

ARTH 0142 - HISTORY OF LATINX AND CHICANX ART

Catalog Description

Formerly known as ARHI 0142

Hours: 54 lecture

Description: Survey of 20th and 21st century Latinx and Chicanx art in context, covering historical origins, influences, and innovations as well as intersections with social justice, gender, sexuality, and race. (CSU, UC)

Course Student Learning Outcomes

- CSLO #1: Identify and analyze significant works of art by Latinx and Chicanx artists.
- CSLO #2: Analyze art in terms of the communication of knowledge, beliefs, ethnicity, and identity in relation to the Latinx experience.
- CSLO #3: Assess the historical and potential impact of art in bringing about social change.
- CSLO #4: Demonstrate visual literacy by analyzing artworks using proper historical terminology and formal elements.
- CSLO #5: Critically discuss the intersection of race and ethnicity with other forms of difference affected by hierarchy and oppression, such as class, gender, sexuality, religion, spirituality, national origin, immigration status, ability and/or age as represented in the careers of artist and in artworks.

Effective Term

Fall 2026

Course Type

Credit - Degree-applicable

Contact Hours

54

Outside of Class Hours

108

Total Student Learning Hours

162

Course Objectives

Through class assignments, oral discussions, and presentations students will:

1. Identify and analyze indigenous influences in works of art
2. Analyze images from the colonial era in terms of conquest, evangelism, manifest destiny, and the formation of colonial identities.
3. Identify, examine, and assess visual works around the ideas of borders, migration, and national identities.
4. Identify, examine, and assess murals and other artworks produced during the Modern art movements and their connection to Socialism and other economic movements
5. Identify, examine, and assess the role of visual arts in the major labor movements of the 20th century

6. Identify, examine, and assess the role of visual arts in the rise of postmodernism in Latin America, Chicano Studies, and Ethnic Studies
7. Identify, examine, and assess visual works that engage with issues surrounding gender, sexualities, race, and identity within Latinx and Chicanx cultures and movements.
8. Identify, examine, and imagine the future of Chicanx and Latinx arts in terms of digital media and emerging trends and issues.
9. Compare and contrast the artworks, biographies, careers, training, media, and approaches of notable Latinx and Chicanx artists.

General Education Information

- Approved College Associate Degree GE Applicability
 - AA/AS - Arts and Humanities
 - AA/AS - Fine Arts
 - AA/AS - Social Sciences
 - AA/AS - Social and Behavioral Sciences
 - AA/AS - Multicultural Studies
- CSU GE Applicability (Recommended-requires CSU approval)
 - CSUGE - C1 Arts
 - CSUGE - D Social Sciences
- Cal-GETC Applicability (Recommended - Requires External Approval)
 - Cal-GETC 3A - Arts
 - Cal-GETC 4 - Social and Behavioral Sciences
- IGETC Applicability (Recommended-requires CSU/UC approval)
 - IGETC - 3A Arts
 - IGETC - 4 Soc./Behav Sciences

Articulation Information

Methods of Evaluation

- Classroom Discussions
 - Example: A discussion could consist of analyzing the philosophies and practices of artists working on contemporary immigrant's rights. After reading a short excerpt from a selected artist's statement or press coverage/criticism of the work, they could discuss how the situation compares other artists addressing similar topics.
- Essay Examinations
 - Example: In order to assess CSLO 4, the student will be asked to write an essay comparing the art careers of two artists creating politically engaged murals, such as Eduardo Carillo and Diego Rivera, in terms of the limitations they faced in terms of institutional support, and their interpretations of personal and ethnic identity. Rubric Grading.
- Objective Examinations
 - Example: An objective examination could consist of a multiple choice test where the student is asked to identify famous Latinx artists and their artworks during the 1950s, fulfilling CSLO 1. Example Question: Who painted the painting on the screen? A. Frida Kahlo, B. María Izquierdo, C. Rufino Tamayo, or D. Carlos Mérida
- Projects
 - Example: A project could consist of creating a poster or digital presentation about an assigned Chicanx artist, having it include a sample artwork, a quote from the artist, an image of the artist, and a brief analysis of how their work seeks to bring about social change. (CLSO 1, 2, 3, and 4). Rubric Grading.
- Reports

- Example: Attend a lecture or presentation on campus (from Cesar Chavez Speaker Series or La Semana Latina), museum panel, or other various community events) and write a short paper describing the event, the information covered, and an analysis of how the information fits within the class. Additionally, they can make a short synopsis to the rest of the class. Rubric Grading.

Repeatable

No

Methods of Instruction

- Lecture/Discussion
- Distance Learning

Lecture:

1. Instructor presents A. Visually oriented lectures, such as slide show presentations, about artworks and their historical contexts. For example, a lecture on the rise of Surrealism in Mexico between the two world wars, the connections to artistic circles in Paris, and an examination of the unique forms Surrealism took in Mexican art. Students will build their ability to analyze images for their historic and visual qualities, and in terms of how the images communicate knowledge and who is communicating that knowledge, identify significant artists and their artworks, such as Remedios Varo.

Distance Learning

1. The instructor also creates B. Class and small group discussions (online and on ground) such as:
2. Compare and contrast the portrayals of indigenous history represented in art of the colonial period with art of the Mexican Muralists. What conventions of representation are similar and which are different and why? (Objectives 1 and 4)
3. Analyze a primary document relating to social and cultural context of art making (artistic biography, historical art criticism) For example: Read excerpts of text by Guillermo Gómez-Peña. In a response of no fewer than 400 words, address the following questions:
4. How does the artist use text as an extension of his performative practice?
5. Why is this a powerful tool for Gómez-Peña's exploration of identity?
6. How does Gómez-Peña describe his own art-making process and how do you see that presented in his work? (Objectives 6 and 7)
7. Work together to analyze contemporary advertisements for conventions of representation and socialist/nationalist ideologies. In these types of activities, students will actively apply their knowledge and skills to new situations, engaging with visual literacy and analysis skills. (Objectives 1-8)

Typical Out of Class Assignments

Reading Assignments

1. Students will read Robert Linsley's "Utopia Will Not Be Televised: Rivera at Rockefeller Center," and discuss in groups the idea of censorship and activism and how it influences our study of Latinx and Chicanx Art. 2. After reading a lecture about the "noble savage" and the term "other" the student will track down an advertisement that they feel represents contemporary interpretations of these ideals. Posting the image to their student blog, they will analyze the advertisement for visual signs of the "noble savage" and any sense of a prioritized "Western" gaze.

Writing, Problem Solving or Performance

1. Students will do a library scavenger hunt to learn how to access, find and critically interpret information in print, from the library databases and from the Internet. 2. Students will develop a project using a slide show presentation or creating a web or a simple Word Document. The project will include text and images of a specific topic assigned by the instructor.

Other (Term projects, research papers, portfolios, etc.)

1. Students will participate in weekly discussion about the material covered in the course. 2. Students will critique group projects. 3. Students will present one artist and/or period to the class. In the case of an online course, the students will use visual aids (Slide show presentation, Create a Web page or incorporate images and text into a text document).

Required Materials

- Latinx Art: Artists, Markets, and Politics
 - Author: Arlene Dávila
 - Publisher: Duke University Press
 - Publication Date: 2020
 - Text Edition: 1st
 - Classic Textbook?:
 - OER Link:
 - OER:
- Latin American Art Since 1900
 - Author: Edward Lucie-Smith
 - Publisher: Thames & Hudson
 - Publication Date: 2020
 - Text Edition: 3rd
 - Classic Textbook?:
 - OER Link:
 - OER:
- 20th Century Art of Latin America: Revised and Expanded Edition
 - Author: Jacqueline Barnitz and Patrick Frank
 - Publisher: University of Texas
 - Publication Date: 2015
 - Text Edition: 2nd
 - Classic Textbook?:
 - OER Link:
 - OER:
- Chicano and Chicana Art: A Critical Anthology
 - Author: Jennifer A. González
 - Publisher: Duke University Press
 - Publication Date: 2019
 - Text Edition: 1st
 - Classic Textbook?:
 - OER Link:
 - OER:

Other materials and-or supplies required of students that contribute to the cost of the course.