Lecture Two
Fall 2018

http://portal.knme.org/video/1482106008/
Naming

- Hispanic
- Latino
- Hispano
- Spanish American
- Chicano
- Mestizo
- Manito
- Nuevo-mexicano
- Genízaro- is a Hispanicize Native American who had been captured or freed from captivity by the Spanish. Many worked in Spanish households, intermarried with Spanish, and became part of Spanish society. The majority of genizaros were youth bought from tribes such as the Comanche.
- Hispanic and Latino are really umbrella terms that are use for us all -- Mexican American, Puerto Rican, Cuban, etc.
- The preferred label today is Latino since Hispanic was given to us by the government. Chicano is a political term for Mexican Americans -- those of us who know the issues in our community and who celebrate our indigenous heritage -- this term is often misunderstood, but this is what it actually means.
- Spanish American is an interesting term. I find that many New Mexicans and some Coloradans use this term -- often linked to their Spanish heritage. Mestizo came to be as Spaniards and Indigenous people formed unions to develop a "new" people.
The Spanish word santos can be an adjective meaning **holy or sacred**, or it can be a noun meaning a **holy person or thing**.

**Santo / Saint** and **Patron Saint** is a person who lived a **holy life** and is credited with at **least one miracle**. According to Catholic belief, a **saint can intercede with God on behalf of people**.
Saint

• A Saint is any person or persons who have been recognized by the Catholic Church (after years of verification) as holy. A Saint is considered someone who will answer prayers and look over you throughout your life.
Santero/a

- The "saint-maker" is a creator of religious art
- Very few academically trained artists made retablos, but most of the artists were self-taught.
- They didn’t typically sign their work

Jose Dolores Lopez
• **Old meaning of santero** (Before the 20th century)
  A santero was one who cared for a church or chapel and its furnishing or who repaired or repainted saints.

• During Spanish colonial times, artisans who painted or sculpted images of saints were called **pintores** or **escultores**. Colonial documents have lots of references to some of the great santeros being referred to as pintores.

• The word santero was introduced by Anglo patrons in the 1920s and '30s to describe a creator of santos.
There are three different types of santos (saints) that were created for churches, moradas (meeting houses), and home altars: Bulto, Retablo, and Reredo.
A **Bulto** is a statue carved from cottonwood roots or aspen, either unpainted or coated with natural pigments; a statue of Jesus Christ, a saint, angel or the Virgin carved from cottonwood root, covered with gesso and painted. Sometimes the statue is clothed. Contemporary bultos can be created in bronze and other media.

*Nuestra Señora de La Luz / Our Lady of Light, 1933*
San Francisco de Asís
St. Francis of Assisi
Santo Nino Santero (1830-1860)
wood, gesso and natural pigments, 1840

- Lived 1181 -1226
- Feast day October 4
- The founder of the Franciscan Order, he wears a blue habit and a beard.
- He holds a skull and a crucifix, along with the marks of the stigmata his typical attributes in colonial New Mexico.
- He is the patron of Santa Fe, NM, La Villa Real de la Santa Fe de San Francisco
- He is the patron saint of animals, families and Christian virtues.
- He wears a blue Franciscan robe which is a tribute to the Virgin Mary.
- In contemporary times he is depicted with birds and other creatures instead of a skull and crucifix.
Bulto de vestir

- A **Bulto de vestir** is a statue with a carved torso and head, and with its bottom half dressed. While fully carved bultos can also be dressed, they are not bultos de vestir.

Saint John the Evangelist
San Juan Evangelista, c. 1900
Regis collection, RU281
Retablo

- **A Retablo** is a painting on wood, usually pine, coated with gesso (a mixture of gypsum and animal glue), on which images are painted with watercolors or with pigments made from organic materials; a painting with a religious theme on a flat surface which is usually a pine board (New Mexico) or tin (Mexico). If created of pine, the board is hand-adzed, smoothed in front, covered with gesso and painted.

Saint Ignatius Loyola, 1820-65
San Ignacio de Loyola,
José Rafael Aragón,
1820 -65
Regis collection RU 144
Aurora Altar Screen

A Reredo is a large structure created to be placed behind altars and consisting of columns, niches, and a series of retablos attached together. An altar screen with architectural frame painted with images of the saints or statues of the saints placed in niches in the façade.
San Isidro Labrador / Saint Isidore/ his feast day is May 15

- The santos were tools within a network of related activities like prayer, penance, pilgrimages, and processions. The santos were the focus of many ceremonies throughout the year. The New Mexican carried them out into the fields (San Isidro) to secure crops.
Early Santeros/Pre- Golden age 1750-1790

- Captain Bernardo Miera y Pacheco
- Fray Andrés García
- Eighteenth-Century Novice

Transition and the Golden Age, 1796-1860

- Laguna Santero -1796 -1808, Stylistic Bridge
- Pedro Antonio Fresquis – first native born santero, 1790 -1830
- Antonio Molleno –follower of Laguna, 1800 -1845
- Quill Pen Santero- follower of Antonio Molleno, 1830 -1850
- José Aragón- 1820 1835
- Arroyo Hondo Santero – follower of Jose Aragón, 1820’s -1830’s
- José Rafael Aragón – 1820 -1860
- Santo Niño Santero – follower of José Rafael Aragón, 1830 -1860

Serving the Brotherhood (Penitente Santeros), 1860-1907

- José Benito Ortega- 1858- 1941
- José de Gracia Gonzales – 1835 -1901, born in Chihuahua
Modern and Contemporary Santeros and Santeras
20th and 21st Centuries

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New Mexico Santeros

• During the Golden Age about a dozen artists, some known by name, others by their style or location of particular works.
• These anonymous artists are identified and named based on their preferred saints, their unique styles, or the places where they practiced their art.
• Examples are Santo Nino Santero, Quill Pen Santero, Flat Santero, Truchas Santero, AJ Santero

Why is difficult to distinguish the art of one santero from another?
• They all created the same or similar subjects.
• They all used the same materials. (pine boards, cottonwood roots, Gypsum with hide glue, local earth pigments)
• They copied each other or where an apprentice of one another
• They had the same sources for inspiration which were a few imported artworks, the engravings that they saw in prints and prayer books
• They incorporated the same iconography to symbolically portray sacred subjects that guaranteed the validity and power of an image
Anonymous
Attributed to Franciscan F
Crucifixion with Mourning Figures of Mary and John
18th century

- A number of artists (Franciscans) who were working in New Mexico executed images on tanned buffalo, elk, and deer hides.
- The Franciscans recreated the images they needed to teach and inspire their followers.
- Hide is a poor support to paint on.
- Not many hide painting have survived
- The mourning figures of Mary and John the disciple at the foot of the cross.
San Rafael Arcángel
Saint Raphael the Archangel
Bernardo de Miera y Pacheco
1780

- **Capitan Bernardo Miera y Pacheco** is among the first "true" santeros, active from ca. 1750-1790
- He laid a foundation and provided primary prototypes for the New Mexican-born artists who would follow.
- Captain Bernardo Miera y Pacheco was a cartographer by trade and lived in New Mexico from 1756 until his death in 1785.
- He used oils as well as tempera to paint on canvas, bultos and retablos and sold his work to native converts.
- He work resembles mainstream Renaissance and Baroque art.
Stone altar screen now at the Church of Cristo Rey, Santa Fe, NM, 1761, Capitain Bernardo Miera y Pacheco, commissioned by Governor Francisco Antonio Marín del Valle and his wife María Ignacia Martínez de Ugarte

- Originally at the chapel of Our Lady of Light or La Castrense, a Military chapel on the plaza
- It was carved in low relief with local stone, gessoed and painted
- The idea of columns separating panels holding separate saints was copied by later santeros.

**Santo Hierarchy**

- The first dated work by a santero living in New Mexico, this includes images of God the Father, Our Lady of Valvanera, St. Joseph, St. James, St. John Nepomuk, St. Ignatius Loyola, Our Lady of Light, and St. Francis Solano.
Laguna Pueblo, San Jose
San Jose church,  
Laguna Pueblo, New Mexico

- Unknown by name, this santero is identified from a large altar screen at the mission church at the Pueblo of Laguna.
- The significance of the Laguna Santero is his position as a **stylistic “bridge”** between the eighteenth-century imitation of European styles and the new regional style of New Mexico.
- This altar has been cleaned and repainted and has lost most of its original painting

  Top  
  Holy Trinity

  Center  
  San Jose

  Left side  
  San Juan Nepomuceno

  Right side  
  Santa Barbara
The rich colors found in Mexican baroque paintings of red, blue, various shades of grey, black, with certain areas appearing as pinkish grey.

The faces have downcast eyes and he uses white paint to decorate and highlight clothing.

The upper eyelid extends in a straight flat line with the thick lower eyelid rounded.

The pupils of the eyes are surrounded by an envelope of white that give depth.

Three-quarter length portraits are also stylistic characteristics.

Long nose that is often modeled by shading, giving the effect of depth.

He painted large scale hands and The hands have elegant, long tapered fingers and one thumb is usually rendered with a crooked shape.
Nuestra Señora de la Purísima Concepción
Our Lady of the Immaculate Conception
Antonio Molleno
Kingdom of the Saints pg 99

- Follower of Laguna santero
- Work for almost 50 years
- Worked in three distinct styles
- His early works (approximately 1815-1820) closely resemble those of the Laguna santero
- During his 1st period aspects of realism are exhibited as are the use of dark and colored backgrounds, elegantly decorated garments, and a wide range of colors.
Our Lady of Sorrows
Nuestra Señora de Dolores, 1820-40
Antonio Molleno
aka: Chili pepper santero
Regis Collection, RU02
Feast day: Friday before Palm Sunday and September 16

- Mary standing with her hands folded with a sword or seven swords piercing her heart.
- She is wearing a red gown a cowl and sometimes wearing a crown.
- A single sword of sorrow caused by crucifixion of her son Jesus and the sword pierces her heart.
- Compassion for others in sorrow; help with children, help in childbirth.
His work has some Baroque traits:
- Dark background with dramatic lighting
- Sgraffito-scraping away lines in moist paint to expose the different colored surface beneath.
- He deals with background with stylized floating flowers or stylized trees that stand on top of tiling
- Crucifix have a well develop loin cloths with large bows
- Large head in proportion to their bodies
Buen Pastor  
The Good Sheppard, 1931-34  
Patrocino Barela  
Regis Collection RU 168

- Patronage: of shepherds  
- Christ referred to himself as "the good shepherd" In relation to his "flock," since he was willing to die to save them.  
- He is standing, wearing a hat, carrying a lamb on his shoulders, with another by his feet, marked with the stigmata.  
- Patrocinio Barela and Son,Luis (1900-1964)  
  1936 Federal Art Project press photo taken for New Horizons in American Art Exhibition at the Museum of Modern Art
Jose Dolores Lopez

• New Mexico folk art wood carver
Jose Dolores Lopez George, New Mexico. Together with his son the brilliant carver, George Lopez helped establish a New Mexico folk-art carving tradition which continues strongly to this day.
• Cordoba School
• Unpainted bultos
• Chip carving
• Supported by Frank Applegate and Mary Austin
• Monos, animalitos, roadrunners, Christmas trees, plants etc.
Gloria Lopez Cordova
Felix Lopez

- Bachelor's degree in Spanish and German and a Master's degree in Spanish Literature.
- Following a short teaching stint in California, he and his wife, Louise, moved back to Santa Cruz where Félix spent the next 21 years teaching at his alma mater, Española Valley High School.
- Loosely organized contemporary santero collectives include La Escuela Artesana (The Artisan’s School) also known as La Esculita was established in the 1970’s as an informal group of santeros practicing throughout New Mexico who informal and infrequent meeting. The persisted into the 1990’s and exhibited together four times.
Pieta
Luis Tapia
Carved and painted wood, 20-1/4 x 14-1/2 x 9-1/2 inches
Luis Tapia working with his Grandson continuing the tradition