Course Description:
This course focuses on the contributions made by Latin American women artists to modern and contemporary painting, sculpture, photography, and installation art in major centers in Mexico, Central and South America, and the Caribbean and the United States from the early twentieth century to the present. Major artists include Frida Kahlo, Tina Modotti, Remedios Varo, Maria Izquierdo, Amelia Pelaéz, and Ana Mendieta.

Course Goals:
This course will provide a survey of paintings, sculpture, photographs, and installations by major Latin American women artists (from Mexico, Peru, Bolivia, Ecuador, Colombia, Argentina, Uruguay, Chile, Brazil, the Caribbean, and United States). We will focus on theoretical issues such as gender, marginality, cultural identity/politics, the “high art/low art” dichotomy, and the subversion and the questioning of prevailing conventions of European art.

Class Format & Course Requirements:
This class will consist primarily of lectures as well as in-class discussions and short, group presentations on the reading. Assignments comprise two response papers, four quizzes, and a final exam (which is a take-home essay). Active, intelligent, enthusiastic class participation is strongly encouraged.

In order to contribute to class discussion, you must complete the assigned reading before every class. You can retrieve each week’s images by going to Moodle on Drew’s network.
Methods of Assessment:
* 1 visual analysis 10%
* 2 response papers 20%
* 4 quizzes 40%
* 1 final exam 20%
* Attendance, class participation & presentation 10%
TOTAL: 100%

Assessment and Grading: The method of grading is A - F. Numeric equivalents for letter grades are: A (100-94); A- (93-90); B+ (89-86); B (85-83); B- (82-80); C+ (79-77); C (76-74); C- (73-71); D+ (70-68); D (67-64); D- (63-61); F (60 and under). Your work will be assigned both a letter and numeric grade.

Attendance:
This course meets twice per week (two lecture periods). Consistent and punctual attendance is expected and will be recorded at the beginning of each class. Two, undocumented absences and/or excessive tardiness will result in the lowering of your final grade by one half of a letter grade; three unexcused absences warrant automatic failure. NB: Three tardies (over 15-20 minutes late) count as one absence. A make-up will be given only for a quiz missed due to a medical or other serious problem documented in writing by a physician or other relevant professional. Late assignments will receive reduced grades (grade lowered by a full letter grade each day that it is late).

Academic Accommodations: Should you require academic accommodations, you must file a request with the Office of Educational Affairs (BC 114, extension 3327). It is your responsibility to self-identify with the Office of Educational Affairs and to provide me with the appropriate documentation from that office at least one week prior to any request for specific course accommodations. There are no retroactive accommodations.

COURSE SCHEDULE

<table>
<thead>
<tr>
<th>Date</th>
<th>Assignment/Topic</th>
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<td>6/19</td>
<td>Introduction; Nineteenth-Century Latin American Women Artists</td>
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6/21    | Modernism in Brazil and Cuba: Anita Malfatti, Tarsila do Amaral, and Amelia Peláez |

Reading: **Lucie-Smith, Chapter, 37-48**
**Barnitz, Chapter 2, 42-75**
Oswald de Andrade, “Anthropophagite Manifesto,” in **Frank**, 24-26
“Manifesto of the Grupo Minorista, 7 May 1927,” in **Frank**, 28-33
6/26

Social, Ideological, and Nativist Art
Surrealism, War, Time, and New World Imagery – Part I

Reading:

+ Lucie-Smith, Chapter 6, 96-119
+ Barnitz, Chapter 3, 75-102; Chapter, 4, 103-112
+ Baddeley/Fraser, Chapter 3, 79-98

“Painting in the Shadow of the Big Three,” 58-94 in Vaughan/Lewis

Marta Zamora, “Frida Kahlo’s Bus Accident,” in Frank, 79-80

Frida Kahlo, “I Paint My Own Reality,” and “From Her Journal, From Surrealist Women: An International Anthology, edited with introductions by Penelope Rosemont (Austin, University of Texas Press, 1998) (in-class handout)


+ Maria A. Castro-Sethness, “Frida Kahlo's Spiritual World: The Influence of Mexican Retablo and Ex-voto Paintings on Her Art
6/28  Surrealism, War, Time, and New World Imagery – Part II

QUIZ #1

Reading:  
Barnitz, Chapter 4, 112-126  
**Baddeley/Fraser, Chapter 4, 99-118  
Marie Pierre Colle, “Leonora Carrington,” in Frank, 81-85

Remedios Varo, “A Recipe: How to Produce Erotic Dreams.”  
From Surrealist Women: An International Anthology, edited with introductions by Penelope Rosemont (Austin, University of Texas Press, 1998) (in-class handout)


7/3  Abstract Art

Reading:  
**Edward J. Sullivan, “Abstraction in Mexico and Beyond,” in LAWA, 49-73

RESPONSE PAPER DUE AT THE BEGINNING OF CLASS

7/5  Concrete and Neoconcrete Art and Their Offshots

QUIZ #2

Reading:  
Lucie Smith, 121-143  
Barnitz, Chapter 9, 215-235
Luis Pérez Oramas, “Gego and the Analytic Context,” 255-263; Paulo Herkenhoff, “The Hand and the Glove,” 327-344; Lygia Clark, “The Death of the Plane,” “A Modern Myth in the Now as a Form of Nostalgia for the Cosmos,” “We Refuse” and “We are the Ones Proposing,” (524-526) in Ramirez/Olea
Lygia Clark, “Bichos,” in Frank, 176

Excerpts from Maurice Merleau-Ponty’s “Phenomenology of Perception” (in-class handouts)

7/10

Neofiguration, Representational Art, Pop, Happenings and Environmental Art

Reading: Barnitz, Chapter 10, 236-268
Marta Traba, “Furniture as Frame,” 149-155 in Ramirez/Olea

7/12

Political Art, Graphic Art, Painting, and Conceptualism

QUIZ #3

Reading: Barnitz, Chapter 11, 269-297

**Nelly Richard, “Chile, Women, and Dissidence” (137-44) and “Women’s Art Practices and Critique of Signs,” (145-151) in Mosquera

Mari Carmen Ramirez, “Tactics for Thriving on Adversity: Conceptualism in Latin America,” 425-442 in Ramirez/Olea


7/17

Trends of the 1980s

RESEARCH PAPER DUE AT THE BEGINNING OF CLASS

Reading: Barnitz, Chapter 12, 298-314

7/19 Trends of the 1990s

QUIZ #4


7/24 Latin American Women Photographers


+Carol Armstrong, “This Photography Which Is Not One: In the Gray Zone with Tina Modotti,” October, Vol. 101 (Summer, 2002), 19-52

7/26 FINAL EXAM

Class Policies:
- Turn off cell phone, IPOD, and any electronic devices before class begins.
- No food. We will have a 15-minute break during class.
- No walking in or out. Do not leave before class is over.
- No distracting behavior, e.g. conversation, reading newspapers, doing crosswords, computer games or homework for other course.
- No cheating on exams. Instant failure for that exam.
- No plagiarism on papers. Instant failure for that paper.

NB: The syllabus is occasionally subject to change.

Selected Bibliography:
Reading assignments will be made from the following titles. A single asterisk designates books on order for purchase at the Drew Bookstore. Many of these titles are also available for purchase online via Amazon.com or Abebooks.com. A plus-sign in the syllabus designates readings that are posted as PDFs in Moodle. Double asterisks next to an article or a book indicate it is on reserve in the Rose Memorial Library.


Selected Electronic Resources for Studying Latin American Art:

The Association for Latin American Art  [http://www.arts.arizona.edu/alaa/](http://www.arts.arizona.edu/alaa/)

Museo del Barrio  [http://www.elmuseo.org/](http://www.elmuseo.org/) (Please note the museum is closed for renovation and will reopen in Fall 2009).


Museum for Modern Art - Latin American Art Bibliography  [https://momacxt.moma.org/shtmlpgs/lab/Home.html](https://momacxt.moma.org/shtmlpgs/lab/Home.html)

(**This online source will be especially useful in conducting research for your paper.**)  


New York Public Library  [http://www.nypl.org](http://www.nypl.org)