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**Spanish 495**  
**Special Topics: Arts of Colonial Latin America**

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Office: VKC 368

Fall 2007  
Mondays 2-5pm  
VKC 208

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### **Course description**

This seminar focuses on two themes. First, it will study the history of colonial Latin America art, broadly construed. We will survey a wide range of materials produced in the Spanish Americas during the colonial period (1492-1802s), including paintings, drawings, sculpture, furniture, textiles, silver, texts from the periods, etc. Our overall goals will be to approach both images and objects historically, that is, to examine them in the specific cultural and social context in which they existed; and also to consider them as historical sources, investigating what they can tell us about the people who produced and consumed them.

Second, the seminar will address the way in which exhibitions (especially in the U.S.) have displayed and depicted colonial Latin American art, examining the idea that an exhibition has a narrative and an argument. This year only, the course will be able to draw on the unique opportunity presented by the concurrent exhibition, *The Arts in Latin America, 1492-1820*, on show at LACMA from 08/05 till 10/28. Most of our seminar meetings during September and October will take place directly at LACMA, where we will have a chance to examine art objects from colonial Latin America first-hand and to meet with the show's curators, designer, education content specialist, and international experts from the U.S., Spain, and Latin America. Given this unique opportunity, and the fact that some events are scheduled directly by LACMA, on two occasions our class will meet out of regularly scheduled hours. Students' flexibility and cooperation regarding this special circumstance are much appreciated.

The course will be conducted in English. All readings will be available in English. Students who wish to receive credit for the Spanish major or minor may also select Spanish readings in consultation with the professor, and complete selected written assignments in Spanish.

### **Course Objectives**

In terms of subject matter, students will learn about the history of art in colonial Latin America through work with both primary and secondary sources, and about the ways in which exhibits display not only objects but also cultures. In terms of skills useful in college and beyond, the main objective of this course is to develop students' critical, analytical, and interpretive skills as readers, writers, and thinkers. Students will work on their capacity to identify key issues and ask probing questions; to argue persuasively and eloquently in both written and oral contexts; to conduct original research using primary and secondary sources; and to write thoughtful, focused analysis that is convincing and thought-provoking. Students will gain multimedia experience by producing wiki projects.

### **Course Requirements and Evaluation**

#### **1. Seminar Participation** 20% of final grade

The format of the course will be a discussion seminar, not a lecture course. This means that we all need to show up to every session having studied all of the assigned materials (whether they be texts or images), having thought about them, and being ready to participate in the discussion. Come to class prepared to TALK, share IDEAS, and engage in FRIENDLY DEBATE. I cannot emphasize this enough: simply being physically present in the room will not be acceptable. We cannot have a good discussion—and therefore a good seminar—if we are not all well prepared and willing discuss the assigned materials. An active engagement with the material will be necessary for the seminar to

be effective and will be expected from all participants. PLEASE do not be the person who brings the seminar down to a lesser level because of ill-preparedness or unwillingness to participate.

Attendance to the seminar is required, and a sign-up sheet will be distributed every meeting. If you know that you will have a conflict for any session, talk to me in advance so that we can prepare a make-up assignment. You will forfeit this entire portion of the grade if you miss more than one class without acceptable documentation (letter from physician, health center, Dean, etc.).

### 2. *Short written assignments* 20% of final grade

There will be four short written assignments, each worth 5% of the final grade for the seminar. These assignments will consist of wiki discussion threads/blogs in which we will all participate as a class. The purpose of these assignments is to help you think through your reactions to our readings and discussions, prepare you for seminar discussion, structure your work throughout the semester, and provide guidance and feedback in preparation for your final project. These assignments will be an important component of our seminar discussions, since they will create an online conversation that will complement our in-person meetings. For that reason, all students are strongly encouraged to participate intensively—the more we all post, the more interesting and useful the conversation will be. For each assignment, you will be required to (1) post your own contribution, of at least 250 words (one page), and (2) respond to *at least* one classmate's posting. (We will work out the exact details and mechanics of these conversations as a group.)

The four topics will be:

1. Catalogue review. Original posting due no later than 5pm on Friday 09/07, response due no later than 10pm on Sunday 09/09.
2. First exhibit review/response. Original posting due no later than 5pm on Friday 09/21, response due no later than 10pm on Sunday 09/23.
3. Response to curators' and exhibition designer's statements. Original posting due no later than 10pm on Sunday 09/30, response due no later than 5pm on Wednesday 10/03
4. Response to symposium and meeting with curator. Original posting due no later than 5pm on Friday 10/19, response due no later than 10pm on Sunday 10/21.

### 3. *Midterm paper* 15% of final grade

Students will write a comprehensive review of the exhibit, 750- to 1000-words long, which will comprise 10% of their final grade. Reviews will be circulated among the class and discussed in class; this response will comprise 5% of students' final grade for the seminar.

### 4. *Oral presentations* 20% of final grade

In addition to the regular oral participation as part of every class, there will be two oral presentations (each worth 10% of the final grade):

1. On a previously scheduled date at one point during the semester, each student will give a 15- to 20-minute gallery talk discussing one or a few items in the exhibition. This talk will discuss selected artwork in detail, and relate it to readings we have done (and extra readings if appropriate). Please clear your presentation topic with me at least one week before your gallery talk is scheduled. In preparation for your gallery talk, please read the following article: Burnham, Rika and Elliott Kai-Kee, "The Art of Teaching in the Museum," *Journal of Aesthetic Education*, Vol 39, No. 1, Spring 2005,
2. Our last meeting will be entirely dedicated to students' presentations of their final curatorial projects. Each student will give a detailed presentation of their exhibit (about 15-minutes long, depending on the number of students in the seminar) and answer classmates' questions.

### 5. *Final assignment* 25% of final grade

The capstone of your work in this seminar will be to curate your own online exhibit of colonial Latin American art. You will choose a focused topic, select specific objects from catalogues and/or other sources, conduct research about them, and produce an online exhibit using the USC wiki system. Your exhibit will include an introductory essay, at least three separate sections (each with its own brief introduction), images, and captions.

We will have an overview of the wiki system in preparation for this assignment. I will provide a detailed bibliography of primary and secondary sources on colonial Latin American art and will assist you with this research.

#### Guidelines for written work:

All written assignments should be well written and researched with appropriate documentation (footnotes, bibliography, reproductions of images). They should not be preliminary drafts but finished pieces of research and writing, with well-developed ideas, argument, structure, and tone, and demonstrate both independent thought and a thoughtful engagement with the materials and issues discussed throughout the seminar. *Your work should always be spell-checked and proofread.*

Proper citation is required in all papers. You can review citation norms in either of the following titles:

- Gibaldi, Joseph, *MLA style manual and guide to scholarly publishing* (New York: Modern Language Association of America, 2nd ed. 1998)  
Available at Doheny Reference, Leavey Commons Desk, and Leavey Lower Commons.  
Call number: PN147.G444 1998
- *The Chicago manual of style* (Chicago: University of Chicago Press, 15th ed. 2003)  
Available at AFA Reference, Doheny Reference, and Leavey Commons Desk.  
Call number: Z253.U69 2003

Either MLA or Chicago Manual citation style is appropriate to use provided you are consistent throughout your paper. Choose the one you prefer, and stick to it!

In addition, the following reference work is an extremely useful guide for paper writers in general:

- Turabian, Kate L., *A manual for writers of term papers, theses, and dissertations* (Chicago: University of Chicago Press, 5th ed. 1987)  
Available at Leavey Lower Commons. Call Number: LB2369.T8 1987

All written assignments must be printed in standard fonts and type size (no larger than 12), double-spaced, on 8½" x 11" paper, with 1" margins. All written assignments must also be posted on Blackboard, as will be discussed in class. Deadlines are firm; written assignments will be marked down a step of a letter grade per day (so, an A paper will be marked down to an A- if handed in one day late, to a B+ if handed in two days late, etc.). Deviating from these guidelines will adversely affect your grade. If you have any questions about paper format or methods, please let me know, and I will be very happy to review them with you.

#### **Blackboard Website**

I will use the Blackboard system to post announcements, class documents, and send emails. You will be responsible for any information communicated through Blackboard. Please make sure that the email address that is listed for you on the system is one you check at least once a day. You may log into the Blackboard system at <https://blackboard.usc.edu/webapps/login/>.

#### **Academic Integrity**

Students are expected to submit their own original work for all assignments. Breaches of academic integrity include turning in a paper that has been written by anyone other than yourself or contains portions that have been written by someone other than yourself and copied into the paper from the internet, an electronic database, or a local source such as another student; as well as improper citation practices, such as copying exactly an author's words without using quotation marks and citing the source, paraphrasing in your own words an author's work without citing it, or faking a citation. The person who plagiarizes is stealing somebody else's words and also lying by claiming that they

are their own. They show contempt not only for the author who they plagiarized but also for me as a professor, for other students who are fulfilling the assignment with honesty, and for the entire academic enterprise. Most importantly, they are cheating themselves of the very point of getting a college education, which is to learn valuable skills such as conducting research, thinking and analyzing, organizing, writing, planning, and managing time.

Any breach of academic integrity will be treated with the utmost seriousness. The student will receive an "F" for that assignment; based on the seriousness of the offense, he or she could receive an "F" for the course and be brought to disciplinary action by the Office of Student Judicial Affairs and Community Standards.

Academic integrity practices, especially citation and plagiarism, are discussed in helpful detail in the following USC documents, which will be distributed in the first day of class and are also available online:

- "Trojan Integrity: A Guide Avoiding Plagiarism."  
<http://www.usc.edu/student-affairs/SJACS/docs/tig.pdf>
- "Trojan Integrity: A Guide to Understanding and Avoiding Academic Dishonesty"  
<http://www.usc.edu/student-affairs/SJACS/docs/tio.pdf>
- "Academic Integrity Overview"  
<http://www.usc.edu/student-affairs/SJACS/docs/AcademicIntegrityOverview.pdf>

Please read these documents carefully. If you have any questions about what is acceptable and unacceptable academic practice, please consult the Writing Center or come see me—I will be very happy to clarify information or discuss specific questions and examples.

### Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m. – 5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

### Email Etiquette

I am always willing to help you as best I can. Email is the best way of reaching me if you need my help with a question or concern that cannot wait till my office hours or the next meeting. I will be happy to respond to your email as promptly as I can, typically the same day and often within twenty-four hours (unless I am traveling or there is an unforeseen circumstance). Please treat email as a privilege that should not be abused: if you can find the answer to your question by yourself or by asking a classmate, then there is no need to email your professor.

**IMPORTANT:** Always observe proper email etiquette when contacting any professor. Your email should have a proper subject heading ("Question about SPAN495 paper topic," not, "Hello!") and use a proper and polite greeting ("Dear Professor So-and-so," not "Hi prof!"). Write in standard English and in full sentences, with proper capitalization and punctuation—think of an email to a professor as a professional communication, not a text message to a friend. Aim for politeness, consideration, and a professional attitude; all your professors will greatly appreciate this.

### Materials for the Course

There are two required books for this course. PLEASE NOTE that you will need to place your orders for these books IMMEDIATELY in order to make sure you receive them in order to complete your assignments. All students will be expected to complete all reading assignments, no excuses accepted.

1. Rishel, Joseph (ed.), *The Arts in Latin America, 1492-1820* (New Haven, CT: Yale University Press, 2006) This book can be purchased in person at LACMA (\$50 for paperback, \$75 for hardcover) or online through Amazon (discounted, hardback for paperback price).

2. Ivan Karp and Steven D. Lavine (eds.), *Exhibiting cultures: the poetics and politics of museum display* (Washington: Smithsonian Institution Press, 1991)  
This book can be purchased online through Amazon.

Any other readings will be distributed by the professor as photocopies.

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### Seminar schedule

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#### WEEK 1 (M 08/27): Introduction to the Course

- Discussion of course aims, seminar mechanics, and syllabus.
- In-class exercise: Examination of catalogue and textbook in preparation for next meeting.

#### WEEK 2 (M 09/03): NO CLASS (Labor Day)

Short written assignment # 1:  
Original posting due no later than 5pm on Friday 09/07, response due no later than 10pm on Sunday 09/09

#### WEEK 3 (M 09/10): Overview and Analysis of the Arts in Colonial Latin America

Each student will be responsible for reviewing some of the following books and coming to seminar prepared to discuss them. To prepare for our meeting and facilitate discussion, students will blog before our meeting. I will distribute a handout with questions that will serve as the basis for your work, and post them online as well.

#### ALL STUDENTS MUST CAREFULLY REVIEW THE FOLLOWING SOURCES:

1. Rishel, Joseph (ed.), *The Arts in Latin America, 1492-1820* (New Haven, CT: Yale University Press, 2006)
  - o Read "Sponsor's Statement" and "Partners' Statements," *ALA*, pp. vi-ix; Preface, pp. xvii-xix; Joseph J. Rishel, "Art in Colonial Latin America: A Brief Critical Review," *ALA*, pp. 1-9
  - o Look through catalogue
2. Fane, Diana (ed.), *Converging Cultures: Art and Identity in Spanish America* (New York: The Brooklyn Museum, 1996)
3. Bailey, Gauvin Alexander, *Art of Colonial Latin America* (New York: Phaidon, 2005)
  - o Read "Introduction," pp. 4-16
  - o Look through the entire book in an analytical fashion

#### OF THE FOLLOWING SOURCES, STUDENTS MUST CAREFULLY REVIEW AT LEAST TWO ITEMS FROM EACH GEOGRAPHICAL AREA:

##### Mexico

4. Pierce, Donna, Rogelio Ruiz Gomar, and Clara Bargellini (eds.), *Painting a new world: Mexican art and life, 1521-1821*; with an introduction by Jonathan Brown (Denver: Frederick and Jan Mayer Center for Pre-Columbian and Spanish Colonial Art, Denver Art Museum, 2004)
5. Borrell Miranda, Héctor Rivero, et al., *The grandeur of Viceregal Mexico: treasures from the Museo Franz Mayer = La grandeza del México virreinal: tesoros del Museo Franz Mayer* (Houston, Tex.: Museum of Fine Arts; Mexico: Museo Franz Mayer, 2002)
6. *Dones y promesas: 500 años de arte ofrenda (exvotos mexicanos)* (México, D.F.: Centro Cultural/Arte Contemporáneo; Fundación Cultural Televisa, 1996)
7. *Mexico: Splendors of Thirty Centuries* (New York: Metropolitan Museum of Art, 1990)
8. *Imágenes guadalupanas, cuatro siglos* (México: Centro Cultural/Arte Contemporáneo, 1987)
  - o This book is part of the non-circulating Boeckmann Collection and must be consulted in Special Collections (Doheny 2nd. floor).

9. Hammer, Olga and Jeanne D'Andrea (eds.), *Treasures of Mexico from the Mexican national museums = Tesoros de México de los museos nacionales mexicanos*, catalogue of an exhibition at the Armand Hammer Foundation (Los Angeles: Los Angeles County Museum of Art, 1978)
10. *Masterworks of Mexican art, from pre-Columbian times to the present* (Los Angeles: Los Angeles County Museum of Art, 1963)
11. *Twenty centuries of Mexican art* (New York: The Museum of Modern Art, 1940)

#### *The Andes*

12. Phipps, Elena, Johanna Hecht, and Cristina Esteras Martín (eds.), *The Colonial Andes: Tapestries and Silverwork, 1530-1830* (New Haven: Yale University Press, 2004)
13. Majluf, Natalia, Cristóbal Makowski, Francisco Stastny, *Art in Peru: Works from the Collection of the Museo de Arte de Lima* (Lima, Peru: Museo de Arte de Lima/Promperú, 2001)
14. Querejazu, Pedro and Elizabeth Ferrer, *Potosí: Colonial Treasures and the Bolivian City of Silver* (New York: Americas Society, 1997)

#### *Brazil*

15. Sullivan, Edward J., (ed.), *Brazil: Body and Soul* (New York: Guggenheim Museum, 2001)
16. Whistler, Catherine (ed.), *Opulence and Devotion: Brazilian Baroque Art* (Oxford: Ashmolean Museum, 2001)
17. Lemos, Carlos, *et al.*, *The Art of Brazil* (New York: Harper and Row, 1993)
18. Berth, Fatima, *et al.*, *House of Miracles: Votive Sculpture from Northeastern Brazil*, catalogue of an exhibition at the Americas Society, New York, N.Y., September 15-December 31, 1989 (New York: Americas Society, 1989)
19. *Brazilian Baroque. Decorative and Religious Objects of the Seventeenth and Eighteenth Century, from the Museum of Sacred Art of São Paulo, Brazil* (São Paulo: Secretaria de Cultura, Esportes e Turismo do Estado de São Paulo, 1972?)

#### *E) Other Regions / General Exhibitions*

20. Stratton-Pruitt, Suzanne (ed.), *The Virgin, Saints, and Angels: South American Paintings 1600-1825, from the Thoma collection* (Milan, Italy: Skira; Stanford, Calif.: in association with Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, 2006)
21. Benson, Elizabeth P., *et al.*, *Retratos: 2,000 years of Latin American portraits* (New Haven: Yale University Press, 2004)
22. Kennedy, Alexandra and Marta Fajardo de Rueda (eds.), *Barroco de la Nueva Granada: Colonial Art from Colombia and Ecuador* (New York: Americas Society, 1992)

#### **WEEK 4 (09/17): MUSEUM VISIT. Guided tour of the exhibit.**

- Familiarize yourself with the maps in *ALA*. pp. xx-xxiii
- Elizabeth Hill Boone and Thomas B.F. Cummins, "Colonial Foundations: Points of Contact and Compatibility," *ALA*, pp. 11-21
- Marcus Burke, "The Parallel Course of Latin American and European Art in the Viceregal Era," *ALA*, pp. 71-86
- M. Concepción García Sáiz, "Artisans and Artists in Ibero-america from the Sixteenth to the Eighteenth Century," *ALA*, pp. 87-95

And read *at least one* of the following:

- Alfonso Ortiz Crespo, "The Spanish American Colonial City: Its Origins, Development, and Functions," *ALA*, pp. 23-37
- Edward J. Sullivan, "The Black Hand: Notes on the African Presence in the Visual Arts of Brazil and the Caribbean," *ALA*, pp. 39-55
- Gauvin Alexander Bailey, "Asia in the Arts of Colonial Latin America," *ALA*, pp. 57-69

## Short written assignment # 2

Original posting due no later than 5pm on Friday 09/21, response due no later than 10pm on Sunday 09/23

**WEEK 5 (09/ 24): MUSEUM VISIT. Meet with Victoria Behner, exhibition designer, and Kristin Bengston, education content specialist.**

- Steven D. Lavine, "Museum Practices," in Ivan Karp and Steven D. Lavine (eds.), *Exhibiting cultures: the poetics and politics of museum display* (Washington: Smithsonian Institution Press, 1991), pp. 151-158
- Spencer R. Crew and James E. Sims, "Locating Authenticity: Fragments of a Dialogue," in Karp and Lavine, *Exhibiting cultures*, pp. 159-175
- Elaine Heumann Gurian, "Noodling around with Exhibition Opportunities," in Karp and Lavine, *Exhibiting cultures*, pp. 176-190
- Susan Vogel, "Always True to the Object, in Our Fashion," in Karp and Lavine, *Exhibiting cultures*, pp. 191-204
- James Clifford, "Four Northwest Coast Museums: Travel Reflections," in Karp and Lavine, *Exhibiting cultures*, pp. 212-254

\*\*\* Related Event: LACMA College Night, Thursday, September 27, 8-10pm \*\*\*

**SPECIAL EVENT: Round Table Discussion with Exhibition Curators  
September 29, 1pm, Leo S. Bing Theater, LACMA**

A unique behind the scenes look at the making of *The Arts in Latin America, 1492-1820*, featuring:

- Ilona Katzew, curator of Latin American art at the Los Angeles County Museum of Art
- Joseph R. Rishel, Gisela and Dennis Alter Senior Curator of European Painting at the Philadelphia Museum of Art
- Clara Bargellini, Researcher at the Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México

*This event is mandatory. This extra meeting will replace the regular class meeting on November 19.*

## Short written assignment # 3

Original posting due no later than 10pm on SUNDAY 09/30, response due no later than 5pm on Wednesday 10/03

**WEEK 6 (10/01): MUSEUM VISIT. Exhibit analysis by section (1): Paintings**

- Clara Bargellini, "Painting in Colonial Latin America," *ALA*, pp. 322-334
- Ilona Katzew, "Stars in the Sea of the Church: The Indian in Eighteenth-Century New Spanish Painting," *ALA*, pp. 335-348
- *ALA*, catalogue entries, pp. 348-473

Student presentations: \_\_\_\_\_

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**WEEK 7 (10/08): MUSEUM VISIT. Exhibit analysis by section (2): Sculpture and Decorative Arts**

- Marjorie Trusted, "Exotic Devotion: Sculpture in Viceregal America and Brazil, 1520-1820," *ALA*, pp. 248-257
- Adrian Locke, "Changing Faces" The Re-Emergence of a Sacred Landscape in Colonial Mexico and Peru," *ALA*, pp. 258-263
- *ALA*, catalogue entries, pp. 264-319
- Mitchell A. Coddington, "The Decorative Arts in Latin America, 1492-1820," *ALA*, pp. 98-113
- *ALA*, catalogue entries, pp. 114-143

- Jorge F. Rivas P., "Observations on the Origin, Development, and Manufacture of Latin American Furniture," *ALA*, pp. 476-507

Student presentations: \_\_\_\_\_

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**Special Event: Symposium on "Tradition and Innovation in Spanish and Portuguese America"**

**Saturday, October 13, 9:30 am – 1:30 pm, Brown Auditorium, LACMA**

World-renowned experts on colonial Latin American art from the United States, Spain, and Mexico will present their work, followed by a discussion. Participants:

- Edward J. Sullivan, New York University
- Luisa Elena Alcalá, Universidad Autónoma de Madrid
- Ilona Katzew, Los Angeles County Museum of Art
- Tom Cummins, Harvard University
- Gabriela Siracusano, CONICET (National Scientific Research Council), Universidad Nacional de San Martín, Buenos Aires
- Nuno Senos, Universidad Nova de Lisboa

*This event is mandatory. This extra meeting will replace the regular class meeting on November 26.*

**WEEK 8 (10/15): MUSEUM VISIT. Meeting with Ilona Katzew, curator.**

- Steven D. Lavine, "Art Museums, National Identity, and the Status of Minority Cultures: The Case of Hispanic Art in the United States, in Karp and Lavine, *Exhibiting cultures*, pp. 79-87
- Carol Duncan, "Art Museums and the Ritual of Citizenship," in Karp and Lavine, *Exhibiting cultures*, pp. 88-103
- Jane Livingston and John Beardsley, "The Poetics and Politics of Hispanic Art: A New Perspective," in Karp and Lavine, *Exhibiting cultures*, pp. 104-120
- Peter C. Marzio, "Minorities and Fine-Arts Museums in the United States," in Karp and Lavine, *Exhibiting cultures*, pp. 121-127
- Tomas Ybarra-Frausto, "The Chicano Movement/The Movement of Chicano Art," in Karp and Lavine, *Exhibiting cultures*, pp. 128-150

*\*\*\* Related Event: Talk, Carlos Fuentes \*\*\**

*Wednesday, October 17, 2007, 7:30 pm, Leo S. Bing Theater, LACMA*

*Novelist, essayist, scholar, and diplomat, Carlos Fuentes will speak about his work, which reclaims the Native American, African, and Spanish identity of Latin America and celebrates the rich contributions of Hispanic culture.*

*Tickets: \$8 members; \$10 general admission; \$5 students and seniors 62+. Tickets may be purchased at the Museum Box Office or online at [www.lacma.org](http://www.lacma.org) beginning September 1st.*

*Students are encouraged, but not required, to attend. Students who attend the talk and turn in a short written response will receive extra credit.*

Short written assignment # 4

Original posting due no later than 5pm on Friday 09/19, response due no later than 10pm on Sunday 10/21

**WEEK 9 (10/22): MUSEUM VISIT. Exhibit analysis by section (3): Silver and Textiles**

- Dilys E. Blum, "Textiles in Colonial Latin America," *ALA*, pp. 146-154
- Gridley McKim-Smith, "Dressing Colonial, Dressing Diaspora," *ALA*, pp. 155-163
- *ALA*, catalogue entries, pp. 164-175

- Cristina Esteras Martín, "Silver and Silverwork, Wealth and Art in Viceregal America," *ALA*, pp. 178-189
- Catalogue entries, pp. 190-226
- "The Art of Silver in Colonial Brazil," *ALA*, pp. 230-235
- *ALA*, catalogue entries, pp. 236-245

Student presentations: \_\_\_\_\_

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*Show closes 10/28*

**WEEK 10 (10/29):** Thinking about exhibiting cultures (1)

- Mari Carmen Ramírez, "Beyond 'The Fantastic': Framing Identity in U. S. Exhibitions of Latin American Art," *Art Journal*, Vol. 51, No. 4, Latin American Art. (Winter, 1992), pp. 60-68
- Steven D. Lavine and Ivan Karp, "Introduction: Museums and Multiculturalism," in Karp and Lavine, *Exhibiting cultures*, pp. 1-10
- Ivan Karp, "Culture and Representation," in Karp and Lavine, *Exhibiting cultures*, pp. 11-24
- Svetlana Alpers, "The Museum as a Way of Seeing," in Karp and Lavine, *Exhibiting cultures*, pp. 25-32
- Stephen Greenblatt, "Resonance and Wonder," in Karp and Lavine, *Exhibiting cultures*, pp. 42-56
- B.N. Goswamy, "Another Past, Another Context: Exhibiting Indian Art Abroad," in Karp and Lavine, *Exhibiting cultures*, pp. 68-78

Every curatorial team will bring to class a (one- or two-paragraph long) written description of their preliminary idea. During the second half of the meeting, we will go to the Multimedia Lab at THH room B4, where I will give a demonstration of online research resources.

MIDTERM paper due by 5pm on Friday 11/02 at the latest.  
(Students will post their papers on our wiki and also submit electronic file using Turnitin, on Blackboard.)

**WEEK 11 (11/05):** Thinking about exhibiting cultures (2)

- Discussion of seminar participants' exhibit reviews
- Reading of exhibition reviews (packet will be distributed by Professor Bleichmar the previous meeting)
- Discussion of online exhibits:
  - o <http://www.smith.edu/vistas/index.html>
  - o <http://www.library.upenn.edu/exhibits/rbm/kislak/index/cultural.html>
  - o <http://www.loc.gov/exhibits/kislak/>
  - o <http://www.ibiblio.org/expo/1492.exhibit/Intro.html>
  - o <http://www.nypl.org/research/calendar/exhib/hssl/oelsthssl.cfm>

Curatorial teams will give a very short oral presentation to the class (about 5-minutes long) describing their initial ideas, working title, general plan, preliminary list of objects, and any research questions or concerns for their final project. This is a chance to discuss preliminary ideas with your classmates and with me, and to get feedback and suggestions.

\*\*\* We will meet in the Multimedia Lab at THH room B4, where we will receive a tutorial on the Wiki system so that all students learn how to post their exhibits online and have a chance to ask any specific questions about the technical aspects of their exhibits.

**WEEK 12 (11/12):** NO MEETING (to make up for extra meeting on 09/29 to attend Curators' Round Table at LACMA)

Curatorial teams will email me a preliminary list of selected objects and an annotated bibliography of sources by 5pm. I will provide feedback in preparation for our meeting next week.

**WEEK 13 (11/19):** Individual meetings with Professor Bleichmar to discuss final curatorial projects.

Each team will have a 30-minute meeting with me, in my office (VKC 344). In preparation for this meeting, each team will email me a detailed list of selected objects, developed bibliography, and initial textual entries no later than Saturday evening, 11/17.

**WEEK 14 (11/26):** NO MEETING (to make up for extra meeting on 10/13 to attend Symposium at LACMA)

Each team will email me a nearly-final version of the full text for the exhibition, including list of objects, textual entries, and bibliography, for final approval and feedback.

**WEEK 15 (12/03):** Student oral presentations of final curatorial projects.

We will meet in the Multimedia Lab at THH room B4. Each team will give a 30-minute detailed presentation to the class and a panel of invited judges, going through their online exhibit in detail and describing the rationale behind the curators' choices for the exhibition. Teams will receive feedback from myself, from classmates, and from the panel of distinguished judges, which will include Professor Thomas Cummins (Dumbarton Oaks Professor of the History of Pre-Columbian and Colonial Art and Chair of the Department of the History of Art and Architecture, Harvard University) and Professor Megan O'Neil (Assistant Professor of Pre-Columbian Art, Art History Department, USC), as well as other guests. These feedback will be used to finalize the online exhibits.

**12/10 FINAL SUBMISSION OF CURATORIAL PROJECTS.**

Final versions of all online exhibits must be posted on our class Wiki by 5pm, and final versions of the text posted as Word documents through the Turnitin function on Blackboard.