

Borderlands: Art + Theory
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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

Anzaldúa, Gloria. 2007. *Borderlands: The New Mestiza; La frontera*. San Francisco: Aunt Lute Books.

Davis, Mike. 2000. *Magical urbanism: Latinos Reinvent the US City*. New York: Verso.

Fox, Claire F. 1999. *The Fence and the River: Culture and Politics at the U.S.-Mexico Border*. Minneapolis: University of Minnesota Press.

Gaspar de Alba, Alicia. 1998. *Chicano Art Inside/Outside the Master's House: Cultural Politics and the CARA Exhibition*. Austin: University of Texas Press.

González, Jennifer. A. 2008. *Subject to Display: Reframing Race in Contemporary Installation Art*. Cambridge, MA: MIT Press.

Gruzinski, Serge. 2001. *Images at War: Mexico from Columbus to Blade Runner (1492-2019)*. Trans. Heather MacLean. Durham, NC: Duke University Press.

Pérez, Laura E. 2007. *Chicana Art: The Politics of Spiritual and Aesthetic Altarities*. Durham, NC: Duke University Press.

Soja, Edward W. 1989. *Postmodern Geographies: The Reassertion of Space in Critical Social Theory*. New York: Verso.

ADDITIONAL READING

Foucault, Michel, Michel Senellart, *et al.* 2007. *Security, Territory, Population: Lectures at the Collège de France, 1977-78*. Trans. Graham Burchell. New York: Palgrave Macmillan.

Sandoval, Chela. 2000. *Methodology of the Oppressed*. Minneapolis: University of Minnesota Press.

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:

Class participation	20 points
Class session as facilitator	20 points
Key term definition	20 points
Book review	20 points
Annotated Bibliography	20 points

KEYTERMS: 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...

SOME ARTISTS AND TOPICS FOR CLASS DISCUSSION: Amalia Mesa-Bains, ASCO, Border Arts Workshop, The Brothers Hernandez, Carlos Almaraz, Celia Alvarez Muñoz, Chicano Park, Cuban-American and Puerto Rican Art, Culture Clash, David Ávalos, Delilah Montoya, Ester Hernández, Franco Ruiz Mondini, Frank Romero, Gilbert Luján, Gronk, Guillermo Gómez-Peña, Harry Gamboa Jr., InSite: San Diego-Tijuana, John Valadez, Judy Baca, Laura Aguilar, Los Four, Luis Carlos Bernal, Mel Casas, Museo del Barrio, Patssi Valdez, Ricardo Valverde, Richard Duardo, Roberto de la Rocha, Rubén Ortiz-Torres, Rupert García, Self-Help Graphics, The Royal Chicano Air Force, Willie Herón, and Yolanda López.

CLASS SCHEDULE:

Week I | January 22

Introduction

Week II | January 29

Readings:

— Anzaldúa, Gloria. 2007. *Borderlands: The New Mestiza; La frontera*. San Francisco: Aunt Lute Books.

—Ortiz-Torres, Rubén, and Jesse Lerner. 2005. *Fronterilandia/Frontierland (1995)*. Los Angeles: UCLA Chicano Studies Research Center.

Week III | February 5

Readings:

—Soja, Edward W. 1989. *Postmodern Geographies: The Reassertion of Space in Critical Social Theory*. New York: Verso.

Discussion facilitator(s):

Week IV | February 12

- Ybarra-Frausto, Tomás. 1991. “Rasquachismo: A Chicano Sensibility.” In *Chicano Art: Resistance and Affirmation, 1965-1985*. Los Angeles: Wight Art Gallery, University of California Los Angeles, 155-62.
- Deleuze, Gilles. 1991. “The Fold.” Trans. Jonathan Strauss. In *Yale French Studies* 80, “Baroque Topographies: Literature/History/Philosophy,” 227-47.
- Mesa-Bains, Amalia. 1991. “El Mundo Femenino: Chicana Artists of the Movement: A Commentary on Development and Production.” In *Chicano Art: Resistance and Affirmation, 1965-1985*. Los Angeles: Wight Art Gallery, University of California Los Angeles, 131-40.
- Goldman, Shifra, and Tomás Ybarra-Frausto. 1991. “The Political Contexts of Chicano Art.” In *Chicano Art: Resistance and Affirmation, 1965-1985*. Los Angeles: Wight Art Gallery, University of California Los Angeles, 83-95.
- Gamboa, Jr., Harry. 1991. “In the City of Angels, Chameleons, and Phantoms: Asco, a Case Study of Chicano Art in Urban Tones (or Asco was a Four-Member Word).” In *Chicano Art: Resistance and Affirmation, 1965-1985*. Los Angeles: Wight Art Gallery, University of California Los Angeles, 121-30.
- Gámez, José Luis. 2002. “Representing the City: The Imagination and Critical Practice in East Los Angeles.” In *Aztlan* 27:1, 95-120.
- Escobar, Edward J. 1993. “The Dialectics of Repression: The Los Angeles Police Department and the Chicano Movement, 1968-1971.” In *The Journal of American History* 79:4, 1483-1514.
- Gómez-Peña, Guillermo. 1996. “The Artist as Criminal.” in *The Drama Review* 40:1, 112-18.
- De Certeau, Michel. 1980. “On the Oppositional Practices of Everyday Life.” Trans. Fredric Jameson, and Carl Lovitt. In *Social Text* 3, 3-43.

Discussion facilitator(s):

Week V | February 19: NO SEMINAR MEETING

Week VI | February 26 ••• Key Term Definition Due Date•••

— Gaspar de Alba, Alicia. 1998. *Chicano Art Inside/Outside the Master's House: Cultural Politics and the CARA Exhibition*. Austin: University of Texas Press.

Discussion facilitator(s):

Week VII | March 5

—Fox, Claire F. (1999). *The Fence and the River: Culture and Politics at the U.S.-Mexico Border*. Minneapolis: University of Minnesota Press.

—Fox, Claire. F., and Claudia Sadowski-Smith. 2004. “Theorizing the hemisphere: Inter-Americas Work at the Intersection of American, Canadian, and Latin American Studies.” In *Comparative American Studies: An International Journal* 2(1), 5–38.

Discussion facilitator(s):

Week VIII | March 12

— Davis, Mike. 2000. *Magical urbanism: Latinos Reinvent the US City*. New York: Verso.

—Rancière, Jacques. 2004. “The Order of the City.” Trans. John Drury, Corinne Oster, and Andrew Parker. In *Critical Inquiry* 30:2, 267–91.

Week IX | March 19: SPRING BREAK**Week X | March 26**

— Gruzinski, Serge. 2001. *Images at War: Mexico from Columbus to Blade Runner (1492-2019)*. Trans. Heather MacLean. Durham, NC: Duke University Press.

Discussion facilitator(s):

Week XI | April 2

- Sanchez, George .1997. “Face the Nation, Race, Immigration and the Rise of Nativism in Late Twentieth Century America.” In *International Migration Review* 31:4, 1009-30.
- Baud, Michiel and Willem van Schendel. 1997. “Toward a Comparative History of Borderlands.” In *Journal of World History* 8:2, 211-42.
- Appadurai, Arjun. 2000. “Grassroots Globalization and the Research Imagination.” In *Public Culture* 12:1, 1–19.
- Balibar, Étienne. 2007. “Europe as Borderland.” In *Environment and Planning D: Society and Space* 27, 190-215.
- Mignolo, Walter D. 2002. “The Enduring Enchantment: (Or the Epistemic Privilege of Modernity and Where to Go from Here).” In *The South Atlantic Quarterly* 101:4, 927-54.

Discussion facilitator(s):

Week XII | April 9: NO SEMINAR MEETING**Week XIII | April 16 ••• Book Review Due Date •••**

- Kun, Josh D. 2000. “The Aural Border.” In *Theatre Journal* 52:1, “Latino Performance,” 1-21.
- Arreola, Daniel D. 1996. “Border-City Idée Fixe.” In *Geographical Review* 86:3, “Latin American Geography,” 356-69.
- Berlowitz, Jo-Anne. 2005. “The Spaces of Home in Chicano and Latino Representations of the San Diego-Tijuana Borderlands (1968-2002).” In *Environment and Planning D: Society and Space* 23, 323-50.

Discussion facilitator(s):

Week XIV | April 23

- Pérez, Laura E. 2007. *Chicana Art: The Politics of Spiritual and Aesthetic Altarities*. Durham, NC: Duke University Press.
- Peña, Ezequiel. 2003. "Reconfiguring Epistemological Pacts: Creating a Dialogue Between Psychoanalysis and Chicano/a Subjectivity, a Cosmopolitan Perspective." In *Journal for the Psychoanalysis of Culture & Society* 8:2, 308-19.

Discussion facilitator(s):

Week XV | April 30

- Gutiérrez, David. 1999. "Migration, Emergent Ethnicity, and the "Third Space": The Shifting Politics of Nationalism in Greater Mexico." In *The Journal of American History* 86:2, "Rethinking History and the Nation-State: Mexico and the United States as a Case Study: A Special Issue," 481-517.
- Gutiérrez, Ramón. 1996. "The Erotic Zone: Sexual Transgression on the US-Mexican Border." In *Mapping Multiculturalism*, ed. Avery F. Gordon and Christopher Newfield. Minneapolis: University of Minnesota Press.
- Lipsitz, George. 1995. "The Possessive Investment in Whiteness: Racialized Social Democracy and the "White" Problem in American Studies." In *American Quarterly* 47:3, 369-87.
- McWhorter, Ladelle. 2004. "Sex, Race, and Biopower: A Foucauldian Genealogy." In *Hypatia* 19:3, 38-62.

Discussion facilitator(s):

Week XVI | May 7

- González, Jennifer. A. 2008. *Subject to Display: Reframing Race in Contemporary Installation Art*. Cambridge, MA: MIT Press.

Discussion facilitator(s):

May 7: Due Date: Final Assignment: 10-page Annotated Bibliography.

Book Review Titles:

- Ahmed, Sara, Claudia Castañeda, Anne-Marie Fortier, and Mimi Sheller, eds. 2003. *Uprootings/Regroundings: Questions of Home and Migration*. New York: Berg.
- Anderson, Jaynie. 2009. *Crossing Cultures: Conflict, Migration and Convergence: The Proceedings of the 32nd International Congress of the History of Art*. Melbourne: Miegunyah Press, Melbourne University Publishing.
- Dear, Michael, and Gustavo Leclerc, eds. 2003. *Postborder City: Cultural Spaces of Baja California*. New York: Routledge.
- Grosz, Elizabeth. 2008. *Chaos, Territory, Art: Deleuze and the Framing of the Earth*. New York: Columbia University Press.
- Iwabuchi, Koichi. 2004. *Rogue Flows: Trans-Asian Cultural Traffic*. Hong Kong: Hong Kong University Press.
- Jurriëns, Edwin. 2004. *Cultural Travel and Migrancy: The Artistic Representation of Globalization in the Electronic Media of West Java*. Leiden: Brill.
- Kenway, Jane and Johannah Fahey, eds. 2009. *Globalizing the Research Imagination*. New York: Routledge.
- Krause, Linda, and Patrice Petro, eds. 2003. *Global Cities: Cinema, Architecture, and Urbanism in a Digital Age*. New Brunswick, NJ: Rutgers University Press.
- Lionnet, Françoise, and Shumei Shi, eds. 2005. *Minor Transnationalism*. Durham, NC: Duke University Press.
- Peacock, James L. 2007. *Grounded Globalism: How the U.S. South Embraces the World*. Athens: University of Georgia Press.
- Pease, Donald E. 2009. *The New American Exceptionalism*. Minneapolis: University of Minnesota Press.
- Pérez-Torres, Rafael. 2006. *Mestizaje: Critical Uses of Race in Chicano Culture*. Minneapolis: University of Minnesota Press.

- Schendel, Willem van, and Itty Abraham. 2005. *Illicit Flows and Criminal Things: States, Borders, and the Other Side of Globalization*. Bloomington: Indiana University Press.
- Smiers, Joost. 2003. *Arts under Pressure: Promoting Cultural Diversity in the Age of Globalization*. New York: Zed Books.
- Sommer, Doris. 2006. *Cultural Agency in the Americas*. Durham, NC: Duke University Press.
- Stegmann, Petra, and Peter C. Seel. 2004. *Migrating Images: Producing, Reading, Transporting, Translating*. Berlin: Haus der Kulturen der Welt.
- Turino, Thomas and James Lea. 2004. *Identity and the Arts in Diaspora Communities*. Warren, MI: Harmonie Park Press.

Bibliography

- Benavidez, Max. 2007. *Gronk*. Los Angeles: UCLA Chicano Studies Research Center.
- Blake, Debra J. 2008. *Chicana Sexuality and Gender: Cultural Refiguring in Literature, Oral History, and Art*. Durham, NC: Duke University Press.
- Cockcroft, Eva Sperling, and Holly Barnet-Sánchez, eds. 1993. *Signs from the Heart: California Chicano Murals*. Albuquerque: University of New Mexico Press.
- Danielson, Marivel T. 2009. *Homecoming Queers: Desire and Difference in Chicana Latina Cultural Production*. New Brunswick, NJ: Rutgers University Press.
- Davalos, Karen Mary. 2008. *Yolanda M. López*. Los Angeles: UCLA Chicano Studies Research Center Press.
- Eckmann, Teresa. 2000. *Chicano Artists and Neo-Mexicanists: (De) Constructions of National Identity*. Albuquerque: University of New Mexico.
- González, Rita, and Howard Fox, and Chon Noriega, eds. 2008. *Phantom Sightings: Art after the Chicano Movement*. Los Angeles: University of California Press.
- Griswold del Castillo, Richard, Teresa McKenna, et al, eds. 1991. *Chicano Art: Resistance and Affirmation, 1965-1985*. Los Angeles: Wight Art Gallery, University of California Los Angeles.
- Habell-Pallán, Michelle. 2005. *Loca Motion: The Travels of Chicana and Latina Popular Culture*. New York: New York University Press.

- Katzew, Iлона, and Susan Deans-Smith. 2009. *Race and Classification: The Case of Mexican America*. Stanford: Stanford University Press.
- Latorre, Guisela. 2008. *Walls of Empowerment: Chicana/o Indigenist Murals of California*. Austin: University of Texas Press.
- Lerner, Jesse, and Rubén Ortiz-Torres. 2005. *Fronterilandia/Frontierland (1995)*. Los Angeles: UCLA Chicano Studies Research Center.
- Montoya, Richard, Ric Salinas, et al. (1992). *Culture Clash's Bowl of Beings*. Hollywood, CA: Esparza/Katz.
- Noriega, Chon, ed. 2001. *Just Another Poster?: Chicano Graphic Arts in California*. Santa Barbara, CA: University Art Museum, University of California, Santa Barbara.
- Noriega, Chon. 1995. *From the West: Chicano Narrative Photography*. San Francisco: Mexican Museum.
- Noriega, Chon. 2000. *East of the River: Chicano Art Collectors Anonymous*. Santa Monica, CA: Santa Monica Museum of Art.
- Ochoa, Maria. 2003. *Creative Collectives: Chicana Painters Working in Community*. Albuquerque, University of New Mexico Press.
- Pérez, Laura E. 2007. *Chicana Art: The Politics of Spiritual and Aesthetic Altarities*. Durham, NC: Duke University Press.
- Pérez-Torres, Rafael. 2006. *Mestizaje: Critical Uses of Race in Chicano Culture*. Minneapolis: University of Minnesota Press.
- Ramirez, Yasmin. 1999. *Pressing the Point: Parallel Expressions in the Graphic Arts of the Chicano and Puerto Rican Movements*. New York: Museo del Barrio.
- Tartan, James. 2004. *Los Four Murals of Aztlán: the Street Painters of East Los Angeles*. Los Angeles: UCLA Chicano Studies Research Center.
- Ziff, Trisha, Lucy Lippard, et al. (1995). *Distant Relations = Cercanías distantes = Clann i gCéin : Chicano, Irish, Mexican Art and Critical Writing*. Santa Monica, CA: Smart Art Press.