



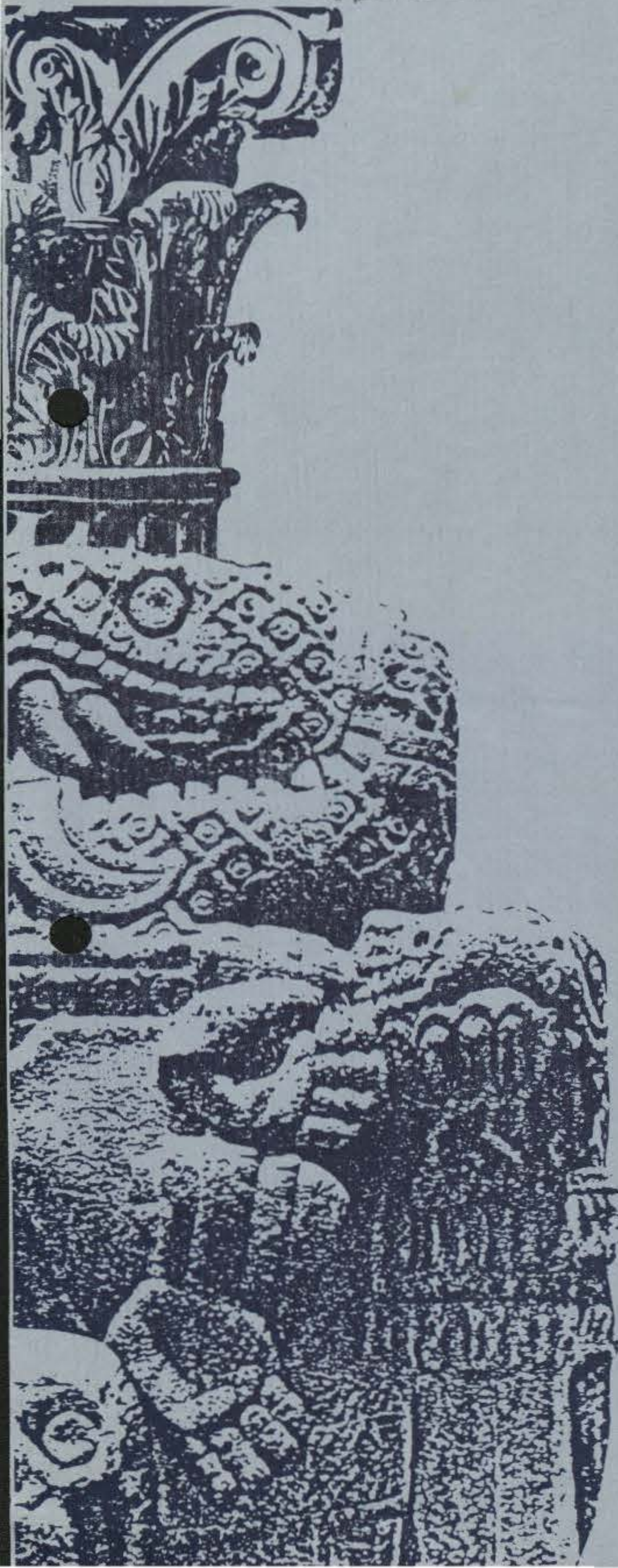
INSTITUTO DE INVESTIGACIONES
ESTÉTICAS
ARCHIVO HISTÓRICO



FONDO	BEATRIZ DE LA FUENTE
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ART HISTORY OF MEXICO: AN AESTHETIC VIEWPOINT

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NATIONAL AUTONOMOUS
UNIVERSITY OF MEXICO
600 Hemisfair Plaza
P.O. Box 9126
San Antonio, Texas 78204



SPECIAL PROGRAM

ART HISTORY OF MEXICO: AN AESTHETIC VIEWPOINT

Offered to:

All those interested in obtaining a panoramic view of the History of Mexico.

Objective:

To familiarize new students and reinforce existing knowledge through our Mexican Art Historian's precise focus on SYMBOL, STYLISTIC EVOLUTION, TECHNIQUE and MEDIA.

PROGRAM DESCRIPTION

The Program runs for fifteen weeks divided into three equal five week sessions, for a total of 112.5 hours. Each session will cover one of the major epochs in 37.5 hours of lecture time over five weeks of daily periods of one and one half hours duration.

Lectures will be held from 6:00 p.m. to 7:30 p.m. Mondays through Fridays.

CREDITS

SPRING SESSION (PREHISPANIC TIMES)

Equivalent to 2 credits

SUMMER SESSION (COLONIAL PERIOD)

Equivalent to 2 credits

FALL SESSION (MODERN MEXICO)

Equivalent to 2 credits

At the end of each session, the student who wishes to obtain academic credit must present a term paper of at least 12 pages, plus bibliographical references and delivered two weeks after the corresponding session.

CALENDAR

SPRING SESSION (PREHISPANIC TIMES)

Registration: February 10-17

SUMMER SESSION (COLONIAL PERIOD)

Registration: May 20-27

FALL SESSION (MODERN MEXICO)

Registration: September 23-29

FEES

Registration for each session \$15.00 U.S. Cy.

Tuition \$40.00 U.S. Cy per session

Audit \$20.00 U.S. Cy

Call 227-0311 for further information

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ART HISTORY OF MEXICO: AN AESTHETIC VIEWPOINT



PREHISPANIC TIMES

COORDINATOR: DR. BEATRIZ de la FUENTE

1. THE ORIGINS

By: Dr. Beatriz de la Fuente
February 22-26, 1982

- 1.1 Chronology and cultural geographic area.
- 1.2 Governing principles of Mesoamerican architecture
- 1.3 Chief determining principles of Mesoamerican sculpture, painting and ceramics.
- 1.4 OLMEC: The first artistic style. Its architecture and sculpture.
- 1.5 Diffusion and influence of OLMEC art style.

2. PRECONQUEST ART IN CENTRAL MEXICO

By: Dr. Nelly Gutierrez Solana
March 8-12, 1982

- 2.1 First artistic manifestations on Central Plateau of México. Teotihuacan: Urbanism and architectural values.
- 2.2 Sculpture and painting at Teotihuacan.
- 2.3 Sites and transition: Xochicalco and Cacaxtla. The Toltec Manner: Novel touches in its architecture and sculpture. A new kind of society and a new type of art.
- 2.4 Mexica architecture: Malinalco and Tenochtitlan.
- 2.5 Mexica sculpture: reflection of a particular ideology.

3. ART OF THE MAYA

By: Lic. Ana Luisa Izquierdo
March 22-26, 1982

- 3.1 The Prehispanic Mayas, Definition of an identity. History, economy, society and politics. Hieroglyphic writing and scientific knowledge.
- 3.2 Maya architecture: Settlement pattern, Construction programs, religious and civil structures, decoration and styles.
- 3.3 Sculpture in Stone and Stucco: Techniques and Styles.
- 3.4 Painting, Techniques, Murals and Códices.
- 3.5 Ceramics and other small art forms. Techniques and Materials.

4. PREHISPANIC ART IN OAXACA

By: Maestra Teresa Uriarte
April 26-30, 1982

- 4.1 Monte Albán: Its development from pre-urbanism to decadence. Monte Albán I to III B.
- 4.2 Mixtec occupation: Necropolis. Monte Albán IV & V.
- 4.3 Various ceremonial centers in Oaxaca, comparison of similarities and differences with Monte Albán. Why are centers separated from a dominant metropolis?
- 4.4 Zapotec urns: their evolution, Monte Albán I to IIIB, decadent period.

4.5 Mixtec art, Mitla architecture. Ceramics, Metallurgy and Códices.

5. COASTAL PRECOLUMBIAN ART

By: Maestra Rebeca Barrera de Fraga
May 10-14, 1982

- 5.1 The Atlantic shore. Environment and artistic plurality. "The Totonac Stamp" Art and Science at El Tajín.
- 5.2 The yoke, palmate and axe complex. Iconography of El Tajín bas reliefs. Smiling faces and effigies from El Zapotál. From Tajín to Zempoala.
- 5.3 Huastec art forms.
- 5.4 The Pacific shore. Environment, archaeology and chronology of plastic arts expression on the West Coast. Preclassic to classic period.
- 5.5 Anecdotal ceramics. Colima, Jalisco and Nayarit in their funerary complex. Tarascans and the conquest.

COLONIAL PERIOD

COORDINATOR: DR. ELISA VARGAS LUGO

6. ART in the XVI CENTURY

By: Maestra Elena E. de Gerlero
May 31-June 4, 1982

- 6.1 Paulist meaning in the evangelization of New Spain and liturgical symbolism of monastic architecture.
- 6.2 The Didactic focus of religious art.
- 6.3 Models, iconography and artistic value of XVI century mural painting.
- 6.4 "The Last Judgement" in the open chapels of Actopan and Xoxoteco. Stone sculpture.
- 6.5 Civil and governmental architecture.

7. EL ARTE EN EL SIGLO XVII *

por: Arquitecto Manuel González Galván
Junio 14-18, 1982

- 7.1 El Manierismo en la Nueva España.
- 7.2 Arquitectura de conventos de monjas.
- 7.3 Barroco salomónico.
- 7.4 Yeserías barrocas.
- 7.5 Modalidades del barroco mexicano.

8. ICONOGRAPHY and SOCIETY

By: Dr. Elisa Vargas Lugo
June 28-July 2, 1982

- 8.1 Artistic expression and society.
- 8.2 The iconological process of Santa Rosa de Lima.
- 8.3 Painting of portraits and society.
- 8.4 An iconological analysis of five altar screens.
- 8.5 Santa Prisca; parish church in Taxco.

9. ART IN THE XVIII CENTURY

By: Dr. Clara Bargellini
July 5-9, 1982

- 9.1 Metropolitan religious architecture from beginning of century to 1740.
- 9.2 The Altar screen (retablo) of the Kings and the consequences.
- 9.3 Religious architecture outside Mexico City toward mid XVIII century, the case of the North.
- 9.4 Eighteenth century retablos and sculpture.
- 9.5 Civil, baroque architecture in New Spain.

10. LA PINTURA de CABALLETE *

By: Maestro Jose Rogelio Ruiz Gomar
Julio 12-16, 1982

- 10.1 Personalidad, temática y aspectos técnicos.
- 10.2 La Pintura manierista
- 10.3 La escuela tenebrista
- 10.4 El barroco exuberante
- 10.5 ¿La decadencia?

MODERN AND CONTEMPORARY ART

COORDINATOR: XAVIER MOYSSEN

11. THE NINETEENTH CENTURY

By: Maestra Elisa Garcia Barragán
October 4-8, 1982

- 11.1 Reorganization of San Carlos Academy. Antecedents: Pelegrín Clavé and his pupils. Juan Cordero. Landscape painting.
- 11.2 Sculpture. Manuel Vilár and students. Influences. Nationalism. Symbolist current.
- 11.3 Nineteenth Century Architecture. Classicism. Eclecticism.
- 11.4 Popular painting. José María Estrada. Hermenegildo Bustos. Agustín Arrieta.
- 11.5 Romanticism and Modernism in painting. End of Century.

12. LA PINTURA MURAL *

por: Profesor Xavier Moysseñ
Oct. 18-22, 1982

- 12.1 La pintura mural y la revolución de 1910. El arte pictórico en México hasta 1922, su significación.
- 12.2 Diego Rivera, José Clemente Orozco, David Alfaro Siqueiros, el Dr. Atl y otros muralistas hasta 1930.
- 12.3 La presencia de Siqueiros, Rivera y Orozco en Estados Unidos y Sudamérica, Trascendencia de la "Escuela Mexicana".

12.4 El Muralismo hasta 1949. Afirmación y límites de la pintura mural frente a las corrientes del arte contemporáneo fuera de México.

12.5 Rufino Tamayo. Su posición ante el muralismo nacionalista. Su producción de cuadros de caballete. Conclusiones.

13. MINOR MURALISTS and EASEL PAINTERS 1920-1940

By: Maestra Alicia Azuela
November 1-5, 1982

- 13.1 Spirit of the epoch and artistic options: mural or easel painting
- 13.2 Secondary muralists: differences and similarities with the "big three": Orozco, Rivera and Siqueiros.
- 13.3 Lesser mural painters. Part two.
- 13.4 Easel painting, its meaning and manifestation.
- 13.5 Easel painting. Part two.

14. CONTEMPORARY SCULPTURE AND PRINTS

By: Maestra Margry Rabinovich
Nov. 15-19, 1982

- 14.1 Twentieth century sculpture. The Revolution and nationalism. Academic tradition and precolumbian sculpture.
- 14.2 Sculpture to 1950. The school of direct carving. Official sculpture. The work of Germán Cueto.
- 14.3 Vanguard currents from 1950. Tendencies. Urban sculpture.
- 14.4 Revival of printmaking in the '20's. Graphics as an ideological expression. El Taller de Gráfica Popular. La Sociedad Mexicana de Grabadores.
- 14.5 Printmaking today. Disruptive currents. Major exhibitors. Its meaning.

15. MEXICAN PAINTING SINCE 1950

By: Maestra Teresa del Conde
November 29-December 3, 1982

- 15.1 New options facing realist painting. Foreign painters in México. A generation of rupture: Lilia Carrillo, Enrique Echéverría, José Luis Cuevas, Alberto Gironella, Manuel Felguerez.
- 15.2 Fantastic realism. Mexican roots. The surrealist inner projection. Principal exponents.
- 15.3 "Abstract" painting. Geometric type of articulated abstracción. Abstractionism, its divisions, detours and characteristics.
- 15.4 "Abstract" painting. Free or inarticulate abstraction and its principal representatives.
- 15.5 The new figurative school (after 1960).

* Three speakers will present their topics in Spanish. In each discussion period simultaneous translation will facilitate questions and answers. A typewritten synthesis in English will be circulated. All programs are magnetically taped for your reference.