62 MEXICO  a) Colonial painting

Slides for this sequence have been provided through the courtesy of the Art Department of the University of Texas.

62A Baltasar de Echave Ibía -- (1583-1593?) -- son and student of Baltasar de Echave Cio. "Head of a Saint." Very little is known of this artist's work except that he was active between 1620 and 1640 as there are signed paintings of these dates. Unlike the official art of this period, this man's work is individual in freedom of approach and is highly personalized in organization, color and brush work. He follows the tradition of Venetian painting although his work shows influences of Rubens, of Italian baroque, of Zurbaran and of the Spanish tradition. His drawing is vigorous and strong. Some of his portraits are particularly noteworthy. Unlike many of his contemporaries he is interested in the representation of natural landscapes and natural forms. His composition, grandioses in style, is usually well balanced and his use of color is characterized by a very personal handling of blue tones. He is more interested in color and design than in structural composition.

62B Baltasar de Echave Ibía. Note the use of architecture as a formal and stylized background for figure composition, and the use of rich glowing color.

62C Baltasar de Echave Ibía. This painting provides an opportunity to study the artist's very personal interpretation of a natural landscape and his use of blue tones.

62D Baltasar de Echave Ibía. "Portrait of a Lady." Note the very personal quality of this portrait, the rendering of textures, the insistence upon minute detail, and the dramatic effect resulting from the sharply contrasting use of light and dark areas.

62E Baltasar de Echave Rioja, the Younger -- (1632-1682). (The last of the three Echave painters). The work of this artist is very strongly influenced by the
paintings of Rubens, which at this time were available in print form in Mexico. He was also influenced by the work of Caravaggio in his use of light and dark to create dramatic, theatrical effects.

Hipólito de Roja -- (dates not known). The paintings of this artist are characteristic of the style and treatment popular in the art of this period; color is rich and luminous and of general golden tonality, composition is elaborate and grandiose, and dramatic contrasts of light and dark are employed.

623 Alonso López de Herrera -- (active 1609-1650). "A Dominican Friar." In his paintings this artist is more a man of the Italian Renaissance than representative of the characteristic expression of Mexican art in the 17th century. His love for the use of the human figure, for natural forms, for strong prospective and foreshortening suggests the influence of Leonardo da Vinci. His work reveals the influence of both Flemish and Italian tradition -- especially of the paintings of Titian and Veronese. His composition, although grandiose in style, is delicate in design and has great elegance. His painting of hands is especially exquisite, and his color is rich, of golden tonality and applied with great freedom of brush work. He worked for many of the large churches and is represented in the collection at the Academy of San Carlos in Mexico.

62II José Juárez Vergara -- (dates not known). Son of the painter, Luis Juárez. The work of this artist is much more vigorous and realistic than that of his father. Like his contemporaries, he is interested in dramatic effects, sharp contrasts of light and dark, rich textures and surface patterns.

62I Sebastián López de Arteaga -- (born in Seville, 1610 ?). "Christ on the Cross." This artist studied painting in Italy before coming to Mexico, where he became a notary of the inquisition. His paintings indicate a very strong influence of the Spanish school and especially the artists Ribera and Zurbarán. Note the theatrical, dramatic use of light and dark, the exaggerated expression, the intentional distortion and elongation of the figure for the sake of design and the intense quality of spiritual aestheticism in this painting.
Juan Correa, the elder -- (in Mexico after 1674; died 1738). "Assumption of the Virgin." This man, with Cristóbal de Vallalpando, is responsible for many of the gigantic canvasses in the sacristy and Cathedral of Mexico, notably the "Assumption of the Virgin," "Allegory of the Church," Entrance to Jerusalem" and scenes from the apocalypse. Huge in size, decorative in quality, and grandiose in composition, these paintings are executed in a somber style reflecting the influence of the school of black shadow painting.
63 MEXICO  b) Colonial painting

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63A  Antonio Rodríguez -- (no dates available; record of signed paintings from 1664-1668). "The Philosopher, Thomas Aquinas." Like the work of most artists of the 17th century this man's painting is of high technical quality, and shows marked influence of the school of black shadow painting in the dramatic use of light and dark.

63B  El Maestro de St. Cecelia -- (no dates available). The religious subject matter, baroque composition, golden tonality, and rich textures are again representative of the 17th century painting in Mexico.

63C  José Ibarra -- (1688-1756). This man was a pupil of Juan Corres, and has frequently been called the "Murillo of Mexico." His work is strongly influenced by the engravings of Rubens and closely imitates the painting of Murillo. Today it is generally felt that his work was underrated in its own time.

63D  Miguel Cabrera -- (1695-1768). "Self Portrait." This artist, a Zapotec Indian born in Oaxaca in 1695, came to Mexico City in 1719 and established a private academy there in 1753 (before the founding of the Royal Academy of San Carlos). Until recently he was the best known figure in colonial painting, and certainly one of the most prolific painters of his time. He was employed by the Jesuits and maintained a large workshop providing great numbers of canvases of questionable quality. His paintings in general are sweet, sentimental and superficial. They show influences of both Italian and Flemish tradition. Perhaps the best aspects of his paintings are to be found in his portraits of nuns in rich costume -- including the portrait, painted after her death, of Sor Juana Ines de la Cruz.

63E  José María Vásquez -- (no dates available; active as late as early 19th century). "Portrait of a Lady."
This artist like most of his contemporaries follows the tradition and style of painting of his time. Of special interest in this canvas is the marked influence of Goya, as well as the selection and use of a garden landscape as a background.

Anonymous. "Portrait of Loyola." A remarkable portrait of the founder of the Jesuit order which was most important in the development of architecture and church art in Mexico. Note the quality of the drawing, the masterly technique, and the character and will expressed so forcibly in this interpretation of the man.

Rafael Ximeno y Planes (1761-1825). "Portrait of Don Jerónimo Antonio Gil." This artist, born in Valencia, came to Mexico in 1794, and was later appointed director of the Academy of San Carlos. His work is representative of the academic painting of the 19th century when once again good artists came from Spain and made the last days of colonial art brilliant. This artist is best known for reviving an interest in the long abandoned art of mural painting, and is responsible for the mural in the dome of the Cathedral of Mexico and for the decorations for the Palace of Mining.

Francisco Eduardo Tresguerras (1759-1833). The creative expression of this man in the medium of painting is little known, although like the masters of the Renaissance he is known to have worked in many media which include architecture, sculpture, music, poetry and writing. However, he is most famous as one of the greatest Latin American architects of the 19th century. Despite the fact that his early works were baroque in style, he is responsible for the development of the effective simple architecture of the neoclassic style of the later period, particularly in the region of Querétaro. The fountain of Neptune in that city was designed by this artist as was El Carmen in Celaya.

Cristóbal de Villalpando -- (1634-1714-15?). With Juan Correa, this artist, one of the most popular of his day, worked in the sacristy and Cathedral of Mexico. Unlike most painters of this time, he has
a tendency to place emphasis upon the unusual and less pleasant aspects of his subjects. This is in contrast to the sentimental interpretation generally found in the work of many of his contemporaries. His canvasses are huge, grandiose in composition and somber in style. Typical of his work are the paintings in the Cathedral of Mexico, "Triumph of the Sacrament" and "Glory of St. Michael."

Juan Tinoco — (active 1680-1690) is usually identified with the group of painters from Puebla. The work of this artist is characterized by great personal charm, refreshing in this epoch, and is strongly influenced by the paintings of the Spanish artists, Zurbarán and Ribera.