If we knew the sixteenth century better…we would no longer discuss globalization as though it were a new, recent situation…. Right from the Renaissance, Western expansion has continuously spawned hybrids all over the globe, along with reactions of rejection.  

Serge Gruzinski, *The Mestizo Mind: The Intellectual Dynamics of Colonization and Globalization*

Everywhere we look in the encounter of the Old World and the New we find an intensive deployment of representations. Indeed contact itself, at least where it does not consist entirely of acts of wounding and killing, is very often contact between representatives bearing representations. And even the wounding and killing is often bound up with an attack on representations, as the smashing of a ‘brutish idol’ and the smashing of a ‘brutish’ human are easily confounded with one another. For throughout the discourse of travel there is very little distance between a representation and a representative…

Stephen Greenblatt, *Marvelous Possessions. The Wonder of the New World*

Pictorial images formed a site for cross-cultural translation in the New World. The images that were produced are not mirrors of passive assimilation and acculturation, registers of change. They constitute the location to which the act of looking by Europeans and natives could be mutually and simultaneously directed…

Thomas Cummins

**Course Description**

Much of the visual culture of the sixteenth and seventeenth centuries was produced and circulated in a context of cross-cultural encounters and exchanges. This seminar explores a recent turn in art historical scholarship to consider visual and material culture of the period within the framework of globalization. How can globalization, a theory of the present, prompt us to reassess the past and rethink familiar art historical frameworks? Of central importance is the movement of people and things in an expanding global context. In conjunction with this, we will consider the migration of art objects, styles, and motifs across media and across oceans. In order to focus this global topic, most of the readings explore the conventions, strategies, and uses of visual representations in the context of the New World. Research papers, however, can take up any aspect of global cultural exchange in the time period.

**Readings and Discussion Topics**

Week One, Sept 3: Introduction

Week 2, Sept 10

Art’s Global Histories: The Image in Motion


Week 3, Sept. 17  
**Representation, Mediation, Encounter**  

Week 4, Sept. 24  
**Heterologies**  
Michel de Montaigne, “Of Cannibals” *The Essays of Montaigne* (available online. Just type into Google: Montaigne Of Cannibals full text)  

Week 5, Oct. 1  
**Visual Imaginaries: Space, Time and Technology**  

Week 6, Oct. 8  
**Costume and Tattoo: Inscriptive Ethnographies**  

**Recommended:**  

Week 7, Oct. 15
** no class. Sixteenth Century Studies Conference in Montreal. Use this week to research your paper topic for next week’s short presentations

Week 8, Oct. 22 *short research paper presentations
Cannibalism: Myths of Incorporation
Recommended:
Rebecca Parker Brienen, “Cannabalizing America” in Visions of Savage Paradise (Amsterdam University Press, 2006), pp. 73-94.

Week 9, Oct. 29
HybridiTY of Style: The Grotesque

Week 10, Nov. 5
Idols and Idolatry
Recommended:

Weeks 11, 12, 13 (Nov. 12, 19, 26): Student research presentations
Method of Evaluation:
Class participation 25%
Class discussion leader 30% (15 x 2)
Paper Proposal 10% (in class, Oct. 22)
Oral presentation of research topic 15%
Written research paper 20% (due Dec. 8)

Readings: The weekly readings have been compiled in a course pack, which is for sale at the university bookstore.

Participation and Reading Notes
Attendance at every class is mandatory. If you have to miss a class, please notify me as soon as you can. Oral participation in every class is expected of everyone. Bring notes and points for discussion for each reading to every class.

Class discussion leader
For this assignment, a small group of 3-4 students will lead the class discussion. To prepare, it’s a good idea to read more than just the assigned text (book reviews are especially useful). Give a brief introduction to the reading (information about the author’s work and about the importance of the reading to our topic—not a summary of the reading itself), and bring questions, images, and points for discussion in order to focus the class discussion. Please hand in a written copy of the presentation notes.

Paper Proposal
Each student will orally present a brief (5-10 minute) paper proposal on Oct. 22. A written proposal is also due on this date. It will consist of three parts: a paragraph describing the main objects of analysis and the questions that they raise; a point-form outline of strategies that you will use to address the main research questions, and a bibliography of at least ten books and/or articles.

Research Presentation and Paper
Each student will give a 20-minute presentation of her or his research topic to the class. The class will respond with questions and discussion of the presentation. The research presentation must be accompanied by a written outline of the paper (to be distributed to the class, and to be handed in).

Final papers are due on Dec. 8. The paper should be about 20 pages in length. You must write the paper and do the oral presentations to pass the course. Late papers will be graded down 5% per day. Extensions will only be granted if written medical documentation is provided. Please contact me well before the deadline regarding late papers for any other reason.

Note that good writing style and a well-formulated argument are very important. Be sure to footnote any ideas or quotes that you have taken from sources besides your own imagination and common sense. Plagiarism is a serious offence. McGill University values academic integrity. Therefore, all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures (see www.mcgill.ca/integrity for more information).

The Chicago Manual of Style has very detailed information about how to format a research paper and should be consulted while preparing the paper.

In accord with McGill University’s Charter of Students’ Rights, students in this course have the right to submit in English or in French any written work that is to be graded.

In the event of extraordinary circumstances beyond the University’s control, the content and/or evaluation scheme in this course is subject to change.