

Contemporary Chicana/o Art

✂ ChST 125 - Summer 2013 - Session B ✂



**Instructor: William Calvo ■ Aug 5 - Sept 13 ■ North Hall 1109
MTWR 2:00 - 3:05 PM**

CHST 125
Summer 2013
Section B
Aug 5 - Sept 13

Contemporary Chicana and Chicano Art Course Syllabus

Instructor

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**Class Time
and Location**

Mon. Tues. Wed. Thu: 2:00 pm – 3:05 pm
Room: North Hall 1109

Office hours:

Thursdays 3:15 - 5:15 pm at the El Congreso (Building 406)
or by e-appointment.

Description

This course will focus on the analysis of Chicana/o Artistic production as expressed through paintings, architecture, artifacts, altered spaces, people's bodies and practices surrounding the Chicana/o community. The course will examine how political, social, and economic inequalities and conditions affect how Chicana/os relate to art. This class will argue that through the use, manipulation, and implementation of practices and objects, Chicana/os, challenge, transgress and resist the preconceived notions of traditional art, inscribe new spaces for emancipation and envision a different world. This is not a survey, nor an 'idealization' of the 'barrio art world' but rather an analysis on Chicana/o cultural productions as extensions and expressions of their rich experience.

Course Objectives

Upon the successful completion of the course, students will be able:

- To understand Chicana/o art as a practice, that is influenced by economic, political, and social forces.
- To understand the historical development and relationships of Chicana/o art in relationship to gender, race, and class.
- To explore the intimate connection between objects, cultural practices and social values, and sense of self, both collectively and individually.

Course Credits

4 credits

Course Materials

■ The reader for this class is available at **GrafikArt** (805) 968-3575 located at **6550 Pardall Rd # B Isla Vista, CA 93117**.
The reader is also available on reserve at Davidson Library.

Supplemental material such as videos, interviews, newspaper articles, and so forth will be provided.

Course Structure

■ This course will follow the hybrid format of a lecture/seminar. Lectures will be delivered everyday on the topics outlined in the syllabus. Reading assignments are to be completed **before** class, as scheduled. Please be prepared to discuss your reading responses in class. In-class discussions and topical exchanges are crucial to this class. Course assignments and exams cover the reading material assigned. You will be expected to exercise your critical thinking skills, research skills and writing skills in this class. The readings provide extra information but they are always in constant dialogue with your own experiences.

Rules of Engagement:**Working and learning together:**

■ Participation and sharing by everyone is essential. This is a collective collaboration class where we are learning together in a safe and respectful environment free from sexism, racism, able-ist, homo and trans phobia.

Creating a safe space where multiple points of view can coexist is fundamental to this class. If the spirit of respectful dialogue is not honored you will be asked to leave and will not receive credit for that day. Please take time to review the University of California's rules for student conduct at http://hep.ucsb.edu/people/hnn/conduct/cam_reg_stud_a.html

■ Class starts at 2:00pm. Please, be on time!

■ Any electronic device with an "on/off" button needs to be turned OFF. Please remember that participation is a large part of your grade for this course. Our conversations are only as productive and engaging as students make it. Your full attention is required.

If other accommodations are required:

■ Please contact the instructor if any special accommodations are required. Consultation will be done in strict confidence. For more information on services provided in campus visit <http://dsp.sa.ucsb.edu/>

Plagiarism

■ All verbal (written and spoken), visual, and audio deliverables, whether developed and/or presented using analog or digital means, must be the original work of the student. Contributions from classmates and faculty are expected. Significant contributions from classmates and/or faculty **MUST BE ACKNOWLEDGED**. All quotes and concepts, as well as images and audio material that are not original, **MUST BE CITED** before deliverables are submitted or presented for a grade. This includes websites and all outside sources. Remember that you are required to provide a citation even when you are paraphrasing others. Please review UCSB policy on Academic Dishonesty: (<http://judicialaffairs.sa.ucsb.edu/AcademicIntegrity.aspx>).

■ All essays must meet the following format requirements:

1. Typed in 12 pt Times New Roman font
2. Include 1 inch left, right, top and bottom margins
3. Be double spaced, stapled and with your name in each page.
4. Written in formal language, avoid "conversational" language (i.e. "that was so wrong")
5. Proofread by either a writing tutor and/or read out loud
6. The preferred citation/writing style for you essay assignments is Chicago (Notes and Bibliography); however, you may choose any other style, such as APA or MLA, depending on your field. **YOU MUST BE CONSISTENT** once the style has been selected. Please review a citation style manual if you require assistance.
7. Turn in all your assignments on time. There are no extensions.
8. Student papers are not accepted via e-mail. **NO EXCEPTIONS!**

**Regarding
E-etiquette:**

■ When writing an e-mail to me remember that you are addressing an instructor not a classmate. This requires you to be mindful of your tone and grammar. The use of text language is highly inappropriate.

Expect an e-mail response within 48 hours. Do know, however, I will address your question or concern as soon as possible by e-mail or in class.

Use of your UCSB e-mail account is required for this course. I am unable to respond to questions sent from third party address (i.e. yahoo, Gmail, hotmail, etc.).

E-announcements are made using the UCSB class list through Gauchospace. E-mails sent from non-UCSB addresses are routed to our spam boxes.

**Evaluation
and Grading:**

■ The course grade is the result of four components. These sections include:

- Class attendance/participation, [25%]**
- In-Class Midterm [25%]**
- An Individual Course Project [25%]**
- Final Exam [25%]**

The grade weights and description by section are as follows:

☑ Attendance/Participation: 25%

Students will be expected to attend all scheduled classes on time. Attendance and participation will be expected and tracked

Absences from class, project presentation and/or final examinations will only be considered in cases of emergencies, such as an unexpected illness when accompanied by medical documentation. Absences will result in reductions of your grade. **One unexcused absence is acceptable.** *(3% points of your final class grade will be deducted for each of your first three unexcused absences. After your third absence, you will lose 5 percent points for each subsequent absence.)*

Being late is often a disruption to class and disrespectful to your peers. Two tardies will count as one unexcused absence. Attendance will be taken every day, be sure to sign your name on the attendance sheet.

☑ In-class Midterm: 25%

This exam is scheduled in-class on **week 4 (08.24.09)** and you will be asked to apply what you have learned. It includes a multiple choice and essay questions.

☑ In-class Final: 25%

This exam is scheduled in-class on **week 6 (Friday the 13th ☹).**

☑ Course Project: Home Cartography: 25%

The final course project is an independent assignment meant to explore the relationship between power and space, as they are interwoven and have influenced our relationships with the places we have grown up in, (the city, the barrio... and eventually the nation). The project will also explore our relationship to our constructions of memory, history, self-representation, and identity.

The final course project explores the concept of *memory, space and the representation of self as integral to cultural production.*

Each student will be asked to:

Phase 1: Develop 8.5" x 8.5" personal cartography (map graph) of the place where you grew-up (or you defined as your extended "home.") Please include the following locations:

- Your home, as well as the "homes" of other family members in close proximity.
- Your school(s)
- Place(s) of Worship attended by your family (if applicable)
- The closest police, law enforcement agency (temporal or permanent)
- Your family grocery store(s)
- City parks
- Some business such as bars, barbershops, gas stations
- Major employers in the area
- Community gathering centers or spaces for cultural expression
- Healthcare centers
- Major thoroughfares (freeways, etc)
- LGBTQ spaces (Bars, gathering places, queer families)

**→ (This section is worth 40% of the course assignment total).
Due week 2: 08/12/13**

Phase 2: Write a two page description that includes:

- How did growing up in this space influence you?
- Describe the proximity to each of these locations and how did their location influence your family life.
- Please reflect on your relationship with law enforcement agencies (if applicable), places of worship (if applicable) and cultural, leisure, and/or communal spaces in your community.
- Present an in-progress (transferred and in color) version, of the cartography into the provided canvas.

A sample of an appropriate final product will be provided.

**→ (This section is worth 40% of the course assignment total).
Due week 4: 08/22/13**

Phase 3: Present the final revised and upgraded version of your cartography in color.

**→ (This section is worth 20% of the course assignment total).
Due week 5: 09/05/13 in class.** Your final course project must include a one page summary and description of your cartography for exhibition purposes.

**** The final grade for the project is given, only after all three phases of the project are completed and submitted.**

Please use my office hours to review your progress on the class project. Remember they are held at the El Congreso (Building 406).

- The following grading schedule will be used to calculate the final grade for the course:

A+	98 – 100%
A	95 – 97%
A-	92 – 94%
B+	88 – 91%
B	84 – 87%
B-	80 – 83%
C+	75 – 79%
C	70 – 74%
D	60 – 69%
E	50 – 59%
F	0 – 49%

Course Schedule

The following is the weekly schedule for the course including readings, assignments and due dates. All the readings are in the class reader.

Week #1 Aesthetics Paradigms:

Key Terms: Aesthetic Colonialism; Casta System; Epistemologies of Taste; Racism and Art; Chicanoism

Class 1 (M): Introduction and Art and the Colonial Times I (08.05.13)

- Introduction to the course; review of syllabus. Final Project Topic distribution and discussion.

Readings:

- Gomez-Pena, Guillermo. “The Multicultural Paradigm An Open Letter to The National Arts Community.”
- “El Plan Spiritual de Aztlan” and “El Plan de Santa Barbara.”

Class 2 (T): Art and the Colonial Times II (08.06.13)

Readings:

- Carrera, Magali M. “Identity by Appearance, Judgment, and Circumstances.” Imagining Identity in New Spain.

Class 3 (W) Transcultural Aesthetics and Calaberas (08.07.13)

Readings:

- Avalos, David. “A Pure Mexican Accent: The Popular Engraving of Jose Guadalupe Posada.”

Class 4 (Th) From Mexico to AZTLAN I (08.08.13)

Readings:

- Goldman, Shifra. “Siqueiros and Three Early Murals in Los Angeles.”

Week #2 Chicana/o Art in the American Context: *

Key Terms: Chicana/o Art; Chicana/o Representation; Chicana/o Art Resistance; Hegemony and Art.

Class 5 (M) Chicana/o Art and the American Art Paradigm Conflict (08.12.13)

Readings:

- Vargas, George. “Chicano Art as American Art” Introduction.

→ First Part of the Final Project DUE: (5%)

Class 6 (T): Art and Self-Valorization: The Social Context (08.13.13)

Readings:

- Goldman, Shifra. “The Political and Social Contexts of Chicano Art.”

Class 7 (W): Art and Self-Valorization: The Social Context II (08.14.13)

Readings:

- Goldman, Shifra. “The Iconography of Chicano Self-Determination: Race, Ethnicity, and Class.”

Class 8 (Th) The [Early] Chicana/o Artist Movement (08.15.13)

Readings:

- Munoz, Carlos. "The Militant Challenges: The Chicano Generation."

Week #3 Chicana/o Public Art:*

Key Terms: Chicana/o Muralist Movement; Public Media; Propaganda as Art, Bilingual Visual Art; Patriarchy and Art; Gender; Poster; Sex and the World of Aesthetics.

Class 9 (M) The Chicana/o Muralist Movement I. (08.19.13)

Readings:

- Barnett, Alan W. "Community Murals: The People's Art."
- Latorre, Guisela. "The Chicano Movement and Indigenist Murals: The Formation of a Nationalist Canon and Identity."

Class 10 (T) The Chicana/o Muralist Movement II. (08.20.13)

Readings:

- Cordoba, Cary. "Hombres y Mujeres Muralistas on a Mission: Painting Latino Identities in 1970s San Francisco."

Class 11 (W) The Feminist Muralist Movement I. (08.21.13)

Readings:

- Romo, Terezita. "A Collective History: Las Mujeres Muralistas."

Class 12 (Th) Chicano Park (08.22.13)

Readings:

- Film: "Chicano Park" and Juana Alicia muralism video.

→ Second Part of the Final Project DUE: (10%)

Week # 4 Chicana/o Aesthetics

Key Terms: Posters; Art and Gender; Chicana Posters; Sex and the World of Aesthetics.

Class 13 (M) MIDTERM (08.26.13)

Class 14 (T) Chicana/o Poster. (08.27.13)

Readings:

- Film: The Royal Chicano Air Force.

Class 15 (W) Chicana/o Poster as Spaces of Art inclusion and affirmation. (08.28.13)

Readings:

- Lipsitz, George. "Not Just Another Social Movement: Poster Art and the Movimiento Chicano."
- Goldman, Shifra. "A Public Voice: Fifteen Years of Chicano Posters."

Class 16 (Th) Decolonizing the Art World. (08.29.13)

Readings:

- Barnet-Sanchez, Holly. "Where are the Chicana Printmakers: Presence and Absence in the Work of Chicano Artist."

Week #5: Playing *

Key Terms: Representation, The Aesthetic Other, Modernism Visual Canons; Museums, Art Ownership.

Class 17 (M) Holiday: Labor Day (08.02.13)

Class 18 (T) Under the Ruins of Modernity I. (09.03.13)

Readings:

- Mesa Bains, Amalia. "El Mundo Femenino: Chicana Artists of the Movement – A Commentary on Development and Production."
- Latorre, Guisela. "Latina Feminism and Visual Discourse: Yreina Cervantez's La Ofrenda."

Class 19 (W) Under the Ruins of Modernity II: Ownership. (09.04.13)

Readings:

- Berelowitz, Jo-Anne. "Conflict Over 'Border Art:' Whose Subject, Whose Border, Whose Show?"

Class 20 (Th) Under the Ruins of Modernity II: Representation. (09.05.13)

Readings:

- Rodriguez, Juana Maria. "Activism and Identity in the Ruins of Representation."
- Chavoya. C. Ondine. "Orphans of Modernism: The Performance Art of ASCO."

→ **Third Part of the Final Project DUE: (20%)**

Week #6: Spiritualities

Key Terms: Art as Spiritual Healing Practice; Altares; Art as Curanderism, Art Emancipation.

Class 21 (M) Healing Art I: Love and Faith (09.09.13)

Readings:

- Nunn, Tey Marianna. "It's Not about the Art in the Folk, It's about the Folks in the Art: A Curator's Tale."

Class 22 (T) Healing Art II: Altaridades. (09.10.13)

Readings:

- Perez, Laura "Spirit, Glyphs." In Chicana Art: The Politics of Spiritual and Aesthetics Altarities.

Class 23 (W) The Chicana/o Art Project of Emancipation. (09.11.13)

Readings:

- Gaspar de Alba, Alicia. "The Solar of Chicano/a Popular Culture: Mi casa [no] es su casa."

Class 24 (Th) Art a never ending project. (09.12.13)

Readings:

- Anzaldua, Gloria. "Border Arte."
- Levins Morales, Aurora. "The Historian as Curandera."

Virtual Altares. Una ofrenda to Anzaldua

(<http://gloria.chicanas.com/>>, <<http://www.myspace.com/rememberinggloria>>)

Friday 09.13.09

FINAL EXAM

**End of Summer Gala Opening: Final Presentations and Exhibition of Final Projects.
(Date, Place and Time to be announced)**

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