

CUYAMACA COLLEGE
COURSE OUTLINE OF RECORD

ART 151 – CHICANX ART

3 hours lecture, 3 units

Catalog Description

This course is a comprehensive overview of the major influences, themes, and styles in Chicana Art from its emergence in the 1960s to the 21st century. Emphasis is placed on the historical, social, and cultural context of the Chicana Art movement and the major forces that shape artistic creation within this field. Topics include Chicana paintings, murals, prints, sculpture, installation, performance, and video. Students analyze the art and apply critical theory to describe critical events in the histories, cultures, and intellectual and artistic traditions of Latino/a Americans. This course is designed for all students interested in Chicana/o studies, Ethnic Studies, and for Art majors who want to explore a revolutionary contemporary art movement focused on cultural relevance, social action, and social justice, with a special focus on the lived experiences and social struggles of Latino/a Americans.

Prerequisite

None

Course Content

1) Outline of Topics:

The following topics are included in the framework of the course but are not intended as limits on content. The order of presentation and relative emphasis will vary with each instructor.

- a. Definition of Chicana Art and how art is influenced by cultural, ethnic, and political contexts.
 1. Common terms in Art
 2. Chicana Art within Chicana/o culture
 3. Civil Rights Movement as a historical beginning
 4. Community activism and the politics of Chicana Art
 5. Chicana Art vs. American mainstream art
 6. Chicana Art vs. Latin American contemporary art
 7. Chicana/o Studies and Ethnic Studies academic fields
- b. Concepts of Ethnic Studies and how they influence Chicana Art.
 1. Race and Ethnicity
 2. Racialization
 3. Equity
 4. Ethno-centrism and Eurocentrism
 5. White supremacy
 6. Self-determination, liberation, decolonization, and anti-racism.
- c. Survey of pre-Columbian art and culture and its influence in Chicana iconography, using art theory and examples to help describe critical events in the histories, cultures, and intellectual traditions of Latino/a Americans.
 1. Tenochtitlan and the Conquest
 2. Aztec culture and religion
 3. The concept of Aztlan
- d. Survey of the Mexican mural movement of post-Revolutionary Mexico with an emphasis on its influence on Chicano muralism, with an emphasis on the struggle, resistance, social justice,

solidarity, and liberation as experienced by Chicano/a communities that are relevant to current issues.

1. Jose Vasconcelos and "La Raza Cosmica"
 2. Diego Rivera
 3. David Alfaro Siqueiros
 4. Jose Clemente Orozco
- e. Other aspects of Mexican culture and art that influenced Chicano Art, with an emphasis on the struggle, resistance, social justice, solidarity, and liberation as experienced by Chicano/a communities that are relevant to current issues.
1. Jose Guadalupe Posada
 2. Heroes of the Mexican Revolution: Zapata and Villa
 3. Day of the Dead
 4. Catholic beliefs
- f. Gender issues in Chicano Art, with an emphasis on the intersection of race and ethnicity with gender and sexuality and how that intersection impacts Chicano Art.
1. Frida Kahlo as predecessor
 2. Virgen de Guadalupe iconography
 3. La Malinche
- g. Chicano Muralist Movement, using art theory and examples to help describe critical events in the histories, cultures, and intellectual and artistic traditions of Latino/a Americans.
1. Community murals: Chicano Park
 2. Judith F. Baca and the Great Wall of Los Angeles
 3. Mujeres Muralistas
 4. Estrada Court projects
 5. Graffiti expressions
- h. Chicano Art as part of the Movement, with an emphasis on the struggle, resistance, social justice, solidarity, and liberation as experienced by Chicano/a communities that are relevant to current issues.
1. UFW and Cesar Chavez
 2. Civil Rights Movement
 3. Art in support of union struggle
 4. Political graphics: Chicano Art and its many expressions with examples
- i. Regional Differences in Chicano Art and how those differences impact the histories, cultures, and intellectual and artistic traditions of Latino/a Americans.
1. Comparisons with Western U.S. Art
 2. Comparisons with border regions
- j. Chicano Art and its many expressions with examples:
1. Painting: Patsy Valdez, Carmen Lomas Garza, John Valadez, Salomon Huerta
 2. Sculpture: Luiz Jimenez
 3. Installation: Amalia Mesa-Lomas, Los Antropologos
 4. Digital art: Alma Lopez
 5. Performance: Guillermo Gomez-Pena, ASCO

Course Objectives

Students will be able to:

- 1) Analyze, interpret, and assess Chicano artistic works within the social, political, historical, cultural, and aesthetic contexts that have formed the Chicano/a experience and the experiences of additional Latino/a cultures within the United States
- 2) Analyze and articulate concepts of Chicano Studies and Ethnic Studies (including but not limited to

race and ethnicity, racialization, equity, ethno-centrism, white supremacy, self-determination, liberation, decolonization, and anti-racism, and apply contemporary theories (such as ...) to analyze the Chicana and Chicano art experience, with special focus on the lived experiences and social struggles of Latino/a Americans.

- 3) Appraise specific works and specific styles of Chicana Art and distinguish among their salient characteristics.
- 4) Analyze content and techniques in Chicana Art in terms of the sociological, historical, and cultural context in which they were created, with a special focus on the lived experiences and social struggles on Latino/a Americans.
- 5) Identify cultural, artistic, and historical influences of Chicana Art by analyzing iconography, technique, and style of specific works of art.
- 6) Compare and contrast specific works of Chicana Art, relative to the intersection of race and ethnicity with gender roles, sexuality, and emphasis on how those intersections impact iconic representations of power, community activism, and political content.
- 7) Describe how struggle, resistance, social justice, solidarity, and liberation as experienced by Chicana communities and as expressed in the art, are relevant to current issues.
- 8) Identify regional differences and influences within Chicana Art and compare Chicana artwork with other artworks created by Mexican and American artists in the U.S./Mexico border region.

Method of Evaluation

A grading system will be established by the instructor and implemented uniformly. Grades will be based on demonstrated proficiency in the subject matter determined by multiple measurements for evaluation, one of which must be essays, exams, skills demonstration, or, where appropriate, the symbol system.

- 1) Reading Assignments:
 - a. Reading assignments are required and may include, but are not limited to, the following:
 1. Texts that examine the major influences on Chicana artistic expression and origins.
 2. Critical essays on selected artists and their artistic expressions.
 3. Reviews of local art exhibits and museum shows including gallery and museum websites.
- 2) Quizzes/exams that measure students' ability to identify, recall and evaluate major interpretations, themes, events, figures, and interpretations from the perspective of the Chicana community and describe the influence of Chicana Art.
- 3) In-class group activities and assignments which measure students' ability to analyze the major events, themes and figures in the growth and development of Chicana Art and how individuals were affected by and influenced them.
 - a. Critical presentations on a particular theme (e.g., politics, gender, iconography), or that compare art works that share the same content but take different forms.
 - b. In-class group activities and writing assignments analyzing the main concepts and themes in Chicana Art.
 - c. Journal entries summarizing main themes presented in the lectures and including subjective impressions of the lecture and works discussed.
 - d. Critiques of gallery, museum, or on-campus lectures.
 - e. Individualized projects that utilize student's creative capital.
- 4) Appropriate Assignments that Demonstrate Critical Thinking:

Critical thinking assignments are required and may include, but are not limited to, the following:

 - a. Analysis of Chicana works of art in relation to issues of gender and iconography, or to sociological, historical, and cultural contexts.
 - b. Critiques of lectures presented on and off-campus.
 - c. Critiques of gallery and museum visits and assessing the effectiveness of display.

Special Materials Required of Student

None

Minimum Instructional Facilities

Smart classroom with writing boards, overhead projector, and blackout curtains for screening video and slides.

Method of Instruction

- 1) Lecture and discussion
- 2) Small and large group discussion
- 3) Multimedia presentations
- 4) Guest speakers
- 5) Individual and group projects, structured in-class exercises
- 6) Auxiliary use of study groups, peer tutoring and/or instructional office hours

Out-of-Class Assignments

- 1) Outside assignments may include, but are not limited to, the following:
 - a. Gallery and museum visits and written critiques of such visits.
 - b. Attendance at, and critiques of, public lectures on topics related to the course content.
 - c. Library searches on topics related to the course content.
 - d. Use of the Internet to view images from artists' websites, as well as from galleries and museums.

Texts and References

- 1) Required (representative examples):
 - a. González, Jennifer A., C. Ondine Chavoya, Chon Noriega and Terezita Romo. eds. *Chicano and Chicana Art: A Critical Anthology*, Duke University Press Books, 2019, ISBN: 9781478003007
 - b. Davalos, Karen Mary. *Chicana/o Remix: Art and Errata Since the Sixties*, NYU Press, 2017, ISBN: 9781479821129
 - c. Diaz, Ella Maria. *Flying Under the Radar with the Royal Chicano Air Force: Mapping a Chicano/a Art History*, University of Texas Press, 2017, ISBN: 9781477312308
 - d. Goldman, Shifra. *Tradition and Transformation: Chicana/o Art from the 1970s through the 1990s*, University of Washington Press, 2015, ISBN: 9780895511553
- 2) Supplemental:
 - a. Chavoya, C. Ondine, et al. *Axis Mundo: Queer Networks in Chicano L.A.*, Prestel, 2018, ISBN: 9783791356693
 - b. Cordova, Cary. *The Heart of the Mission: Latino Art and Politics in San Francisco*, University of Pennsylvania Press, 2017, ISBN: 9780812249309
 - c. Curtis, Erin M., et al. *Murales Rebeldes!: L.A. Chicana/Chicano Murals Under Siege*, Angel City Press, 2017, ISBN: 9781626400498
 - d. Diaz, Ella Maria. *José Montoya (Volume 12) (A Ver)*, Chicano Studies Research Center, UCLA, 2020, ISBN: 9780895511706
 - e. Epstein, Rebecca, and Sybil Venegas. *Laura Aguilar: Show and Tell*, UCLA Chicano Studies Research Center Press, 2017, ISBN: 9780895511683
 - f. Glicksman, Hal, et al. *Aztlán to Magulandia: The Journey of Chicano Artist Gilbert Magu Luján*, Prestel, 2017, ISBN: 9783791356884
 - g. Indych-Lopez, Anna. *Judith F. Baca (A Ver)*, UCLA Chicano Studies Research Center Press, 2018, ISBN: 9780895511607
 - h. Villasenor Black, Charlene, et al, eds. *The Artist as Eyewitness: Antonio Bernal Papers, 1884-2019*, Chicano Studies Research Center, UCLA, 2021, ISBN: 9780895511744

- i. Zapata, Claudia E., Terezita Romo, E. Carmen Ramos and Tatiana Reinoza, eds. *iPrinting the Revolution!: The Rise and Impact of Chicano Graphics, 1965 to Now*, Princeton University Press, 2020, ISBN: 9780691210803

Student Learning Outcomes

Upon successful completion of this course, students will be able to:

- 1) Critically analyze the intersection of race and ethnicity, as expressed in the art and in the lived experiences of artists, 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.
- 2) Describe how struggle, resistance, social justice, solidarity, and liberation, as expressed in Chicana/o Art, and experienced by Chicana/o communities, are relevant to current issues.
- 3) Analyze the ways in which Chicana/o Art and its artists have actively engaged with anti-racist issues, practices, and movements to build a diverse, just, and equitable society.
- 4) Analyze artistic qualities, major works, and significant individuals in art from various historical periods by including their relationships to historical social, political, and cultural movements, including historic recurrence.
- 5) Evaluate, recognize, and interpret primary sources, art, and literature in historical context, and interpret the Chicana/o arts movement through analytical categories of race, class, gender, and ethnicity.