**SPA 4515 ANDEAN ART, CULTURE AND SOCIETY**

**AU 2018**

**W/F 11:10-12:30**

**Hagerty Hall 255**

Professor: Michelle Wibbelsman

Office: Hagerty Hall 281

Office Hrs: Thursdays 1:00-2:30 p.m. or by appointment

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**COURSE DESCRIPTION**

Welcome to the class! This course on Andean and Amazonian art, culture and society will give you an informed perspective on the variety and diversity of artistic traditions in the Andes and Amazonian from Pre-Columbian times to Contemporary era. We will explore the role art plays in the historical and contemporary formation of the Latin American societies; how art contributes critical social commentary about cultural, social, economic and political reality at the local, regional, national and transnational levels; and how artists, artisans and artistic movements have influenced their respective societies in important ways. We will begin with broad questions about art; art categories and how they speak to power; issues of appropriation, collection, representation and revalorization of artistic traditions. After that the course will progress along a historical timeline, beginning with a study and appreciation of Pre-Columbian art; Conquest, contact and colonial context; the power of artistic images in the period of nation-building; resurgence of indigenous art; contemporary Andean and Amazonian societies and artists.

We will touch on tri-ethnic artistic heritage; artistic expression, aesthetics and identity; art and culture; symbolism; artistic syncretism; the politics of representation including aspects of museum studies and curatorial practices; art as political and social force; art as alternative literacy and historiography; migration and cosmopolitanism; social change and globalization. Over the course of the semester we will develop an ability to appreciate and analyze Andean and Amazonian artistic traditions in their cultural and historical context.

For those of you interest in continuing your studies in Latin American studies, cultural studies, social science research, arts management, Andean and Amazonian studies, anthropology… this course will provide an introduction to terminology and concepts that will be useful across a range of disciplines. Upon completing the class, students will have grounded knowledge of the subject and a sophisticated vocabulary for articulating and discussing Andean and Amazonian art, culture and society. All students in the course will acquire a comparative and critical perspective societies other than our own and on their complex histories and potential connections with aspects of our own cultures.

**Course Goals and Learning Outcomes:**

* To develop an analytical approach to Art in relation to culture and society in the Andes and Amazonia as an object of inquiry.
* To demonstrate an understanding of the historical processes related to artistic expression and production in Andean and Amazonian societies.
* To develop independent critical thinking in relation to the course subject matter.
* To learn about and engage in interdisciplinary approaches to the study of Andean art in relation to culture and society as well as develop an appreciation for indigenous epistemologies related to artistic expression and production.
* To understand how artistic practices influence, and are influenced by, the larger social and cultural processes that have shaped Andean culture and society.
* To understand and construct arguments about the ways cultural products, such as art represent identity, conflict, and celebration and relate to overarching social processes such as colonialism, nationalism, globalization, and others that have shaped Andean society and impacted its cultures.
* To develop an awareness of the role art can play in social and cultural development more generally, and an ability to think critically about such relations.
* To discuss the ways in which social issues, including those related to the expression of race, gender, sexuality and class, surface in popular art and, by the same token, discuss how artistic manifestations influence society.

**Class Format and Participation:**

The course will combine different class formats.  Class sessions will include instructor-centered lectures, class discussions, student presentations on assigned readings, viewing activities, and student presentations of course projects. In addition, we may have some guest lecturers. We will conduct the class in a seminar style for which students are expected to complete readings in preparation for weekly open-format discussions. This means that **all readings, viewing, and web-searching assignments must be finished before the weekly class meetings!** Students are also expected to bring notes and “point of interest” questions, and informed comments to the class meeting.  The easiest way to do it is to take notes or jot down questions as they arise in the process of reading or listening, and bring those reflections to class.  **Participation is a must;** mere attendance does not count as such.

As the professor, I can offer my experience in guiding an interesting discussion and signaling critical topics for analysis. However, I also expect that we will learn from each other drawing on your diverse academic backgrounds and experiences. This means that in addition to being responsible for your own performance as a student, you will also be accountable to the rest of the class as a good discussion partner and educator. I do not expect you to necessarily agree with me in your interpretations of the material. Your participation will be judged based on your engagement with readings, lectures, films and discussion. I expect you to form your own educated opinion. This also means supporting your position. Feel free to bring in outside readings and musical experiences as the topics we discuss resonate with materials and information you come across outside of this class.

The course will make extensive use of audio-visual materials and participatory examples that relate to the readings.  Most readings will be available through links on Carmen.

**COURSE REQUIREMENTS:**

Attendance and Participation: (20 %) Students enrolled in this course commit to coming to class prepared to make contributions based on the readings. Attendance and participation will count for 20% of your final grade and will be calculated as follows:

1. Attendance (10%) I will keep track of attendance. Repeated tardy entries and early exits from class will be noted, and eventually marked as absences. **Unexcused absences are subject to a hefty grade-point penalty. No more than two unexcused absences are permitted per semester. If you miss more than two classes without prior communication with the professor, you will not receive a passing grade for this course.** Written validation will be necessary for other absences, i.e. medical emergency or legal appearance.
2. Participation (10%) Your active participation in class discussion and attention to/interaction with your peers will earn you 10% of the final grade. (Keep in mind that if you are not in class, even if you have an excused absence, you obviously cannot earn participation points).

Readings: **Assigned readings should be completed prior to coming to class the day for which they are scheduled.**  Readings are intended to supplement the material presented in class and will serve as a basis for discussions.

Viewing examples are part of the class. You will be responsible for recognizing and identifying elements of art, era, culture, or style on exams.

Student Facilitation of Sessions: (15%) students will play a lead role in class discussion. Students are expected to come prepared with key points and vocabulary in the readings, independent research and additional readings on the topic of the week, questions for class discussion, reflections that connect to assigned readings and lectures.

Quizzes: (20%) I will give occasional quizzes in class to gauge reading and engagement with the material as part of this grade. Quizzes will draw on readings, lecture information (which may or may not be included in the assigned readings), class discussions (including your peer presentations).

Project Proposal: (5%) 1-2 page proposal and initial bibliography of course project **due Week 9**.

Course Project and Presentation: (40% total)

Course Project (30%). Presentation of course project (10%).

There are several options for course projects:

1. For those who work best independently, students will complete a course project to be written up in a 5-7 page paper based on at least 5 sources. Students can choose from an array of sources for their projects:

* library resources scholarly articles and books
* films related to Andean art.
* Attendance at an Andean/Amazonian art event.
* attendance at a conference panel or speaker event on subjects pertinent to the class
* other sources—if in doubt, please consult with the professor
1. You may also choose to do an individual or group project that adds to class resources. In addition to production of the project itself, group members will still need to write a 2-page reflection paper and do a group presentation of their project, and document the project for posting.

Final Presentations should be timed to 7-10 minutes.

Finalized papers and projects due by the final exam date: Thursday, Dec. 13 by 1:45 p.m.

If you need ideas and/or guidance on project ideas or sources, I will make time during office hours to meet with students. I will post additional project and presentation guidelines on CARMEN.

In addition to being well written, it is critical that these project papers and presentations demonstrate that you understand and can apply concepts and vocabulary explored in class.

\*consider using the writing lab for help polishing your paper.

**CLASS POLICIES:**

Office Hours: My office hours are posted at the top of the syllabus. If my office hours conflict with your schedule, you can contact me via e-mail for an appointment.

Deadlines: **Assignments are due in class on the day specified. Work not turned in on the due date in class is subject to point reduction (2% points off the final course grade per day late).**

**GRADING POLICY**

10% - Attendance

10% - Participation

20% - Quizzes

15% - Student facilitation of course session

5% - 1-2 page project proposal

30% - Course project

10% - course project presentation to the class

##### Total 100%

General Guidelines for Grading:

A= 93-100, A- = 90-92

Demonstrate fluency with the course concepts including independent thought beyond the bounds of the coursework (Range of Good to Excellent)

B+ =88-89, B= 83-87, B- = 80-82

A complete grasp of the concepts and an ability to apply them (Range of Good)

C+ =78-79, C= 73-77, C- = 70-72

Middling grasp of the course material demonstrated by an ability to repeat the material, as by rote (Range of Acceptable)

D+ = 68-69, D = 63-67, D- = 60-62

An incomplete or tenuous understanding of the material (Range of Poor)

E=0-59

Failing

\*In addition there will be several EXTRA CREDIT opportunities during the semester based on attendance and brief report in Spanish (1 page) of campus lectures, films, and activities pertinent to the subject matter of the course. I will announce these opportunities throughout the semester. They will each be worth 1% pt. of the final grade.

Attendance: Regular attendance is expected and critical to completing the course successfully. In addition to material in the readings, students will be responsible for information covered in class lectures **and discussions**. I will document attendance. Please keep in mind that this course is heavily focused on attendance and participation (20% of your final grade). **Unexcused absences will incur a heft grade-point penalty. No more than two unexcused absences are permitted per semester. If you miss more than two classes without prior communication with the professor, you will not receive a passing grade for this course.**Excused absences require documentation which must be presented to professor as soon after the absence as possible and at most within two (2) weeks of the absence.

* Keep in mind that if you are not in class, regardless of whether excused or unexcused absence, you cannot earn points for participation/attendance.
* Requests for an excused absence due to disability will be evaluated individually.
* **Student-athletes** who anticipate missing class meetings due to participation in competition will need to provide advance notice of absences to their instructor at the beginning of the semester. You will need to present a letter from your coach and a competition schedule, highlighting scheduled class meetings in conflict with competition dates. In addition, as the semester progresses, you will be responsible for reminding me, both by e-mail and in person, of each upcoming absence. Failure to do this will result in penalty per usual for absences. In addition, student-athletes will be responsible for submitting all assignments on time (or early) and for initiating advance arrangements for conflicting tests.
* Please check with me in advance regarding other types of anticipated absences.

Classroom Etiquette: I expect your full attention and active participation during class. **Please turn off all cell phones and other electronic devices before coming to class.** Texting, Tweeting, Facebooking, checking e-mail, or navigating on the Internet for purposes not related to the class are activities strictly forbidden. Laptop use will be limited and only if needed to access course materials during specified times I encourage open discussion and scholarly debate in an atmosphere of respect and consideration for your classmates and the professor.

General student responsibilities: **Students are expected to read the course syllabus carefully, refer to, and heed its policies throughout the term**. Students should also refer to the Student Handbook for OSU policies and procedures. In addition, students are expected to come to class with an open mind, regularly attend class, arrive on time, come prepared, stay in class for the duration of the period, participate actively in class, be considerate of other students, observe deadlines for all assignments, and take advantage of the professor’s availability during office hours for additional help. I encourage you to visit me during office hours.

Professor responsibilities: On my part, as instructor for this course, I commit to treating students fairly and equitably, provide timely, constructive feedback, make myself available during office hours for additional help, advise students about academic support services available to them should they need them, hold students accountable for meeting course requirements as specified, teach this course to the best of my ability to ensure fulfillment of the Course Goals and Learning Objectives outlined.

Important Dates: Please see the Office of the Registrar <http://registrar.osu.edu/> for important dates regarding course adds/drops, etc.

**UNIVERSITY POLICIES:**

Please take a moment to read through the following university policies:

Communication: E-mail is the official mode of university correspondence; therefore, you are responsible for reading your email 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 to stay current with university-related communications, some of which may be time-sensitive.

Students with Disabilities: The Ohio State University is committed to the full inclusion of all qualified individuals. As part of this commitment, policies and procedures will ensure that persons with disabilities are not subjected to discrimination or denied full and equal access to programs (academic, co-curricular or employment), activities, benefits or services offered by the university on the basis of their disability.

If you require special accommodations, please note that you are responsible for initiating this process. “Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; http://www.ods.ohio-state.edu/.”

Please contact the Office of Diversity and Inclusion:

ADA Coordinator’s Office, **ada.osu.edu/**

Disability Services, **ods.ohio-state.edu/**

Integrated Disability, **hr.osu.edu/benefits/db\_integrateddisability.aspx**.

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| Studentaccommodation requests  | Disability Services, Office of Student Life  | 614-292-3307 VRS 614-429-1334  | **ods@studentlife.osu.edu** **ods.ohio-state.edu/**  |

Please remind me not more than 5 business days before an exam of any testing accommodations you will need.

The Ohio State University Code of Student Conduct: “The code of student conduct is established to foster and protect the core missions of the university; to foster the scholarly and civic development of the university’s students in a safe and secure learning environment, and to protect the people, properties and processes that support the university and its missions. The core missions of the university are research, teaching and learning, and service. Preservation of academic freedom and free and open exchange of ideas and opinions for all members of the university are central to these missions.” (B/T 4/6/2012)

“It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct http://studentlife.osu.edu/csc/.”

I will strictly adhere to the code of student conduct as defined by the University. Please review <http://trustees.osu.edu/rules/code-of-student-conduct/3335-23-04.html> for prohibited conduct at OSU. You can also consult the OSU Student Policies and Procedures Handbook for a full range of definitions and penalties. In terms of academic integrity, I expect full credit/citation to be given to works your draw from (including Internet sources). Please consult with me if you have any doubts. Assignments submitted are further subject to review through online tools that check for plagiarism.

Resources for Learning & Life at OSU: In addition, The Ohio State University has numerous resources for students to provide assistance and support for your learning. I encourage you to use these resources. They are excellent and can make a real difference in the quality of your experience not only for this class but for your student career. The Office of Student Life <http://studentlife.osu.edu/> can direct you to valuable resources including learning centers, writing centers, counseling and mental health assistance, career exploration advisors, and student emergency services.

**Schedule of Course Readings and Lectures Autumn 2018**

**(subject to changes or modifications)**

**WEEK 1 INTRODUCTION**

Aug. 22 Introduction to the course. Introduction to the Andean and Amazonian Cultural Artifact Collection. Student introductions.

Aug. 24 Read and discuss: Wibbelsman, M. “Andean and Amazonian Material Culture and Performance Traditions as Sites of Indigenous Knowledges and Memory” in *Transmodernity: Journal of Peripheral Cultural Production of the Luso-Hispanic World.* 7 (1). <http://escholarship.org/uc/item/5223g28c>

**WEEK 2 FROM CHAVIN TO INKA**

Aug. 29 Lecture pre-Hispanic art and culture in the Andean world

 Explore VISTAS:[**https://vistas.ace.fordham.edu/**](https://vistas.ace.fordham.edu/)

Aug. 31 Making sense of the pre-columbian

 Read selections from: Rebecca Stone’s *Art of the Andes*  Chavin, Paracas, Nasca, Moche

**WEEK 3 FROM CHAVIN TO INKA CONTINUED**

Sept. 5 Students’ independent research on Chavin, Paracas, Nasca, Moche – Focus on one culture or art style that captured your attention and do a little independent research on it. You can choose an article, book, film, scholarly website to support your class discussion.

Sept. 7 Lecture on Tiwanaku, Wari, Chimú, Chancay and introduction to Inka art, culture and society

 Read selections from: Rebecca Stone’s *Art of the Andes*

**WEEK 4 INKA ART, CULTURE AND SOCIETY**

Sept. 12 Lecture on Inka art, culture and society

Sept. 14 Read selections from Carolyn Dean’s *A Culture of Stone.* Introduction “Coming to Terms with Inka Rocks” + Chapter 1 “Rock and Remembrance”

**WEEK 5 INKA ART, CULTURE AND SOCIETY CONTINUED**

Sept. 19 Lecture on Inka textiles and khipus

 Read selections from: Gary Urton’s *Narrative Threads*

 Denise Arnold’s *The Metamorphosis of Heads*

 Barbara Mauldin’s *Folk Art of the Andes*

Sept. 21 Students’ independent research on Inka culture (or Wari, Tiwanaku, Chimú, Chancay) --Focus on one culture, art style or aesthetic that captured your attention and do a little independent research on it. You can choose an article, book, film, scholarly website to support your class discussion.

**WEEK 6 CONTACT—THE WORLD UPSIDE DOWN**

Sept. 26 Lecture on the European Invasion and its Impact on Andean and Amazonian Societies

Sept. 28 Explore the Guaman Poma de Ayala Website <http://www.kb.dk/permalink/2006/poma/info/en/frontpage.htm>

Read: Selections of Rolena Adorno’s *Guaman Poma: Writing and Resistance in Colonial Peru* . “Introduction” and Chapter 4 “Icons in Space: the Silent Orator”

**WEEK 7 RECONING WITH MESTIZAJE**

Oct. 3 Lecture and Discussion on Cultural Syncretism

Explore VISTAS: [**https://vistas.ace.fordham.edu/**](https://vistas.ace.fordham.edu/)

Oct. 5 The political and religious force of images

 Read: Selections from *The Virgin of the Andes*

Selections from Jaime Lara’s *Birdman of Assisi: Art and the Apocalyptic in the Colonial Andes*

Selections from Barbara Mauldin’s *Folk Art of the Andes*

**WEEK 8 ARTISTIC PRODUCTION IN THE COLONIAL ANDES**

Oct. 10 Lecture Escuela Quiteña

Explore VISTAS “Mechanics of the Artworld”: [**https://vistas.ace.fordham.edu/**](https://vistas.ace.fordham.edu/)

Oct. 12 NO CLASS—OSU AUTUMN BREAK

**WEEK 9 NATIONALISM, MODERNIZATION, DEVELOPMENT AND AUTHENTIC “PRIMITIVE” ART**

Oct. 17 Lecture and Discussion

Read: Selections from Shelly Errington’s *The Death of Authentic Primitive Art and Other Tales of Progress*

\***project proposals due**

Oct. 19 GUEST LECTURER (Prof. out of town)

 Reading: TBA

**WEEK 10 APPROPRIATION, REPRESENTATION, COMMODIFICATION, REVALORIZATION**

Oct. 24 Lecture and Discussion

Read: Selections from Whitten and Whitten *Imagery and Creativity:*

 *Ethnoaesthetics and Art Worlds in the Americas*

Selections from Barbara Mauldin’s *Folk Art of the Andes*

Oct. 26 OCT. 25-28 ILCLA SYMPOSIUM (INDIGENOUS LANGUAGES AND CULTURES OF LATIN AMERICA INTERNATIONAL CONFERENCE)

**WEEK 11 TIGUA PAINTINGS and RETABLOS**

Oct. 31 Discussion/Reflection ILCLA Conference + Lecture and Discussion Tigua Paintings

Read: Dorothea Scott Whitten “Actors and Artists from Amazonia and the Andes” in *Millennial Ecuador: Critical Essays on Cultural Transformations and Social Dynamics.* Ed. Norman Whitten (University of Iowa Press, 2003)

Nov. 2 In class film on *Retablos* + discussion

 Read: Excerpts from *Folk Art of the Andes –* Barbara Mauldin

**WEEK 12 STORY GOURDS, MINIATURIZATION, MICRO AND MACROCOSM DYNAMICS, CIRCULAR NARRATIVES**

Nov. 7 Lecture and discussion on artistic representations of micro and macrocosm dynamics

Read: Catherine Allen “When Pebbles Move Mountains: Iconicity and Symbolism in Quechua Ritual” en *Creating Context in Andean Cultures. Ed. Rosaleen Howard-Malverde pgs. 73-84*  + Excerpts from *Folk Art of the Andes* –Barbara Mauldin.

Nov. 9 Students’ independent research on Slice of Life paintings, Retablos, Story gourds or other artistic representations of miniaturization/slice of life --Focus on one culture, art style or aesthetic that captured your attention and do a little independent research on it. You can choose an article, book, film, scholarly website to support your class discussion.

**WEEK 13 THE OCCULT LIFE OF THINGS: THEORIES OF MATERIALITY, PERSONHOOD AND AGENCY OF THINGS + CANELOS QUICHUA CERAMICS**

Nov. 13 Update on course projects

Lecture and Discussion

 Read: Selections from Fernando Santos Graneros’s *The Occult Life of Things*

Nov. 16 Canelos Quichua Ceramics

Read: Norman Whitten “Canelos Quichua Ceramics from Amazonian Ecuador” in *Rain Forest Visions*  + Selections Whitten and Whitten *From Myth to Creation*

**WEEK 14**

 **THANKSGIVING BREAK NO CLASS**

**WEEK 15 PROJECT PRESENTATIONS**

Nov. 28 Project presentations

Nov. 30 Project presentations

**WEEK 16**

Dec. 5 Last day of class—project presentations, course wrap up, evaluations

**FINAL EXAM PERIOD: THURSDAY DEC. 13 12:00-1:45 p.m.**

 **\*Final course papers and projects due by 1:45 p.m.\***