FLORIDA ATLANTIC UNIVERSITY

NEW COURSE PROPOSAL
Undergraduate Programs

Department Visual Art and Art History

College Arts & Letters

*(To obtain a course number, contact **erudolph@fau.edu**)*

UUPC Approval 2-23-26
UFS Approval _____
SCNS Submittal _____
Confirmed _____
Banner Posted _____
Catalog _____

Prefix ARH

Number 4678

(L = Lab Course; C = Combined Lecture/Lab; add if appropriate)

Lab Code

Type of Course: Lecture

Course Title: Modern and Contemporary Latin American Art

Credits *(See Definition of a Credit Hour)*: 3

Effective Date *(TERM & YEAR)*: Fall 2026

Grading *(Select One Option)*
- **Regular** ◉
- **Sat/UnSat** ○

Course Description *(Syllabus must be attached; see Template and Guidelines)*
This course examines the key artists, movements, styles, and goals of modern and contemporary Latin American art. We will analyze a range of artworks and read texts by writers, artists, art critics, art historians, and theorists, in order to understand the singularity and divergent trajectories of the visual art of this region. We will also examine how Latin American art has addressed issues related to politcial violence, social injustice, revolutionary upheaval, colonial past, nationalism, identity, and globalization.

Prerequisites, with minimum grade*
Art History Survey II - ARH 2051.
Minimum grade: C

Corequisites

Registration Controls *(Major, College, Level)*

Default minimum passing grade is D-.** **Prereqs., Coreqs. & Reg. Controls are enforced for all sections of course

WAC/Gordon Rule Course

☐ **Yes** ☑ **No**

WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to proposal. See WAC Guidelines.

Intellectual Foundations Program (General Education) Requirement *(Select One Option)*

None

General Education criteria must be indicated in the syllabus and approval attached to the proposal. See Intellectual Foundations Guidelines.

Minimum qualifications to teach course

Doctorate in Art History or related field.

Faculty Contact/Email/Phone

ryepes@fau.edu. Phone: 561 279 3870

List/Attach comments from departments affected by new course

Approved by		***Date***
Department Chair		11 Feb 26
College Curriculum Chair	Robin Larson	02-11-2026
College Dean		2/11/2026
UUPC Chair	Korey Sorge	2-23-26
Undergraduate Studies Dean	Dan Mecroff	2-23-26
UFS President		
Provost		

Email this form and syllabus to mjenning@fau.edu seven business days before the UUPC meeting.



MODERN AND CONTEMPORARY LATIN AMERICAN ART

3 credits

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ARH 4678
FALL 2025
TR 2-3:20 pm
General South 116

TA INFO HERE

(**Note**: Classroom, class dates and times, and office hours are tentative and provided only for clarity and completeness).

DESCRIPTION

This course examines the key artists, movements, styles, and goals of modern and contemporary Latin American art. We will analyze a range of artworks and read texts by writers, artists, art critics, art historians, and theorists, in order to understand the singularity and the divergent trajectories of the visual art of this region. We will also examine how Latin American art has addressed issues related to political violence, social injustice, revolutionary upheaval, colonial legacy, nationalism, identity, and globalization.

The classic narrative of Latin American visual art has been articulated in relation to artistic modernity as it was understood in Europe and North America. This narrative represents Latin American art as the adaptation of modernist styles and movements to the region's national and cultural contexts. However, this is an eschewed picture. Not only have Latin American "assimilations" of modern and contemporary art been highly inventive, there have also been substantial efforts to create local styles and movements, some of which have been deliberately pitched against the modernist and contemporary movements of Europe and North America.

Textbook: Jacqueline Barnitz & Patrick Frank, *Twentieth Century Art of Latin America,* revised edition (2015).

INSTRUCTIONAL METHOD

The course is fully in-person. Students will complete the weekly readings in a timely manner and prepare questions and comments. The class will begin with a lecture, accompanied, in some cases, by a student presentation. In the remainder of the class, we will examine the readings and related visual material through group discussions and in-class assignments. This course requires careful preparation and thoughtful participation from everyone.

PREREQUISITES: Art History Survey II ARH 2051

LEARNING OUTCOMES

By the end of this course, students will be able to:

Identify and contextualize key modern and contemporary Latin American artists, movements, and artworks within their historical, political, and cultural contexts.

Trace and contrast the distinct and sometimes divergent trajectories of Latin American modern and contemporary art.

Analyze and interpret visual artworks and critical texts to explain how Latin American artists have engaged with, and at times resisted, European and North American modernist paradigms.

Evaluate how themes such as colonial legacy, nationalism, identity, globalization, and political violence have informed the production and reception of Latin American art.

Critically reflect on art historical categories such as “Latin American Art,” “Latin American modernisms,” and “Latin American contemporary art.”

GRADING SCALE AND EVALUATION METHOD

	Scale
In-class assignments = 7 points each, 28 total. Presentation: 12. Paper Writing Workshops = 5 points each, 15 total. 2500 (min.) word Paper = 35. Participation = 10.	A 93-100 A – 90-92 B+ 87-89 B 83-86 B- 80-82 C+ 77-79 C 73-76 C- 70-72 D 60-69 F <60

In-class assignments

The purpose of these assignments is to provide an opportunity for you to assess your progress and understanding of the key aspects from the readings and lectures, and to apply the knowledge you have obtained to the analysis of specific artworks and visual culture objects. The assignments will be published on Canvas on their corresponding date and are due by the end of the regular classtime. You must be present for the assignment unless you have a valid excuse. The assignment may be a workshop, a group activity, or a quiz. You will need to have done the readings and taken notes in class in order to successfully complete the assignments.

Instructions and grading will be specified for each assignment.

Presentation

The presentations will be in pairs, which will be assigned by me. Topics will be assigned on the first week of class, once assigned the topic may not be changed except under exceptional circumstances.

Presentations will be between 15 and 25 minutes and should include a brief introduction of the author(s), a detailed presentation of the theme, main argument, and key ideas from the reading, and a presentation of 2-3 relevant artists in articulation with the reading. You may develop the presentation in any format you prefer and use any type of visual aids, but you may not read your presentation.

Grading: Author introduction, 2 points. Theme, argument and ideas, 5 points. Relevant artists, 5 points. Minus 5 points for presentation under 15 minutes.

Paper writing workshops

There will be three gradable final paper workshops throughout the semester. You must attend the entire session and submit the required work in order to receive credit.

The purpose of the first workshop is to formulate a good topic and question. For this first session, students will bring three potential paper topics, with a corresponding question, or list of questions, for each one. Each student will receive feedback on their topic(s) and question(s) from other students and the instructor. Once the topic and question have been defined, each student will also write a list of one to three concepts that could be used to approach the topic and question. Full credit will be earned once the instructor and the student agree that the topic, question, and concepts are ready. If necessary, the student may work on the topic, question and concepts after the workshop and submit for credit at a later date.

For the second workshop, you will have researched and read three to five academic references that are relevant to their topic. During this session, you will write brief summaries of the sections or aspects of the readings that may be useful for their papers. In addition, with the instrutor's guidance, students will define their key concepts. Full credit will be earned once the instructor and the student agree that the summaries and concept definitions are ready. If necessary, you may work on the summaries and concept definitions after the workshop and submit for credit at a later date.

For the final workshop, you will have advanced a substantial portion of their paper introduction and analysis. During the session, each student will receive feedback from the instructor and other students, and further develop their analysis. Full credit will be earned once you and the instructor agree that the paper is fully developed to at least 60% of its final form. If necessary, you may work on the paper after the workshop and submit for credit at a later date.

Final Paper

Will be written in pairs or individually. Must be at least 2500 words, not counting bibliography.

Final paper is due on December 5 by midnight. This is a firm deadline!

1. Choose an artwork, artist, group of artworks or artists, exhibition, school, or movement, (not too many) to address in the paper. They may but do not have to be selected from the artworks presented in the course.

2. Formulate a question or thesis concerning the biography, production, circulation, meaning and/or exhibition and reception of your object(s), or any other relevant focus. Possible topics include how and why the work was produced, its technical aspects as they relate to its meaning, how the work fits within a certain style, movement or school, its social and political significance, the representation of certain identities, including gender and racial/ethnic identities, or any other relevant topic.

A good paper starts with a good question or thesis! Take some time to think about it and discuss your idea with me.

3. Do some research! Almost surely you will not be the first author who has written about the artist(s) and artworks you choose. Find out what others have said about them and elaborate the observations, ideas, and insights that may be relevant to your question or problem. A good short research paper will include at least five relevant academic references (web-page sources do not count). These may include the course readings.

4. Explain the key concepts and/or categories that you will use in your analysis. Use relevant academic literature. A good paper will include at least one key concept and no more than three.

5. Develop your analysis based on an argument or thesis about your theme. Don't just state your points, demonstrate them. You want to convince your reader that what you say is meaningful, true, relevant, and important. Check and double (and triple) check the development of your argument, make sure it is as sound as possible. Include images and analyze them if relevant. This should be the largest section of your paper.

6. Briefly conclude your paper. Refer to your question or problem and clearly state why you consider you have answered or resolved it.

7. Include a reference list with all the references used throughout the paper, both academic and non-academic. Do not include references that were not used. Use any formatting system

you prefer, but be consistent and make sure to cite the reference correctly, I should be able to find the source.

8. Write your paper as clearly as possible. Use proper citation! Proofread and have at least one other person proofread your paper.

9. Avoid plagiarism! This includes the use of generative AI tools. If I suspect that you did not write the paper, I may ask you to orally present it to me. If I can demonstrate that you did not write the paper in its entirety (and I am VERY good at this!), your grade will be 0.

10. Finally, don't forget to give your paper a title and to include your name!

Grading: Question/problem: 7 points. Concept/category elaboration: 8 points. Development and argumentation: 14 points. Conclusion: 4 points. References: 2 points.

Participation

You are expected to have read the session materials before the class and prepare thoughtful questions or comments. You are also expected to engage in classroom discussions of the readings and artworks, and to be attentive throughout the class. Likewise, you are expected to complete all the assignments.

Grading: Participation will be graded based on the quality of your contributions and your consistency throughout the course.

LATE WORK IS NOT ACCEPTED UNLESS THERE IS A VALID EXCUSE

POLICY ON THE RECORDING OF LECTURES

Students enrolled in this course may record video or audio of class lectures for their own personal educational use. A class lecture is defined as a formal or methodical oral presentation as part of a university course intended to present information or teach students about a particular subject. Recording class activities other than class lectures, including but not limited to student presentations (whether individually or as part of a group), class discussion (except when incidental to and incorporated within a class lecture), labs, clinical presentations such as patient history, academic exercises involving student participation, test or examination administrations, field trips, and private conversations between students in the class or between a student and the lecturer, is prohibited. Recordings may not be used as a substitute for class participation or class attendance and may not be published or shared without the written consent of the faculty member. Failure to adhere to these requirements may constitute a violation of the University's Student Code of Conduct and/or the Code of Academic Integrity.

ATTENDANCE POLICY

Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance.

Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absence and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.

Attendance on First Day of Class: Students are required to attend the first day of class for any course in which they are registered. If a student misses the first day of class for any reason, the student may be administratively withdrawn from the course.

Class Etiquette

- Arrive a little bit early so you don't disrupt the class.
- Always be courteous toward everyone in the class. We will sometimes disagree in our class discussions; this is fine, but it should be done with utmost respect and consideration.
- Consumiing liquids and food in class is fine, as long as it is not disruptive. Avoid noisy/crunchy food and packages. If you do consume food in class, make sure you clean up after yourself.

Email Etiquette

Please review the syllabus before writing with questions, it may be the case that you will find the answer there. To help me respond to your email quickly and efficiently, please:

- Include your full name and our course name in the subject of your email.
- Use an appropriate message title (like "ARTS 4930 student question").
- Please reply to my email response so I know you received the necessary information.

Counseling and Psychological Services (CAPS) Center

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to http://www.fau.edu/counseling/

Disability Policy

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and

Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at www.fau.edu/sas/.

Code of Academic Integrity

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see *University Regulation 4.001*.

AI Policy

This course values your critical thinking and intellectual creativity. While generative AI tools (such as ChatGPT, Perplexity, Grammarly, etc.) can be powerful study partners, they must never replace your engagement with the material or your responsibility as a student. You are expected to do your own intellectual work, not outsource it.

In this course, you are permitted to use AI tools as a support for developing, refining, and strengthening your thinking and writing, so long as this use is transparent, responsible, and AI does not substitute your own original work.

You may use AI tools to:

- Brainstorm or refine paper topics, research questions, or thesis statements.
- Receive feedback on the clarity, structure, tone, or coherence of your writing.
- Generate examples, counterpoints, or prompts to deepen your engagement with class materials.
- Help you summarize readings or transcripts for personal study purposes.
- Help you analyze or interpret visual materials with AI as one source among others.
- Proofread your drafts, similar to how one might use a writing tutor or editor.

You may not:

- Submit text, ideas, or interpretations generated by AI tools as your own work (i.e., no copy-pasting AI-generated sentences, paragraphs, or essays).
- Use AI to compose full or partial drafts of your final paper, presentations, or reaction papers.
- Use AI tools to bypass reading assignments or fabricate citations.
- Fail to acknowledge when AI meaningfully contributed to shaping your ideas, argument, or structure.

If you use an AI tool for help on an assignment, you must briefly note this in a footnote or an endnote. Example: “I used ChatGPT to help brainstorm possible research questions for this paper.”

Failure to follow these guidelines constitutes academic dishonesty and will be treated accordingly.

Class Schedule

Aug 19. Course presentation and introduction to Latin American Art.

Latin American Modernisms

Aug 21. Modernismo.

Barnitz & Frank, "Modernismo and the Break with Academic Art, *Twentieth Century Art of Latin America.*

Aug 28-Sept 2-4. Mexican Muralism and Other Avant-Gardes

Barnitz & Frank, "The Avant-Garde of the 1920s. Cosmopolitan or National Identity?", *Twentieth Century Art of Latin America*.

David Alfaro Siqueiros, "Manifesto of the Union of Mexican Workers, Technicians, Painters, and Sculptors", Patrick Frank (ed), *Readings in Latin American Modern Art.*

Sept 9. Social Realism

Barnitz & Frank, "Social, Ideological and Nativist Art."

Sept 11. Surrealist Influences

Barnitz & Frank, "Surrealism, Wartime and New World Imagery."

Sept 16. In-class assignment #1

Sept 18-23. Case studies: Frida Kahlo, and Other Key Modernist Female Artists

Edward Lucie-Smith, "Mexico: Four Women and One Man", *Latin American Art of the Twentieth Century.*

Martha Zamora, "Frida Kahlo's Bus Accident", in Patrick Frank (ed), *Readings in Latin American Modern Art.*

Sept 25. **Constructivism**

Barnitz & Frank, "Torres-García's Constructive Universalism and the Abstract Legacy."

Sept 30. Geometric, Optical Art, and Kinetic Art

Barnitz & Frank, "Geometric, Optical and Kinetic Art."

Oct 2. Abstraction

Barnitz & Frank, “New Museums, The Sao Paolo Biennial, and Abstract Art.”

Oct 7. In-class assignment # 2

Oct 9. Brazilian Neoconcrete Movement

Barnitz & Frank, Brazilian Concrete and Neoconcrete Art.”

Ferreira Gullar, “Neoconcrete Manifesto”, in Patrick Frank (ed), *Readings in Latin American Modern Art.*

Oct 14. Neofiguration and Pop Art

Barnitz & Frank, “Neofiguration, Representational Art, Pop, and Environments.”

Contemporary Art

Oct 16 Conceptualism: Political Art

Barnitz & Frank, “Graphic Art, Painting, and Conceptualism as Ideological Tools.”

Oct 21. Case study: Tucumán Arde

Luis Camnitzer, “Tucumán Arde”, “The Aftermath of Tucumán Arde”, in *Didactics of Liberation.*

Oct 23. Case Study: Ana Mendieta

Susan Best, “The Serial Spaces of Ana Mendieta.”

Oct 28. In-class assignment # 3

Oct 30. Recent Art I

Barnitz & Frank, “Some Trends of the 1980s and early 1990s.”

Nov 4. Recent Art II

Barnitz & Frank, “Toward A New Century.”

Nov 6. Paper Writing Workshop I

Nov 11. Recent Art III

Ruben Yepes, “Sublime Affects,” in *Affecting the Conflict: Mediations of the Colombian War in Contemporary Art and Film.*

Nov 13. Problems with the label "Latin American Art"

Natalia Brizuela, Global? Contemporary? Latin American? Time Matters in/and Art Today."

Nov 18. In-class assignment #4

Nov 20.Paper Writing Workshop II

Nov 25. Paper Writing Workshop III

Final paper is due on December 5 by midnight. This is firm deadline!