

Colonial Arts of New Spain

ARH3664. Fall Semester, 2023 (3 credit hours)

Tuesday: Periods 6-7 (12:50 PM - 2:45 PM)

Thursday: Period 7 (1:55 PM - 2:45 PM)

Room: FAC 201

Final exam: No final Exam

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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, focuses on the through lines that connect Spanish imperialism 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 to the class.

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](#).

- 10% Attendance
- 5% Class Discussion/Participation Assignments
- 15% Reading Analysis Assignments (4 of them)
- 50% Exams (Unit 1 and Unit 2: 25% each)
- 20% Final Project- New Spain in Contemporary Culture

Attendance

Attendance is extremely important for this class, as many of our learning outcomes can only be achieved by attending class and participating fully in the lecture and in-class discussion. Each day you will need to sign in. You will be allowed *two* un-penalized absences, which assumes that you will need a day here or there because you are sick, etc. For each subsequent absence you will lose 2 points from the “Attendance” portion of your final grade. Note that excused absences still count as absences, so please plan accordingly. (Exceptions will be made when circumstances merit them) Also, note that excessive absences are grounds for receiving a failing grade for the class, and failure to sign in (if you are late, for example) will be counted as an absence.

Class Discussion/Participation Assignments

Throughout the semester we will have a series of discussion assignments that are designed to help you respond to and process the 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 rich readings specifically for this purpose. I have also developed a short canvas assignment that will help you learn to read critically and engage with diverse approaches to artworks and visual culture. These assignments 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 so they must be completed *before* the start of class on the day indicated 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

Tuesday, Sept. 12th- Dean and Leibsohn

Thursday, Sept. 28th- Burkhart

Tuesday, Oct. 17th- Alcalá

Thursday, October 26th- Mundy and Hyman

Exams

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, we will have an exam that makes sure you have engaged with and understood the material we covered. We will prepare for the exams collectively prior to the test, collectively identifying the connections between three things: key artworks, key ideas, and key academic arguments we covered during that unit. The exam will use image-based short-answer and brief essay questions.

Unit 1 exam: Tuesday, October 10

Unit 2 exam: Tuesday November 14

Final Project- Echoes of New Spain in Contemporary Culture

During the final unit of the semester (weeks 13-15) 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, research it, and share your research with the class in recorded presentations. 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: Thursday, November 9th

Final Project Showcase: Week 15 (Thursday Nov 30th/ Tuesday December 5th)

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/UGRD/academic-regulations/attendance-policies/>

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 Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. Click here to read the Conduct Code. 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.

Respect and Community : 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.

In-Class Recording: Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or guest lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

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. This means beginning emails with a formal greeting, employing proper grammar, and avoiding unprofessional colloquialisms.

- **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 you will need for your work.
- **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. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. 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 <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Campus Resources: Health and Wellness

- *U Matter, We Care:* If you or someone you know is in distress, please contact 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).
- *UF Health Shands Emergency Room / Trauma Center:* For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).
- *GatorWell Health Promotion Services:* For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273-4450.

Campus Resources: Academic Resources

- *E-learning technical support:* Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.
- *Career Connections Center:* Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.
- *Library Support:* Various ways to receive assistance with respect to using the libraries or finding resources.

- *Teaching Center*: Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.
- *Writing Studio*: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

COURSE SCHEDULE

Week 1: Course Intro and Background on New Spain

Thursday, August 24: Overview of course and syllabus and course content

UNIT I: THE CONQUEST PERIOD

Week 2: Spanish Conquest and the Question of “Idolatry”

Tuesday, August 29th: Formal Analysis and Spanish Conquest

- Anne D’Alleva, “Fundamentals of Art History”

Thursday, August 31st: “Idolatry” and the Spanish Conquest

- Serge Gruzinski, *Images at War*, translated by Heather MacLean, 1-60.
- Barbara Mundy and Dana Leibsohn, “History from Things: Indigenous Objects and Colonial Latin America,” *World History Connected*, 9 no. 2.

Week 3: Early-Colonial Catholic Arts

Tuesday, September 5: TBD

Thursday, September 7: Feather Arts, collecting and Indigenous Christianity

- Allison Caplan, “The Living Feather”
- *Painting a New World* (Denver: Denver Art Museum, 2004), 94-105.

Week 4: Manuscript Traditions

Tuesday, September 12: Discussion About Hybridity

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

- 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.

Thursday, September 14: Manuscript Painting and the Conquest

- 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.

Week 5: The Florentine Codex

Tuesday, September 19: Florentine Codex

- 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)
- Magaloni Kerpel, *The Colors of the New World* (selection)

Thursday, September 21: Florentine Codex Continued

Week 6: Mission Churches and Mural Paintings

Tuesday, September 26th: 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*.

Thursday, September 28th: Missionaries and Nahuatization

***Reading Analysis Assignment Due- Burkhart**

- Louise Burkhart, "The Missionary Missionized," in *Slippery Earth* (Tucson: U of A Press)

Week 7: The Creation of Colonial Space

Tuesday, October 3: Mexico City Transformed

- Barbara Mundy, *The Death of Aztec Tenochtitlan and the Life of Mexico City* (Austin: University of Texas Press), selection.

Thursday, October 5: Exam Review Session in Class

Exam & UNIT II: CONSOLIDATION OF COLONIAL CULTURE

Week 8: Exam and Baroque New Spain

Tuesday, October 10: Unit 1 Exam

Thursday, October 12: 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.

Week 9: The Virgin of Guadalupe and Miraculous Imagery

Tuesday, October 17: Miraculous Imagery

***Reading Analysis Assignment Due- Alcalá**

- Luisa Elena Alcalá, "The Image and its Maker," in *Sacred Spain*

Thursday, October 19: The Virgin of Guadalupe and Painted True Portraits

- Jeanette Favrot Peterson, "The Reproducibility of the Sacred" Simulacra of the Virgin of Guadalupe," in *Exploring New World Imagery*, 43- 78.

Week 10: Master Painters, Masterpieces and a New Approach

Tuesday, October 24: 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.

Thursday, October 26: Reconsidering the Idea of the "Artist"

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

- 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.

Week 11: Casta Paintings and Colonial Society

Tuesday, October 31: Casta Paintings

- Reading TBD

Thursday, November 2: A New Focus on Circulation

- 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.

Week 12: Concluding Unit 2

Tuesday, November 7th: Colonial Shipwrecks and Art History

- Leibsohn and Hyman, "Lost and Found at Sea"

Thursday, November 9th: Exam Review In Class

***Final Project Topics Due**

Exam and UNIT III: Echoes of New Spain in Contemporary Culture

Week 13: Exam and Colonial Legacies

Tuesday, November 14th: **Unit II Exam**

•Unit II Exam

Thursday, November 16th:

- Villaseñor Black and Barringer, "Decolonizing Art and Empire"

Week 14: TBD & Thanksgiving

Tuesday, November 21st: Contemporary Art and Responses

- Selection- *ReVisión: New Look at Art in the Americas*, Denver Art Museum, 2020.
- Lisa Trever, "Uneasy Dialogs Across Ancient Art History, Archeology and Contemporary Art Practice in the Americas."

Thursday, November 23rd: **No Class- Thanksgiving**

Week 15: Check In on Projects

Tuesday, November 28th: TBD

Thursday, November 30th: In-Class Presentations

Week 16: Presentations

Tuesday, December 5th: In-Class Presentations Cont.