

# Colonial Arts of New Spain

## **ARH 6916 “Independent Study in Renaissance and Baroque Art History”**

**Fall Semester, 2020 (3 credit hours)- Grad Cognate for ARH3664**

Monday: Periods 3 - 4 (9:35 AM - 11:30 AM)

Wednesday: Periods 3 (9:35 AM - 10:25 AM)

Room: ONLINE

Final exam: 12/17/2020 at 12:30 PM - 2:30 PM

### **Derek Burdette, Ph.D., Assistant Professor**

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Office: Fine Arts C 103. (No in-person office hours in Fall, 2020)

Zoom Office hours: TBD

**Course Objectives and Goals:** This course examines the art and architecture of the Spanish Viceroyalty of New Spain, (which is sometimes reductively described as colonial Mexico). It covers roughly three hundred years of artistic production, picking up around 1492 and running until the Latin American independence movements of the early 1800’s. The course will examine a diverse collection of art and architecture from the region, introducing multiple academic perspectives on the material culture of the Viceroyalty. In addition to studying seminal artworks from the region, we will examine important methodological and theoretical approaches to understanding the relationship between art, society, and colonial politics during this period.

The course is structured around three basic units. The first examines the early-colonial period and the role of art in and in the aftermath of the Spanish conquest and the foundation of the Viceroyalty. The second unit picks up with the baroque culture of New Spain, which flourished in the 1600s and the 1700s. The last of the three sections, which is the shortest as well, focuses on the through lines that connect New Spain (and the broader question of colonialism in the Americas) with contemporary society. In this section students will carry out individual research into a single issue that connects our current lives to the period and its art, presenting their research in a recorded presentation.

**Required Reading:** There are no required texts for the course. Instead, we will use numerous book chapters and articles available on our Canvas page.

### **Evaluation and Grading:**

All grading for this class will be done according to [UF grades and grading policies](#).

- 15% Class Discussion Assignments
- 15% Reading Analysis Assignments (4 of them)
- 25% Unit I Analysis Paper
- 25% Unit II Analysis Paper

## 20% Final Project- New Spain in Contemporary Culture

### **Class Discussion Assignments**

Throughout the semester we will have a series of discussion assignments that are designed to help you respond to and process the recorded lectures and readings. The exact nature of these assignments will vary from question to question. Some might be a single question based on the readings, some might ask you to respond to or analyze an artwork, some might ask you to reflect on the lecture. Regardless of the exact nature of the question, they offer us an opportunity to enrich our engagement with the material and to do so in community with one another. These assignments and their precise due-dates will evolve over the semester, based on our conversations and class dynamic.

### **Reading Analysis Assignments**

Four times throughout the semester we will dig extra deep into a reading. I have selected a few really rich readings specifically for this purpose. I have also developed a short worksheet that will help you learn to read critically and engage with diverse approaches to artworks and visual culture. These worksheets will help you to develop the skills required to engage with scholarly material, read critically, and identify strong organization and argumentation. The RAA's will be discussed in-depth during class, but you should know that they should be completed *before* the start of class on the day indicated (when we cover the material in lecture) and uploaded to canvas. Because we will talk about the readings in class (and answer all the questions), no late assignments will be accepted.

#### Due Dates for Reading Analysis Assignments

Wednesday, Sept. 16<sup>th</sup>- Dean and Leibsohn

Wednesday, Oct. 7<sup>th</sup>- Burkhart

Wednesday, Oct. 28<sup>th</sup>- Alcalá

Monday, Nov. 9<sup>th</sup>- Mundy and Hyman

### **Unit Analysis Papers**

Twice this semester we will conclude “units” that were focused around a specific time and place and the artworks/issues from that moment. At the conclusion of those units, you will complete a paper assignment that gives you an opportunity to prove that you have engaged with and understood the material we covered. These unit analyses will ask you to map out the connections between three things: key artworks, key ideas and key academic arguments we covered during that unit. Each analysis paper will be due on the Wednesday after the unit ends.

- Unit I Analysis Due: Wednesday, October 14<sup>th</sup>
- Unit II Analysis Due: Wednesday, December 2<sup>nd</sup>

More precise information about these papers will be forthcoming during the semester.

### **Final Project- New Spain in Contemporary Culture**

During the final unit of the semester (weeks 14 and 15) we will turn our attention fully to the resonances between the historical period of study and our contemporary moment. Each of you will pick a single point of inquiry, and research it. **While the undergrads will share their**

**research with the class in recorded presentations, Grads will compose a research paper that will help you practice your writing skills. The papers will be 10-12 pages in length.** Your “point of inquiry” could be a variety of things, not limited to, but including: the contemporary presentation of a Viceregal art object in collections -digital or analog; contemporary debates around repatriation of colonial images; the role of art history in forging conversations around colonialism; the place of Viceregal art in nationalist discourses in Mexico; the role of “Spanish Colonial” or “Mission” art and architecture in the U.S. today (tourism, tradition, debates around memorials, etc.); the intersection of Viceregal art and decoloniality. Students should feel free to find a topic that resonates with them and dig deeper! More precise details about the presentation will be forthcoming, but a few key dates are as follows.

**Final Project Topics Due:** Wednesday, November 18<sup>th</sup>

**Final Paper Due for Grads: Week 15** Wednesday, December 9<sup>th</sup>

## **Reminders and Requirements**

**UF Requirements and Policy:** Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

**Statement Regarding the Honor Pledge:** 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 specifies a number of behaviors that are in violation of this code and the possible sanctions. [Click here to read the Honor Code](#). 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 or TAs in this class.

**Accommodations:** I, along with the rest of the University community, am working to create inclusive learning environments. Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. [Click here to get started with the Disability Resource Center](#). It is important for students to share their accommodation letter with instructors and discuss their access needs, as early as possible in the semester. So, please notify me if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation as soon as possible and we can work to find a solution.

**Diversity Statement:** The intent is that we explore the content of this course in a way that is respectful of diversity: gender identity, sexuality, ability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. The intent is also to present content that explores diverse points of view, which might be challenging. Maintaining a respectful environment will

be our responsibility. The intent is that students from all diverse backgrounds and perspectives be well-served by this course and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. Your suggestions are encouraged and appreciated.

**Changes to the Syllabus:** While this document provides guidelines for the class, I do reserve the right to change the syllabus at any time during the semester if the need arises. Each class is different, and sometimes it takes some tweaking to get the right readings, topics, and assignments. Being flexible with the syllabus allows us to get it right.

### **Notes on Technology and Communication**

- **Communication and Respect:** We all must strive to be good communicators to make this class successful. This means listening respectfully to others in class (faculty and students) and engaging in respectful conversation. It also, perhaps just as importantly, means maintaining professional standards while communicating via email and outside of class. With that in mind, please use formal, respectful, and professional standards when corresponding via email and on zoom. This means beginning emails with a formal greeting, employing proper grammar, and avoiding unprofessional colloquialisms. It also means not multi-tasking when on zoom and being a good listener.
- **Canvas:** Please make sure that you are familiar with our course site on Canvas so that you will have access to announcements, assignments and readings, and pptx presentations and study guides.
- **Course Evaluations:** Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. [Click here for guidance on how to give feedback in a professional and respectful manner](#). Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via [ufl.bluer.com/ufl/](https://ufl.bluer.com/ufl/). [Summaries of course evaluation results are available to students here](#).

### **Notes on Covid-19 and Online Education**

- **Tech Support:** Given the online format, we will all need to be sure our technology is working soundly. Please be aware of the support that can be found at the UF Help Desk: <https://helpdesk.ufl.edu>
- **Recording and Privacy:** Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

- **Health and Wellness**

- *U Matter, We Care*: If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.
- *Counseling and Wellness Center*: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.
- *Student Health Care Center*: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).
- *University Police Department*: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).

## COURSE SCHEDULE

### Week 1: Course Intro and Background on New Spain

Monday, August 31: (Synchronous) Overview of course and syllabus and course content

Wednesday, September 2nd: (Synchronous) Building community and starting our conversation

- Before class you should watch two sets of videos (Find links on Canvas Page)
  - *Smarthistory*- Viceroyalty of New Spain
  - *Vistas*- watch all five thematic overviews
- GRAD ONLY: Joseph Rishel, "Art in Colonial Latin America: A Brief Critical Review," in *The Arts in Latin America 1492-1820* (Philadelphia: PMA, 2006), 1-9. (this is a brief historiographic review for background)
- GRAD ONLY: Ananda Cohen-Aponte, "Decolonizing the Global Renaissance: A View from the Andes," in *The Globalization of Renaissance Art*, edited by Daniel Savoy (Brill, 2017), 67-94.

## UNIT I: THE CONQUEST PERIOD

### Week 2: Spanish Conquest and the Question of "Idolatry"

Monday, September 7th: **NO CLASS- LABOR DAY**

Wednesday, September 9th: (Synchronous) Discussion- "Idolatry" and the Spanish Conquest

- Serge Gruzinski, *Images at War*, translated by Heather MacLean, 1-60.
- Thomas Cummins, "The Golden Calf in America," in *The Idol in the Age of Art: Objects, Devotions, and the Early Modern World*, 76-104.
- GRAD ONLY: Michael Gaudio, *Engraving the Savage* (University of Minnesota Press) selection.

### Week 3: Feather Arts

Monday, September 14th: (Asynchronous) Lecture- Feather Arts, collecting and Indigenous Christianity

- *Painting a New World* (Denver: Denver Art Museum, 2004), 94-105.
- Carolyn Dean and Dana Leibsohn. "Hybridity and Its Discontents: Considering Visual Culture in Colonial Spanish America," In *Colonial Latin American Review*, V. 12, Issue 1, 2003: 5-35.
- GRAD ONLY: \*Alessandra Russo, *The Untranslatable Image* (Austin: UTP, 2014), selection.

Wednesday, September 16th: (Synchronous) Discussion

**\*Reading Analysis Assignment due- Dean and Leibsohn**

### Week 4: Manuscript Traditions

Monday, September 21st: (Asynchronous) Lecture- Manuscript Painting and the Conquest

- Elizabeth Boone, "Introduction: Writing and Recording Knowledge," in *Writing Without Words*, (Durham, Duke UP, 1994), 3-26.
- Elizabeth Boone, "Pictorial Documents and Visual Thinking in Postconquest Mexico" in *Native Traditions in a Postconquest World*, ed. Elizabeth Boone and Tom Cummins (D.C.: Dumbarton Oaks, 1998), 149- 199.
- GRAD ONLY: Walter Mignolo, "The Materiality of Reading and Writing Cultures," *The Darker Side of the Renaissance: Literacy, Territoriality and Colonization* (Ann Arbor: UMP, 1995) 69-122.

Wednesday, 23rd: (Synchronous) Discussion

### **Week 5: Cultural Encyclopedia**

Monday, September 28th: (Asynchronous) Lecture- Florentine Codex and the Codex Mendoza

- Selection, *The Florentine Codex: An Encyclopedia of the Nahua World in Sixteenth-Century Mexico*, Edited by Jeanette Favrot Peterson and Kevin Terraciano (Austin: UTP, 2019)
- Daniela Bleichmar, "History in Pictures: Translating the Codex Mendoza," *Art History* 38: 4 (September 2015) 682-701.

Wednesday, September 30<sup>th</sup>: (Synchronous) Discussion

### **Week 6: Mural Paintings**

Monday, October 5th: (Asynchronous) Lecture- Mendicants, Tlacuiloque and Mural Paintings

- Jeanette Favrot Peterson, "Synthesis and Survival: The Native Presence in Sixteenth Century Murals of Spain," 14- 35, from *Native Artists and Patrons*.
- Louise Burkhart, "The Missionary Missionized," in *Slippery Earth* (Tucson: U of A Press)
- GRAD ONLY: \*Samuel Edgerton, *Theaters of Conversion: Religious Architecture and Indian Artisans in Colonial Mexico*. (Albuquerque: University of New Mexico, 2001), 11-33, 35-71 (mendicants and open air churches), 107-153 (painting).

Wednesday, October 7th: (Synchronous) Discussion

**\*Reading Analysis Assignment Due- Burkhart**

## **UNIT II: CONSOLIDATION OF COLONIAL CULTURE**

### **Week 7: Maps and the Creation of Colonial Space**

Monday, October 12th: (Asynchronous) Lecture- Maps, Cities and the Social Construction of Space

- Richard Kagan, *Urban Images of the Hispanic World, 1493-1793* (New Haven: Yale UP), chs. 1-2.

- Dana Leibsohn, "Colony and Cartography: Shifting Signs on Indigenous Maps of New Spain," in *Reframing the Renaissance: Visual Culture in Europe and Latin America 1450-1650*. Edited by Claire Farago (New Haven: YUP, 1995), 264-281, 339-341.
- GRAD ONLY: \*Barbara Mundy, *The Mapping of New Spain* (Chicago: UCP, 1996), 1-9, 61-133.

Wednesday, October 14th: (Synchronous) Discussion

**\*Unit I Analysis Due**

**Week 8: Viceregal Power and Art**

Monday, October 19th: (Asynchronous) Lecture- The Viceroy and Political Power

- Michael Schreffler, "The Royal Palace and the Loyal City" in *The Art of Allegiance* (University Park, PA: Penn State Press), 9-35.

Wednesday, October 21st: (Synchronous) Discussion

**Week 9: The Virgin of Guadalupe and Miraculous Imagery**

Monday, October 26th: (Asynchronous) Lecture- The Virgin of Guadalupe and Miraculous Imagery

- Luisa Elena Alcalá, "The Image and its Maker," in *Sacred Spain*
- Jeanette Favrot Peterson, "The Reproducibility of the Sacred" Simulacra of the Virgin of Guadalupe," in *Exploring New World Imagery*, 43- 78.

Wednesday, October 28th: (Synchronous) Discussion

**\*Reading Analysis Assignment Due- Alcalá**

**Week 10: Baroque Religious Painting in New Spain**

Monday, November 2nd: (Asynchronous) Lecture- Devotional Paintings and Baroque Devotion

- Lauren G. Kilroy-Ewbank, "Holy Organ or Unholy Idol? Forming a History of the Sacred Heart in New Spain" *Colonial Latin American Review*, 23 no 3. (2014), 320-359.
- James Córdoba, "Aztec Vestal Virgins and the Brides of Christ: The Mixed Heritage of New Spain's *Monjas Coronadas*" *Colonial Latin American Review*, 18:2, 189-218,

Wednesday, November 4th: (Synchronous) Discussion

**Week 11: Master Painters, Masterpieces and a New Approach**

Monday, November 9th: (Asynchronous) Lecture- New Spanish Painting and Historiography

- Ilona Katzew, "Valiant Styles: New Spanish Painting, 1700- 85," in *Painting in Latin America, 1550- 1820*, edited by Luisa Elena Alcalá and Jonathan Brown (New Haven: Yale University Press, 2014), 149- 203.



- Barbara E. Mundy & Aaron M. Hyman, "Out of The Shadow of Vasari: Towards A New Model of The 'Artist' in Colonial Latin America," *Colonial Latin American Review*, 24:3 (2015) 283-317.

**\*Reading Analysis Assignment Due- Mundy and Hyman**

Wednesday, November 11<sup>th</sup>: **NO CLASS- VETERANS DAY**

**Week 12: Casta Paintings, Racism and Colonial Society**

Monday, November 16<sup>th</sup>: (Asynchronous) Lecture- Casta Paintings

- Ilona Katzew, *Casta Painting: Images of Race in Eighteenth-Century Mexico* (New Haven: Yale University Press, 2004), 39-161. (TONS OF IMAGES)

Wednesday, November 18<sup>th</sup>: (Synchronous) Discussion

**\*Final Project Topics Due**

**Week 13: Colonial Circulation and Economies**

Monday, November 23<sup>rd</sup>: (Asynchronous) Lecture- A New Focus on Circulation: Art as Stuff that Connects Colonial Markets and Motivates Colonial Empires

- Barbara Mundy and Dana Leibsohn, "History from Things: Indigenous Objects and Colonial Latin America," *World History Connected*, 9 no. 2.
- Byron Ellsworth Hamann, "The Mirrors of *Las Meninas*: Cochineal, Silver, and Clay," in *Art Bulletin* XCII, no 1-2 (March-June 2010) 6-35.
- Dana Leibsohn, "Made in China, Made in Mexico," In *At the Crossroads: The Arts of Spanish America & Early Global Trade 1492-1850* (Denver: Denver Art Museum, 2010), 11-40.

Wednesday, November 25<sup>th</sup>: **NO CLASS- THANKSGIVING**

**UNIT III: FINAL PROJECT- Finding New Spain in Contemporary Culture**

**Week 14: Check In on Projects**

Monday, November 30<sup>th</sup>: **Synchronous Discussion-** Sharing Proposals for Peer Feedback

- We will meet synchronously to share our final project ideas and get peer (and professor) feedback

Wednesday, December 2<sup>nd</sup>: Working Day

**\*Unit II Analysis Due**

**Week 15: Project Showcase**

Monday, December 7<sup>th</sup>: Screening Projects (NOT FOR GRADS)

Wednesday, 9<sup>th</sup>: **GRAD FINAL PROJECT DUE (WRITTEN)**

