

Research Plan v. 1

1. Summary of Proposed Research

The objective of the project on “The Hispanic Baroque: Complexity in the First Atlantic Culture” is to trace the interactions that created the cultural complexity that characterized the Hispanic Baroque, and that allow for their reproduction in and transfer to other cultural settings. First, we will establish how individual and collective identities were transformed and reshaped by the conflicts arising from colonization, resistance, “mestizaje,” and isolation through the study of significant cases which are paradigmatic of the transatlantic relations from 1600 to 1825. Secondly, we will determine the various mechanisms that gave rise to the Iberoamerican Baroque, and specifically, the role played in this process by the emerging technologies of culture, and by the transnational organizations involved in it. Thirdly, we will conceptually map the expansion of neobaroque expressions in the Atlantic rim at the turn of the 21st Century, how these expressions are using elements from the historical Baroque, and how they are informing the cultural settings in which they grow through their use of new *medialités*.

Methodologically, we will apply selected ideas from complexity theory (“emergence,” “dynamic stability,” or “efficiency”) to analyze three spheres of baroque culture: the baroque constitution; its religious expressions; and its urban aspects. Our hypothesis is that “baroque patterns” create stability in complex systems of culture, and that it is this stability the reason of its efficiency overtime. The impact of proving such hypothesis will be felt on the ability of complex societies to recognize the emergence of cultural complexity, to examine the ways in which cultural interaction amongst groups develops, or not, into “mestizaje” and hybridization, to study the ways in which the transformation at the local level of cultural modes imported from other societies help to balance complex societies, and to understand the constraints placed upon any political action aimed at reducing cultural variety in any given system. These issues are particularly relevant in our current international climate, and especially in a multi-cultural nation such as Canada.

We have prepared a research plan featuring: a) a strong international team formed by specialists in Cultural Transfers, Literary History, Mathematics, Art History, Architecture, Sociology, History, Anthropology, Music, and Complexity Theory; b) an ambitious plan of knowledge mobilization that comprises several academic meetings in Canada and abroad, partnerships with renowned academic publishers, a drama production a Stratford, music concerts, up to five art exhibitions, plus an important partnership with TV Ontario’s Big Ideas, and the advice of reputed journalists in Canada and Spain; c) a comprehensive program for the training of our graduate students, including their participation in the governance of the project, and the creation of specially designed courses in three different areas of expertise.

The research project “The Hispanic Baroque: Complexity in the First Atlantic Culture” will make a fundamental contribution to our understanding of complexity in contemporary societies characterized by the increase of information flows and crossings over cultural and national boundaries. It will detect and describe baroque patterns in the Hispanic Baroque (a cultural formation that organizes itself around the need to synthesize cultural models unknown to each other at the beginning of the Modern Age) and trace those that have reemerged in today’s world through neobaroque expressions. The study of the efficiencies that push these emergences will allow us to evaluate the stabilizing function that baroque patterns have in cultural complex systems as well as the role that art expressions have in the harnessing of complexity.

2. Detailed Description

2.1. Background

This research project on the Hispanic Baroque is the natural consequence of some years of collaborative research among Canadian and international scholars that has included the organization of several conferences led by Canadian scholars (Pérez-Magallón in Montreal 1996; Moser in Paris 2000; Suárez, Pérez-Magallón and Alba-Koch in London 2004, 2005, and 2006; and Suárez and Castro in Madrid 2005), panels at various academic meetings organized by Pérez-Magallón and Suárez (Halifax 2003, Winnipeg 2004, London 2005, Toronto 2006), the creation of a web site devoted to the project (www.transatlantic.uwo.ca/projects/barroco/engintro.htm), and an on-line database (<https://wspace.uwo.ca:8443/handle/1996/28>) that serves as a repository for researchers and graduate students in the group, and which already stores over 500 documents on the Hispanic Baroque. Members of the project have published numerous papers in the field, have involved the active participation of over 40 Canadian graduate students, and have worked in an interdisciplinary manner by seeking the collaboration of architects, musicians and musicologists, literary critics, comparative literature experts, historians, mathematicians, and philologists. Through these activities, the project on the Baroque has achieved international recognition as one of the world's leading research groups on the Hispanic Baroque.

Our collaborative work has allowed us to redefine some of our initial objectives and redirect our efforts towards establishing parallels between the cultural complexity that gave rise to the Baroque in early Modernity—defined as the period that spans from the end of the Spanish and Portuguese Conquests, c. 1550, to the processes of independence of the new Latin American nations at the beginning of the 1800s—and the kind of complexity that characterizes contemporary societies. In this respect, it is clear that the importance of the historical Baroque resides in the fact that it is the first complex cultural system of Modernity in the Atlantic world. Today, reiteration of Baroque-related phenomena through all Atlantic societies (see, for instance, the exhibition on *Ultra-Baroque: Aspects of Post-Latin American Art* held in the Art Galley of Ontario in 2001-2002, or the various international origins of artists participating in the most recent exhibition on the Neo-Baroque, *The Beauty of Hell*, at Salamanca's Da2 Center until January 2006, or Calabrese's book *Neo-Baroque. A Sign of the Times*) as well as the evidence of a pervading Neobaroque effect in new media (see **Angela Ndalianis'** *Neo-Baroque Aesthetics and Contemporary Entertainment (Media in Transition)*) call for a deeper understanding of these phenomena and their relationship to massive flows of information, extensive movements of population around the world, and intensive contacts across cultural communities. An understanding of the dynamics of these relationships in the contemporary context can in part be derived from a more comprehensive study of the Hispanic Baroque. The Baroque Project will shed light on those emergent patterns of complexity in contemporary societies that are derived or clearly replicated from baroque patterns of dynamic cultural equilibrium, as well as to contribute to the greater understanding of mechanisms created by culture to harness that complexity.

2.2. Objectives

The objective of the project on “The Hispanic Baroque: Complexity in the First Atlantic Culture” is to trace the interactions that created the cultural complexity that characterized the Hispanic Baroque, and that allow for their reproduction in and transfer to other cultural settings. First, we will establish how individual and collective identities were transformed and reshaped by the conflicts arising from colonization, resistance, “mestizaje,” and isolation through the study of significant cases that are paradigmatic of the transatlantic relations from 1600 to 1825 (i.e., African culture and the role of *cofradías* in the Caribbean Baroque; *criollo* elites and the creation of urban cultures; reshaping of

indigenous identities through the use of European music in the missions of the Bolivian jungle). Secondly, we will determine the various mechanisms that gave rise to the Iberoamerican Baroque, and specifically, the role played in this process by the emerging technologies of culture, and by the transnational organizations involved in it. Thirdly, we will conceptually map the expansion of neobaroque expressions in the Atlantic rim at the turn of the 21st Century, how these expressions are using elements from the historical Baroque, and how they are informing the cultural settings in which they grow through their use of new *medialités*. The significance of the Baroque Project lies in the use of complexity theory to analyze a cultural formation, in the focus on emergent patterns (that historians and specialists have characterized as “baroque”) in the organization of a cultural system, and in the study of the conditions that make possible the exportability in time and space of certain baroque cultural features. The determination of the links between the historical cultural formation known as the Hispanic Baroque and the baroque patterns detected in globalized societies can be considered an intellectual breakthrough in the study of cultural formations across borders, nations, and temporal boundaries.

2.3. Theoretical Context and Hypothesis

For the purpose of this research project, the Hispanic Baroque is defined (Suárez 2006) as a cultural system characterized by highly charged forms of expression, whose interactions follow a model determined by the effective and technically oriented combination of a diversity of information codes (visual, linguistic, imaginative) in the same individual representation through the use of non-linear imaginative techniques (i.e., the baroque musical theater, or collective spectacles in baroque *fiestas*). As a complex system, this cultural formation is defined as "one made up of a large number of parts that have many interactions" (Simon 1996), which has an adaptive nature and, as such, is “characterized by perpetual novelty” (Waldrop 1992). The adaptive ability of this cultural system and the system’s survival depend on a sustained balance between the unusual forces of the system (social diversity, religious variations, physical distances) and the tendency of the dominant forces to impose a unilateral and identical political program on an extremely diverse reality throughout the former territory of the Hispanic Monarchy (Brown 1999). In the case of complex systems of culture, three attractors seem to organize the system in order to reach a state of dynamic equilibrium: modes of representation, forms of domination, and systems of information (Suárez 2006).

In this respect, we can say that permanent negotiation among different social, ethnic, and religious groups is one of the main characteristics of the Hispanic Baroque, and that this feature relies on the existence of flexible political mechanisms that allow for the creation and recreation of conflicting identities, and the constant reshaping of the political setting. Therefore, some of the key questions we will pose are: to what extent does “permanent negotiation” translate into cultural phenomena created to integrate the different constituencies? Are these cultural phenomena intrinsically European or do *fiestas*, massive religious celebrations, theater, and other artistic expressions take an American twist that is the result of the mixed nature of the Baroque? Are its capabilities to integrate and manipulate the masses through cultural events the cause of the revival of the Baroque in different societies at the turn of the 21st Century?

The adaptability that we can trace in the Baroque culture has proven to be one of the most striking features of Latin American culture since it is well established that the Baroque, and its artistic expressions, continue to be a living force in today’s societies. The debate about the Baroque is the debate about the consolidation of the conquest, about the mixing of races and cultures, and about Latin American modernity: “Pour les Latino-Américains, le baroque représente le moment historique de leur modernité, c’est le point d’inflexion entre le choc de la conquête européenne et l’intégration d’une culture ‘métissée’ qui a surmonté les étapes de transfert imposés et qui crée et recrée avec un plus grand

liberté” (Gutiérrez 1997). In this respect, **Echeverría** (2004) has pointed out that the baroque *ethos* is just one of the four ways that the human being has to create a daily-life strategy of survival in order to cope with the alienation intrinsic to capitalist modernity. But today, the Baroque is not an exclusive feature of Iberoamerican societies; on the contrary, the “résurgences baroques” (**Moser** 2001) have extended everywhere, including French and English North America, as part of contemporary processes of “transculturation” (**Moser** 2003). That observation raises the following questions: What present processes in society, economy, and culture are similar to those experienced during the historical Baroque? Why are we today experiencing similar phenomena to those of the historical Baroque in art, mass media, or architecture?

We agree that the study of the elements and mechanisms that gave rise to the Iberoamerican Baroque, and that can be identified as fixtures of Neobaroque movements today, will help us to understand how cultural complexity develops, spreads throughout social boundaries, and is harnessed by the artistic and knowledge creation mechanisms that the different cultural formations produce. We are also interested in tracing the evolution and consequences of the conflicts surrounding identity formation throughout the Baroque system of culture, including the impact of these conflicts on the political structure of the Hispanic and Portuguese Monarchies, and on the configuration of new political communities in Latin America. An important factor in the configuration of these conflicts is the existence of a three-level structure of political influence and legitimacy formed by the institutions and officials of the monarchy, the pervading presence of the religious orders with their transnational structure and their particular agendas, and the local interests that gave rise to the creation of local institutions, and specific identitarian processes directed to play down conflicts among indigenous, Afro-Latin American, Spanish, and *criollo* populations. We think that these conflicts are strongly intertwined with the ways in which they are represented in political speeches, sermons, theater, musical compositions, literary genres, urban organizations of the space, religious festivals, paintings, and architecture. It is clear that the ability to represent accurately the political, social, and economic aspirations of all these groups was compromised by both the multiple and complex composition of the interlocutors they had to address, and the re-appropriation of both local and European elements of culture. Therefore, the new forms of expression had to be sufficiently unique, and at the same time, sufficiently recognizable as part of the larger political and religious community. The technologies of culture that we find in the Iberoamerican Baroque tell the story of the morphogenesis of a new cultural and political community in its struggle to be born as respecting its European links, as incorporating many of its African symbols, as belonging to the indigenous cultures of America, and as being something new and different.

Drawing upon concepts developed by complexity theory, we will be able to trace **variants** of the baroque culture in different ecosystems (the Caribbean, the Andes, the Iberian Peninsula), in various ethnic and social groups (indigenous, African, European, or *criollos*), and through two historical moments (the Iberoamerican Baroque and contemporary societies). By considering the Iberoamerican Baroque as a complex system we will focus on the **interactions** among elements at a certain **scale** of examination (clusters of cultural products, i.e., sermons, plays, religious paintings, “fiestas”, etc.) to trace what we will call “baroque **patterns**” of the cultural system. That is, we will focus on how the formation and reformulation of discourses on identity (information that guarantees the social and cultural reproduction of a certain group) locks with specific technologies of culture (ways of doing things in a reproducible manner) that, through local adaptation, provide **dynamic stability** to the whole cultural system. This result, the stability achieved through the interactions of discourses of identity and technologies of culture, shows that the cultural system is more efficient in terms of its permanence when it is able to produce certain interactions than when it is not, and that, at least in the Iberoamerican Baroque, the efficiency of the system relies to a great extent on its **networks** of artistic production. We

will study how these **efficient interactions** are created in three **spheres of culture** (the constitution of the Baroque; its religious expressions and changes in the contemporary world; and the development of a baroque culture of cities), and how and why they emerge, transformed as neobaroque patterns, in a very distant historical moment. Do “baroque patterns” create stability in complex systems of culture? Is this stability the reason of its efficiency over time?

In addition to the qualitative dimension of the research, we will also study a specific network of artistic production, that of Hispanic Baroque Theater, through the creation of a relational database of playwrights and works that will allow us to perform statistical analysis, evolutionary analysis, and mathematical graph studies on the emergence of and relations within the network. In order to carry out this research we will identify the names of playwrights and the titles of their plays along with their places and dates of birth, death and residence, as well as other personal information. Additional information such as patrons, students and correspondents will be collected and placed in a directed database. The directed database maintains relationships such as “X is a patron of Y” or “X wrote to Y and mentioned Z in the correspondence”. The mapping of these relationships forms a graph that can be subjected to analysis that can reveal such things as clusters of individuals working on similar cultural “projects” or the diffusion of an art form over time or geographical space. We have selected Spanish drama as the focus of this research due to the amount of available data on the subject through several literary histories, and collections such those of the municipal archives in Madrid and other cities. This research activity will enhance the students’ profile and will also help to synthesize the results and enhance the exportability of the results by adding mathematical formalization and computer modeling to the other forms of presenting the results. The objective is to show the complexities in the emergence, organization, and adaptability of this cultural system through the study of the network of dramatic production in the period.

Our collaborative research is ground breaking and innovative in its use of complexity theory to analyze a cultural formation, in its focus on emergent patterns (that historians and specialists have characterized as “baroque”) in the organization of a cultural system, and in its examination of the conditions that make possible the exportability in time and space of certain cultural features of the baroque culture. This latter determination of the links between the historical cultural formation known as the Hispanic Baroque and the baroque patterns detected in globalized societies can be considered a real intellectual breakthrough in the study of cultural formations across borders, nations, and temporal boundaries. These issues are particularly relevant in our current international climate, and especially in a multi-cultural nation such as Canada.

2.4. Research Plan

2.4.1. Lines of Research - Identities, Technologies, Efficiencies

In order to tackle the issues outlined above, the project has been organized in three lines of research which fulfill the requisites of a) formulating the issues in such a way that they can be explored and subsequently addressed by any discipline involved in the project; b) being made up of researchers from at least three different disciplines; c) establishing links across all three lines of research with a related set of research activities described below. The lines of research will focus, respectively, on: A) Conflicting Identities and Representations, led by Jesús Pérez-Magallón, whose experience in grant management, leadership in the community of Canadian Hispanists, and strong record of publications on baroque and neoclassical history of literature and culture will be fundamental to the project; B) Technologies of Culture, led by Beatriz de Alba-Koch, who possess extensive research expertise in both literary criticism and art history, and a multidisciplinary educational background; C) Neo-Baroque: Transcultural and Transhistorical Efficiencies of the Baroque Paradigm, led by Walter Moser, Canada

Research Chair in Literary and Cultural Transfers, who is also a world leader in research on the Neobaroque movement.

In order to better integrate the work of the three lines of research and to take advantage of the efficiencies derived from the collaborations, the work will focus, consecutively, on three spheres of culture: the constitution of the Hispanic Baroque (Phase 1, 2007-08); religious expressions (Phase 2, 2009-10); and a culture of cities (Phase 3, 2011-2012). In each phase, and in addition to the individual work of the researchers, the different lines of research will be taken up by specific **working groups** that will examine various problems of the issue at stake. The working groups, with their designated coordinators to moderate the progress in the discussions and to ensure compliance with the terms of reference established by the group during the first team meeting, will work through online debates (see timeline below) to which all team members will be able to contribute. The leaders of the three lines of research, along with the P.I., will be responsible for ensuring that the working groups reach productive conclusions to be used by subsequent working groups. They will also focus their efforts at the end of each phase on relating conclusions back to the original hypothesis: how discourses of identity and technologies of culture interact to create stability in the cultural system, and how these interactions produce certain efficiencies that re-emerge as neobaroque patterns in contemporary societies.

A) Conflicting Identities and Representations (**Pérez-Magallón**, Lucena, Herrero, Braun, Jouve, Norget, Lovell, Quan-Hasse, Soulodre, Vergara, Hill): Is the process of permanent, and sometimes violent, negotiation among groups, so characteristic of the Baroque, the result of the existence of many conflicting identities across the Hispanic Monarchy? Is this conflict of identities produced by the continuous redrawing of the lines that separate social and religious groups, or by the interactions among groups that try to keep their identity in spite of mixing and *criollización*? What role do artistic expressions play in the configuration of these identities, and in the very process of negotiation through the creation of new ways of representing different groups? This research will cover anthropological and cultural studies of the indigenous communities in America through to the problematic “Spanish” identity, and the debate about the American and European sides of Hispanic culture. However, special attention will be given to identity processes involving indigenous communities and Afro-American groups, the role of the Catholic Church, and the changing identity models of peninsular and Creole elites throughout the Baroque and independence periods. This group will look into how the encounter between Europeans and Amerindians initiated a process of blending and hybridization which lead to the development of the multicultural and multiracial communities typical of many Latin American societies. This process expands and accelerates throughout most of the 17th and 18th centuries, especially as African and Asian populations are added to the networks of contact and exchange with peninsular Spaniards, Creoles and indigenous Americans. In this manner, those first mixtures are followed by others that are even more complex and varied. This line of research will, therefore, try to tackle the problems of identification, and of its theorization and representation, from various angles and disciplines (History, Anthropology, Literary Studies, Postcolonial Studies), starting with the realities that existed before the encounter, to the moment in which Latin American societies achieve national independence.

B) Technologies of Culture (**Alba-Koch**, Bargellini, Chinchilla, Tello, Minguillón, Suárez, Mills, de Moura, Levy, Nawrot, Enríquez, Castro): How are the technologies of culture imported from Europe transformed on American soil by the powerful means of local cultures? To what extent can it be said that the Iberoamerican Baroque produces, in Latin America, different technologies and features in music, architecture, painting, literature, or theater to those created by the European Baroque? Are these “new technologies” a response to the conflicts of identity and the increase in complexity of political communities during the 17th, and 18th-centuries? If so, would similar technologies emerge in the case of a (partial) reproduction of the social and cultural conditions experienced in other societies in the present day? Why is there a different chronology in the cycles of artistic expression in the Iberoamerican

Baroque when we compare it to other European expressions of the Baroque? The objective of this line of research is to explain the syncretic nature of the Hispanic Baroque through the study of discursive practices as manifested in oral, chirographic, and print culture, but also in art, architecture, and music. It will also focus on economic and cultural institutions and practices that were important to the development and reproduction of an Atlantic culture. Our findings pertaining to the Hispanic world will be counter-pointed with a consideration of the Baroque in Portugal and Brazil. Key players in these transatlantic exchanges were the Jesuit and Franciscan orders, and careful consideration will be accorded to the role of these religious institutions, with special consideration to their multinational character, and their presence in territories where the presence of the government was not much felt by local communities. This part of the research plan will benefit from the expertise of our researchers in Music History, Art History, Visual Culture, Literary Studies, and Musicology.

C) Neo-Baroque. Transcultural and transhistorical efficiencies of the Baroque paradigm (Moser, Hazelton, Echeverría, Krieger, Ndalianis, Hatch, Agocs, Mahon): What makes baroque patterns transferable in time and space? Does the Baroque continue to be the essential feature of identity in today's Latin America? Will the Baroque find a place, and will this be decisive, in the configuration of North American cultures after the massive immigration of Latin American population to the U.S. and Canada? Is Canadian culture becoming somehow "baroque"? Researchers in this group will study the historical efficiency of the Baroque paradigm through its transhistorical and transcultural dimensions. This research undertaking is based on two observations: 1) Baroque culture can be transferred from one geocultural area to another; this transfer process meets more (from Italy to France) or less (from the Iberian Peninsula to the Americas) resistance depending on where it manifests itself. 2) The Baroque paradigm has maintained an historical efficiency through the ages: not only was the concept "Baroque" developed *post factum*, that is, at the end of the 19th Century, but we are presently witnessing a resurgence of the Baroque often despite and against elite disdain. In contemporary culture, Baroque has become a *fascinosum*, both on the level of discourse on culture and in cultural practices. This group will tackle the exploration of the concept of the Baroque and its history through its basic articulations (stylistic, ideological, typological, and historical, from Maravall to D'Ors), its antagonistic determinations (Baroque vs. mannerist, classic, romantic, modern, etc.), its reinventions (Deleuze's *The Fold*), its axiological re-valorization and its re-periodization as a Neo-Baroque "era" (Calabrese, or Sarduy). The hypothesis to be explored is that the Baroque can be conceptualized as an aesthetic-rhetorical *puissance* that is actualized and "managed" differently in various media and techno-scapes, under various socio-economical as well as political conditions. The three lines of research outlined above will constitute three significant perspectives on the Iberoamerican Baroque and on contemporary neobaroque expressions that will provide the main venues of our collaborative research program.

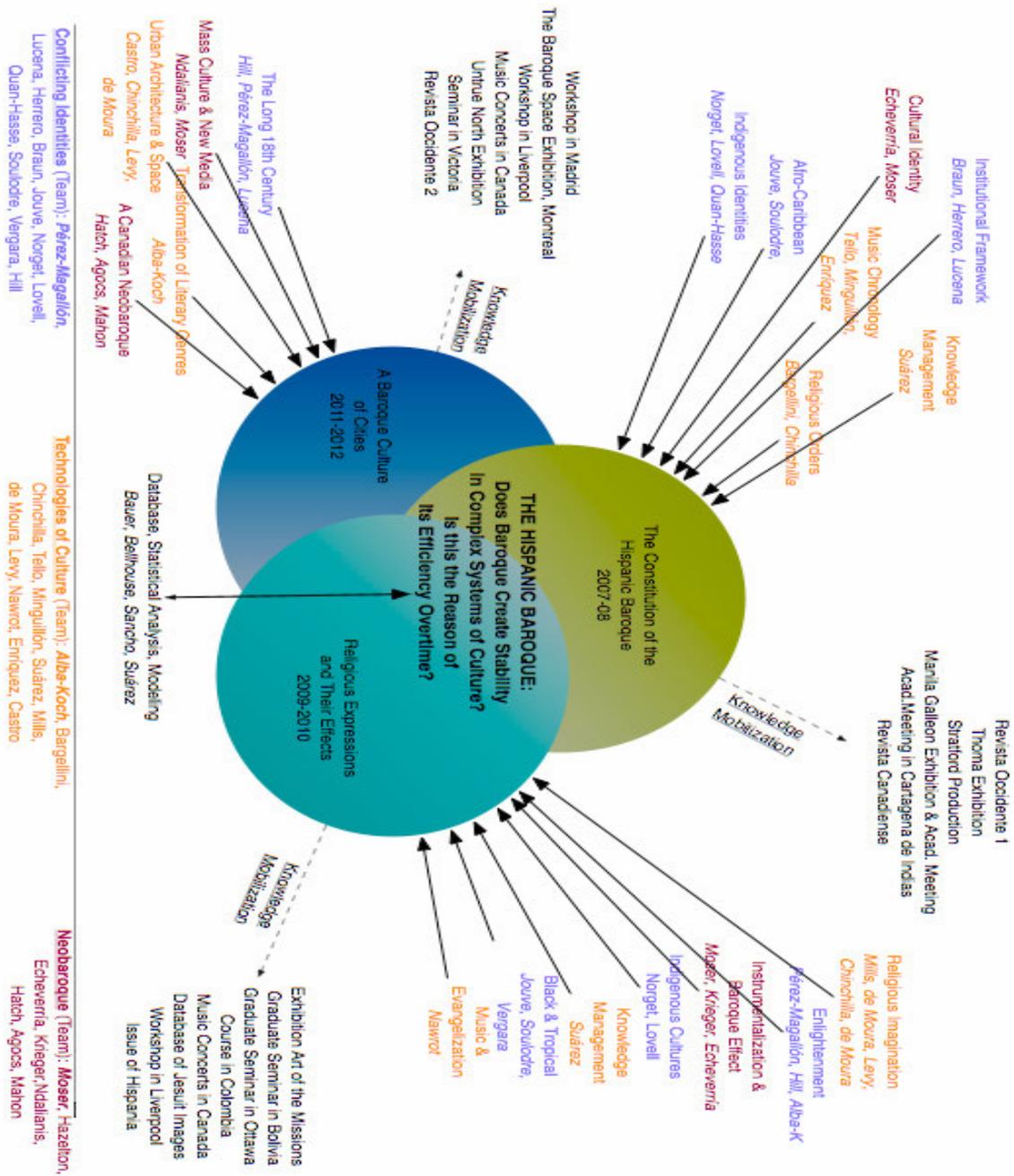
2.4.2. Time Periods

In temporal terms, the lines of research dedicated to identities and cultural technologies will focus on the period 1600 to 1825. That is, from the birth of the most representative baroque dramatist, Pedro Calderón de la Barca, and the establishment of the new baroque drama in Spanish theaters, to the end of the wars of the independence in most Latin American countries, the end of the "long 18th Century", and the dismantling of the political system of the Hispanic Monarchy. In this sense, work on the historical baroque will take into consideration that, in the Iberoamerican world, baroque phenomena closely coexists with phenomena that derives from the Enlightenment. This coexistence creates a unique cultural space in which new layers of culture are added to previous ones in a process that adds complexity to the cultural spectrum. The main question that we will ask is, to what degree is the baroque system able, through its special characteristics, to accommodate pre-European phenomena, European cultural transfers, and *criollo* experience? Is the Latin-American Baroque a means by which the different levels

of historic reality are articulated through a process of negotiation and continuous adjustment? Our line of research on the Neobaroque will focus on the period between 1989, with the symbolic fall of the Berlin wall, through 2006, with the celebration in Salamanca of “The Beauty of Hell,” an exhibition of worldwide neo-baroque art, the video restaging of Diego Velázquez’s masterpiece “Las Meninas” in the video “89 Seconds at the Alcázar” by Eve Sussman, and the solo exhibition “De la performance al video” by Canadian neobaroque artist, Jana Sterback, at the Artium, Vitoria, Spain. In order to fully consider the reemergence of baroque phenomena in the era of globalization, we will also examine important moments in the 20th Century, especially those in which theorists and Latin American writers, such as Severo Sarduy, José Lezama Lima or Alejo Carpentier affirm that the Latin American continent is essentially baroque. The three lines of research will work simultaneously on the baroque period (1600-1825) and on the Neobaroque (1989-2006) through the lenses of three selected spheres of culture (the constitution of the Baroque, religious expressions and their changes, and a baroque culture of cities), so that conclusions and differences can be drawn immediately as to what patterns are reproduced or changed in contemporary baroque expressions when compared to similar manifestations in the Hispanic Baroque.

2.4.3. Geographic Areas

In geographic terms, the project will focus specifically on the Viceroyalty of **New Spain** or Mexico, since, in chronological terms, it is this region that first develops a syncretic culture which then serves as a model for other areas of the Hispanic Monarchy. It is also important to study the **Andean** region (particularly the former Audiencia de Charcas, virtually equivalent to Bolivia), because of the special phenomena developed in that region regarding religion (Jesuits), music (Zippoli and native music) and artistic transfers (painting and drama). The **Caribbean** region will be represented by our focus on the coastal zones of Colombia where we will study the contributions of slave populations of African origin to the distinctive features of their tropical Baroque. Work will be done on **Spain** to understand transnational religious and political institutions present on both sides of the Atlantic, and also to analyze the cultural and political communication of groups and elites affected by historical events throughout the period. The focus on these areas will be contrasted with specific studies on the **Portuguese and Brazilian** worlds, both in the historical Baroque and with respect to its participation in the emergence of the Neobaroque in the contemporary world. **Canada** will be our last area of focus, as the study of phenomena such as Sun-Fest London and the participation of Canadian artists in the neobaroque movement will help us trace the resurgence of baroque elements, and its causes, in today’s media-oriented culture. By having selected these foci areas we have focused our research to that area of the Atlantic rim that appears in the title of our project as this will allow us to show how baroque patterns provide the environment needed for the permanence of a Iberoamerican cultural system, as well as how these patterns have been transferred, as the neobaroque, to the present Atlantic area.



2.4.4. Research Timeline

Phase #1: Years 1 & 2: The Constitution of the Hispanic Baroque

We expect that all team members will contribute extensively to the exploration and definition of the fundamental issues of the project during the first year. To this end, we will create an electronic tool so that in January 2007 we can start on-line debates regarding the main questions of the project and the articulation of these questions around the research lines and the three established topics. During the first all-team meeting to take place in London, Ontario, in fall 2007, the leaders of the three research lines (**Pérez-Magallón, Alba-Koch, and Moser**) will present position papers that will be discussed in detail during the meeting. This will lead to finalize the terms of reference for each of the lines and research questions, as well as to an adjustment of the research timeline if required. At this first team meeting, we will also interact and debate the questions about the Baroque posed in the special issue of *Revista de Occidente* to be published in 2007. F. Rodríguez de la Flor, editor of that volume and renowned specialist on the Baroque, will join us to explore important theoretical issues. We will also advance the main research question for the period September 2007-December 2008, that of a baroque constitution. **Echeverría** will present a paper in which he will outline the main theoretical concerns of the issue and will lay out the problems surrounding legal, political, religious, and artistic structural elements of the Baroque, as well as the arguments that suggest the presence of elements of this baroque constitution in neobaroque expressions. In Fall 2007, we will also have the opportunity to explore some of our main questions and to interact with other specialists during the activities surrounding the “**Thoma Exhibition**”, co-organized by team member K. Mills at the U. of Toronto Art Gallery. This exhibition will be especially relevant to the issue of the baroque constitution since it will showcase “casta” paintings that depict all different racial combinations derived from miscegenation in Latin America. This exhibition will offer an excellent opportunity to analyze the ways in which different groups and individuals were represented over time, as well as to map the crossings between various identity formation processes and the adaptation of technologies of culture to local conditions.

From October 2007 to the end of 2008, we will continue to explore the structure and elements of the **Constitution of the Iberoamerican Baroque**, defined as the existence of a pact between the king and his subjects by which the latter find protection and accommodation within their social group, and juridical identity, and by which the Monarchy is able to keep the Peninsular and American territories together. The pact and the physical conditions of such vast space provoke the emergence of a general “baroque” mode of social organization characterized by the elasticity of the legal and political structures of this constitution, the adaptation of the principle of fidelity to the authority to local circumstances and nature, and the importance of the political identity granted by being part of the Monarchy (**Lucena** 2003). The key questions of this exploration will be:

- Is there a Baroque constitution? How was it created? What are its legal foundations and its institutional anchors?
- What is the role played by “constant negotiation” and “monarchical flexibility” in this constitution?
- Do the identitarian efforts by populations of African origin and indigenous communities serve to support this constitution? How about the *criollos* effort to be properly represented? How were different communities integrated or not in the Iberian Peninsula?
- What are the dynamics of this emergent constitution, its development in the 18th Century, and its role in the formation of a baroque culture?
- Is the baroque constitution the constitution of Iberoamerican societies today?

From October 2007 to the end of January 2008, Braun, Herrero, and *Lucena*ⁱ will study the relationship between the baroque constitution and the several layers that form the **institutional framework** of the Hispanic Monarchy, its agents and associates. At the same time, *Echeverría* and Hazelton will work from the contemporary end, tracing back elements and concepts of contemporary **Latin American culture** that seem to be re-enactments of a baroque constitution long after the historical period of the Baroque. From February to April, the groups working on the **Afro-Caribbean Baroque** (*Jouve* and *Soulodre*) and on **indigenous identities** (*Norget*, Lovell, Quan-Hasse) will develop their main positions on the issue of the baroque constitution *vis a vis* these social groups, with special focus on how they accommodate and negotiate with institutional powers in both the metropolis and the viceroyalties. In the case of the Afro-Caribbean Baroque, special attention will be directed towards the study of the role of slavery and the *cofradías* in the integration or rejection of populations of African origin into the baroque culture. The group working on indigenous identities will focus on the preservation of traditional identities in both the contemporary and historical contexts. In May, June, and July 2008 the different groups working on the Baroque Constitution from the perspective of the technologies of culture will start their online discussions with the main conclusions reached up to that point by the previous working groups. This will allow us to have a basis from which to begin investigating the role played by the secular church and the **religious orders** in New Mexico (*Bargellini* and *Chinchilla*) in the configuration of new social orders, the use and adaptation of European technologies of culture, such as the sermons and their dramatic and performative functions in the analysis of important social issues for the political community in which they were delivered, and the symbolic organization of space by using architectural techniques for evangelization purposes in northern New Spain. Simultaneously, *Tello*, *Enríquez* and *Minguillón* will formulate a **chronology of baroque Hispanic music** that takes into account both European and American elements, and that explains its internal cycles through the movement of individuals, instruments, and scores through the vast space of the Hispanic Monarchy. *Suárez* will present the conclusions of his work on the House of Trade in the organization of American information and its transformation into **knowledge** managed by the officials of the Monarchy for the administration of the empire.

Further discussion of the baroque constitution, and its metaphysical underpinnings, will take place as part of the activities organized around the theater production of Calderon's *Life is a Dream* at the **Stratford Festival** in Summer 2008. Suárez will serve as academic advisor to the dramatic production and as a *liaison* in the coordination of the activities surrounding the play. The summer of 2008 will also offer the opportunity of organizing an academic meeting in **Victoria**, B.C. that, coordinated by Alba-Koch, which will provide a forum to discuss the Asian influences in the constitution of the Hispanic Baroque. This meeting will be held at the same as the exhibition "**Manila Galleon Treasures**" (we have started conversations with Martínez-Shaw and Alfonso Mola, curators, with The Legacy of Spain, organizer in Dallas, and museums in Victoria, regarding this activity). In addition, the main conclusions will be discussed with local experts in the conference that we will organize with local partners (Foundation Mapfre) in **Cartagena de Indias**, Colombia, in Fall 2008. At this conference, part of our team, coordinated by Lucena, will present papers on relevant issues surrounding the relation between the baroque constitution and the Black and Tropical Baroque. Soulodre will coordinate the selection of papers for the special issue on the baroque constitution that the *Revista Canadiense de Estudios Hispánicos* will publish in the last issue of 2008. Finally, in December 2008 the Executive Committee (see Governance and Administration) will meet in Montreal to discuss the fulfillment of the research plan around the baroque constitution as well as to draw a document in which Suárez, Alba-Koch, Castro, Moser, and Pérez-Magallón will outline the detected interactions between discourses on identity and

ⁱ In *italics*, the name of the coordinator of the group.

technologies of culture and the resulting efficiencies in neobaroque expressions. This document will be posted on the Intranet and discussed by team members.

Phase #2: Years 3 & 4: Is Religious Expression the Decisive Feature of the Baroque?

In the third and fourth years, we will focus on the presence of religious elements in Iberoamerican baroque society and art and will re-assess the traditional view of the Baroque as the art of the Counter-Reformation. We will also investigate how different groups negotiate their religiosity by conforming to Catholic practices and, at the same time, keeping or incorporating religious practices from other backgrounds, either native or African. Two elements are constant: 1) the importance of religious expression as a way to relate to the environment, and to establish communitarian linkages, 2) the connection between religious practices and artistic expressions throughout the period. It is accepted that, to a great extent, the religious element is absent in today's neobaroque phenomena; however, new media and capitalism target their audiences by using expressionist effects that, in the Hispanic Baroque, had a clear religious meaning. Some key questions will be:

- What are the relationships between artist expressions and the conclusions of the Council of Trent about the use of powerful images in evangelization and indoctrination efforts?
- Are art, theater, music, and other artistic expressions just vehicles of evangelization for the religious orders?
- How are these techniques transformed by local peculiarities? How do underrepresented minorities keep their religious practices? How do they integrate elements from both their own and Catholic traditions?
- Is there a "religious imagination" typical of the Hispanic Baroque? Is it the same in the Andes, New Mexico, Spain, or the Caribbean?
- How are these elements altered to achieve similar effects in the post-industrial and media-oriented societies at the turn of the 21st Century?

In January 2009 we will start our inquiry into the religious nature of the Hispanic Baroque with a new meeting of the full team in Victoria. In cooperation with the team leaders of each line of research, **Mills** will present a paper outlining the road map for the study of this particular issue that will then be discussed by the whole team during the months of January and February.

From March to May 2009, **Mills** will lead the first working group on the issue of religious expression by coordinating his own research and that of Levy and de Moura to examine the main characteristics of what we call **religious imagination** of the Baroque. The religious imagination is the set of artistic techniques, psychological and spiritual mechanisms, and collective practices produced at both sides of the Iberian Atlantic in order to establish a "cosmovision" around the religious experience. This religious imagination receives a powerful impulse from the Council of Trent that strongly recommends the use of powerful and vivid images to increase the efficacy of evangelization and indoctrination both in Europe and in America. The Decree of the Council of Trent will translate into the development of a kind of art, music, and literature fully dependent on rhetorical effects, in its ability to move the spectator, and to create a psychological impact in the senses. Mills, Levy, Chinchilla, *Bargellini*, and de Moura will trace the spread of this religious imagination from the Iberian Peninsula to America through religious orders such as those of the Franciscans, the Jesuits and the Hieronimites (Diego de Ocaña's trip to the New World). An important element in this study will be the effect that local and indigenous religious traditions have in the configuration of this religious imagination, since the Council's insistence on the use of images opens an important gate to keeping native local practices in America related to the connection with the "ultra world". An important result of this work will be the creation of a database of images of Jesuit-related art by Levy, who will develop it through 2009. Moreover, in summer 2009 Mills will organize a graduate seminar in Bolivia which will include the

participation of local experts from our partner institution, the Festivals APAC, in which characteristics of the religious imagination of communities in the former Audiencia de Charcas will be studied in its manifestations in music, architecture, and painting. Finally, we expect to bring to Toronto the exhibition, “**The art of the missions in Northern New Spain, 1600-1821,**” organized by our partners and in collaboration with a local institution. Alba-Koch and Bargellini will coordinate this event in Canada.

From September to December 2009, *Krieger*, Moser and Echeverría will study the intentional creation of a “**baroque effect**” in contemporary mass entertainment. Drawing on the conclusions of the previous group on the use of images to manipulate large audiences for religious purposes, this group will work to establish the connection between the historical use of the arts in the Baroque and present phenomena characterized by effectism and the attempt to control and manipulate the masses through secular events. They will try to answer questions such as: are the present phenomena just a secularization of historical religious instruments? To what extent is there a connection between the capitalist organization of today’s society and the manipulation of populations through the use of this baroque effect in massive events? Are modern events such as papal visits drawing on baroque techniques to obtain the same religious benefits that they produced in the historical Baroque? During this same period, *Pérez Magallón*, Alba-Koch, and Hill will team up to examine the superposition of a **religious culture of the Enlightenment** upon baroque culture in the territories of the Hispanic Monarchy with the change of dynasty at the beginning of the 18th Century. The adaptation of the new ideas from Europe on religious practices and superstition will have a great impact on the development and implementation of public policies, but will prove insufficient to erase the well established religious practices that determine the culture of the Baroque on both sides of the Atlantic. This work will end with a graduate course at the Universidad Externado de Colombia, Bogotá, coordinated by Pérez-Magallón and local experts on “**Politics and Time(s) of the Baroque**”.

The previous work will allow us to begin 2010 (January to June) with an analysis of the role played by African elements in the configuration of this religious expression in America. Whereas *Jouve* and Soulodre will work on religious elements of **African origin** in the collective life of communities in the Andes and the Caribbean, Vergara will work on a catalogue of African elements in religious baroque music. Likewise, Norget and *Lovell* will work on **indigenous catholic celebrations** in various regions of New Mexico. From April to June 2010, once the main concepts and tools regarding African and native influences in catholic practices and vice versa have been established, *Suárez* will link these practices to the use of **theater**, both commercial and religious, in which through the excuse of the spectacle the community would meet both in the theaters and in the city squares to celebrate its faith(s), its political identity, and to develop the religious imagination that would create meaning for their individual existences. At the same time, *Nawrot* will draw on his extensive knowledge of **the music of the Jesuit missions of Bolivia** to explain the use of **music to evangelize**, teach how to read and play music, build musical instruments; he will also show how the practice of music created an important dimension of community life for indigenous communities in regions such as Chiquitos and Moxos.

In Summer 2010, Moser will organize a graduate seminar in **Ottawa** to which several members of the team will contribute to the examination of the **effectism** of baroque phenomena and its transformations in modern societies to similar objectives. We will also have a workshop at the School of History in **Liverpool** (Braun), in which team members and European experts will review the main issues regarding religious expressions in the Baroque, and compare European and American models.

Fall 2010 will present two great opportunities for knowledge mobilization for the Baroque project. First, Levy will finalize and upload onto the server her database of images of Jesuit buildings in the Iberian Peninsula. We will also hold, in Canada, **a cycle of concerts of baroque music** coordinated by Minguillón and with the participation of Tello and his musical group, Capilla Virreinal de Nueva España. These concerts will showcase religious music from the Jesuit missions in Bolivia and from

several regions of New Spain. Finally, as result of our partnership with the Consejo Superior de Investigaciones Científicas and its journal *Hispania*, **Moser** will edit a special issue on the religious expression and the culture of the Baroque, in which a number of articles will deal with important questions in music, politics, theater, and religious manifestations.

In December 2010, the Executive Committee will meet again in Montreal to discuss the progress of the research plan as well as to catalogue the neobaroque efficiencies resulting from the interlocking of discourses on identity and technologies of culture as studied in Phase #2 on religious expressions in the Hispanic Baroque.

Phase #3: Years 5 & 6: Is the Baroque a Culture of the Cities?

The main approaches to the Hispanic Baroque have assumed that the Hispanic Baroque is a culture of and for cities. However, some of the most important manifestations of Baroque art in Latin America are located in non-urban regions, e.g., the Jesuit Missions near the Amazon, in the jungle, or the Franciscan and Jesuit Missions in the mostly arid Northern New Spain. In both regions, there is a low population density. We will study the connections between the urban and non-urban manifestations of the Baroque, and the various forms in which different identities are expressed through baroque technologies in different ecosystems. We also plan to analyze the issue of the urban condition of the Baroque in both the historical period of 1600-1825 and in the contemporary world of Neobaroque expressions. We will begin by answering some key questions:

- Is the Baroque intrinsically an urban phenomenon?
- How do the “fiestas” and massive religious spectacles contribute to the emergence of the Baroque? How is communal space organized in the *criollo*-dominated cities?
- How do the different configurations and political symbolisms related to the Baroque and the Enlightenment interact in Hispanic cities during the “long 18th Century”?
- Are there different artistic, musical, and literary expressions connected to the development of different phases of the baroque city? How do we explain profound baroque manifestations in non-urban zones like the Jesuit Missions of Bolivia or northern New Spain?

Is the city the main locus of the Neobaroque? How much is the Neobaroque connected to mass movements in contemporary culture?

In January 2011, the full team will meet in Mexico City to start Phase #3. **Lucena** will coordinate with research leaders, and he will submit an online paper outlining the main issues to be discussed by the working groups in Phase #3. In this phase we will focus on the relation between the culture of the Baroque and the organization of life around the city. To this end, we will devote the months of February to April of 2011 to the study of the overlap of baroque and Enlightenment institutions in the organization of the city throughout the so-called “long 18th Century”. We will draw on *Alba-Koch*, Pérez-Magallón and Hill’s knowledge of the transition between these historical periods to analyze the different ways in which established fixtures of the baroque urban life are changed by the new policies of the *ilustrados* and the government officials of the Bourbon regime, as well as to trace the pockets of resistance to the new reforms. Whereas this study will focus mainly, but not exclusively on Peninsular phenomena, Lucena will contrast the results obtained by Pérez-Magallón and Hill with an extensive study on how the reforms promoted from the metropolis were implemented or not in American cities, and specifically, on how a baroque way of life pervades the social and political structure, and the spatial organization of tropical and remote urban centers of the Iberian world such as Cartagena de Indias, Maracaibo, and Goa. During the same period, *Alba-Koch* will also turn to **literary genres** of Iberian origin, and will map how these genres are transformed during the 18th Century in different urban centers of New Spain. Important elements of this study will be the mix influences from the Baroque and the Enlightenment, the creation of new tastes, and the players from the elite involved in these transformations, as well as the political implications of these changes in view of the strengthening of a *criollo* consciousness prior to

independence. Alba-Koch will present the conclusions of her research in a graduate seminar that she will teach in Victoria in 2012. *Castro*, *Levy*, *Chinchilla*, and *de Moura* will work on **the organization of space** and the life of cities in northern New Spain and the Caribbean, respectively, to show how baroque architecture is connected through a specific physical, political, and symbolic organization to the possibility of having a baroque way of life (as with the organization of cities and towns around main squares that are used for massive political, festive, and religious celebrations during the baroque period).

In summer 2011, *Lucena* will coordinate a workshop at the Consejo Superior de Investigaciones Científicas, in **Madrid**, where the conclusions reached by the three working groups will be discussed with local experts. In **Montreal**, *Castro's* work on photographs of baroque architecture, which will be produced as part of his research, will be showcased in an exhibition at the Gallery of McGill's School of Architecture and will, likely, travel to other schools in North America. Also in Canada, **our second cycle of baroque music** events will showcase music from urban centers of both Spain and America, and with special attention devoted to the music produced in the court of Madrid, and in the viceregal courts.

From September to December 2011, team members *Ndalianis* and *Moser* will work on mapping the use of **baroque techniques in new media** and entertainment both in Iberoamerican cultures and in the North American-controlled film industry. The objective is to determine whether the Baroque owes its transhistorical and transcultural efficiency to the fact that it is, fundamentally, a *puissance*, an aesthetic tool that can be, and is, managed differently in various media, but that can be easily translated to different socio-economical and political conditions.

This will lead up, in January-April 2012, to several research projects on the question of a Canadian Neobaroque. In 2012, *Hatch* will study both the theoretical principles and the main artists involved in the **Neobaroque movement in Canada**. His objectives are to show the peculiar twist that these artists give to baroque elements in order to determine their connections with the cultures of Iberoamerica, and to understand how these artists and their works deal with the increasing cultural complexity of Canadian society. *Agocs* will be working for some time on the social dimensions of the Sun Festival in London, Ontario, an annual staple of collective life in Southern Ontario in which Latin American cultures are celebrated often in ways that are reminiscent of the baroque festivals. In summer 2012, **the exhibition "Untrue North"**, curated by *Mahon*, will draw together works by eight contemporary Canadian artists whose projects manifest the kinds of complexity that neo-baroque theorizations articulate. The showcased artists will be: *R. Belmore*, First Nations' Performance Artist, Vancouver; *E. Bond*, Painter, Winnipeg; *C. Down*, Painter, London; *D. Hoffos*, Multi-media Artist, Lethbridge; *S. Laurie*, Sculptor, Toronto; *E. Pien*, Drawing-based Artist, Toronto; *K. Ritter*, Performance Artist, London; *K. Wood*, Performance Artist, London. The exhibition will involve a large-scale display which would be concurrently housed at the ArtLab (Western), the McIntosh Gallery (Western), and Museum London. We will end the year with the publication of a special issue of *Revista de Occidente*, coordinated by **Pérez-Magallón**. In December 2012, the Executive Committee will meet in Montreal to summarize the work carried out by the groups and researchers in Phase #3, and to outline the conclusions regarding the connections between urban phenomena in the Hispanic Baroque and mass-oriented and media-directed phenomena in contemporary societies, especially in Canada.

Year 7: Conclusions: Cultural Complexity and the Hispanic Baroque

. In May 2013 the team will meet in Madrid to discuss the main conclusions of the project and to organize the work for publication of the final volume of the project. Coinciding with this final team meeting, we will organize an International Conference on the Iberoamerican Baroque in the building of the Foundation Mapfre, in Madrid. At this Conference we will direct our attention to the historical relationships between the end of the cultural characteristic of the Baroque and the independence movements of the Latin American nations as the symbolic moment of the end of the Hispanic Baroque. The main objective of this Conference is to call upon world experts in the field to discuss the main

conclusions of our project, as well as to review our findings in the light of a multidisciplinary and international audience. In June, Alba-Koch, Moser, and Pérez-Magallón will begin to work on the edition of the three-volume work, “The Hispanic Baroque”, that will be presented to the public at the end of 2013. Liverpool UP has expressed a strong interest in the publication of this work.

Research Timeline (2007-2013)

Period	Research Activity	Knowledge Mobilization	Coordination	Line of Research
Project Set Up				
Jan-Aug 07	Position Papers, Online Debate		Team Leaders	All Lines
Phase I: Constitution of the Hispanic Baroque (Sept 2007-Dec 2008)				
Sept 07	Team Meeting #1, London Position Paper on Constitution	Revista de Occidente #1 (Discussion)	Management Team, Exec. Comm. Echeverría	Neobaroque
Fall 07		Thoma Exhibition, Toronto	Mills	
Oct-Jan 08	Institutional Framework		Braun, Herrero, <i>Lucena</i>	Identities
	Latin American Identity		<i>Echeverría</i> , Hazelton	Neobaroque
Feb-April 08	Afro-Caribbean Baroque		Jouve, <i>Soulodre</i>	Identities
	Indigenous Identities		<i>Norget</i> , Lovell, Quan-Hasse	Identities
May-Jul 08	Religious Orders		<i>Bargellini</i> , Pawling	Technologies
	Music Chronology		<i>Tello</i> , Minguillón	Technologies
	Knowledge Management: House of Trade		Suárez	Technologies
Summer 08		Stratford Festival	Suárez	
		Exhibition “Manila Galleon Treasures”, Victoria	Alba-Koch	
		Meeting Cartagena de Indias, Colombia	Lucena	
Fall 08		Issue of Revista Canadiense de Estudios Hispánicos	Soulodre	
Dec 08	Exec. Comm. Meeting, Montreal		Management Team	
Phase II: Religious Expressions and Its Transformations (Jan 2009-Dec 2010)				
Jan 09	Team Meeting #2, Victoria		Management Team, Executive Comm.	
Jan-Feb 09	Position Paper: Religious Expressions		Mills	Technologies
March-May 09	Religious Imagination		<i>Mills</i> , Levy, de Moura, Chinchilla, <i>Bargellini</i>	Technologies
	Religious Culture & Enlightenment		<i>Pérez-Magallón</i> , Hill	Identities
Summer 09		Graduate Seminar in Bolivia	Mills	
		Exhibition “Art of the Missions of Northern New Spain”	Alba-Koch, <i>Bargellini</i>	
		Course in Colombia	Lucena	
		Database of Jesuit Images	Levy	
Sept-Dec 09	Baroque Effect		<i>Krieger</i> , Moser, <i>Echeverría</i>	Neobaroque
Jan-Jun 10	Indigenous Religious Practices		<i>Norget</i> , <i>Lovell</i>	Identities
	Religious Practices in Populations of African Origin		<i>Jouve</i> , <i>Soulodre</i> , Vergara	Technologies
April-Jun 10	Knowledge Management: Theater		Suárez	Technologies
	Music in Jesuit Missions		Nawrot	Technologies
Summer 10		Graduate Seminar, Ottawa	Moser	
		Workshop, Liverpool	Braun	
Fall 10		Concerts of Baroque Music #1	Minguillón, <i>Tello</i>	
		Issue of Hispania	Moser	
Dec 10	Exec. Comm. Meeting, Montreal		Management Team	
-SSHRC’s Midterm Review-				
Phase III: A Baroque Culture of Cities (Jan 2011-Dec 2012)				
Jan 11	Team Meeting #3, Mexico		Management Team, Executive Comm.	
Jan-Feb 11	Position Paper: Baroque Cities		Lucena	Identities
Feb-April 11	The Long 18 th Century		<i>Pérez-Magallón</i> , Hill, Lucena, Alba-Koch	Identities
	Literary Genres		<i>Alba-Koch</i>	Technologies
	Organization of Space		<i>Castro</i> , Levy, Chinchilla, de Moura	Technologies
Summer 11		Workshop, Madrid	Lucena	
		Exhibition “Baroque Architecture”, Montreal	Castro	
Fall 11		Concerts of Baroque Music #2	Minguillón, <i>Tello</i>	

Sep-Dec 11	Baroque in New Media		Moser, Ndalianis	Neobaroque
Jan-April 12	Neobaroque in Canada		Hatch, Agocs, Mahon	Neobaroque
Summer 12		Exhibition “Untrue North”, London	Mahon	
		Graduate Seminar, Victoria	Alba-Koch	
Fall 12		Issue on Revista de Occidente	Pérez-Magallón	
Dec 12	Exec. Comm. Meeting, Montreal		Management Team	
Conclusions: Cultural Complexity and the Hispanic Baroque (Jan 13-Sep 13)				
May 13		Team Meeting & International Conference, Madrid	Management Team, Executive Comm.	
Sep 13		Final Work: The Hispanic Baroque (Liverpool UP)	Alba-Koch, Moser, Pérez-Magallón	

2.5. Mechanisms of dialogue among disciplines

All researchers and groups involved in this project enjoy a position of prominence in their own fields of academic inquiry, and they all have also made important contributions to the advancement of knowledge on the Baroque. However, most of these contributions have not reached beyond disciplinary and geographical boundaries. More importantly, conclusions about the historical Baroque have not, in general, been used to understand the emergence of a contemporary Neobaroque that figures so largely in the cultures of the present Atlantic rim. In this regard, the MCRI funding will make a significant difference by providing a rich and comprehensive account of a fundamental issue today: how cultural complexity develops, spreads throughout cultural boundaries, and is harnessed by the artistic mechanisms that the different cultural formations produce.

MCRI funding is essential to guarantee the collaboration, integration, and dissemination of research results necessary to the project’s success. It is the team approach to the research objectives that will allow us to tackle the study of the complexities of baroque culture in innovative and uniquely productive ways. Our comprehensive study of the Baroque will be the first to draw in an organized and coordinated fashion upon the research capabilities of professionals trained in many different disciplines. Our use of concepts from complexity theory, the multi-regional focus of our research plan will facilitate the understanding of the spatial connections, and the temporal transfers of baroque elements to distant loci and throughout a long period of time. In addition, our innovative organization in three research lines and three spheres of culture will create inter-disciplinary dialogue and synergies through the activities of designated working groups on specific issues.

The research plan is organized so that four different types of research activities will be carried out, enhancing the power of our insights and deepening our knowledge of the various layers that make up this cultural formation. First, we will do **qualitative analysis** of primary and secondary sources, draft accounts on the main issues, carry out interpretation of our findings, and intensively debate them. In order to do this, we have organized all researchers horizontally in three main research lines which will serve as the axial lines for our research into the major domains of the project. Team leaders, Pérez-Magallón, Alba-Koch, and Moser will coordinate these research lines. Vertically, we will cross these three main perspectives with those provided by the three spheres of culture that will be our main foci of attention for two years each: the constitution of the Hispanic Baroque, religious expressions, and a baroque culture of cities.. Second, we will conduct **archival research**, with a significant participation of graduate students, in several sites, with the goal of making available important documents on the baroque tradition in the fields of music and theater. Third, in our concerts and exhibitions we will carry out a type of research that has the general public as its main interlocutor, and that makes **performance** whether by musicians, artists, or architects as the main research activity. Fourth, our work on the **historical database** will comprise data collection, data entry, data analysis, and statistical analysis, as well as complex systems analysis and computer modeling.

The full-team meetings at the beginning of each phase of research, the meetings of the Executive Committee at the end of them, and the supervision of the Advisory Board (invited to all team meetings) will guarantee that the research plan is implemented in accordance to our program and objectives. The

constant exchange of opinions facilitated by the working groups and the online debate will help ensure that there is a high level of academic exchange among team members throughout the duration of the project. Finally, the various activities to disseminate the results will provide both a powerful feedback mechanism and a way to measure the consolidation of the findings of the different disciplinary perspectives.

2.6. Training (Role of Students)

The participation of graduate students is essential to this project since one of its objectives is to establish long-term Canadian expertise and international recognition in the fields of cultural complexity and the Iberoamerican Baroque. To this end, the research project will involve the participation of Canadian graduate students in three different levels:

A) As a normal part of the budgetary process of this project, all Canadian researchers will be assigned funds to hire graduate students during the duration of their research projects. It is expected that around 50 graduate students will participate in the project. The objective is to make these graduate students active participants in all phases of the researcher's project. They will also participate as presenters of their own research projects in the full-team meetings.

B) Special training will be provided to Canadian graduate students in four different fields:

b.1) Latin American Documentation and Archival Research:

In 2007-2008, three graduate students will work with the world expert on baroque music and conductor of the Capilla Virreinal de la Nueva España, Aurelio **Tello**, on archival research in several archives and cathedrals in Spain, and on the recovery of the music written by one of the most important figures of the Baroque, Mexican nun **Sor Juana Inés de la Cruz**. Their work will focus on 11 *villancicos* by the Mexican poet that are located in several Spanish libraries and archives; these will complement the remaining 24 compositions found in America. The work by Tello and the graduate students will thus enable the publication of the complete collection of 36 *villancicos* written by Sor Juana for the first time with a study of the author's musical practice. The music will be played at a special concert featuring Maestro Tello and his group, the Capilla Virreinal de la Nueva España, in Canada as part of the music played at our cycles of baroque music in years 3 and 4 of the project.

In 2009, the Museum of Bogotá will deliver a course on documentation, images, and bibliography of the baroque period in Colombia that will teach our graduate students essential methods of archival work and will allow them contact with the personnel of relevant institutions in Colombia. This activity, coordinated by Lucena, will be followed with the organization of the course "Politics and Time(s) of the Baroque" at the Universidad Externado, in which our students will also participate.

b.2) Textual Criticism and Transmission of Baroque Texts: In Summer 2008, a seminar on Textual Criticism and Transmission of Baroque Texts (focused on the case of Spanish playwright Pedro de Calderón de la Barca) will be taught at the University of Western Ontario for 12-15 graduate students, with the instruction of Canadian experts in the field and the participation of scholars from *Golden Age Research Group* (GRISO) at the U. of Navarra. **Suárez** will coordinate this seminar. Interested graduate students will be invited to continue their work on textual criticism, complete a critical edition of one of Calderon's plays, and publish it in the collection of the Griso, U. of Navarra.

b.3) The Baroque Phenomenon in Bolivia. With the participation of three graduate students, musicologist **Piotr Nawrot**, the world expert on the music of the Jesuit Missions and Director of the Musical Festival of the Chiquitos Mission, will lead a team of two other Bolivian experts who will work on the **Archive of Moxos**, located near the Amazonian jungle. In order to organize and catalogue the musical archive from the Missions period recently found there, they will live for two months (15 June-15 August 2007) in San Ignacio de Moxos, where they will recover over 4,000 scores of baroque music. At the beginning of August, Suárez will travel to the site to supervise the evolution of the project and

evaluate the learning experience of the graduate students. From September 2007 to March 2008, Nawrot and his team of musicologists will further work on these materials. The objective is that at the 2008 edition (29 April-9 May) of the APAC Festival of Baroque Music in Santa Cruz (Bolivia), (our partners in the project), we will be able to present the following to the experts and the general public: a) a volume with the full catalogue of the Moxos Archive, whose music will be exposed and used for the first time in several centuries; b) the edition of a 300-page volume of “Devotional Songs” from the Archive. In addition to the immense musicological importance of this volume, the “songs” are an important historical, anthropological, and linguistic source for the study of the relations between the Jesuits, ecclesiastical music, and the indigenous communities in the region, and thus for the development of a baroque culture outside the main urban centers. The original lyrics for these songs are written in the many different “languages of the jungle of Bolivia;” our edition will be prepared with the original texts, and will include English and Spanish translations. This music will also be played in Canada in our baroque concerts. In 2009, the *Festivals APAC* will help to organize a seminar for graduate students where they will become familiarized with the history of baroque Bolivia, the historical sites of Potosí, Cochabamba, Santa Cruz, and the Jesuit Missions, and will also learn to navigate the structure and organization of the most important Bolivian baroque museums and archives. Students will be provided with travel and subsistence funds from the project’s budget. **Mills** will coordinate this activity for the research team.

b.4) Database, Statistical Analysis, and Complex Systems Modeling. In Summer 2009, Bauer, Bellhouse, García, Sancho, and Suárez will teach a seminar in London to show how the use of a relational database of historical data can be used to examine how culture (in the form of plays) diffused through society in the Hispanic Baroque, and the impact that this had on several areas of activity, by studying the relationships and interactions among individuals involved in the formation of this cultural assemblage.

C) Graduate students will form part of the governance structure of the project at all moments. Two graduate students will be elected to represent their peers in the Executive Committee. Their tenure will be two years. In addition, two graduate students will participate in the administration of the project through the Management Team. Two mechanisms will be created for graduate students so that a sense of community and effective support develops early in the project. First, a student-only on-line forum will be designed on the website so that they can share their concerns. Second, in all full-team meetings the graduate students caucus will meet to discuss matters of their own interest and report concerns to the Executive Committee and the Project Director.

Training of graduate students will also include: literature reviews, web based skills, qualitative methods, interpretation of primary and secondary sources, archival research, data collection and analysis, interview design and interviewing, and conference paper preparation and presentation. In addition, graduate students will be offered the possibility of traveling to institutions associated with the project to attend graduate courses and seminars taught by team members on different aspects of the project.

2.7. Dissemination of Results

All members of the team have extensive experience and a rich history in academic publication that includes, over the last five years, more than 30 books and over 100 articles in professional journals. We will continue to use this experience and our members will present the findings to academic audiences in more than 20 professional associations, in academic journals, and at conference presentations. We will maximize the impact of our research efforts by linking every phase of the project to specific academic activities that will contribute to the engagement of researchers and the academic community at large. To this end, we have scheduled (see Research Timeline) seminars and colloquia in several places. At these meetings we will present our results to specialists in the field. In addition, the results will appear in the

publications planned for those specific years. The activities directed to the general public (see below) will seek to establish a high level of interaction and engagement with communities that in one manner or another are going to host or participate in our activities both in Canada and abroad. To this end, we have designed a three-fold plan for the dissemination of results that will benefit from different means and target various audiences.

The electronic dissemination of the results will be the first step in this process. Building on the strengths of the existing web site (the repository of documents and the best-practices section), we will redesign it to serve as an effective tool for exchange of ideas. To this end, we will devote most of the space on the introductory level of the site to the following elements: 1) a space for blogs and vlogs in which participants will be able to interact with researchers, collaborators, and the public; 2) a space for podcasts with recorded lectures from our meetings, and taped video interviews; 3) a wiki in which interactively and with the participation of other researchers and interested members of the public we will develop the main concepts of our project. The Intranet portion of the site will also be used to publish the working papers of the different research lines before they are finalized. This will accelerate the knowledge mobilization cycle and will facilitate the creation of a feedback to the team. The **academic dissemination** will be the second pillar of the plan. It will comprise three different actions. On the one hand, individual researchers will submit the results of their projects to peer-reviewed scholarly publications and will participate in international conferences in their disciplines. A copy of all these publications will be stored in the project's database. The partnerships established with prestigious partners such as *Revista de Occidente* (two issues), the *Revista Canadiense de Estudios Hispánicos*, and *Hispania* will ensure that the project has an important presence in some of the most respected publishers in the field of Hispanic Studies. Additionally, a three- volume book on each of the three main lines of research will be published by Liverpool UP at the end of the project. Finally, the above cited symposium and conferences in Colombia, Bolivia, the U.K., and Spain will be complemented by the academic meetings organized around the planned exhibitions in Canada.

The **dissemination of results to the general public** will be the cornerstone of this plan. It will be structured so that the Canadian public, as well as the public of those countries connected to the project, plays an active role in the project. For the organization of these activities the team has sought to establish agreements with local partners, and with media organizations.

- A Theater Production by the Stratford Festival of Canada, in 2008, based on a key text of the Hispanic Baroque such as Calderon's *Life is a Dream* (**Suárez**).
- Five Exhibitions: 1) The "Thoma Exhibition", to be held at the U. of Toronto Art Gallery in Fall 2007 (**Mills**). 2) The Exhibition "Manila Galleon Treasures", to be held in Victoria, B.C., in 2008 (**Alba-Koch**). 3) The Exhibition "Baroque Architecture in Photographs", to be held at the Gallery of the School of Architecture at McGill U., and will travel to other schools in North America, in 2012 (**Castro**). 4) The Exhibition "Art of the Missions of Northern New Spain", to be held in Toronto in 2009 (**Alba-Koch and Bargellini**). 5) The Exhibition "Untrue North", to be held in the McIntosh Gallery, and Museum London, in London, in 2012 (**Mahon**).
- Two Cycles of Baroque Music in Canada in years 3 and 4, that will showcase some of the materials worked on during the project (**Tello and Minguillón**).
- TV Ontario's *Big Ideas* will an important partner of the project and its contribution will enhance the plan for the dissemination of results. Coordinated by Wodek Szemberg, the program's producer, *Big Ideas* will regularly tape and broadcast lectures, seminars and other activities included in the research and knowledge mobilization plans.
- Media Presence. The team will benefit from the expertise of Marina **Jimenez**, senior feature writer with *The Globe and Mail*, who will play an active role in advising best ways to engage the Canadian public, and on developing the appropriate language to maximize the transfer of

knowledge to the different publics we are going to encounter. She will also work on maximizing the presence of our researchers and our project activities in the Canadian media.

- From Spain, Mikaela **Vergara** will devote special attention to the musical aspects of the project in her program “América Mágica” in *Radio Nacional de España*, where she will play music related to the project, will inform about the latest developments, and will conduct interviews with some of our researchers.

2.8. Governance and Administration

The **Executive Committee** will direct the academic side of the project including the elaboration of the academic plan, budget planning, dissemination of results, and the training of graduate students. It will be formed by J. L. Suárez, P.I. (Western), W. Moser (Canada Research Chair in Cultural Transfers, U. of Ottawa), J. Pérez-Magallón (Chair of Hispanic Studies, McGill U.), and B. de Alba-Koch (Hispanic and Italian Studies, U. of Victoria). All members of the Executive Committee have extensive experience in the administration of research grants and program administration at their institutions. Two graduate students from different universities, selected by peers, in a two-year rotation, will also form part of this committee. The members of the Executive Committee will be in contact through email, and will meet once a year to oversee the operations, evaluate the progress and, when necessary, adjust the research plan of the project. There will also be a semi-annual telephone conference meeting that will work as an update mechanism within the groups of researchers, with the Advisory Board, and the Executive Committee. Suárez will assume overall responsibility for the team and the project, working closely with members of the Executive Committee, the Management Team, the Advisory Board, and the partner institutions. In the first team meeting, Suárez will make sure that all team members are aware of research and budgetary procedures at Western, and will sign research contracts with researchers in which the release of funds is linked to the fulfillment of agreed on delivery of results. Because our research plan depends on integration, communication and collaboration among members, research lines, and working groups, the project requires the creation of a solid infrastructure. During the first months of the project we will establish a research center with effective resources both on the Internet and at the University of Western Ontario. The web site of the project will host several resources that will help us implement our research strategy and will facilitate communication among researchers. The center at Western will be the hub of the project’s research activities. In these few first months, Suárez will hire a project manager and together, they will establish the center. This will involve advertising for and hiring a post-doctoral research fellow, organizing the budget, organizing the office space, purchasing equipment, and making arrangements for the first research meeting. Suárez will draw on his administrative experience in managing past research projects as well as his experience as Director, Graduate Program of Hispanic Studies at Western, and his expertise as member of the Senate Committee on University Planning at his home institution, to ensure that the team works diligently towards fulfilling the project’s objectives. The **Management Team** will conduct day-to-day operations and the coordination of activities. It will also design the policy on information resources and will implement the budgetary and academic plans. Located at Western, it will be formed by the P.I., a librarian from Western Libraries, a project manager hired exclusively for this project, a post-doctoral fellow, and two graduate students from Western. Personnel from Finance and Research at the Dean’s Office of the Faculty of Arts and Humanities, from Research Development & Services Western, and from the Department of Modern Languages and Literatures will advise and assist in several aspects of the operation. The **Advisory Board**, which will be made up scholars of international stature and stakeholders in the project, will oversee the implementation of the research program and will advise the Executive Committee on a yearly basis. K.M. Sibbald (McGill U.), L. García Lorenzo (Consejo Superior de Investigaciones Científicas, Spain), Melanie Townsend (Museum London, Curator of Contemporary Art) have agreed to

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