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appointment

HSAR 296B: Visual Culture of Early Modern Latin America

This class focuses on the visual culture that developed across the three centuries that the Americas were part of the global Spanish empire. Topics examined will include the transformation of indigenous visual culture in the wake of the conquest, the use of art and architecture to consolidate and contest political hegemonies, and the mechanics of art production for both local and international markets. Knowledge of Spanish is helpful but not required.

Spanish America was an extensive region—covering much of the Americas, running from California to Chile from the 16th century to the early 19th century. Its visual culture was forged in urban centers, religious and frontier communities, and indigenous towns. Despite the attempts of its Spanish-run government to impose a standard language and religion, structure of government and unified economic model, Spanish America's population was polyglot and culturally diverse. At the same time, people living in Spanish America were often closely connected to the international economy developing in the early modern world. This course considers visual traditions, tastes, and practices in a way that highlights how distinct cultures coexisted and developed in an increasingly global world. Its thematic structure follows that of the interactive DVD, *Vistas: Visual Culture in Spanish America, 1520-1820*, which is the primary text for the course.

Required course material:

Dana Leibsohn and Barbara E. Mundy, *Vistas: Visual Culture in Spanish America, 1520-1820, Cultura Visual de Hispanoamérica* (University of Texas Press 2010; DVD). Each of the six component units has introductory material, a set of about 40 images with annotations (in the Gallery), and a suite of primary documents (in the Library). When a unit is assigned, students are responsible for all the material in the introductions, the gallery and the library.

Mark A. Burkholder and Lyman L. Johnson, *Colonial Latin America* (New York: Oxford University Press, 1998).

All other readings listed in the syllabus (bibliography below) are available online. Please read all material listed before the class meets.

Class requirements (descriptions below):

In-class writing assignments and participation in section	15% of final grade
Midterm	20% of final grade
Map project	5% of final grade
Paper 1 (1000 words)	10% of final grade
Paper (2000 words)	20% of final grade
Final exam	30% of final grade

Outline of classes

Jan 11	Introduction: Why visual culture? Why Latin America?
Jan 13	Conquest and the Foundation of Latin America Reading: Coe, "The Aztec Empire" and Morris, "Signs of Division..."; Burkholder and Johnson, Ch. 1.

Jan 15 (Fri)	Making sense of the Pre-Columbian <i>Vistas</i> , Making Sense of the Pre-Columbian (online at www.smith.edu/vistas)	
Jan 18	No classes	
Jan 20	Making sense of the pre-Columbian Russo, "Plumes of Sacrifice."	
Jan 25	Making sense of the Pre-Columbian <i>Vistas</i> , Making Sense of the Pre-Columbian (online at www.smith.edu/vistas)	
Jan 27	Political Force of Images <i>Vistas</i> , Political Force of Images; Burkholder and Johnson, Ch. 3.	Map due
Feb 1	16th c. Mendicant Architecture Reading: Edgerton, excerpt from <i>Theaters of Conversion</i>	
Feb 3	Mural painting in the 16th century Reading: Peterson, excerpt from <i>Paradise Murals</i>	
Feb 8	City planning and mapping Reading: Mundy, excerpt from <i>Mapping of New Spain</i> ; Leibsohn, "Colony and Cartography." Rama, excerpt from <i>The Lettered City</i> .	Paper 1 due
Feb 10	Sacred spaces Reading: Cummins and Rappaport, "Reconfiguration"	
Feb 15	Mechanics of the Artworld <i>Vistas</i> , Mechanics of the Artworld; Burkholder and Johnson, Ch. 6	
Feb 17	Puebla ceramics Reading: Connors McQuade, excerpt from <i>Talavera Poblana</i>	
Feb 22	Midterm	
Feb 24	Andean textile traditions Reading: Phipps, et al. excerpt from <i>The Colonial Andes</i> .	
Mar 1	Andean textiles and the Global Market/review midterm	Mar 1
Mar 3	Painting dynasties in Mexico City /Reading: Bargellini, "Originality and Invention." Section: discuss Bargellini	Mar 3
	March 16 Spring Break; No Classes	
Mar 22	Otherworldly visions / <i>Vistas</i> , Otherworldly Visions	
Mar 24	Otherworldly visions /Reading: Peterson, "Reproducibility of the Sacred" Section: Discuss Otherworldly Visions library	
Mar 29	Otherworldly visions /Reading: Dean, "The Renewal of Old World Images."	
Mar 31	Patterns of the everyday / <i>Vistas</i> , Patterns of the everyday Section: Discuss Patterns library	
Apr 5	Patterns of the everyday: female perspectives /Reading: Hammer, "Crowned Nuns"	
Apr 7	Memories of Conquest /Reading: Schreffler, excerpt from <i>The Art of Allegiance</i> Section: Discuss Hammer and Schreffler	
Apr 12	Reckoning with Mestizaje <i>Vistas</i> , Reckoning with Mestizaje	
Apr 14	Art and race: Casta Painting Reading: Katzew, "Casta Painting..."	
Apr 19	Enlightenment ideas in the New World Reading: Roberts "Art and Empire," Quiñones, "Humboldt and Aztec Art."	Paper 2 due
Apr 21	Colonial present/presence Reading: Baddeley and Valerie Fraser, "Confronting a Colonial Past"	
May 4 (Tues)	Final Exam, 2.00 pm	

Class Information/ requirements:

I will be posting course documents and other material on Classes*v2 system.

Office hours: You can sign up on the Classes*v2 system.

Exams: There are two exams, a midterm and a final. The final is cumulative.

Papers: You'll also be expected to write two papers, the first an analysis of a group of objects another on historiography. Papers are due at the beginning of class, hard copies only. All requirements must be fulfilled in order to pass the course.

Attendance is strongly encouraged; given the nature of the course, it will be difficult to be successful in it if one does not attend lecture/section. Academic dishonesty: Avoid it. If you are unsure what plagiarism is, see "Understanding and Avoiding Plagiarism" at <http://www.yale.edu/bass/writing/sources/plagiarism/index.html>.

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Office hours: by appointment

Loria 3rd floor Grad Student Lounge

HSAR 296B

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Reading list

Michael Coe, "The Aztec Empire: Realm of the Smoking Mirror" in *Circa 1492: art in the age of Exploration*, edited by Jay A. Levenson (Washington: National Gallery of Art; New Haven: Yale University Press, 1991).

Craig Morris, "Signs of Division, Symbols of Unity: Art in the Inka Empire," in *Circa 1492: art in the age of Exploration*, edited by Jay A. Levenson (Washington: National Gallery of Art; New Haven: Yale University Press, 1991).

Alessandra Russo, "Plumes of Sacrifice: Transformations in Sixteenth-Century Mexican Feather Art," *RES: Anthropology and Aesthetics* 42 (Autumn 2002).

Samuel Edgerton, *Theaters of Conversion* (Albuquerque: University of New Mexico, 2002).

George Kubler, *Mexican Architecture of the Sixteenth Century* (New Haven, Connecticut and London: Yale University Press, 1948).

Jeanette Peterson, *The Paradise Garden Murals of Malinalco: Utopia and Empire in Sixteenth-century Mexico* (Austin, Texas: University of Texas Press, 1993).

Barbara Mundy, "Spain and the imperial ideology of mapping," from *The Mapping of New Spain: Indigenous Cartography and the Maps of the Relaciones Geográficas* (Chicago: University of Chicago Press, 1996).

Dana Leibsohn, "Colony and Cartography: Shifting Signs on Indigenous Maps of New Spain." In *Cultural Migrations: Reframing the Renaissance*, C. Farago, ed. (New Haven and London: Yale University Press, 1995), pp. 264-281.

Angel Rama, *The Lettered City*, J. C. Chasteen, trans. (Durham: Duke University Press, 1996).

Thomas B.F. Cummins and Joanne Rappaport, "The Reconfiguration of Civic and Sacred Space: Architecture, Image and Writing in the Colonial Northern Andes." *Latin American Literary Review* XXVI (52, 1998), pp. 174-200.

Margaret Connors McQuade, *Talavera Poblana: Four Centuries of a Mexican Ceramic Tradition* (New York: Hispanic Society of America, 1999).

Elena Phipps, Johanna Hecht, and Cristina Esteras Martín, *The Colonial Andes: Tapestries and Silverwork, 1530-1830* (New York: Metropolitan Museum of Art; New Haven and London: Yale University Press, 2004).

Clara Bargellini, "Originality and Invention" in *Painting a New World: Mexican Art and Life, 1521-1821* D. Pierce, R. Ruiz Gomar and C. Bargellini, eds. (Denver: Frederick and Jan Mayer Center for Pre-Columbian and Spanish Colonial Art at the Denver Art Museum).

Jeanette Favrot Peterson, "The Reproducibility of the Sacred: Simulacra of the Virgin of Guadalupe." *Exploring New World Imagery*. Donna Pierce, ed., (Denver: Denver Art Museum, 2005), pp. 43-78.

Carolyn Dean, "The Renewal of Old World Images and the Creation of Colonial Peruvian Visual Culture," in *Converging Cultures: Art and Identity in Spanish America*, Diana Fane, ed. (Brooklyn: The Brooklyn Museum, 1996), pp. 171-182.

Kirsten Hammer, "Monjas coronadas: the crowned nuns of viceregal Mexico" in *Retratos: 2,000 years of Latin American portraits*. E. Benson, ed. (New Haven: Yale, 2004), pp. 86-101.

Michael J. Schreffler, *The Art of Allegiance: Visual Culture and Imperial Power in Baroque New Spain* (College Park: Pennsylvania State University Press, 2007).

Stephanie Wood, "Don Diego García de Mendoza Moctezuma: A Techialoyan Mastermind." *Estudios de Cultura Náhuatl* 19 (1989): 245-268.

Ilona Katzew, "Casta Painting: Identity and Social Stratification in Colonial Mexico," in *New World Orders* (New York: Americas Society, 1996), pp. 8-29.

Miles Roberts, "Art and Empire: José Celestino Mutis and the Art of the Royal Botanical Expedition to Nuevo Granada." *ZooGoer* 27 (4, 1998).

Eloise Quiñones Keber, "Humboldt and Aztec Art," *Colonial Latin American Review* 5, no. 2 (1996): pp. 277-298.

Oriana Baddeley and Valerie Fraser, "Confronting a Colonial Past" in *Drawing the Line: Art and Cultural Identity in Contemporary Latin America* (London, New York: Verso, 1989), pp. 41-72.