Course title: Art and Identity in the Americas: Indigenism, Cultural Hybridity, and Transculturation in Art
Language of instruction: English
Professor: Marta Anton (marta.anton@upf.edu)
Professor’s contact and office hours: Office number 20.273bis Thursday 1:00-2:00 pm and by appointment.
Course Contact Hours: 45
Recommended Credit: 3 US credits-5 ECTS credits
Course Prerequisites: There are no prerequisites for this course
Language Requirements: None

Course Description:
This course provides a survey of the visual arts in the Americas with regard to the role of art in defining and differentiating cultural identities. While tracking a comparative perspective, the course will address the relationship of visual arts in the Americas to both indigenous and European backgrounds within the context of a search for national identity.

The course is organized thematically rather than chronologically. It will explore the visual arts in the Americas from pre-Columbian times through the twentieth century, but it focuses mainly on issues such as the complex process through which national identity has been defined, disseminated, contested, and shaped in the Americas through art; the cultural commonalities and differences that belong under the expression "Art of the Americas"; and the changing ways in which the Americas are being imagined and contested through art.

Selected works of art become the point of departure for understanding the relationship of art and identity in the Americas, and vice versa. While our main focus will be on the traditional studio arts such as painting, sculpture and architecture, other forms of art such as literature, music, and film will also be woven into the analysis.

Learning Objectives:
The course aims to have students achieve the following:

1. An understanding of the visual arts in the Americas as part of a larger cultural discourse.

2. An understanding of the cross-cultural nature of art produced in the Americas.

3. The ability to appreciate and analyze art works within a specific historical and cultural context.

4. The competence to think critically about art, history, and art history.
5. The competence to write well thought-out analytical essays on the subject of the visual arts.

Course Workload:
The students are required to read a selection of texts and participate in the class discussion. All readings are mandatory. Each student will have to prepare and present at least one of the readings. Students will choose their reading on the first day of class.

Students will have to prepare two exams (a midterm and a final) and will also conduct a research paper project on an artist covered by the course. Besides, each student will write three short-papers (some of these will be done in class).

Methods of Instruction:
The course will consist on a combination of lectures and class discussions of assigned readings and student presentations. Visual materials consisting primarily of slides, film and video will support lectures. For each reading, student discussion leaders will be assigned; these leaders will draw on the readings to prepare thoughtful questions for the rest of the class.

Depending on the availability of relevant exhibitions in local galleries or museums, we may also have one or more field trips.

Method of Assessment:
The final grade will take into account class participation, short-papers, a research paper project, and two exams. Each requirement must be fulfilled in order to pass the course. Failure to complete any required work will result in a failing grade.

- **Class Attendance and Participation** (15%). Class attendance is required. Participation in class discussions constitutes 15% of the course grade. Everyone will be expected to participate in the class discussions.

- **Short-Papers** (15%) are one to two pages in length and accompany various activities that will occur over the course of the semester. Some of this will be done on class; some will be assigned for outside-of-class work. Each student will be expected to complete three Short Papers.

- **Research Paper** (20%), to be presented (15-20 minutes; 7-9 pages). Students in groups of two will have to analyze several art works of an artists covered by the course, and to study critically
- some aspect related to it, based on some critical academic bibliography (at least 4 sources).

- **Midterm exam** (25%). Two hours exam. The midterm exam will include a multiple choice of short identifications, of longer essay questions, and of slide or image analyses. (Units 1-4)

- **Final exam** (25%). Two hours. The final exam will include a multiple choice of short identifications, of longer essay questions, and of slide or image analyses. (Units 5-8)

**Absence Policy:**
The UPF does not distinguish between an “excused” and “unexcused” absence. The student is responsible to manage his/her absences around the two permitted ones. The absence policy is the following:

- 3 absences: Student loses one point out of ten.
- 4 absences: Student loses two points out of ten.
- 5 absences or more: Student receives an “Incomplete” for the course.

**Classroom Norms:**
- All the readings must be completed before coming to class.
- Students must arrive at class promptly and with the required materials for that day’s session.
- Everyone will be expected to participate in the class discussions.
- Students will have a ten-minute break after one one-hour session.
- No food or drink is permitted in class.
Syllabus:

I) ART AND CONQUEST

1. From Alaska to the Andes: Art of the Americas before 1492
   Aboriginal Art from Mesoamerica and Caribbean Area, South America, and North America

2. The Colonial Period: Europe & the Americas
   Constructing the Other: American encounters
   Imported Artistic Traditions: Art in Spanish, French, British and Dutch Colonies

II) PICTURING THE “NEW WORLD”

   Imagery at the Time of Independence: Heroes & Nationalism
   Post-independence Art: National Academies and History painting

4. Nationalism and the Rise of Landscape Painting
   American Landscape painting and the construction of national identity: 19th & 20th Century

III) ART, CULTURE AND ETHNICITY

5. Nationalism and Ethnic identity
   Nationhood and the Native Americans
   Tourist art as the Crafting of Identity

6. Race, Ethnicity, and Class in the Visual Arts
   Mestizos, Indios or Campesinos? Indigenismo and Social Realism
   The Mexican Mural Movement
   Harlem and the “New Negro”

IV) AMERICAN MODERNITIES

7. (Re)Defining the contemporary Americas
   Modernism and the Search for Roots: Latin American Avant-Gardes
   Cross-Cultural Exchanges in the Americas: Latin American artists in the U.S.

8. Art and the Politics of Identity
   Spanglish Art: Multicultural Paradigm or Homogenization of Latino/Hispanic Art?
   Arts, Politics and Ethnicity in the Global(-ized) Americas

Last revision: November 2010
## CLASS OUTLINE

<table>
<thead>
<tr>
<th>Week</th>
<th>TUESDAY</th>
<th>THURSDAY</th>
<th>readings</th>
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| 1    | Intro. To Course | 1. From Alaska to the Andes: Art of the Americas before 1492  
Aboriginal Art from Mesoamerica and Caribbean Area, South America, and North America | * |
| 2    | 2. The Colonial Period: Europe & the Americas  
Constructing the Other: American encounters | 2. Imported Artistic Traditions: Art in Spanish, French, British and Dutch Colonies | * |
Imagery at the Time of Independence: Heroes & Nationalism | 3. Post-independence Art: National Academies and History painting | * |
| 4    | 4. Nationalism and the Rise of Landscape Painting  
American Landscape painting and the construction of national identity: 19th Century | 4. American Landscape painting and the construction of national identity: 20th Century | * |
| 5    | Class Presentations | MIDTERM EXAM | * |
| 6    | 5. Nationalism and Ethnic identity  
Nationhood and the Native Americans  
Tourist art as the Crafting of Identity | 6. Race, Ethnicity, and Class in the Visual Arts  
Mestizos, Indios or Campesinos?  
Indigenism and Social Realism | * |
| 7    | 6. The Mexican Mural Movement | 6. Harlem and the “New Negro” | * |
| 8    | 7. Defining (and redefining) the contemporary Americas  
Class Presentations | * |
Class Presentations | * |
| 10   | 8. Art and the Politics of Identity  
Spanglish Art: Multicultural Paradigm or Homogenization of Latino/Hispanic Art? | 8. Arts, Politics and Ethnicity in the Global(-ized) Americas | * |
| 11   | Class Presentations | FINAL EXAM | * |

* See below, under “Weekly Schedule”
WEEKLY SCHEDULE

WEEK 1
Session 1: I) ART AND CONQUEST
Intro. To Course
Syllabus, assessment and reading
Introduction to “Art and Identity in the Americas”

Session 2: before
1. From Alaska to the Andes: Art of the Americas
1492
Aboriginal Art from Mesoamerica and Caribbean Area, South America, and North America


WEEK 2
Session 3: 2. The Colonial Period: Europe & the Americas
Constructing the Other: American encounters

Reading: Bartolomé de las Casas, A Short Account of the Destruction of the Indies (1552) (selected excerpts)

Session 4: 2. The Colonial Period: Europe & the Americas
Imported Artistic Traditions: Art in Spanish, French, British and Dutch Colonies


WEEK 3
II) PICTURING THE “NEW WORLD”

Session 5: 3. New Visual Symbols for New Nations
Imagery at the Time of Independence: Heroes & Nationalism

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**Session 6**: 3. New Visual Symbols for New Nations
Post-independence Art: National Academies and History painting


**WEEK 4**

**Session 7**: 4. Nationalism and the Rise of Landscape Painting
American Landscape painting and the construction of national identity: 19th Century


**Session 8**: 4. Nationalism and the Rise of Landscape Painting
American Landscape painting and the construction of national identity: 20th Century


**WEEK 5**

**Session 9**: Class Presentations

**Session 10**: MIDTERM EXAM

**WEEK 6**

III) ART, CULTURE AND ETHNICITY

**Session 11**: 5. Nationalism and Ethnic identity
Nationhood and the Native Americans
Tourist art as the Crafting of Identity

Session 12 5. Nationalism and Ethnic identity
Mestizos, Indios or Campesinos? Indigenism and Social Realism


WEEK 7

Session 13 Nationalism and Ethnic identity
The Mexican Mural Movement


Session 14 Nationalism and Ethnic identity
Harlem and the “New Negro”


WEEK 8  IV) AMERICAN MODERNITIES

Session 15 7. Defining (and redefining) the contemporary Americas
Modernism and the Search for Roots: Latin American Avant-Gardes (I)


Session 16 7. Defining (and redefining) the contemporary Americas
Modernism and the Search for Roots: Latin American Avant-Gardes (II)

Class Presentations
**WEEK 9**

**Session 17** 7. Defining (and redefining) the contemporary Americas
Cross-Cultural Exchanges in the Americas: Latin American artists in the U.S. (I)


**Session 18** 7. Defining (and redefining) the contemporary Americas
Cross-Cultural Exchanges in the Americas: Latin American artists in the U.S. (II)

Class Presentations


**WEEK 10**

**Session 19** 8. Art and the Politics of Identity
*Spanglish* Art: Multicultural Paradigm or Homogenization of Latino/Hispanic Art?


**Session 20** 8. Art and the Politics of Identity
Arts, Politics and Ethnicity in the Global(-ized) Americas

WEEK 11

Session 21  Class Presentations

Session 22  FINAL EXAM

Required readings:

* Required readings are to be found in the course packet


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**Recommended bibliography:**