THE FRICK COLLECTION

EMERGING SCHOLARS SYMPOSIUM

WIDER WORLDS:

ART AND AUDIENCE UNDER THE SPANISH CROWN

THURSDAY, APRIL 5, 2018

The Frick Collection | 1:30 p.m. to 6:00 p.m.

Attendance is free with online registration.

Abstracts

Zurbaránesque Painting Series in the Viceroyalty of Peru

Akemi Luisa Herráez Vossbrink, Ph.D. candidate, King's College, University of Cambridge

Spanish Golden Age painter Francisco de Zurbarán (1598–1664) sent several painting series to the Americas between the 1630s and 1650s. These were produced by Zurbarán and his workshop for specific commissions or for sale in the open market. The most popular subjects were apostles, female saints, founders of religious orders, archangels, the Tribes of Israel, Caesars on horseback, and noblemen. Most of these series were destined for the Viceroyalty of Peru, where Zurbarán counted on family to send the collected payments. Currently, three of these series are in Lima and several other partial series are in southern Peru and Bolivia. Several colonial painters copied or used them as models to create Zurbaránesque series. These are mostly unknown since few have been photographed, located in convents with limited access. The most reproduced subjects are the apostles and founders of religious orders based on Zurbarán's paintings from Lima's Convento de San Francisco and the Convento de Buena Muerte. I will consider how these Zurbaránesque series were disseminated throughout Peru and Bolivia's religious orders. Aspects such as transferring techniques, palette choice, and iconographical changes will be evaluated in relation to colonial workshops. The direct influence of Zurbarán's paintings on colonial

workshops is unique, since most European artists, such as Peter Paul Rubens, were known through prints. Zurbarán was an exceptional case, sending more than a hundred paintings to the Americas and influencing generations of colonial painters.

Dry Paint and the Problems of Interpretation: Zurbarán and the Hieronymites at Guadalupe
Alexandra Letvin, Andrew W. Mellon and Maude de Schauensee Postdoctoral Curatorial Fellow, Philadelphia Museum of Art
The afterlife of Francisco de Zurbarán's Jacob and His Twelve Sons exemplifies the uncontrollable and unexpected trajectory that paintings could take after they left the artist's studio. Zurbarán regularly faced this reality, whether producing paintings for the open market, a patron abroad, or a patron on the Iberian Peninsula. His eleven canvases for the sacristy of the Hieronymite Monastery of Guadalupe in Extremadura (1638–ca. 1643)—the only paintings by the artist to remain *in situ*—offer a case study in the multivalent nature of patronage and reception in seventeenth-century Spain. Zurbarán never visited Guadalupe; his paintings were commissioned in three stages over the course of approximately five years by a Sevillian intermediary of the monastery. Despite the geographic distance between the artist's studio and the paintings' final destination, scholarship on the Guadalupe pictures has been dominated by arguments about the paintings' original intended order and Zurbarán's role in determining this sequence. These arguments reveal an anxiety among scholars that Zurbarán might not have been involved in shaping how his paintings would be seen and experienced. This paper considers instead the monastery's architectural, material, and literary response to Zurbarán's canvases. In addition to building a sacristy designed for the paintings, the monastery installed framed mirrors beneath each picture and composed verse poems to accompany them. These early acts of reception and interpretation reveal how the creation of meaning could be the result of a joint—if unintentional—partnership between patron and artist, one conducted across considerable distances.

Surviving the Crucible: American Precious Metals in 16th-Century Spain
Kate E. Holohan, Assistant Curator for Academic Engagement, Cantor Arts Center, Stanford University
Some of the earliest American artworks to appear in Europe were sent to Holy Roman Emperor Charles V by Hernán Cortés in 1519. The shipment consisted of approximately 180 items, including stone mosaics, feather adornments, and artworks made of precious metals. Best known among these are two Mexican gold and silver discs, both about two meters in diameter, possibly

representing the sun and the moon. Like most of the objects that Cortés sent to Charles, the metal discs do not survive. They are understood to have been melted down, victims of the crown's desire to render such objects fungible. Indeed, it is largely assumed that all of the precious metalworks acquired by Spaniards in the Americas were turned into bullion almost immediately, or shortly after their arrival in Spain.

However, some objects did survive the crucible and appear intact in royal Spanish inventories in the second half of the sixteenth century. Drawing on these documents and sixteenth-century accounts of the "conquests" of Mexico and Peru, as well as on recent scholarship, this paper will examine the types of American metal objects that survived, why they may have survived, and what happened to them after the deaths of Charles V and Philip II. It will consider how the Spanish transformed these works, materially and ontologically, from American sacred and ritual objects into evidence of empire and cold, hard cash.

The Three Idolatries: Ancient Religions and Image Discourse in the Codex Durán Paintings

Kristopher Driggers, Ph.D. candidate, University of Chicago

In 1581, the Dominican friar Diego Durán and a workshop of indigenous artists collaborated to create a manuscript lavishly illustrated with depictions of the history of the Aztecs. Like other historians of the Americas, the creators of Codex Durán crafted a vision of Amerindian history that was shaped by their belief that the Aztecs were descendants of the Twelve Tribes of Israel; accordingly, previous scholarship has argued that in this manuscript, Aztec history was modeled upon the narrative arc of the Old Testament. In this paper, I look closely at selected paintings from Codex Durán in order to argue for one consequence of the images' debt to Old Testament models: the reimagining of the ontology of the Aztec sacred image. While the corpus of Codex Durán paintings is replete with depictions of the Aztec image and its engagement by viewers and worshippers, many of these representations reimagined the indigenous image through Old Testament models, a process evident both in the paintings and in their relationship to the text that they accompany. I argue for the active participation of Codex Durán's indigenous artists in the analogic thinking that made their history legible according to European expectations, while also suggesting their relationship to a broader Counter-Reformation tendency to explore the history of image worship through images themselves.

Nicolás Enríquez and the Double-Response of New Spanish Painting

Aaron M. Hyman, Assistant Professor, History of Art, Johns Hopkins University

It is now a truism that the European engraving was one of the most important factors in shaping the artistic landscapes of the Spanish Americas. From the sixteenth to the eighteenth century, colonial artists routinely copied printed sheets that crossed the Atlantic, reconstituting greyscale compositions in paint and stone throughout the viceroyalties. Whether audiences recognized relationships between European models and New World copies, however, remains both unclear and almost entirely unexplored. Considering the lack of written records regarding reception, this is perhaps unsurprising. This talk looks to the artworks themselves as documents of a robust exchange between different generations of painters and their publics. Centered in and around the cathedral of Mexico City, I explore the "transatlantic intertextuality" staged in compositions by such artists as Cristóbal de Villalpando, Juan Correa and Nicolás and Juan Rodríguez Juárez. Though theirs are some of the most famous colonial works, art historians have not recognized the complicated pictorial plays that exist among them. Artists created works that either copied or directly cited European printed sources and subsequent generations displayed their ambition by spotting citations of European engravings in the work of their New Spanish predecessors and responding to both. Over time, this process generated ever more complicated citational practices, crossing a threshold in the work of Nicolás Enríquez. The painter made a career of crafting complex meta-commentaries in portable, collectible oil-on-copper paintings. These works make clear that staking a claim to artistic standing in Mexico City necessitated a pictorial response to worlds both New and Old, and that Enríquez addressed an audience primed to recognize and appreciate that double response.

The Flourish of St. Christopher from Spain to the Philippines

Lalaine Bangilan Little, Ph.D. candidate, Binghamton University

The church of Santo Tomas de Villanueva in Miagao, Panay, Philippines, stands unique among fortress churches that appeared on the coastlines of the Philippines in the late eighteenth century. When Spanish clergy constructed the church's thick walls and buttresses to guard against earthquake and invasion by neighboring kingdoms, they combined these stoic architectural reinforcements with an ornate, exuberant façade. The pediment depicts the legend of Reprobus the giant, who unknowingly bore the weight of the world across a torrid river when he agreed to carry a small child across. The child later revealed himself as the Santo Niño, the Salvator Mundi, or the Savior of the World. Reprobus changed his name to Christopher, the Christ-bearer, and the legend of his faith earned him a place among the folk saints of Europe. The transplantation of

Saint Christopher into the New World, extending into Spain's Southeast Asian holdings in the Philippines, will be the subject of my talk. In his various iterations, as artists disseminated his image across the Atlantic and Pacific Oceans, Saint Christopher absorbed attributes of other personas such as Christopher Columbus and Saint Joseph. By deploying his image in the Philippines, Spanish clergy gave him a new role—one that corresponded more closely with the initiatives of agricultural and economic reform in the Enlightenment period.

Material Wilderness: Saint Jerome at Home and Abroad in the Early Modern Hispanic World

Brendan McMahon, Assistant Professor of History of Art, University of Michigan

A small altar made in Southern Spain around the turn of the seventeenth century relies wholly on iconographical convention to depict the penitent Saint Jerome. Kneeling in the desert landscape to which he fled in order to free himself from the temptations of urban life, the saint's visibly emphatic devotion made this scene popular with audiences throughout the post-Tridentine Catholic world. Despite the recourse to orthodox iconography, however, the authors of this particular image upend convention by setting the familiar scene adrift in a wilderness of nacreous color: the central figure kneels in a thick cradle of mother-of-pearl cut from a single mollusk shell. This paper follows the image of the penitent Saint Jerome as it traveled throughout the early modern Hispanic world, looking across a horizontal latitude of production at the turn of the seventeenth century to examine iconographically similar but materially distinct objects produced in Central Mexico and the Philippines for distant audiences. Thinking comparatively and materially prompts a reconsideration of the relationship between material quality and devotional potential. Sidestepping monolithic framing devices like exoticism or monetary value so often used to understand the reception of objects made abroad, I argue that their exuberant materiality was central to their function as instruments of private devotion. By using natural materials like nacre, ivory, and hummingbird feathers, artists literalized the notion of the *desierto*, or wilderness. To contemplate these images was to directly confront the majesty of divine creation, an act which transported viewers to a wild refuge akin to where St. Jerome freed himself of temptation.