Course Description

Broad-ranging debates have looked to the US-Mexico borderlands as a case study in contiguous socio-cultural space. These questions are of art historical consequence, especially to aesthetic production that, without overlooking the connection to a broader world system, remarks a two-part cultural divide. With the Chicano art movement, and after, U.S. Latina/o and other transnational makers have produced work that ranges in format to include printmaking, performance art, mural painting, photography, film and video, books, comics, public art projects, and an array of post-conceptual practices. In this seminar we examine artworks with an emphasis on location, critical standpoint, interrelatedness, and the geopolitics of identity as staged in heterogenous social spaces. The “borderlands” is shorthand for relations that challenge abstract or universal identities. In this seminar we look at objects, actions, and writings that contest narratives of U.S. American exceptionalism; its art history and institutions submitted to other modalities of desire, dislocation and change. We rehearse art in the borderlands not as a ground for fixed description, but as a visual environs linked to global histories of colonialism and transculturation. For review also is the importance of narrative as a rhetorical device equipped to produce knowledge and visual meaning. Cultural poetics is storytelling in the expanded field: an interpretive strategy and theoretical framework meant to convey historical processes and aesthetic values fashioned within a regional and world context.

Required Texts


**ADDITIONAL READING**


**Course Requirements:**

— Attendance at weekly seminar meetings
— Participation in, and vibrant contribution to, seminar conversation
— 1 seminar meeting as discussion facilitator
— 1 key term definition 3-4 pages
— 1 book or article review 5-6 pages
— 1 annotated bibliography: a 10-page annotated bibliography that demonstrates engagement with the questions and wagers suggested by the seminar readings and bibliography.

**Frequency of classes:**
Seminar is held once a week: Friday, 12:00 noon-3:00pm

**Attendance:** Attendance at all seminar meetings is required. Unexcused absences will be noted and will have an effect on your final grade.

**Class Preparation:** Students should thoroughly prepare for seminar by reading the material listed in the syllabus for that week.

**Final Grade:**
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<tr>
<th>Component</th>
<th>Points</th>
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<tr>
<td>Class participation</td>
<td>20</td>
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<tr>
<td>Class session as facilitator</td>
<td>20</td>
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<tr>
<td>Key term definition</td>
<td>20</td>
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<tr>
<td>Book review</td>
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<td>Annotated Bibliography</td>
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KEY TERMS: ethnicity; land use; geopolitics; territory; geographic imagination; political space; deterritorialization, cultural poetics, citizenship; errantry; migrancy; crossings; narrative; spectacle; bilateralism, baroque; third space; global cities, mestizaje; creolization; urbanism, sex-gender economies; disaster capitalism, nativism, sovereignty, state of exception, security, governmentality, post-production, world systems…


CLASS SCHEDULE:

Week I | January 22
Introduction

Week II | January 29
Readings:


Week III | February 5
Readings:


Discussion facilitator(s):
Week IV | February 12


Discussion facilitator(s):

Week V | February 19: NO SEMINAR MEETING
**Week VI** | February 26 • • • Key Term Definition Due Date• • •


Discussion facilitator(s):

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**Week VII** | March 5


Discussion facilitator(s):

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**Week VIII** | March 12


**Week IX** | March 19: SPRING BREAK

**Week X** | March 26


Discussion facilitator(s):
Week XI | April 2


Discussion facilitator(s):

Week XII | April 9: NO SEMINAR MEETING

Week XIII | April 16 • • • Book Review Due Date • • •


Discussion facilitator(s):
Week XIV | April 23


Discussion facilitator(s):

Week XV | April 30


Discussion facilitator(s):

Week XVI | May 7


Discussion facilitator(s):
May 7: Due Date: Final Assignment: 10-page Annotated Bibliography.

Book Review Titles:


**Bibliography**


