



## Art of Spanish Colonial South America OLLI, Fall 2021 Syllabus



This course surveys the art of the Viceroyalty of Peru (Spanish colonial South America), one of the great cultural mixings in the era of globalization. After providing historical and artistic background on the Spanish and Inca cultures, the course examines the art of the viceroyalty from the conquest (1533) to independence (ca. 1820). Topics covered include missionizing art and architecture; the arrival of European painters; the development of local indigenous schools of painting, especially the Cuzco school; artistic developments during the Enlightenment, and the indigenous response to them; and mural painting in indigenous villages.

**Course meeting time:** Wednesdays from September 15 through November 3, 2021; 3:30 – 5:00 pm.

**Instructor:** Bernard Cesarone, [cesarone@illinois.edu](mailto:cesarone@illinois.edu)

### **Week 1. Historical and Artistic Background. Part 1. Spain**

- A. Introduction to the Course (already done)
- B. Historical Background: Spain, 15th and Early 16th Centuries
- C. Artistic Background: Italian Art in Italy
- D. Artistic Background: 15th and Early 16th Century Spanish Art, Flemish Influence
  - D1. Fostering art in Spain under Isabel la Católica (d.1504)
  - D2. Flemish art in Spain
  - D3. Hispano-Flemish art
- E. Artistic background: 15th and 16th Century Spanish art, Italian influence
  - E1. Michelangelesque influence
  - E2. Leonardesque influence
- F. Artistic Background: Later 16th Century

### **Week 2. Historical and Artistic Background. Part 2. Pre-Hispanic Peru**

- A. Pre-Hispanic Peru: Historical Background through the Early 16th Century
  - A1. Historical Background: Pre-Inca
  - A2. Inca
- B. Pre-Hispanic Peru: Artistic Background
  - B1. Ceramics
  - B2. Textiles
  - B3. Silverwork and goldwork
  - B4. Kero (or Quero) cups
  - B5. Stone monument and stone construction
  - B6. Quipu
  - B7. Wood carving
  - B8. Addendum: Krannert Art Museum

### **Week 3. Conquest, Early Missionizing, and the Three Italians**

- A. Historical Background: Spain, the Caribbean, and Beyond
  - A1. Conquest of Peru
  - A2. Inca rebellion
  - A3. Civil war among Spanish conquistadors
  - A4. Establishment of the viceroyalties in Spanish America
- B. Early Colonial Urbanization
  - B1. Urban Planning
  - B2. Inca Cuzco VS Spanish Cuzco
  - B3. Lima VS Cuzco
  - B4. Lima/Cuzco VS Mexico City
- C. Early Evangelization and Artworks in Peru and the Kingdom of Quito
  - C1. Humanism VS Counter-Reformation
  - C2. Jodoco Ricke, Pedro Gocial, and the school of painting in Quito
  - C3. Spanish concern with native idolatry
  - C4. Native authors (Guaman Poma)
  - C5. Tito Yupanqui and the Virgins of Copacabana and Cocharcas
- D. The Three Italians
  - D1. Bernardo Bitti
  - D2. Mateo Pérez de Alesio
  - D3. Angelino Medoro

### **Week 4. Architecture in the 17th Century**

- A. Architecture in the Kingdom of Quito
  - A1. Overview of styles and elements
  - A2. Church and monastery of San Francisco
  - A3. Jesuit church of La Compañía
- B. Architecture in Cuzco and Lima before the Mid-Century Earthquakes
  - B1. Cuzco: Church and monastery of Santo Domingo
  - B2. Cuzco: Cathedral of Our Lady of the Assumption
  - B3. Lima: Cathedral of Our Lady of the Assumption
- C. Architecture in Cuzco and Lima after the Mid-Century Earthquakes
  - C1. Cuzco: Jesuit Church of La Compañía
  - C2. Lima: Church and monastery of San Francisco
  - C3. Domestic architecture in Lima
- D. Architecture in Arequipa
  - D1. Location and style
  - D2. Churches of religious orders
  - D3. Civic architecture
  - D4. Andean Baroque style in Upper Peru: Church of San Lorenzo, Potosí
- E. Rural Churches in the Cuzco Region

### **Week 5. Regional Painting (Mid-17th to Early 18th Century)**

- A. Painting in Peru through the Mid-17th Century
  - A1. Principal followers of the three Italians
  - A2. Spanish painters and paintings to Peru after the three Italians
- B. Painting in New Granada (Colombia)
  - B1. Figueroa family dynasty (1600-1667)
  - B2. Gregorio Vázquez de Arce y Ceballos (1638-1711)
- C. Painting in Quito
  - C1. Early painting
  - C2. Miguel de Santiago (ca. 1633-1706)
  - C3. Nicolás Javier de Goríbar (1665-1736)

- D. Painting in Lima
- E. Painting in Cuzco
  - E1. Three critical events for the development of the Cuzco school of painting
  - E2. The Corpus Christi series
  - E3. Diego Quispe Tito (1611-1681)
  - E4. Basilio de Santa Cruz Pumacallao (active 1661-1698)

### **Week 6. Regional Painting: Cuzco (Late 17th-Early 18th Century) and Alto Peru**

- A. The Inca Renaissance and the Iconographic War
  - A1. Introduction
  - A2. Portraits of indigenous nobles
  - A3. Portrait series of Inca kings
  - A4. Jesuit marriage paintings
  - A5. Santiago Mataindios
  - A6. Two versions of the Descent of the Virgin
- B. Expansion of the Cuzco School
  - B1. Nolasco-Pabon workshop, early 18th century
  - B2. Economic rise of Cuzco school, mid-18th century
  - B3. Religious orders in Lima commission works in Cuzco style
- C. C. Some Favorite Themes and Iconographies (in Cuzco and Southern Andes)
  - C1. Images of piety / devotional paintings
  - C2. Narrative scenes in fantastic landscapes
  - C3. Statue paintings of the Virgin
  - C4. Lord of the Earthquakes
  - C5. Young Virgin Mary spinning
  - C6. Angels with arquebuses
- D. Painting in Alto Peru

### **Week 7. Enlightenment Painting and the Response of Local Traditions**

- A. Historical Background
  - A1. Habsburg to Bourbon, regalism, and Bourbon reforms
  - A2. Political administration: New viceroalties
  - A3. Enlightenment
  - A4. Scientific expeditions
  - A5. The revolt of Tupac Amaru II
- B. Neoclassical Painting in Lima
  - B1. Introduction
  - B2. Cristóbal Lozano and the resurgence of the Lima school
  - B3. Casta paintings and ethnographic images
  - B4. Lozano's pupils and followers
  - B5. Academic art in late 18th-century Lima
- C. Response from Cuzco and the Andes
  - C1. Industrial workshop production in mid-18th century: Introduction
  - C2. Industrial workshop production in mid-18th century: Marcos Zapata
  - C3. Decline of the Cuzco school
- D. Royalism to Independence
  - D1. Historical background
  - D2. Royalist imagery
  - D3. Revolutionary imagery

## **Week 8. Mural Painting**

- A. Italian Masters in Peru and Anonymous Painters in New Granada
  - A1. Bernardo Bitti
  - A2. Mateo Pérez de Alesio
  - A3. Anonymous murals in New Granada, after Angelino Medoro
- B. Paintings in Religious Houses in Cuzco
  - B1. Cell of Fray Salamanca
  - B2. Chapter room in the convent of Santa Catalina
- C. Paintings in Churches in Indigenous Villages
  - C1. Andahuaylillas, Church of San Pedro Apóstol
  - C2. Church at Curahuara de Carangas, Oruro district (Bolivia)
- D. Murals in Textile Style
- E. Mural Painting from the Late Colonial Period and the “Iconographic War”
  - E1. San Juan Bautista in Huaró (pro-rebellion)
  - E2. Nuestra Señora de la Navidad in Chinchero (contra-rebellion)