

## **The Arts of Colonial Mexico and Peru (ARTH 4929)**

TR 12:30-1:45pm in Fleming 103

Professor James Cordova

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### **Course Description**

This course is designed to examine important works, artists, and themes that comprise the artistic production of colonial Latin America. The various cultural and artistic influences that came into play during three hundred-plus years of colonial existence resulted in a dynamic production of art and architecture. In fact, much of Latin America today is reminded daily of its colonial past (for better or for worse) by numerous exuberant colonial monuments and elaborate paintings and sculptures. This period was characterized by the intermingling, convergence, and, at times, clash of European, Amerindian, and African cultures. This environment produced a dynamic cultural setting that is the foundation of Latin America's pluralism. This pluralism, however, came at a price. The nature of colonialism imparts a degree of social and political connotations to much of the artistic production of the time.

Though colonial Latin America was expansive, we will focus mostly on Mexico and the Andes, as these were the primary centers of cultural contact and artistic production. Also, since cultural and artistic traditions are not rigidly bound to time, we will look at works produced after independence, namely in Mexico and the present-day southwestern United States.

### **Course Readings**

#### Texts

- Bailey, Gauvin Alexander. The Art of Colonial Latin America (ACLA in course schedule, available at bookstore)

#### CULearn

Additional weekly readings are available on CULearn. To access them, logon to CUConnect at <https://cuconnect.colorado.edu/uPortal/> and click on the course name in the Course List. Then choose "Learning Modules" and click on "Readings".

Each week's readings, as listed in the course schedule, should be read before you come to class so that you will be prepared for the material given in lecture. Students may be asked to give one or more short presentations of the readings assigned that week.

### **Expectations**

Attendance is essential and required for this course. Because the material covered is visually-oriented, absences may make it difficult for you to find the visual sources to accompany the notes. Success in this class is directly proportional to the time and energy

put forth and to regular attendance. Although this is a lecture course, class participation in the form of questions or commentary relevant to the material covered is expected. Students will find that what is covered in the readings may not be covered in the lectures and vice-versa. Quizzes and exams will cover information provided in the readings and in lectures. **Students are allowed up to two unexcused absences; each subsequent absence will result in a lower letter grade for the course.**

Students are responsible for all work missed due to absences. If you are absent from class, find another student to whom you can go for information. Unless an emergency prevents you from taking an exam or submitting a paper, THERE WILL BE NO MAKE-UP EXAMS NOR WILL I ACCEPT LATE PAPERS. All assignments and final reports must be turned in on the dates given in the class schedule below. If you know that you will be absent on an exam date or a day when a written assignment is due, let me know in advance so that arrangements can be made for rescheduling.

### **Grading**

Class participation	15%
In-class assignments	15%
Midterm exam	20%
Final exam	20%
Final paper	30%

Course Paper: The instructor will determine the scope of this paper. It is to be typed and double-spaced. Both form and content will be graded. It is essential to use correct spelling and grammar. Reports should be more than descriptive; they should be analytical. Students are expected to demonstrate critical thinking and express their thoughts and ideas coherently.

### **Miscellanea**

Writing: Should you need help with writing papers—for this class or others—staff at the Writing Center can help, free of charge. It is located in room E-156 of the Norlin Library. You can make an appointment online at:  
<http://www.colorado.edu/pwr/writingcenter.html>

A note on academic dishonesty: Plagiarism, cheating on quizzes, exams, or reports will not be tolerated. Any student found breaking the student honor code will be dealt with according to university policy.

Disabilities: If you qualify for accommodations because of a disability, please submit to me a letter from Disability Services in a timely manner so that your needs be addressed. Disability Services determines accommodations based on documented disabilities. Contact: 303-492-8671, Willard 322, and <http://www.Colorado.EDU/disabilityservices>

If you have a temporary medical condition or injury, see guidelines at <http://www.colorado.edu/disabilityservices/go.cgi?select=temporary.html>

**Class Schedule** (subject to revision except for assignment and exam due dates)

Week 1 (Aug. 25) **Introduction**

(Aug. 27): **Foundations in Early Modern & Ancient American Art**

Richard L. Kagan, "The Spain of Ferdinand and Isabella" in Circa 1492: Art in the Age of Exploration (pp. 55-61)

Craig Morris, "Signs of Division, Symbols of Unity: Art in the Inka Empire" in Circa 1492: Art in the Age of Exploration (pp. 521-527)

Michael Coe, "The Aztec Empire: Realm of the Smoking Mirror" ACLA (pp. 19-68)

Week 2 (Sept. 1): **Defining the Americas**

Conley, Tom, "DeBry's Las Casas" in Amerindian Images and the Legacy of Columbus (pp. 103-131)

Kliman, Eve, "The *Anciennes Indes* as an Allegory of the New World" in XVII Coloquio Internacional de Historia del Arte: Arte, Historia e Identidad en América: Visiones Comparativas Tomo I (51-58).

Mills & Taylor, "Two Woodcuts Accompanying a 1509 German Translation of Amerigo Vespucci's Letter to Pietro Soderini (1504)" in Colonial Spanish America (pp. 65-77)

Week 3 (Sept. 8): **Constructing the *Republica de Indios* in New Spain**

Samuel Edgerton, "Chapter 6: The Convento as Theater: Medieval *Autos* and Nahua *Neixcuitilli*" (pp. 155-171) and "Chapter 7: Stage and Scenery" in Theaters of Conversion: Religious Architecture and Indian Artisans in Colonial Mexico (pp. 172-206)

ACLA (pp. 209-237)

Week 4 (Sept. 15): **The Political Implications of Colonial Architecture**

James Kirakofe, "Architectural Fusion and Indigenous Ideology in Early Colonial Teposcolula: The Casa de la Cacica: A Building on the Edge of Oblivion" in Anales del Instituto de Investigaciones Estéticas 66 (1995): 45-84.

Michael Schreffler, "'No Lord Without Vassals, Nor Vassals Without a Lord': The Royal Palace and the Shape of Kingly Power in Viceregal Mexico City" in Oxford Art Journal 27 (2): 155-172.

ACLA (pp. 111-166 & 261-310)

Week 5 (Sept. 22): **Native Art Production I (New Spain)**

Peterson, Jeanette Favrot, "Synthesis and Survival: The Native Presence in Sixteenth-Century Murals of New Spain" in Native Artists and Patrons in Colonial Latin America (pp. 14-35)

Russo, Alessandra, "Plumes of sacrifice: Transformations in sixteenth-century Mexican feather art," (pp. 226-250)

ACLA (pp. 72-90)

Week 6 (Sept. 29): **Midterm**

**(Oct. 8 & 10): Native Art Production II (Andes)**

Carolyn Dean, "Ethnic Conflict and Corpus Christi in Colonial Cuzco" in Colonial Latin American Review (pp. 107-126)

Elena Phipps, "Garments and Identity in the Colonial Andes" in The Colonial Andes: Tapestries and Silverwork, 1530-1830 (pp. 16-39)

ACLA (pp. 90-108)

**Week 7 (Oct. 6): Imitation and Innovation**

Burke, Marcus, "The Parallel Course of Latin American and European Art in the Viceregal Era," pp. 71-86 in The Arts in Latin America, 1492-1820

Bargellini, Clara, "Originality and Invention in the Painting of New Spain," pp. 79-91 in Painting a New World

ACLA (pp. 167-206)

**Week 8 (Oct. 13): Art and Religious Devotion I (New Spain)**

Rubial García, Antonio, "Icons of Devotion: The Appropriation and Use of Saints in New Spain" in Local Religion in Colonial Mexico (pp. 37-61)

Peterson, Jeanette, "The Virgin of Guadalupe: Symbol of Conquest or Liberation?" in Art Journal (Winter 1992): 39-47

**Week 9 (Oct. 20): Art and Religious Devotion II (Andes)**

Ramón Mujica Pinilla, "'Reading Without a Book'—On Sermons, Figurative Art, and Visual Culture in the Viceroyalty of Peru" in The Virgin, Saints, and Angels: South American Paintings 1600-1825 from the Thoma Collection (pp. 40-65)

Sabine MacCormack, "Religion and Society in Inca and Spanish Peru" in The Colonial Andes: Tapestries and Silverwork, 1530-1830 (pp. 101-113)

**Week 10 (Oct. 27): Picturing Self and Other**

Carolyn Dean, "The Renewal of Old World Images and the Creation of Colonial Peruvian Visual Culture" in Converging Cultures: Art and Identity in Spanish America (pp. 171-182)

Adorno, Rolena, "The Depiction of Self and Other in Colonial Peru" in Art Journal 49, 2 (Summer 1990): 110-118

**Week 11 (Nov. 3): A Society of Orders**

García Saiz, María Concepción, "The Contribution of Colonial Painting to the Spread of the Image of America," in America: Bride of the Sun (pp. 171-178)

Magali Carrera, "Locating Race in Late Colonial Mexico" in Art Journal v. 57 n. 3 (Fall 1998): 36-45

**Week 12 (Nov. 10): Creole Patriotism and the Art Academy (Group 3)**

Jean Charlot, "Mexicanidad and the Academy" in Mexican Art and the Academy of San Carlos, 1785-1915 (pp. 40-68)

Córdova, James M., "Aztec Vestal Virgins and the Brides of Christ: The Mixed Heritage of New Spain's *Monjas Coronadas*," pp. 189-218 in Colonial Latin American Review

Week 13 (Nov. 17): **Arts on the Edge of Empire (Group 4)**

Pierce, Donna, "The Active Reception of International Artistic Sources in New Mexico" in Transforming Images: New Mexican Santos In-Between Worlds (pp. 44-57)

Briggs, Charles L., "Introduction: The Art of the Image Maker in New Mexico" in The Wood Carvers of Córdoba, New Mexico: Social Dimensions of an Artistic Revival (pp. 3-19)

Week 14 (Nov. 24): **Fall Break (no class)**

Week 15 (Dec. 1): **Final Paper due on Thursday, December 3**

Week 16 (Dec. 8): **Final Exam**