

Stony Brook University
Department of Hispanic Languages and Literature
College of Arts and Sciences
SPN 612 Topics Seminar
Course Instructor: Joseph M. Pierce
Section: 01
Course Time: Wednesday 3:30-6:20pm
Course Location: HUM 2036

Office Hours: Mon. 12noon-2pm (or by appointment)
Instructor office: HUM 1139
Instructor email: joseph.pierce@stonybrook.edu

COURSE DESCRIPTION:

A seminar course designed primarily for doctoral students about any of the various areas of Latin American and Iberian literatures and cultures. Recent topics include Latina fiction, Cuba/Spain, Postdictadura, Fictions of Power, A World of Cinemas, Art and literature, Politics and literature.

Course Topic

Red Theory (Indigenous Art and Practice)

Red is a worldview, a material, an epithet, a critical stance. Red is at once an idea and a symbol; form and function. A history. A feeling. This course investigates the critical possibilities of redness, from early colonial depictions of Indigenous populations to nineteenth century racial politics to contemporary reappropriations of redness as an identity. Focusing on the symbolic, material, and critical functions of the color red, this course deals with the racializing politics of Indigeneity, responses in art and literature, as well as the Indigenous epistemologies that take redness as a form of engagement with politics, embodiment, and place. Course will be taught in English.

COURSE LEARNING OBJECTIVES:

- Introduce historical and contemporary theories of race, racialization, and Indigenous forms of identification and belonging.
- Develop theoretical understanding of contemporary art, art historical, and critical studies related to color symbolism, material culture, and politics.
- Introduce methodological approaches to art writing and curation.
- Develop critical writing and research skills regarding visual, literary and performance cultures; improve analytical vocabulary and critical awareness of archival materials and new digital media; apply these approaches via close readings and critical analyses.

COURSE MATERIALS:

- 1) Magaloni Kerpel, Diana. *The Colors of the New World: Artists, Materials, and the Creation of the Florentine Codex*. Los Angeles, Getty Research Institute, 2014. (I will provide you with this text)
- 2) Butler Greenfield, Amy. *A Perfect Red: Empire, Espionage, and the Quest for the Color of Desire*. New York: Harper Perennial, 2005.

- 3) Deloria, Vine. *Custer Died for Your Sins: An Indian Manifesto*. Norman: University of Oklahoma Press, 1988 [1969].
- 4) Barker, Joanne. *Red Scare: The State's Indigenous Terrorist*. Oakland, California: University of California Press, 2021.

COURSE REQUIREMENTS:

Attendance and Make Up Policy

Attendance: Students should advise the instructor if they are going to miss a class.

Missing more than one will have a negative impact on the student's participation grade in the class.

Description and schedule of Required Readings and/or Assignments

- 1) **Oral Presentation:** This should not exceed 20 minutes. Each student provides a critical analysis of a primary text and lays a framework for a broader discussion of and connection with other course readings. You should have a critical point of view and be prepared to prompt and critically intervene in the subsequent class discussion. Finally, you should post your presentation on Brightspace the day of your presentation and bring enough paper copies to share with the class.
- 2) **Art Object Presentation:** Each student will choose one art object listed on the syllabus to present and contextualize for its use of color, medium, form, materials, etc., as well as its historical and cultural significance. This presentation should not exceed 20 minutes and should include a handout with the image and approximately 200 words of text. Please post this to the Brightspace forum and bring copies to class.
- 3) **Reverse Outline:** This will serve as a method of critical analysis and a tool for improving your own analytical voice. A handout will be provided on Brightspace, but the gist is that you analyze not only the content of one chapter/article, but also the form of analysis and argumentation. These should be turned in on the assigned day and also posted on our Brightspace discussion board. I encourage you to use this as a model for your final paper.
- 4) **Final Essay Abstract:** This should explain the object of study, methodological approach, rationale, and stakes of your final paper. You may want to use one sentence or two for each of the parts listed in the previous sentence, totaling between 250 and 300 words.
- 5) **Final Essay:** This may, but need not, take one of our course texts as a primary object of analysis. You are encouraged to make this essay work for you, in service of your broader thematic and/or theoretical interests. This means that transnational and/or transhistorical approaches are encouraged, though not necessary. Topics should be discussed with the professor beforehand, and the Abstract will serve as the formal proposal of your topic.
 - a) Papers should be between 15 and 20 pages (not more, not less) and strictly follow MLA guidelines for citation and formatting. Argumentative efficaciousness and technical proficiency in writing the essay is expected, originality is encouraged.
 - b) As a suggestion, your bibliography should include the following:

- i) One historical text
 - ii) One book about an author, artist, generation, or artistic movement
 - iii) Four (4) peer-reviewed journal articles or book chapters
 - iv) One book review (of a primary, historical, or critical text)
 - v) One theory text
 - vi) One dissertation
 - vii) One website/digital archive
- c) We will dedicate part of one class day to discussing research practices and archives.
- 6) **Not-a-Final Essay Project:** An alternative to the Final Essay. Not everyone benefits from the Final Essay. Not everyone wants to be an academic or will end up doing this type of research. Please feel fully empowered to do a Not-a-Final-Essay Project, which I will also be doing this semester. Since we are also looking at artistic expression and museum practices, the format will be a guided tour through a gallery of works of art (taking the model of the North Carolina Museum of Art exhibition *Seeing Red* and its self-guided tour).
- a) You should select 10-12 works of art (of any genre 2D, 3D, performance, film, etc.) and write approximately 100-200 words of introductory copy for each work.
 - b) This copy should include relevant historical, cultural, artistic, and material information, as well as provide a viewer with enough context to understand the context of the work.
 - c) You should also provide key connections between these works
 - d) And finally, you should include a curatorial statement (500 words) that explains your vision for this selection and the overarching research agenda you are proposing.
 - e) Format the images appropriately and with the standard museological information (artist, title, year of execution, medium, size, collection/institution) along with the copy you have produced for each work. The curatorial statement should appear on the first page. Make it snappy! The guide should total about 7-8 pages and be formatted digitally (in color)—or if you wish, like a very simple website.

Participation: To receive an A in participation you should come to class prepared and on time, ask informed questions, and provide insightful commentary about course materials. Students who come to class but intervene infrequently will receive a B. Those who come to class sometimes and seldom intervene will receive a C. Students who arrive unprepared or late and don't participate should receive a D. An F will be given to students who stop attending class or rarely if ever intervene.

Workload: I aim for you to read approximately 200 pages per week in this class, sometimes more, sometimes less. Some of these readings are dense, and will require careful, slow reading. By limiting the amount of reading in this course, I want you to be able to engage deeply with fewer readings. However, if more reading is assigned, identify main concepts and arguments, reading the entire text, but not stopping to interrogate the details.

Languages: This course will be taught primarily in English. However, students should feel free to contribute to class discussions in whatever language they feel most comfortable. We will do

our best to summarize/translate as needed so that we can all be on the same page. Students may write their final papers in English, Spanish, or Portuguese.

Exams

No exams in this course.

GRADING:

10%	Course Participation
20%	Reverse Outline
15%	Oral Presentation
15%	Art Object Presentation
10%	Final Essay Abstract
30%	Final Essay/Project

Grade System

A = 94-100 B+ = 87-89 B- = 80-83 C = 73-76 F = 0-70
A- = 90-93 B = 84-86 C+ = 77-79 C- = 70-73

COURSE SCHEDULE

Part I: Red as Material

Week 1. August 27. Introduction, Red Theory in 50 slides

Week 2. September 3. We Begin with Red...

Smith, Pamela H. "Knowledge in Motion: Following Itineraries of Matter in the Early Modern World," in Daniel Rogers, Bhavani Raman, Helmut Reimitz, eds, *Cultures in Motion*. Princeton: Princeton University Press, 2014, 109-33. **BS**.

Hamann, Byron Ellsworth. "The Mirrors of Las Meninas: Cochineal, Silver, and Clay," *The Art Bulletin*, No. 1/2 (2010): 6-35. **BS**.

+*Seeing Red*, exhibition at North Carolina Museum of Art. **BS**.

Week 3. September 10. Cochineal, Art History

Phipps, Elena. *Cochineal Red: The Art History of a Color*. New York: The Metropolitan Museum of Art, 2010. **BS**.

Dupey García, Élodie. "The materiality of color in the body ornamentation of Aztec gods," *RES: Anthropology and Aesthetics*, No. 65/66 (2014/15): 72-88. **BS**.

+Diego Velázquez, *Portrait of Innocent X*, ca. 1650, Gallery Doria Pamphilj. **BS**.

Week 4. September 17. Color and the Florentine Codex

Magaloni Kerpel, Diana. *The Colors of the New World: Artists, Materials, and the Creation of the Florentine Codex*. Los Angeles, Getty Research Institute, 2014.

McDonough, Kelly S. *Indigenous Science & Technology: Nahuas and the World Around Them*. Tucson: University of Arizona Press, 2024. Ch. 1, "Science in Book XI of the *Florentine Codex*: Embodied Relationality and Guidance for Good Living," 27-77. **BS**.

+Digital Florentine Codex. Book XI *Earthly Things*, Chapter XI, "de las colores, de todas maneras de colores," folio 216r-222v. **BS**.

Week 5. September 24. A History of Red

Butler Greenfield, Amy. *A Perfect Red: Empire, Espionage, and the Quest for the Color of Desire*. New York: Harper Perennial, 2005.

+Luzene Hill, *Enate*, 2017, Portland Art Museum.

Part II. Red as Epithet

Week 6. October 1. ~~Redskin~~

Vaughan, Alden T. "From White Man to Redskin: Changing Anglo-American

Perceptions of the American Indian,” *The American Historical Review*, vol. 87 no. 4 (1982): 917-953.

Shoemaker, Nancy. “How Indians Got to be Red,” *The American Historical Review*, vol. 102, no. 3 (1997): 625-644. **BS**.

+John White, Album (various), 1585-1593, British Museum.

Week 7. October 8. Dictionaries and Mascots

Goddard, Ives. “‘I Am a Red-Skin’: The Adoption of a Native American Expression (1769-1826),” *European Review of Native American Studies*, vol. 19, no. 2 (2005): 1-20. **BS**.

King, Richard C., *Redskins: Insult and Brand*, Lincoln: University of Nebraska Press, 2006. Chapter 2, “Origins,” 11-29. **BS**.

Harjo, Suzan Shown. “Statement of Suzan Shown Harjo, President, The Morning Star Institute, for the Oversight Hearing on ‘Stolen Identities: The Impact of Racist Stereotypes on Indigenous People,’ Before the Committee on Indian Affairs, United States Senate, Washington, D.C., May 5, 2011.” **BS**.

+Jaune Quick-to-See Smith, *I See Red: Target*, 1992, National Gallery of Art.

Week 8. October 15. Painting and Performance

Fullager, Kate. *The Warrior, the Voyager, and the Artist: Three Lives in an Age of Empire*. New Haven and London: Yale University Press, 2020. Ch. 2, “The Artist Philosopher,” 44-77 and Ch. 3, “A Cherokee Envoy” 78-102. **BS**.

Hughes, Bethany. *Redface: Race, Performance, and Indigeneity*. New York: New York University Press, 2024. Chapter 1, “Feathers and Face Paint,” pp. 25-68. **BS**.

+Joshua Reynolds, *Portrait of Syacust Ukah*, 1762, Gilcrease Museum.

+Reverse Outline Due

Part III. Red as Worldview

Week 9. October 22. Red/White Epistemologies

Cobb, Charles R. and Eric Drake, “The Colour of Time: Head Pots and Temporal Convergences,” *Cambridge Archaeological Journal*, vol. 18, no. 1 (2008): 85-93. **BS**.

Jacob Lankford, “Red and White: Some Reflections on Southeastern Symbolism,” *Southern Folklore*, vol. 50 no. 1 (1993): 53-80. **BS**.

+Brenda Mallory, *Old Home Place*, 2024. **BS**.

Week 10. October 29. Red/White Across Time

Craig S. Womack, *Red on Red: Native American Literary Separatism*, Introduction: “American Indian Literary Self-Determination,” pp. 1-24 and Ch. 1: “The Creek Nation,” pp. 25-49. **BS**.

Justice, Daniel Heath. *Our Fire Survives the Storm: A Cherokee Literary History*. Ch. 1, “Beyond the Civilized Savage,” pp. 19-42. **BS**.

+Shan Goshorn, *Forever Woven into Our Fabric*, 2012. **BS**.

Part IV. Red as Critique

Week 11. November 5. Red Power

Deloria, Vine. *Custer Died for Your Sins: An Indian Manifesto*. Norman: University of Oklahoma Press, 1988 [1969].

+Robert Houle, *Red is Beautiful*, 1970. **BS**.

+Abstract Due

Week 12. November 12. Red Politics, Red Pedagogy

Coulthard, Glen Sean. *Red Skins, White Masks: Rejecting the Colonial Politics of Recognition*. Minneapolis: University of Minnesota Press, 2014. Introduction: “Subjects of Empire,” pp. 1-24 and Ch. 4, “Seeing Red: Reconciliation and Resentment,” pp. 105-130. **BS**.

Grande, Sandy. *Red Pedagogy: Native American Social and Political Thought*. Lanham, MD: Rowman & Littlefield, Tenth anniversary edition, 2015. Ch. 1, “Mapping the Terrain of Struggle: From Genocide, Colonization, and Resistance to Red Power and Red Pedagogy,” pp. 15-34, and responses by John Tippeconnic III, pp. 35-42, and Alyosha Goldstein, pp. 43-47. **BS**.

+Lori Blondeau, *Asiniy Iskewew*, 2016. **BS**.

Week 13. November 19. Red Scare

Barker, Joanne. *Red Scare: The State’s Indigenous Terrorist*. Oakland, California: University of California Press, 2021.

+Demian DinéYazhi’, *A Nation is a Massacre*, 2018. **BS**.

Week 14. November 26 NO CLASS—THANKSGIVING/TAKING

Week 15. December 3 Red Networks

+Final Paper due by email on December 10