

September 30th, 2013

The Andean Hybrid Baroque

Mascaypaha: The red fringe on the Inca crown.

Kantuta: The royal flower of the Inca. It represented divine rule and was hallucinogenic. It appears throughout Andean hybrid sculpture.

Chuncho: What the highlanders called the lowlanders. It means that they are savages. They are always partially naked, and wear skins/grass/feathers.

Antisuyu: A part of the Inca Empire located East of Cuzco.

Planimetric: Flat, low relief carving that can be very deep.

Mestizo Style: Hybrid style. South American version of Tequitqui.

Pallai; Pampa: Stripes on a woman's garment. Pallai is very crowded and decorative, pampa is not. Reflects human and human. They are applied to both textiles and church facades. The way thin and wide spaces are integrated on churches reflects the influence of textiles. However, the stripes are flipped to accommodate the shape of the building.

The Habsburg Eagle represented the Spanish Empire.

Sometimes, the mosaic-like style of architecture was influenced not only by textiles, but also the shape of the architecture itself.

As time passed, mosaic style started to break apart and become less rigid.

Sirens were mermaid. They represented mermaids, and were revered in art near Copacabana. When they appear on churches, it is problematic, since the Christians saw them as temptresses. For the Inca, they are more positive.

Native American elements are usually on the outside of churches. The insides are usually more European.

Chiguanco thrushes (also known as Lord Yucyuc) were common motifs associated with agriculture. Lord Yucyuc was the mythological founder of agriculture.

Coca leaves were very important in this area, so it's strange that there aren't many depictions of them.

Compania, Arequipa

Very important monument of the hybrid Baroque.

Arequipa is where this style began. (c. 1650-60)

Contains the widest variety of motifs in this region.

Jesuit headquarters.

Stone carvers came from Colca and brought the style with them.

Retablo facade, which mirrors that altar inside.

Diego de Adrian is the author of this facade, but as the architect he has almost nothing to do with the carving of the church.

Can be compared to the Gate of the Sun at Tiahuanaco. Carvers would have seen this, as it lay by the highway leading to Potosi.

Planimetric style; very flat but deeply carved.

Motifs might have had some religious meaning, but couldn't have been detected by the Spanish.

Motifs are celebrations of the agriculture lifestyle.

The church was finished in 1698, but the carvers afterwards went back and added a lot of these motifs.

Colonial Uncu

We've already seen this.

Colonial period, but traditionally Inca in style.

Relates to lineage, like wearing a coat-of-arms.

Tocapu arrangement is similar to the planimetric style of facades.

Detail of facade, Compania, Arequipa

Caylloma were the people of the Colca valley.

Not attributed to Diego de Adrian because he didn't design this.

Carved by people who were married to textile designers. The patterns could have been invented by women and used by men.

Christ is shown wearing an Inca crown. This is a stone example of images of Christ dressed as an Inca that were banned by church authorities. It is a preservation of the Inca past, but unlike others that were allowed to do so within a religious context, it simply went unnoticed.

Christ Child dressed as an Inca

Banned because the Spanish found it subversive. It probably wasn't.

Cabanaconde

One of the highest concentrations of astral imagery in Peru.

Contains images of lots of stars, as well as the sun and the moon.

Entire building divides hanan and hurin.

The sun is on the left with the moon on the left, which isn't traditionally hanan and hurin. This is because the left and right are from the perspective of them looking out at you.

People regularly worshipped these images from outside of the churches.

San Lorenzo, Potosi

Neighbourhoods in Potosi were divided into white and native.

This church was made for and by natives.

Hanan equals altiplano/Inca/highland/civilization. This is hanan because she wears a pollera. A pollera is skirt worn in the Andes in this period. These churches would often also represent a hurin, Chunchu figure.

Kero with Inca

Cup representing hanan and hurin.

Two parts of a community would unite and toast each other with these cups.

Scenes of a man wearing an Inca and agriculture.

Twin cup shows Chuncho people from the lowlands, representing the hurin.

Tisco Church with Zaramama corn deities

Corn stalks (as opposed to corn) were called Zaramama, the daughter of Pachamama and the bringer of agriculture.

This is very unusual, but probably got away with it because this church is so remote.

The ochre pigment is repainted every 10 years or so by villagers who live a few days away.

The villagers still speak of this as Zaramama.

The bell tower contains images of vizcacha, which were high altitude rodents.