TWENTIETH CENTURY LATIN AMERICAN ART
A SURVEY OF THE MAYOR TRENDS AND VISUAL ARTISTS FROM LATIN AMERICAN ART

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A SURVEY OF THE MAJOR TRENDS AND VISUAL ARTISTS FROM LATIN AMERICAN ART

PROFESSOR: JOSÉ LUIS FALCONI / SPRING 2018

TUESDAYS, AND THURSDAYS / 5:00 - 6:20 PM

ROOM: TBA

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COURSE DESCRIPTION

This course surveys the art of Latin America since the late 1800s —when the first solid proposals for “native expression” of the continent started to be developed— until the early 2000s, when the first Latin American artist considered to be a “global master,” Mexican Gabriel Orozco, emerges in the international contemporary scene. Thus, the course will familiarize students with the work of leading Latin American artists active in their native countries and abroad, in addition to major developments such as the rise of abstraction, conceptualism, and postmodernism. We will also explore significant issues that have shaped the production and reception of the region’s art, considering, for example, strategies used by Latin American artists to resist or reinterpret artistic discourses, negotiating local and international trends.

MEASURABLE OUTCOMES

Those of you who successfully complete this course and all its requirements will have an understanding of the major works of contemporary art and architecture of Latin America and will be able to place them within their relevant historical, geographic, and cultural contexts. In addition to gaining a familiarity with major artistic movements, students will be knowledgeable of significant theoretical issues: the category of Latin American art; the relationship between major cultural centers in Europe and the United States with those in Latin America; and the impact of theories on postmodernism and globalization on the understanding of visual art produced by Latin Americans, etc.

REQUIRED READING + COURSE STRUCTURE

Each week is composed of two classes/units. Each unit has its own topic and reading list.

The readings on the syllabus are organized in comprehensive list by topic. They include artist’s writings, criticism, and the latest art historical scholarship in the region. All readings will be made available on the course’s site. The readings are posted by week.

Electronic Resources

There are a number of important resources on the web you can access to help you when researching and/or writing a paper in Art History and more specifically about Latin American Art. I encourage you to take a look at them:

Oxford Reference online (includes Oxford Art online)
http://www.oxfordartonline.com

International Center of the Arts of the Americas (ICAA) Digital Archive:
http://icaadocs.mfah.org/icaadocs/
### COURSE REQUIREMENTS AND EVALUATION

#### 1. Attendance and Participation

Attendance is mandatory and absences will affect your grade. If you miss multiple classes due to illness, you are expected to bring in a doctor’s note. If you know that you will need to miss class, please see me in advance.

You are each required to read course materials in advance and to arrive prepared to actively participate in daily activities and discussions. In addition, other in-class assignments will contribute to your final participation grade. Regular tardiness, use of cell phones during class, and other disruptive or disrespectful behavior will negatively impact your participation grade.

Finally, discussion and debate will make this course a lot more fun so, please engage with the material!

#### 2. Writing Assignments and Office Hours

You are each expected to complete weekly short writing assignments and a final paper. Your final paper must be submitted as a hard copy to me on the day that it is due. It should be typed, using a 12-point Times New Roman font, and double-spaced with one-inch margins. You should use Chicago Style for your citations and bibliography. The short writing assignments will all be posted on the course site and will respond to selected course material.

I would like to meet with each of you separately during my office hours at some point during the beginning of the semester. Please sign up for a 10 minute conversation during the first two sessions of class.

#### 3. Reading Responses

Each student is expected to write daily brief responses to course readings this semester. Each of these responses should not exceed one page, they should be given to me at the beginning of every class. Insofar they are considered “responses” to a reading, they are meant to be an opportunity for you to flesh out some of the questions you have about the readings.

#### 4. Final Paper

Each student will select and investigate one work of contemporary art or architecture that corresponds with the parameters of the class session that you chose for your presentation. The goal of this short 15-page research paper is to
offer an in-depth analysis of one work of art and to connect it to the broader themes that the individual work and the class have addressed.

The papers are due at 5:00 p.m. on the last day of the exam period (May 8).

Extra Credit
This course hopes to encourage students to be actively involved in the appreciation and creation of contemporary culture. Therefore, I encourage everyone to attend outside activities that are related to the subject of our course. In order to earn extra credit, write a one-page critical summary of the pre-approved event that you attended. The write-up is due one week after the event. I will accept three extra credit assignments per student. Each satisfactorily completed assignment will be worth one point towards your final grade.

COURSE REQUIREMENTS

Attendance and Participation: 20%
Response Papers: 35%
Final Paper: 45%

GRADING SCALES

A (94–100), A– (90–93), B+ (87–89), B (84–86), B– (80–83), C+ (77–79), C (74–76), C– (70–73), D+ (67–69), D (64–66), D– (60–63), F (0–59). Incompletes (I) will be given only in documented cases of extreme hardship.
WEEK ONE - INTRODUCTION - WHAT IS LATIN AMERICA

JANUARY 11 (TH):
Questioning the Category of Latin American Art since the 1990s/ From Modernisms to Post-modernisms: What is “Latin America art”? What is “Latin American Modernism”?

Readings:


WEEK TWO - FIRST LATIN AMERICAN MODERNISMS PART 1

JANUARY 16 (T):
River Plate’s Gaucho: Figari, Blanes and the crafting of the first Latin American Subject.

Readings:


**JANUARY 18 (TH):**

**NO CLASS**

**WEEK THREE - FIRST MODERNISMS IN LATIN AMERICA PART 2 & THE AVANT-GARDES 1**

**JANUARY 23 (T):**

**Primordial Beach: Armando Reverón and the First Latin American Landscape.**

**Readings:**


**JANUARY 25 (TH):**

**Avant-Gardes of the 1920s and 1930s in Latin America: From Mexican Muralism to the “Anthropophagite Manifesto” (I- Brazil).**

**Readings:**


JANUARY 30 (T):
Avant-Gardes of the 1920s and 1930s in Latin America: From Mexican Muralism to the “Anthropophagite Manifesto” (II — Cuba).

Readings:


**FEBRUARY 1 (TH):**

Avant-Gardes of the 1920s and 1930s in Latin America: From Mexican Muralism to the “Anthropophagite Manifesto” (III – Peru).

**Readings:**


On Martin Chambi:


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**WEEK FIVE - AVANT-GARDES 4 & 5**

**FEBRUARY 6 (T):**

Avant-Gardes of the 1920s and 1930s in Latin America: From Mexican Muralism to the “Anthropophagite Manifesto” (IV – Uruguay and Argentina).

**Readings:**


FEBRUARY 8 (TH):
Avant-Gardes of the 1920s and 1930s in Latin America: From Mexican Muralism to the “Anthropophagite Manifesto” (V – Mexico).

Readings:


FEBRUARY 13 (T):
The Surrealist Legacy as Lingua Franca in America: Mexico, Chile Cuba.

Readings:


FEBRUARY 15 (TH):
The Constructivist Legacy in the River Plate basin after Joaquín Torres-García: Asociación Arte Concreto Invención and Madi.

Readings:


**WEEK SEVEN**

**FEBRUARY 20 & FEBRUARY 22:**

**NO CLASS**

**WEEK EIGHT - A NEW RUPTURE**

**FEBRUARY 27 (T):**


**Readings:**


**MARCH 1 (TH):**

*Establishing and Defying Modernism in Latin America: The Cuban Revolution and the Mexican Case—“La Ruptura” Generation, “Nueva Presencia”, José Luis Cuevas, Helen Escobedo and Alberto Gironella.*

**Readings:**

WEEK NINE - BRAZILIAN CONCRETISM

MARCH 6 (TI):
São Paulo’s Concretism as a Civilizatory Project.

Readings:


MARCH 8 (TH):
Brasilia or the Capital City of the Country of the Future.

Readings:


**WEEK TEN - VENEZUELA AT CENTER STAGE**

**MARCH 13 (T):**

**Geometry as a National Project – Alejandro Otero.**

**Readings:**


**MARCH 15 (TH):**

**Caracas as The Modern City – Carlos Raúl Villanueva and the “Ciudad Universitaria.”**

**Readings:**

Barnitz, Jacqueline. “Functionalism, Integration of the Arts and the Post-War Architectural Boom” in Twentieth-Century Art of Latin America: 166-188.


WEEK ELEVEN - 1960S NEW AVANT-GARDES: TWO TROPICAL BACKLASHES

MARCH 20 (T):
Geometrical Abstraction and Kinetic Art in Venezuela: Jesús Soto, Carlos Cruz-Diez and Gego.

Readings:

On Cruz Diez:

On Gego:


On Soto:

MARCH 22 (TH):
Ferreira Gullar, Rio de Janeiro’s Neo Concretism and the identification of (a new) Brazilian voice: Helio Oiticica, Lygia Pape, Lygia Clark, Mira Schendel.

Readings:


On Lygia Clark:


On Helio Oiticica:


On Ferreira Gullar:

Gullar, Ferreira. “Neo-Concrete Manifesto.” In *Art in Latin America*: 335–337.


Martins, Sergio B. “The Pulp of Color”: Toward a Notion of Expenditure in Ferreira Gullar’s Neo Concrete Writings.” In *October* 153 (Spring 2015): 103–120.


On Lygia Pape:


On Mira Schendel:


**WEEK TWELVE - POP GOES THE WORLD 1960S-1970**

**MARCH 27 (T):**


**Readings:**


**MARCH 29 (TH):**

**Pop Art in Colombia:** The “bad paintings” of Beatriz González.

**Readings:**


**WEEK THIRTEEN**

**APRIL 3 & 5:**

**PASSOVER**
APRIL 10 (T):
The De-materilization of art, the Materialization of Politics in Argentina: Oscar Masotta, “Tucumán Arde”, Roberto Jacoby and León Ferrari.

Readings:

On Oscar Masotta:


On “Tucumán Arde”:


On Roberto Jacoby:


APRIL 12 (TH):
Pioneers of Conceptual Art in Latin America: Felipe Enrenberg (Mexico), Luis Camnitzer (Uruguay/New York), Victor Grippo (Argentina), and Cildo Meireles (Brazil).

Readings:


On Luis Camnitzer:
On Cildo Meireles:


Suggested Readings:


**WEEK FIFTEEN TWO TYPES OF DE-MATERIALIZATION (1980S)**

**APRIL 17 (T):**
Conceptualism in Chile: Avanzada group, CADA, Catalina Parra, Diamela Eltit, and Eugenio Dittborn.

**Readings:**


APRIL 19 (TH):
Precarious Recipes: Juan Acha, Huayco, NN, Las Bestias. The Dematerialization of Peruvian Reality -1980s Crisis.-

Readings


WEEK SIXTEEN - FROM REPRESSION TO THE WASHINGTON CONSENSUS

APRIL 24 (T):
The Aesthetics of Resistance and Mourning: From las Madres de Plaza de Mayo to Doris Salcedo.

Readings


**APRIL 26 (TH):**
*Contemporary Scaffolding: The Washington Concensus, the 5th Centenary and the Change of Guard.*

**Readings:**


**WEEK SEVENTEEN - CONTEMPORARY GESTURES, CONTEMPORARY SPACES**

**MAY 1 (T):**
*Defining “Contemporary Art” Now (Latin American or otherwise).*

**Readings:**
Falconi, José Luis. “No Me Token; or, How to Make Sure We Never Lose the Completely”. 2013 [http://blogs.guggenheim.org/map/no-me-token-or-how-to-make-sure-we-never-lose-the-completely/](http://blogs.guggenheim.org/map/no-me-token-or-how-to-make-sure-we-never-lose-the-completely/).


MAY 3 (TH):
Mexico City Dispatches: From Neo Mexicanismo to Gabriel Orozco and the “Taller de los Viernes.”

Readings:


On Gabriel Orozco:


On Abraham Cruzvillegas:

WEEK SEVENTEEN - CONTEMPORARY GESTURES, CONTEMPORARY SPACES

MAY 8 (T):
Havana Dispatches: From José Bedia to “Los Carpinteros” and Tania Bruguera.

Readings:
On José Bedia:
On Los Carpinteros:


Evaluation