Finch & Co



AN INTERESTING ENGLISH NAÏ¯VE PORTRAIT OF A COBBLER IN HIS SHOE SHOP . OIL ON CANVAS

AN INTERESTING ENGLISH NAÏ¯VE PORTRAIT OF A COBBLER IN HIS SHOE SHOP . OIL ON CANVAS
LATE 18 TH CENTURY
SIZE : 56 CM HIGH , 46 CM WIDE – 22 INS HIGH , 18 INS WIDE

LITERATURE

THE SOCIAL DOCUMENTARY CONTAINED IN VERNACULAR PAINTINGS SUCH AS THIS WIDENS OUR HISTORICAL KNOWLEDGE OF THE PERIOD AS NO OTHER MEDIUM CAN . THE TABLE IS LAID OUT WITH TOOLS OF THE COBBLER'S TRADE AND LEATHER BOOTS TO BE MENDED . HE WEARS HANDMADE SHOES FITTED WITH FASHIONABLE BUCKLES THAT SEEM TO AFFIRM HIS PROFESSIONAL STATUS AS SHOE MAKER AND MENDER .

IN ENGLAND AND AMERICA FOLK ARTISTS DEPICTED DAILY LIFE , WHEREAS IN EUROPE THEY TENDED TO PAINT DEVOTIONAL OR 'EX VOTO' PICTURES . IN THE 18 TH AND EARLY 19 TH CENTURIES THERE EXISTED A GREAT DEMAND FOR VERNACULAR SCENES AND PORTRAITURE , AND UNTIL THE INVENTION OF COMMERCIAL PHOTOGRAPHY IN 1839 WITH THE PROCESS OF THE DAGUERREOTYPE , THIS MARKET WAS MET BY ITINERANT ARTISTS OR 'LIMNERS' WORKING IN THE PROVINCES .

IN OLIVER GOLDSMITHS 'THE VICAR OF WAKEFIELD' (1766) , THE VICAR'S NEIGHBOURS , THE FLAMBOROUGH'S 'HAD LATELY GOT THEIR PICTURES DRAWN BY A LIMNER , WHO TRAVELLED THE COUNTRY AND TOOK LIKENESSES FOR 15 SHILLINGS A HEAD'.

THESE WERE NOT SO MUCH FINE 'PICTURES' AS REPRESENTATIONS OF PEOPLE IN THEIR APPROPRIATE SOCIAL SETTINGS GOING ABOUT THEIR ORDINARY LIVES . PHOTOGRAPHY REMOVED THE NECESSITY FOR THESE VERNACULAR WORKS OF ART AND BRITAIN SUBSEQUENTLY LOST THE NAÏ¯VE POPULAR ART FORM OF ITS PROVINCES .