

SYLLABUS

Art, History and Architecture of Peru

Professor: Donaldo Humberto Pinedo Macedo.
Semester: Fall 2008 – September to December

1. INTRODUCTION.

The course will focus on, from a critical perspective, the most important cultural, historical and artistic processes that characterize Peruvian society, with particular focus on the city of Cusco.

As an introduction we will define the terms culture, art and history to better frame an understanding, and to relate it to the treatment that Social Sciences gives these subjects.

Later we will study pre-Columbian history, including the descriptions of the main Peruvian cultures that arose in the lithic, pre-ceramic, and initial, the Early Horizon, the Early-Intermediate Horizon, and the Intermediate and Late-Intermediate Horizons. In this last period of history, the Incan Culture had place and time to develop. A subject that we will approach with greater depth to better frame the society with the greatest influence on the configuration of modern Peruvian culture, and above all on cusquenean society, beyond its administrative, technological and religious achievements.

Next we will describe and analyze the impact of the "Spanish conquest" on the Inca State, and in present day society. We will also analyze the role played by both Spanish *cronistas*, and native Peruvians in our understanding of the Inca culture

Following historical processes, we will describe and analyze the most important characteristics of the Viceroy of Peru, its administrative and economic system, the roll of the church, the peculiarities of its society, and special development of art and culture of the time.

As is normal, all effects follow a natural sequence, in this case, before the new imperial impositions of Spain, there follows insurgent processes, such as the indigenous rebellions of the mythical Juan Santos Atahualpa and "the Last Inca" Jose Gabriel Túpac Amaru II. These processes introduce us to the first inklings of a movement for Peruvian independence, the last subject to which we will give greater critical emphasis in observing its causes, actors and interpretations.

Beyond the concatenation of facts, when understanding republican Peru it's necessary to concentrate in the analysis of the ideas and conceptions that determined the understanding of multicultural Peru, for example, the indigenous movement, discrimination, the mixing of cultures, political violence and the processes of migration from the countryside to the city.

With this we finish with part of Peruvian history and culture to enter the development of the artistic expressions that characterizes contemporary Cusco, such as painting, the theater, music and imagery. Later we will approach an almost inseparable subject to art: the religious celebrations most representative of Cusco, for in them devotion is materialized in pictorial, sculptural and scenic art of great value. However, the intention is to not only study the festivals and their main religious characteristics, but to analyze their origins, and interactions with official religion.

In order to improve the understanding of these historical, cultural and artistic processes, we will complement the theoretical presentations and classroom discussions, with visits to the main museums and churches in the city of the Cusco.

The following methodology will be used in the course: the professor will begin the class with a brief theoretical presentation on the subject; later the students will have to participate through questions and opinions, which will be interpreted and answered in order to construct the most important ideas. After classes, the student will have to complement his or her knowledge with the appropriate reading.

At the end of the course, the student will have learnt the following: Managing historical sources, knowing the main artistic tendencies of Peru and Cusco, and analyzing the main characteristics of Peruvian culture.

2. SUMMARY

The course of "Culture, art and history of Peru" develops, in a chronological and sequential way, the history of Peru from pre-Hispanic time to the contemporary. The course explains the critical compression of Peruvian culture starting with artistic impression: ceramics, textiles, religious jewelry, architecture, dances, celebrations, music, painting, clothes and imagery. For this purpose the course includes guided tours of museums, convents, artisan workshops, public places, art galleries, and churches; we will also view projections of videos and demonstrations.

3. GENERAL OBJECTIVES

The course aims to have participants achieve the following:

- a. Acquire basic conceptual knowledge about historic, artistic and cultural processes in modern and ancient Peru.
- b. Understand the diverse cultural and artistic expressions with respect to the historical context that developed.
- c. Develop a positive attitude towards the development and expression of Peruvian culture, whilst enriching the understanding of the students own culture and celebrating cultural diversity.

3. METHODOLOGY

The course contains 42 academic hours. Classes will be held in accordance with the semester timetable. The classes will talk about the theory behind the course, and fill feature group discussions, class readings, visits to

museums, mid-term exams and a final presentation.

Alter the initial presentation by the class professor; the students will be able to participate in activities, individually or in groups, with the objective of complementing the analysis and discussing the themes of the class. At the end of every class the professor will provide the students with a reading list to complement the day's discussion.

The guided tours will seek to deepen the students understanding of the topics discussed in class, in addition to developing abilities and aptitudes in relation to their understanding of artistic, cultural and historic processes in Peru.

During the course there will be two mid-term examinations, and a final exam. The mid-term exams will seek to develop the students' abilities to understanding readings and analyze ideas. The content of the mid-term exams will be based on the topics discussed in class, reading lists, and museum visits.

The final presentation for the class is an individual effort. Its objective is to provide evidence that the student has acquired an understanding of the theory of the cultural, artistic and historic processes in Peru. It will be an aural and/or visual presentation. The theme should be chosen based on the syllabus.

4. SYSTEM OF EVALUATION

The course will be evaluated systematically, based on various grades obtained from various parts of the course. Every grade will be based on the Peruvian grading system of 0-20 (Later to be converted to USA grades). The different parts of the course will be evaluated as follows:

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|---|------------------------|-----|
| • | Personal participation | 30% |
| • | Mid-term examinations | 30% |
| • | Homework/presentation | 15% |
| • | Final Examination. | 25% |

5. TIMETABLE

SESSION 1

Themes:

1. General introduction to the class.- Culture art and history. Conceptualization. Culture and popular art. Official history, and the "other" history.

References:

www.sil.org/capacitar/antro/cultura.pdf
http://portal.unesco.org/culture/en/ev.php-URL_ID=34603&URL_DO=DO_TOPIC&URL_SECTION=201.html
www.inc.gob.pe
www.inc-cusco.gob.pe

SESSION 2

Themes:

1. Timeline of pre-Colombian history. Lithic, Pre-ceramic, initial, early horizon, early intermediate, middle horizon, late intermediate.

References:

LUMBRERAS, L. **Arqueología de la América andina**. Lima: Editorial Milla Batres. 1981.

MOSELEY, Michael Edward. **The Incas and their ancestors: the archaeology of Peru**. London: Thames and Hudson, 1992.

MURRA, J. "El 'control vertical' de un máximo de pisos ecológicos en la economía de las sociedades andinas". En: Murra, J. (ed). **Visita de la provincia de León de Huánuco, hecha por Iñigo Ortiz de Zúñiga**. Huánuco: Universidad Nacional Hermilio Valdizán. 1972.

RAVINES, R. **Panorama de la arqueología andina**. Lima: IEP. 1982.

<http://www.educared.edu.pe/estudiantes/historia1/index.htm>

<http://chavin.perucultural.org.pe/>

<http://www.caralperu.gob.pe/>

SESSION 3

Themes:

1. Inca culture:
 - a. Rise of the state.- Narrative of the Aya brothers, The Chanka attack on Qosqo, Pachacutec Inca Yupanki,
 - b. The collapse- Causes of the fall of the state, epidemics of violence.
 - c. Administrative aspects.- The social composition of Tahuantinsuyo, the economic models, road network
 - d. Andean technology - Agriculture, Ceramics, hydraulic technology, textiles, and terraces

References:

ROSTWOROWSKI, María. **Historia del Tahuantinsuyo**. Instituto de Estudios Peruanos IEP Ediciones, Lima, 1995.

HEMMING, John & RANNEY, Edward. **Monuments of the incas**, University of New Mexico Press, Albuquerque, 1982

BANCO DE CRÉDITO DEL PERÚ. **Los incas, arte y símbolos**. Colección Arte y Tesoros del Perú, Lima, 1999.

<http://incas.perucultural.org.pe/index.htm>

SESSION 4

Themes:

- 1. First mid-term exam.**

Visit:

- Museo de Arte Precolombino (Banco Continental)
- Museo Arqueológico Inka.

SESSION 5

Themes:

1. Decentralization of Tahuantinsuyo.- Vilcabamba, death of the inka, new administration.
2. the chronicles
3. the viceroys of Peru. Administration. Society. Economy. Church. Art and culture

References:

- HAMPE, Teodoro et. al. **Historia del Perú**. Barcelona: Lexus, 2000.
- ITIER, César (comp.) **Del siglo de oro al siglo de las luces**. Cuzco: CBC, 1995
- MANRIQUE, Nelson. **El universo mental de la conquista de América: vinieron los sarracenos**. Lima: Desco, 1993.
- PEASE, Franklin et. al. **La gran historia del Perú**. Lima: Libris, 1997
- SILVA SANTISTEBAN, Fernando, (editor) **Historia y Cultura del Perú**. Lima: Universidad de Lima, 1995
- VARGAS UGARTE, Rubén. **Historia General del Perú**. Lima: Milla Batres, 1971
- WACHTELL, Nathan. **Los vencidos. Los indios del Perú frente a la conquista española (1530-1570)**. Madrid: Alianza Editorial, 1976
- <http://www.educared.edu.pe/estudiantes/historia2/index.htm>
- <http://www.educared.edu.pe/estudiantes/historia3/index.htm>
- <http://www.artehistoria.jcyl.es/historia/contextos/1578.htm>
- http://www.puc.cl/sw_educ/historia/america/html/1.html
- http://www.ugr.es/~pwlac/G14_05Olinda_Celestino.html
- http://sisbib.unmsm.edu.pe/bibvirtual/libros/historia/Trad_clas/indice.htm

SESSION 6

Visit:

- Iglesia y convento de Santo Domingo / Qoricancha
- Casa del Inka Gracilazo de la Vega (Museo Histórico Regional)

SESSION 7

Themes:

1. The Barbonic reforms.
2. Indigenous rebellions.- Juan Santos Atahualpa, Túpac Amaru II.
3. Debate about independence

References:

- BASADRE, Jorge. **Historia de la república del Perú**. Lima, Editorial Universitaria, 1981
- BONILLA, Heraclio (Comp). **Los Andes en la encrucijada**. Quito: FLACSO, 1991.
- CAMPBELL, Leon. **The Military and Society in Colonial Peru, 1750-1810**. Philadelphia: The American Philosophical Society. 1978.
- FLORES GALINDO, Alberto. **Buscando un inca: identidad y utopía en los Andes**. Lima: IAA, 1987.
- KLAREN, Peter. **Nación y sociedad en la historia del Perú**. Lima: IEP, 2004.
- MÉTRAUX, Alfred. "A Quechua Messiah in Eastern Peru". En: **American Anthropologist**. N° 44 (Oct-Dic 1942)
- PEASE GARCÍA IRIGOYEN, Franklin. **Perú hombre e historia**. Lima: EDUBANCO, 1992

WALKER, Charles (comp.) **Entre la retórica y la insurgencia: las ideas y los movimientos sociales en los Andes, siglo XVIII**. Cuzco: Centro Bartolomé de las Casas. 1995.

<http://www.educared.edu.pe/estudiantes/historia4/index.htm>

<http://www.educared.edu.pe/estudiantes/historia5/index.htm>

<http://www.educared.edu.pe/estudiantes/historia6/militarismo.htm>

<http://www.congreso.gob.pe/archivo/archivo6.htm>

<http://www.editoraperu.com.pe/edc/01/07/30/trib.htm>

SESSION 8

Theme:

1. 2nd mid-term exam

Visits:

- Palacio Arzobispal y Museo de Arte Religioso.
- Iglesia de la Basílica Catedral del Cusco.
- Iglesia de La Merced.

SESSION 9

Theme:

1. cultural mixing
2. political violence and its impact
3. migration and internal movements

References:

ARGUEDAS, José María. **Indios, mestizos y señores**, ed. Horizonte, Lima, 1985

DE LA CADENA, Marisol. 1997. **La decencia y el respeto: raza y etnicidad entre los intelectuales y las mestizas cuzqueñas**. Lima: IEP.

MATOS MAR, José. **Desborde popular y crisis del Estado: veinte años después**. Fondo Ed. del Congreso del Perú, 2004.

MENDOZA, Z. S. 2006. **Crear y sentir lo nuestro. Folclor, identidad regional y nacional en el Cuzco**, siglo XX. Lima: PUCP.

POOLE, Deborah. 2000. **Visión, raza y modernidad: una economía visual del mundo andino de imágenes**. Lima: SUR.

VALCÁRCEL, Luis. "Indigenismo en el Perú", en **Estudios sobre la cultura actual del Perú** / Luis Valcárcel; José María Arguedas. Lima: UNMSM, 1964.

SESSION 10

Theme:

1. Artistic expressions in Cusco: Theatre, dance, music, painting and imagery.
2. Religious systems and ritual celebrations in contemporary Cusco: Intiraymi, Corpus Christi, Mamacha Carmen, Qoyllorrit'i, Taytacha de los temblores y Cruz Velacuy, Pagos a la tierra.

References:

BENAVENTE VELARDE, Teófilo. "Imaginería o escultura religiosa cusqueña", en **Andinidad** (etnofolklore). No. 1 (1996).

BENAVENTE VELARDE, Teófilo. "Los pintores cuzqueños de la colonia", en **Revista del Instituto Americano de Arte**. Vo. 11 No. 11 (1963).

DE MESA, José. "La Pintura cuzqueña (1540-1821)", en **Cuadernos de Arte Colonial**. No. 4 (1988).

FLORES OCHOA, Jorge. CEAC (Cusco). **El Cuzco: resistencia y continuidad**, Cusco, Ed. Andina, 1990.

CORNEJO BOURONCLE, Jorge. **Derroteros de arte cuzqueño: datos para una historia del arte en el Perú**, Ed. Garcilazo, 1960.

ROZAS, W. 1992. "Sana, sana patita de rana..." en **El Qosqo. Antropología de la Ciudad**. H. Tomoeda y J. Flores Ochoa. Cusco: Ministerio de Educación del Japón, CEAC, pp. 199-224.

SALAS, G. 2003. "Curanderos, peregrinos y turistas: procesos interculturales en la sociedad cusqueña contemporánea", en **Anthropológica, N° 21**.

VELASCO ASTETE, Domingo. "El arte cuzqueño", en **Revista Universitaria**, Vo 46, N° 112 (1957), Vo 44, N° 113

VILLEGAS, Roberto. "La Procesión del Corpus Christi en Cusco: Julio Villalobos y su arte popular", en **Boletín de Lima**. No. 34 (1984).

<http://ist-socrates.berkeley.edu/~dolorier/Chambidoc.html>

<http://www.geocities.com/Vienna/7094/Historia.html>

<http://club.telepolis.com/pastranec/rt61.htm>

<http://museonacional.perucultural.org.pe/>

<http://ojoverde.perucultural.org.pe/home.html>

SESSION 11

Visits:

- Taller Artesanal Hilario Mendivil
- Museo Taller Galería Arte – Antonio Olave

SESSION 12

Visits:

- Museo de Arte Popular

SESSION 13

Theme:

- 1. presentation**
- 2. final exam**