

October 10th, 2013

Making Art I: Guilds and Academies

These two classes on Making Art will be on the slide test.

Today's class focuses on European art in the Americas.

Guilds were organized according to profession. They were crafts organizations that maintained standards, looked after its artists, takes care of the public image of the profession and makes sure artists are getting paid enough.. Guilds didn't work with patrons, but workshops did.

Ordinances are rules of standards that artists within the guild had to craft.

Apprentices were chosen 9-13. Children were adopted by a family of artists and were trained as artists, Christians and scholars.

Journeyman were people who knew and were capable of art. They were given more jobs by the master.

Masters owned their own workshops. They became masters by handing in their masterpiece. Only masters could sign contracts.

Not all artists were male. Female artists usually came from artistic families, like Vigée Le Brun. Family ties were so important, that many artistic families would try to marry into other artistic families.

European artists who sent their art to the Americas:

-Ligismondo Laire was a Bavarian friend of Caravaggio, who specialized in paintings in copper that were rich with shiny colours. He painted a series to be distributed through the Indies (Latin America and Asia) to be used in the missions. His paintings are very legible and happy. Even the paintings of martyrs like St. Catherine of Alexandria are happy, and don't show any actual martyrdoms, because they didn't want to give the natives any ideas.

-Guercino was one of the most important figures in Baroque art. He was also close personally and stylistically to Caravaggio. He specialized in small images of the Virgin and Child that were intimate and sympathetic with very clear messages. Artists like him and Laire would have painted images to be sent to the Americas because they were broke or out of piety.

-Francisco de Zurbarán was a Spanish painter who specialized in series of saints belonging to particular orders.

Italian artists who came to Latin America:

-Bernardo Bitti was a Jesuit artists who worked in Rome and came to Peru in 1574. He worked in Lima, Cuzco and the Lake Titicaca region. He set up many successful workshops.

-Matteo da Leccio was a successful painter in Rome, Malta, and Seville. He went mad, smashed many of his paintings and moved to Peru in 1590 at the invitation of the Jesuits. His apprentice was Pedro Pablo Moron.

-Angelino Medoro was a Roman artist who arrived in Peru in 1600 after working briefly in Colombia. His paintings are also very happy, with families. He wasn't the best painter, but once he was in Peru he got quite a few commissions just because he was white.

French artists who came to Latin America:

-Louis Berger was a Jesuit artist who came to the reductions in Paraguay. He was the first professional artist in the Paraguayan missions. He wasn't a very good artist, but the reduction didn't have any other choice. José Habiyú was his best pupil.

-Charles de Belleville started out as a sculptor who made very over the top altarpieces. He became the court artist of the emperor of China. In 1707 he went to go home, but he got off the boat in Brazil and painted Chinese-style ceilings. He painted entirely in the Chinese style, with Asian motifs. The Chinese style would later become quite popular in Brazilian interiors.

German artists who came to Latin America:

-Between 1664 and 1691 the Spanish Crown relaxed the prohibitions on non-Spaniards entering the Americas, and allowing foreign missionaries in. Catholic Germany was overflowing with young artists who weren't getting enough talent. From 1718-67 several shiploads of German artists, architects and craftsmen came to Argentina and Chile. To do so they had to join the Jesuits. They brought a distinct German style to the region.

-Up to 40 German artists at a time would work at a converted ranch that was turned into a utopian arts and crafts shop by the Jesuits. It had absolutely no contact with native Americans. The style of these craft shops were Rococo, and a lot of the artists here worked in silver.

-Johann Bitterich was very well respected in Germany. He came to Chile and died 2 years later. There are no known surviving sculptures by him, but Bailey is currently publishing an article about one he thinks he might have found of the Death of St. Francis Xavier.

-Adam Engelhard was a master cabinetmaker who worked in a Rococo style at one of the Jesuit ranches.

-A lot of German architecture was also brought to the Americas.

-Georg Lanz left the Jesuits after coming to Chile, and opened his own workshop.

Many artists' styles changed after they came to Peru, because they were now painting from Flemish etchings and prints. Because of this, their paintings emulate the sharp drapery of Flemish art. Their paintings were also easy to read so that they were legible to Americans.

Non-Spanish painters who came to the Americas had to adapt to Spanish ways of painting, which included the painting of statues. Sculptures in Italy were not painted. They had to constantly adapt their idea of art.

In the Americas, no one painted in frescoes or used live models.

The majority of these artists were lay brothers.

Life drawing didn't exist in Latin America before the Neo-Classical era. However, Gregorio Vazquez left the only collection of drawings in the colony. There are 106 preparatory and presentation drawings.

Saint Rose of Lima

Cafà was the favourite pupil of Gianlorenzo Bernini.

The Pope paid for this sculpture to be sent to Lima. It was first unveiled in Rome, which was a huge event.

This was made in a Roman context, for a Roman audience. While making this Cafà was more worried about advancing his own career instead of helping the spiritual paths of of Americans.

This contains many elements from Bernini's sculpture. While the face and the hands are dead, but her drapery ripples like those from The Ecstasy of St. Theresa. It probably influenced the Blessed Ludovica Albertoni.

This never made a huge impact in the Americas, because marble was never used for sculpture.

Struggle Over the Body of Moses

The painter clearly studied the nude body and Michelangelo's style.

His bodies became skinnier and elongated once he came to the Americas, because he no longer had live models. He also couldn't paint in fresco, because there are no frescoes in Latin America. His paintings in the Americas look like they come from the Quattrocento.

Saint Sebastian

Full scale, and in controposto.

The artist was used to wood and paint, and had been a cabinetmaker in Germany.

German artists worked in wood all the time, but the glass eye is native to Latin America.

Very well done for a place that didn't use live models.

Very strong flesh tones with naturalistic skin.

The Artist Presents his Work to the Augustinian Abbot Joaquin de Fiore

Gregorio Vasquez's preparatory drawings are the only surviving drawings in Latin America.

This painting is very unusual for Latin America, since it shows the artist taking his art to be sold.

People are already kneeling down and praying to his art, so this is almost like an advertisement for his style.

He paints himself in an almost historic manner.

Ex-Veto Painting at the Church of Sibayo Depicting Native American Masons at the Work on the Church

Very rare image by the local people of the construction of their church.

Indigenous masons and labourers can be shown carving and carrying. Women bringing food and wine. A European man holds a whip and watches to make sure everything is going to plan.

Almost journalistic depiction.

This particular church suffered an earthquake. This is reflected in the crack on the tower.

A manifestation of local pride-it's painted on to the shutter of a box that holds a holy image of Mary.

Self-Portrait

Self-portraits were very unusual in Latin American art. They were okay if the painter appears as a witness in a much larger picture.

This is much more European.

He was one of the top society painters in Latin America. He was very confident.

He painted this to show the audience what sort of character he was, which is extremely European.

He is presenting what he wants to present, according to cliches.

Study for the Virgin in Prayer

This was used to transfer the drawing to a painting. We know this because it's covered in little holes.

He didn't make any changes to this drawing, which implies that it is a final version. Some of these have corrections that show the artist changing their mind.