). To get an “A” for attendance and participation you need to actually contribute to class discussions. Your participation grade will be reduced according to attendance after two absences.

TECHNOLOGY REQUIREMENTS:
- **Blackboard:** The Blackboard page is an essential component of this course. You will find course documents, study guides, midterm and final exam images, detailed information about assignments and important announcements. Check it often—you are responsible for knowing about the information posted on Blackboard.
- **Mason E-mail:** MasonLIVE is the required email address for all GMU official Correspondence. I will use GMU addresses exclusively for communications. Please check it often.
- **When E-mailing Me:** Please be sure to include your name and course (ARTH 376). My GMU email is ouloahe@gmu.edu. I do check email twice daily at 8:00 a.m. and at 8:00 p.m. and will respond to your questions at these times. For appointments outside the listed office hours, please email me at least three days in advance to schedule a meeting time so that I can rearrange my work schedule to meet with you.

CLASSROOM ETIQUETTE & GMU POLICIES:
- You are expected to arrive on time, attend the full one hour and 15 minutes of class (10:30-11:45), pay attention, and be courteous and respectful.
- **Electronic devices:** Telephones, music players, etc., must be turned off during class. Computers are allowed for note-taking purposes only.
- **Late Submissions and Make-up Work:** 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 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.
• **Academic Integrity:** You are responsible for observing academic integrity in accordance to the GMU Honor Code, which you agreed to conform to and uphold in your application for admission to GMU. The GMU Honor Code states: “To promote a stronger sense of mutual responsibility, respect, trust, and fairness among all members of the George Mason University community and with the desire for greater academic and personal achievement, we, the student members of the University Community have set forth this: Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.” See GMU Office for Academic Integrity website: [http://www.gmu.edu/resources/facstaff/findex.html](http://www.gmu.edu/resources/facstaff/findex.html).

Neither plagiarism (defined at GMU as “(1) presenting someone else’s ideas or words as your own without proper acknowledgement; and/or borrowing the sequence of ideas, the arrangement of material, or (2) the pattern of thought of someone else without proper acknowledgment”) nor cheating (defined at GMU as “the willful giving or receiving of an unauthorized, unfair, dishonest, or unscrupulous advantage in academic work over other students”) will be tolerated as they violate the Honor Code. I will notify the Honor Committee concerning possible infractions.

• **English as a Second Language:** Assignments must be written in good standard English. If English in your second language, please see me so that we can develop a strategy to help you succeed with assignments and tests. I highly encourage you to turn in a rough draft of written assignments at least one week before it is due so that I can provide comments. Also, please consider requesting tutoring and assistance at:
  - The Writing Center Robinson Hall, Room 114A Phone: 703-993-1200
    Enterprise Hall, Room 076 Phone: 703-993-1824
    [http://writingcenter.gmu.edu/](http://writingcenter.gmu.edu/)

• **Students in Need of Special Accommodations:** Reasonable accommodations, auxiliary aids, and support services will be made and are available for students with documented disabilities in accordance with law and GMU policies. In order to receive accommodations, you must complete the Intake Form and submit it along with medical documentation to the GMU Office of Disabilities Services. For info on the process go to [http://ods.gmu.edu/students/services.php](http://ods.gmu.edu/students/services.php)

Please do this well in advance of the first test in case alternate arrangements need to be made. It is your responsibility to let me know if you are in need of specific accommodations.

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**COURSE WORK AND GRADING:**

**Grading Standards and Scale:**

A “C” is the grade for an average performance. 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. To receive an “A” work must be meticulously researched, well written, and imaginative going above and beyond the assignment.
ASSIGNMENTS, EXAMS, PAPER

- **Exhibition Analysis:** (15% of your grade)
  You are required to visit the exhibition “Constellations: Constructivism, Internationalism, and the Inter-American Avant-Garde” at the Art Museum of the Americas, Organization of American States, 201 18th Street, NW Washington, DC 20006 (exhibition closes on October 7, 2012). If it will help you with this assignment, you may also want to attend the Round Table Conversation with the Curator of the exhibition on Tuesday, September 18 in the evening. I have given you one class off as “comp time” for this visit and to complete the assignment (Wednesday, September 19). Detailed information about the visit, writing guidelines, and guiding questions will be posted on Blackboard.

- **Mid-term Exam:** (30% of your grade)
  The mid-term exam will cover material from the first day until the day before the exam. It will include a combination of slide identification, multiple choice, term definition, short answers (significance of given artworks), and short essays. Questions will be drawn from lecture notes, class readings, class discussions, and assignments. I will post study guides with key terms and images on Blackboard.

- **Paper:** (20% of your grade)
  To be worked on second half of the course. Instructions will be provide after Mid-term exam and will be posted on Blackboard. This is a 4-5 page typed, double space, font 12 assignment with footnotes and bibliographic sources.

- **Final Exam:** (30% of your grade)
  The final exam will not be cumulative. It will cover material from the first day after the midterm until the day before the exam. It will include a combination of slide identification, multiple choice, term definition, short answers (significance of given artworks), and short essays. Questions will be drawn from lecture notes, class readings, class discussions, and assignments. I will post study guides with key terms and images on Blackboard.

- **Attendance and Participation** (5% of your grade)

- **Extra Credit for This Course:** (5 points added to your final grade) George Mason University’s History and Art History Department is a member of a consortium of universities conducting research in Washington DC for the “Documents of 20th Century Latin American and Latino Art, A Digital Archive and Publications Project” at the International Center of the Arts of the Americas at the Museum of Fine Arts Houston. If you would like to receive extra credit please send me an email by September 15. The extra credit will consist on writing summaries and annotations on three (3) key short documents (exhibitions held at the Pan American Union/OAS and/or selected
documents from the Smithsonian Archives of American Art). I will provide individual instruction and will assign three short documents based on your interests. Please note that this is a 5 x 3 deal. In order to get the five points you will need to fully complete the three assigned documents—no more, no less. In addition, to the five (5) points added to your final grade, you will also be credited with your name as collaborator in the researcher credit line of the project database. For information on the project see: http://icaadocs.mfah.org/icaadocs/

**IMPORTANT DATES FOR COURSE:**

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<td>First day of classes</td>
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<td>Sept. 3</td>
<td>Labor Day, university closed</td>
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<tr>
<td>Sept. 4</td>
<td>Last day to add classes/last day to drop classes and receive a 100% refund</td>
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<td>Sept. 18</td>
<td>Last day to drop with 33% tuition penalty</td>
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<td>Sept. 19</td>
<td>No class-Constellations Exhibition visit “comp time”</td>
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<td>Sept. 28</td>
<td>Last day to drop classes</td>
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<td>Oct. 8</td>
<td>Columbus Day recess (Monday class will meet on Tuesday, Oct. 9)</td>
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<td>Nov. 21-25</td>
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**REQUIRED TEXT:**


Additional class documents to be found on: http://icaadocs.mfah.org/icaadocs/ and/or Blackboard.

**LECTURES AND READING ASSIGNMENTS** (Subject to Change):

Assigned readings are all required. Some readings assignments are longer than others. Give yourself plenty of time to complete them. You will need to read the assigned sections carefully and critically. To help you, summarize the author’s point and evidence, define unfamiliar terms and write down anything that you do not understand, ideas than come to you as you read, and questions that come up as you read. We can discuss those in class.

**Aug. 27**  
*Introduction*: review syllabus and course requirements.  
*Discussion*: What is Latin American art?
Aug. 29  Lecture: 19th Century Art in Latin America.  
Readings: Barnitz, “Introduction and an Overview of the Nineteenth Century” (pp. 1-10).

Sept. 3  Labor Day, no class-university closed.

Sept. 5  Lecture: “Modernismo and the Break with Academic Art, 1890-1934”  
Artists: Julio Ruelas, Saturnino Herrán, Camilo Egas, Pedro Figari, Armando Reverón, Andrés de Santa Maria.  
Readings: Barnitz, chapter 1 (pp. 13-41); Frank, pp. 3-4, 10-11, 14-18.

Artists: Brazil: Anita Malfatti, Tarsila do Amaral, Cândido Portinari, Emiliano di Cavalcanti, Lasar Segall  
Argentina: Emilio Pettoruti, Xul Solar  
Cuba: Amelia Peláez, Victor Manuel, Antonio Gattorno, Eduardo Avela  
Readings: Barnitz, Chapter 2 (pp. 41-42, 57-74); Chapter 3 (pp. 83-103).  
Frank, pp. 12-30.

Artists: Mexico: Diego Rivera, Jose Clemente Orozco, David Alfaro Siqueiros, Estridentistas  
Readings: Barnitz, Chapter 2 (pp. 42-56 & 75-83); Frank, pp. 33-34.  
José Clemente Orozco, “New World, New Races, and New Art”  
ICAA ID RECORD: 782312  
David Alfaro Siqueiros “Corrections about Visual Arts,” Blackboard

Sept. 17  Lecture: “Modern, Social, Ideological and Nativist Art: Latin American Artists in the U.S.—1930s  
Artists: Marius de Zayas, Diego Rivera, Jose Clemente Orozco, David Alfaro Siqueiros, Frida Kahlo  
The Siqueiros Experimental Workshop in New York (1935-1936)  
The American Artists Congress: Julia Codesido, Jose Clemente Orozco  
Readings: Frank, pp. 36-50, 79-80.  
Frank, pp. 79-80.

Sept. 19  No Class--use time to visit AMA’s Constellations exhibition

Sept. 24  Lecture: “Social, Ideological, and Nativist Art: The 1930s, 1940s and After”  
Artists: Argentina: Antonio Berni; Brazil: Cândido Portinari;
Andean countries: Eduardo Kingman, Oswaldo Guayasamín, José Sabogal, Julia Codesido, Mario Urteaga

Readings: Barnitz, Chapter 3 (pp. 75-76, 83-102); Frank, 54-63.
José Carlos Mariátegui, “Editorial: Amauta,” “Art, Revolution, and Decadence,” and “The Indian Question: A New Appraisal,” Blackboard

Sept. 26
Lecture: “Surrealism, Wartime, and New World Imagery, 1928-1964”
Artists: María Izquierdo, Remedios Varo, Leonora Carrington, Rufino Tamayo.
Readings: Barnitz, Chapter 4, (pp. 103-117): Frank, pp. 81-85

Oct. 1
Artists: Raquel Forner, Wifredo Lam, Roberto Matta.
Reading: Barnitz, Chapter 4 (pp. 117-126); Frank, pp. 91-99.

Oct. 3
Lecture and Discussion: “New World Imaginary and the Idea of ‘the Fantastic.’”
Readings: Day, Holliday T. “Introduction”
ICAA Record ID: 1065330
Ramírez, Mari Carmen “Beyond ‘the Fantastic’: Framing Identity in US Exhibitions of Latin American Art”
ICAA Record ID: 1065386

Oct. 9
Exhibition Analysis Due and In-class Review for Midterm

Oct. 10
Mid-term Exam

Oct. 15
Lecture: “Torres-García’s Constructive Universalism and the Abstract Legacy.”
Artist: Joaquín Torres-García, Members of the School of the South.
Readings: Barnitz, Chapter 5 (pp. 126-140); Frank, pp. 135-141.
Joaquín Torres-García, “The Southern School,” Blackboard

Oct. 17
Artists: Vicente Rojo, Manabu Mabe, Fernando de Szyszlo, Alejandro Obregón.
Readings: Barnitz, Chapter 6 (pp. 143-165); Frank, pp. 148-157.

Oct. 22
Lecture: “Argentina and the Mid-Century Avant-Garde”
Artists: Gyula Kosice, Rothfuss, Arden Quin
Readings: Frank, 142-147.

Oct. 24
Lecture: “Functionalism, Integration of the Arts, and the Post-War Architectural Boom.”
Artists and Architects: Le Corbusier, Lucio Costa, Oscar Niemeyer, Carlos Raúl Villanueva, Juan O’Gorman, Mathias Goeritz.
Readings: Barnitz, Chapter 7 (pp. 166-188); Frank, 103-131.

Artists: Edgar Negret, Eduardo Ramírez-Villamizar, Omar Rayo.
Readings: Barnitz, Chapter 7 (pp. 166-188).

Artists: Alejandro Otero, Jesús Rafael Soto, Carlos Cruz-Diez.
Readings: Barnitz, Chapter 8 (pp. 189, 199-208); Frank 161-171.

Nov. 5  Lecture: “The Post-War Period: Internationalism and Abstraction: Optical, Kinetic and Hydrokinetic Art in Argentina.”
Artists: Gyula Kosice, Rogelio Polesello, Julio LeParc.
Readings: Barnitz, Chapter 8 (pp. 189, 209-214); Frank, 161-163.

Nov. 7  Lecture: “Concrete and Neo Concrete Art in Brazil.”
Artists: Ferreira Gullar, Ligia Pape, Lygia Clark, Hélio Oiticica.
Readings: Barnitz, Chapters 9 (pp. 215-235); Frank, pp. 172-181.

Nov. 12 Lecture: “Neo-Figuration, Expressionism, Pop and Environments: In Mexico.”
Artists: José Luis Cuevas, Arnold Belkin, Francisco Icaza, Rafael Coronel, Alberto Gironella.
Readings: Barnitz, Chapters 9 (pp. 215-235); Frank, 187-193.

Readings: Barnitz, Chapter 10 (pp. 236-268); Frank, pp. 194-202.

Nov. 19 Lecture: “Figurative Art, Representational and Pop: Colombia.”
Artists: Fernando Botero, Enrique Grau, David Manzur, Luis Caballero, Dario Morales, Beatriz Gonzalez, Hernando Tejada.
Readings: Barnitz, Chapter 9 (pp. 215-235); Frank, 203-208.

Nov. 21  No class: Thanksgiving Holiday

Nov. 26 Lecture: “Political Art, Graphic Art.”
Artists: Taller de Gráfica Popular, Nirma Zárate, Pedro Alcantara, Nemecio Antúnez, Antonio Henrique Amaral.
Readings: Barnitz, Chapter 11 (pp. 269-274).

Nov. 28 Lecture: “Conceptualism as an Ideological Tool.”
**Artists:** Cildo Meireles, Tunga, Luis Camnitzer, Catalina Parra, Eugenio Dittborn, Alfredo Jaar, Doris Salcedo, Miguel Angel Rios, Leandro Katz.

**Readings:** Barnitz, Chapter 11 (pp. 275-297).

Dec. 3  
**Lecture:** “Postmodernism in the 1980s-1990s.”

**Artists:** Luis Cruz Azaceta, Nahum Zenil, Rocio Maldonado.

**Readings:** Barnitz, Chapter 12 (pp. 298-313), Frank, 212-217, 230-232, 237-241, 247-255.

Dec. 5  
**Paper Due and In-Class Review for Final Exam**

Dec. 7  
**Extra Credit Work Due**

Dec. 10-11  
**Reading Days**

Dec. 12  
**Final Exam 10:30 am-1:15 pm**