

HIS 350L/LAS 366 Visual and Material Culture in Colonial Latin America (Writing Flag Course)

M 3-6 p.m., GAR 1.134, Spring Semester 2014

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Office Hours: M: 11-noon.; T: 10-11 a.m., and by appointment in GAR 3.302

***[Note: I reserve the right to change this schedule]

Please check out the History department's terrific website *Not Even Past* which offers short articles and reviews on topics of interest to history students and anyone interested in history in general. See www.notevenpast.org

Required Texts:

- Kelly Donahue-Wallace, *Art and Architecture of Viceregal Latin America, 1521-1821*
- Matthew Restall and Kris Lane, *Latin America in Colonial Times*
- DVD-Rom, Dana Leibsohn and Barbara E. Mundy, *Vistas. Visual Culture in Spanish America, 1520-1820/Cultura visual de Hispanoamérica, 1520-1820*
- Class Reader (available from Paradigm at Austin Textbooks, 2116 Guadalupe St., Austin, TX 78705 (tel: 512-472-7986; e-mail: info@paradigmbooks.com))

(students should purchase all of the above – if you have problems getting hold of any of the readings please let me know as soon as possible. Please note that the Vistas CD needs to be purchased directly from the University of Texas Press at www.utexas.edu/utpress/)

Books on Reserve that students will also need to consult:

Benson Latin American Collection:

Gauvin Bailey, *Art of Colonial Latin America*

Gauvin Bailey, *The Andean Hybrid Baroque: Convergent Cultures in the Churches of Colonial Peru*

Clara Bargellini ed., *The Arts of the Missions of Northern New Spain. 1600-1821*

Diana Fane ed., *Converging Culture: Art and Identity in Spanish America*

Ilona Katzew ed., *Contested Visions in the Spanish Colonial World*

Dana Leibsohn, *Script and Glyph: Pre-Hispanic History, Colonial Bookmaking and the Historia Tolteca-Chichimeca*

Barbara Mundy, *The Mapping of New Spain: Indigenous Cartography and the Maps of the Relaciones Geográficas*

Elena Phipps, Johanna Hecht, and Cristina Esteras Martín (eds.), *The Colonial Andes: Tapestries and Silverwork, 1530-1830*

Donna Pierce ed., *Painting a New World: Mexican Art and Life, 1521-1821*

Héctor Rivero Borrell Miranda, *et al.*, *The Grandeur of Viceregal Mexico: Treasures from the Museo Franz Mayer. La grandeza del México virreinal: tesoros del Museo Franz Mayer*

Joseph Rishel (ed.), *The Arts in Latin America, 1492–1820*

Stratton, Suzanne L., *The Virgin, Saints, and Angels : South American Paintings 1600-1825, From the Thoma collection*

Retratos. 2000 Years of Latin American Portraits

Recommended Image Databases and Websites

- **Vistas: Visual Culture in Spanish America, 1520-1820.** Online collection of Colonial Latin American Art curated by Art Historians Dana Leibsohn and Barbara Mundy: <http://www.smith.edu/vistas/>
- **The Nettie Lee Benson Latin American Collection**, The University of Texas at Austin. Relaciones Geográficas Collection: <http://www.lib.utexas.edu/benson/rg/>
- **Museo Franz Mayer**, Mexico City. Information about the exhibit “The Grandeur of Viceregal Mexico. Treasures from the Museo Franz Mayer”: <http://ingles.franzmayer.org.mx/>; y <http://www.fm.coe.uh.edu/default.htm>
- **The Jay I. Kislak Collection at the Library of Congress**, Washington, D. C. The Cultures & History of the Americas: <http://www.loc.gov/exhibits/kislak/kislak-exhibit.html>
- **Museo Nacional del Virreinato**, Tepotzotlán: http://www.virreinato.inah.gob.mx/index.php?option=com_content&view=article&id=111&Itemid=164
- **Los Angeles County Museum of Art:**
 - Latin American Art Collection: <http://www.lacma.org/art/collection/latin-american-art>
 - Exhibit “Contested Visions in the Spanish Colonial World”: <http://www.lacma.org/art/exhibition/contested-visions-spanish-colonial-world>
 - Islamic Art at the Los Angeles County Museum of Art: http://www.lacma.org/islamic_art/intro.htm
- **The Metropolitan Museum of Art**, New York City. Art of the Spanish Americas, 1550-1850: http://www.metmuseum.org/toah/hd/spam/hd_spam.htm
- **Brooklyn Museum.** Collections. Arts of the Americas: http://www.brooklynmuseum.org/opencollection/arts_of_the_americas
- **Denver Art Museum.** Frederick & Jan Mayer Center. Precolumbian and Spanish Colonial Art: <http://mayercenter.denverartmuseum.org/>
- **The Hispanic Society of American Museum and Library:** <http://www.hispanicsociety.org/hispanic/collections.htm>
- **Museo de América**, Madrid: <http://museodeamerica.mcu.es/>

- **Museo Pedro de Osma**, Lima: <http://www.museopedrodeosma.org/english/>
- **New Mexico History Museum**. Treasures of Devotion: <http://www.nmhistorymuseum.org/tesoros/>
- **The National Library of Denmark**. The Guaman Poma de Ayala Website: <http://www.kb.dk/permalink/2006/poma/info/en/frontpage.htm>
- **Texas Beyond History**. The Virtual Museum of Texas Cultural Heritage. The University of Texas at Austin: <http://www.texasbeyondhistory.net/index.html>
- **Online video** on the exhibit “The Arts of the Missions of Northern New Spain: 1600-1821”, presented by Dr. Marion Oettinger, Jr., Director of the San Antonio Museum of Art: <http://vimeo.com/17279198>
- **Online video** on the Spanish Habsburg Palaces in Europe and the Americas, lectured by Dr. Jesús Escobar and Dr. Michael Schreffler: <http://vimeo.com/41502629>
- **Martínez Compañón’s Trujillo del Perú** watercolors (at the virtual Library of the Biblioteca Cervantes) <http://bib.cervantesvirtual.com/FichaObra.html?Ref=300001&portal=39>
- **Mesolore** (research and teaching website on Mesoamerica): <http://www.mesolore.org/>

• Note also the exhibition at the Blanton Museum, February 1-August 17, 2014, ***Between Mountains and Sea: Arts of the Ancient Andes***. Students are strongly encouraged to [visit this exhibition](#).

Course Description:

In this seminar we will focus on the visual and material culture of colonial Latin America. We will explore ways in which particular images and objects came into being and how they provide insights into the social, political, economic, religious, and intellectual histories of colonial Latin America. We will explore and analyse a wide range of materials - paintings, sculptures, architecture, maps, textiles, prints, etc. Emphasis will be placed on understanding the connections between visual and material culture and the formation of the Ibero-American empires. Emphasis will also be placed on the deep contextualization of specific images and artifacts to understand how they came into being-who produced them, who wanted them and why, and what we can discover about their circulation, reception, and transformation. We will also consider how images and artifacts function as historical evidence to be interrogated in the same way that we critically assess written sources.

Learning Outcomes:

- To familiarize students with the visual culture of Colonial Latin America
- To understand the visual culture of Colonial Latin America as diverse expressions of power, race, identity, religion, and hybridity

- To develop effective skills in analytical reading of secondary and primary sources, in critical thinking, scholarly research, and writing, with a special emphasis on developing visual as well as textual literacy
- To gain a sophisticated understanding of the types of primary sources and methodological approaches scholars use to reconstruct the visual cultures of colonial Latin America

Course Requirements and Grading Policies:

This course carries the Writing Flag. Writing Flag courses are designed to give students experience with writing in an academic discipline. In this class, you can expect to write regularly during the semester, complete substantial writing projects, and receive feedback from your instructor to help you improve your writing. You will also have the opportunity to read and discuss your peers' work. You should therefore expect a substantial portion of your grade to come from your written work. Students' work will be assessed using the +/- scale:

Grading Scale:

A	95-100	B+	87-89	C+	77-79	D+	67-69
A-	90-94	B	84-86	C	74-76	D	64-66
		B-	80-83	C-	70-73	D-	60-63
F	0-59						

*Failure to turn in an assignment will result in 0 grade points

Students may rewrite one assignment of their choosing with the exception of the final essay. I will use whichever grade is the highest in calculating the student's final grade. I do not give incompletes. Late submission of any of the assignments without prior discussion with me will result in an automatic "F" for the assignment. If problems arise that make it difficult for you to keep up with the course work, please come and talk to me about them as soon as possible so that we can work on a solution. All assignment instructions will be distributed in class and posted on Canvas. All assignments are due to be handed in at the end of each Monday seminar unless otherwise noted in the syllabus. The final grade for this course will be based on the following assignments (there is no final exam for this course):

- 1. 35%– **seven** response papers of assigned readings (**one rewrite of one of these papers is allowed**)
- 2. 5% Abstract and bibliography for exhibition essay
- 3. 5%–peer critique of first drafts of exhibition essay
- 4. 15%–first drafts of final exhibition essay
- 5. 25%–final essay

•6. 15%–Attendance (5%); active participation (5%) in class discussions; seminar presentation (5%): students are expected to attend **ALL** seminars and if for any reason you are unable to do so please inform me. **Any student who misses more than two seminars (excused and unexcused absences combined) will receive an automatic “F” for the course.** If you know that you will be unable to attend class for legitimate reasons (illness, family/work emergency, interviews, etc.) please e-mail me or let me know as soon as you can that you will not be able to attend. Absence due to illness needs to be documented. Please also note that late arrival to class (defined as 10 minutes late and above) will count as an absence; persistent lateness, defined as late arrival to class for more than 3 classes will result in 1 full grade penalty off the final grade. Students who have legitimate reasons to arrive a few minutes late need to let me know that this will be the case. Please do not tell me that the bus was late. Take an earlier bus. Attendance will be taken at every seminar meeting.

Active participation means exactly that–A-C-T-I-V-E. Even if you have perfect attendance but do not contribute to class discussion, expect to receive a lower grade. Although each student will act as a seminar leader, it is expected that each student will actively participate in all seminars. Evidence of active participation includes:

- a. posing thoughtful questions during discussions
- b. making observations and/or arguments that demonstrate familiarity and engagement with the readings/instructor’s comments/other students’ comments during discussions
- c. offering constructive debate with instructor/students/authors supported by evidence based on readings/discussions
- d. observing contradictions in authors’ arguments and/or historical evidence with which the student engages
- e. letting/encouraging all students to speak (not just the eager minority), being respectful of each other’s opinions, and maintaining a positive, civil space for discussion in which all students feel comfortable expressing their opinions

PLEASE NOTE that I do not accept submissions of assignments by e-mail except for those specifically stated in this syllabus and under exceptional circumstances. I will, however, answer any questions you have or clarifications you need by e-mail and will respond as promptly as I can to your queries. Please make sure that all cell phones, pagers, I-pods and other electronic miscellany are turned off before class. We all forget to do this I know, but let’s do our best. Laptops are not permitted in class except for designated presentations. **Digital pens with audio recording capacity are also not allowed.** If you plan on using a digital pen without recording capacity please talk to me at the beginning of the semester. Laptops are not permitted in class except for designated presentations and for special needs requirements (documentation required for the latter – see asterisked*** paragraph below for further information)

I encourage all of you to see me at least once during my office hours (preferably more than once!) and to discuss issues and topics that are of particular interest to you and additional bibliographies that you may wish to consult. I also strongly encourage you to use the **Undergraduate Writing Center**, (FAC 211, 471-6222: <http://uwc.utexas.edu/>) The Undergraduate Writing Center offers free, individualized, expert help with writing for any UT undergraduate, by appointment or on a drop-in basis. Any undergraduate enrolled in a course at UT can visit the UWC for assistance with any writing project. They work with students from every department on campus, for both academic and non-academic writing. Their services are not just for writing with "problems." Getting feedback from an informed audience is a normal part of a successful writing project. Consultants help students develop strategies to improve their writing. The assistance they provide is intended to foster independence. Each student determines how to use the consultant's advice. The consultants are trained to help you work on your writing in ways that preserve the integrity of your work.

*****Students with disabilities may request appropriate academic accommodations and a letter documenting such needs from the office of Services for Students with Disabilities area of the Division of Diversity and Community Engagement (471-6259 voice or 471-4641 TTY for users who are deaf or hard of hearing). Present the letter to me at the beginning of the semester so we can discuss the accommodations you need. For more information, visit <http://www.utexas.edu/diversity/ddce/ssd/>

Bottom line: Do not assume anything - ask for clarification if you have any doubts at all about any of the course requirements.

Course Outline:

Jan 13 *Introduction*

Begin reading Edward J. Sullivan, "Objects of Desire and Possession," Ken Mills, "Religious Imagination in the Viceroyalty of Peru," and Ramón Mujica Pinilla, "'Reading Without a Book' – On Sermons, Figurative Art, and Visual Culture in the Viceroyalty of Peru," all available on CANVAS course website

Jan 20 **MLK Day – No class**

Continue readings from previous week and begin readings for Feb 10 seminar and first response paper

Jan 27 *Creating Effective Visual Presentations: A Basic Guide*

Post on Canvas course site comments and questions in response to this presentation no later than **Wednesday Jan 29 by noon**

Feb 3 *Images, Artifacts, and Space: A Curator's Perspective*

Read: Maya Stanfield-Mazzi, from *Object and Apparition*, cpts. 3, “Prodigious Statues in Pomata and Beyond,” 6, “Miracle Paintings,” and 7, “Statue Paintings” available on CANVAS course website.

Post on Canvas course site comments and questions in response to this presentation no later than **Wednesday Feb 5 by noon**

Feb 10 *Visual Culture and Colonialism*

Read: Donahue-Wallace, “Introduction”; in Class Reader (hereafter CR) Carolyn Dean and Dana Leibsohn, “Hybridity and Its Discontents: Considering Visual Culture in Colonial Spanish America”; Majorie Trusted, “The Heritage of Islam and Judaism”

View: *Vistas* “Visual Culture” and select image(s) from *Vistas* and/or books on reserve

[response paper due in class Feb 10]

Feb 17 *Imagineries of The Spanish Conquest*

Read: Restall and Lane chapters 2, 6, and 7; in CR Kevin Terraciano, “Competing Memories of the Conquest of Mexico”; Stephanie Wood, “Pictorial Images of Spaniards”

View: *Vistas* “Political Force of Images” (1500s and 1600s) and select image(s) from *Vistas* and/or books on reserve

[response paper due in class Feb 17]

Feb 24 *The Arts of Conversion*

Read: Donahue-Wallace, chapters 1, pp. 66-69 and 4; Restall and Lane, chapter 10; in CR Alessandra Russo, “Plumes of Sacrifice: Transformations in Sixteenth-Century Mexican Feather Art”; Samuel Edgerton, “Christian Cross as Indigenous “World Tree” in Sixteenth-Century Mexico”

View: *Vistas* “Otherworldly Visions” (1500s and 1600s) and select image(s) from *Vistas* and/or books on reserve

[response paper due in class Feb 24]

March 3 *Devotions, Shrines, and Miraculous Images*

Read: William B. Taylor, “Images and Immanence in Colonial Mexico,” in *Shrines & Miraculous Images. Religious Life in Mexico Before the Reforma* (electronic

resource); and available on CANVAS course website Maya Stanfield-Mazzi, from *Object and Apparition*, cpts. 3, “Prodigious Statues in Pomata and Beyond,” 6, “Miracle Paintings,” and 7, “Statue Paintings”

View: *Vistas* “Otherworldly Visions” (1700s and 1800s) and select image(s) from *Vistas* and/or books on reserve

[response paper due March 3]

March 10-16	SPRING BREAK
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March 17 *Indigenous Artists, Forms, and Transformations*

***** (This seminar will meet in room #1.115 at the Benson Latin American Collection)

Read: Donahue-Wallace, pp. 51-62; in CR: Diana Magaloni Kerpel, “Painters of the New World”; Elizabeth Hill Boone, “Ruptures and Unions: Graphic Complexity and Hybridity in Sixteenth-Century Mexico”; Barbara Mundy, “The Native Mapping Tradition in the Colonial Period” and her interactive RG map at <http://theappendix.net/issues/2013/10/mapping-babel-a-sixteenth-century-indigenous-map-from-mexico>

View: *Vistas* “Otherworldly Visions” (1500s and 1600s) and select image(s) from *Vistas* and/or books on reserve – also see the link for the *Relaciones Geográficas* collection at the Benson Latin American Collection at <http://www.lib.utexas.edu/benson/rg/>

[response paper due in class March 17]

March 24 *Portraiture, Power and Identities*

Read: Donahue-Wallace, pp. 200-217; in CR Mónica Domínguez-Torres, “Emblazoning Identity: Indigenous Heraldry in Colonial Mexico and Peru”; Carolyn Dean, “Inka Nobles: Portraiture and Paradox in Colonial Peru”

View: *Vistas* “Visual Culture” and “Patterns of the Everyday” and select image(s) from *Vistas* and/or books on reserve/recommended websites

[response paper due in class March 24]

March 31 *Visualizing the Spanish Empire*

Read: Donahue-Wallace, chapter 7; in CR Suzanne L. Stratton-Pruitt, “The King in Cuzco. Bishop Mollinedo’s Portraits of Charles II”; and via electronic resource: Daniela Bleichmar, “Visions of Imperial Nature: Global White Space, Local Color,” chapter five from her *Visible Empire. Botanical Expeditions & Visual Culture in*

the Hispanic Enlightenment

View: View: *Vistas* “Political Force of Images” and select image(s) from *Vistas* and/or books on reserve

[response paper due in class March 31]

April 7	Preparation of exhibition essay and visual presentation
Friday April 11	Abstract and working bibliography due by noon to me via e-mail

April 14 **Preparation of exhibition essay and visual presentation**

April 18	first draft due ***Friday April 18*** to me by 5 p.m. via e-mail
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April 21 **Peer review discussion of first drafts of final essay**
Peer review and discussion of first drafts. Peer review comments to be submitted to me and to the seminar member you reviewed at the end of the seminar today

April 28 **Presentations and discussion of seminar members’ exhibitions**

[final critical essay due in class April 28]

Important Additional Information:

Policy on Scholastic Dishonesty/Plagiarism (Student Judicial Services): Students must familiarize themselves with the university’s policies on scholastic dishonesty and plagiarism. Students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. Since such dishonesty harms the individual, all students, and the integrity of the University, policies on scholastic dishonesty will be strictly enforced. For further information please visit the Student Judicial Services website: <http://deanofstudents.utexas.edu/sjs>. Please discuss any concerns you have regarding these policies with me and please understand that “ignorance” is not a defense in plagiarism cases

University of Texas Honor Code: The core values of the University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community

Use of E-mail for Official Correspondence to Students: E-mail is recognized as an official mode of university correspondence; therefore, you are responsible for reading

your e-mail for university and course-related information and announcements. You are responsible to keep the university informed about changes to your e-mail address. You should check your e-mail regularly and frequently—at minimum twice a week—to stay current with university-related communications, some of which may be time-critical. You can find UT-Austin’s policies and instructions for updating your e-mail address at <http://www.utexas.edu/its/policies/emailnotify.php>

Religious Holidays: UT-Austin policy requires that you must notify me of your pending absence at least fourteen days prior to the date of the observance of a religious holy day. If you must miss a class or the deadline for submission of an assignment in order to observe a religious holy day, I will give you an opportunity to complete the missed work within a reasonable time after the absence.

Behavior Concerns Advice Line (BCAL): If you are worried about someone who is acting differently, you may use the Behavior Concerns Advice Line to discuss by phone your concerns about another individual’s behavior. This service is provided through a partnership among the Office of the Dean of Students, the Counseling and Mental Health Center (CMHC), the Employee Assistance Program (EAP), and the University of Texas Police Department (UTPD). Call 512-232-5050 or visit <http://www.utexas.edu/safety/bcal>

Emergency Evacuation Policy: Occupants of buildings on the UT-Austin campus are required to evacuate and assemble outside when a fire alarm is activated or an announcement is made. Please be aware of the following policies regarding evacuation:

- Familiarize yourself with all exit doors of the classroom and the building. Remember that the nearest exit door may not be the one you used when you entered the building
- If you require assistance to evacuate, inform me in writing during the first week of class
- In the event of an evacuation, follow my instructions or those of class instructors
- Do not re-enter a building unless you are given instructions by the Austin Fire Department, the UT-Austin Police Department, or the Fire Prevention Services office

Emergency Information: For more information on UT-Austin’s emergency policies and procedures see <http://www.utexas.edu/emergency/>

Suggestions for Efficient Reading and Note-Taking–SQ3R: Survey, Question, Read, Recall, Review

SQ3R is a note taking method from readings which I have adapted here to help you hone your reading and note-taking skills (“Note taking skills - from lectures and readings website (UTC). Rowntree (1976: 40-64) outlines what he calls the “SQ3R” approach to reading and note taking from text. He suggests that students should use the

following approaches to maximize their understanding and analysis of readings in the most efficient way:

Survey - skim through the chapter or book and note the layout, first and last chapters or paragraphs, look at the headings used, familiarize yourself with the reading.

Question - ask questions about what the author's main topic is and why the topic is significant

Read - read *actively* but quickly, looking for the author's main arguments/conclusions – do not take any notes - you might want to read through twice quickly

Recall - Write down the main points of the reading and any really important facts, and opinions that help support the main points. Also note use of significant primary source material

Review - repeat the first three steps over and make sure you haven't missed anything. At this point you might like to finalise your notes and re-read your notes or write down how the material you've just covered relates to your question or task.