Cover Sheet: Request 11388

ARH3XXX Modern and Contemporary Art from Latin America

**Info**

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**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.

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| Department | Approved | CFA - Art and Art History 011302000 | Rogal, Maria | Approved by faculty vote. | 1/17/2017 |

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| College | Approved | CFA - College of Fine Arts | Schaefer, Edward E | | 1/20/2017 |

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| University Curriculum Committee | Comment | PV - University Curriculum Committee (UCC) | Case, Brandon | Added to the February agenda. | 1/23/2017 |

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| University Curriculum Committee | Pending | PV - University Curriculum Committee (UCC) | | | 1/23/2017 |

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| Statewide Course Numbering System | | | | | |

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| Office of the Registrar | | | | | |

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| Student Academic Support System | | | | | |

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Request: ARH3XXX Modern and Contemporary Art from Latin America
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.
Submitter: Cabanas, Kaira k.cabanas@ufl.edu
Created: 2/9/2017 9:53:19 AM
Form version: 6

Responses

Recommended Prefix ARH
Course Level 3
Number XXX
Category of Instruction Intermediate
Lab Code None
Course Title Modern and Contemporary Art from Latin America
Transcript Title Mod&Cont Art Lat Am
Degree Type Baccalaureate

Delivery Method(s) On-Campus
Co-Listing No

Effective Term Earliest Available
Effective Year Earliest Available
Rotating Topic? No
Repeatable Credit? No

Amount of Credit 3

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:


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

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)

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)

Week 7
The Concrete
Barnitz, 189-235
Frank, 117-131, 142-153, 161-171, 182-183
Recommended:

Week 8
The Neo-Concrete

Week 9
New Figuration, Pop & Assemblage
Barnitz, 236-268
Frank, 187-202, 203-208, 212-217
Recommended:
Ades, 253-284

Week 10
Global Conceptualism: Venezuela

Week 11
Global Conceptualism: Brazil
Hélio Oiticica, “General Scheme of the New Objectivity” in Conceptual Art.

Week 12
Art and Dictatorship
Elena Shtromberg, Art Systems: Brazil and the 1970s, Austin: University of Texas Press, 2016; Introduction; Chapter 1 – Currency (r)

Week 13
Performance Art
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