

MICHIGAN STATE
UNIVERSITY

CULTURA DE LA RESISTENCIA | CULTURE OF RESISTANCE
ART + SOCIAL JUSTICE IN OAXACA

UGS 092 | FRESHMAN SEMINAR ABROAD [FSA]
MICHIGAN STATE UNIVERSITY | SUMMER 2008
OAXACA, MÉXICO
JULY 21 – AUGUST 02, 2008

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DESCRIPTION |

The history of Mexico is one of cultural change + continuity. Oaxaca, known in the US as the home of *Día de los Muertos* (Day of the Dead), remains a region abundant in Indigenous history and culture with at least sixteen Native nations. Since the sixteenth century, European colonialism and (more recently) globalization have created serious challenges for local communities, economies, and cultures.

This FSA will investigate the complex relationship between disparate cultural, linguistic, and political traditions in Oaxaca. Of particular importance will be the investigation of art and cultural practice as a tangible mode of cultural resistance. By analyzing the cultural history of Mexico, in particular the state of Oaxaca, students will investigate the complex realities of a globalized society and its effect on local communities and our own lives. Students will experience the Oaxacan way of life by visiting Pre-Columbian sites, meeting with local (and national) artists and activists, and other related activities. Overall, we will be evoking cultural and artistic practices as the matrix to study contemporary Oaxaca, Mexico, and globalizing society in general.



**RESIDENTIAL COLLEGE IN THE
ARTS AND HUMANITIES**

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QUESTIONS |

We will explore the following questions, amongst others: After nearly 500 years of globalization and colonization, do Indigenous people continue to live their lives in ‘traditional’ ways? What function do art and culture play in the daily lives of the Mexican and Oaxacan people, as well as for settlers and foreigners in the region? How can the arts be used as a tool to create a more equitable society? Is there a difference between ‘popular culture,’ ‘mass culture,’ ‘folk art,’ and ‘fine art’? And finally, by living in a society where nearly everything is mass-produced, what is the importance of preserving quotidian artistic and cultural practices?

OBJECTIVES |

Due to the interdisciplinarity of this course, the goals and objectives are likewise multiple. By reading, discussing, analyzing, and engaging course material, students will accomplish the following:

1. Investigate the complex ways that history and culture shape and influence contemporary practices.

2. Examine the complex meaning of identity in Mexico.
3. Explore art and cultural resistance, particularly among Indigenous and mestiza/o artists + artisans.
4. Explain how and why people create meaning with and through art.
5. Investigate the social, political, and economic conditions that influence contemporary Oaxacan society.
6. Identify important artists, periods, and movements in Mexican art history.

STRUCTURE |

We will meet daily for two hours in a traditional seminar format. You must arrive to class on time and prepared to discuss class material. In addition to in-class activities, we will also be meeting with artists, activists, and visiting archaeological sites. All activities are required!

READINGS |

COURSEPACK WILL BE DISTRIBUTED BY STUDY ABROAD.

Readings will be discussed during the class in which they are listed on the syllabus. As such, you are required to complete the readings prior to each class session.

Since this FSA has a very short timeframe, attendance is mandatory!! Although I will not be actively ‘taking roll,’ you will be obliged to attend all class sessions and extra-curricular activities. Extenuating circumstances notwithstanding, absences will negatively alter your ability to comprehend the overall themes of the course. Moreover, your presence and participation in the classroom is needed for full credit.

MONDAY	 21 JULY	ORIENTATION
11:00	Welcome	
1:30	Workshop	
3:00-5:00	Class	OVERVIEW OF MEXICAN HISTORY
7:30-9:00	Activity	
READINGS 	None	
TUESDAY	 22 JULY	ORIENTATION
7:30	Breakfast	
9:00-10:30	Orientation	
1:30-3:30	Class	OVERVIEW OF MEXICAN ART HISTORY
7:30	Activity	
READINGS 	1-17	
WEDNESDAY	 23 JULY	TRAVEL
6:00	Check Out	
6:30	Bus Leaves	
2:15	Flight Leaves	
9:45	Arrival	
11:00	Reception	
READINGS 	17-40	
THURSDAY	 24 JULY	GET TO KNOW OAXACA
9:00	Orientation	
9:30	Walking Tour + Scavenger Hunt	
11:30	Prizes	
3:00-5:00	Class	ANCIENT ART AND ARCHITECTURE
READINGS 	41-49	
FRIDAY	 25 JULY	MONTE ALBÁN
9:30-12:00	Monte Albán	
4:00	Dance Workshop	
READINGS 	50-59	
SATURDAY	 26 JULY	ARTIST VISIT
9:00-11:00	Class	ART AS RESISTANCE
3:00-5:00	La Curtiduría	ISIS RODRÍGUEZ + PATRICK PETTERSSON
READINGS 	60-121	
SUNDAY	 27 JULY	MUSEUM
9:00-11:00	Class	MURALISM
1:00-2:30	Museums	
2:30-6:00	Alebrijes Workshop	
READINGS 	122-139 + finish yesterday's readings!	

MONDAY 8:00-1:00 3:00-5:00 READINGS 	 28 JULY Guelaguetza La Curtiduría 140-164	GUELAGUETZA + ARTIST VISIT GABRIELA LEÓN + ANA SANTOS
TUESDAY 9:00-11:00 3:00-5:00	 29 JULY Class La Curtiduría	ARTIST VISIT CONTEMPORARY ART LAPIZTOLA
WEDNESDAY 9:00-11:00 3:00-5:00 READINGS 	 30 JULY Class La Curtiduría 185--207	ARTIST VISIT PRINTMAKING DEMIÁN FLORES CORTÉS + ANTONIO TUROK
THURSDAY 9:00-11:00 1:00-7:30 READINGS 	 31 JULY Class Van to Huatulco 208-233	TRAVEL TO HUATULCO ARTISTS IN THE DIASPORA
FRIDAY 9:00-10:00 8:00 READINGS 	 01 AUGUST Class Group Dinner None	HUATULCO BEACH IN-CLASS ACTIVITY
SATURDAY 8:30 11:15 7:15 1:30 READINGS 	 02 AUGUST Van Leaves Flight Arrive O'Hare Arrive in EL None	TRAVEL TO EAST LANSING



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PROF. DYLAN AT MINER, PHD

READINGS | TABLE OF CONTENTS

MESOAMERICAN MYTHOLOGY 1-40
Kay Almeare Read and Jason J. González. *Mesoamerican Mythology* (New York: Oxford University, 2000); 1-78.

MONTE ALBAN, VERACRUZ, AND COTZULMALHAPUA 41-49
Mary Ellen Miller. “Monte Alban, Veracruz, and Cotzulmalhapua.” *Art of Mesoamerica* (New York: Thames and Hudson, 2006); 88-107.

DE-INDIANIZING THAT WHICH IS INDIAN 50-59
Guillermo Bonfil Batalla. “De-Indianizing that Which is Indian.” *México Profundo: Reclaiming a Civilization* (Austin: University of Texas, 1996); 41-58.

DREAMS OF FREEDOM 60-67
Ricardo Flores Magón. *Dreams of Freedom* (San Francisco: AK Press, 2005); 134-147.

TOWARDS A FREE REVOLUTIONARY ART..... 68-71
Leon Trotsky and André Breton. “Towards a Free Revolutionary Art,” 1938.

THE MEXICAN REVOLUTION 72-119
David Craven. “The Mexican Revolution.” *Art and Revolution in Latin America, 1910-1990*, 2nd edition (New Haven, CT: Yale University, 2006); 25-73.

MANIFESTO OF THE UNION OF MEXICAN WORKERS + ARTISTS 120-121
David Alfaro Siqueiros, et al. “Manifiesto of the Union of Mexican Workers, Technicians, Painters, and Sculptors.” *El Machete*, 1923.

MEXICAN MURAL MOVEMENT..... 122-139
Dawn Ades, ed. “Mexican Mural Movement.” *Art in Latin America: The Modern Era, 1820-1980*. (New Haven CT: Yale University, 1993); 151-180.

THE PUEBLOS SPEAK FOR THEMSELVES..... 140-155
Selma Holo. “The Pueblos Speak for Themselves: Communitarian Museums.” *Oaxaca at the Crossroads: Managing Memory, Negotiating Change* (Washington, DC: Smithsonian, 2004); 26-58.

GALLERIES, MUSEUMS AND OTHER ART SPACES 156-164
Artes de México, eds. *The Artes de Mexico Guide: Galleries, Museums and other Art Spaces* (Mexico City: Artes de México, 2007), 332-349.

CONTEMPORARY ART IN OAXACA	165-184
Selma Holo. "Contemporary Art in Oaxaca: 'Yes, but...'" <i>Oaxaca at the Crossroads: Managing Memory, Negotiating Change</i> (Washington, DC: Smithsonian, 2004); 130-169.	
A BRIEF HISTORY OF PRINTMAKING IN MEXICO.....	185-207
Lyle W. Williams. "Evolution of a Revolution: A Brief History of Printmaking in Mexico." John Ittman, ed. <i>Mexico and Modern Printmaking: A Revolution in the Graphic Arts, 1920 to 1950</i> (New Haven, CT: Yale University, 2007); 1-22.	
AMERICAN DREAM.....	208-221
Artemio Rodriguez. <i>American Dream: Ten Years of Prints, Books & Drawings</i> (Los Angeles: La Mano, 2006); 16-18, 45-56.	
AZTLÁN IN MEXICO, MÉXICO IN AZTLÁN	222-233
David R. Maciel. "Aztlán in Mexico, México in Aztlán: The Dialectics of Chicano-Mexicano Art." Richard Griswold del Castillo, Teresa McKenna, Yvonne Yarbrow-Bejarano, eds. <i>Chicano Art: Resistance and Affirmation, 1965-1985</i> (Los Angeles: Wight Art Gallery, 1991); 109-119.	
LA CURTIDURÍA + TALLER GRÁFICA ACTUAL.....	234-235
LA BARRIKADA	236-267
<i>La BARRIKADA: Lugar Donde Nacen Sueño y Florecen Rebeldías</i> 4 (July 2007).	
THE DIVERSE, THE MULTIPLE, THE DIFFERENT	268
David Ransom, trans. "The Diverse, the Multiple, the Different: A No-Nonsense Statement of Resistance from the Indigenous People of Oaxaca." <i>New Internationalist</i> May 2007; 20.	