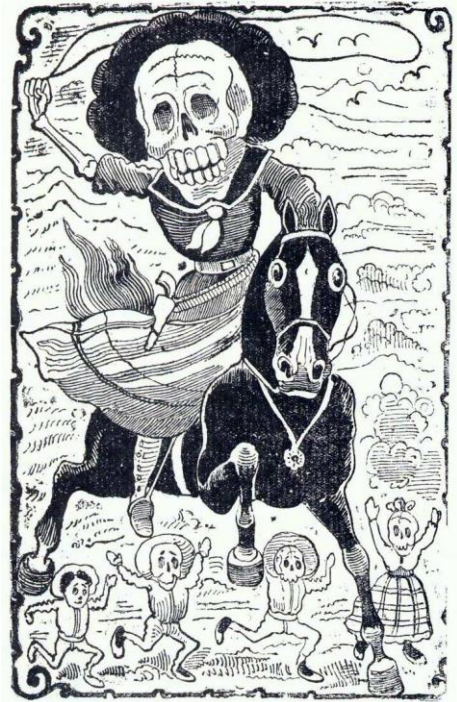


ARHS 1308: THE EPIC OF LATIN AMERICA

MAY TERM 2017

ARHS 1308 examines art, society, and culture in Latin America, 1450-1950. Topics include: Pre-Columbian Empires; Royal Spanish Cities; Revolution, Reform and Modernism; Umbanda, Santería, and Vodou; Native American and gendered identities. The course pays special consideration to Latin America's enduring legacies and dynamic processes of change. This course is an introductory survey intended for undergraduates of all academic and professional interests: no previous art history courses or experience with Latin America necessary.



This course is intended to bring students into contact with Latin American art in a small-class learning environment. **Three sessions will be held in the galleries of the Dallas Museum of Art.**

UC2012: HD; GE; CA I; HC I

UC2016: HD; GE; Breadth/CA; Breadth/HC

INSTRUCTOR: PROF. ADAM HERRING, SMU ART HISTORY

Adam Herring is Professor and Department Chair of SMU Art History. At SMU he teaches courses on the art and culture of Latin America, and on the Maya, Inca, and other peoples of ancient Mesoamerica and the Andes.

COURSE BENEFITS/LEARNING OUTCOMES

After taking this course students will be able to:

- Knowledgably discuss the history and art of Latin America.
- Know the geography, topography, and ecology of Latin America, with a who's-who understanding of the great centers of Latin American art and architecture.
- Knowledgably discuss the principal formats and genres of Latin American visual expression, pre-Columbian through modern.
- See with new eyes: students will come away with sharpened visual sensitivities and visual literacy in the art of Mexico and Latin America.
- Reflect on the deep cultural legacy of art, history and civilization in Mexico and Latin America.
- Knowledge of Dallas-area museum collections of Latin American art (esp. Meadows Museum on campus and Dallas Museum of Art).

ARHS 1308: The Epic of Latin America:

Five Centuries in Art

M-F 9 AM – 4 PM
OAC 1635 SMU Campus

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ARHS 1308 examines art, society, and culture in Latin America, 1200 BC - AD 2015. Topics include: Pre-Columbian Empires; Royal Spanish Cities; Revolution, Reform and Modernism; Umbanda, Santería, and Vodou; Native American and Gendered Identities. The course pays special consideration to Latin America's enduring legacies and dynamic processes of change. This course is an introductory survey intended for underclassmen of all academic and professional interests: no previous art history courses or experience with Latin America necessary. To give students a first-hand experience with art, several class sessions will be held at the DMA and Meadows Museum!

Course Objectives:

- Introduce students to the experience of art. Present art in/as myriad forms, contexts, and understandings of aesthetic experience.
- Present the cultural legacies of Latin America. Impart the diversity and complexity of Latin American cultural and artistic traditions.
- Teach students to look. Equip Students with perceptual skills and habits, increase their critical vocabulary and writing skills.
- Introduce students to Dallas/Fort Worth area museums and collections, with special emphasis on relevant holdings in the Meadows Museum, Dallas Museum of Art, and Amon Carter Museum.

Student UC Learning Outcomes

Human Diversity

- Students will be able to demonstrate an understanding of the historical, cultural, social and political conditions of identity formation in the art of pre-contact, colonial, and modern Latin America.

- Students will be able to demonstrate an understanding of issues related to race, ethnicity and gender in Latin America, 1200 BC – AD 2015.

Global Engagement

- Students will be able to demonstrate an understanding of the material culture, underlying values, beliefs, and practices that are central to Latin American artistic tradition.

Creativity and Aesthetics -- Level I

- Students will be introduced to Latin American visual works and the Latin American artistic tradition. They will come away from the course having memorized the fundamental “monument list” of Latin American art.
- Students will consider the specific media of visual expression and their techniques of production employed by Latin American artists.
- Students will grapple with the formal specificity and expressive nuance of particular pieces of Latin American art. Students will be able to recognize the range and consequences of the artistic choices that Latin American artists make.
- Students will articulate their enhanced comprehension of visual works during in-class discussion, and in writing assignments, and in independent research projects.

Historical Contexts – Level I

- Students will be able to identify the main events, actors, and evidence associated with Latin America.
- Students will be able to summarize in their own prose the major changes that took place in Latin American society.

Course Requirements:

- 1 Map
- 2 Short papers (3-4 pp. each)
- Occasional Pop Quizzes
- Final Exam
- Regular class attendance

Course Mechanics:

- Attendance in class: **mandatory**. You must come to class. Repeated absence will result in the student being dropped from the course.
- ***Students must respect the classroom environment.*** Please, no talking, sleeping, or “multi-tasking” (e.g. French homework, calculus problem sets, etc.)! No newspapers, crossword puzzles, web-surfing: class is for Latin American art! All computers, cell phones, text-messaging devices must be off. Failure to observe these rules will be dropped from the course.

- ***Note-taking in class is essential to this course.*** Take notes every day. If you do not take notes, you will not do well in this course!
- ***Students with certified learning disabilities are welcome,*** and should consult with the instructor early in the term.
- ***Enjoy the art!***

Grading:

- Map, Short Papers: 40%
- Final Exam: 35%
- Attendance and Class Participation: 25%

All requirements must be fulfilled to pass this course.

Readings:

Four books will be available at the SMU Bookstore:

- Rebecca Stone-Miller, *Art of the Andes* (New York and London: Thames and Hudson, 1995).
- Mary Miller, *Art of Mesoamerica* (New York and London: Thames and Hudson, 1996).
- Gauvin Alexander Bailey, *Art of Colonial Latin America* (New York: Phaidon, 2005).
- Dawn Ades, *Art in Latin America: The Modern Era, 1820-1980* (New Haven, Conn.: Yale University Press, 1989).

These books will also be placed on reserve at Hamon Arts Library (back of the Meadows building, Hillcrest side). Occasional readings will also be placed on reserve at Hamon.

Outline of class topics and course-narrative:

Thursday, May 18: Introduction to Latin America; Pre-Columbian Andes.

Introduction to course. Introduction to the geography, climate, regional ecologies and economies. Thursday and Friday we address the Inka empire (ca. AD 1400-1532) and the Andean cultural tradition from which it emerged. Class lectures and discussion examine

key social institutions and visual traditions that characterized the most tightly administered social system of all Latin American cultural history. Artworks presented include: Andean precedents, Inca weaving, town-planning and landscape design, stonemasonry.

Reading: Stone-Miller, *Art of the Andes*, 1-49; 119-150; 181-218. Work on Map Assignment!

Friday, May 19: Ancient Mesoamerica.

Map assignment due. In-class Map quiz!

In this portion we examine the Mexica Aztec of central Mexico (AD 1400-1521) within the Mesoamerican cultural tradition. We also address art and ritual practices allied with hearth and home: the domestic house as ritual microcosm, filial devotion, gendered identities, Aztec food (tortillas to spirulina).

Reading this week: Mary Miller, *Art of Mesoamerica*, 17-82, 123-161, 179-231.

Monday, May 22: Colonial Latin America

Moving into the colonial era, we examine ecclesiastical architecture of the Mendicant orders in New Spain and Perú, and ritual and theatrical practices allied with the Christian evangelization. We pay special attention to the architectural vocabulary of Renaissance architecture, and the role of theater and performance in Early Colonial Christian triumphalism. We move on later in the week to royal Spanish urban planning, cathedral design, and the visual culture of the mature seventeenth and eighteenth-century cities.

Reading:

Bailey, *Art of Colonial Latin America*, 20-260.

First Paper Due, in class.

Tuesday May 23: Class in the Pre-Columbian Galleries of Dallas Museum of Art!

Wednesday May 24: Class in the galleries of the Meadows Museum (SMU Campus)

Thursday May 25: Latin America in the Era of Independence (19th Century).

The Spanish Colonial era gives way to Latin American independence. We examine art of the late-eighteenth and early-nineteenth centuries: art on the burgeoning New Mexican frontier, intellectual and artistic ferment in the capital cities.

Reading:

Bailey, *Art in Latin America*, 313-54.

Friday May 26:

We examine the prolific and vital academic art of Latin America at mid-century. Special emphasis is given to the painting allied with the Academy of San Carlos, Mexico City. We pay close attention to the new secular genres of portraiture and landscape painting.

Reading:

Ades, *Art in Latin America*, 28-110.

Second Paper Due, in class.

Monday May 29: No Class: Memorial Day

Tuesday May 30: Modernism in Mexico

Our final sessions examine Mexican modernism, 1920-1950. Topics include state-sponsored mural projects of Rivera, Orozco, Siqueiros. Our discussions center on converging questions of national identity, cultural progress, and the Modernist artist.

Reading:

Ades, *Art in Latin America*, 151-180, 215-240.

Wednesday May 31: Modern to Contemporary in Latin America

Frida Kahlo; Manuel Alvarez Bravo and Surrealist Photography; Tamayo and post-War Abstraction; the 1968 Olympics; Umbanda, Santería, and Vodou.

Thursday June 1: In-Class Review and Exam Prep!

Friday, June 2: Final Exam, in class

- **Disability Accommodations:** Students needing academic accommodations for a disability must first be registered with Disability Accommodations & Success Strategies (DASS) to verify the disability and to establish eligibility for accommodations. Students may call 214-768-1470 or visit <http://www.smu.edu/ALEC/DASS> to begin the process. Once registered, students should then schedule an appointment with the professor to make appropriate arrangements.

- **Religious Observance:** Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester, and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9.)

- **Excused Absences for University Extracurricular Activities:** Students participating in an officially sanctioned, scheduled University extracurricular activity should be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. (University Undergraduate Catalogue)

- **Student Learning Outcomes:** Please include in your syllabi all student learning outcomes, both those specific to your course, as well as those that satisfy major and general education requirements.