Art History 3664 Colonial Art of New Spain  
Syllabus

Maya Stanfield-Mazzi, Ph.D., Assistant Professor  
University of Florida, Fall Semester, August 25–December 10, 2014 (3 credit hours)  
Tuesdays Period 4 (10:40–11:30) and Thursdays Periods 3–4 (9:35–11:30) in Fine Arts C 201  
Final exam (16D): Tuesday, December 16th 3:00–5:00 pm  
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Office telephone: 352-273-3070  
Office: Fine Arts C 123  
Office hours: Wednesday Periods 6–7 (12:50–2:45)

Course Description  
This course will examine the colonial art of Mexico and other territories within the Spanish Viceroyalty of New Spain. Though concerned primarily with the viceregal period (1535–1821), it will also consider art from the periods of European contact and Spanish conquest (early 16th century), and conclude with art from the independence period (early 19th century). While considering several important art movements, the course will introduce students to the major theoretical issues regarding New Spanish art and its interpretation.

Expanded Course Overview  
While looking in detail at works of art from the territories of New Spain, the course will repeatedly address some important themes:

- **Culture contact.** What happened to the arts of this region as a result of the Spanish conquest? What artistic traditions were preserved and what was lost?
- **Evangelization.** How did European missionaries use art to further their aim of converting the native peoples of New Spain to Christianity? How did indigenous Amerindian artists adapt Christian art to their own ways of thinking?
- **Hybridity and Globalization.** In what ways is the art of New Spain the product of multiple cultures? How do we discuss art that means different things to different viewers?
- **The domestic sphere.** What art was displayed and used in the New Spanish home, and why? How was it different from public and/or sacred art?
- **Race and Gender.** How did the art of New Spain reflect and construct changing conceptions of race and gender? What were the racial backgrounds of the artists and their patrons, and did that affect the art they created or commissioned? What roles were available for women in New Spain?

Learning Objectives

- Understand the historical situation and the events of Spain’s conquest of Mexico and surrounding territories.
- Recognize the art materials, forms, and styles that came to coexist in New Spain.
- Identify the primary subject matter and function(s) of this art.
- Comprehend and synthesize scholarly arguments about this art, and apply them to specific works of art.
- Use art historical methods to compare and analyze works of New Spanish art orally and in writing, independently and in groups.
Assigned Reading
A required coursepack is available at Book iT!, 1250 W. University Ave. #2 (in Holiday Inn building). Packs can be ordered online and paid for at the store by going to: http://book-it.myshopify.com/products/arh-3664-fall-2014

This book should be purchased at the UF Bookstore or elsewhere:
This book is recommended for purchase at the UF Bookstore or elsewhere:

Selected readings with high-quality illustrations are on reserve in the Fine Arts Library. The books above also on reserve.
Additional class materials, including a copy of this syllabus, terms lists, and images, will be posted on the E-learning site for the course. Visit https://lss.at.ufl.edu/ to log in to Sakai.

Requirements
All students must: (1) attend class, (2) do the assigned readings, (3) participate in class discussions and activities, (4) attend a film of the Gainesville Latino Film Festival and write a short response to it, (5) attend an exhibition at the Grinter or University Gallery and write a “catalogue entry” on one of the artworks there, (6) participate in a class trip to the Ringling Museum of Art in Sarasota on Friday, November 14th, (7) write a short comparative paper (4–5 pages) on two works of art in the textbooks, and (8) take the in-class midterm and final examination.

The midterm will be given in class on Thursday, October 2nd. It will consist of two essays, which you will have prepared in advance, based on study questions and images that have been provided to you. You will need to provide identifying information for the artworks you will discuss, and will have 40 minutes to write each essay. The final will have the same format and will be held on Tuesday, December 16th from 3:00 to 5:00 pm.

Because the lectures and discussions address the most current scholarship on the field, it is vital that students attend class. In class we will often cover works of art that are not in the readings, and activities will provide opportunities for active learning. Students should bring their coursepacks to class on scheduled discussion days.

Absences for exams and late papers will require documentation, i.e. a doctor’s note, in order to be excused. Assignments must be turned in during class on the due dates, not sent through email. Late assignments without a doctor’s note will not be accepted at all.

Please arrive to class on time ready to listen, speak, and concentrate. Turn cell phones off, and refrain from eating. Students are discouraged from taking notes on laptop computers because of the need to view images projected at the front of the class. If necessary, laptops and other electronics are to be used ONLY for taking class notes. A 10-minute break will be given halfway through the long class meeting.

Communication
The principal form of communication for this course is email, using students’ @ufl.edu addresses. Students should be sure to check their UF email often and use it to communicate with the professor, mstanfield@ufl.edu. Emails will be responded to within 48 hours. Any important announcements posted on Elearning will also come to students as emails, but students should not use Elearning to send messages to the professor or teaching assistants (use email instead). If you cannot come to office hours but would like to speak to the professor, feel free to call her office number during office hours (Wednesdays 12:50–2:45), 352-273-3070. Otherwise ask for an appointment to meet in person.
Grade Breakdown
Class attendance: 10%
Class participation: 15%
Short written assignments (Film Response and \textit{Santo}): 10%
Midterm examination: 20%
Paper: 20%
Final examination: 25%

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
The university’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following links:
- Academic Honesty: https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx
- Student Conduct and Honor Codes: http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/

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 are subject to change if needed.

SCHEDULE AND ASSIGNMENTS

INTRODUCTION

Tuesday, August 26th
Welcome to ARH3664. What is this course about? What will you learn? What will be expected of you?

Reading assignment:
- This syllabus. Check the requirements, the amount of reading, the exam dates, etc. By remaining enrolled in the class, you are agreeing to the terms on this syllabus. Purchase the textbook(s) and coursepack.
**Thursday, August 28th**
A preview of some artworks related to the class themes. How has the art of New Spain been studied until now? What are the obstacles for this topic? An introduction to the scholarship.

**Reading assignment:**

**TWO WORLDS: MESOAMERICA AND SPAIN**

**Tuesday, September 2nd**
The Aztec Empire

**Reading assignment:**
- Esther Pasztory, Ch. II, “A Definition of Aztec Art” in *Aztec Art*, pp. 70–94 (coursepack)

**Thursday, September 4th**
Early Modern Spain

**Reading assignment:**

**THE SPANISH CONQUEST AND THE INDIGENOUS RESPONSE**

**Tuesday, September 9th**
First Contacts and First Structures in the Caribbean

**Reading assignment:**
- Christopher Columbus, “Prologue,” “Thursday, October 11,” and “Letter to Luis de Santángel,” in *The Journal: Account of the First Voyage and Discovery of the Indies*, pp. 9–11, 39–45, 302–321 (odd pages only; coursepack; for discussion)

**Thursday, September 11th**
The Conquest of Mexico and the Establishment of New Spain

**Reading assignment:**
- Miguel Leon Portilla, Chapter 14, “The Story of the Conquest as Told by the Anonymous Authors of Tlatelolco,” and “Elegies on the Fall of the City,” in *The Broken Spears: The Aztec Account of the Conquest of Mexico*, pp. 127–144 and 145–149 (coursepack; for discussion)

**First Short Writing Assignment due October 14 in class:** Attend a free film showing of the Gainesville Latino Film Festival, which runs from Sept. 12 to Oct. 14, 2014. The choice of film is up to you. See [http://gainesvillelatinofilmfestival.com/](http://gainesvillelatinofilmfestival.com/) for show times and locations. Write a short synopsis and response to the film. Then explain how the film relates to Latin America’s indigenous, Spanish, or African heritage, the Catholic faith, and/or the region’s colonial past. (Your paper should be typed, 300–600 words, and can be turned in before the deadline.)
Transforming the Mexican Manuscript

Reading assignment:
- Diego Durán, “Translator’s Introduction” and Ch. LXX “Which treats of how Motecuhzoma ordered an artist to paint pictures of the Spaniards . . . ,” in *The History of the Indies of New Spain*, translated by Doris Heyden (on NetLibrary: log in as a UF user and search for title in library catalogue, then follow link).
  - *Painting a New World* catalogue numbers 3, 4, & 5 (pp. 106–118)

THE ART OF EVANGELIZATION

Study questions for final handed out the 25th

Utopian Dreams in Mexican Monasteries

Reading assignment:
- Samuel Edgerton, “The Millennium of the Mendicant Friars,” in *Theaters of Conversion*, pp. 13–33 (coursepack; for discussion Tuesday the 23rd)

RECOMMENDED EVENT: Sept. 25th 7:00–9:00 pm, reception at University Gallery with guests santeros Pedro Pablo Rinaldi, Jose Luis Pena Burgos, Orlando Luque, Xavier Colon Marrero and Eric Saunders

Adapting Christianity to Indigenous Traditions

Reading assignment:
- *Painting a New World* catalogue numbers 1 & 2 (pp. 94–105)

Thursday, October 2nd
MIDTERM EXAM

THE GOLDEN AGE OF MEXICAN ART

Spain and Its Influence on Mexico

Reading assignment:
  - *Painting a New World* catalogue numbers 6, 9, 10 (pp. 118–120, 126–130)
Tuesday, October 14th and Thursday, October 16th
First Short Writing Assignment (Film Response) due October 14 in class
The Guild System in Mexico City
Reading assignment:
• Rogelino Ruiz-Gomez, “Utopian Expressions: Painting in New Spain,” in Painting a New World, pp. 46–77. (Painting a New World)
• Painting a New World catalogue numbers 14, 15, 16, 21, 23, 24, 27 (pp. 140–147, 165–167, 171–180, 184–186)

Tuesday, October 21st
NO CLASS

Second Short Writing Assignment due Tuesday Oct. 28th in class: Visit the Grinter Gallery (on the bottom floor of Grinter Hall) or the University Gallery (FAB) and view the carved Puerto Rican santos. Choose one work and write a short (400–500 word) “catalogue entry” on it, imagining that it is the only santo in a larger exhibition of art of New Spain. Identify the subject matter, describe the style, and situate the work in its larger historical context, explaining its purpose. Be sure to read the selection below in advance, and cite it and any other sources.
Reading assignment:

Thursday, October 23rd, Tuesday, October 28th, and Thursday, October 30th
Second Short Writing Assignment (Santo) Assignment due October 28th in class
New Iconographies in a New Society
Reading assignment:
• Clara Bargellini, “Originality and Invention in the Art of New Spain,” in Painting a New World, pp. 78–91. (Painting a New World; for discussion Tuesday the 28th)
• Lauren Kilroy, “A Burning Heart Can Save Your Soul: Images of the Sacred Heart in New Spain,” Hispanic Issues On Line 7, 2010: 106–125. (coursepack, for discussion Thursday the 30th)

Tuesday, November 4th and Thursday, November 6th
Paper assignments handed out the 4th
Domestic and Decorative Arts in New Spain
Reading assignment:
• Jorge F. Rivas Pérez, “Domestic Display in the Spanish Overseas Territories,” in Behind Closed Doors, pp. 49–104. (recommended for purchase and on reserve in Fine Arts Library; for discussion Tuesday the 4th)
• Sofia Sanabrais, “The Biombo or Folding Screen in Colonial Mexico,” in Asia and Spanish America: Trans-Pacific Artistic and Cultural Exchange, 1500–1850, pp. 69–106. (coursepack; for discussion Thursday the 6th)
• Painting a New World catalogue numbers 18, 28, 41 (pp. 150–54, 187–189), 226–228

NO CLASS NOVEMBER 11TH—VETERAN’S DAY
ARCHITECTURE IN NEW SPAIN, CENTER AND PERIPHERY

Thursday, November 13th  
Baroque Architecture in Mexico  
Reading assignment:  

***FRIDAY, NOVEMBER 14TH: CLASS TRIP TO RINGLING MUSEUM IN SARASOTA, FL

Tuesday, November 18th and Thursday, November 20th  
PAPERS DUE IN CLASS NOV. 20th  
Architecture of the “Frontiers”: Florida, the American Southwest, and California  
Reading assignment:  

NEW GENRES AND STYLES IN THE EIGHTEENTH CENTURY

Tuesday, November 25th  
Portraiture  
Reading assignment:  
• Painting a New World catalogue numbers 26, 39, 44, 46, 47, 51–53 (pp. 182–183, 219–221, 234–236, 238–243, 253–59)

NO CLASS NOVEMBER 27TH—HAPPY THANKSGIVING!

Tuesday, December 2nd and Thursday, December 4th  
Study questions for final handed out the 4th  
Casta Painting and Racial Identity in New Spain  
Reading assignment:  
• Mia Bagneris, “Reimagining Race, Class, and Identity in the New World,” in Behind Closed Doors, pp. 161–208 (recommended for purchase and on reserve in Fine Arts Library; for discussion Thursday)  

Tuesday, December 9th  
Colonial Epilogue: The Art of Independence and Beyond  
Review for Final Exam  
Reading assignment:  
• Painting a New World catalogue numbers 49 & 56 (pp. 246–250, 268–270)

FINAL EXAM DECEMBER 16TH 3:00 TO 5:00 PM
Critical Dates
Sept. 12: Gainesville Latino Film Festival starts
Sept. 25: Study questions handed out for midterm
Oct. 2: MIDTERM EXAM
Oct. 14: First Short Writing Assignment (Film Response) due in class
Oct. 21: No class
Oct. 28: Second Short Writing Assignment (Santo) due in class
Nov. 4: Paper assignments handed out
Nov. 7: CLASS TRIP TO RINGLING MUSEUM
Nov. 11: No class—Veteran’s Day
Nov. 20: PAPERS DUE IN CLASS
Nov. 27: No class—Thanksgiving
Dec. 4: Study questions handed out for final
Dec. 16: FINAL EXAM 3:00 TO 5:00 PM