

UPDATED AUGUST 1ST



## Art 4396: 20th-Century Art in Latin America

University of Texas at Arlington, Fall 2012

Fine Arts Building [FA] 2102A, Tuesdays and Thursdays 9:30-10:50am

**Description:** This course provides an overview of the development of 20th-century art in Latin America. We will examine how artists participated in movements that developed across international boundaries, as well as issues and ideas that are specific to a particular local context. We will consider works in a range of media, both traditional techniques of painting, sculpture, drawing and printmaking, and performance, installation, and digital media. We will be concerned with both the formal analysis of artworks and their historical context. An important component of the course will be a written assignment comparing selected artworks in the collection of the Dallas Museum of Art.

**Instructor:** Dr. Benjamin Lima, Fine Arts 2101, (214) 771-8269

[ben.lima@uta.edu](mailto:ben.lima@uta.edu) Please allow 24 hours for responses to e-mail.

Office hours: Tuesdays and Thursdays 12:30-1:30pm, and by appointment

### Student Learning Outcomes:

1. To become familiar with major monuments, themes and concepts in Latin American art of the 20th century.
2. To gain experience with the close firsthand observation of artworks in local museums.
3. To be able to interpret works of art both through visual analysis of a work itself, and in light of historically important interpretations given to works by artists, critics, and scholars.
4. To develop research and organizational skills in preparing written assignments.
5. To develop communication and analytical skills in presenting the results of research and study.

**Textbooks:** The textbooks for the course are available at the UTA bookstore (817-272-5757), as well as in the Visual Resource Commons (Fine Arts 2109, open Monday-Friday 8:30am-5:00pm). They will also be on reserve in the Architecture & Fine Arts Library.

- Jacqueline Barnitz, *Twentieth-Century Art of Latin America* (University of Texas Press, 2001) **[Barnitz]**
- Patrick Frank, *Readings in Latin American Modern Art* (Yale University Press, 2004) **[Frank]**
- *Contemporary Art in Latin America* (Black Dog Publishing, 2010) **[CALA]**

Reading is also assigned from journal articles available online (see below).

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Left: Joaquín Torres-García, *Composition*, 1931. Oil on cardboard, 50.2 x 40 cm. (Barnitz, p. 130)

Right: Damián Ortega, *Cosmic Thing*, 2002. (Institute of Contemporary Art, Philadelphia)

## COURSE REQUIREMENTS

### Attendance Policy

Attendance will be taken with a sign-in sheet at the beginning of class.

Each late arrival will lower your overall course grade by 0.5 percent.

You may miss two class sessions for any reason, with no penalty. After two absences, each additional absence will lower the overall course grade by 1 point.

**There are no excused absences. I will not discuss attendance over e-mail or respond to e-mails about attendance. Please see me in person to discuss attendance.**

Please note: there are different course requirements, depending on whether you are an art history major, a studio art major, or a graduate student.

### Requirements for Art History Majors:

1. **25 percent:** The midterm exam will take place on Sept. 20 in class. It will cover material through Sept. 18.

2. **50 percent:** A research paper of between 3500 and 4500 words, plus notes, bibliography and illustrations.

Deadlines:

- Submit initial question or problem: Sept. 6
- Submit 300-word abstract and annotated bibliography: Sept. 25
- Submit rough outline: Oct. 18
- Submit rough draft: Nov. 6
- Bring rough draft, assignment and cover sheet to Writing Center (by appt.) the week of Nov. 13
- Submit final draft in class: Nov. 29. Late papers will be accepted until Dec. 6 with a one-grade penalty (i.e. from A to B). No assignments will be accepted after Dec. 6.

3. **25 percent:** The final exam will take place on Thursday, Dec. 6 from 8:00 to 10:00am. It will cover material from Sept. 25 to the last day of class.

### Requirements for All Other Undergraduate Students:

1. **33.3 percent:** The midterm exam will take place on Sept. 20 in class. It will cover material through Sept. 18.

2. **33.3 percent:** There will be a written assignment of 750 words. The assignment is to write a formal analysis of one work in a local museum, chosen from a selected list of works. Deadlines:

- Submit rough draft: Nov. 6
- Bring rough draft, assignment and cover sheet to Writing Center (by appt.) the week of Nov. 13
- Submit final draft with rough draft, consultant notes and pencil sketch of the work: Nov. 29. Late papers will be accepted until Dec. 6 with a one-grade penalty (i.e. from A to B). No assignments will be accepted after Dec. 6.

3. **33.3 percent:** The final exam will take place on Thursday, Dec. 6 from 8:00 to 10:00am. It will cover material from Sept. 25 to the last day of class.

### Format of examinations (midterm and final)

Each exam will have three parts.

Part 1: Image identification. You will see images on screen, and be asked to give the artist, title, date and medium of the artwork. The list of images will be taken from the Barnitz textbook.

Part 2: Short-answer comparisons. You will see multiple images on screen, and be asked to identify them (artist, title, date, medium) and write a short comparison between the two of them, based on your knowledge from lectures and readings.

Part 3: Essay question. You will be given a list of essay questions, and choose one to answer. The questions will ask you to choose artworks from the class, and give your interpretation of the works, using knowledge from the course lectures and readings.

## Grading Policy

A (90-100): excellent, thoughtful, thorough, comprehensive understanding

B (80-89): good or very good, solid, minor mistakes, no major flaws

C (70-79): solid, fulfills requirements, some mistakes

D (60-69): major mistakes or omissions

F (0-50): does not fulfill requirements for the course

## TOPIC OUTLINE

Date	Artists Discussed	Required Readings
8/23	Introduction	
8/28	Joaquin Torres-Garcia 1874/UY Xul Solar 1887/AR	Barnitz, pp. 67-74, 127-140. Frank, pp. 135-141.
8/30	Diego Rivera 1886/MX David Alfaro Siqueiros 1896/MX José Clemente Orozco 1883/MX	Barnitz, pp. 42-56, 75-83. Frank, pp. 33-50.
9/4	Frida Kahlo 1907/MX Fernando Botero 1932/CO Rufino Tamayo 1899/MX Wifredo Lam 1902/CU Roberto Matta 1911/CL	Barnitz, pp. 109-111, 257-260. Frank, pp. 79-80, 203-208. Frank, pp. 86-99.
9/6	Lucio Fontana 1899/AR	Mansoor, Jaleh. "Fontana's Atomic Age Abstraction: The Spatial Concepts and the Television Manifesto." <i>October</i> 124 (2008), pp. 137-156. <b>PDF</b> White, Anthony. "TV and Not TV: Lucio Fontana's <i>Luminous Images in Movement</i> ." <i>Grey Room</i> 34 (winter 2009), pp. 6-27. <b>PDF</b> White, Anthony. "Industrial Painting's Utopia's: Lucio Fontana's 'Expectations.'" <i>October</i> 124 (spring 2008), pp. 98-124.
9/11	Manuel Alvarez-Bravo 1902/MX Modern & Post-War Architecture	Barnitz, pp. 117-123. Barnitz, pp. 166-188. Frank, pp. 103-131.
9/13	Gego 1912/VE Carlos Cruz-Diez 1923/VE	Amor, Mónica. "Another Geometry: Gego's <i>Reticulárea</i> , 1969-1982." <i>October</i> 113 (summer 2005), pp. 101-125. <b>PDF</b> Frank, pp. 164-167. CALA, pp. 108-111
9/18	Jesus Rafael Soto 1923/VE Julio Le Parc 1928/AR	Barnitz, pp. 203-214. Frank, pp. 161-163, 170-171.
9/20	<b>Midterm exam</b>	
9/25	Lygia Clark 1920/BR Hélio Oiticica 1937/BR Lygia Pape 1927/BR	Barnitz, pp. 217-228, Frank, p. 176-181. Guy Brett, "Border Crossings," in CALA, pp. 189-196. Bois, Yve-Alain. "Nostalgia of the Body." <i>October</i> 69 (summer 1994), pp. 85-109. <b>PDF</b> Rodrigues da Silva, Renato. "Hélio Oiticica's <i>Parangolé</i> or the Art of Transgression." <i>Third Text</i> 19:3 (May 2005), pp. 213-231. <b>PDF</b> Osorio, Luiz Camillo. "Lygia Pape: Experimentation and Resistance." <i>Third Text</i> 20:5 (September 2006), pp. 571-583. <b>PDF</b> CALA, pp. 80-81
9/27	Cildo Meireles 1948/BR	Barnitz, pp. 277-284. Frank, pp. 223-226.

	Waltercio Caldas 1946/BR Tunga 1952/BR Rosângela Rennó 1962/BR	Gabriel Perez-Barreiro, "The Accidental Tourist: American Collections of Latin American Art" in CALA, pp. 177-182. CALA, pp. 30-31, 40-41
10/2	Alfredo Jaar 1956/CL Doris Salcedo 1958/CO Oscar Muñoz 1951/CO	Barnitz, pp. 286-287. Frank, pp. 233-236. Phillips, Patricia C. "The Aesthetics of Witnessing: A Conversation with Alfredo Jaar." <i>Art Journal</i> 64:3 (fall 2005), pp. 6-27. <b>PDF</b> Downey, Anthony. "Zones of Indistinction: Giorgio Agamben's 'Bare Life' and the Politics of Aesthetics." <i>Third Text</i> 23:2 (March 2009), pp. 109-125. <b>PDF</b> Jiménez Moreno, Carlos. "The lasting instant." <i>Third Text</i> 39 (summer 1997), pp. 77-86. <b>PDF</b> Matheson, Elizabeth. "Remains and disappearances: the work of Oscar Muñoz." <i>CV: Ciel Variable</i> 81 (Mar. 2009), pp. 42-46, online at <a href="http://www.cielvariable.ca/archives/en/component/content/article/113-traces-disparitions-oeuvre-oscar-munoz.html">http://www.cielvariable.ca/archives/en/component/content/article/113-traces-disparitions-oeuvre-oscar-munoz.html</a> CALA, pp. 34-37, 42-43, 54-55, 70-73
10/4	David Lamelas 1946/AR Ana Mendieta 1948/CU	Buchloh, Benjamin H. D. "Structure, Sign and Reference in the Work of David Lamelas" (1997). <b>PDF</b> CALA, pp. 92-95, 126-129, 154-155
10/9	Felix Gonzalez-Torres 1957/CU José Bedia 1959/CU	Scanlan, Joe. "The Use of Disorder." <i>Artforum</i> (February 2010), pp. 162ff. Excerpt from Nancy Spector, <i>Felix Gonzalez-Torres</i> (Guggenheim Museum, 1995), pp. 23ff. <b>PDF</b>
10/11	Gabriel Orozco 1962/MX	Boullosa, Carmen. "Gabriel Orozco." <i>Bomb</i> 98 (winter 2007), online at <a href="http://bombsite.com/issues/98/articles/2862">http://bombsite.com/issues/98/articles/2862</a> Orozco, Gabriel. "Lecture" (2001). Interviews with Benjamin H. D. Buchloh (2004) and Briony Fer (2006). <b>PDF</b>
10/16	Jorge Pardo 1963/CU	Klein, Cecelia F. "In the Belly of the Beast: Jorge Pardo's Exhibition Design at LACMA." <i>Artforum</i> (January 2009), pp. 85-90. <b>PDF</b>
10/18	Arturo Herrera 1959/VE	Josiah McElheny, "Arturo Herrera." <i>Bomb</i> 93 (fall 2005), online at <a href="http://bombsite.com/issues/93/articles/2755">http://bombsite.com/issues/93/articles/2755</a>
10/23	Vik Muniz 1961/BR Beatriz Milhazes 1960/BR	Plummer, Sandra. "String, Space and Surface in the Photography of Vik Muniz." <i>Textile</i> 5:2 (June 2007), pp. 230-243. <b>PDF</b> Tanya Barson, "Painting Mutability"; Arto Lindsay, "Musical Expression"; Barry Schwabsky, "From Painting to the Book." <i>Parkett</i> 85 (2009). <b>PDF</b> Pedrosa, Adriano. Beatriz Milhazes." <i>Bomb</i> 78 (Winter 2001/2002), online at <a href="http://bombsite.com/issues/78/articles/2443">http://bombsite.com/issues/78/articles/2443</a>
10/25	Leon Ferrari 1920/AR Guillermo Kuitca 1961/AR Fabian Marcaccio 1963/AR Leandro Erlich 1973/AR	Shirley Kaneda. "Fabian Marcaccio." <i>Bomb</i> 41 (fall 2002), online at <a href="http://bombsite.com/issues/41/articles/1573">http://bombsite.com/issues/41/articles/1573</a> CALA, pp. 74-75
10/30	Jorge Macchi 1963/AR Fernando Bryce 1965/PE	Rudnitzky, Edgardo. "Jorge Macchi." <i>Bomb</i> 106 (Jan. 2009), pp. 14-21, online at <a href="http://bombsite.com/issues/106/articles/3218">http://bombsite.com/issues/106/articles/3218</a> CALA, pp. 146-149, 162-167
11/1	Ernesto Neto 1964/BR Adriana Varejão 1964/BR	Arning, Bill. "Ernesto Neto." <i>Bomb</i> 70 (winter 2000), online at <a href="http://bombsite.com/issues/70/articles/2274">http://bombsite.com/issues/70/articles/2274</a>
11/6	Rivane Neuenschwander 1967/BR Marepe 1970/BR	Birnbaum, Daniel. "Feast For the Eyes: The Art of Rivane Neuenschwander." <i>Artforum</i> 41:9 (May 2003), pp. 142-146. <b>PDF</b> Eeley, Peter. "Time and Place." <i>Frieze</i> 95 (Nov.-Dec. 2005), pp. 112-117, online at <a href="http://www.frieze.com/issue/article/time_place/">http://www.frieze.com/issue/article/time_place/</a> Thorne, Sam. "Signs of Life." <i>Frieze</i> 122 (Apr. 2009), pp. 74-79; online at <a href="http://www.frieze.com/issue/article/signs_of_life/">http://www.frieze.com/issue/article/signs_of_life/</a>
11/8	Carlos Garaicoa 1967/CU Tania Bruguera 1968/CU	Block, Holly. "Carlos Garaicoa." <i>Bomb</i> 82 (winter 2002-2003), pp. 22-29, online at <a href="http://bombsite.com/issues/82/articles/2523">http://bombsite.com/issues/82/articles/2523</a> Dalton, Trinie. "Los Carpinteros." <i>Bomb</i> 78 (winter 2001-2002), pp. 60-65, online at <a href="http://bombsite.com/issues/78/articles/2441">http://bombsite.com/issues/78/articles/2441</a>

	Los Carpinteros 1970/CU Kcho 1970/CU	Reynoso Pohlenz, Jorge. "Los Carpinteros: Utopian model makers." <i>Afterall</i> 9 (2004), pp. 64-71. <b>PDF</b> Zeitlin, Marilyn. "Los Carpinteros Updated." <i>Afterall</i> 9 (2004), pp. 72-80. <b>PDF</b> Weiss, Rachel. "Between the Material World and the Ghosts of Dreams: An Argument about Craft in Los Carpinteros." <i>Journal of Modern Craft</i> 1:2 (July 2008), pp. 255-270. <b>PDF</b> <i>CALA</i> , pp. 32-33, 62-69
11/13	Allora & Calzadilla 1971/PR Javier Téllez 1969/VE Alexander Apóstol 1969/VE	Motta, Carlos. "Allora & Calzadilla." <i>Bomb</i> 109 (Fall 2009), online at <a href="http://bombsite.com/issues/109/articles/3333">http://bombsite.com/issues/109/articles/3333</a> . Feldman, Hannah. "Sound tracks: on the art of Jennifer Allora and Guillermo Calzadilla." <i>Artforum</i> 45:9 (May 2007), pp. 336-341. <b>PDF</b> McDonough, Tom. "Use What Sinks." <i>Art in America</i> (Jan. 2008), pp. 82-87. <b>PDF</b> Faguet, Michèle. "'El Sueño de la Razón Produce Monstruos': On the Work of Javier Téllez." <i>Afterall</i> 18 (summer 2008), pp. 46-53. <b>PDF</b> Gronlund, Melissa. "Acting Naturally: The Face and the Mask." <i>Afterall</i> 18 (summer 2008), pp. 54-62. online at <a href="http://www.afterall.org/journal/issue.18/acting.naturally.face.and.mask">http://www.afterall.org/journal/issue.18/acting.naturally.face.and.mask</a> Reyes, Pedro. "Javier Téllez." <i>Bomb</i> 110 (winter 2010), online at <a href="http://bombsite.com/issues/110/articles/3379">http://bombsite.com/issues/110/articles/3379</a> (English) and <a href="http://bombsite.com/issues/110/articles/3394">http://bombsite.com/issues/110/articles/3394</a> (Spanish) <i>CALA</i> , pp. 118-121
11/15	Teresa Margolles 1963/MX Regina José Galindo 1974/GT	Medina, Cuauhtemoc. "Zones of tolerance: Teresa Margolles, Semefo and beyond." <i>Parachute</i> 104 (Oct.-Dec. 2001), pp. 32-52. <b>PDF</b> Carroll, Amy Sara. "Muerte Sin Fin: Teresa Margolles's Gendered States of Exception." <i>TDR: The Drama Review</i> 54:2 (summer 2010). <b>PDF</b> Cuauhtemoc Medina, "An Ethics Achieved Through Its Suspension." In <i>CALA</i> , pp. 183-188. Goldman, Francisco. "Regina José Galindo." <i>Bomb</i> 94 (Winter 2005-2006), pp. 38-44. Online at <a href="http://bombsite.com/issues/94/articles/2780">http://bombsite.com/issues/94/articles/2780</a> Toledo, Aida and Anabella Acevedo. "Through their eyes: reflection on violence in the work of Guatemalan performance and installation artists." <i>n.paradoxa</i> 21 (2008), pp. 56-66. <b>PDF</b> <i>CALA</i> , pp. 130-131
11/20		Work day – no lecture
11/27	Rafael Lozano-Hemmer 1967/MX Damián Ortega 1967/MX Gabriel Kuri 1970/MX Abraham Cruzvillegas 1968/MX Carlos Amorales 1970/MX	Mark Godfrey, "Moving Parts," <i>Frieze</i> 98 (April 2006), online at <a href="http://www.frieze.com/issue/article/moving_parts/">http://www.frieze.com/issue/article/moving_parts/</a> Faguet, Michele. "The fear of returning and being misunderstood: on Carlos Amorales." <i>Parachute</i> 104 (Oct.-Dec. 2001), pp. 122-9. <b>PDF</b> Rattemeyer, Christian. "Method Masking." <i>Parkett</i> 63 (2001), pp. 181-6. <b>PDF</b> <i>CALA</i> , pp. 26-29, 44-47, 100-101, 156-159
11/29	Mario Garcia Torres 1975/MX Minerva Cuevas 1975/MX	van Nieuwenhuyzen, Martijn. "Mario Garcia Torres: rehearsing history, back and forth." <i>Flash Art</i> 256 (Oct. 2007), pp. 112-114. Online at <a href="http://www.flashartonline.com/interno.php?pagina=articulo_det&amp;id_art=90&amp;det=ok&amp;title=MARIO-GARCIA-TORRES">http://www.flashartonline.com/interno.php?pagina=articulo_det&amp;id_art=90&amp;det=ok&amp;title=MARIO-GARCIA-TORRES</a> <i>CALA</i> pp. 56-59
12/4		<b>Final exam review Q&amp;A in class</b> Gerardo Mosquera, "Against Latin American Art, in <i>CALA</i> , pp. 12-22. Luis Camnitzer, "The Artist's Role and Image in Latin America," in <i>CALA</i> , pp. 170-176.
12/6		<b>Final Exam, 8:00-10:00am</b>

## POLICIES AND PROCEDURES

Please be ready to give your full attention to the course each week. For this reason, no mobile phones, laptops, or other electronic devices are permitted in the classroom. If you text in class, you will be sternly ordered to put that thing away.

**Drop Policy:** Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. **Students will not be automatically dropped for non-attendance.** Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. Contact the Financial Aid Office for more information.

**Americans With Disabilities Act:** The University of Texas at Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including the *Americans with Disabilities Act (ADA)*. All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability.

Any student requiring an accommodation for this course must provide the instructor with official documentation in the form of a letter certified by the staff in the Office for Students with Disabilities, University Hall 102. Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at [www.uta.edu/disability](http://www.uta.edu/disability) or by calling the Office for Students with Disabilities at (817) 272-3364.

**Academic Integrity:** All students enrolled in this course are expected to adhere to the UT Arlington Honor Code:

*I pledge, on my honor, to uphold UT Arlington's tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.*

*I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.*

Instructors may employ the Honor Code as they see fit in their courses, including (but not limited to) having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System Regents' Rule 50101, §2.2, suspected violations of university's standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University.

It is the philosophy of The University of Texas at Arlington that academic dishonesty is a **completely unacceptable mode of conduct and will not be tolerated in any form.** All persons involved in academic dishonesty will be disciplined in accordance with University regulations and procedures. Discipline may include suspension or expulsion from the University. "Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts." (Regents' Rules and Regulations, Series 50101, Section 2.2) All students must review the UTA Library's plagiarism tutorial here: <http://library.uta.edu/plagiarism/index.html>



**Student Support Services Available:** UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to [resources@uta.edu](mailto:resources@uta.edu), or view the information at [www.uta.edu/resources](http://www.uta.edu/resources).

**Electronic Communication Policy:** UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>.

**Official UTA policy requires the use of the UTA e-mail address for communication between faculty and students. I will not be able to respond to e-mail from other accounts.**

**Student Feedback Survey:** At the end of each term, students enrolled in classes categorized as lecture, seminar, or laboratory shall be directed to complete a Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student's feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington's effort to solicit, gather, tabulate, and publish student feedback is required by state law; students are strongly urged to participate. For more information, visit <http://www.uta.edu/sfs>.

**Final Review Week:** A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.