

Rollout drawing of fineline painting on Moche vessel at the Harn Museum of Art, by Marcela Varona Carrillo.

ARH3652 Ancient Andean Art Syllabus

DETAILS OF THIS SYLLABUS ARE SUBJECT TO CHANGE. STUDENTS SHOULD CONSULT THE VERSION ON CANVAS THROUGHOUT THE SEMESTER.

Professor Maya Stanfield-Mazzi

University of Florida, Spring Semester, January 13–May 1, 2025 (3 credit hours)

Tuesdays Periods 3–4 (9:35–11:30) and Thursdays Period 4 (10:40–11:30) in FAC 201

Final exam: May 1, 5:30–7:30 pm in FAC 201

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Course Description

This course examines the art of the ancient (also known as Pre-Columbian) Andean region of South America, which corresponds to the countries of Peru, Bolivia, Chile, Argentina, and Ecuador. The time period is from 2600 BCE (before common era, or BC) to about 1550 CE (common era, or AD). The class also explores the theoretical issues regarding this art and its interpretation.

Expected Learning Outcomes

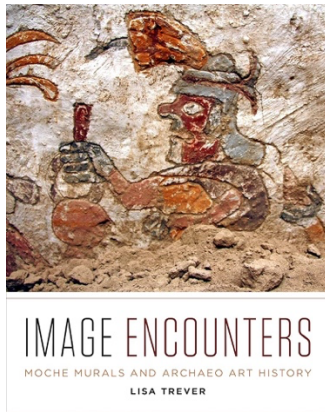
- Understand the factors that unify Andean art across time and space.
- Distinguish between the art of different cultures of the ancient Andes and grasp the basic chronology.
- Understand the sources scholars use to interpret Andean art.

- Develop a critical understanding of the development of scholarship on ancient Andean art.
- Compare Andean works, and scholarship on them, to examples from the Western canon. Draw analogies between socio-cultural developments in the Andes and those in Western Europe.
- Use art historical methods to describe, compare, and analyze works of Andean art orally and in writing, independently and in groups.
- Identify, consult, and cite scholarly sources for a research paper.

Assigned Reading

Required for purchase and available at UF Bookstore:

- Lisa Trever, *Image Encounters: Moche Murals and Archaeo Art History*. University of Texas Press, 2022.



Recommended for those wanting a general overview of Andean art (many used copies available online):

- Stone-Miller, Rebecca. *Art of the Andes from Chavín to Inca*. London and New York: Thames and Hudson, 2012 (or prior editions).

Copies of these books are also on **reserve** in the Fine Arts Library.

- Other required readings are linked in the schedule and available here under Files. Additional class materials including terms lists and images will also be posted under Files.

Instructional materials for this course consist of only those materials specifically reviewed, selected, and assigned by the instructor(s). The instructor(s) is only responsible for these instructional materials.

Requirements

All students must:

(1) attend class

(2) complete homework assignments and do assigned readings **before** the classes for which they are assigned

(3) participate in class discussions and activities

(4) write a visual analysis of a work of Moche art viewed at the Harn Museum of Art on February 18

(5) after reading the Trever book and discussing it in class, write a scholarship-informed essay that revisits your analysis of the Harn work in light of Trever and others' research

(6) attend the Harn Eminent Scholar lecture by Dr. Andrew Hamilton at 6:00 pm on April 17th and write a summary and response to it

(7) take the in-class midterm and final examinations. The exams will consist of essays that 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.

Grade Breakdown

Class attendance: 10%

Class participation (including small homework assignments): 10%

Harn work visual analysis essay: 10%

Midterm examination: 20%

Scholarship-informed essay: 20%

Hamilton response paper: 5%

Final examination: 25%

Attendance, Makeup, and Class Conduct Policies

Because the lectures 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.

Absences for exams and late papers will require documentation, i.e. a doctor's note, in order to be excused. Unexcused absences count against both the attendance and participation grades, and are reflected in the final grade. There are no "free" absences, and attendance is calculated as the percentage of class days attended. For UF's official policies on attendance, see <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

Written assignments should be submitted on Canvas unless otherwise stated. Assignments are due at midnight on the due dates.

Students should arrive to class on time and ready to speak, and should refrain from eating in class. Laptops should be used ONLY for taking notes and consulting readings in electronic format. Taking notes on paper is highly recommended. During lectures phones should be stowed. Students are expected to bring hard or electronic copies of the class readings to the appropriate class sessions (if electronic, they should be on laptops or tablets, not phones). A 10-minute break will be given halfway through the long class period.

Details of this syllabus are subject to change as needed. Other important information is at the end of this document in the Appendix.

Course Evaluation

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 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 ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at gatorevals.aa.ufl.edu/public-results/.

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 can 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, 352-273-3070. Otherwise ask for an appointment to meet in person.

SCHEDULE AND ASSIGNMENTS

Tuesday, January 14

Introduction to the class and to the region

Assignment:

- This syllabus. Read it thoroughly and consult it on Canvas each week; it is your contract with me. Purchase textbook.

Thursday, January 16

Introduction to important concepts and ways of approaching ancient Andean art

Assignment:

- Trever, *Image Encounters*, "Introduction," pp. 1–31. **For discussion.**
- Optional: Stone, *Art of the Andes*: Preface and Ch. 1, "Introduction."

Tuesday, January 21 & Thursday, January 23

The Cotton Pre-Ceramic and Initial Periods: Caral and More

Assignment:

- Trever, *Image Encounters*, "Mural Origins and Coastal Corporealities," pp. 33–59. **For discussion Tuesday.**
- Optional: Stone, *Art of the Andes*: Ch. 2, "Early and Chavín Art," pp. 21–36.

Tuesday, January 28 & Thursday, January 30

The Early Horizon: Chavín de Huantar

Assignment:

- Constantino Manuel Torres, "[Chavín's Psychoactive Pharmacopoeia: The Iconographic Evidence](#)," in *Chavín: Art, Architecture, and Culture*. Los Angeles: Cotsen Institute, 2008, pp. 239–259. Canvas. **For discussion Tuesday.**
- Optional: *Art of the Andes*: Ch. 2, "Early and Chavín," pp. 36–55.

Tuesday, February 4 & Thursday, February 6

STUDY GUIDE FOR MIDTERM AVAILABLE THURSDAY

The Early Horizon on the South Coast: Paracas

Assignment:

- Mary Frame, "[Blood, Fertility, and Transformation: Interwoven Themes in the Paracas Necropolis Embroideries](#)." In *Ritual Sacrifice in Ancient Peru*, pp. 55–92. Canvas. **For discussion Tuesday.**
- Optional: Stone, *Art of the Andes*: Ch. 3, "Paracas and Nasca," pp. 56–72.

Tuesday, February 11

The Intermediate Period on the South Coast: Nasca

Assignment:

- Mary Frame, "The Feathered Dresses of Cahuachi," in Heidi King's *Peruvian Featherworks: Art of the Precolumbian Era*. New York: Metropolitan Museum of Art, 2012, pp. 55–62. <On reserve in Fine Arts Library.> **For discussion Thursday.**
- Optional: *Art of the Andes*: Ch. 3, "Paracas and Nasca," pp. 72–90.

Thursday, February 13

MIDTERM EXAM

Tuesday, February 18

CLASS MEETS AT THE HARN MUSEUM TO VIEW OBJECTS FOR VISUAL ANALYSES DUE THE 20TH

Thursday, February 20, Tuesday, February 25, Thursday, February 27, Tuesday, March 4, Thursday, March 6

The Intermediate Period on the North Coast: Moche

Assignment:

- Trever, *Image Encounters*, Chap. 2, "Formulating Traditions," pp. 61–107. **For discussion Tuesday the 25th.**
- Trever, *Image Encounters*, Chap. 3, "Siting Narratives," pp. 109–157. **For discussion Tuesday March 4th.**
- Trever, *Image Encounters*, Chap. 4, "Archaeo-Iconology," pp. 159–179, and Conclusion, 181–184. **For discussion Thursday March 6th.**
- Optional: Stone, *Art of the Andes*: Ch. 4, "Moche"

Tuesday, March 11 & Thursday, March 13

SCHOLARSHIP-INFORMED ESSAY DUE THURSDAY

The Middle Horizon: Tiwanaku

Assignment:

- Reading TBD; **discussion Tuesday.**
- Optional: Stone, *Art of the Andes*: Ch. 5, “Tiwanaku and Wari”

March 15–March 22

SPRING BREAK

Tuesday, March 25 & Thursday, March 27

The Middle Horizon: Wari

Assignment:

- Reading TBD; **discussion Tuesday.**

Tuesday, April 1 & Thursday, April 3

The Late Intermediate Period: Chimú and More

Assignment:

- Reading TBD; **discussion Tuesday.**
- Optional: Stone, *Art of the Andes*: Ch. 6, “Late Intermediate Period Styles”

Tuesday, April 8, Thursday, April 10, Tuesday, April 15, Thursday, April 17

ATTEND CLASS AND EVENING LECTURE BY ANDREW HAMILTON ON THE 17TH; STUDY GUIDE FOR FINAL AVAILABLE THE 18TH

The Late Horizon: Inka

Assignment:

- Reading TBD; **discussion Tuesday the 8th.**
- Andrew Hamilton, *The Royal Inca Tunic: A Biography of an Andean Masterpiece*. Princeton University Press, 2023, chapter TBD. On reserve in Fine Arts Library and available through Course Reserves. **For discussion Thursday the 17th.**
- Optional: Stone, *Art of the Andes*: Ch. 7, “Inca Art and Architecture”

Tuesday, April 22

Colonial Epilogue, Course Conclusions, Course Evaluations, Review for Final

RESPONSE TO HAMILTON LECTURE DUE

Thursday, May 1

FINAL EXAM 5:30–7:30 pm

Critical Dates

February 6: Study guide for midterm available

February 13: **MIDTERM EXAM**

February 18: Class meets at Harn Museum of Art

February 20: Visual Analysis Essay Due

March 13: Scholarship-Informed Essay Due

April 17: Class visit and lecture by Andrew Hamilton

April 18: Study guide for final available

April 22: Response to Hamilton lecture due

May 1: **FINAL EXAM 5:30–7:30 pm**

Appendix

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			

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

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

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 (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Note that it prohibits the submission of academic writing that is not your own, and this applies to the use of AI tools such as ChatGPT. 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.

Students with Disabilities

I will make every attempt to accommodate students with disabilities. 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 their instructor and discuss their access needs, as early as possible in the semester.

University Counseling & Wellness Center

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P.O. Box 112662, University of Florida

Gainesville, FL 32611-4100

Phone: 352-392-1575

Web: counseling.ufl.edu/guide-to-services