

Draft Syllabus for Public Posting.

Final syllabus with detailed weekly assignments will be distributed to enrolled students on the first day of class and on Canvas.



**Syllabus for Cognate Graduate Course, taught with ARH3652:
Art History 5667 Colonial Andean Art**

Professor Maya Stanfield-Mazzi, Ph.D.

University of Florida, Spring Semester, January 12–April 22, 2026 (3 credit hours)

Mondays Periods 6–7 (12:50–2:45) and Wednesdays Period 7 (1:55–2:45), FAC 201

Final exam Thursday, April 30 10:00 am–12:00 pm

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Office hours: Wednesdays 3:00–5:00 pm

Office: Fine Arts C 117, or email for Zoom link

Expected Learning Outcomes

- Understand the primary historical features of the Andean region during the early modern period.
- Develop an awareness of postcolonial and decolonial theory and how it is applied to colonial Andean art.
- Recognize, interpret, and analyze several colonial Andean artworks.
- Pronounce and memorize the names of key artists, historical actors, and sites.
- Hone critical reading skills by synthesizing and discussing scholarly texts.
- Improve art historical research and writing skills.
- Identify a feasible research topic in consultation with the professor.
- Identify, consult, and cite scholarly sources for the research paper.
- Write a short scholarly paper.

Students should complete all of the assignments listed on the main syllabus (ARH3652, copied below), except that the final paper (or project) should be 7–10 pages long, on a topic identified in consultation with the professor. You should meet with the professor about it on or before **April 8th**, and the paper is due **April 22nd**.

Apart from the readings listed below, a set of additional readings (located on Canvas under Files) will be provided on the first day of class. If possible we will decide on an hour to meet to discuss them each week.

Syllabus for Undergraduate Course: Art History 3665 Colonial Andean Art

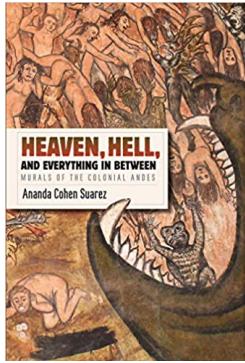
Course Description

This course examines art of the Andean region (mainly Peru, Ecuador, and Bolivia), during the 300-year time period (1532–1824) in which those territories were colonized by Spain and constituted as the Viceroyalty of Peru. It focuses on art forms introduced or encouraged as part of colonization, especially manuscript, easel, and mural painting. It considers how Andean art developed uniquely in various sub-regions during this period, with significant leadership by Indigenous artists who drew on their associated systems of knowledge. A special feature this semester will be the on-campus colloquium about the art and writing of Indigenous author Felipe Guaman Poma de Ayala.

Required Materials

Please purchase and read this book through the semester as assigned:

- Ananda Cohen Suarez, *Heaven, Hell, and Everything In Between: Murals of the Colonial Andes*. Austin: University of Texas Press, 2016. ISBN: 1477309551.

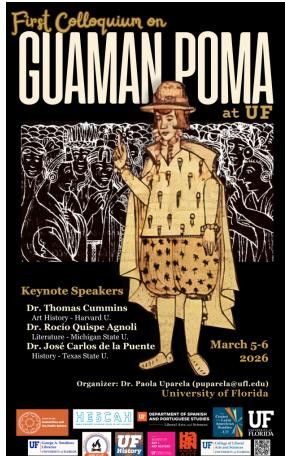


- Other required readings are available as pdf's on the Canvas course site or through the UF Library.
- Materials such as a tablet and/or a notebook for viewing course readings and taking notes.

Requirements

All students must:

- (1) attend class
- (2) do the readings assigned for each day before class
- (3) participate in class discussions and complete in-class assignments
- (4) attend two events (one keynote talk and one regular paper) of the Guaman Poma Colloquium on March 5–6:



- (5) submit a response to each of the events
- (6) write a 2-page independent analysis of one of Guaman Poma's drawings after the colloquium
- (7) complete a short (3–5 page) research paper on an Andean oil painting of your choice
- (8) take the 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: 15%

Midterm examination: 15%

Guaman Poma keynote lecture response: 7%

Guaman Poma colloquium talk response: 3%

Guaman Poma drawing analysis: 10%

Final paper: 20%

Final examination: 20%

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 catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/

Students who do not complete requirements 6–8 (see above) will fail the course. Written assignments should be submitted as Word documents 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. Other policies are the same as those of the wider university:

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 3:00–5:00), 352-273-3070. Otherwise ask for an appointment to meet in person or by Zoom.

SCHEDULE AND ASSIGNMENTS

INTRODUCTION

Monday, January 12th and Wednesday, January 14th

Introductions. What is this class about? What is its structure? What are the requirements? An illustrated preview of the course.

Reading assignment:

- This syllabus. Read it thoroughly and consult it weekly if not more; it is your contract with me. Purchase Cohen Suarez book.
- Cohen Suarez, *Heaven, Hell*, “Introduction,” pp. 1–26. **For discussion Wednesday.**

NO CLASS Monday, January 19th: Martin Luther King, Jr. Day

Wednesday, January 21st

How has colonial Andean art been studied until now? What are the major debates? What do "postcolonial" and "decolonial" mean?

Reading assignment:

- Students see final syllabus.

Monday, January 26th and Wednesday, January 28th

The Inca Empire and Early Modern Spain

Reading assignment:

- Cohen Suarez, Heaven, Hell, Chap. 1, pp. 27–49. **For discussion Monday.**

Monday, February 2nd and Wednesday, February 4th

The Spanish Invasion and Its Interpreters

Reading assignment:

- Students see final syllabus.

Monday, February 9th and Wednesday, February 11th

Stories in Stone and Adobe: Architecture

Reading assignment:

- Students see final syllabus.

Monday, February 16th

Indigenous Art Forms Part 1: Queros, and Review for Midterm

Reading assignment:

- Students see final syllabus.

Wednesday, February 19th

MIDTERM EXAM; Professor at CAA Conference

Monday, February 23rd and Wednesday, February 25th

Indigenous Art Forms Part 2: Cumbi and Other Cloth

Reading assignment:

- Students see final syllabus.

Monday, March 2nd and Wednesday, March 4th

COLLOQUIUM RESPONSES DUE WEDNESDAY.

Polychrome Sculpture:

Reading assignment:

- Students see final syllabus.

Attend Guaman Poma Colloquium March 5th and 6th: Details to come.

Monday, March 9th and Wednesday, March 11th
GUAMAN POMA DRAWING ANALYSIS DUE WEDNESDAY.

Painting: Early Developments and European Models

Reading assignment:

- Students see final syllabus.

Monday, March 16th and Thursday, March 18th
NO CLASS—ENJOY SPRING BREAK

Monday, March 23rd and Wednesday, March 25th

Painting in Cusco

Reading assignment:

- Cohen Suarez, *Heaven, Hell*, Chaps. 3 & 4, pp. 83–144. **For discussion Monday.**

Monday, March 30th and Wednesday, April 1st

Painting in Quito

Reading assignment:

- Students see final syllabus.

Monday, April 6th and Thursday, April 8th

Painting in Bolivia

Reading assignment:

- Students see final syllabus.

Monday, April 13th

Art of Rebellion and Independence

- Cohen Suarez, *Heaven, Hell*, Chap. 5 & Conclusion, pp. 145–88.

For discussion.

No class Wednesday, April 15th: Finish reading Cohen Suarez and Submit Paper Assignment

Monday, April 20th and Wednesday, April 22nd

Review for Final and Course Evaluations

Thursday, April 30th 10:00 am–12:00 pm in classroom

FINAL EXAM

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

I do not round up grades based on percentage points. The letter grade assigned by Canvas at the end of the semester is what you can expect as a final grade.

University-Wide Academic Policies and Resources:

<https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>