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**Art 274 -  Topics: Latin American Art**

McWethy Hall Room 222

**Objectives**:   
This is an introductory survey of the art, architecture, and visual culture of Latin America from the colonial period (1492) to the contemporary world. The course will consider adaptation of European forms in to pre-existing art forms and will end with how artists responded to the conquest and employed art in the process of building independent nations and identities in the nineteenth and twentieth centuries. The readings and discussions focus on the many threads of influence in the arts and cultures of Latin America.

 This course supports the Educational Priorities and Outcomes of Cornell College with emphases on knowledge, communication, and intercultural literacy. *By the end of the course, my goals are that you will have strengthened your skills in critical thinking, writing, and quantitative reasoning. You will be able to acknowledge and confront dehumanizing biases such as racism, sexism, prejudice and discrimination and understand the impact these biases can have upon interpersonal relations.*

**Meeting times**:

Even one attendance can greatly affect your learning process in this course. If you have to miss a class, please communicate with me and let me why you will be/were absent.

Classes will meet in the mornings, 9:30 AM until 11:00 AM, and 1-2:30 PM in McWethy 222.

Office Hours: I am in my office from 2:30 -3:30 PM or by appointment. I encourage each of you to take time to ask me questions or express your concerns. Every block course is difficult and I am eager to help you succeed.

**Required Texts**:

Art of Colonial Latin America: Art and Ideas

Author: Gauvin Alexander Bailey

Twentieth Century Art of Latin America

Authors: Jacqueline Barnitz & Patrick Frank

Art in Latin America, 1990-2010

Iria Candela ; translated by Chris Miller.

**Academic Honesty**: Cornell College expects all members of the Cornell community to act with academic integrity. An important aspect of academic integrity is respecting the work of others. A student is expected to explicitly acknowledge ideas, claims, observations, or data of others, unless generally known. When a piece of work is submitted for credit, a student is asserting that the submission is her or his work unless there is a citation of a specific source. If there is no appropriate acknowledgement of sources, whether intended or not, this may constitute a violation of the College’s requirement for honesty in academic work and may be treated as a case of academic dishonesty. The procedures regarding how the College deals with cases of academic dishonesty appear in The Catalogue, under the heading “Academic Honesty."

**Course Accommodations**: Cornell College makes reasonable accommodations for persons with disabilities.  Students should notify the Coordinator of Academic Support and Advising and their course instructor of any disability related accommodations within the first three days of the term for which the accommodations are required, due to the fast pace of the block format.  For more information on the documentation required to establish the need for accommodations and the process of requesting the accommodations, see <http://www.cornellcollege.edu/academic-support-and-advising/disabilities/index.shtml>.

**Course Structure and requirements**:

Read assigned pages for the following day. There will be a separate document with a detailed explanation of the research paper assignment due November 7th. Smaller, daily assignments may be added as necessary.

**PLEASE NOTE: This course builds on week 1, which means that week 1 requires the most reading. This means that week 1 may be the most difficult and the most rewarding.**

**Exams:**

Each exam will require slide identifications (specific dates, artist name, and location – if known). For these IDs, you should also be able to write a few sentences about the cultural and artistic context of the artwork. The context is of utmost importance. There will also be a compare/contrast question that will ask you to discuss two artworks in relation to each other. The final question will be a thematic essay for which you should be able to provide three artworks as a part of your answer.

**Flashcards:** I will provide flashcards to review for each exam. The slide identification questions will come from these images. You should be able to provide in depth answers based on your readings and our class discussions.

**Grade Breakdown**:

Classwork:

--Attendance and full participation (perfect attendance without participation = C), 10%

--Exam1: 25%

--Exam 2: 25%

--Exam 3: 25%

--Research Paper: 15%

\*\*\*Also, please note that the syllabus is subject to change as needed.

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**WEEK 1**

**Monday, October 22**: *Introduction and overview of Pre-Columbian Art.*

Read: Bailey, 36-68, 69-107

**Tuesday, October 23:** *The Beginning of the Colonial Period from Very Different Viewpoints*

Read: Bailey, 109-66

**Wednesday, October 24***: The Image of Empire*

Read Bailey, 167-206

**Thursday, October 25**: *Guilds and Academies*

Read Bailey, 261-309

**Friday, October 26**: *Churches*

**WEEK 2**

**Monday, October 29: Exam 1, 10:00 – 11:30 AM**

For Tuesday, read Barnitz & Frank, Introduction and Chapter 1

**Tuesday, October 30**: *Independence and the Transition to Modern Art*

Read Barnitz & Frank Chapter 2 - 3

**Wednesday, October 31**: *The Avant Garde of the Twenties and Social, Idelogical, and Nativist Art*

Read Barnitz & Frank Chapter 4

COSTUME/PJ Party optional for Halloween.- short discussion about traditional Day of the Dead (which we won’t be celebrating because we want to be culturally sensititve).

**Thursday November 1**: *Surrealism, Wartime and New World Imagery 1928-1964*

Read Barnitz & Frank Chapter 7-8

**Friday, November 2**: *Functionalism, Integration of the Arts, and Postwar Architectural Boom*

Read Barnitz & Frank Chapter 9-10

**WEEK 3**

**Monday, November 5**: *Brazilian Concrete and Neoconcrete Art and Their Offshoots/Neofiguration, Pop, and Environmnets: The 1960s and 1970s*

Read Barnitz & Frank Chapter 11-12

**Tuesday, November 6:** *Ideological Tools/The 1980s and Early 1990s*

Read Chapters 13

**Wednesday, November 7:** *Toward a New Century/Review*

**Thursday, November 8: Exam 2,** **1:00 – 2:30 PM**

Read Candela, Part I

**Friday, November 9:** *From Sculpture to Installation*

Read Candela, Part 2

**WEEK 5**

**Monday, November 12:** *Videographic Practices*

Read Candela, Part 3

**Tuesday, November 13:** *Actions in the Public Space*

**Wednesday, November 14**: **Exam 3, 1:00 – 2:30 PM**