

AHIS 128g: Arts of Latin America (Colonial to Contemporary)

Professor Daniela Bleichmar, Art History Department, USC. Email: bleichma@usc.edu
Class Meetings: Mon./Wed. 2-3.20pm, MRF 340; plus weekly discussion section
Office Hours: Mon. 4-6pm, VKC 344

Teaching Assistants for the Class:
Fri. 9am, 10am: Stefanie Snider, ssnider@usc.edu
Fri. 11am, noon: Sarah Goodrum, sgoodrum@usc.edu

Course Description

A survey of the art, architecture, and visual culture of Latin America from the colonial to the contemporary period. The course will begin by examining the introduction and adaptation of European artistic models into the Americas as well as the transformation of American art as a result of the conquest, analyzing a variety of materials and media including urban planning, religious and secular architecture, paintings, sculpture, manuscript drawings, and prints from the colonial period (1492 – *circa* 1820). We will then study materials from the nineteenth century, examining the role of the arts in building independent nations, and from the twentieth and twenty-first centuries, focusing on modern and contemporary art.

Course Grades

Your grade for this course will be based on the following:

Discussion Sections	100 points
First Paper	100 points
Second Paper	100 points
Midterm Exam	100 points
Final Exam	200 points

You must turn in all assignments and take all exams to pass the course.

You will receive an A+ for the course if you earn 97-100% of the 600 possible points, an A if you earn 93-96% of the 600 possible points, an A- if you earn 90-92% of the 600 possible points, a B+ if you earn 87-89% of the 600 possible points, and so on.

Course Components

1. Lecture: Students are expected to attend all lectures for this course. The information presented in the lectures is not duplicated in the textbook or in other readings for the class. If you absolutely must miss a particular session, you will still be responsible for the material covered in that class. Please make arrangements with another student to get copies of notes and announcements.

Attendance implies being both physically and mentally present in the classroom. Please refrain from napping, eating, talking, using cellphones, or anything else that interferes with your capacity to concentrate and is distracting to others.

All images discussed in lectures will be available to students through Blackboard. Additionally, students will be able to access audio recordings of the lectures, together with the images shown in class. To access lectures online, visit <http://capture.usc.edu/college/Catalog/?cid=6a88262f-bf61-4be9-a67c-20ac16a30c5b>

and log in by using the portion of your email before "@usc.edu" as your log in name, and the four last digits of your student ID as your password. If you have any problems accessing the lectures, please contact Joe Ollinger (ollinger@college.usc.edu), who will be able to help you. Please note that lecture recordings are meant to complement the classroom experience, not substitute it. If student attendance to lectures drops in response to the availability of recordings, the latter will be discontinued.

IMPORTANT: The use of laptops in the classroom will be permitted ONLY for note-taking. It is not appropriate or acceptable to be online for non class-related purposes during lecture, since it does not allow you to fully concentrate on the material, is distracting for those around you and for the professor (who, yes, is perfectly aware of what you are doing), and is profoundly disrespectful. If you come to class, do yourself and everyone else the favor of being engaged with the class. If you need to check your email, update your Facebook profile, shop online, etc. so urgently that it can not wait until the end of class, then you are better off not coming to class at all. Students who are using their laptops for non class-related purposes will be asked to turn off their computers; they may also be asked to leave the classroom for the remainder of that lecture, and/or refrain from bringing their computer to class in the future. If there is a significant cause to do so, the use of laptops in the classroom will be suspended for everyone in the class for the entire semester.

2. Reading assignments: Reading assignments are listed in the schedule of meetings in this syllabus. Readings are a very important part of this class, since they complement the lectures and provide vital material for participating in the discussion section and completing assignments. You will need to refer to the reading assignments in both the papers and exams for this class. For this reason, readings are mandatory and must be done IN ADVANCE of your discussion section.

There are two textbooks for the class, available for purchase at the USC Campus Bookstore:

- Gauvin Alexander Bailey, *Art of Colonial Latin America* (New York: Phaidon, 2005)
- Jacqueline Barnitz, *Twentieth-Century Art of Latin America* (Austin, TX: University of Texas Press, 2001)

Articles and other short readings are included in a Course Reader available for sale at Magic Machine, in University Village.

For most weeks, I have included along with the readings a website that will give you some additional information to have fun with, ponder, and take into consideration. Visiting these websites is completely optional, but many students have found that they are useful. Every effort has been made to check that the links still work. If you have any problems accessing a website, please let your TA know.

2. Discussion Sections: This course has a required weekly one-hour discussion section led by your teaching assistant. Given the large size of the lectures, the discussion section provides an important opportunity to answer any questions you might have about the lectures and also to engage in a productive discussion of the readings. For this reason, they are considered an integral part of the class and account for a significant portion of the final grade. Attending the discussion section is as important as attending lecture, and students are expected to attend all section meetings. A sign-up sheet will be circulated. If you will not be able to attend a particular session, please make arrangements with another student to get copies of notes and please contact your TA. Sections will require participation in a blog (as discussed by your TA during the first meeting) and may also include surprise quizzes and other written or oral assignments.

Please note that the discussion section is worth as many points as either of the papers or the midterm examination, almost 20% for your total grade for the class. Students will be graded on preparedness and participation in the discussion section. All students are expected to have completed the week's reading **prior to their discussion section** and should **bring the reading to section**.

3. Papers: There will be two 6-8 page papers for this course. Papers must be handed in to your TA at the beginning of the lecture on the date they are due. Deadlines are indicated in the schedule below. Detailed guidelines will be provided ahead of time.

IMPORTANT: Papers must be turned in on time. Late papers will automatically be marked down 5 points; 10 further points will be deducted for every 24-hour period after the deadline. This measure is to ensure fairness for your colleagues in class who turn their papers in on time.

Papers must never be put under the doors of your professor or your teaching assistant. If you do so, 5 points will be automatically deducted. If you don't hand your paper to your teaching assistant, please turn it in at the Art History Department's main office, where it will be date stamped and put in the appropriate box.

If you are ill and have a doctor's note, or have had a personal or family crisis and have consulted with the counseling or advising staff, we will grant you an extension. Extensions for other circumstances are given only with the joint approval of your teaching assistant and the professor.

Social events, poor planning, computer/printer/internet failures, and other excuses will not be accepted. Basically, expect every human, natural, automotive, and technological disaster to befall you when writing a paper. PLAN AHEAD.

4. Exams: There will be an in-class midterm exam on 03/12 and a final exam on Monday 05/12, 2-4pm. The exams will be based on the lectures, readings, and discussion section. Students will not be examined on their memorization skills but rather on their capacity to analyze the material presented in the course. In preparation for the exams, students should review their notes from lectures, all readings, and all images discussed in lectures (available on Blackboard).

On exam days, bring two small bluebooks (available for purchase at the USC Campus Bookstore). The TAs will exchange your bluebooks for Art History departmental bluebooks immediately before the exam. Write in ink. Write your answers as complete paragraphs, not as outlines. Never leave an answer blank! You may receive some credit for an answer that is not totally correct.

Blackboard Website

This course will use the Blackboard system to post announcements, all images from the lectures, class documents, and send emails. You will be responsible for any information communicated through Blackboard. Please make sure that the email address that is listed for you on the system is one you check at least once a day. You may log into the Blackboard system at <https://blackboard.usc.edu/webapps/login/>.

Guidelines for written work

All written assignments should be well written and researched with appropriate documentation (footnotes, bibliography, reproductions of images). They should not be preliminary drafts but finished pieces of research and writing, with well-developed ideas, argument, structure, and tone, and demonstrate both independent thought and a thoughtful engagement with the materials and issues discussed throughout the seminar. *Your work should always be spell-checked and proofread.*

Proper citation is required in all papers. There are two main citation styles in use in the humanities: MLA and Chicago Manual. Either is appropriate to use, provided you are consistent throughout your paper. Choose the one you prefer, and stick to it! You can review all citation norms in either of the two titles:

- Gibaldi, Joseph, *MLA style manual and guide to scholarly publishing* (New York: Modern Language Association of America, 2nd ed. 1998)

Available at Doheny Reference, Leavey Commons Desk, and Leavey Lower Commons.
Call number: PN147.G444 1998

- *The Chicago manual of style* (Chicago: University of Chicago Press, 15th ed. 2003)
Available at AFA Reference, Doheny Reference, and Leavey Commons Desk.
Call number: Z253.U69 2003

In addition, the following reference work is an extremely useful guide for paper writers in general:

- Turabian, Kate L., *A manual for writers of term papers, theses, and dissertations* (Chicago: University of Chicago Press, 5th ed. 1987)
Available at Leavey Lower Commons. Call Number: LB2369.T8 1987

All written assignments must be printed in standard fonts and type size (no larger than 12), double-spaced, on 8½" x 11" paper, with 1" margins.

Deviating from these guidelines will adversely affect your grade. If you have any questions about paper format or methods, please contact your TA, who will review them with you.

Students with Disabilities

The University of Southern California makes every effort to provide appropriate accommodations for students with documented disabilities. Students requesting academic accommodations based on a disability are required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations should be obtained from DSP and delivered to your teaching assistant as early in the semester as possible. DSP is located in STU 301 and is open 8:30am to 5pm Monday through Friday. The phone number for DSP is (213) 740-0776.

Academic Integrity

Students are expected to submit their own original work for all assignments. Breaches of academic integrity include turning in a paper that has been written by anyone other than yourself or contains portions that have been written by someone other than yourself and copied into the paper from the internet, an electronic database, or a local source such as another student; as well as improper citation practices, such as copying exactly an author's words without using quotation marks and citing the source, paraphrasing in your own words an author's work without citing it, or faking a citation. The student who plagiarizes is stealing somebody else's words and also lying by claiming that they are his/her own. He/she shows contempt not only for the author plagiarized but also for the professor, the TA, other students who are fulfilling the assignment with honesty, and for the entire academic enterprise. Most importantly, a person who plagiarizes is cheating him/herself of the very point of getting a college education, which is to learn valuable skills such as conducting research, thinking and analyzing, organizing, writing, planning, and managing time.

Any breach of academic integrity will be treated with the utmost seriousness. The student will receive an "F" for that assignment. Based on the seriousness of the offense, he or she could receive an "F" for the course and be brought to disciplinary action by the Office of Student Judicial Affairs and Community Standards.

Academic integrity practices, especially citation and plagiarism, are discussed in helpful detail in the following USC documents, which are available online:

- "Trojan Integrity: A Guide Avoiding Plagiarism."
<http://www.usc.edu/student-affairs/SJACS/docs/tig.pdf>
- "Trojan Integrity: A Guide to Understanding and Avoiding Academic Dishonesty"
<http://www.usc.edu/student-affairs/SJACS/docs/tio.pdf>

- "Academic Integrity Overview"

<http://www.usc.edu/student-affairs/SJACS/docs/AcademicIntegrityOverview.pdf>

Please read these documents carefully. If you have any questions about what is acceptable and unacceptable academic practice, please consult the Writing Center or talk to your TA, who will be able to clarify information or discuss specific questions and examples.

Email Etiquette

Your professor and TA will always try to help you as best as we can. If you have a question about a paper or exam, the best thing to do is to bring it up in person during section or office hours. Use email only when something is so urgent that it can not wait until office hours or the next section meeting. Please treat email as a privilege that should not be abused: if you can find the answer to your question by yourself or by asking a classmate, then there is no need to email your professor or TA. **Please email your TA rather than the professor; your TA will let you know if you should check in with the professor.**

IMPORTANT: Always observe proper email etiquette when contacting any professor or TA. Your email should have a proper subject heading ("Question about AHIS128 paper topic," not, "Hello!") and use a proper and polite greeting ("Dear Professor So-and-so," not "Hi prof!"). Write in standard English and in full sentences, with proper capitalization and punctuation—think of an email to a professor as a professional communication, not a text message to a friend. Aim for politeness, consideration, and a professional attitude; all your professors will greatly appreciate this.

Extra Credit

There are many events in the Los Angeles area that relate to this class, and I would like to encourage you to take advantage of these opportunities by visiting a museum or gallery you haven't been to before, attending a lecture, or any other way that extends your engagement with this class out of the classroom. Students who choose to attend optional events related to the themes of the class and turn in a brief report about the event (per discussion with the TA) will receive extra credit. The following events are approved for extra credit; if additional events come up during the semester, they will be announced. If you hear about an event that might qualify, please let your TA know and she will be happy to consider it.

Art Exhibit: "The Goat's Dance: Photographs by Graciela Iturbide"

Open until April 13, 2008

Getty Museum

"A show focusing on the work of Mexico City photographer Graciela Iturbide, including recent work taken in the U.S. as well as her portraits of members of indigenous communities in southern Mexico, outsider immigrant groups in East Los Angeles (like members of the White Fence and Maravilla gangs), and people living in the U.S./Mexico border. Concentrating on this international artist's North American pictures, it examines her more recent landscape studies from the American South as well as Mexico, and presents images from Iturbide's native city created almost 40 years ago."

Lecture: Chicano Culture in the Arts

January 27, 2008

4 pm, Getty Center, Harold M. Williams Auditorium

"Muralist Ernesto de la Loza, artist Alma Lopez, and author Yxta Maya Murray discuss representations of East Los Angeles and Chicano culture in the photographs of Graciela Iturbide, as well as in their own works. Author and poet Luis Rodriguez moderates. Complements the exhibition *The Goat's Dance: Photographs by Graciela Iturbide*."

Lectures: Mexican Culture in the Photographs of Graciela Iturbide

March 7, 2008

1 pm - 5 pm, Museum Lecture Hall, Getty Center

(Students may attend a single hour-long lecture of their choosing)

"Charlene Villaseñor Black, professor of art history, UCLA; Stanley Brandes, professor of anthropology, UC Berkeley; John Pohl, curator of the arts of the Americas, UCLA Fowler Museum; and photographer Christina Fernandez, offer a variety of perspectives on the representation of Mexican and Oaxacan culture in Iturbide's photographs. Complements the exhibition *The Goat's Dance: Photographs by Graciela Iturbide*."

Museum of Latin American Art (MoLAA)<http://www.molaa.org/>

This museum, located in Long Beach, has a noteworthy collection of Latin American Art as well as temporary exhibits. It presents a unique opportunity to come face-to-face with many of the works we'll be discussing during the semester.

Schedule of Classes and Readings

M 01/14: Introduction to the Course**W 01/16: Seeing a New World**

- Bailey, pp. 4-68
- *Recommended Website:* To better understand the complexity of the world system in 1492, please visit the Library of Congress Exhibit at: <http://www.loc.gov/exhibits/1492/>

M 01/21: No class meeting, Martin Luther King Day**W 01/23: A War of Images**

- Serge Gruzinski, *Images at War: Mexico from Columbus to Blade Runner (1492-2019)*, pp. 30-97
- *Recommended Website:* For a glimpse of how print culture spread the news of the Columbian exchange, and helped shape attitudes towards the New World and its inhabitants, visit the University of Pennsylvania's exhibit *Cultural Readings*: <http://www.library.upenn.edu/special/gallery/kislak/index/cultural.html>

M 01/28: The Indigenous Presence in Colonial Art

- Bailey, pp. 69-108
- Jeanette Favrot Peterson, "Synthesis and Survival: The Native Presence in Sixteenth-Century Murals of New Spain." *Phoebus 7: Native Artists and Patrons in Colonial Latin America*. Edited by Emily Umberger and Tom Cummins. Arizona State University, 1995, pp. 14-31
- *Recommended Website:* You can listen to art historian Dana Leibsohn discuss an image from the *Codex Mendoza*, painted only twenty years after the conquest of Tenochtitlan, here: <http://chnm.gmu.edu/worldhistorysources/analyzing/mcimages/mcimsgsq1.html>

W 01/30: Visual Information: Images as Documents

- Elizabeth Boone "Pictorial Documents and Visual thinking in Postconquest Mexico," in *Native Traditions in the Post World*, E. Boone and T Cummins eds., Washington DC: Dumbarton Oaks. 1998: 149-199
- *Recommended Website:* You can read in detail about Mexican codices, and view images from many of them, in this site: <http://www.famsi.org/research/pohl/jpcodices/index.html>

M 02/04: Colonial Cities

- Bailey, pp. 110-150
- Francisco Cervantes de Salazar, *Life in the Imperial and Loyal City of Mexico (1554)*, pp. 37-67
- *Recommended Website:* You can see maps of Mexican colonial cities, drawn for the *relaciones geográficas*, from the Benson Library collection at UT-Austin: <http://www.lib.utexas.edu/benson/rg/>

W 02/06: Religion and Visual Culture

- Special guest speaker: Marcela Pan, USC
- Bailey, pp. 208-260
- *Recommended Website:* You can view photographs and read about missions, monasteries, and convents in Mexico here: <http://www.west.net/~rperry/Main/archive.html>

M 02/11: Local Devotions

- Bailey, pp. 262-310

- Jeanette Favrot Peterson, "The Virgin of Guadalupe: Symbol of Conquest or Liberation?" *Art Journal* 51:4 (Winter 1992): 39-47
- *Recommended Website*: Every year, on December 12th, thousands of pilgrims visit the Basilica of the Virgin of Guadalupe in Mexico City. You can view a video of the pilgrimage on 12/12/07 here: <http://www.mediascrape.com/News/ViewNewsItem.aspx?rootVideoPanelType=1&newsItemId=36919>

W 02/13: Making Art

- Bailey, pp. 168-206
- Edward J. Sullivan, "European Painting and the Art of the New World Colonies," in *Converging Cultures: Art and Identity in Spanish America*. New York: The Brooklyn Museum, 1996, pp. 28-41
- *Recommended Website*: You can view many examples of Mexican colonial paintings, and read about them, by visiting the virtual painting collection of Mexico's national museum of colonial art, *Museo Nacional del Virreinato*: <http://www.virreinato.inah.gob.mx:8080/mnviski/pinturaInternet/principio.jsp>

M 02/18: No Class, President's Day**W 02/20: Making Art**

- Dean, Carolyn and Dana Leibsohn, "Hybridity and Its Discontents: Considering Visual Culture in Colonial Spanish America," *Colonial Latin American Review*, vol. 12 (2003), no. 1, pp. 5-35
- *Recommended Website*: Art historian Dana Leibsohn is the co-curator of an online collection of Latin American colonial art, which has wonderful images and very helpful essays about each work. You can see the prize-winning website, *Vistas: Visual Culture in Spanish America, 1520-1820*, here: <http://www.smith.edu/vistas/>

First paper due at the beginning of class on W 02/20

M 02/25: The Visual Culture of Everyday Life

- Bailey, pp. 311-354
- *Recommended Website*: You can see magnificent silver works and textiles from the 2004 exhibit, *The Colonial Andes: Tapestries and Silverwork, 1530-1830*, at the Metropolitan Museum of Art, NY: http://www.metmuseum.org/special/Colonial_Andes/Colonial_Andes_images.htm

W 02/27: Portraying Society

- Bailey, pp. 151-166
- Cummins, Thomas, "We Are the Other: Peruvian Portraits of Colonial Kurakakuna," in Kenneth J. Andrien (ed.), *Transatlantic Encounters: Europeans and Andeans in the sixteenth century* (University of California Press, 1991), pp. 203-231
- *Recommended Website*: You can view the magnificent manuscript book of *mestizo* author and artist Felipe Guaman Poma de Ayala, page by page in Spanish and English translation, and also read much more about him, here: <http://www.kb.dk/permalink/2006/poma/info/en/frontpage.htm>

M 03/03: Portraying Society

- Ilona Katzew, *Casta Painting. Images of Race in Eighteenth-Century Mexico* (New Haven: Yale University Press, 2004), pp. 63-109
- *Recommended Website*: You can view an online exhibit of paintings of crowned nuns (with very helpful text, in Spanish), here: http://www.virreinato.inah.gob.mx:8080/mnviski/d_exposTemporales/c_MonCor/mule/inicio.html

- *Recommended Website:* You can listen to a radio story about the major art exhibit of casta paintings at LACMA in 2004 by visiting:
<http://www.npr.org/templates/story/story.php?storyId=3043790>

W 03/05: Global Connections

- Bailey, pp. 356-374
- Special guest: Sofia Sanabrais, LACMA

M 03/10: Art and Independence

- Burke, Marcus, "The Academy, Neoclassicism, and Independence," in *Mexico: Splendors of Thirty Centuries* (New York: Metropolitan Museum of Art, 1990), pp. 487-496
- Widdifield, Stacie G., "Dispossession, Assimilation, and The Image of the Indian in Late-Nineteenth-Century Mexican Painting" *Art Journal* 49:2 (Summer 1990), pp. 125-132

W 03/12: MIDTERM EXAM

M 03/17 and W 03/19: No class. Happy spring break!

M 03/24: Art and Independent Identities

- Barnitz, *Twentieth-Century Art of Latin America* (Austin, TX: University of Texas Press, 2001), "Introduction and Overview of the Nineteenth Century," pp. 1-10
- Majluf, Natalia, "'Ce N'est Pas le Perou,' or the Failure of Authenticity: Marginal Cosmopolitans at the Paris Universal Exhibition of 1855," *Critical Enquiry* vol. 23 no. 4, pp. 868-893

W 03/26: Modernismo and Early Twentieth-Century Vanguardists

- Barnitz, pp. 13-43 and 56-74

M 03/31: Art and Social Protest

- Barnitz, pp. 75-102
- Azuela, Alicia, "*El Machete* and *Frente a Frente*: Art Committed to Social Justice in Mexico," *Art Journal* (spring 1993): 82-87
- *Recommended Website:* You can see some of the amazing images taken by Mexican photographer Agustin Victor Casasola (1874-1938) by visiting the page for his archive:
<http://www.sinafo.inah.gob.mx/fototeca/casasola.html> and then clicking on "Ver galería"

W 04/02: Mexican Muralism

- Barnitz, pp. 44-56
- Diego Rivera with Gladys March, "Holocaust in Rockefeller Center," in *My Art, My Life*, pp. 203-10
- Lucienne Bloch, "On Location with Diego Rivera," *Art In America*, (February 1986): 102-23
- *Recommended website:* You can find detailed information about Diego Rivera, see many of his works, and even see rare film footage, by visiting this website:
<http://www.diegorivera.com/index.php>

M 04/07: Frida Kahlo: Portrait of an Artist**W 04/09: Surrealism**

- Barnitz, pp. 103-126
- Sims, Lowery, "Syncretism and Syntax in the Art of Wifredo Lam," in Valerie Fletcher, *Cross Currents of Modernism. Four Latin American Pioneers. Diego Rivera, Joaquín Torres García,*

Wifredo Lam, Matta (Washington: The Smithsonian Institution, 1992), pp. 213-227 (publication is bilingual; alternate pages only)

- Chadwick, Whitney, "El mundo mágico: Leonora Carrington's Enchanted Garden," in *Leonora Carrington: The Mexican Years, 1943-1985* (San Francisco: Mexican Museum, 1992), pp. 9-31
- *Recommended Website*: One of the most influential surrealist films, *An Andalusian Dog*, was made by Spanish artists Luis Buñuel and Salvador Dalí in Paris. Buñuel later emigrated to Mexico, where he made numerous films. You can view the haunting, bizarre, unforgettable film here: <http://www.youtube.com/watch?v=DPLR4JFarOE&feature=related> (first half) and <http://www.youtube.com/watch?v=jVZ5GEUcYb8&feature=related> (second half).

M 04/14: Abstraction

- Barnitz, pp. 127-165
- Belkin, Arnold, "Interiorism, Neo-Humanism, New Expressionism," in Dawn Ades, *Art in Latin America: The Modern Era, 1820-1980* (New Haven: Yale University Press, 1989), p. 337

W 04/16: Post-War Architecture and Geometric Art

- Barnitz, pp. 166-214

M 04/21: The 1960s and 1970s: Concretismo, Neoconcretismo, Neofiguration, Pop Art

- Barnitz, pp. 215-268
- Cuevas, José Luis, "The Cactus Curtain: An Open Letter on Conformity in Mexican Art," *Evergreen Review* 2 (winter 1959): 111-20
- *Recommended Website*: You can view a video about Brazilian artist Lygia Clark here: <http://www.youtube.com/watch?v=TYRcKaXw6EQ&feature=related>; and footage from Brazilian artist Helio Oiticica's *Parangole* here: <http://www.youtube.com/watch?v=dJTr8l2M6Ps>

Second paper due at the beginning of class on M 04/21

W 04/23: Political and Conceptual Art

- Barnitz, pp. 269-297
- Ramírez, Mari Carmen, "Blueprint Circuits: Conceptual Art and Politics in Latin America" in *Latin American Art and Artists of the Twentieth Century*, pp. 156-167

M 04/28: Art in the 1980s and 1990s

- Barnitz, pp. 298-313
- Ramírez, Mari Carmen, "Beyond 'The Fantastic': Framing Identity in U. S. Exhibitions of Latin American Art," *Art Journal*, Vol. 51, No. 4, Latin American Art. (Winter, 1992), pp. 60-68
- Fusco, Coco, "The Unbearable Weightiness of Beings, Art in Mexico After Nafta" in *The Bodies that Were not Ours*, 61-77

W 04/30: Contemporary Art

- Indyck, Anna, "Nuyorican Baroque: Pepón Osorio's Chucherías," *Art Journal*, vol. 60, no. 1 (Spring, 2001), pp. 72-83
- Morin, France, "The Quiet in the Land: Resistance and Healing through Art," in "Beyond Boundaries: Rethinking Contemporary Art Exhibitions," special section, *Art Journal*, vol. 59, no. 1 (Spring 2000): 7-10

- Ramírez, Mari Carmen, "Constellations: Towards a Radical Questioning of Dominant Curatorial Models," in "Beyond Boundaries: Rethinking Contemporary Art Exhibitions," special section, *Art Journal*, vol. 59, no. 1 (Spring 2000): 14-16