

DEPARTMENT OF ART EDUCATION AND ART HISTORY
Spring 2020
Monday 5-7:50pm

AEAH5818 (AEAH4848/ART4900) Seminar in Latin American Art: Diego and Frida

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Office Hours: Mondays 4-5pm or by appointment

COURSE SUMMARY:

This seminar examines the art of Diego Rivera and Frida Kahlo, the issues they addressed, and their relevance today. The seminar will additionally consider the issues their art raises within the contemporary context, letting the works, lives, and identities of Diego and Frida enter into conversation with artists active today.

COURSE PREREQUISITES:

None

REQUIRED TEXT:

Readings provided on the course Canvas site.

REQUIRED SUPPLIES AND EQUIPMENT:

Fabriano Hardcover Black Sketchbook 8¼" × 11¾" (with spiral binding to lie open)
Drawing supplies of your preference (pastels, pencils, etc.)
Scrapbooking supplies of your preference

A journaling book large enough to write, draw, and/or paste items into—college composition books work well.

A laptop computer, tablet, or smart phone with internet access to bring to class as often as possible. We will do work that requires you to look online sometimes. If you do not own a laptop, you may check one out from the CVAD Computer Lab on our reserved laptop cart. If you are comfortable working on a tiny screen, a phone should suffice.

OUTCOMES AND ASSESSMENT PLAN

- Outcome #1: Employ the specialized vocabulary of the discipline of art history as specifically used for the study of Mexican art.
- Outcome #2: Analyze works of art using an object-based historical method and identifying key discourses, themes and issues associated with the holistic study of Mexican art history.
- Outcome #3: Critically analyze readings.
- Outcome #4: Apply ideas to the contemporary context.
- Outcome #5: Produce original work related to the art of Diego and Frida.

DESCRIPTION OF ASSESSMENTS:*Sketchbook/Scrapbook*

Students will develop a sketchbook/scrapbook over the course of the semester (depending upon skill set). This sketchbook/scrapbook will respond to readings, reflect on works viewed, and other matters as assigned (i.e., response to works seen at the DMA or in a guest lecture). The sketchbook/scrapbook will be shared in class weekly and graded every three weeks. 15% of final grade.

Research Journal

Each student will complete a research journal in preparation for the culminating project. This journal will chronicle the project's development with descriptions of weekly activities as listed in the culminating project instructions. The research journal will be graded every three weeks, with individual meetings in the week immediately following submission (either in my office or your studio). 40% of final grade.

Culminating Project

Studio students will complete a final creative project that connects course themes to your studio practice. An initial plan for the project is due 2/3 and presented in class. The final project will be due 4/27 in the classroom, at which time you present the object(s), an adapted artist statement reflecting the course/object(s), and a 12-minute artist talk. You will bring your object(s) back to the classroom on 4/27 for the art history culminating project. 30% of final grade.

Each art history students will curate an exhibition of a group of graduate studio projects, sketchbooks, and "outside" works and prepare an exhibition catalog. Inclusion of non-course objects is permitted and encouraged. The initial plan for project due 2/3 and presented in class. This project will be due 4/27 and will require research, interviews, writing, and photography. This project will require constant interaction with the studio artists, their sketchbooks, and their culminating projects in progress. 30% of final grade.

Participation/Discussion Leading

Participation in all class activities will be assessed for quality and quantity. Participation includes leading course reading and artwork discussions during one class meeting (for graduate students) as well as general participation throughout the semester. Participation grades will be given at the mid-point and end of the semester. 15% of final grade.

COURSE STRUCTURE:

This is a seminar. You will acquire content knowledge from the reading before coming to class. During class meetings, we will be engaged in activities, discussions, etc. to parse readings and to apply and solidify what you have learned.

In the last 30-45 minutes of each session, we will consider an issue that we will address via the following week's readings. We will read a brief passage together, brainstorm, mindmap, or otherwise engage the topic to lay the groundwork for the next batch of readings.

You will read, talk, and collaborate throughout the semester. The course requires extensive preparation outside of class time in order to be ready to participate fully.

ATTENDANCE POLICY:

Attendance is required because this class involves a great amount of in-class work that cannot be accomplished remotely. Attendance is taken at the beginning of each class meeting. You must be present when attendance is taken and must remain in class for the full time. Each class missed after one will reduce your final letter grade by 10% (exceptions made only for illness/accidents registered with the Dean of Students).

LATE WORK POLICY:

Late work is not accepted. Feel free to turn work in early. Don't wait until the last minute to submit required work.

TECHNOLOGY POLICY:

We will use technology in class, but you are expected to do so courteously and professionally. That means that when you are supposed to be listening or participating in discussion, you put away your phone or tablet or close the laptop lid. When you are supposed to be working, you do so and do not surf the internet, watch youtube or other entertainment, check email or social media, or work on other classes' projects.

Headphones, earbuds, etc. are not allowed during class. Any student using earbuds or a cell phone during class when cell phones are not supposed to be used will be asked once to put it away. A second incident of earbud usage or phone-based distraction will result in dismissal from class and a marked absence.

ACADEMIC INTEGRITY POLICY:

According to UNT Policy 06.003, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University. Submitting work to this class that is found to violate UNT's academic integrity policy will result in a failing grade in the class.

AMERICANS WITH DISABILITIES ACT (DISABILITIES ACCOMMODATION):

UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one's specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu

COURSE RISK FACTOR:

According to University Policy, this course is classified as a category 1 course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury.

Students in this class will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.

EMERGENCY NOTIFICATION AND PROCEDURES:

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Blackboard for contingency plans for covering course materials.

BUILDING EMERGENCY PROCEDURE:

In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the professor's instructions and act accordingly.

Acceptable Student Behavior:

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.

PLEASE NOTE:

The instructor reserves the right to change this syllabus as needed.

PLEASE COMPLETE THE SYLLABUS AGREEMENT ON THE COURSE CANVAS SITE BEFORE THE NEXT CLASS MEETING (Monday 1/27/20).

Schedule

Week/Date	Monday	Due	Discussion Leader
1. 1/13/20	<p><i>Frida</i>, Identifying Themes, and Linking them to Today</p> <p>Introduction to Fridamania</p>		
2. 1/20/20	MLK, Jr. Day—No Class		
3. 1/27/20	<p>Fridamania: Exploring the Issues Associated with Frida and her Legacy</p> <p>Introduction to Artist as Persona/Alter Ego</p>	<p>Bring sketchbook/scrapbook</p> <p>Read before Class:</p> <ul style="list-style-type: none"> • Thakara, “How Frida Became a Global Brand” • Lindauer, <i>Devouring Frida: “Fetishizing Frida”</i> • Miranda, “Saving Frida from her Own Celebrity” • Pankel and Blake, “Made in Her Image” • Nead, “Seductive Canvas” 	
4. 2/3/20	<p>Semester Project Plans</p> <p>The Myth of Diego: Exploring the Issues Associated with Diego and his Legacy</p> <p>Introduction to Frida’s chronology</p>	<p>Bring sketchbook/scrapbook</p> <p>Assignment Due:</p> <ul style="list-style-type: none"> • Semester project plan presented in class • Research Journal due, including project plan—Schedule Individual Meeting for this Week <p>View before Class:</p> <ul style="list-style-type: none"> • Diego Rivera: Revolutionary with a Paintbox (UNT Library streaming) <p>Read before Class:</p> <ul style="list-style-type: none"> • Rivera, <i>My Art/My Life</i> 	
5. 2/10/20	<p>Getting to Know Frida: Understanding the Chronology of her Art and Life</p> <p>Introduction to Diego’s chronology</p>	<p>Bring sketchbook/scrapbook</p> <p>Assignment Due:</p> <ul style="list-style-type: none"> • Sketchbook/Scapbook due—returned via CVAD mailroom by 2/12/20 <p>Read before Class:</p>	

		<ul style="list-style-type: none"> Herrera, Frida Kahlo: The Paintings 	
6. 2/17/20	<p>Getting to Know Diego: Understanding the Chronology of his Art and Life</p> <p>Introduction to Gender and Sexuality</p>	<p>Bring sketchbook/scrapbook</p> <p>Read before Class:</p> <ul style="list-style-type: none"> Hammil, Diego Rivera 	
7. 2/24/20	<p>Frida/Diego: Gender, Sex, and Sexuality</p> <p>Introduction to Subjectivity</p> <p>Friday 2/28/20: Visit Dallas Museum of Art exhibition: Flores Mexicanas: Women in Modern Mexican Art (and other exhibitions)</p>	<p>Bring sketchbook/scrapbook</p> <p>Assignment Due:</p> <ul style="list-style-type: none"> Research Journal due—Schedule Individual Meeting for this Week <p>Read before class:</p> <ul style="list-style-type: none"> Nochlin, “Why Have there Been No Great Women Artists” Baddley, “Her Dress” Nelson, “Defusing the Bomb” Lindauer, “Frida as Wife/Artist in Mexico” Comisarenco Mirkin, “Women...in Diego Rivera’s Murals of Chapingo” O’Rourke, “Science and Sex” 	
8. 3/2/20	<p>Frida: Self-Portraiture/ Subjectivity</p> <p>Introduction to Race</p>	<p>Bring sketchbook/scrapbook</p> <p>Assignment Due:</p> <ul style="list-style-type: none"> Sketchbook/Scapbook due—returned via CVAD mailroom by 3/4/20 <p>Read before class:</p> <ul style="list-style-type: none"> Borsa, “Frida Kahlo: Marginalization and the Female Subject” Dragomir, “Living and Dying in the Limelight” Van Alphen, “The Portrait’s Dispersal” Saltz, “Art at Arm’s Length” 	
9. 3/9/20	Spring Break		
10. 3/16/20	Diego: Race and the Nation	<p>Bring sketchbook/scrapbook</p> <p>Read before Class:</p> <ul style="list-style-type: none"> González Mello, “Manuel Gamio, Diego Rivera...” Coffey, “Mexican Problem” 	

	Introduction to Nepantlism and Appropriation	<ul style="list-style-type: none"> • Belnap, “Diego Rivera’s Greater America” • de Jesus Douglas, “Colonial Self” 	
11. 3/23/20	<p>Frida: Race, Nation, Nepantla, and Appropriation</p> <p>Introduction to Activism</p>	<p>Bring sketchbook/scrapbook</p> <p>Assignment Due:</p> <ul style="list-style-type: none"> • Research Journal due—Schedule Individual Meeting for this Week <p>Read before Class:</p> <ul style="list-style-type: none"> • Block and Hoffman-Jeep, “Fashioning National Identity” • Volk, “Frida Kahlo Remaps the Nation” • Moriuchi, “Casta, costumbrismo, Kahlo” • Molina Guzmán, “Mediating <i>Frida</i>” • Young, “Profound Offense and Cultural Appropriation” 	
12. 3/30/20	<p>Diego: Politics and Activism</p> <p>Introduction to Abjection</p>	<p>Bring sketchbook/scrapbook</p> <p>Read before Class:</p> <ul style="list-style-type: none"> • “Manifesto of the Union of Technical Workers, Painters, and Sculptors” • Segal, “Between Nationalism and Communism” • Hajar Serrano, “Latin American Left” • Appel, “Diego Rivera and the Left” • Goldman, “The Iconography of Chicano Self-Determination” 	
13. 4/6/20	Frida: Pain and Abjection	<p>Bring sketchbook/scrapbook</p> <p>Assignment Due:</p> <ul style="list-style-type: none"> • Sketchbook/Scapbook due <p>Read before Class:</p> <ul style="list-style-type: none"> • Comisarenco, “Frida Kahlo, Diego Rivera, and Tlazoleotl” • Pérez Alonzo, “Frida Kahlo and the Improper/Unclean” • Zarczyka, “Now I Live on a Painful Planet” • Goldsmith, “Frida Kahlo: Abjection” 	

14. 4/13/20	Independent Work Day/Studio Visits/Interviews		
15. 4/20/20	Individual Meetings—No formal class meeting	Assignment Due: <ul style="list-style-type: none"> • Research Journal due—Schedule Individual Meeting for this Week 	
16. 4/27/20	Studio Project Presentations Curatorial Project Presentations	Assignment Due: <ul style="list-style-type: none"> • Studio Project due • Curatorial Project due 	

Sketchbook/Scrapbook

The sketchbook/scrapbook responds to the readings each week and other course experiences. It combines image and text in the proportion you prefer but must reveal your understanding of what you have read or experienced. It should demonstrate not only that you have carefully read the text, but also that you have thought carefully about the text and engaged with it. An effective response also develops connections between the reading and the themes of the course or discussions we've had in class and demonstrate that you have considered the implications of the readings.

What will your sketchbook/scrapbook look like? That's up to you. It might be:

- a. a true sketchbook, almost entirely visual, with isolated words here and there.
- b. printouts of each article with visual/textual marks that show your process of reading and the reflections and ideas that the reading stimulates.
- c. images found on the Internet and pasted into the book to represent your thoughts.
- d. All or none of the above.

Instructions

Take each article one-by-one and read it first. You may sketch or otherwise make notes as you read, but wait until you have finished to prepare the full response.

For each reading, create a visual/textual response to the content and argument. This is not a summary of the reading but instead your thinking and your reaction to the reading. Use text and image to craft your responses.

The response must clearly address all of the readings, not just one. You may, however, opt to explore one reading more fully than the others. Likewise, you may have one major sketch/response that addresses all of the readings, but all must be clearly referenced/addressed.

What you respond to will be individual. It could be a key term or concept. It could be broad history. What you do is entirely up to you so long as it shows that you have thought carefully about the text and engaged with it.

If the reading raises issues addressed by a contemporary artist, please include an image(s) so that we can all view and discuss.

Logistics:

Bring the sketchbook/scrapbook to class each week with the week's sketching/scrapbooking on the readings completed. We will share these as part of our discussions.

The sketchbook/scrapbook is collected and graded every three weeks or so.

Semester Project Description and Instructions

Objects and Exhibitions

We will prepare creative projects to reflect on and respond to selected contemporary themes of Diego's and/or Frida's art. For studio artists, the projects will be works of art accompanied by a tailored artist statement. For art historians, the projects will be curated exhibitions of the studio projects accompanied by "outside" works (Diego/Frida/others). Depending upon interests, we may have 3 separate exhibitions or a single one.

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Themes (Choose One): Subjectivity, Abjection, Appropriation, Artist as Persona/Alter Ego

Studio: Objects may be 3 singles or 3 sets of multiples, up to 1.5 x 1.5 x 1.5 feet, medium open. You will do research, develop ideas, edit and refine, document progress, and demonstrate resolutions. For this project, the process is just as important as the output. As you work, you will engage in conversations with KDW and the curator(s) to discuss ideas, directions, etc. The work will be assessed on adherence to guidelines, time management, participation in the exhibition development process, concept as it relates to the theme, relationship to course material, and appearance.

Note: While you may later use these works for other purposes (i.e., grad reviews), you may not use them this semester (or have used them in prior semesters) for any other purpose. While this is a great opportunity to branch out and stretch yourself, this is not an opportunity to double dip. Please do not attempt to retrofit a prior or current semester's ASTU project for this class.

Art History: Exhibitions will be online, using a free webhosting platform like OMEKA or Wix. It will take the theme (see above) as point of departure and select objects that speak to each other to explore the issue in interesting ways. Each exhibition will have a title; an essay that addresses the theme, its critical theory(ies), its relationship to Diego/Frida, and its articulation through the selected objects (or 3 essays, if we agree on a single exhibition); at least 10 objects (for a single-curator exhibition); and catalog entries for each of the objects. The exhibition will require several forms of research: critical theory, historical research via published scholarship, and artist interviews/conversations/studio visits. As you work, you will engage in conversations with KDW and the artists to discuss ideas, directions, etc. The work will be assessed on adherence to guidelines, time management, participation in the exhibition development process, concept as it relates to the theme, relationship to course material, and writing.

Note: Working with contemporary art means wading into the murky and fraught area of copyright compliance. As such, we will keep the exhibition unsearchable and/or unpublished so that we do not run afoul of copyright law. Further, this will allow your classmates to retain control of their images. Please choose a web hosting platform that allows you to preview it for us during your presentation.

Research Journal

The research journal is crucial to the development of the objects and exhibitions. The purpose of the research journal is to document your process, from ideas to final products. It follows established stages

of research for artists and curators and employs best practices for both. In the journal, you will show how you work from broad ranges of ideas to final, edited products.

You should work on the research journal steadily between each deadline. If you put it off until the deadline, you will not be able to accomplish all tasks successfully.

Research Journal Entries for 2/3/20 deadline:

- Semester project plan
- Initial thoughts and impressions of the issue before getting started
- Lots of initial reference images
- 2-3 main theorists or critics who define/engage the issue: summarize their theories and any conflicts surrounding the issue. Who is disagreeing with whom and why?
- (For studio artists) Initial sketches for objects, with notes

Research Journal Entries for 2/24 deadline:

- Notes from at least 4 scholarly readings on how the issue relates to Diego's and/or Frida's work
- Your thoughts on your objects/exhibition in light of the readings
- 5 contemporary artists who have explored the issue, with additional reference images, artists' statements, and reviews
- How do the readings and contemporary artists reflect/engage/respond to theorists/critics you read for 2/3?
- (For studio artists) Compare your work/object ideas to theirs
- (For studio artists) Continued sketches of ideas to show progress
- (For curators) Notes from interviews with artists, studio visits
- (For curators) Initial, pie-in-the-sky exhibition checklist (outside work).
- (For curators) Outline of catalog, outline of opening essay
- (All) Reflection on your research process: what is working, what is not, what ideas have you discarded/changed?

Research Journal Entries for 3/23 deadline:

- Notes from at least 4 additional scholarly readings on how the issue relates to Diego's and/or Frida's work
- Your thoughts on your objects/exhibition in light of the readings
- 5 additional contemporary artists who have explored the issue, with additional reference images, artists' statements, and reviews
- How do the readings and contemporary artists reflect/engage/respond to theorists/critics you read for 2/3?
- (For studio artists) Compare your work/objects to theirs
- (For studio artists) Sketches of ideas to resolution. Make your editing clear.
- (For studio artists) Draft of project-specific artist statement, making sure to reference theorist/critic
- (For curators) Notes from interviews with artists, studio visits

- (For curators) Draft exhibition checklist of objects to include (class work and outside work). Make your editing clear.
- (For curators) Draft of opening essay, making sure to reference theorist/critic, outlines of catalog entries
- (All) Reflection on your research process: what is working, what is not, what ideas have you discarded/changed?

Research Journal Entries for 4/20 deadline:

- (For studio artists) Images of final objects
- (For studio artists) Explanations of decisions (style, content, process, etc.) for objects
- (For studio artists) Final project-specific artist statement
- (For studio artists) Draft outline of 12-minute presentation
- (For curators) Notes from final interviews with artists, studio visits
- (For curators) Final exhibition checklist of objects to include (class work and outside work)
- (For curators) Images of final objects for exhibition
- (For curators) Complete opening essay, complete catalog entries
- (All) Reflection on your research process: what is working, what is not, what ideas have you discarded/changed?