



Helio Oiticica, *Parangolé*, 1967

ART 3670: Modern and Contemporary Art in Latin America

CSUB Art & Art History Dept.
M/W 2:30-3:45pm • Fall 2026
Media Arts Center 112

Dr. Bill Kelley Jr. • bkellyjr@csub.edu
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Office Hours: Classroom Building 110D
Mon 1-2:30pm / 4-4:30pm • Tue 10-11am (zoom)
Wed 1-2:30pm / 4-4:30pm

This course will cover the art of Latin America and its diaspora from the post WWII period until today. The goal of the class is to give you an extensive background into the issues and conditions covered by artists during the second half of the twentieth century and continuing until the present day, both in Latin America as well as within its diaspora communities working in the United States. Topics to be covered will include everything from politics and scientific developments to curatorial and community-based practices. Lectures will have an interdisciplinary focus on art as a larger social phenomenon.

It is expected that students attend all classes as information will be presented that is not in the texts, take thorough notes, participate in class discussions and complete the required reading and assignments as listed in the syllabus. It is imperative that you stay current with the reading and videos as the class will be moving very quickly. Because our time is limited in class, students will have to work on assignments outside of class and work collaboratively with peers. Students will need to successfully complete two written exams (Mid-term and Final) and a **15-minute final presentation** with accompanying summary and bibliography. Students should be prepared for short periodic Reading Reflections on Canvas based on the recent readings and lecture material. Details will be given in class.

Please be aware that some of the content we will be discussing in class may provoke strong emotions and may make you uncomfortable. Art is inherently challenging to our faculties and we must be open to that which questions our understanding of things. Part of the purpose of this class is to create a space where we can have an open, equal and honest exchange of ideas – we must be mindful that, even when disagreeing with classmates, one needs to always be respectful of differing opinions.

Please feel free to stop by my office during office hours. If you are experiencing a personal issue that is affecting your ability to do well in the course, please come talk to me – it is best to discuss these things early. Do not wait for a failing grade.

REQUIRED TEXTBOOKS

We will be using the Jacqueline Barnitz & Patrick Frank book Twentieth Century Art of Latin America: Revised and Expanded Edition (University of Texas Press, 2nd edition, 2015) (ISBN-13: 978-1477308042) as the course text. You will also be sent supplemental readings supplied by the instructor and are published on his CSUB website. You will be responsible for all texts and readings assigned.

GRADE BREAKDOWN

30% - Mid Term
30% - Final Exam

15% - Attendance, Participation & Reflections
25% - Final Presentation & Summary

A+: 100-98	A: 97-93	A-: 92-90	B+: 89-88	B: 87-83
B-: 82-8	C+: 79-78	C: 77-73	C-: 72-70	D+: 69-68
D: 67-63	D-: 62-60	F/I: 59 and below		

ATTENDANCE & PARTICIPATION

Your participation grade is a combination of attendance at visiting artist talks, contributions to class discussions, and group work. It is expected that students attend all classes as information will be presented that is not in the texts. Regular attendance is key as there will be a great deal of material covered in class that is not in the textbook. Two classes can be missed without an excuse. Every absence after two will cause one point to be deducted from your final grade. Habitual tardiness will also affect your final grade (each late arrival after two will count as half an absence). If you are absent for a family emergency or extended illness, please talk to me to arrange making up the material missed.

This is an in-person class, but we will occasionally be having online interactions and lectures. Because nonverbal feedback is essential in human interactions, **I expect students in this class to keep their cameras on during synchronous portions of online instruction.** With this in mind, please plan where you will be during class time so you can participate in a setting that is free from visual distractions. Do not participate in class while driving or travelling. Repeatedly having your cameras off will affect your Participation Grade, and it might have you marked as absent. If you believe you have a legitimate reason not to have your camera turned on, please consult with me in advance of the class period, and I will make a determination.

EXAMS

The two exams will not be cumulative. There will be a class prior to each exam where we review the material and students are encouraged to study together outside of class. Missed exams will count as an "F" unless the student has a valid excuse, cleared in advance, in which case a make-up exam will be arranged. Blue books are required. There will be periodic pop quizzes given in class based on the reading and lecture material. Details will be given in class.

PRESENTATION, SUMMARY & BIBLIOGRAPHY

Students will be expected to complete a recorded 15-minute presentation on a topic covered in class and must be cleared beforehand with the professor. Before that, you will have to turn in a 150-word presentation proposal as well as a draft working bibliography before you complete the assignment. A 500-word Summary in Word of your presentation argument, including bibliography and citations (5 citation minimum), must be turned in at the time of presentation and will be considered as part of your Final Presentation grade. Presentation/Summary requirements will be discussed in class.

- **Presentation Proposal (Box): Oct. 7**
- **Mid-Term Exam (Canvas): Oct. 14**
- **Draft Bibliography (Box): Oct. 26**
- **Final Exam (Canvas): Dec 9**
- **Presentation & Summary Final (Box): Dec. 14**

ARTIST TALK REQUIREMENT

As part of your participation in this class you are required to attend one Visiting Artist Lecture Series talk this semester organized by the Art & Art History Department (if you're unable to attend, please let me

know as soon as possible to arrange an alternative assignment). You will be required to turn in a 250-word reflection on that presentation. Schedule will be announced by the Art & Art History Department.

ACADEMIC ACCOMMODATIONS

If you have any needs or require accommodations related to a disability or learning difference, please contact the Office of Services for Students with Disabilities (SSD). You can reach them by calling 661-654-3360 / TDD 661-654-6288 or visiting SADM 140. Once you have your accommodations letter, please schedule a time to meet with me during office hours to coordinate your accommodations.

RESPECT FOR THE CLASSROOM ENVIRONMENT

Please show courtesy to your peers and instructor through:

- Coming to class on time and not leaving early.
- Don't check your phone or other media while class is on.
- Always keep your cameras on. If you don't, I will assume you left and mark you absent.
- Be in a quiet, stationary space where you can take notes during class.

Please check your CSUB email regularly, at least once a day, as faculty use it to communicate important information about class and assignments. The instructor will only check his CSUB email during working hours (M-F 8am-6pm) and will not be checking phone messages during this semester.

LATE ASSIGNMENTS & PLAGIARISM

Late papers and exams will not be accepted unless prior arrangements are made (i.e. a legitimate, justifiable reason is needed for me to consider granting a student extra time, so plan ahead and budget your time) or if you have a justifiable illness with a doctor's letter. If you have an excused absence and your assignment is late, send it to me as an e-mail attachment as soon as it is complete and then check with me to see if you need to follow up with a hard copy. It is your responsibility to follow up when an assignment is late.

I use TurnItIn software on all exams and papers (www.turnitin.com). It checks for AI use and all forms of plagiarized material. Don't tempt fate. Plagiarism is generally an automatic failing assignment grade.

Always be careful about plagiarism. Plagiarism is the use of another person's ideas or words without proper acknowledgement. Two of the most common forms of plagiarism are defined by Diana Hacker in *The Bedford Handbook for Writers* (1994) as: "1) borrowing someone's ideas, information, or language without documenting the source and 2) documenting the source but paraphrasing the source's language too closely, without using quotation marks to indicate that language has been borrowed" (477). The instructor regularly checks to see if material has been plagiarized using Turnitin. Please ask me if you are unsure of when should you document a source (see Hacker 477-78) or what is meant by paraphrasing too closely (Hacker 467-79) and read CSUB's statement on Academic Integrity: <http://www.csub.edu/osrr/academic%20integrity>

SCHEDULE

Please note, changes may be made to the schedule if necessary and will be announced at the beginning of class

❖ WEEK 1 (8/24, 8/26)

- Introductions and class outline
- Pre-Modern Art in Latin America
 - Barnitz: Introduction pgs 1-12

❖ WEEK 2 (8/31, 9/2)

- Avant-Garde, Indigenismo and the birth of a political voice
 - Barnitz: Summary Ch. 1 pg 41; Summary Ch. 2 pgs 76-77
 - Barnitz: Ch. 3 pgs 79-111
 - Read: Olivier Debroise, *Mexican Art on Display*, 1998
 - Watch: [América Tropical: The Martyr Mural of Siqueiros](#), ArtBound, PBS, 2024

❖ WEEK 3 (9/9)

- Surrealism and Syncretism: Is Non-Western surrealism a real thing?
- Visit from Art Librarian Kirsten Gallant (9/9) to go over research for Final Presentation.
 - Barnitz: Ch. 4 pgs 113-138
 - Mari Carmen Ramirez, *Beyond the Art of the Fantastic*, 1992
 - Barnitz: Summary Ch. 1 pg 41; Summary Ch. 2 pgs 76-77
 - Barnitz: Ch. 3 pgs 79-111
 - Read: Olivier Debroise, *Mexican Art on Display*, 1998
 - Watch: [América Tropical: The Martyr Mural of Siqueiros](#), ArtBound, PBS, 2024

❖ WEEK 4 (9/14, 9/16)

- Surrealism and Syncretism: Is Non-Western surrealism a real thing?
 - Barnitz: Ch. 4 pgs 113-138
 - Mari Carmen Ramirez, *Beyond the Art of the Fantastic*, 1992
 - Barnitz: Summary Ch. 1 pg 41; Summary Ch. 2 pgs 76-77
 - Barnitz: Ch. 3 pgs 79-111

❖ WEEK 5 (9/21, 9/23)

- Torres-García and Abstraction in Latin America: An American abstract language?
 - Barnitz: Ch. 5 pgs 125-156

❖ WEEK 6 (9/28, 9/30)

- Museums, Biennials and Abstraction: Art History made through Art Institutions
 - Barnitz: Ch. 6 pgs 157-179
 - Read: Néstor García Canclini, *Remaking Passports: Visual Thought in the Debate on Multiculturalism*, 1994

❖ WEEK 7 (10/5, 10/7)

- Functionalism and Architecture: Is it functional or simply art/life being brought together?
 - Barnitz: Ch. 7 pgs 181-205
 - **Presentation Proposals due** (Wed, 10/7). Please upload Word doc titled "Proposal" to Box folder

❖ WEEK 8 (10/12, 10/14)

- **Midterm review** (Mon, 10/12) and **Midterm exam** (Wed, 10/14)
- Come prepared with questions for the Review.
- Midterm will be on online on Canvas during class hours (1h15m). Don't be late.

❖ **WEEK 9 (10/19, 10/21)**

- Geometry, Kineticism and Op art from Latin America: The future as seen from the South
 - Barnitz: Ch. 8 pgs 207-234
 - Read: Jorge Luis Borges, *The Aleph*, 1945

❖ **WEEK 10 (10/26, 10/28)**

- Concrete and Neo-Concrete art from Brazil: The body in space take hold.
 - Barnitz: Ch. 9 pgs 235-253
 - Watch: Ivan Cardoso, [HO](#), 1979 and [Hélio Oiticica and the Tropicália Movement](#), The Tate, 2020
 - **Bibliography draft due** (Mon, 10/26). Please upload Word doc titled "Bibliography" to Box folder

❖ **WEEK 11 (11/2, 11/4)**

- Neofiguration, Pop and Environments: New forms of engagement.
 - Barnitz: Ch. 10 pgs 255-283
 - Professor not in class 10/28, video lecture online.

❖ **WEEK 12 (11/9)**

- Graphics and Conceptualism: New means of communicating politics
 - Barnitz: Ch. 11 pgs 285-315
 - Watch: [The Asco Interviews](#), Nottingham Contemporary, 2014
 - Read: Chon Noriega, *Your Art Disgusts Me: Early ASCO 1971-75*, 2010

❖ **WEEK 13 (11/16, 11/18)**

- Trends of the 1980s and 90s: Questions about a new kind of Globalization
 - Barnitz: Ch. 12 pgs 317-332
 - Watch: [A Rubén Ortiz-Torres Story](#), ArtBound, PBS documentary, 2023
 - No Class Wed, Nov 11th Veterans Day.

❖ **WEEK 14 (11/23)**

- Trends of the 1980s and 90s: Questions about a new kind of Globalization
 - Barnitz: Ch. 12 pgs 317-332
 - Watch: [A Rubén Ortiz-Torres Story](#), ArtBound, PBS documentary, 2023
 - Thanksgiving Week: No class Wed, 25th Go thank an indigenous person

❖ **WEEK 15 (11/30, 12/2)**

- Toward a new Century: Questions about a new kind of Globalization
 - Barnitz: Ch. 13 pgs 333-355
 - Grant Kester, *Lessons in Futility: Francis Alÿs and the Legacy of May '68*, 2009
 - Watch video clip: Francis Alÿs, *When Faith Moves Mountains*, 2002. (<https://vimeo.com/14129166>)

❖ **WEEK 16 (12/7)**

- Written Final: Mon. Dec 7th
 - **Written Exam Final** will be on Canvas during class hours. Don't be late.
 - It will be same format as the midterm, with 4 essay questions answered in 1h,15m.

❖ FINAL EXAM WEEK

- **Presentation and Summary Final Exam** due by Mon, Dec 14, 4:30pm
- Please create a new folder called “Final” in Box. Upload *everything* there by the Final Exam date.
- Upload your 500-word **Summary and Bibliography, as a single WORD document.**
- Upload your **PowerPoint presentation file** you used to record your video presentation.
- Upload the recorded **video** of your 15 minute presentation to BOX.
- DO NOT EMAIL ME THE ENTIRE VIDEO
- **No late docs accepted.** Upload all materials to your Box folder before or during of your Final Exam period.
- *(I would strongly suggest making the folder early and uploading draft materials and double checking with me to see that everything works, and I can see your uploaded documents).*