

## **HA 2005: History of Latin American Art: Prehispanic and Early Modern**

Professor Byron Hamann

### **Course Description:**

This course examines the art of Latin America from about 1500 BC to 1821, surveying both prehispanic civilizations as well as the era of Spanish and Portuguese rule from first encounters in 1492 to the wars of independence in the early nineteenth century. A wide range of objects and images will be discussed, from painting, sculpture, and architecture to ceramics, featherwork, and textiles. These artifacts will be studied both for how they reflect the aesthetic ideals of different peoples from different cultures and backgrounds (indigenous American, European, African) in the past, as well as for how they illuminate social, political, and economic themes in the cultures they were made for. The main goal of the course is to teach not only a body of knowledge but also a set of critical tools that you should be able to apply to a wide range of material not specifically covered in the course.

### **Objectives:**

History of Art 2005 fulfills both the Visual and Performing Arts requirement in the Arts and Humanities (Breadth) section of the General Education Curriculum and 5 hours of the Historical Study requirement. Students may opt to count it in either category but not both. The stated goals and rationales for the two categories are as follows:

#### Arts and Humanities:

##### *Goals:*

*Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; for interpretation and evaluation; for critical listening, reading, seeing, thinking, and writing; and for experiencing the arts and reflecting on that experience.*

##### *Learning Outcomes:*

1. *Students develop abilities to be informed observers of or active participants in the visual, spatial, performing, spoken, or literary arts.*
2. *Students develop an understanding of the foundations of human beliefs, the nature of reality, and the norms that guide human behavior.*
3. *Students examine and interpret how the human condition and human values are explored through works of art and humanistic writings.*

##### *Visual and Performing Arts Learning Outcomes:*

1. *Students develop abilities to analyze, appreciate, and interpret significant works of art.*
2. *Students develop abilities to understand how ideas influence the character of human beliefs, the perception of reality, and the norms that guide human behavior.*

#### Historical Study:

##### *Goals:*

*Students develop knowledge of how past events influence today's society and help them understand how humans view themselves.*

##### *Learning Objectives:*

1. *Students acquire a perspective on history and an understanding of the factors that shape human activity*
2. *Students display knowledge about the origins and nature of contemporary issues and develop a foundation for future comparative understanding*
3. *Students think, speak, and write critically about primary and secondary historical sources by examining diverse interpretations of past events and ideas in their historical contexts.*

History of Art 2005 is designed to meet all of these objectives, and to do so in multiple ways. It engages works of art through close analyses of their structure, function, subject matter, and meaning (thereby addressing the requirements of the VPA category of the GEC) as well as through the historical factors—political, social, and cultural alike—that contributed to their creation. Indeed, the course emphasizes the fact that material objects—whether Chavín statues or Tupinamba feather capes—are the stuff of history and that, in them, a particular kind of historical thinking (connected to but different from those of other more overtly “political” events) has been realized in concrete form. The use of objects to tell history is especially

important when studying indigenous Latin America, because alphabetic writing did not exist before the arrival of the Europeans. Instead, indigenous peoples conveyed their ideas about their own history through the creation and use of art and architecture. Because the course concerns several quite distinct civilizations—from the Olmecs to the Inka to nineteenth-century creole nationalists—it also provides many opportunities for cross-cultural comparison, not only among those earlier civilizations covered by the course, but also between them and our contemporary context. The course equally takes up issues of interpretation, including both conflicting (and more or less contemporaneous) interpretations of a single work (how did Mixtecs versus Europeans view an indigenous god-image in sixteenth-century Mexico, for example) and the changing history of the interpretation of specific works of art (how, and why, did late eighteenth century elites claim prehispanic artifacts as their “own” heritage). Because early modern Latin America was a crossroads linking four continents (Europe and, through the slave trade, Africa to the east; Asia, via Pacific commerce, to the west), the second part of the course will help students to understand the long history of worldwide connectedness and travel before our current globalized age. Since commerce and the flow of artifacts (textiles, chocolate, silver, paintings, books) was a crucial component of life in early modern Latin America, the focused attention on material things that the history of art privileges makes it a particularly relevant discipline through which to approach this era and the globecrossing issues it raises.

HA 2005 also emphasizes general principles and strategies of visual analysis through which students can appreciate and begin to understand works of art from historical and cultural contexts other than those included in the course itself. Moreover, the course lectures, readings, and other assignments are designed to enhance the students’ overall critical, analytic, and interpretive abilities, just as the paper and the essay format of the exams are intended to encourage students to work on the clarity and precision of their writing.

### **Texts:**

Michael D. Coe and Rex Koontz, *Mexico from the Olmecs to the Aztecs* (7th ed., 2013)

Rebecca R. Stone, *Art of the Andes from Chavín to Inca* (3rd ed., 2012)

James Oles, *Art and Architecture in Mexico* (2013)

Dana Leibsohn and Barbara Mundy, *Vistas: Visual Culture in Spanish America 1520-1820* (2010), [www.smith.edu/vistas](http://www.smith.edu/vistas).

+ **PLUS** readings posted on Carmen, and [www.mesolore.org](http://www.mesolore.org)

### **Using the Vistas**

Vistas has both an online "Library" where you will find primary texts and an online "Gallery." where you can find images by searching by name. When the image appears onscreen, double click to open it in the image palette. Then, move your cursor to the upper right-hand corner of the image space. This will make a small lime green page icon appear. Clicking on that icon will make a series of color-coded icons appear over the image. You should read the texts attached to each icon (click on an icon to read the associated text). The icons use the following color key

Red: Title, date, and basic description

Turquoise: comments on specific details of the image

Orange: Patronage/Artist

Purple: Material/Technique

Green: Context/Collection History

Blue: Cultural Interpretation

Grey: Bibliography

On average, the texts attached to each image amount to a page of reading in total.

### **Images for Study:**

The Powerpoint presentations for this class will be made available for online study through Carmen: <https://carmen.osu.edu/>

### **Course Requirements and Grading:**

#### **Exams:**

There will be a midterm exam, held during class on **Monday, March 4** and a final exam on the university appointed day and time—**Monday, April 28**. The midterm will cover all material presented before February 23; the final exam everything after that (with a comprehensive portion that will draw on what you should have assimilated throughout the entire course). The exams will consist of short essays of three types: (1) comparisons, in which you will be asked to identify a pair of works, then discuss their similarities and differences in relation to a particular question or set of questions; (2) “unknowns,” in which you analyze a work neither seen nor discussed in class in relation to things that were; and (3) responses to a particular question, which may or may not be related to a specific image, and which will likely draw on some of the readings for the course.

#### **Paper:**

Each student will be required to write a short (three- to five-page) comparative analysis of two works of art (Specific assignments will be handed out shortly.) **DUE March 30**. Please note: all papers must be typed, double-spaced, in 12-point font and with 1 inch margins on all sides. Papers will be uploaded to the Comparative Essay Dropbox folder in Carmen. The grades of all papers uploaded after 11:59 pm on the due date will be automatically reduced 1/2 letter grade for each day they are late: no exceptions.

#### **Participation:**

Perfect attendance will guarantee a participation grade of B (85), and active involvement in class discussions will raise the grade even higher. Each section that the student is absent without an approved excuse will lower the basic participation grade below 85.

#### **Grading:**

Your grade will be calculated on the following bases:

Midterm:	25%	<b>Makeup exams will not be offered</b>
Paper:	25%	
Final exam:	25%	<b>Makeup exams will not be offered</b>
Attendance:	25%	

**Students with disabilities:** Any student who feels that s/he may need an accommodation based on the impact of a disability should contact the professor to discuss your specific needs. We rely on the Office of Disability Services to verify the need for accommodation and to help develop accommodation strategies. Students with disabilities who have not previously contacted the Office of Disability Services are encouraged to do so, by looking at their website (<http://www.ods.ohio-state.edu>) and calling them for an appointment.

**Academic misconduct:** Students are reminded that academic misconduct is a violation of the code of Student Conduct and, per faculty rule 3335-31-02, must be reported to the Committee on Academic Misconduct. The University defines academic misconduct as any activity that tends to compromise the academic integrity of the institution or subvert the educational process. (The University rules on academic misconduct can be found on the web at <http://acs.ohio-state.edu/offices/oa/procedures/1.0.html>) The most common form of misconduct is plagiarism. Remember that any time you use the ideas or statements of someone else, you must acknowledge that source in a citation. This includes material that you found on the web. The University provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>.

## COURSE OVERVIEW

### PART ONE: PREHISPANIC WORLDS

#### **Week 1**

- Jan 7 Introduction  
Jan 9 Geography and Culture in Mesoamerica and the Andes Olmecs

#### **Week 2**

- Jan 14 The Olmecs  
Jan 16 Chavín and Paracas

#### **Week 3**

- Jan 21 Teotihuacan and Monte Albán  
Jan 23 Nasca and Moche

#### **Week 4**

- Jan 28 NO CLASS  
Jan 30 The *Popol Vuh*

#### **Week 5**

- Feb 4 The Maya  
Feb 6 Tiwanaku and Wari

#### **Week 6**

- Feb 11 Cacaxtla and El Tajín  
Feb 13 Lambayeque and Chimú

#### **Week 7**

- Feb 18 Tula and Chichen Itza  
Feb 20 Postclassic Oaxaca

#### **Week 8**

- Feb 25 The Inka  
Feb 27 The Aztecs

#### **Week 9**

- Mar 4 **MIDTERM EXAM**

**MIDTERM EXAM**

### PART TWO: LIVING WITH THE EUROPEANS

- Mar 6 First Encounters: The Caribbean

#### **Week 10**

### **SPRING BREAK NO CLASS**

#### **Week 11**

- Mar 18 The Conquests of Mexico and the Andes  
Mar 20 The Arts of Evangelization in New Spain

#### **Week 12**

- Mar 25 Indigenous Brazil  
Mar 27 *How Tasty Was My Little Frenchman*

#### **Week 13**

- Apr 1 Guaman Poma: Writing to the King  
Apr 3 Baroque Spectacle in New Spain and the Andes

#### **Week 14**

- Apr 8 New Spain, California, and Asia  
Apr 10 Neoclassical Aesthetics

#### **Week 15**

- Apr 15 Enlightenment Science  
Apr 17 The Age of Revolutions: Art and Politics from 1750-1821

#### **Exam Week**

- Apr 28 **FINAL EXAM Monday April 28, 10-11:45 am**

**PAPER DUE MARCH 30**

**FINAL EXAM**

### **Class Schedule:**

## **PART ONE: PREHISPANIC WORLDS**

### **Week 1**

Jan 7 Introduction

NO READINGS

Jan 9 Geography and Culture in Mesoamerica and the Andes

READINGS: Coe and Koontz 1-19 (Introduction)

+ Stone 6-19

### **Week 2**

Jan 14 The Olmecs

READINGS: Coe and Koontz 61-76 (The Olmec Civilization, The San Lorenzo Olmecs, El Manatí, The Olmecs of La Venta)

VIEW: Coe and Koontz Plates I, II, III, IV, V, VI

PRIMARY SOURCE: The Humboldt Celt (PDF on Carmen)

Jan 16 Chavín and Paracas

READINGS: Stone 36-49 (Chavín de Huantar) and 56-72 (Introduction, The Paracas Style, Paracas Textiles)

### **Week 3**

Jan 21 Teotihuacan and Monte Albán

READINGS: Coe and Koontz 91-97, 125-131 (Early Zapotec Civilization, Classic Monte Albán)

+ Coe and Koontz 101-121 (The Rise of Great Civilizations, The Urban Civilization of Teotihuacan)

VIEW: Coe and Koontz Plates VII, VIII, IX, X, XI

Jan 23 Nasca and Moche

READINGS: Stone 72-90 (The Nasca Style, Paracas/Nasca Goldwork, Nasca Ceramics, Nasca Textiles, Nasca Earthworks)

+ Stone Chapter 4 (Moche)

### **Week 4**

Jan 28 NO CLASS

Jan 30 The *Popol Vuh*

PRIMARY SOURCE: Introduction to the *Popol Vuh* (PDF on Carmen)

### **Week 5**

Feb 4 The Maya

READINGS: Selections from Coe, *The Maya* (PDF on Carmen)

PRIMARY SOURCE: The Hieroglyphics of Chocolate (PDF on Carmen)

Feb 6 Tiwanaku and Wari

READINGS: Stone 127-129, 131-160, (Introduction, Tiwanaku, Tiwanaku Portable Arts, Wari City Planning and Architecture, Wari Fiber Arts)

### **Week 6**

Feb 11 Cacaxtla and El Tajín

READINGS: Coe and Koontz 132-145 (The Maya Connection, El Tajín)

Feb 13 Lambayeque and Chimú

READINGS: Stone 163-186 (Introduction, The North Coast, The Lambayeque Style, The Kingdom of Chimor, Chan Chan, Beyond Chan Chan, Other Chimú Arts)

### **Week 7**

Feb 18 Tula and Chichen Itza

READINGS: Coe and Koontz 151-152, 154-174 (A Time of Troubles, Tula and the Toltecs, Archaeological Tula, Tula and Chich'en Itza)

VIEW: Coe and Koontz Plates XIII

PRIMARY SOURCE: Diego de Landa on Chichen Itza (in Vistas Library)

Feb 20 Postclassic Oaxaca

READINGS: Coe and Koontz 175-177 (Late Zapotec Culture at Mitla and first 2 paragraphs of The Mixtecs)

PRIMARY SOURCE: The *Codex Nuttall*, readings at [www.mesolore.org](http://www.mesolore.org):

Tutorials>Life in the Rain Place, INTRODUCTION and THE RAIN PLACE only  
<http://www.mesolore.org/tutorials/learn/11/Life-in-the-Rain-Place>

+

Tutorials> Introduction to the Codex Nuttall

<http://www.mesolore.org/tutorials/learn/4/Introduction-to-the-Codex-Nuttall>

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Ñudzavui documents > Interactive Codex Nuttall, details 20.172 to 22.229  
[= the Wars of Earth and Sky]

Use the Read setting to access commentary as rollover activated popup balloons.

Use the Details setting and ← Hotspots → arrows in lower grey toolbar to move through commentary detail by detail.

<http://www.mesolore.org/viewer/view/5/Codex-Nuttall>

### **Week 8**

Feb 25 The Inka

READINGS: Stone 194-217, 230-240 (Introduction, Origins and History, Empire and Art, Stonework, Architecture, Cuzco, Other Inka Arts)

Feb 27 The Aztecs

READINGS: Coe and Koontz Chapter 10 (190-224)

PRIMARY SOURCE: The *Matrícula de Tributos*, readings at [www.mesolore.org](http://www.mesolore.org):

Nahua documents, interactive Matrícula Introduction

<http://www.mesolore.org/viewer/view/1/Matricula-de-Tributos>

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Nahua documents, interactive Matrícula Folio 12r, all details (12r.1 to 12r.E11)

Use the Read setting to access commentary as rollover activated popup balloons.  
Use the Details setting and ← Hotspots → arrows in lower grey toolbar to move through commentary detail by detail.

<http://www.mesolore.org/viewer/view/1/Matricula-de-Tributos?page=23>

### **Week 9**

Mar 4 **MIDTERM EXAM**

### **PART TWO: LIVING WITH THE EUROPEANS**

Mar 6 Frist Encounters: The Caribbean

PRIMARY SOURCE: Fray Ramón Pané on Taíno zemis (in *Vistas* Library)

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PRIMARY SOURCES: Images in *Vistas* gallery:

Zemi, front side, Discussion

Zemi, back side, Discussion

### **Week 10**

**SPRING BREAK NO CLASS**

### **Week 11**

Mar 18 The Conquests of Mexico and the Andes

PRIMARY SOURCE: The *Lienzo de Tlaxcala*, readings at [www.mesolore.org](http://www.mesolore.org) :

Nahua documents, interactive Lienzo Introduction

<http://www.mesolore.org/viewer/view/2/Lienzo-de-Tlaxcala>

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Nahua documents, interactive Lienzo de Tlaxcala, details 1.1 to 19.23 AND 41.1 to 48.19

Use the Read setting to access commentary as rollover activated popup balloons.

Use the Details setting and ← Hotspots → arrows in lower grey toolbar to move through commentary detail by detail.

<http://www.mesolore.org/viewer/view/2/Lienzo-de-Tlaxcala#>

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PRIMARY SOURCE: Image in *Vistas* gallery:

Koricancha and Santo Domingo

Mar 20 The Arts of Evangelization in New Spain

READINGS: Oles 18-31, 38-53

PRIMARY SOURCE: Sahagún on Featherworking (in *Vistas* Library)

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PRIMARY SOURCE: Images in *Vistas* gallery:

Feather-working scenes,

Christ as Salvator Mundi

### **Week 12**

Mar 25 Indigenous Brazil

PRIMARY SOURCE: Jean de Léry on the Tupinamba (PDF on Carmen)

Mar 27 *How Tasty Was My Little Frenchman*

**Mar 30, 11:59 pm, PAPERS DUE**

**Week 13**

- Apr 1 Guaman Poma: Writing to the King  
PRIMARY SOURCES: Images in *Vistas* gallery:  
The Author Inquires, Discussion  
Planting scene, Discussion  
The Worship of Idols, Discussion
- Apr 3 Baroque Spectacle in New Spain and the Andes  
READINGS: Oles 80-95  
PRIMARY SOURCES: Images in *Vistas* gallery:  
Corpus Christi Procession, Discussion  
Biombo, Scene of Mexico City, Discussion  
Monstrance, Discussion

**Week 14**

- Apr 8 New Spain, California, and Asia  
PRIMARY SOURCES: Images in *Vistas* gallery:  
Portrait of an Indian Lady,  
Jar with Crane Motif,  
Presentation Basket,  
Chinese-influenced cover,  
Biombo with View of Viceregal Palace
- Apr 10 The Bourbons  
READINGS: Oles 97, 108-131  
PRIMARY SOURCE: Castas and the Viceroy of Peru (PDF on Carmen)  
+  
PRIMARY SOURCE: Images in *Vistas* gallery:  
Castas painting,

**Week 15**

- Apr 15 Enlightenment Science  
READINGS: Oles 156-163  
PRIMARY SOURCES: Images from *Vistas*:  
Cockfight,  
Passiflora Adenopoda,  
Coatlicue
- Apr 17 The Age of Revolutions: Art and Politics from 1750-1821  
READINGS: Oles 132-145  
PRIMARY SOURCES: Images in *Vistas* gallery:  
Portrait of King Ferdinand VII,  
Portrait of Simón Bolívar in Lima.

**Final Exam: Monday, April 28, 10-11:45 am**