

Latina Issues and Cultural Production

CGS/ ETHN 137

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Monday, Wednesday, and Fridays 11-11:50am

Office hours: Mondays 12pm- 2pm by appointment via zoom

*This syllabus is subject to change with revisions posted on canvas

Course Description:

This course aims to guide students in developing a strong visual vocabulary; synthesizing the connections between art and theory; and creating strong persuasive written arguments in the interpretation of art. In consideration of the wide array of artistic strategies and modes of cultural production, how are the intersections of labor, class, ethnicity, gender, sexuality, and immigration brought forward through art? How are these issues framed and contextualized by curators, scholars, galleries, and museums? In addition to examining the visual qualities and context behind works of art, what are Latina artists' journeys like for obtaining gallery and museum representation? What role does an art school education play in these trajectories, and what is the significance of being a self-taught artist? Students will have the opportunity to learn from a leading curator in the field, and to visit the Museum of Contemporary Art San Diego in order to view art discussed throughout the quarter.

Learning Outcomes:

Students will effectively learn how to enter and contribute to online classroom conversations and discussions. Students will be able to identify, visually analyze, and discuss the significance of a wide array of artworks including prints, paintings, murals, photographs, and performances by key artists from the 1970's to the contemporary. Students will examine prominent texts in the field of art history and visual culture in relation to the works of art and artists. Students will discuss how Chicana, U.S. Latinx, and Latina artists use their privilege as artists to combat prominent social issues of labor, class, gender, and sexuality. Students will be able to conduct research and write strong persuasive arguments using art as a primary source. Students will be able to create innovative multimodal art projects grounded in their lived experiences. Students will extend their understanding of key Chicana, Latina, and U.S. Latinx artists outside the limitations of a university classroom and into other spaces that offer a potential for experimental forms of learning and engagement. Students will consider the role of cultural production and write a proposal for a cultural campus event centered around art.

Class Meetings:

Week 1 will be pre-recorded zoom lectures,

Week 2 and onward will be a combination of asynchronous and synchronous lectures. (subject to change based on student assessment responses)

Characteristics of Class Meetings:

Our zoom lectures and discussions will be grounded in active learning; reflective dialogue; individual writing time, such as journaling and one-minute papers; small group work such as think-pair-share exercises; larger classroom conversations; and a weekly threaded discussion board forum.

Course Requirements:

30% Participation will be measured through weekly discussion board forum engagement in the form of asking questions and responding to your peers. You will write two questions based on the readings and artworks discussed, your discussion board post is due weekly on Wednesdays by 10:00am. Your thoughtful responses to three posts are due weekly on Fridays by 11:59pm.

10% Group Presentation. In pairs of 2 or in groups of 3, students will create and discuss a cultural connection with that week's topic in a 20-minute presentation. Connections can include iconography, material, film, poem, song, video, exhibition, artist, etc. Provide three open-ended discussion questions to initiate conversation with the class.

30% Formal analysis paper on an artwork, 4-6 pages. Instructions and guidelines will be posted on canvas week 3. Assignment will be due Friday April 24, 11:59pm.

30% Final essay: Research paper, 6-8 pages: You will choose to write about a single work of art, artistic practice, or a "state of the field" research paper addressing the intersections of labor, class, ethnicity, gender, sexuality, and immigration. Instructions will be posted on canvas week 8. Research proposal will be due week 9, Friday May 29, 11:59pm. Assignment will be due Friday June 12, 11:59pm.

Notice on Written Assignments and Exams:

Please apply a standard system of citation, either MLA or Chicago, for all take-home assignments as necessary. If you are having trouble adopting either of these systems, please feel free to consult with me directly. Canvas (and Turnitin.com) will be used to manage your assignments and exams. Thus, as per UCSD policy, I am providing you with following disclosures with regard to plagiarism and the misuse of sources:

"Integrity of scholarship is essential for an academic community. The University expects that both faculty and students will honor this principle and in so doing protect the validity of University intellectual work. For students, this means that all academic work will be done by the individual to whom it is assigned, without unauthorized aid of any kind."

"Students agree that by taking this course all required papers will be subject to submission for textual similarity review to Turnitin.com for the detection of plagiarism. All submitted papers will be included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of

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Accommodations:

If you would like to request an Authorization for Accommodation (AFA), please contact me privately with a letter issued by the Office for Students with Disabilities (OSD), as well as the OSD Liaison in the Visual Arts department (858-534-2860 or vis-ug@ucsd.edu). For more information, please visit: University Center 202 (behind Center Hall) or <http://disabilities.ucsd.edu> (website). If you have any questions, please contact the OSD (858-534-4382 or osd@ucsd.edu).

Canvas—The New Learning Management System

Please access Canvas at <https://coursefinder.ucsd.edu> for all course content and submissions.

Course Schedule:

Week 1: Course Introduction

Monday: Structure and overview of the course, assessment survey, navigating canvas features

Assignment: Upload a photo of a place, person, object that speaks strongly to you. Include a caption and brief paragraph explaining the significance of the photo.

Wednesday: Formal art analysis, introduction to art terms and writing about art

Friday: "Entering the conversation"

- Gloria Anzaldua, "Border Arte: Nephantla, el Lugar de la Frontera," 1993
- Tomas Ybarra Frausto, "Post-movimiento: The Contemporary (Re)Generation of Chicana/o Art," 2007
- Kency Cornejo, "Writing Art Histories from Below: A Decolonial *Guanaca*-Hood Perspective"
- Rita Gonzalez, "Post Chicano,"

Recommended:

- Josh Kun, "The New Chicano Movement," 2005
- Arlene Davila, "The Battle for Cultural Equity in the Global Arts Capital of the World" in *Culture Works: Space, Value, and Mobility Across the Neoliberal Americas*, 2012

Week 2: Rasquachismo and Domesticana

Artist: Amalia Mesa-Bains

- Tomas Ybarra Frausto, "Rasquachismo: A Chicano Sensibility," 1989
- Amalia Mesa-Bains, "Domesticana: The Sensibility of Chicana Rasquachismo," 1999
- Maximiliano Duron, "How to Alter the World: Amalia Mesa-Bains's Art Shifts the Way We See Art History," 2018

Week 3: La Virgen de Guadalupe

Artists: Yolanda Lopez, Alma Lopez, Ester Hernandez, Patssi Valdez

- Laura Perez, "Face, Heart," in *Chicana Art: The Politics of Spiritual and Aesthetic Alterities*, 257-296
- Luz Calvo "Art Comes for the Archbishop: The Semiotics of Contemporary Chicana Feminism and the Work of Alma Lopez"

Recommended:

- Betty LaDuke, "Yolanda Lopez: Breaking Chicana Stereotypes." *Feminist Studies* 20 (Spring 1994): 117–30.

Week 4: Photography Part 1: Individual and Collective

Artists: Laura Aguilar and Delilah Montoya

- David William Foster, "Gendering the Fight: Delilah Montoya's Women Boxers," 2017
- Sybil Venegas, "Take Me to The River: The Photography Laura Aguilar," 2017

Recommended:

- Asta Kuusinen, "Ojo de la Diosa: Becoming Divine in Delilah Montoya's Photography," 2009
- Amelia Jones, "Clothed/Unclothed: Laura Aguilar's Radical Vulnerability," 2017

Week 5: Cultural Production

Guest speakers: Los Angeles Contemporary Exhibitions curator Daniela Quintanar Lieja, Wednesday April 29th
Independent curator Paulina Lara, Friday May 1
-readings to be determined-

Week 6: Photography Part 2: The Female Body and Nature

Artist: Ana Mendieta

- Iraida H. López, "Ana Mendieta: Chiseling (in) Cuba" in *Impossible Returns: Narratives of the Cuban Diaspora*, 2015
- Amanda Boetzkes, "The Body as Limit" in *The Ethics of Earth Art*

Week 7: Performances

Artists: Nao Bustamante, Coco Fusco, Carmelita Tropicana

- David Román and Carmelita Tropicana, "Carmelita Tropicana Unplugged: An Interview," TDR (1988-), Vol. 39, No. 3 (Autumn, 1995), pp. 83-93
- Teresa Marrero, "Scripting Sexual Tourism: Fusco and Bustamante's 'Stuff', Prostitution and Cuba's Special Period." Theatre Journal, Vol. 55, No. 2 (May, 2003), pp. 235-249
- Joshua Chambers-Letson, "The Politics of Failure: Nao Bustamante's Hero Author(s)"

Week 8 Art in Public Spaces

Artists: Judy Baca, Yreina Cervantez, Barbara Carrasco, Sandra de la Loza

- Judy Baca, "Whose Monument Where? Public Art in a Many-Cultured Society," 1995
- Sandra de la Loza, "Mural Remix" -<https://www.hijadela.net/works/mural-remix/> and "Mural Remix," in *L.A. Xicano*, ed. Chon A. Noriega, Terezita Romo and Pilar Tompkins Rivas, Los Angeles: UCLA Chicano Studies Research Center Press, 2011, 190-194.

Recommended:

- Guísela Latorre, "Yreina Cervántez's "La Ofrenda" Discourse," Vol. 21, No. 3, *Latina/o Discourses in Academe* (Fall 1999), pp. 95- 110

Week 9: Labor and Decolonial Futurisms

Artists: Clarissa Tossin, Carmen Argote, Beatriz Cortez, Gala Porras-Kim

- Maximiliano Duron, "Economics of Art and Avocados: Carmen Argote Transplants the World to the New Museum in New York," January 3, 2020
- Leslie Moody Castro, "Me At Market': Talking With Carmen Argote," March 2, 2020 <https://glasstire.com/2020/03/02/me-at-market-talking-with-carmen-argote/>
- Kency Cornejo, "Decolonial Futurisms: Ancestral Border Crossers, Time Machines, and Space Travel in Salvadoran Art," in *Mundo Alternos Art and Science Fiction in the Americas*, 2017

Recommended:

-Gala Porras-Kim, "Whistling and Language Transfiguration: Zapotec Tones as Contemporary Art and Strategy for Resistance"

Week 10: Concluding Remarks

Artist: Guadalupe Rosales

-Chon Noriega, "On Museum Row: Aesthetics and the Politics of Exhibition," 1999

-Karen Mary Davalos, "Chicana/o day at the Museum," 2017

- Arlene Davila, "Critics and the Slippery Terrain of Latinx Art," 2019

Recommended:

-Cecilia Fajardo-Hill, "The Invisibility of Latin American Women Artists: Problematizing Art Historical and Curatorial Practices," 2017