



MEXICAN ART-MODERN

3 units CSU/UC Transferable

Requirements: None

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Course Description

This course is a survey of the art of Mexico from the nineteenth century to the present, including the renaissance of indigenous Mexican art, the evolution Mexican-American art, and the cultural interplay between the United States and Mexico.

Student Learning Outcome:

The students will learn Mexican art from the nineteenth century to the present including the renaissance of indigenous Mexican art, the evolution Mexican-American art, and the cultural interplay between the United States and Mexico.

Institutional Learning Outcomes:

The Institutional Effectiveness Committee has been tasked by the LAMC Academic Senate Curriculum Committee to coordinate the drafting of general education student learning outcomes and discipline specific learning outcomes. The Curriculum Committee, in delegating this task, is responding to two institutional motivations for assessment of student learning outcomes. The first is a desire on the part of the college to improve student learning, a responsibility that is central to its mission. The second is a related desire to assure the public of the quality of education at the institution. It further recognizes the mandate from the Western Association of Schools and Colleges that institutions assess themselves in a systematic manner designed to improve the effectiveness of teaching and learning.

General Education outcomes formulated for the purpose of assessment are not directly related to the General Education requirements for the A.A. Degree or General Education Requirements that are part of the certification process for transfer to the CSU system. Rather, general education outcomes established to assess the quality of education at LAMC are a reflection of the belief that students who complete a specified course of study at the college should be able to demonstrate competency in a broad range of abilities that are the charge of higher education.

Written and Oral Communication

Students will demonstrate the interactive nature of communication involving speaking, writing, listening and reading. Evidence will be the student's ability to make a clear, well-organized verbal presentation employing appropriate evidence to support the arguments or conclusions and to write a clear, well-organized paper using documentation and quantitative tools when appropriate.

Information Competency

Students will demonstrate information competency by combining aspects of library literacy, research methods and technological literacy. It includes consideration of ethical and legal implications of information and requires the application of both critical thinking and communication skills. Evidence will be the ability to find, evaluate, use, and communicate information in all its various formats.

Problem Solving

Students will demonstrate the ability to solve problems by examining, selecting, using and evaluating various approaches to developing solutions. Evidence will be the ability to observe and draw reasonable inferences from observations, distinguish between relevant and irrelevant data, define problems, analyze the structure of discipline or profession-based problem solving frameworks and to use such frameworks and strategies to develop solutions.

Math Competency (Quantitative Reasoning)

Students will demonstrate quantitative reasoning by identifying relevant data (numerical information in mathematical or other contexts), selecting or developing models appropriate to the problem which represents the data (organized representations of numerical information, e.g., equations, tables, graphs), obtaining and describing results and drawing inferences from data. Evidence will be the ability to extract appropriate data from a problem, to arrange data into tables and graphs or to select or set up an equation or formula, to obtain correct results, to describe trends and features in those results and to make predictions or estimates while drawing qualitative conclusions about the original situation.

Aesthetic Responsiveness

Students will demonstrate aesthetic responsiveness by taking a position on and communicating the merits of specific works of art, music and literature and how those works reflect human values. Evidence will be written or oral communications that articulate a personal response to works of art, explain how personal and formal factors shape that response and connect works of art to broader contexts.

Ethics and Values applied to decision-making

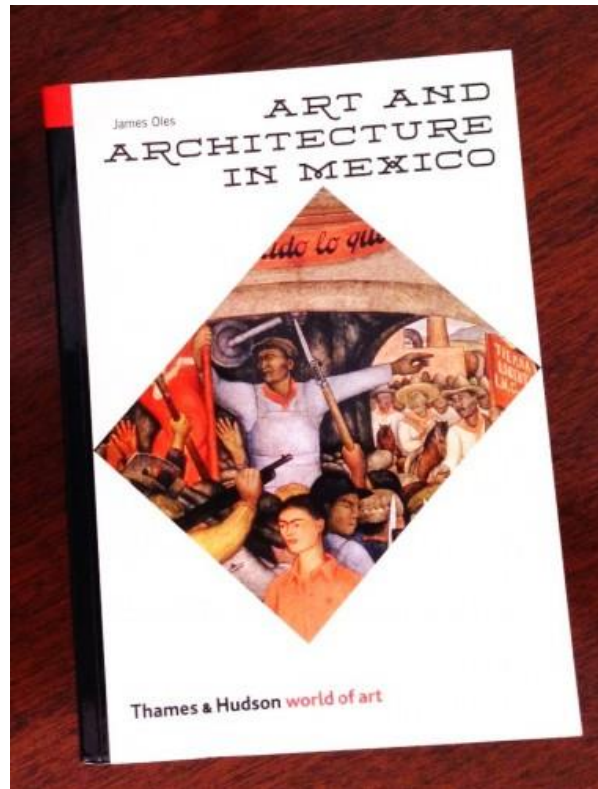
Students will demonstrate facility in making value judgments and ethical decisions by analyzing and formulating the value foundation/framework of a specific area of knowledge in its theory and practice or in a professional context. Evidence will be the ability to identify own values, infer and analyze values in artistic and humanistic works as well as scientific and technological developments and to engage in values-inflected and ethical decision-making in multiple contexts.

Global Awareness

Students will demonstrate global perspectives by generating theoretical and pragmatic approaches to global problems within a disciplinary or professional context. They will develop responsibility toward the global environment in others. Evidence will be the ability to analyze global issues from multiple perspectives, to articulate understanding of interconnected local and global issues, and apply frameworks in formulating a response to global concerns and local issues.

Required Texts:

Art And Architecture In Mexico by James Oles (Required)



Synopsis:

This new interpretive history of Mexican art and architecture from the Spanish Conquest to the early decades of the twenty-first century is the most comprehensive introduction to the subject in fifty years.

The author ranges widely across media and genres, offering new readings of paintings, murals, sculptures, buildings, prints and photographs. He interprets major works by such famous artists as Diego Rivera and Frida Kahlo, but also discusses less familiar figures who were equally important in the construction of national identity.

The story of Mexican art is set in its rich historical context by the book's treatment of political and social change. The author draws on recent scholarship to examine crucial issues of race, class and gender, including an exploration of the work of indigenous artists during the colonial period, and of women artists in the nineteenth and twentieth centuries.

Throughout, Oles shows how artists in Mexico participated in local and international developments, and highlights the important role played by Mexicans in the art world of the last five centuries.

James Oles divides his time between Mexico City, where he is active as an independent scholar and curator, and Massachusetts, where he is senior lecturer in art at Wellesley College and adjunct curator of Latin American art at the Davis Museum. His previous publications include *South of the Border: Mexico in the American Imagination 1914–1947*, *Helen Levitt: Mexico City* and *Agustín Lazo*.

Class Requirements:

Computer

Texts

All assignments MUST BE TYPED IN **MLA style.**

WordPad and Works are NOT acceptable. Also, the new versions of Office are set to save files with a .docx extension. Learn how to change that to the standard, cross-platform .doc extension. All assignments must be submitted as .doc or .rtf file attachments; all work must be submitted to the Canvas online course site. . "Click" on "Assignment" and "Click" on "Submit Assignment" to open them then you may copy and paste or type in the "text" box that appears. You must be fully familiar with working with text files and attachments in order to succeed in this course.

Any late work is unacceptable. NO LATE WORK.

Online/Hybrid: Students must complete all tasks for the first week in the semester or students may be excluded from class.

Student Responsibility: See pages 49-57 in your Class Schedule: General Policies Rules and regulations

Our online Chicano program requires a comprehensive and complete understanding of a number of details, procedures and information. Students are assumed to have carefully read all of our procedures and policies located at our "Welcome Message" at <http://abogado.pbworks.com/w/page/27895293/study-guide> , "Dear Online Student" and "Study Guide" which are a comprehensive collection of materials for our program. Students are held fully responsible for information contained at this central location. Students must login to their online class and post their introduction and first set of assignments within a week from the start of the semester or session or they may be excluded and dropped from class, and not permitted to enter the etudes.org classroom.

Disabled Student Programs & Services (DSP&S)

818.364.7732

DSP&S can support students with verifi able disabilities with a number of services which can include: academic and personal counseling, one-on-one and group tutoring, classroom accommodations, access to adaptive high tech computer center,basis skills classes and adaptive p.e., note taking assistance, job development and career planning.

Standards of Student Conduct and Disciplinary Action (See pages 51-54 of the Class Schedule)

Emergency Information: Sheriff's Station 818.364.7843 (See page 58 of the Class Schedule)

Grading Rubric for Report Papers/Essays

Chicano Studies 52

Evaluation Rubric for All Written Assignments

Item	<i>A /B (9-10 Points)</i>	<i>C (7-8 Points)</i>	<i>D (5-6 Points)</i>
Content	The content is superior	The content is average	The content is below average. The paper is mostly a summary of the reading.
Thesis	Your thesis is excellent, and your paper follows the thesis.	Your thesis is average, and your paper somewhat follows the thesis.	Your thesis is below average, and your paper does not follow the thesis.
Introduction and Conclusion	Your introduction and conclusion are on point, and the reader can easily follow your line of reasoning from start to finish.	Your introduction or conclusion are on point, and the reader can somewhat follow your line of reasoning from start to finish.	Your introduction and conclusion are not on point, and the reader cannot easily follow your line of reasoning from start to finish.
Support	Your argument relies on evidence from the reading or research rather than on emotion.	Your argument relies on some evidence from the reading or research rather than on emotion.	Your argument relies heavily on emotion rather than on fact. Evidence from the reading is lacking.
Grammar and Punctuation	Your grammar and punctuation were excellent with minimal errors.	Your grammar and punctuation were average with errors that did not get in the way of the meaning of your paper.	Your grammar and punctuation were below average with errors that get in the way of the meaning of the paper.
MLA Format	You used signal phrases along with in-text citations if required. Your works-cited page, if required, was excellent. Your heading and headers are correct. You used 12 font.	You forgot an occasional signal phrase, or an occasional in-text citation. The works-cited page, if required, was average. Your heading and headers are mostly correct. You used 12 font.	You mostly forgot to include signal phrases. The in-text citations were sometimes missing. The works-cited page, if required, was not MLA. Heading or headers are not correct. You did not use 12 font.
Outline	Follows MLA	Mostly follows MLA	Not yet an outline – or missing.
Paper Length	Meets the requirement	A little short of the requirement	Does not meet the requirement

Did You Cite

Required Class Materials as well as outside sources?	Thorough use of required materials and outside sources	Average use of required materials and outside sources	Inadequate use of required materials and outside sources
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[1] Jill Dahlman, University of Hawaii at Manoa College of Languages, Linguistics, and Literature

Here are the questions I ask myself as I grade your paper:

Is the paper the correct length?

Are there the correct number of sources?

Is it in MLA format with in-text citations and works cited page?

Is there a Pearson Source Check receipt?

Is topic related to course material (with lots of citations of the course material), and does the paper answer the prompt?

Is there a clear thesis?

How are the grammar and punctuation?

Is the content logical and well organize?

This is an example of information for the biographies:

Biography Rubric Criteria:

Birth Date/Birthplace

Death Date/ Place of

Death

Early Influences

Education

Major Accomplishments

Significance

Contemporaries

Grammar and Spelling

Points:10

Grading System:

Grade A 90% or above

Grade B 80% - 89%

Grade C 70% - 79%

Grade D 60% - 69%

Grade F below 60%

Note: Your grades are automatically weighted by Canvas. Please check your grades under "grades" on your personal profile.

****There will be NO MAKE UP EXAMS.****

You are expected to read texts and materials. Participation equals discussion.

****SYLLABUS SUBJECT TO CHANGE.****

Table of Contents

WEEK 1 – CONSTRUCTING A NATIONAL IDENTITY

Introductions

The Academy of San Carlos – Visualizing History

READ:

James Oles (TEXTBOOK), “Introduction,” pp. 7–17.

Dawn Ades, “José María Velasco,” in *Art in Latin America: the Modern Period* (Yale University Press, 1989), pp. 101-109

Allison Meier, “A Homemade Artist Train Runs on the Abandoned Rails of Mexico,” <http://hyperallergic.com/133636/a-homemade-artist-train-runs-on-the-abandoned-rails-of-Mexico>

RECOMMENDED: Oles, Chapter 5

Updated 6 September 2016

WEEK 2 – THE TURN OF THE 20TH CENTURY

Reconciling Tradition and Modernism

READ:

Oles, pp. 198 – 223.

Stacie Widdifield, “Dispossession, Assimilation, and the Image of the Indian in Late-Nineteenth-Century Mexican Painting,” *Art Journal*, Vol. 49, No. 2 (Summer, 1990), pp. 125-132

Art During the Revolution

READ:

Oles, pp. 223 – 233.

Adrian Locke, “Mexico in Flames: 1910 – 1920” in *Mexico: a Revolution in Art, 1910 – 1940* (London: Royal Academy of Arts, 2013)

RECOMMENDED: Watch *The Storm that Swept Mexico* (PBS, 2011), <https://www.youtube.com/watch?v=pVWcgcOcvV0>

WEEK 3 – REVOLUTIONS IN STYLE

The “Mexican School” of Painting

READ:

Oles, pp. 246 – 277.

Karen Cordero Reiman, "The Best Maugard Drawing Method: a Common Ground for Modern Mexican Aesthetics," *The Journal of Decorative and Propaganda Arts*, Vol. 26, Mexico (2010), pp. 44-79

Introduction to Mexican Muralism – Styles and Ideologies

READ:

Oles, pp. 234 – 246.

Alejandro Anreus, "Los Tres Grandes: Ideologies and Styles." In *Mexican Muralism: A Critical History* (University of California Press, 2012), 37–55.

"Manifiesto of the Syndicate of Technical Workers, Painters and Sculptors" (1923).

RECOMMENDED: Greeley, "Muralism and the State in Post-Revolutionary Mexico, 1920–1970" in *Mexican Muralism*, pp. 13–36.

WEEK 4 – MEXICAN MURALISM: LOS TRES GRANDES

Diego Rivera

READ:

Coffey, "All Mexico on a Wall": Diego Rivera's Murals at the Ministry of Public Education," in *Mexican Muralism: A Critical History*, 56–74.

David Craven, "The Ministry of Education Murals" in *Art and Revolution in Latin America*, pp. 37–46.

RECOMMENDED: Leonard Folgarait, "Revolution as Ritual: Diego Rivera's National Palace Mural," *Oxford Art Journal* 14.1 (1991): 18-33.

Jose Clemente Orozco and David Siqueiros

READ:

Jennifer Jolly, "Siqueiros' Communist Proposition for Mexican Muralism," in *Mexican Muralism: A Critical History*, 75–89.

David Craven, "Orozco's Murals in the Escuela Nacional Preparatoria" in *Art and Revolution in Latin America*, pp. 46–51.

Orozco, "New World, New Races and New Art." *Creative Art* (New York) 4 (1929): xlv-xlvi.

"Painting as Protest on Mexico's Walls" <http://hyperallergic.com/180613/painting-as-protest-on-mexicos-walls/>

RECOMMENDED: Coffey, "Angels and Prostitutes: José Clement Orozco's "Catharsis" and the Politics of Female Allegory in 1930s Mexico" *CR: The New Centennial Review* Vol. 4, No. 2, (Fall 2004), pp. 185-208

WEEK 5 – TRAVELERS AND INNOVATORS

Los Tres Grandes in the United States

READ:

Oles, pp. 263 – 277.

"Rockefellers Ban Lenin in RCA Mural and Dismiss Rivera" (*New York Times*, 1933).

Shifra M. Goldman, "Siqueiros and Three Early Murals in Los Angeles," *Art Journal*, Vol. 33, No. 4. (Summer, 1974), pp. 321-327

Audio tour by Mary Coffey of Orozco at Dartmouth College (40

mins): [http://hoodmuseum.dartmouth.edu/explore/news/jose-clemente- orozco-epic-american-civilization](http://hoodmuseum.dartmouth.edu/explore/news/jose-clemente-orozco-epic-american-civilization)

View mural here as you listen:

<http://www.dartmouth.edu/digitalorozco/app/>

SHORT VISUAL ANALYSIS DUE

New Technologies – Photography and Cinema

READ:

Ruben Gallo, "Cameras," in *Mexican Modernity: The Avant-Garde the Technological Revolution* (Cambridge: MIT Press, 2005), 30-65.

Adriana Zavala, "A Chronicle in Light and Shadow: The Photography of Lola Alvarez Bravo," In *Lola Alvarez Bravo: The Photography of an Era* (Mexico City: Editorial RM, 2011), 17-25.

RECOMMENDED: Watch [¡Que Viva Mexico!, Sergei Eisenstein \(1931\): https://www.youtube.com/watch?v=QjDNmSJBgNk](https://www.youtube.com/watch?v=QjDNmSJBgNk)

WEEK 6 – WHOSE ART IS REVOLUTIONARY?

Collectivism, Modernisms and the Politics of the Avant-Garde

READ:

Oles, pp. 278 – 295

Karen Cordero Reiman, "Appropriation, Invention, and Irony: Tamayo's Early Period, 1920-1937" in *Tamayo Revisited*

James M. Wechsler, "Propaganda Grafica: Printmaking and the Radical Left in Mexico, 1920-1950" and "Taller de Grafica Popular: The Life and Drama of Mexico," in Ittman, ed. *Mexico and Modern Printmaking* (Philadelphia: 2006), pp. 55-77, 208-223.

Modernistas: Kahlo and Her Contemporaries

READ:

Oles, pp. 295 – 310

Dina Comisarenco Mirkin, "To Paint the Unspeakable: Mexican Female Artists' Iconography of the 1930s and Early 1940s," *Woman's Art Journal*, Vol. 29, No. 1 (Spring - Summer, 2008), pp. 21-32.

Robin Greeley, "Painting Mexican Identities: Nationalism and Gender in the Work of Maria Izquierdo," *Oxford Art Journal* (2000): 51-72

EXTRA CREDIT: Read Linda Nochlin's "Why Have There Been No Great Women Artists?" and write a 2-page response paper (due in class)

WEEK 7 – MIDTERM

MIDTERM EXAM (material covered in class up to and including Oct. 11) Visit to MFA

READ:

PRI, "Frida Kahlo's Breakthrough Work is Coming to Boston" <http://www.pri.org/stories/2016-01-27/new-showcase-frida-kahlos-breakthrough-work>

Reading TBD

WEEK 8 – FROM MIRACLE TO MASSACRE

Architecture and Infrastructure – Mega Modern Mexico City

READ:

Oles, pp. 312 – 331

Adriana Zavala, "Mexico City in Juan O'Gorman's Imagination," *Hispanic Research Journal* 8:5 (Dec. 2007), 491-506

Reading TBD

The Generation of "La Ruptura" and Midterm Review

READ:

Oles, pp. 331 – 349

Luis Carlos Emerich, "La Ruptura: The Turning Point of the 1950s," *Latin American Art* (Fall 1990): 70-75.

Jose Luis Cuevas, "The Cactus Curtain" (1959)

WEEK 9 – 1968 – NATIONAL IMPACT and VISUAL AFTERMATH

PAPER TOPIC WORKSHEET DUE WEEK 10 – IDENTITY AS RESISTANCE

Visualizing 1968

READ (please note these are all quite short readings!):

Oles, pp. 350 – 366

Emmet Byrne, "Radiant Discord: Lance Wyman on the '68 Olympic Design and the Tlatelolco Massacre" Mathias Goeritz. "'The Route of Friendship': sculpture." *Leonardo* (Oxford) 3 (1970): 397–407

Helen Escobedo. "Reflections on My Work in Mexico." pp. 25–28

"The Fight to Save a Land Art Masterpiece in the Heart of Mexico City" > LISTEN: NPR, "Mexico's 1968 Massacre: What Really Happened?" (22 mins.) <http://www.npr.org/templates/story/story.php?storyId=97546687>

Conceptualism and Collectivism – Los Grupos

READ:

Oles, pp. 366–371 (through 2nd paragraph re: Grupo Suma)

Ruben Gallo, "The Mexican Pentagon: Adventures in Collectivism during the 1970s," in Blake Stimson & Gregory Sholette, eds., *Collectivism After Modernism. The Art of Social Imagination After 1945* (Minnesota): 165-190.

Alvaro Vazquez Mantecon, "Los Grupos: a Reconsideration" in *La Era de la Discrepancia* (Mexico City: Turner/UNAM, 2007), pp. 197–199

Feminist and Queer Interventions of the 1970s and 80s

READ:

Oles pp. 371–374

Andrea Giunta, "Feminist Disruptions in Mexican Art 1975–1987" *Arteloge*, n° 5, October 2013, pp. 1 – 31 * lots of images!

Douglas, Eduardo De Jesús. "The Colonial Self: Homosexuality and Mestizaje in the Art of Nahum B. Zenil." *Art Journal* 57.3 (1998): 14-21.

Post-1960s Chicana Art

READ:

Holly Barnett–Sanchez, "Radical Mestizaje in Chicana/a Murals" in *Mexican Muralism: A Critical History*, pp. 243 – 262

TBD from *Chicana Art: Resistance and Affirmation, 1965 – 1985*

WEEK 11 – DECONSTRUCTING THE NATION

Neomexicanismo

READ:

Oles, pp. 374 – 386

TBD from Teresa Eckmann, Neo-Mexicanism: Mexican Figurative Painting and Patronage in the 1980s Anna Johnson, “Interview: Coco Fusco and Guillermo Gomez-Peña” BOMB 42, Winter 1993: <http://bombmagazine.org/article/1599/coco-fusco-and-guillermo-g-mez-pe-a>

Art at the Border

READ:

Ila Sheren, “Performing Migration: Art and Site-Specificity at the U.S.-Mexico Border,” The International Journal of the Arts in Society 4.2 (2009): 354-364.

Claire Fox, “The Portable Border: Site-Specificity, Art, and the U.S.- Mexico Frontier,” Social Text 41 (Spring 1994): 61-69

Gloria Anzaldua, “La Conciencia de la Mestiza: Towards a New Consciousness” in Borderlands: La Frontera (San Francisco: Spinsters, 1987), pp. 77–98.

WEEK 12 – NO CLASS – THANKSGIVING

WEEK 13 – CONTEMPORARY PRACTICES

Internationalism and Urbanism

READ:

Oles, pp. 388 – 407

Ruben Gallo, “Urbanism,” in New Tendencies in Mexican Art: The 1990s (New York: Palgrave, 2004), 91-133.

FINAL PAPER SUMMARY DUE

Participation and Publics

READ:

Robin Greeley, “‘The Space of Appearance’: Performativity and Aesthetics in the Politicization of Mexico’s Public Sphere” in Sabotage Art: Politics and Iconoclasm in Contemporary Latin

America (London: IB Taurus, 2016) pp. 188 – 213

Reading TBD

WEEK 14 – COURSE WRAP UP

FINAL EXAM