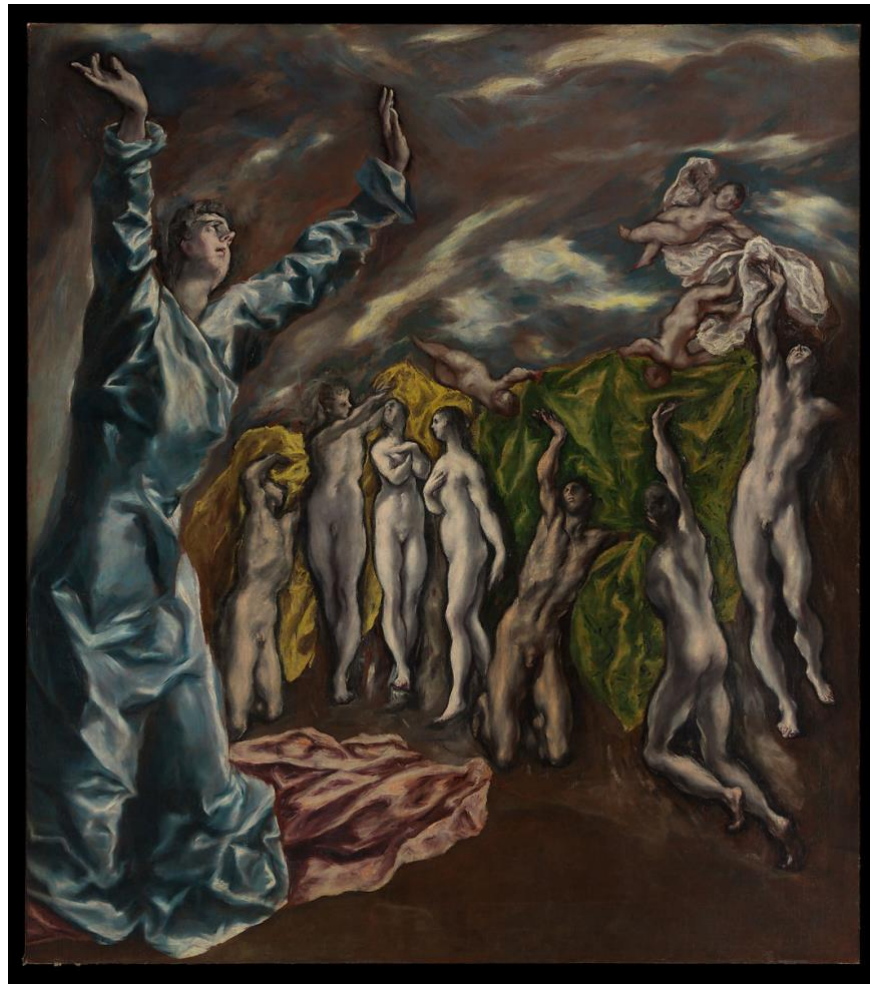


The SPAN3349-3350 sequence bridges the language program with more advanced courses offered in the Department of Latin American and Iberian Cultures. It is the first exposure to content learning in Spanish rather than language instruction. It offers an overview of Hispanic cultural and artistic production, from cave art in the Iberian Peninsula to casta paintings in colonial Mexico. In end-of-term evaluations from previous semesters, I implemented a textbook in response to the desire for more chronological order and historical context. I complemented it with primary sources and scholarly studies to contextualize the artistic developments and objects studied. Students walked away from the course with a broad idea of the artworks produced in the Hispanic world before the Enlightenment. They developed skills to understand how a Canon is formed, how to engage it, and how to critique it. They also developed skills in visual analysis and a vocabulary to use when talking about art and architecture in Spanish. For many, this was an exciting and eye-opening complement to Art Humanities, the college's mandatory introduction to art history. Assignments were designed to assess their critical thinking and their ability to support arguments through visual and textual evidence. The course is capped at 15 students and implements a flipped classroom model with introductory lectures for each unit. Class met on Monday and Wednesday for 75 minutes at Columbia University.

COLUMBIA UNIVERSITY  
DEPARTMENT OF LATIN AMERICAN AND IBERIAN CULTURES  
SPAN UN 3349/001: Hispanic Cultures I  
Spanish and Ibero-American Arts from Prehistory through the Colonial Period



El Greco (Domenikos Theotokopoulos), *The Vision of St. John*, ca. 1608–14. Oil on canvas, 87 1/2 x 76 in. (222.3 x 193 cm). New York: The Metropolitan Museum of Art

Hispanic Cultures I: Spanish and Ibero-American Arts from Prehistory through the Colonial Period

**Instructor:** Daniel Santiago Sáenz

**Email:** [Daniel.saenz@columbia.edu](mailto:Daniel.saenz@columbia.edu)

**Meetings:** Monday and Wednesday, 1:10 p.m. -2:25 p.m.

**Room:** Biblioteca Sobejano, Casa Hispánica 206 (612 W 116th St)

**Communication:** through email and announcements on Canvas

**Office Hours:** M/W 2:30 p.m.-3:00 p.m. Lobby of Casa Hispánica.

## Territorial Acknowledgement / Reconocimiento del territorio

Columbia University occupies the unceded territories of the Lenni Lenape. Lenapehoking is the traditional territory of the Lenape People who are the cutodians of the lands and waters on which our learning activities take place. Today, Lenapehoking/New York City is home to a diverse population of Indigenous and other peoples, including immigrants and descendants of those brought to the Americas against their will. As we advance in our intellectual pursuits, it is necessary to respect the continuing connections between the past, the present, and the future in our relationships with Indigenous and other peoples across Turtle Island.

La Universidad de Columbia ocupa tierras indígenas que no han sido cedidas por tratados entre el gobierno estadounidense y los dueños legítimos de estos territorios. Lenapehoking es el territorio tradicional de los Lenni Lenape, quienes son los guardianes de las tierras y aguas en las que se desarrollan nuestras actividades de aprendizaje. Hoy en día, Lenapehoking / Nueva York es el hogar de una población diversa de pueblos indígenas, inmigrantes y descendientes de colonos y de quienes fueron traídos a estas tierras contra su voluntad. A medida que avanzamos en nuestros caminos intelectuales, es necesario respetar las conexiones continuas con el pasado, el presente y el futuro en nuestras relaciones continuas con los pueblos indígenas y las otras comunidades que habitan la Isla Tortuga.

## Course Description (from the university calendar)

This course provides students with an overview of the cultural history of the Hispanic world, from eighth-century Islamic and Christian Spain and the pre-Hispanic Americas through the late Middle Ages and Early Modern period until about 1700, covering texts and cultural artifacts from both Spain and the Americas.

## Expanded Course Description

This survey course introduces students to the broad sweep of Hispanic artistic production on both sides of the Atlantic, from late antiquity through the colonial period. Students will develop their skills of visual and textual analysis, their ability to recognize the cultural production of different periods, and their understanding of how these relate to each other and to broader social and historical contexts. The course is comparative in focus and will take into account artistic and social phenomena in the Iberian Peninsula and the Americas, both before and after the Spanish conquest.

The course will closely follow a short textbook, *Historia del arte en España e Hispanoamérica*. Both the textbook and the main structure of the course are derived from the canonical tradition of art history – a tradition which chronologically orders bodies of work said to exemplify developments through time, while making certain assumptions about what constitutes “art,” and about which objects and makers are worthy of study. However, additional readings, lectures, in-class discussions, and field

trips will question the supremacy of this canonical perspective and its approach to organizing knowledge. Students will thus have the opportunity to learn from the canon and to develop an understanding of the objects it celebrates, while developing an awareness of its limitations.

This course is taught in Spanish with Hispanic Studies majors and concentrators in mind as it is a core component of the Hispanic Studies undergraduate program. Students from other departments taking this course for their own interest and/or to fulfill the Global Core requirement are more than welcome but should make sure that they meet the language requirements.

## Learning Objectives

Upon successful completion of the course, students will be able to:

- δ Identify key artworks and their importance in the Iberian Peninsula and the Americas, ranging from the Paleolithic to the Colonial periods;
- δ Think critically about the canonical tradition in art history;
- δ Look at, think about, and engage in critical discussion of the visual arts;
- δ Perform visual and contextual analyses of selected works of art;
- δ Situate key periods, styles, and artworks in the history of the Spanish and Ibero-American worlds.

## Requisites

- δ Complete the Spanish language sequence (Span1101 to SPAN2102);
- δ Complete SPAN3300: Advanced Language Through Content; or
- δ Receive permission from the Director of Undergraduate Studies.

## About Language

The sequence of SPAN3349-3350: Hispanic Cultures I & II are survey courses that require advanced mastery of the language as we will be reading primary and secondary sources in Spanish to make sense of Hispanic cultural production on both sides of the Atlantic. This is not a language course, but the quality of your written and oral communications is important to fully participate and succeed in all aspects of course. If you are concerned about your language skills, please reach out to me as soon as possible.

## Materials

- δ Textbook (*TB*): Sebastián Quesada Marco, *Historia del arte en España e Hispanoamérica*. Madrid: Edelsa Grupo Didascalia, 2005. ISBN: 84-7711-598-2 (available at Book Culture on W112th St. Order for delivery or for pick-up [here](#)).
  - NB: Please buy the textbook after the Change of Program deadline once you are sure that you will stay in the course. I will provide scans of the first couple of chapters.
- δ Other readings, visual materials, and resources available on Canvas.

## Assessment

\*Assignments and projects are subject to change.

- δ Participation (preparation, contribution to class discussion, active listening) = 20%
- δ Video-essay on Flipgrid = 10%

- δ Discussion Leader = 15%
- δ Essay = 25%
- δ Final = 30%

## Description of Assignments

- δ Participation:
  - Preparation: it is important that you complete and engage with the assigned readings **before** coming to class. This will help you make sense of the lecture and will help you actively participate in the discussions and activities.
  - Active participation: you and your peers are expected to actively engage in this class. Engagement can take a number of forms: asking or answering questions, presenting ideas, voicing doubts, present a critique of someone's ideas (mine, an author's, a classmate's), listening and trying to understand your colleagues, taking notes, etc.
  - Attendance: please refer to the departmental policy below.
- δ Video Essay
  - You will use Flipgrid to record a brief video responding to one of the prompts (provided later in the semester).
  - In addition to recording and posting a video, you should watch those of your classmates and respond to two of them.
  - Length: 5-7 minutes (response: 2 minutes).
  - Due date: xx – xx – xxxx @ xx:xx
- δ Essay
  - I will give you a list of questions drawing from the themes studied during the first 5 weeks of the semester. You will select one and will answer by developing an argumentative essay that draws from the readings and engages the objects examined.
  - This is **not** a research essay and you are not expected to engage with outside sources. Instead, focusing on reading and analyzing the primary and secondary sources alongside a visual analysis of selected artworks.
  - Length: 1,000 – 1,250 words
  - Due date: xx – xx – xxxx @ xx:xx
- δ Proyecto final (Lexicon de culturas hispánicas)
  - By the end of the semester, you will have a solid idea of what “Hispanic Cultures” means to the authors we read and, more importantly, to you. Given this expertise, you will be invited by the Real Academia Española and the Museo Nacional de Arte in Mexico City to contribute four entries to the forthcoming *Lexicon of Hispanic Cultures*. This exciting project compiles key terms and artworks to make sense of the complexity of Hispanic cultural production from antiquity through the colonial period.
  - Please consult the detailed guidelines, templates, and grading rubric provided by the instructor (PDF on Canvas).
  - Due date: xx – xx – xxxx @ xx:xx
- δ Discussion Leader
  - Over the course of the semester, you will have the chance to be a discussion leader for one of our class sessions. This is **not** a presentation about the reading but rather an opportunity to guide your classmates into an examination of the work at hand. Besides, there's no better way to learn like teaching! Through guided prep work and

carefully designed discussions, we will collectively develop our analytical skills, critical judgement, and collaborative engagement.

- **Task:** You will conduct 30 minutes of class discussion.
- **Process:** By 8:00 p.m. the day before you are scheduled, you should email me 3 to 5 proposed questions (please send them in a Word document). I will respond with suggested revisions. You should send me revised questions at least one hour before the start of class. You are also welcome to workshop your questions with me during office hours.
- **Questions:** Avoid factual questions (those that can be answered by yes/no or through a cursory Wikipedia search). Instead, prioritize open-ended questions, asking your classmates to share their interpretations of specific passages or themes. You may also ask questions or work with passages that may help us examine the stylistic characteristics of the text and their importance for the work as a whole.
- **Grading criteria:**
  - An “A” grade will be given for well-thought-out questions that lead students to understand the main thematic and stylistic characteristics of the work.
  - A “B” grade will be given for clear, well-organized questions that lead students to summarize the readings but without any in-depth analysis of stylistic or thematic characteristics.
  - If your questions are partially or totally incoherent, disorganized or irrelevant, you will receive a grade of “C,” “D,” or “F,” depending on the extent of the problems. If this is the case, you may have the opportunity to retry the exercise, depending on the availability of texts.

## Esquema de notas

|    |       |        |
|----|-------|--------|
| A  | 100%  | to 95% |
| A- | < 95% | to 90% |
| B+ | < 90% | to 87% |
| B  | < 87% | to 83% |
| B- | < 83% | to 80% |
| C+ | < 80% | to 77% |
| C  | < 77% | to 73% |
| C- | < 73% | to 70% |
| D  | < 70% | to 60% |
| F  | < 60% | to 0%  |

## Recursos para los proyectos y tareas:

## Bancos de imágenes

- δ Museo Nacional de Arte, Mexico City: <http://www.munal.mx/en>
- δ ARTstor Digital Library: <https://library.artstor.org/#/>
- δ Los Angeles County Museum of Art: <https://www.lacma.org/>
- δ Denver Art Museum: <https://denverartmuseum.org/collections/latin-american>
- δ Metropolitan Museum of Art: <https://www.metmuseum.org/toah/keywords/colonial-latin-american-art/>
- δ The Hispanic Society Museum & Library: <http://hispanicsociety.org/museum/arts-of-latin-america-the-philippines/>
- δ Google Arts & Culture: <https://artsandculture.google.com/>

## Fuentes bibliográficas

- δ En inglés:
  - *The Art Bulletin*
  - *Art Journal*
  - *Journal of Latin American and Latinx Visual Culture*
  - *Colonial Latin American Review*
  - *The Sixteenth-Century Journal*
  - *Word & Image*
  - Special Issue of RACAR vol. 38:2 (2013): *Contemporary Scholarship on Latin American Art*
- δ En español:
  - *Atrio. Revista de Historia del Arte*
  - Art History Publications by the Universidad Pablo de Olavide—Seville
  - *Anales de Instituto de Investigaciones Estéticas*
  - Instituto de Investigaciones Estéticas (e-books)
  - *H-Art: Revista de historia, teoría y crítica de arte*

## Schedule

### Introduction to the Course and to Art History

*Wednesday, January 19th – Syllabus and Expectations*

*Monday, January 24<sup>th</sup> – What is Art History?*

- δ Robert Glass, “What is art history and where is it going?,” in *Smarthistory*, October 28, 2017, accessed January 11, 2022, <https://smarthistory.org/what-is-art-history/>.
- δ Smarthistory, “Art history and world art history,” in *Smarthistory*, January 12, 2021, accessed January 11, 2022, <https://smarthistory.org/world-art-history/>.

### Unit 1: Prehistory to Hispania (up to 8<sup>th</sup> c. CE)

*Wednesday, January 26<sup>th</sup> – Prehistoric Art*

δ TB: pp. 10 – 19

*Monday, January 31<sup>st</sup> – Arts of Iberia*

δ TB: pp. 22 – 29

*Wednesday, February 2<sup>nd</sup> – Arts of Hispania*

δ TB: 32 – 43

## Unit 2: Architecture and Sculpture in Al-Andalus (8<sup>th</sup>–12<sup>th</sup> c.)

*Monday, February 7<sup>th</sup> – Convivencia (?): Interfaith relations in the Middle Ages*

δ Wolf, Kenneth Baxter. “Convivencia in Medieval Spain: A Brief History of an Idea.” *Religion Compass* 3:1 (2009): 72-85.

*Wednesday, February 9<sup>th</sup> – Overview of Artistic Production in al-Andalus*

δ TB: 46 – 57

*Monday, February 14<sup>th</sup> – Sexuality, Power, and Sculpture in Al-Andalus*

δ Olsen, Glenn W. “The Sodomitic Lions of Granada.” *Journal of the History of Sexuality* 13:1 (2004): 1-25.

*Wednesday, February 16<sup>th</sup> – Sexuality, Power, and Sanctity in Al-Andalus*

δ Raguél. “The Martyrdom of St. Pelagius.” En *Medieval Hagiography: An Anthology*, edited by Thomas Head and translated by Jeffrey A. Bowman, 227-235. New York: Garland Publishing, Inc., 2000.

## Unit 3: Romanesque and Gothic Art and Architecture (13<sup>th</sup> to 15<sup>th</sup> c.)

*Monday, February 21<sup>st</sup> – Romanesque Art and Architecture*

δ TB: 60 – 71

*Wednesday, February 23<sup>rd</sup> – Gothic Art and Architecture*

δ TB: 74 – 85

## Unit 4: Maya, Mexica, and Inca Artistic Production in the Americas

*Monday, February 28<sup>th</sup> – Overview of Artistic Production in the Americas*

δ TB: 171 – 177

*Wednesday, March 2<sup>nd</sup> – Making Practices in Mesoamerica*

- δ Sahagún, Bernardino de & Mexica Collaborators. *Historia general de las cosas de Nueva España* (Florentine Codex), 1577. Excerpts.
- δ Russo, Alessandra. “‘Everywhere in this New Spain’: Extension and Articulation of an Artistic World.” *Notes in the History of Art* 29:3 (2010): 12-17.

*Monday, March 7<sup>th</sup> – Mesoamerican Mural Painting*

- δ Brittenham, Claudia. “About time: Problems of narrative in the Battle Mural at Cacaxtla.” *RES: Anthropology and Aesthetics* 59/60 (2011): 74-92

*Wednesday, March 9<sup>th</sup> – Andean Objects or “Art”?*

- δ Dean, Carolyn. “The Trouble with (the Term) Art.” *Art Journal* 65:2 (2006): 24-32

Spring Break: March 14<sup>th</sup> – 18<sup>th</sup>

Unit 5: Renaissance and the Rise of a Global Empire (15<sup>th</sup> and 16<sup>th</sup> c.)

*Monday, March 21<sup>st</sup> – Overview of Spanish Renaissance and Colonial Art*

- δ TB: 88 – 99; 178 – 180

*Wednesday, March 23<sup>rd</sup> – El Greco*

- δ Lauren Kilroy-Ewbank, “El Greco, *Burial of the Count Orgaz*,” in *Smarthistory*, August 9, 2015, accessed January 11, 2022, <https://smarthistory.org/el-greco-burial-of-the-count-orgaz/>.
- δ Christine Zappella, “El Greco, *View of Toledo*,” in *Smarthistory*, August 9, 2015, accessed January 11, 2022, <https://smarthistory.org/el-greco-view-of-toledo/>.
- δ Beth Harris and Steven Zucker, “El Greco, *Adoration of the Shepherds*,” in *Smarthistory*, November 25, 2015, accessed January 11, 2022, <https://smarthistory.org/el-greco-adoration-of-the-shepherds/>.

*Monday, March 28<sup>th</sup> – Afro-Latinoamérica: Rethinking the Conquest*

- δ FitzPatrick Sifford, Elena. “Mexican Manuscripts and the First Images of Africans in the Americas.” *Ethnohistory* 66:2 (2019): 223–248.

*Wednesday, March 30<sup>th</sup> – Evangelization, Pedagogy, and Images in New Spain*

- δ Valadés, Diego. *Rhetorica christiana*. Translated by Tarcisio Herrera Zapién. Mexico City: Fondo de Cultura Económica, 2003. Excerpts.

*Monday, April 4<sup>th</sup> – Feather Mosaics*

- δ Russo, Alessandra. “Mosaics.” En *The Untranslatable Image: A Mestizo History of the Arts in New Spain, 1500-1600*, trans. Susan Emanuel, 83-108. Austin: University of Texas Press, 2013.

*Wednesday, April 6<sup>th</sup> – Visual Narratives*

- δ Hill Boone, Elizabeth. “This new world now revealed: Hernán Cortés and the presentation of Mexico to Europe.” *Word & Image* 27:1 (2011): 31-46.

Unit 6: Baroque and the Empire in Crisis (17<sup>th</sup> and 18<sup>th</sup> c.)

*Monday, April 11<sup>th</sup> – Overview of the Hispanic Baroque*

- δ TB: 102 –111

*Wednesday, April 13<sup>th</sup> – Imperial Masculinities*

- δ Villaseñor Black, Charlene. *Creating the Cult of Saint Joseph: Art and Gender in the Spanish Empire*. Princeton: Princeton University Press, 2006. Excerpts.

*Monday, April 18<sup>th</sup> – Travelling Objects*

- δ Hamman, Byron E. “The Mirror of Las Meninas: Cochineal, Silver, and Clay.” *The Art Bulletin* 92:1-2 (2010): 6-35.

*Wednesday, April 20<sup>th</sup> – Devotional/ Visual Practices in New Spain*

- δ Robin, Alena. “The Wound on Christ’s Back in New Spain.” *RACAR: Revue d’art Canadienne / Canadian Art Review* 32: 1/2 (2007): 79-93.

*Monday, April 25<sup>th</sup> – Sofonisba Anguissola at the Spanish Court*

- δ Cole, Michael. “Spain.” In *Sofonisba’s Lesson: A Renaissance Artist and Her Work*. Princeton: Princeton University Press, 2019.

*Wednesday, April 27<sup>th</sup> – Casta Paintings, Race, and Social Classification*

- δ Earle, Rebecca. “The Pleasures of Taxonomy: Casta Paintings, Classification, and Colonialism.” *The William and Mary Quarterly* 73:3 (2016): 427–466.

*Monday, May 2<sup>nd</sup> – Conclusion*

## Expectations

Throughout the semester, students will be expected to complete all assigned readings, submit all the required assignments, attend all classes, and actively participate in classroom discussions.

## Submitting Assignments

All assignments should be submitted electronically via Canvas by the due date. Late assignments will be accepted up to one (1) week after the deadline but a penalty of 3 points per day will be deducted. Please speak to me if you foresee any difficulties submitting the assignment on time.

**Format:** please submit assignments as a PDF document using Times New Roman or Garamond **16 point font**, double-spaced, and standard margins.

If you are unable to submit the assignment on the due date because of religious holidays, you are responsible for submitting the assignment beforehand.

## E-mail communication

When e-mailing the instructor, please adopt a professional, but casual, voice. In other words, include a greeting (Hola Daniel / Querido Daniel) and avoid incomplete sentences or 'text-language' (I will not respond to messages like i need 2 c u). In the spirit of promoting a healthier life-work balance, please allow 24-48 hours for a response for e-mails sent during regular working days (M-F, 9-5). I am always happy to answer questions by e-mail, but please ensure that the answer to your question is not on the syllabus already before e-mailing me. Finally, questions that require extensive explanation or discussion should be addressed during one-on-one meetings after our class meetings.

## Lateness

Arriving late to class can be extremely disruptive and disrespectful to the instructor and to your peers. **Three late arrivals** will constitute one absence.

## Departmental Policy on Absences

You are expected to attend all classes throughout the semester.

The Department of Latin American and Iberian Cultures has an across-the-board policy on class absences. Students who have two (2) unexcused absences or more will see their final grade reduced by one full letter grade.

An excused absence is an absence due to a religious holiday or one for which you can provide some form of **written justification from a physician or dean**. You should not interpret this policy as entitling you to a given number of free absences from class. You should see it as a hedge against illness and other unforeseen circumstances that may make it impossible for you to attend class.

## Academic Integrity

The Department of Latin American and Iberian Cultures fully supports and adheres to all Columbia University policies and procedures regarding academic dishonesty (plagiarism, fabrication, cheating, etc.). The work you submit in this class is expected **to be your own**. If you submit work that has been copied from any published or unpublished source (including the Internet) without attribution, that has been prepared or **REVIEWED** by someone other than you, or that in any way misrepresents somebody else's work as your own you **will face disciplining by the university**.

It is expected that all students abide by the university's Code of Academic Integrity <http://www.college.columbia.edu/facultyadmin/academicintegrity> and that they refrain from any activity constitutive of academic dishonesty as defined therein. For additional information, visit the section on Academic Integrity in the College and University Policies found in the Columbia College Bulletin (<http://bulletin.columbia.edu/columbia-college/>) or consult your instructor in the event of any uncertainty on your part about what may constitute academic dishonesty.

## Disability Services

Columbia students must first be registered with Disability Services (DS)

<http://health.columbia.edu/disability-services> . You must notify your instructor about your registered academic accommodations at the beginning of the semester and/or with ample time **before** an exam. The proctoring of extra time for exams will be done at the office of DS, not by the Instructor. Students who have, or think they may have, a disability are invited to contact DS for a confidential discussion at (212) 854-2388 (Voice/TTY) or by email at [disability@columbia.edu](mailto:disability@columbia.edu) . Barnard students should contact <http://barnard.edu/disabilityservices> .

## Barnard and Columbia E-mail Accounts

Barnard and Columbia have different computing and email account systems. However, all students are responsible for checking Columbia's LionMail regularly.

## Student Health and Wellness

University studies can be difficult and stressful, especially when moving to a new city, living on your own for the first time, and so on. Columbia has a wealth of resources for students. For a more complete and up-to-date list, please visit the Live Well / Learn Well website: <https://wellbeing.columbia.edu/resources>

## Counseling and Psychological Services

<https://health.columbia.edu/content/counseling-and-psychological-services>

## Medical Services

<https://health.columbia.edu/content/medical-services>

## Sexual Violence Response

<https://health.columbia.edu/content/sexual-violence-response>

Columbia Health Emergency Hotline

212-854-HELP (4357)

Gay Health Advocacy Project (including PEP, PrEP, sexual health, STI testing, birth control education, etc)

<https://health.columbia.edu/content/gay-health-advocacy-project>

The Food Pantry at Columbia

<https://thefoodpantry.studentgroups.columbia.edu>