

Drawing of the Cerro Rico from Bartolomé Arzáns de Orsúa y Vela, *Historia de la villa imperial de Potosí*, 1705–36.

ARH 4931
Art History Seminar:
Art of Potosí
Syllabus

Details subject to change as needed.

Professor Maya Stanfield-Mazzi, Ph.D.

University of Florida, Fall Semester, August 21–December 9, 2025 (3 credit hours)

Tuesdays Periods 8–10 (3:00–6:00 pm) in Fine Arts C 116A

Final paper due December 9th (no final exam)

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Office hours: Wednesdays 1:00–3:00 pm

Course Description

Located at more than 13,000 feet above sea level in the heart of South America, barren Potosí, Bolivia was the most populous city in the Americas in the seventeenth century. Founded in 1545 as a mining town at the base of the Cerro Rico or Rich Mountain, the city became ground zero for Spanish colonialism and produced 20% of the world's silver in the early modern period. The massive wealth that flowed in and out of the city —propelled by legions of conscripted Indigenous miners, enslaved African laborers, and Spanish fortune-seekers— contributed to an ebullient artistic environment. This class studies Potosí and its art through time, from its roots in Andean *huaca* religion, its foundation as a colonial city, and its legacy as a modern mining city (and UNESCO world heritage site) that still urges reflection on imperialism, extractivism, and globalization.

Expected Learning Outcomes

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

Students should:

- Commit to exploring the arts and society of Potosí from a critical art historical vantage point.
- Practice applying scholarship from other disciplines to art historical questions.
- Practice critically reading primary sources and using them for interpretive goals.
- Master the ability to analyze visual images orally and in writing.

- In weekly reading summaries, effectively synthesize and summarize authors' arguments in relation to the class topic.
- On assigned weeks, write discussion questions and lead class discussion.
- Identify a feasible research topic in consultation with the professor.
- Hone bibliographic and scholarly paper writing skills to produce a substantial research paper with all of the required elements (initial and final drafts, thesis and argument with review of literature, proper citations of relevant sources, figures with captions, and bibliography).
- Present the progress of your research to the class in advance of the paper due date. Incorporate feedback into the final paper.
- Complete a constructive peer review of a classmate's paper.

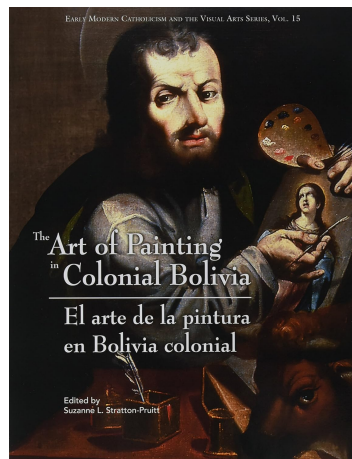
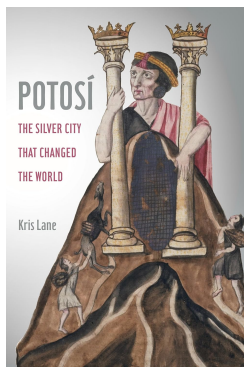
Assigned Reading

Required for purchase (but also on reserve as e-book):

- Kris Lane, *Potosí: The Silver City that Changed the World*. University of California Press, 2019. ISBN-10: 0520280849

Optional for purchase (but also on reserve):

- Suzanne Stratton-Pruitt, ed., *Painting in Colonial Bolivia / El arte de pintura en Bolivia colonial*. St. Joseph's University Press, 2017. ISBN-10: 1945402318



Other required readings are on the **Canvas** site for the course, under Files or on reserve in the Fine Arts Library.

Since the study of the art of Potosí is relatively new, for this class we will combine four main types of readings nearly each week, marked according to this legend of symbols:



Modern history



Primary source selections



Basic art history



Critical art history

Class lectures and discussions will focus on the individual readings but also synthesize them and apply them to artworks for analysis.

Requirements

Students should plan to attend every class and participate fully in class activities. For each class students should come having read all 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. (Likely much of what we read will serve for your research papers.) 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, and should be submitted on Canvas the day they are discussed. In the course of the semester, each student should be responsible for presenting at least two of the reading types listed above. For each reading they are responsible for, students should add at least one word and its definition (in their own words) to the shared class glossary. The class will be discussion-based but will include viewing of artworks and, as needed, presentation of additional content by the instructor.

A short visual analysis assignment is due September 9th. By the end of the semester students should complete a 12–15 page research paper on a topic of their choice related to the course theme, which will be selected in consultation with the professor. Due to the holiday schedule, most of November will be dedicated to working on these papers. In preparation, students should meet with the professor to select a topic by November 1st and then submit a brief project abstract and working bibliography on November 4th. Each student should also present an illustrated summary of their research in class on November 18th or December 2nd. Students will exchange drafts of their papers to serve as each others' peer reviewers. These drafts are due November 25th (just before Thanksgiving). Peer reviews (completed using a standard questionnaire) are due December 2nd. Final papers are due December 9th at midnight.

Grade Breakdown

Class attendance: 10%

Participation in class discussions: 12%

Contributions to the class glossary: 3%

Summaries and discussion prompts/questions on assigned days: 10%

Project Abstract and Working Bibliography: 5%

Presentation of research: 10%

Peer review of classmate's paper: 10%

Response to revisions suggested by classmate and professor: 10%

Final paper: 25%

Attendance, Makeup, and Class Conduct Policies

If illness or another dire event prevents a student from completing any work, they should speak to the professor about making up what was missed. Any acceptance of late work will be at the instructor's discretion.

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. Laptops should be used only for taking notes or consulting class readings in electronic format. Students are expected to bring copies (printed or electronic) of the class

readings to the appropriate class sessions. Other policies are the same as those of the wider university: <https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>

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 Canvas will also come to students as emails, and students may use Canvas to send messages to the professor. 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 1:00–3:00), 352-273-3070. Otherwise ask for an appointment to meet in person or by Zoom.

SCHEDULE AND ASSIGNMENTS

August 26th

Introduction

Please review syllabus and purchase/access textbooks. Email the instructor with questions if necessary, mstanfield@ufl.edu

Complete the reading below in advance of class:





Required Reading:

-  Lane, *Potosí*, Introduction, pp. 1–19.

September 2nd

Mining and Its Ideological Support (Painting)

Required Reading:




-  Lane, *Potosí*, Chap. 1 Bonanza, pp. 20–45.
-  Diego Gualpa, "Description of the Cerro de Potosí and Its Discovery, 1572," in Lane, pp. 197–98.
-  Stratton-Pruitt, "The Art of Painting in Colonial Bolivia 1600–1825," in *Painting in Colonial Bolivia*, pp. 1–67.
-  Stratton-Pruitt, "Saint Augustine, Patron Saint of the Rich Hill of Potosí," in *Painting in Colonial Bolivia*, pp. 474–477.



September 9th

Andean History and Religion (Textiles)

SHORT VISUAL ANALYSIS ASSIGNMENT DUE

Required Reading:


-  Lane, *Potosí*, Chap. 2 Age of Wind, Age of Iron, pp. 46–66.
-  Felipe Guaman Poma de Ayala, "Chapter of the Idols," and "First Chapter of the Celebrations," in *The First New Chronicle and Good Government: On the History of the World and the Incas up to 1615*, ca. 1615, pp. 201–212, 249–259. Ares.
-  Claudia Brosseder, "6. Glimpses of the Protective Powers of Andean Rituals in the Highlands," in *The Power of Huacas: Change and Resistance in the Andean World of Colonial Peru*, 2014, pp. 175–191. Canvas.

-  Gaby Greenlee, "Natura in Excelsis: Sacred Mountains as Producers of Culture, Wealth, and the Supernatural in the Colonial Andean Mining Space," in *Vistas 4 The Third Annual Symposium of Latin American Art*, ISLAA, 2020, pp. 13–26. Canvas.
-  Laurie Anderson and Arthur Tracht, "The Man's Overgarment: Ccahuas, Ponchos, and Ponchitos," *Aymara Weavings: Ceremonial Textiles of Colonial and 19th Century Bolivia*, 1983, pp. 50–77. Canvas.

September 16th

Spanish Imperialism (Festive Culture and Painting)





Required reading:

-  Lane, *Potosí*, Chap. 3 The Viceroy's Great Machine, pp. 67–91.
-  Luis Capoche, "The Cerro Rico, Mining Methods and Accidents, 1585," in Lane, pp. 200–201; and Anonymous, "Potosí's Demand for Silver," from *Relación* of 1603, in Lane, pp. 201–202.
-  Bartolomé Arzáns de Orsúa y Vela, "1599 The King is Dead," and "1600 Long Live the King," in *Tales of Potosí*, pp. 167–175. Canvas.
-  Ramón Mujica Pinilla, "The Pillars of Hercules in Charcas: Imperial Visual Politics in the Viceregal Art in Bolivia," in *Painting in Colonial Bolivia*, pp. 83–136.

September 23rd

Images in Circulation (Printmaking)




Required reading:

-  Lane, *Potosí*, Chap. 4 An Improbable Global City, pp. 92–116.
-  Diego de Ocaña, "A 'Rich Indian' in Potosí, ca. 1600," in Lane, p. 199.
-  Almerindo Ojeda Di Ninno, "The Use of Prints in Spanish Colonial Art: Approaching the Bolivian Corpus," in *Painting in Colonial Bolivia*, pp. 137–154.
-  Sarah McNulty Quilter, "Playing Cards," in *Magdalena de Cao: An Early Colonial Town on the North Coast of Peru*, pp. 383–399. Canvas.

September 30th





Silver Forging Society (Silverwork)

Required reading:

-  Lane, *Potosí*, Chap. 5 Secret Judgments of God, pp. 117–136.
-  Almeida, James. "Suspicious Possession: Policing Silver and Making Race in Colonial Potosí." *Colonial Latin American Review* 30, no. 4 (2021): 545–64. Canvas.
-  Catalogue entries from Cristina Esteras Martín and Elena Phipps, eds., *Colonial Andes Tapestries and Silverwork*, 2004, pp. 160 (plate from Atocha), 176–77 (aquillas from Atocha and quero), 202–203 (nesting boxes from Atocha), 206–212 (casket, basin, dish from Atocha), 217–18 (salver from Sta Margarita), 221–22 (ewer), 223 (ewer), 232 (casket), 258–59 (silver mountain), 289 (mayas), 321–22, 342–43. On hard copy reserve and Canvas.




October 7th**Christian Evangelization (Painting)**

Required reading:

-  Lane, *Potosí*, Chap. 6 Decadence and Rebirth, pp. 137–156.
-  Annick Benavides, "Spiritual Mining: Augustinian Images of Extraction in Colonial Peru," *The Art Bulletin* 104, no. 4 (2022): 46–69. Canvas.
-  Agustina Rodríguez Romero, "Old Testament Paintings in Colonial Bolivia: A Remote Past for New Believers," in *Painting in Colonial Bolivia*, pp. 211–232.
-  Stratton-Pruitt, "Decorating Churches: The Painted Decoration of the Church of Jerusalem, Potosí," in *Painting in Colonial Bolivia*, pp. 383–389.

October 14th VISIT TO LACC LIBRARY IN LIBRARY EAST (INSTRUCTOR NOT PRESENT)**Andean Catholicism (Sculpture and Painting)**




Required reading:

-  Maya Stanfield-Mazzi, "Uniquely American Visions of the Virgin Mary," in *Painting in Colonial Bolivia*, pp. 253–272.
-  Gustavo Tudisco, "Mountains, Volcanoes, Stones and Promontories. Eighteenth Century Marian Devotion and Painting in the Andes," in *Painting in Colonial Bolivia*, pp. 273–292.
-  Stratton-Pruitt, "The Painted Angels of Colonial Bolivia," in *Painting in Colonial Bolivia*, pp. 455–467.

October 21st**Women in Potosí (Dress and Painting)**




Class will schedule individual meetings to decide paper topics.

Required reading:

-  Jane Mangan, chapter 5 "Enterprising Women: Female Traders in the Urban Economy," in *Trading Roles: Gender, Ethnicity, and the Urban Economy in Colonial Potosí*, 2005, pp. 134–160. Canvas.
-  Arzáns, "1653 The Adventures of the Warrior Maidens," and "1674 Claudia the Witch," in *Tales of Potosí*, pp. 58–70 and 116–126. Canvas.
-  Adriana Pacheco Bustillos, "The Nuns of Colonial Bolivia and the Art of Painting," in *Painting in Colonial Bolivia*, pp. 317–345.

October 28th**Rebellion (Painted Portraiture and Architecture)**

Required reading:

-  Lane, *Potosí*, Chap. 7 From Revival to Revolution, pp. 137–156.
-  "15. Tupac Amaru Protests the Mita to the Audiencia of Lima," and "16. Three Documents Related to the Potosí Mita," in *The Tupac Amaru and Catarista Rebellions: An Anthology of Sources*, 2008, pp. 20–24 and 24–28. Canvas.
-  Gauvin Alexander Bailey, "Introduction" and selection from "The Outliers,"




in *The Andean Hybrid Baroque: Convergent Cultures in the Churches of Colonial Peru*, 2010, pp. 1–13, 271–281. Canvas.

November 4th

Plurinational Bolivia and Critiques of Extractivism (Architecture and Conceptual Art)

ABSTRACTS AND BIBLIOGRAPHIES DUE.

Required reading:

-  Lane, *Potosí*, Chap. 8 Summing Up, pp. 137–156; and Epilogue: Potosí Since Independence, pp. 186–196.
-  Domitila Barrios de Chungara, “Her People,” in *Let Me Speak! Testimony of Domitila, a Woman of the Bolivian Mines*, 1978, pp. 15–44. Canvas.
-  Selections from *Potosí Principle Archive*, 2022, pages TBD.

November 11th NO CLASS

November 18th RESEARCH PRESENTATIONS

November 25th NO CLASS

FIRST DRAFT OF PAPER DUE; PEER REVIEWS ASSIGNED

December 2nd RESEARCH PRESENTATIONS

PEER REVIEWS OF PAPERS DUE

December 9th FINAL PAPERS DUE

Grading Scale:

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

94–100 A	90–93 A–	87–89 B+	84–86 B	80–83 B–
77–79 C+	74–76 C	70–73 C–	67–69 D+	64–66 D
60–63 D–	59 and below F			

University-Wide Academic Policies and Resources:

<https://go.ufl.edu/syllabuspolicies>