Lecture Two
Fall 2016
Tradiciones Nuevomenxicanas, Hispanic Arts and Culture of New Mexico
Chapter 2
&
DVD
Devoted to the Saints: New Mexico's Santos
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
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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
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 are posed with prayerful or wringing hands that identifies them.

The symbolic theme of angels catching Christ’s blood in a chalice first appeared in the fourteenth century.
San Rafael Arcángel
Saint Raphael the Archangel
Bernardo de Miera y Pacheco
1780

- **Capitan Bernardo Miera y Pacheco** is among the first "true" santeros, those artists 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.
- His 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
- It was the first instance of estípite column.
- 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.
The 18\textsuperscript{th} century Novice’s retablos are painted in oils.
Most of his retablos are heavy hand-adzed ponderosa pine;
Many of his panels are carved shell-or rosette, shaped tops and many other have rounded corners.
He primed his panels with uneven, grainy gesso, and applied his paint unevenly and so thickly that brushstrokes appear in the paint.
The artisan’s work shows less skill than Bernardo de Miera y Pacheco, but with an attempt to imitate his style.
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.
- He is credited with making more large-scale Colonial art than any other santero.
- 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
**Cristo Crucificado**: Crucifixion

Pedro Antonio Fresquis
late 18th - early 19th century

The Spanish Colonial Arts Society Museum,

- 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
Our Lady of the Suburb of Querétaro, 1830-50
Nuestra Señora del Pueblito de Querétaro
Quill Pen Santero
Regis Collection RU 210

- Molleno disciple
- His work is characterized by sharp delicate lines that appear to have been made with a quill pen or sharp instrument
- His use of what appear to be Pueblo Indian designs has led some scholars to suggest that he was of American Indian heritage.
He could read and write and signed his work.

A prolific artist who made hundreds of retablos and bultos, Aragón signed many of his works, unlike most santeros of his era.

He was well educated a maybe from Spain or Mexico.

Greater tendency to work from engravings

Cross-hatching

In general, José Aragón’s style is characterized by delicate features, almond shaped eyes, plump cheeks and well-proportioned figures.
• José Rafael Aragón, considered the **greatest and most prolific** New Mexican Santero.
• He was arguably the finest and most talented santero of his era.
• He was active for more than **forty years**, from 1820 to 1862
• Shared characteristics with Jose Aragon but worked later who may or may not of been related.
• He created most of the altar screens for the communities along the High Road to Taos.
• It is probable that he worked with family members and other artists, as in a **taller** or informal guild.
José Benito Ortega, the last of the late 19th-century santeros, traveled throughout northern New Mexico and southern Colorado.

He making santos for small chapels, village homes, and Moradas for Penitentes (members of a religious brotherhood) from the 1870s to the early 1900s.

His career was predated by New Mexico’s first documented sawmill, installed by the American army in 1846.

His figures were often created from scrap mill board and widely available calico rags, upon which he applied prepared gesso.

Since Ortega used milled work, most of his work has a flat appearance but the head, hand and feet are carve and pegged.

Faces are very expressive.

Funny looking feet and hand.
Buen Pastor
The Good Sheppard, 1931-34
Patrocinio 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
Félix López grew up in the small town of Santa Cruz, NM, where life revolved around religion, family, and community. Spanish was the language of the community, but this was an era when speaking Spanish in school was often discouraged.

- 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