

Sandy Rodriguez

2020-2021

Caltech-Huntington Art + Research Residency

VC 55 - Art/Media

Visual Narrative and Colors of the Americas

Laboratory Tuesdays and Thursdays 2:30 p.m.- 4:00 p.m.

Jan 5, 2021 - March 11, 2020

Ten Week



Course Description:

This course provides a primer to the various ways in which artists have processed materials from the natural world to create colorants of the Americas. Each week students will be introduced to a different color by means of practical handling of mineral pigments and organic colorants on zoom. In the virtual classroom, we will process, test and catalog the weekly colorant and investigate uses across time and cultures. Each week we will create entries in a research journal. We will explore visual art, poetry, ethnobotany, and

material culture to highlight the complex cultural production from the conquest in the early modern period to the present day in the Los Angeles basin, Califas and Mexico. Specific topics will include, but not limited to, the role of the artist in articulating cultural identity, the place of politics in art, and the intersections between art, poetry and science. Consequently, students confront the course themes through the various lenses motivated by a belief in the power of the arts, civic engagements and humanities to articulate human experience in relationship to the land we occupy.

Learning Objectives and Outcomes:

COURSE OBJECTIVES

To demonstrate a command of the key materials and pigments of the Americas: cite and employ facts concerning pigments, plants, minerals, etc.; relate these facts to historical (social, political, and religious) contexts relevant to the making of art; and explain basic art materials related terms and techniques.

To cultivate the analytical and intellectual capacities necessary to engage with the ways in which contemporary artists engage with primary sources, scholarship and interdisciplinary collaborations; to consider the meaning of the use of specific materials. Various methods of analysis will be used in reading and evaluating visual art, specimens and primary sources on and off campus.

To acquire the ability to handle, process, test, and catalogue specimens in a systematic manner.

To develop competent map-making skills, especially in the form of a Final Project assignment, a map of their Los Angeles, which they will present to the class and discuss how it relates to their own history in the region. The Final Project will require analytical drawing and basic research.

OUTCOMES

Familiarity with specific information including art materials facts, definitions, concepts, methods, media, or settings.

Recognize and/or interpret artistic media and processes in their social, historical, and religious context.

Describe and/or interpret art materials using appropriate terminology.

Appreciate and show cultural sensitivity towards historical use of art materials as it relates to their own identities and artistic practice in the region and as it relates to the larger society.

WEEKLY SCHEDULE & READINGS

Week 1 Jan 5 - Sandy Rodriguez - Artist talk & demonstration
Jan 7 - Synchronous Learning -Research Journal- Reflections,
READING: Bedford, Clare, David Wayne Robinson and Devlin Gandy.
"Emigdiano Blues: The California Indigenous Pigment Palette and an In Situ
Analysis of an Exotic Colour." *Open Archaeology* 4 (2018): 152-172,
<https://doi.org/10.1515/opar-2018-0010>

Week 2 Jan 12 - VIDEO: Magaloni, Diana
[Lecture The Colors of the New World: Artists,
Materials, and the Creation of the Florentine Codex](#) (1:19:44)
READING: Magaloni, Diana, "Repainting the World," *The Colors of the New
World: Artists, Materials, and the Creation of the Florentine Codex*
Getty Research Institute, 2014. Pages 14-26.

Jan 14- Magaloni, Diana "From Red to Mexican pink" *Artes de México, No. 111*,
2013, Pages 77-79

Color processing - Nocheztli -Red organic colorants & pigments laboratory
Synchronous Learning - Journaling

Week 3 Jan 19- Campbell, Paul Douglas, *Earth Pigments and Paint of the California
Indians Meaning and Technology* , Chapter 1 The Search for Blood Red
pg 13-23

Jan 21 - Chapter 2 *The California Palette* pg 13-42.

Achiote to iron oxides - red - orange colorants and pigments laboratory
Color processing hematite - iron oxide
Synchronous Learning - Journaling

Week 4 Jan 26 READING: [Florentine Codex](#), Book 11 Chapter 11
"Which telleth of all the different colors", University of Utah Press. 1963 pg
239- 245

Campbell, Paul Douglas, *Earth Pigments and Paint of the California*

Indians Meaning and Technology , Chapter Two - Antiquity and Overview
Yellow pg 27-32 and Endless color : Organic Pigments pg 70 - 75

Cross referencing with contemporary sources

[Jepson Vascular Plants of California](#)

Jan 28 - Maya yellow - yellow organic colorants & pigments laboratory

Week 5

READING: [Florentine Codex](#), Book 12 Chapter 1 "Twelfth book, which telleth how the war was waged here in the city of Mexico" pg 1-4

Guzman- Lopez, Adolfo., "Poem 1 & Poem 2", *Sandy Rodriguez: Codex*

Rodriguez-Mondragón, Riverside, CA: Riverside Art Museum, 2018 pg. 30-33

Siracusano, Gabriela, "A Noble Green: Malachite", *Pigments and Power in the Andes From the Material to the Symbolic in Andean Cultural Practices*

1500-1800, 2005. Archetype Publications. Pages 4-6

Campbell, Paul Douglas, *Earth Pigments and Paint of the California*

Indians Meaning and Technology , Chapter Two Green to Blue Pg 43- 65

October 28 - Malachite - green organic colorants & pigments laboratory

Week 6

READING: Diaz, Ella Maria, and Ananda Cohen-Aponte, "Sandy Rodriguez's Codex Rodriguez-Mondragón," in *Sandy Rodriguez: Codex*

Rodriguez-Mondragón, Riverside Art Museum, Pages 9-28.

Nov 4 - Maya Blue - blue organic colorants & mineral pigments laboratory

Week 7

READING: Gettens, Rutherford & Stout George, "Pigment and other Inert Materials" *Painting Materials: A Short Encyclopedia*, Dover , 1942.

Pages 125-126.

November 11 - Logwood - and organic colorants laboratory

Week 8

Dye

READING: Bowers, Deane, Tripp, Erin, and Lendemer, James "Lichens to

For: Testing Lichen Species for Dye Colors", [Red Turkey Journal](#) Spring 2019

Volume 23 Issue 2,

November 18 - Shifting color with heat, acids, bases and mordants & Personal Map Making

Week 9 READING: Mundy, Barbara, "Spain and the Ideology of Mapping", *The Mapping of New Spain*, University of Chicago Press, 1996, Pages 1-11
Dana Leibsohn, "Colony and Cartography: Shifting Signs on Indigenous Maps of New Spain" (1995) **(need to download & id page numbers)**

Special Collections [Huntington Maps Collection](#)

Nov 25 - Relaciones Geográficas & Personal Map Making

Week 10 Personal Maps & Journals
December 2 - Final Presentations

Cal Tech Grade Scale

GRADING SCALE				
93-100 A	87-89 B+	77-79 C+	67-69 D+	0-59 F
90-92 A-	83-86 B	73-76 C	63-66 D	
	80-82 B-	70-72 C-	60-62 D-	

** In-class writing and drawing assignments and entries of the Research Journal will be graded with a ✓ -/+ system:

- ✓ ++ = A range
- ✓ + = B range
- ✓ -- = C range
- ✓ - = D range

The complete Research Journal, the Final Project, and other assignments listed above will receive a numerical grade and be weighted in the calculation of a final numerical grade as indicated above.

ASSIGNMENTS/Course Requirements

Participation = 20%

Class participation will be evaluated during each meeting based on thoughtful contributions, active listening and engagement, and respect for classmates and professor. Course requirements include preparation of required readings and participation in class discussion as well as color processing, testing and labeling specimens. In addition, students will be expected to follow university classroom policies related to cell phone and laptop use, food consumption, and required dress code for field study (**TBA**).

In-class writing and studio work = 20%

Periodic in-class writing and drawing assignments will foster critical looking and/or writing skills, and will test student comprehension of the past class discussions and readings for that class meeting. Students are expected to bring their **Research Journals** to all on-site class meetings and off site field study sessions.

Students will individually produce a color chart of hand processed color and have collaboratively fabricated installation elements for the exhibition.

Research Journal = 20%

Students will keep a weekly Research Journal into which they will keep their reading and class notes, field notes and drawings.

Moleskine Art Plus Hard Cover Watercolor Album, Plain, A4 (8.25" x 11.75")

Final Project = 40%

Each student will prepare a map of their Los Angeles in class and be prepared to discuss it in relation to their own history in the region. Students will present their final project on **Nov 26 and Dec 3, 2019**.

CALTECH ATTENDANCE POLICY

[See catalog](#)

E-MAIL

I encourage students to speak with me in person during my office hours **Wednesday afternoons 1-3 p.m.**

I check my email regularly Monday-Wednesday 9am-5pm. Messages received outside of those times will generally receive a slower response rate. Please plan accordingly.

DISABILITY DISCLOSURE STATEMENT

[See catalog](#)

STATEMENT ON ACADEMIC RIGHTS & RESPONSIBILITIES

[See catalog](#)