

Art History 4931 Latin American Muralism, Pre-Columbian to Modern Syllabus

Maya Stanfield-Mazzi, Ph.D., Associate Professor

University of Florida, Spring Semester, January 5–April 20, 2016 (3 credit hours)

Thursdays Periods 5–7 (11:45–2:45) in Fine Arts C 116A

Final paper due Monday, April 25 at 5:00 pm

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Course Description

Mural paintings are a unique art form because they usually survive in their original contexts, as part of the walls and buildings they were created for. Recent scholarship on Latin American murals now makes it possible to study this medium across time and space in the Americas. Although murals were created for distinct religions, political stances, and building types in Latin America, they often share features related to the art form itself, and refer self-consciously to their precursors. Their materials are usually similar, and their placement on walls leads to similar choices in composition and scale. Since murals usually appear in public spaces their messages are often grand and persuasive. This course will exam several key mural programs and read recent in-depth studies of them, with the aim of better understanding the Latin American mural tradition in its entirety.

Expected Learning Outcomes

- This course will serve undergraduate art history majors as a capstone course drawing on their previous art history training and culminating in a substantial research paper.

Students will:

- perfect their abilities to read, write about, and discuss scholarly texts.
- refine their scholarly research and writing skills.
- understand major issues in Latin American art through the lens of mural painting.
- master the ability to discuss works of art within the discipline of art history.
- produce a substantial research paper.

Assigned Reading

Required for purchase:

• Claudia Brittenham, *The Murals of Cacaxtla: The Power of Painting in Ancient Central Mexico*. Austin: University of Texas Press, 2015. ISBN: 978-0-292-76089-9

• Penny Morrill, *The Casa del Deán: New World Imagery in a Sixteenth-Century Mexican Mural Cycle*. University of Texas Press, 2014. ISBN: 978-0-292-75930-5

Recommended for purchase, for those lacking background in Latin American art:

• John Scott, *Latin American Art: Ancient to Modern*. Gainesville: University Press of Florida, 1999.

Other required readings are on reserve in the Fine Arts Library and/or on the **Canvas (E-learning)** site for the course, under Files. Visit <https://lss.at.ufl.edu/> to log in. Additional class

materials, including a copy of this syllabus, terms lists, and images, will also be posted there. The texts above will also be on hard copy reserve.

Requirements

Students should plan to attend every class and participate fully in class activities. For each class students should come having read all of the required readings for that day. They should also come with a short written summary of each reading, not to be turned in but to serve the student throughout the semester. Each week specific students will be assigned to read their brief summaries to the class and lead discussions on their selections using questions they have written in advance. Those summaries will be turned in for evaluation. The class will be discussion-based but will include viewing of artworks and, if needed, the provision of additional content by the instructor.

Students are asked to take a workshop in a bibliographic management program (Refworks, Endnote, or Zotero) at Library West early in the semester, and one class will consist of a research workshop. There will also be a short writing assignment on a mural in the Gainesville area, due February 11th.

Students should complete a roughly 15-page research paper on a topic of their choice related to the course theme, which will be selected in consultation with the professor. The paper is due April 25 at 5:00 pm, and no late papers will be accepted. In preparation for this, students should meet with the professor to select a topic and submit a brief project abstract and working bibliography on March 17th. Each student should also present an illustrated summary of his or her research in class on either April 7th or April 14th.

If illness or another dire event prevents a student from completing any work, he or she should speak to the professor about making up what was missed. Students should arrive to class on time and ready to speak, and should refrain from eating in class. A 15-minute break will be given halfway through the class period.

Details of this syllabus are subject to change as needed.

Course Evaluation

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

Grade Breakdown

Class attendance and participation overall: 20%
Summaries and discussion questions on assigned days: 10%
Short mural essay: 10%
Project Abstract and Working Bibliography: 10%
Presentation of research: 10%
Final paper: 40%

Grading Scale

Grades are tabulated on a 100-point scale and a letter grade is assigned as follows:

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

If you have questions about how grade points are assigned by the University, go to:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Academic Honesty

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor.

Students with Disabilities

I will make every attempt to accommodate students with disabilities. At the same time, anyone requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide you with the necessary documentation, which you must then provide to me when requesting accommodation. Please make your request at least one week before the needed accommodation.

University Counseling & Wellness Center

3190 Radio Road

P.O. Box 112662, University of Florida

Gainesville, FL 32611-4100

Phone: 352-392-1575

Web: <http://www.counseling.ufl.edu/cwc/>

SCHEDULE AND ASSIGNMENTS**January 7th**

Introductions; discussion of course topic, semester outline, and expectations.

Required reading:

- This syllabus; purchase textbooks.
- “Quote by Diego Rivera, 1960,” p. vii; “Cueva de las Manos [Santa Cruz, Argentina],” pp. 354–355; “San Bartolo [Uaxactun, Peten, Guatemala],” pp. 246–247; “Huaca de la Luna [Trujillo, Peru],” pp. 318–319; “Monastery of San Nicolás de Tolentino [Actopan, Mexico],” pp. 202–203; and “Universidad Autónoma de Chapingo, Diego Rivera [Texcoco, Mexico],” pp. 204–207, all in *Art and Place* (Phaidon, 2013), on reserve in Fine Arts Library.

The Pre-Columbian Americas

January 14th

Schedule a workshop on Refworks, Endnote, or Zotero through Library West, to be completed before bibliography is due March 17th.

Late Formative and Classic Maya: San Bartolo and Bonampak

Required reading:

- William A. Saturno, Karl A. Taube & David Stuart, “The Murals of San Bartolo, El Petén, Guatemala, Part 1: The North Wall,” *Ancient America* No. 7, Canvas.
- Mary Ellen Miller and Claudia Brittenham, Chapters 1, 2, and 3 in *The Spectacle of the Late Maya Court: Reflections on the Murals of Bonampak* (University of Texas Press, 2013), on reserve in Fine Arts Library.

January 21st

Classic Central Mexico: Teotihuacan

Required reading:

- Esther Pasztory, Chapters I, II, XI, XII, in *Teotihuacan: An Experiment in Living* (University of Oklahoma Press, 1997), on reserve in Fine Arts Library and available as e-book.
- *Feathered Serpents and Flowering Trees: Reconstructing the Murals of Teotihuacan*, <selection TBD> (Fine Arts Museums of San Francisco, 1988), on reserve in Fine Arts Library.
- Elisa Mandell, “A New Analysis of the Gender Attribution of the “Great Goddess” of Teotihuacan,” *Ancient Mesoamerica* 26:1, March 2015, pp. 29–49, Canvas.

January 28th

The Pre-Columbian Andes: Moche and Inka Murals

Required reading:

- Margaret Jackson, Chapter 2 in *Moche Art and Visual Culture in Ancient Peru*. (University of New Mexico Press, 2008), Canvas and on reserve in Fine Arts Library.
- Bonavía, Duccio. 1961. “A Mochica Painting at Pañamarca, Peru,” *American Antiquity* 26 (4): 540–43, Canvas.
- Véronique Wright, et al. 2015. “Mural paintings in Ancient Peru: The Case of Tambo Colorado, Pisco Valley,” *STAR* 1 (1):1–10, Canvas.

February 4th

RESEARCH WORKSHOP OFFERED BY LIBRARIAN TOM CASWELL: FINDING SOURCES (Professor Stanfield-Mazzi will be away at the College Art Association Annual Conference)

Assignment due February 11th: Write a short (2–3 page) analysis of (1) *History of Education in Florida* by Hollis Holbrook (1953), in the Smathers Library Grand Reading Room or (2) a single mural of your choice on the 34th Street Wall (which you should provide a photo of). Describe the visual elements and iconography (subject matter) of the mural and explain its meaning *in relation to its physical context*.

February 11th**Post-Classic Mexican Murals: Cacaxtla and Aztec Murals**Required reading:

- Claudia Brittenham, *The Murals of Cacaxtla: The Power of Painting in Ancient Central Mexico* (University of Texas Press, 2015), required for purchase and on reserve in Fine Arts Library.

Spanish America**February 18th**

Schedule meetings with professor to define paper topics.

Church Murals in Sixteenth-Century MexicoRequired reading:

- Jeanette Peterson, Introduction and Chapters 3, 4, 5, and 6 in *The Paradise Garden Murals of Malinalco: Utopia and Empire in Sixteenth-Century Mexico* (University of Texas Press, 1992), on reserve in Fine Arts Library.
- Pierce, Donna L. "Identification of the Warriors in the Frescoes of Ixmiquilpan." *Research Center for the Arts Review* 4, no. 4 (Oct. 1981): 1–8, Canvas.

February 23rd**Secular Murals in Colonial Latin America**Required reading:

- Penny Morrill, *The Casa del Deán: New World Imagery in a Sixteenth-Century Mexican Mural Cycle* (University of Texas Press, 2014), required for purchase and on reserve in Fine Arts Library.

March 3rd—SPRING BREAK

March 10th**Church Murals in Seventeenth- and Eighteenth-Century Peru and Brazil**Required reading:

- Ananda Cohen Suarez, “Painting Andean Liminalities at the Church of Andahuaylillas, Cuzco, Peru.” *Colonial Latin American Review* 22.3 (2013): 369–99, Canvas.
- Ananda Cohen Suarez, “From The Jordan River To Lake Titicaca: *Paintings of the Baptism of Christ in Colonial Andean Churches.*” *The Americas* 17.1 (2015): 103–140, Canvas.
- “Church and Convent of Saint Anthony, Bartolomeu Antunes and Nicolau de Freitas [Recife, Brazil],” pp. 292–293, in *Art and Place* (Phaidon, 2013), on reserve in Fine Arts Library.

March 17th**PROJECT ABSTRACTS AND WORKING BIBLIOGRAPHIES DUE****The Nineteenth Century: Muralism Forgotten?**Required reading:

- Jacinto Quirarte, “Saturnino Herrán: *Our Gods* Mural Project,” in *Mexico: Splendors of Thirty Centuries* (Metropolitan Museum of Art, 1990), pp. 581–84, Canvas.
- “Boston Public Library, Edwin Austin Abbey, Pierre Puvis de Chavannes, John Singer Sargent,” 174–179, in *Art and Place* (Phaidon, 2013), on reserve in Fine Arts Library.

March 24th**Modern Latin America: The Mexican Mural Movement**Required reading:

- David Craven, <selection TBD>, *Diego Rivera: As Epic Modernist* (G. K. Hall & Co, 1997), on reserve in Fine Arts Library.
- Alejandro Anreus, Robin Adele Greeley, and Leonard Folgarait, eds., *Mexican Muralism: A Critical History*, <selections TBD>, Canvas and on reserve in Fine Arts Library.

March 31st**Contemporary Latin America: Murals and Political Movements**Required reading:

- Amalia Mesa-Bains, “Quest for identity: Profile of Two Chicana muralists based on interviews with Judith F. Baca and Patricia Rodriguez, in *Signs from the Heart: California Chicano Murals* (Social and Public Art Resource Center, 1990), pp. 69–82, Canvas.
- Guisela Latorre, <selections TBD> in *Walls of Empowerment: Chicana/o Indigenist Murals of California* (University of Texas Press, 2008), on reserve in Fine Arts Library.

April 7th

Research Presentations

April 14th

Research Presentations

FINAL PAPERS DUE MONDAY, APRIL 25 IN PROFESSOR'S OFFICE BY 5:00 PM (FINE ARTS C 117, SLIDE THEM UNDER THE DOOR OR HAVE THEM LEFT IN MAILBOX).

Important Dates

Jan. 14: Schedule a workshop on Refworks, Endnote, or Zotero through Library West

Feb. 4: Research workshop in class; complete short writing assignment this week

Feb. 11: Short writing assignment due

Feb. 18: Schedule meeting with professor to define paper topic

March 3: No class—Spring Break

March 17: Project abstract and working bibliography due

April 7 & 14: Research presentations in class

April 25: **PAPER DUE 5:00 pm under professor's door or in mailbox**