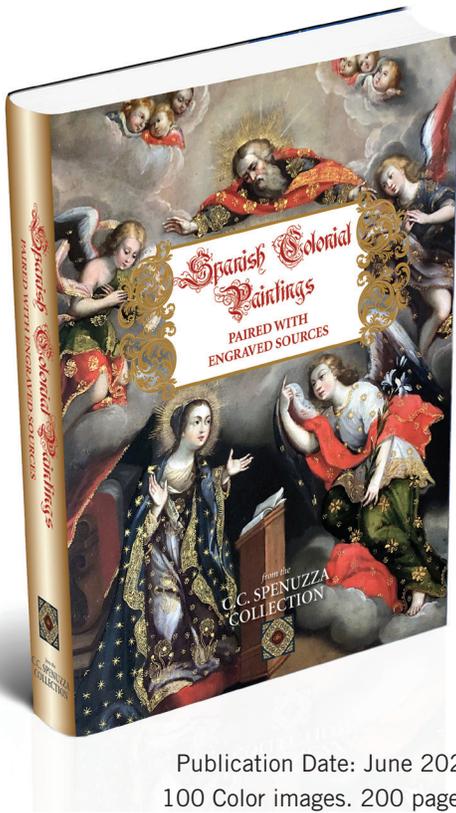


SPANISH COLONIAL PAINTINGS: PAIRED WITH ENGRAVED SOURCES



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Engraving: *The Annunciation*
Johann Sadeler I
1587 Flanders
Public Domain

Oil on Canvas: *The Annunciation*
Unidentified Artist
1750 Cuzco



“EXPERIENCE A COLLECTOR’S LIFELONG PASSION FOR THE SPANISH COLONIAL ART THAT IS HER HERITAGE.”

Sojourn with Connie Spenuzza, the international-award-winning author of historical fiction, as she showcases this groundbreaking Spanish colonial art exhibition catalogue. A native of Quito, Ecuador, one of the historical artistic centers during South America’s colonial era (1534–1825 CE), Connie has cultivated a lifelong appreciation and knowledge for the Spanish colonial art she has judiciously collected. She shares her enthusiasm by creating this catalogue designed for both novices and connoisseurs of this historical period in art history.

In this unique catalogue, Connie pairs sixteenth- to nineteenth-century European engraved sources with the Spanish colonial paintings in this collection. This relationship reveals that the engraved sources of the Old World served as models for the paintings produced in the New World, thereby inspiring local painters to create an innovative art style.

As a highly regarded novelist, Connie goes beyond an exhibition catalogue’s required descriptions and interpretations, and creates the story behind her paintings. The fusion of the collector’s personal art quest with the erudite essays from contributing scholars will capture the imagination of the art lover.



“There were two seventeenth-century paintings gracing the walls around my crib in 1953. My maternal great-uncle, Cardinal Carlos María de la Torre y Nieto, pointed to one painting and insisted that I be named Micaela, for the September 29 Feast Day of the Archangel Michael. My

paternal aunt didn’t dare look up at the other painting—her favorite. She meekly whispered that I should be named Cecilia, for the patroness of musicians. The cardinal assumed his decision was final, but in the privileged role of godmother, my aunt surreptitiously organized my baptismal ceremony, and named me Cecilia del Consuelo. Thus began my fervor for Spanish colonial art.”

Connie Spenuzza

Unidentified artist

Peru, probably Cuzco
The Flight into Egypt
 18th century
 Oil on canvas
 57 ¼ x 74 inches
 (146.7 x 188.0 cm)

Published

Suzanne Stratton-Pruitt, *The Virgin Saints and Angels: South American Paintings 1600-1825 from the Thoma Collection*.
 With essays by Thomas Cummins, Thomas DaCosta Kaufmann, Kenneth Mills, Hiroshige Okada, Ramón Mujica Pinilla.

Exhibition Catalogue

Skira editore, S.p.a.
 Milan, Italy
 2006

Exhibited

The Virgin Saints and Angels: South American Paintings 1600-1825 from the Thoma Collection.
 Cantor Arts Center—Stanford University
 September 20-December 31, 2006
 Tucson Museum of Art
 January 20-April 29, 2007
 Museo de Arte de Puerto Rico, Santurce
 May 24-August 5, 2007
 University of Toronto Art Center
 September 4-December 9, 2007
 Jack S. Blanton Museum of Art,
 University of Texas, Austin
 January 19-March 18, 2008

Fig.01

Engraving on paper
 Jean-Baptiste Barbé (Netherlandish)
 Engraver 1598-1618
 After Maerten de Vos (Flemish)
 Painter
 Adrian Collaert
 Publisher
 (12.9 x 22 cm) 7 x 8.6 inches
 Rijksmuseum, Amsterdam.
 All rights reserved RP-P-1885-A-9630

Fig.02

The Flight into Egypt,
 c.1647/50
 Oil on canvas
 Bartolomé Esteban Murillo, 1618.
 Detroit Institute of Arts
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FLIGHT INTO EGYPT

The Flight into Egypt is one of the events in the narrative related to the Nativity of Christ and recorded in the Gospel of Saint Matthew (2:13-15). After the Holy Child's birth in Bethlehem, an angel appeared to Joseph in a dream to warn him to take the newborn Child and his mother and flee to Egypt as King Herod of Judea would surely harm the Child if he found him. Herod had been visited previously by the three Magi who had traveled following a star that foretold of a newborn king. His power threatened, Herod's paranoia led to the slaughter of many newborn male children. Guided by the angel, as seen in the painting, the Holy Family escaped to the safety of Egypt. The Virgin Mary holding the Holy Child rides a donkey while Joseph leads them through the harsh terrain in what appears to be early dawn as the landscape indicates. Accompanying them is a throng of cherubim who hold roses while floating above the holy figures. The rose, a symbol for Mary is also emblematic of the blood that will be shed by Christ on the cross. The Flight into Egypt was a popular subject for artists since the early Church and continued to be of relevance during the Spanish colonial era as it presented the Holy Family as the ideal paradigm for all Christian families to love by.

The charming and rather calm portrayal of the theme in the engraving by Dutch master Jean-Baptiste Barbé of the Flight into Egypt describes a Renaissance setting as the Holy Family is attired as Netherlandish peasants traveling through the countryside rather than fleeing. The narrative of the events leading to the flight, are seen in the background as we see note a majestic castle that stands for Herod's palace, men on horses in pursuit, farmers tending to their wheat fields, and a small idol falling off a tree, as The Holy Child passes by. All these incidents became part of the flight account and were considered essential in to the dissemination of the miracles which could be attributed to the Holy Child even in his infancy. For instance, the farmers notice that their wheat crop, which they had just planted, had immediately grown to full height just as the small pagan figure falls to the ground as the true God passes by.



Fig.01



Fig.02









DR. MAYA STANFIELD-MAZZI is an art historian at the University of Florida specializing in art of Pre-Columbian and colonial Latin America, especially that of colonial Peru. She focuses on the ways in which native Amerindians contributed to creating new forms of Catholicism in the New World.

Her book *Object and Apparition: Envisioning the Christian Divine in the Colonial Andes* (University of Arizona Press, 2013) demonstrates that Catholicism took hold in the Andes only when native Andeans actively envisioned, and materialized, images of Christ and the Virgin Mary. Her second book, forthcoming with the University of Notre Dame press, is entitled *Clothing the New World Church: Liturgical Textiles of Spanish America, 1520–1820*. Arguing that the visual culture of cloth was an important and previously-unrecognized aspect of church art in the Americas, she shows how a "silk standard" was established on the basis of priestly preferences for imported woven silks. Nevertheless, in select times and places, spectacular local textile types were adapted to take their place within the church, reflecting ancestral aesthetic and ideological patterns. The book is the first broad survey of church textiles of Spanish America, one that also closely examines selected local developments.



DR. STEPHANIE PORRAS is an Associate Professor of Art History at Tulane University. She specializes in Northern European art of the fifteenth to seventeenth centuries. Before coming to Tulane in 2012, she previously taught at Columbia University, the Courtauld Institute of Art and University College London.

Porras's research and teaching interests include: early modern print culture, early modern notions of the copy and the export of Flemish prints across the early modern globe. Her current book project, *The First Viral Images: Maerten de Vos, Antwerp print and the early modern globe* traces the complex production and reception history of one engraving and one illustrated book published in Antwerp in the late sixteenth century, considering how these prints came to be used across the globe: copied by Venetian print publishers, Spanish and Latin American painters, Mughal miniaturists and by Filipino ivory carvers. Examining how European prints travelled and functioned globally, analyzing these prints' mobility, velocity and interpretative ambivalence in a new global art market, reveals how engravings acted not monolithic source of artistic "influence", but constituted the very idea of "European" cultural identity, a new sense of the globe and of knowledge itself.

BIOGRAPHIES OF THE 5 SCHOLAR CONTRIBUTORS TO THIS BOOK



DR. ANANDA COHEN-APONTE is Associate Professor of History of Art at Cornell University who works on the visual culture of colonial Latin America, with special interests in issues of cross-cultural exchange, historicity, identity, and anti-colonial movements.

Her book, *Heaven, Hell, and Everything in Between: Murals of the Colonial Andes* (University of Texas Press, 2016) explores the intersections between art, politics, religion, and society in mural paintings located in colonial churches across the southern Andes. This work draws on nearly a decade of archival and primary source research to understand the ways that artists appropriated European religious iconography to articulate local narratives, transforming the medium of muralism into a powerful barometer of indigenous and mestizo life under Spanish colonial rule. She also served as editor and primary author of the book *Pintura colonial cusqueña: el esplendor del arte en los Andes/Paintings of Colonial Cusco: Artistic Splendor in the Andes*, published as separate Spanish and English-language editions (Haynanka Ediciones, 2015).



DR. CAROL DAMIAN is Professor of Art History at Florida International University.

A former director of the Frost Art Museum and chairperson of FIU's Department of Art and Art History, Dr. Damian is a strong fixture in Miami's arts community, and a nationally recognized art historian. She is a graduate of Wheaton College in Norton, Mass., and received her M.A. in Pre-Columbian Art and her Ph.D. in Latin American History from the University of Miami. A specialist in Latin American and Caribbean art, she teaches classes in Pre-Columbian, Colonial, Spanish and Contemporary Latin American Art, Modern Art surveys, and Women in Art.



Dr. Damian is the author of *Neorealism and Contemporary Colombian Painting* (2000) and *The Virgin of the Andes: Art and Ritual in Colonial Cuzco* (1995), as well as the coeditor of *Popular Art and Social Change in the Retablos of Nicario Jiménez Quispe* (2005). She has also written articles and art catalogs about many Cuban and Cuban-American artists such as Wilfredo Lam, Cundo Bermúdez, Luis Cruz Azaceta, Agustín Fernández, Emilio Sánchez, and Humberto Calzada. Dr. Damian is the Miami correspondent for *Art Nexus* and *Arte al Día*. She lectures frequently on Latin American and Caribbean art and has curated numerous exhibitions.

BIOGRAPHIES OF THE 5 SCHOLAR CONTRIBUTORS TO THIS BOOK



MARGARITA AGUILAR is a doctoral candidate at the City University of New York. She was the Vice President of Christie's, New York and the Executive Director of the Museo del Barrio, New York.

She is currently the fine art specialist, Christie's Latin American art department. Her expertise is in cataloguing, writing and preparing fine art works for sale at auction. Most recently, she catalogued works in various collections for the May and November 2019 auctions. She researched, catalogued and wrote essays for the Collection of Peggy and David Rockefeller, May 2018 and contributed research and essay *Diego Rivera and The Rockefeller Legacy* for sale catalog *The Collection of Peggy and David Rockefeller, Vol. III*. In 2015 she coordinated works by Diego Rivera, Frida Kahlo, José Clemente Orozco, Miguel Covarrubias, Nickolas Muray, and other important artists working in New York City during construction of the Rockefeller Center for the exhibition, *The Rise of Modernism in the Metropolis*, 17 January–25 February, 2015.





My great-uncle:
Cardinal of Ecuador, Carlos María de la Torre y Nieto
1873-1968
Getty Images

Image right:
Compañía de Jesús Church
1765
Quito, Ecuador

ABOUT THE AUTHOR AND COLLECTOR

Connie Spenuzza MEd., received First Place from the International Latino Book Awards for her novels *Lucia Zárate* (2017), *Missing in Machu Picchu* (2013) and *Traces of Bliss* (2012). The Association of American Publishers and the Las Comadres International organization selected her novels to the National Latino Book Club. *Foreword Reviews* selected *Lucia Zárate* as Indie Book Finalist, *Parisian Promises* (2014) was the runner-up for the Paris Book Award and *Gathering the Indigo Maidens* (2011) was a finalist for the Mariposa Award. She has written and designed three children's bilingual fables. *Olinguito Speaks Up* received the endorsement of the Smithsonian Institution. Her pen name for the works above is Cecilia Velástegui. Connie's travel memoir *Jubilant Journeys* (2019) was awarded second place as the ILBA's Most Inspirational book 2019, coming after the book by Nobel Peace Prize nominee José Andrés.

Connie was born in Ecuador and raised in California and France. She received her graduate degree from the University of Southern California, speaks four languages, and has traveled to 125 countries. Among her numerous philanthropic endeavors, Connie has served on the board of directors of the Segerstrom Center for the Arts, the historic Mission San Juan Capistrano Preservation Foundation, the Bowers Museum, and the California Museum for History Exhibit on Latinas: The Spirit of California. In 2018 Connie received the Women Who Inspire Award from the International Women's Year. Connie donates the proceeds from the sale of her books to the fight against human trafficking. She lives in Dana Point, California.



FUTURE EXHIBITS
OF THIS COLLECTION

- West Coast museums
- The West's largest mall
- Mission San Juan Capistrano

