LATIN AMERICAN AND LATINO ART ARCHIVES
Theory, practice, display

Tuesdays and Thursdays 2:40pm-3:55pm
206 Casa Hispánica

Professor: Joaquín Barriendos
Contact: jb3414@columbia.edu
Office hours: Mondays 12pm – 2pm.

COURSE DESCRIPTION

This undergraduate seminar is a practicum for developing interdisciplinary approaches to the use, interpretation, and exhibition of art archives, with special emphasis on the way in which archival materials and artistic documentation have been instrumental in the articulation and critique of the idea of Latin American and Latino modern and contemporary art. The course elaborates on three different areas: 1) archival theories (the Latino/Latin American art archive as an object of study); 2) documentary centers in and beyond the museum (the collection, organization, and digitization of art archives for researching purposes); 3) and archival materials within the exhibition (the ‘artistification’ of documents, and the ‘archival turn’ of curatorial discourses).

During the course, students will analyze how archives constitute institutional and epistemic authority, how museums discriminate between artworks and art documentation, as well as how we can narrate histories and counter-histories from and against the archive. Students will be exposed to archival materials put into storage in diverse local museums and documentary centers. An important component of this course will be the direct contact with Latino and Latin American repositories in New York. In order to achieve this aim, a series of visits to the most important local archives and museums will be scheduled, such as the Latino Art and Activism Collection (Center for the Study of Ethnicity and Race at Columbia), the Museo del Barrio, the Archives of Latino and Latin American Art at MoMA, the Bronx Museum of the Art, and the Americas Society.

It is not needed to say that the emergence of the so-called Digital Humanities (DH) had an important impact on the way in which scholars, curators, artists, and archivists conduct research, keep records, and preserve documentation related to the history of modern and contemporary Latin American art. For this reason, this course will pay special attention to the ‘digital’ turn of humanities, that is, to the democratization of knowledge production technologies and the configuration of new databases and online open source repositories. Thus, Latino and Latin American art archives will be described in this course not only as bridges between museums, libraries, and universities, but also as crossroads between North and South America.
COURSE STRUCTURE

The course is composed of twenty-six sessions. Each of these sessions has been structured as a seminar for collective debate. Students will be asked to read diverse texts per session (80 pages per week approx.). Occasionally, students will be required to visualize supplementary materials to be discussed during the class. The main ingredients of the seminars will be face-to-face discussions and visits to museums and documentary centers.

In order to pass the course, students will be asked to write a midterm short text (750 words approx.), to conduct an in-class debate and follow-up reflection (30 minutes approx.), and to write a final short essay (1500 words). Presentations and essays will be related to one or more of the course topics. Themes for the final essay will be discussed directly with the professor. Completion dates for these writings are indicated in the weekly outline of this syllabus. Texts will be delivered in print during the assigned sessions.

RATING ELEMENTS

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<th>Rating Element</th>
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<tr>
<td>Attendance and in-class participation</td>
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<td>Midterm writing</td>
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<td>In-class presentations</td>
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<td>Final Essay</td>
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Class Attendance Policy

The Departments of Latin American and Iberian Cultures (Columbia) and Spanish and Latin American Cultures (Barnard) have an across-the-board policy of mandatory class attendance for students enrolled in language courses. Absences due to religious holidays, to illness as documented by a physician, or to other contingencies as justified by a college dean, do not affect grades. All other absences will reduce the final grade by one full letter (i.e. A- to B-) as follows: For courses that meet four or five times a week, four (4) absences during the semester will reduce the grade; for courses that meet three times a week, three (3) absences will reduce the grade; for courses that meet one or two times a week, two (2) absences will reduce the grade. More than the number of absences specified above will be dealt with on an ad-hoc basis at the discretion of the instructor in consultation with the appropriate Director of the Language Program, and could result in a failing grade. This policy is not intended to entitle students to a given number of free absences from class, but as a hedge against unforeseen circumstances.

Academic Integrity

In this class, we will be analyzing the thoughts, arguments and evidence of others. This work will be critical in helping you to develop your own ideas. Plagiarism occurs when you present someone else's ideas, arguments, or evidence as your own without attribution or acknowledgement. Plagiarism occurs in (but is not limited to) the following instances: copying or paraphrasing someone else's writing without acknowledgement; using someone else's facts or ideas without acknowledgement; handing in someone else's work, or work that you have submitted for another course. For more information see the Code of Academic Integrity de Columbia University [http://www.college.columbia.edu/facultyadmin/academicintegrity], y el Honor Code de Barnard College [http://www.barnard.edu/dos/honor.html].