

Cover Sheet: Request 11388

ARH3XXX Modern and Contemporary Art from Latin America

Info

Process	Course New Ugrad/Pro
Status	Pending
Submitter	Cabanas,Kaira k.cabanas@ufl.edu
Created	1/7/2017 3:54:16 PM
Updated	1/23/2017 9:16:12 PM
Description of request	This course responds to recent trends in modern and contemporary art history by including Latin American artistic production as integral to these time periods—i.e., modern and contemporary—, which are represented in the program’s curriculum. The course will consider topics such as the emergence and establishment of a modern canon; experimentations in surrealism, neo-concretism, conceptual art, and performance.

Actions

Step	Status	Group	User	Comment	Updated
Department	Transferre	CFA - Fine Arts 011301000	Garfield, Wanda	Submitter accidentally submitted to the wrong department.	1/9/2017
No document changes					
Department	Approved	CFA - Art and Art History 011302000	Rogal, Maria	Approved by faculty vote.	1/17/2017
No document changes					
College	Approved	CFA - College of Fine Arts	Schaefer, Edward E		1/20/2017
No document changes					
University Curriculum Committee	Comment	PV - University Curriculum Committee (UCC)	Case, Brandon	Added to the February agenda.	1/23/2017
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			1/23/2017
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					
Student Academic Support System					
No document changes					
Catalog					
No document changes					

Step	Status	Group	User	Comment	Updated
College Notified					
No document changes					

Course|New for request 11388

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Submitter: Cabanas,Kaira k.cabanas@ufl.edu

Created: 2/9/2017 9:53:19 AM

Form version: 6

Responses

Recommended PrefixARH

Course Level 3

Number XXX

Category of Instruction Intermediate

Lab Code None

Course TitleModern and Contemporary Art from Latin America

Transcript TitleMod&Cont Art Lat Am

Degree TypeBaccalaureate

Delivery Method(s)On-Campus

Co-ListingNo

Effective Term Earliest Available

Effective YearEarliest Available

Rotating Topic?No

Repeatable Credit?No

Amount of Credit3

S/U Only?No

Contact Type Regularly Scheduled

Weekly Contact Hours 3

Course Description This course introduces students to the modern and contemporary art of Latin America. It will consider topics such as the emergence and establishment of a modern canon; experimentations in surrealism, neo-concretism, conceptual art, and performance.

Prerequisites Sophomore standing or above

Co-requisites None

Rationale and Placement in Curriculum This course responds to recent trends in modern and contemporary art history by including Latin American artistic production as integral to these time periods—i.e., modern and contemporary—, which are represented in the program's curriculum. This course will serve as one option for the 3/4000 level ARH electives required by the art history major and minor and will serve other UF students as appropriate.

Course Objectives Provide an overview of the works, artists, and themes central to the history of art in Latin America in the 20th and 21st century.

Inform students about a variety of historical and methodological questions: the relation between abstract art and context; the avant-gardes' different relations to history and formal experimentation; the transformation and varying conceptions of artistic autonomy

and engagement; and the complex temporality of aesthetic modernism and modernization in Latin America.

To have students learn and critically engage the key concepts and issues in modern and contemporary Latin American art through course readings, written assignments, and exams.

Requirements:

Presentation (10%)

Exam 1 (25%)

Abstract and bibliography (10%)

Exam 2 (25%)

Short paper (25%)

Attendance and participation, questions (5%)

- Readings must be completed before lectures; this is essential to the course.
- Completion of all assignments and exams is necessary to pass the course.

Assignments:

Presentation: Over the course of the semester, each student will be responsible for a short presentation to launch discussion on an assigned reading.

Abstract and bibliography: Students will write a 500-word abstract about a proposed research topic for the short paper and include a preliminary bibliography of 4 published and printed sources.

Short paper: This is 5-page paper (approximately 1,250 words) and must address a question/artist related to the course.

Course Textbook(s) and/or Other Assigned Reading The primary textbooks include:

1. J. Barnitz, *Twentieth Century Art of Latin America*. Austin: University of Texas Press, 2001.
2. P. Frank, ed. *Readings in Latin American Modern Art*. New Haven: Yale University Press, 2004.
3. Recommended: A. Alberro and B. Stimson, eds., *Conceptual Art: A Critical Anthology*. Cambridge: The MIT Press, 1999.
4. Recommended: D. Ades, *Art in Latin America*. New Haven: Yale University Press, 1989.

All other readings will be placed on reserve by the Fine Arts Library. In the schedule of topics, articles for electronic reserve are identified by "(x)", books for reserve are identified by "(r)".

Weekly Schedule of Topics Week 1

Introduction and Enrollment

Week 2

Emergent Modernism

Barnitz, 13-41

Frank, 3-11

Nestor García Canclini, "Modernity After Postmodernity," in *Beyond the Fantastic: Contemporary Art Criticism from Latin America*. Cambridge and London: The MIT Press and the Institute of International Visual Arts, 1996, 20-37. (x)

Week 3

Modernism & the Avant-Gardes: South America

Barnitz, 56-74, 127-142

Frank, 14-18, 24-27, 135-141

Mari Carmen Ramírez and Héctor Olea, eds., *Inverted utopias: avant-garde art in Latin America* (2004), 1-83. (r)

Andrea Giunta, "Strategies of Modernity in Latin America," in *Beyond the Fantastic: Contemporary Art Criticism from Latin America*. Cambridge and London: The MIT Press and the Institute of International Visual Arts, 1996, 53-68. (x)

Week 4

Modernism & the Avant-Gardes: Mexico

Barnitz, 42-56

Frank, 33-47, 48-50

Recommended:

Ades, 151-179

David Craven, "Postcolonial Modernism in the work of Diego Rivera and José Carlos Mariátegui or new light on a neglected relationship," *Third Text* (Spring 2001): 3-16. (x)

Week 5

Indigenism

Barnitz, 75-102

Frank, 54-60

Jorge Coronado, *The Andes Imagined, Indigenism, Society and Modernity* (2009), Chap 5. (x)

Recommended:

Ades, 195-214 (r)

Coronado, *The Andes Imagined*, Introduction. (x)

Week 6

Surrealism

Barnitz, 103-127

Frank, 81-99

Recommended:

Ashton, "Surrealism and Latin America" (x)

Gerardo Mosquera, "Modernism from Afro-America: Wifredo Lam" in *Beyond the Fantastic: Contemporary Art Criticism from Latin America*. Cambridge and London: The MIT Press and the Institute of International Visual Arts, 1996, 121-133. (x)

John Yau, "Please Wait By the Coatroom," in R. Ferguson, et al. eds. *Out There: Marginalization & Contemporary Cultures*. Cambridge: MIT Press, 1990, 132-139. (x)

Week 7

The Concrete

Barnitz, 189-235

Frank, 117-131, 142-153, 161-171, 182-183

Recommended:

The geometry of hope : Latin American abstract art from the Patricia Phelps de Cisneros Collection. Austin: The Blanton Museum of Art, 2007. (r)

Week 8

The Neo-Concrete

Mónica Amor, *Theories of the Non-Object: Argentina, Brazil, Venezuela, 1944-1969*.

Oakland, CA: University of California Press, 2016; Introduction; Chapter 3 – From Work

to Frame. (r)

Sérgio B. Martins, *Constructing an Avant-Garde: Art in Brazil, 1949-1979*. Cambridge, MA: MIT Press, 2013; Chapter 2 – The Constructive (r)

Week 9

New Figuration, Pop & Assemblage

Barnitz, 236-268

Frank, 187-202, 203-208, 212-217

Recommended:

Ades, 253-284 (r)

Week 10

Global Conceptualism: Venezuela

Mari Carmen Ramírez, "Tactics for Thriving on Adversity: Conceptualism in Latin America, 1960–1980," *Global Conceptualism: Points of Origin, 1950s–1980s*, exh. cat. New York: The Queens Museum of Art, 1999, 53–71. (r)

Juan Ledezma, "Painting as Event," in Eugenio Espinoza: *Unruly Supports*. Miami: PAMM, 2015, 92-102. (r)

Week 11

Global Conceptualism: Brazil

Hélio Oiticica, "Position and Program" in *Conceptual Art*.

Hélio Oiticica, "General Scheme of the New Objectivity" in *Conceptual Art*.

Cildo Meireles, "Insertions in Ideological Circuits" in *Conceptual Art*.

Cildo Meireles, "Statements" in *Conceptual Art*.

Week 12

Art and Dictatorship

Claudia Calirman, *Brazilian Art Under Dictatorship: Antonio Manuel, Artur Barrio, and Cildo Meirles*. Durham: Duke University Press, 2012; Introduction (r)

Elena Shtromberg, *Art Systems: Brazil and the 1970s*, Austin: University of Texas Press, 2016; Introduction; Chapter 1 – Currency (r)

Week 13

Performance Art

Arte [no es] vida: actions by artists of the Americas 1960-2000. New York: El Museo del Barrio, 2008. (r)

Corpus Delecti: *Performance Art of the Americas*, ed. Coco Fusco. UK: Taylor and Francis, 1999. (r)

Claudia Calirman, *Brazilian Art Under Dictatorship*; Chapter 3 – Artur Barrio (r)

Week 14

Documenta and Venice

Roundtable discussion, "Global Tendencies: Globalism and the Large-Scale Exhibition," in *Artforum* (November 2003), 153–163. (x)

Benjamin H. D. Buchloh, "The Entropic Encyclopedia," in *Artforum* 52, no. 1 (September 2013). (x)

Lynne Cooke, "World of Interiors," in *Artforum* 52, no. 1 (September 2013). (x)

Okwui Enwezor, "Predicaments of Culture," in *Artforum* 52, no. 1 (September 2013). (x)

Week 15 & 16

Student presentations / Exams

Links and Policies Attendance and due dates. Attendance will be taken. Please take a look at your calendar at the beginning of the semester to see if you have any commitments (for example, religious holidays, family obligations, or extracurricular activities) that conflict with lectures and due dates. If you do have a conflict, please see instructor well in advance to clear your absence, schedule an extension, or discuss the

possibility of a make-up exam.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx> .

Email. Please check your UF email account regularly for course announcements or replies to any emails. The instructor will email you through your UF email account. If your email box is full, emails will bounce back, and there will be no way to contact you. Please make sure to clean out your box to prevent this.

Classroom demeanor. No talking on cell phones, ringing or beeping, text messaging, Facebooking, tweeting, emailing, IMing, noisy or smelly eating, etc. during class. Class sessions may not be recorded

Accommodation. Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <http://www.dso.ufl.edu/drc/>) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to me when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester

Course evaluations. Students are expected to provide feedback on the quality of instruction in this course based on ten criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

Academic Honesty:

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please ask me.

UF's policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. This means that cheating and plagiarism will be penalized, and a report will be filed with the Student Conduct and Conflict Resolution office. During exams, personal items must be cleared from desks and chairs and placed in a bag on the floor. For information on what constitutes plagiarism, consult the UF Plagiarism Guide at <http://web.uflib.ufl.edu/msl/07b/studentplagiarism.html> and "Misuse of Sources" on the course web site. If you have any questions, please ask me. An online plagiarism checker service may be used to screen papers.

Grading Scheme Grades are tabulated on a 100-point scale and a letter grade is assigned as follows:

93.4–100 A
90–93.3 A-
86.7–89.9 B+
83.4–86.6 B
80–83.3 B-
76.7–79.9 C+

73.4–76.6 C
70–73.3 C–
66.7–69.9 D+
63.4–66.6 C
60–63.3 D–
59 & below E

Please note: A grade of C- (or below) will not count toward major requirements.
See the following web page for information on UF policies for assigning grade points:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

Instructor(s) Kaira M. Cabañas