

**Brazil**

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[Nino \(João Cosme Felix\)](#)

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Jean-Christophe Philippi

Yvonne Robert

Gérard Sendrey

Pierre Silvin

João Cosme Felix ("Nino")

Nino, as he is commonly known, was born in Ceará, Brazil, ca. 1920, and died there in 2002. Unschooling, he made a living as an agricultural and factory worker. Later in his life he started carving small wooden dolls and toys. In the late 1980's he became well known for his large wooden sculptures depicting fantasy animals and visionary characters. He continued his work until ca. 2000 when his eyesight failed him. Nino's works are widely collected in Brazil and are included in several important museum collections and featured in various art publications and exhibition catalogs. He was included in the exhibition of the American Visionary Art Museum: WE ARE NOT ALONE: ANGELS AND OTHER ALIENS, 2000-2001.



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ICONS

Ethiopian Icons

The richly hued biblical paintings of Ethiopian Icons primarily illustrate scenes from the old testament. Until the middle of the 20th century, the paintings of Christian Ethiopia remained virtually unknown outside its borders. Yet over the course of the past millennium, Ethiopian artists have produced a vast quantity of unique and creative icons, illuminated manuscripts and wall paintings in churches. By virtue of its geographical position, Ethiopian

paintings belong to Africa, however, due to close contacts with the adjacent areas, their art incorporates elements of the Eastern and Western Christian artistic tradition, as well as those of Coptic and Islamic cultures and the cultures of the people of the Indian Ocean area. Ethiopian artists succeeded in embracing and transforming significant elements of these traditions, while their paintings remained a unique phenomenon deeply rooted in the African soil.



The purpose of Ethiopian art is to describe in color, the drama of the gospels. The icons have been used for devotional purposes, both as objects of power and as votive offerings. They are believed to be permeated with the spiritual presence of the saints and in particular of the Virgin Mary. Prayers made to an icon are offered directly to a specific saint or to the Virgin herself. The icon can elicit either a blessing on the righteous or punishment to wrongdoers. The faithful often commissioned icons with the intention of obtaining God's mercy, as well as the intercession and protection of the Virgin Mary.

These icons are made of wood and painted panels, of stone, or a combination of both. They are used on personal altars or worn as a personal talisman for protection on a cord around the neck or tucked into a pocket. They are usually a collaboration between two types of artisans: the carver who makes the wood or stone case and a painter who draws upon a repertoire of biblical themes.

Stone Icon

This stone icon has an amazing set of wooden hinges! The wooden front and back are beautifully carved as are the stone images set into the interior.

10"T x 7.5 "W x 1.75"D (when closed).
\$245.00

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Silver Icon

This pocket size silver icon opens to reveal the central polychrome image of Christ on the cross, guarded by angels on each side panel. The other side of the panels are a similar silver cross hatched pattern as the arch.

4.5"T x 3.5"W (when open) x .25"D.
\$125.00

Sold

The Life of Christ Icon

This beautifully carved wooden icon displays multiple biblical scenes.

There are 6 scenes in the central panel including St. George slaying the demon and Mary with Jesus. On the left panel there are two scenes of Christ teaching and the right hand panel shows three additional scenes from the life of Christ. The outside of the icon has lovely Coptic crosses on

both the front and back as well as on top.

11.75"T (from the top of the cross)
7"W (with doors closed) x .75"D.
\$312.00

Sold



[click here or image to enlarge](#)

Four Panel Icon

This free standing icon could be placed in a home altar or on a table. It is crowned with a janus-like carving of two heads facing outward in opposite directions. Each of the four sides has a different lovely polychrome painting.

These paintings are particularly delicate with nicely rendered faces.

Panel 1: Christ on the cross with Mary weeping and Saint John. Panel 2: Saint George slaying a demon. Panel 3: Christ resurrected, raising other souls around him. Panel 4: Three saints or priests.

9.5" Tall. Each side 2 3/8" Wide.
\$298.00



[click here to enlarge](#) : [side1](#) [side2](#)
[side3](#) [side4](#)

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"Silver" Processional Icon

This lovely "silver" processional icon in the shape of a chapel topped by a

classic Coptic Cross opens to an image of St George slaying the dragon flanked on either side by archangels.

9.5"T x 7.5 "W x 3/16 "D. \$225.00

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Jesus and Mary Icon



[click here or the image to enlarge front](#)

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This compact and beautifully carved pocket icon has four scenes and opens both front and back. The central panel on one side is an image of Mary with the Christ child on her lap watched over by two angels. The side image is of Saint George slaying the dragon. The Central panel on the reverse side is an image of Christ on the Cross, with the side panel depicting Christ preaching to the four evangelists. The icon is topped with a carved cross.

5"T x 3 "W (when closed) x 6/8"D.

Sold

Baptism of Jesus Icon

This two sided icon shows Jesus being baptized in the Holy Spirit by John the Baptist with an angel looking on. The facing panel shows Jesus confronting the devil while his

followers watch. The reverse side has two lovely images of Mary with Jesus. In one Jesus is a child on her lap and in the other Mary is speaking with a grown up Jesus.

5"T x 3 3/4"W (when closed) x 3/4 "D.
\$187.00



Sold

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Pieza del mes

Seleccione una pieza:

Agosto 2008

Illa chacra

En Puno hay un alabastro duro y amarillento llamado berenguela o piedra del lago, del cual se tallan pequeños amuletos llamados illas, generalmente en forma de animales, que poseen poderes que propician la fecundación y la protección del ganado. Además están las illas-chacras que se combinan con las mesas, que incluyen la protección de la casa y la chacra.

A estas características se ajusta la illa-chacra que ahora se presenta. La misteriosa obra es una tableta rectangular, en uno de sus frentes tiene tres casonas y en el lado posterior tres mesas cuadrangulares, en los otros lados una hilera de toros respectivamente. El interior se compone de nueve patios cuadrangulares. Hay, asimismo, tres pequeñísimas mesas o cuadrículas incisas dedicadas a la Pachamama: en una se aprecia líneas oblicuas entrecruzadas, en la del medio destaca la forma de una botella y triángulos opuestos dentro de un cuadrado, y en la última una cruz, los triángulos mencionados y líneas verticales y horizontales. Lo que a grosso modo se puede entender en estos diseños es la relación de las líneas con los surcos de la tierra cuando se la siembra, los triángulos inscritos en cuadrados serían la presencia de las cuatro direcciones de la tierra o los cuatro suyos, y la cruz como señal cristiana protectora o como la chakana que anuncia las lluvias y la botella como símbolo del agua fertilizador.

La obra es sólida, geométrica y perfecta para los requerimientos de su propietario. Las significaciones y los ritos que con este objeto se realizan son secretos profundos sobre la vida y la muerte que el kamili o paqo conoce para invocar a la Pachamama, a los Apus, a Dios y los Santos.

Luis Ramírez León
Encargado de la Biblioteca del MNCP



Illa - chacra
Piedra del lago tallada
Anónimo
Puno. Década de 1950

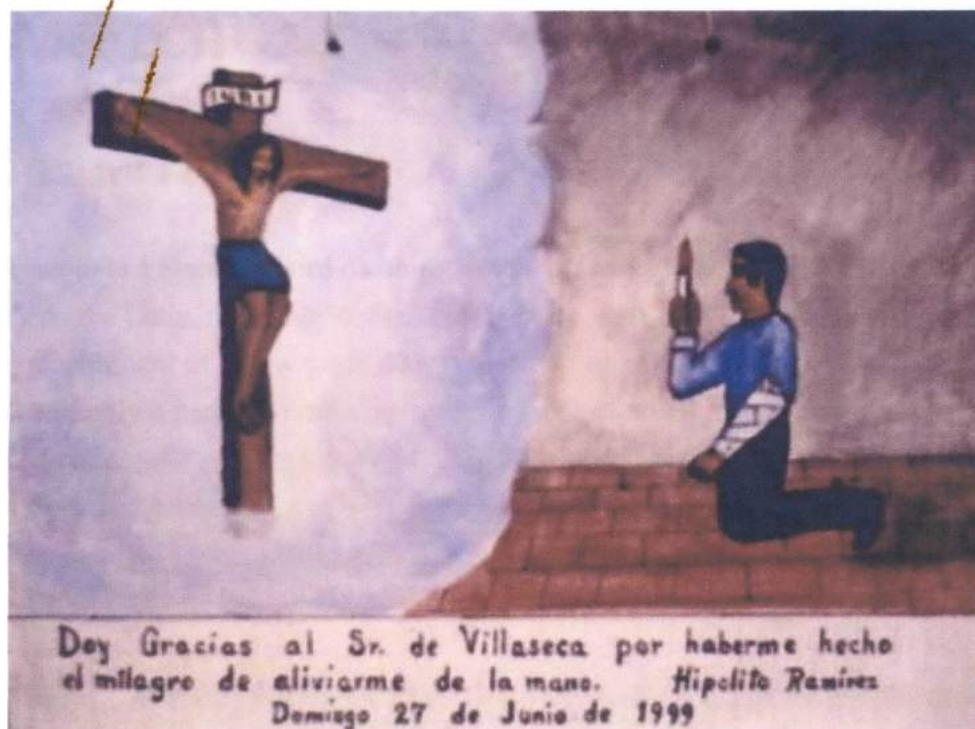


Detalle de Illa chacra



Illa yunta de bueyes
Piedra del lago tallada
Anónimo
Puno. Década de 1950 - 60

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Modern exvotos are frequently made on paper, and often have the look of children's art, most likely designed and created by the giver. They may include photographs, or even photocopies. It is not at all unusual to see one that is simply a photocopy of a graduation certificate from secondary school or even medical school.

Today, exvotos are not as common around the world as they were hundreds of years ago. But they are still found in Spain and other countries. For example, a web search revealed that in Galicia, Spain, one of the local forms of handicrafts is an exvoto cast from wax, often of a body part. In Santo Domingo, the metal exvoto is the most common.

Exvotos are found in nearly all Mexican churches. The photos here were taken in Cata, Guanajuato, the city of Guanajuato, and Real de Catorce, San Luis Potosi. The church in San Juan de Los Lagos, Jalisco, is reported to contain many exvotos. Look around the next time you are in a church in Mexico, you may find some exvotos on a side altar. In some churches, you may find only a few, while other churches have hundreds. In Cata, the walls of the church were covered to a height of 20 feet with exvotos.

In a secular society, people do not generally think of God in terms of having much direct impact on their lives. For the Mexicans who create and post exvotos, God is very much alive, helping them in their times of crisis. The exvoto is an expression of faith, a public thank you note to God, a reflection of popular culture, and a form of folk art.

In my mind, the exvoto is a fascinating reflection of the unique culture of Mexico. I encourage you to look at the photo galleries below, and look for exvotos whenever you visit a Mexican church or shrine. Exvotos are fascinating part of the unique culture of Mexico.

(In these Photo pages, all images are linked to enlargements. Just click!)

Saint Lucia, Guanajuato

Saint Francis, Real de Catorce

Senor de Villaseca, Cata

R. Ferguson

November 11, 1999

Los Exvotos, Vida y Milagros de los Mexicanos, por Jorge Durand, Universidad de Guadalajara.
Publicado en 1995 por el Centro de Investigaciones de San Luis Potosi, AC

Published or Updated on: December 7, 2007 by Richard Ferguson©2008

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MOURNING PIECE FOR MRS. EBENEZER COLLINS

Probably Lovice Collins (c. 1793 - 1847)
 South Hadley, Massachusetts
 1807

Watercolor, pencil, ink, silk thread, metallic thread, and chenille thread on silk and velvet with printed paper label
 17 in. diam.

American Folk Art Museum, Eva and Morris Feid Folk Art Acquisition Fund, 1981.12.8
 Photo by John Parnell

Abby Wright (1774 - 1842) operated a female academy on the site of what is now the Mount Holyoke Observatory in South Hadley, Massachusetts, from 1803 until 1811. Wright's letters and memoirs, in the collection of the Mount Holyoke College Library, illuminate her educational goal to lead young women "in the paths of rectitude and virtue, that they may establish an unblemished reputation and become ornaments to society." In the process, young women learned ornamental arts, such as needlework and watercolor painting. This mourning piece for Azubah (Mrs. Ebenezer) Collins was pivotal in identifying Abby Wright's school because of the inscription that names South Hadley. Many needleworks have since been identified with the academy, including historical, religious, and allegorical pieces.

Mourning pieces combine classical funerary iconography with Christian symbolism and were a popular response to the romantic age. Although some mourning pieces commemorated well-known literary and historical figures, others were personal tributes to family members or friends. The memorial for Azubah Collins was made two years after her death by one of her daughters while she attended Abby Wright's school. Azubah Chapin (1766 - 1805) married Ebenezer Collins (1764 - 1836) in 1788. The couple had seven children, all of whom are depicted in this mourning piece. Lovice Collins is most likely to have stitched this embroidery, as she would have been around fourteen at the time it was made. Shortly after Azubah's death, the family moved from Warehouse Point, Connecticut, to South Hadley, Massachusetts. Mr. Collins set up a distillery business with Peter Allen, who married Abby Wright in 1809. The business operated successfully for many years before Collins moved his family again, this time to Hartford, where he, his second wife, and six of his children, including Lovice, are buried in the Old North Cemetery.



GIRL IN RED DRESS WITH CAT AND DOG

Ammi Phillips (1788 - 1865)
 Vicinity of Amenia, New York
 1830 - 1835
 Oil on canvas
 30 x 25 in.

American Folk Art Museum, gift of the Siegman Trust, Ralph Esmerian, trustee, 2001.37.1
 Photo by John Parnell

Ammi Phillips was living and working in Dutchess County, New York, when he painted *Girl in Red Dress with Cat and Dog*, one of four strikingly similar portraits of children he produced. In each painting, the child wears a brilliant red dress over crisply pleated white pantaloons, with red- or black-slipped feet peeping past the sawtooth hems. Their arms cross their bodies in a diagonal parallel arrangement, and they sit with a sweet-faced dog lying by their feet. This, however, is the only portrait in the group that includes a white cat, which the child holds in her arms, rationalizing the otherwise awkward pose.

Three of the portraits depict young girls, each wearing two, three, or four strands of coral beads. Phillips is known to have used similarities of dress and other visual devices to indicate family relationships, but no link has been established among these portraits despite the suggestion that the number of strands indicates the child's age. In addition to the cat, which visually centers the composition, this portrait is further set apart from the other three by the exaggerated sweep of the neckline and sleeves that cut boldly across the canvas in a nearly horizontal plane, counterbalanced by the slope of the skirt edge. The child's delicate neck and bared shoulders, accentuated by the four strands of coral beads, the double row of pleats on the pantaloons, and the lace trim on the sleeves, are indications of the extra care that Phillips lavished on the portrait of this unidentified child.

Girl in Red Dress with Cat and Dog, considered Phillips's masterpiece, belongs to the artist's so-called Kent period from about 1829 to 1838, which is defined by the strong contrast of pale faces emerging like jewels from velvety dark backgrounds, heightened bloom in the cheeks, smooth -- almost enameled -- brushwork, a concentration on the faces of the sitters, and highly geometric treatment of the bodies. The Kent portraits mark a stunning departure from the luminous visions Phillips painted during the romantic years of the teens through the twenties. His mastery as a colorist, honed during those years, is rethought and applied in the new palette of the 1830s. The success of Phillips's essentially mathematical approach to mass, volume, and composition is dependent upon a precise and delicate balance of all the elements. This geometric structure and codified repetitions of format from canvas to canvas combine to create purposeful masterpieces that convey both a sense of individual clarity as well as cultural unity.



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Second Italian journey; paintings (1505-1506)

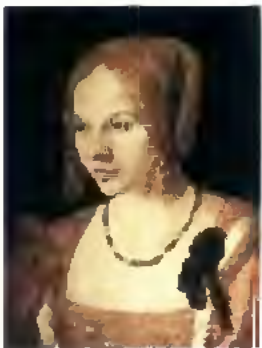






by Albrecht DÜRER

A decade after his first visit to Venice, Dürer decided to return. In the autumn of 1505 he set off across the Alps. While in Venice, Dürer painted the portrait of [Burkard von Speyer](#), as well as portraits of two women, one a [gentle girl](#) and the other a [slightly older woman](#). Dürer also did a radiantly coloured picture known as [The Madonna with the Siskin](#), named after the bird which is perched on the Christ child's shoulder.

By far the most important of Dürer's Venetian works, and the one which earned him his reputation for handling colour, is the altarpiece commissioned by the German merchants for the Church of San Bartolomeo. Known as [The Altarpiece of the Rose Garlands](#), it depicts the Virgin distributing garlands to worshippers, led by the Pope and the Emperor.

After visits to Bologna and Florence Dürer may well have gone to Rome, where it is thought that he painted the panel of [Christ among the Doctors](#). He must then have returned home via Venice.

BIOGRAPHY

Preview	Picture Data	File Info	Comment
	Portrait of a Young Venetian Woman 1505 Oil on elm panel, 32,5 x 24,5 cm Kunsthistorisches Museum, Vienna	802*1076 True Color 132 Kb	
	Portrait of Burkard von Speyer 1506 Oil and tempera on panel, 32 x 26 cm Royal Collection, Windsor	832*1073 True Color 80 Kb	
	Feast of the Rose Garlands 1506 Oil on poplar panel, 162 x 194,5 cm Národní Galerie, Prague	1002*838 True Color 153 Kb	
	Feast of the Rose Garlands (detail) 1506 Oil on poplar panel Národní Galerie, Prague	876*879 True Color 162 Kb	



Feast of the Rose Garlands (detail)
1506
Oil on poplar panel
Národní Galerie, Prague

750*1109
True Color
168 Kb



Feast of the Rose Garlands (detail)
1506
Oil on poplar panel
Národní Galerie, Prague

998*708
True Color
150 Kb



Portrait of a Venetian Woman
1506-07
Oil on poplar panel, 28,5 x 21,5 cm
Staatliche Museen, Berlin

810*1009
True Color
148 Kb



Portrait of a Young Man
1506
Oil on panel, 50 x 40 cm
Palazzo Rosso, Genoa

750*1119
True Color
120 Kb



Madonna with the Siskin
1506
Oil on poplar panel, 91 x 76 cm
Staatliche Museen, Berlin

850*1033
True Color
179 Kb



Madonna with the Siskin (detail)
1506
Poplar panel, 91 x 76 cm
Staatliche Museen, Berlin

770*1067
True Color
171 Kb





Madonna with the Siskin (detail)
1506
Oil on poplar panel
Staatliche Museen, Berlin

803*1085
True Color
176 Kb



Madonna with the Siskin (detail)
1506
Oil on poplar panel
Staatliche Museen, Berlin

801*1090
True Color
179 Kb



Madonna with the Siskin (details)
1506
Poplar panel, width of each detail: 17 cm
Staatliche Museen, Berlin

843*1012
True Color
189 Kb



Christ Among the Doctors
1506
Oil on panel, 65 x 80 cm
Museo Thyssen-Bornemisza, Madrid

1033*834
True Color
148 Kb



Christ Among the Doctors (detail)
1506
Oil on panel
Museo Thyssen-Bornemisza, Madrid

750*916
True Color
127 Kb



Christ Among the Doctors (detail)
1506
Oil on panel
Museo Thyssen-Bornemisza, Madrid

750*915
True Color
119 Kb





Christ Among the Doctors (detail)
1506
Oil on panel
Museo Thyssen-Bornemisza, Madrid

804*969
True Color
147 Kb



Summary of paintings by Albrecht Dürer

[until 1496](#) | [1497-99](#) | [1500-03](#) | [1504](#) | [1505-06](#)

[1507-09](#) | [1511](#) | [1512-17](#) | [1518-21](#) | [1522-28](#)

[graphic works](#)

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Estamos en permanente renovación. Esta sección fue actualizada el lunes 28 de septiembre del 2009

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