

This second aspect of portraiture comes across in the considerable conservatism of the genre: most portraits produced in Renaissance and Baroque Europe follow one of a very small range of conventional formats.

Baroque is a term loosely applied to European art from the end of the 16th century to the early 18th century, with the latter part of this period falling under the alternative stylistic designation of Late Baroque. The painting of the Baroque period is so varied that no single set of stylistic criteria can be applied to it. This is partly because the painting of Roman Catholic countries such as Italy or Spain differed both in its intent and in its sources of patronage from that of Protestant countries such as Holland or Britain, and it is partly because currents of classicism and naturalism coexisted with and sometimes even predominated over what is more narrowly defined as the High Baroque style. The Baroque style in Italy and Spain had its origins in the last decades of the 16th century when the refined, courtly, and idiosyncratic style of Mannerist painting had ceased to be an effective means of artistic expression. The church thus adopted a conscious artistic program, the products of which would make an overtly emotional and sensory appeal to the faithful. The Baroque style of painting that evolved from this program was paradoxically both sensuous and spiritual; while naturalistic treatment rendered the painted religious image more readily comprehensible to the average churchgoer, dramatic and illusory effects were used to stimulate piety and devotion. This appeal to the senses manifested itself in a style that above all emphasized movement and emotion. The stable, pyramidal compositions and the clear, well-defined pictorial space that were characteristic of Renaissance paintings gave way in the Baroque to complex compositions surging along diagonal lines. The Baroque vision of the world is basically dynamic and dramatic; throngs of figures possessing a superabundant vitality energize the painted scene by means of their expressive gestures and movements. These figures are depicted with the utmost vividness and richness through the use of rich colours, dramatic effects of light and shade, and lavish use of highlights. The ceilings of Baroque churches thus dissolved in painted scenes that presented convincing views of the saints and angels to the observer and directed him through his senses to heavenly concerns. The Editors of Encyclopaedia Britannica Early and High Baroque in Italy By the last decades of the 16th century the Mannerist style had ceased to be an effective means of expression. Indeed, in Florence a conscious reassessment of High Renaissance painting had taken place as early as mid-century. This tendency gathered momentum in the last decades of the century, particularly with the Bolognese painters Lodovico Carracci and his cousin Annibale. For the zealots of the Counter-Reformation, works of art had value only as propaganda material, the subject matter being all important; and in Rome there was as a result a sharp decline in artistic quality. Under austere Counter-Reformation popes such as Paul IV and Pius V, most official patronage favoured the dry and prosaic; this late 16th-century style is best called Counter-Reformation Realist. A similar process took place in Florence, where a strong movement away from Mannerist conventions is seen in the paintings of Ludovico Cigoli, and in Milan, where the dominant artistic personalities were the painters Giovanni Crespi known as Il Cerano and Pier Francesco Mazzucchelli, known as Il Morazzone. In contrast, late 16th-century Venetian painting was as little influenced by the Counter-Reformation as it had been by Mannerism; and the workshops of Tintoretto, Paolo Veronese, and Palma Giovane remained active until the plague of 1630. Michelangelo Merisi, better known by the name of his birthplace, Caravaggio, a small town near Milan, was active in Rome by about 1600. His earliest paintings are conspicuous for the almost enamel-like brilliance of the colours, the strong chiaroscuro called Tenebrism, and the extraordinary virtuosity with which all the details are rendered. But this harsh realism was replaced by a much more powerful mature style in his paintings for San Luigi dei Francesi, Rome, begun in 1602, and Santa Maria del Popolo, Rome, executed about 1604. His selection of plebeian models for the most important characters in his religious pictures caused great controversy, but the utter sincerity of the figures and the intensity of dramatic feeling are characteristic of the Baroque see photograph. In 1607 Annibale took to Rome his mature style, in which the plasticity of the central Italian tradition is wedded to the Venetian colour tradition. He came under the influence of Raphael and Titian, as well as that of Caravaggio, during a journey to Spain in 1609. The rich colours and strong dramatic chiaroscuro of his altarpieces for Santa Maria in

Vallicella New Church , Rome 1677 , show how much he contributed to the evolution of Italian Baroque painting. The crucial developments that brought the High Baroque into being took place in the third decade. The little church of Santa Bibiana in Rome harbours three of the key works that ushered in the High Baroque, all executed in 1677. Pietro continued with this style of monumental painting for the remainder of his career, and it became the model for the international grand decorative style, which by the close of the 17th century was to be found in Madrid, Paris, Vienna, and even London. Sacchi and the classicists, including the Frenchman Nicolas Poussin , held that a scene must be depicted with a bare minimum of figures, each with its own clearly defined role, and compared the composition to that of a tragedy in literature. But Pietro and the Baroque camp held that the right parallel was the epic poem in which subsidiary episodes were added to give richness and variety to the whole, and hence the decorative richness and profusion of their great fresco cycles. The lyrical landscapes of the French painter Claude Lorrain are among the finest expressions of High Baroque classicism; and they exerted a continual influence throughout the 18th century, particularly in Britain. Even in Rome itself, however, a number of painters of importance succeeded in remaining more or less independent of the two main camps. Sassoferrato 1685 , for example, painted in a deliberately archaizing manner, carefully reproducing Raphaellesque formulas. The cryptically romantic movement, centred on Pier Francesco Mola, Pietro Testa, and Salvator Rosa , was more important and, together with the landscapes of Gaspard Dughet , was to have considerable repercussions in the 18th century. Claude Lorrain also adopted an independent stand, despite the highly developed classicism of his poetic landscapes and seascapes, both of which, but especially the latter, featured much splendid architecture. The first two-thirds of the 17th century in Italy were dominated by the Roman Baroque, and few painters elsewhere provided serious competition. Reni , who returned to Bologna from Rome in 1677 and remained there until his death in 1692, remained the strongest artistic personality in that northern city but steadily abandoned the strong plasticity of the Carracci for a much looser style with a pale tonality. When Guercino , in turn, left Rome in 1674, he returned to his native Cento, just north of Bologna, and not until the death of Reni did he decide to settle in Bologna. Venetian painting took a new direction with the rich colours and free brushwork of Domenico Fetti , who had worked in Mantua before moving to Venice. In the hands of Johann Liss or Jan Lys the groundwork was laid for the flowering of the Venetian school of the 18th century. Venetian painting was also enriched by the pale colours and flickering brushwork of Francesco Maffei from Vicenza, whereas Bernardo Strozzi in 1677 carried to Venice the saturated colours and vigorous painterly qualities of the Genoese school. Giovanni Benedetto Castiglione also began his career in Genoa and, after a period in Rome, worked from 1677 as court painter in Mantua, where his brilliant free etchings and brush drawings anticipated the Rococo. The most conspicuous aspect of the last phase of the High Baroque in Italy is provided by the series of great fresco cycles, which were executed in Rome during the last decades of the 17th century. The fresco bursts out of its frame and creates an overwhelming dramatic effect, with painted figures flooding over the gilt stucco architectural decoration of the ceiling into the space of the church. The essential characteristics of Late Baroque painting can be identified first in the frescoes of Mattia Preti at the Palazzo Pamphili, Valmontone southeast of Rome ; but the transition between the High Baroque and the Late Baroque was a continuous process and occurred at different dates with different artists. At Valmontone the sense of dynamic structure characteristic of the High Baroque frescoes of Pietro da Cortona yields to a more decorative scheme in which the figures are scattered across the ceiling, giving the painting an overall unity without identifying any specific area as the focal point. The breakdown of any sense of direction in the composition is paralleled by a loosening in the design of individual figures; once again the unity is decorative rather than structural. Concurrently, the influence of Spain also declined. The commencement of the personal rule of Louis XIV in 1689 marked the beginning of a new era in French political power and artistic influence, and the French Academy in Rome founded rapidly became a major factor in the evolution of Roman art. Late Baroque classicism, as represented in Rome by Maratta, was slowly transformed into a sweet and elegant 18th-century style by his pupil Benedetto Luti, while Francesco Trevisani abandoned the dramatic lighting of his early paintings in favour of a glossy Rococo classicism. He himself supplied large paintings to patrons all over Europe, and his pupils occupied key positions in the mid-18th century. Francesco de Mura took the style to Turin, where he was court painter; Corrado Giaquinto, as court painter in Madrid, turned increasingly toward

the Rococo, and Sebastiano Conca worked in Rome, falling increasingly victim to the academic classicism dominant there. Anton Domenico Gabbiani practiced a particularly frigid classicism in Florence, and it was mainly in Bologna and Venice that real attempts were made to break away from the confines of Late Baroque classicism. In Bologna he had no real successors, but in Venice his work provided one of the bases for the brilliant flowering of Venetian painting in this period. The brilliant lightness and vivacity of his frescoes in the Palazzo Marucelli-Fenzi, Florence, mark the beginning of a great tradition of Venetian decorative painting, a tradition that was to be carried all over Europe by Giovanni Antonio Pellegrini, Giambattista Pittoni, and, above all, Giovanni Battista Tiepolo. The vast majority of the finest decorations e. Giovanni Antonio Canal, called Canaletto, developed the views of Venice painted by Luca Carlevaris into an industry almost entirely dependent upon foreign tourists; and his nephew Bernardo Bellotto spent most of his career painting views in central Europe. Francesco Guardi avoided the cool precision of the vedute of Canaletto and Bellotto and instead evolved a much lighter and more lyrical Rococo style with a strong sense of the picturesque and, occasionally, the bizarre. In Rome a similar contrast existed between the brilliant, precise vedute of Giovanni Paolo Pannini and the strange, almost Romantic vedute in the form of etchings by Giovanni Battista Piranesi.

Spain and Portugal Two fundamental and ostensibly opposed streams permeate Spanish painting and separate it from that of the rest of Europe—ecstatic mysticism and sober rationalism. These qualities are essentially Gothic in spirit, and the Iberian Peninsula is remarkable for the tenacity with which Gothic ideas were retained and for the relatively small influence of Renaissance humanist ideas. Ribera himself, however, developed away from this style in his later paintings and moved toward a softer and more even handling of light. The massive solemnity of his figures and simple, clear-cut compositions are wholly in sympathy with the demands of the Counter-Reformation, and only in Madrid did he come under substantial Italian influence. After he visited Italy in 1631, there was greater freedom in the way he handled paint, more interest in colour, and increased depth to his analyses of character. Cano was also active as a sculptor and architect in Granada [1657]. Portugal was ruled by Spain until 1640, when John IV was proclaimed king. But economic conditions hampered serious patronage of the arts until the reign of John V, when the most distinguished painter was Francisco Vieira de Matos. Unfortunately, the Lisbon earthquake of 1755 destroyed much of the best art collected in the Portuguese capital at that time.

The Spanish Netherlands The year 1713 saw the Netherlands in open revolt against Philip V of Spain, and, inasmuch as this revolt had a Protestant as well as a nationalist aspect, a wave of iconoclasm swept across the area. By the area had become divided into the Spanish-dominated, Catholic, southern provinces—broadly modern Belgium—and the independent, predominantly Calvinist United Provinces of the north—broadly the modern Netherlands, or colloquially Holland; the boundary between the two remained fluid, however. In the southern provinces throughout the 16th to 18th centuries Brussels, headed by viceroys, remained the centre of court patronage, while Antwerp, with its great patrician families, was the commercial centre. Painting in the southern provinces before was intensely conservative; the Mannerist conventions were never accepted as fully as in the north. Instead, Italianate ideas were joined with the late Gothic tradition. Peter Paul Rubens arrived back in Antwerp from Italy late in 1628. In the following year he was appointed court painter to the archduke Albert and the archduchess Isabella, with special permission to reside in Antwerp, to help repair damage caused by the iconoclasm of 1629. The necessary ingredients were present for a brilliant flowering of the Baroque art that Rubens had evolved in Italy, and his studio became an artistic centre not only for the Netherlands but for England, Spain, and central Europe as well. Anthony Van Dyck, a pupil and assistant of Rubens, was a much less forceful personality than his master; and this is reflected in the quieter, more introspective note characteristic of his paintings. His greater sympathy for the sitter made him the most successful portrait painter of his time. The elegant, relaxed, aristocratic portrait style he introduced was outstandingly successful and rendered obsolete the stiff portraits of Daniel Mytens and the straightforward, unpretentious portraits of Cornelius Johnson, two other painters of Low Countries origin active in England at this time. His handling of the Rubensian idiom moved increasingly away from the control of Rubens himself toward a much more boisterous and vulgar style with an emphasis on large genre scenes populated with rough plebeian types. Best known for his low-life pictures, Brouwer also painted very expressive landscapes; his work is characterized by the sensitive use of a heavily loaded brush. In comparison,

David Teniers the Younger was a minor master, and with him the influence of Dutch painting became increasingly strong. Jan Davidsz de Heem was also active in Holland, but he is important as one of the creators of the elaborate, fully developed Baroque still life, and as such he had a host of followers and imitators. The United Provinces Dutch painting of the 17th century shares roots with that of the Spanish Netherlands. Holland, however, was independent, rapidly prospering, and almost entirely Protestant. In the last decades of the 16th century the great port of Haarlem was the most active artistic centre, and the remarkable flowering of Mannerist painting there, as exemplified by Cornelis van Haarlem and Hendrik Goltzius, is without a parallel south of the border. In the later pictures of Abraham Bloemaert, Mannerism gave way to the much more straightforward realist style characteristic of the earliest phase of Dutch 17th-century painting. The influence of the figure paintings of Adam Elsheimer on this generation of artists was considerable; his particularly Italianate style, with sharply delineated forms painted in rich, deep colours and with a pronounced element of fantasy, is reflected by the early paintings of Leonard Bramer and, even more importantly, Pieter Lastman, the master of Rembrandt. This group was headed by Cornelis van Poelenburgh and Bartolomeus Breenbergh, and back home it provided an additional source of Italian influence. The most striking influence of Italy was provided, however, by the Dutch followers of Caravaggio, who had seized eagerly upon the harsh dramatic lighting and coarse plebeian types they had seen in his paintings during their stays in Italy and brought the style to the north to form the so-called Utrecht school. Gerrit van Honthorst, Hendrik Terbrugghen, and Dirck van Baburen were leading champions of this style, but after Honthorst turned away in the direction of Van Dyck. Frans Hals was born in Antwerp, but almost all of his life was spent in Haarlem, where he evolved his characteristic bravura style of portraiture. The stiff solemnity of earlier Dutch portraits gave way to the capture of fleeting changes of expression and superb textural effects, though Hals never succeeded in attaining the degree of psychological penetration characteristic of the portraits painted by Rembrandt. Following the death of his first wife, Saskia, in 1656, difficult times and the changing tastes of art collectors culminated in his bankruptcy in 1659. In his later works the dramatic Baroque panache gives way to a deep introspection and sympathy for his subjects, and his series of about 60 self-portraits reveals this process in intimate detail. Parallel to his development as a painter is that of his style as an etcher; Rembrandt is considered by many to be the greatest etcher of all time see printmaking: Printmaking in the 17th century: During the years of his financial success, Rembrandt had the largest and most successful painting and printmaking studio in Holland. The increasing use at this time of portable easel paintings as domestic ornaments, many of them made for sale by dealers rather than on commission by the consumer, is related to the extraordinary range of subjects in which Dutch painters specialized.

Chapter 2 : Portraiture - Renaissance and Reformation - Oxford Bibliographies

*Baroque portraiture in Italy: Works from North American collections: the John and Mable Ringling Museum of Art, December 7, February 3, , Wadsworth Atheneum, March May 20, [John T Spike] on calendrierdelascience.com *FREE* shipping on qualifying offers.*

Aside from showcasing artistic talent and creativity, it also gives students and enthusiasts a chance to get a glimpse of how great artists in the past managed to come up with masterpieces that remain unchallenged to this day. Two distinct periods in history stand out when talking about art and great masters – Baroque and Renaissance. The works created during these times were very similar to each other but with distinct differences; debates about which period produced better art still continue today with supporters from both camps presenting compelling arguments. Perhaps the best way to deal with this is to enumerate the differences between the two. The Renaissance period for art began in the 15th century in Italy, which today is considered the art capital of the world, together with Paris. The Baroque era soon followed in the 17th century, as another transformation came about when the church began to divide between Protestants and Roman Catholics. It is no wonder many creations in this period were recreations of famous works in the Renaissance era. Many modern artists and art connoisseurs as well as ordinary people are familiar with many of the Renaissance artists like Michelangelo and Leonardo Da Vinci. Baroque period masters however are not so well known to many people. This is indicative of how Baroque art was viewed during its time. Compared to Renaissance creations, it was considered strange and odd, which is roughly what it means in French. There was once a strong contention among many art enthusiasts that there was no work of great value during the Baroque period. But this was later disproved by the acknowledgement of the works of artists like Bernini and Caravaggio. One reason for the dislike of Baroque art was that many of the painters and sculptors sought to recreate previous works of Renaissance masters. But the greatest difference between these two important eras in art history is in the style used by artists. Renaissance painters and sculptors were among the first to use perspective in their work. This allowed them to give more realism to their creations. However, this focus on adding depth to their work has made paintings and sculptures seem to lack emotions and failed to capture the emotions that it should depict. They focused more on the drama of the subject they were trying to showcase. This opposite treatment of a subject is displayed in the statue of David that Renaissance man Michelangelo first sculpted and recreated by Bernini of the Baroque movement. This contrasting style shows the biggest disparity between these two periods. Renaissance art began early in the 15th century, while Baroque came later in the 17th century. Renaissance art works did not completely depict human emotion, while Baroque art focused more on showing them. If you like this article or our site. Please spread the word.

Chapter 3 : Italian Renaissance portrait painters - Wikimedia Commons

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Baroque and late Baroque, or Rococo, are loosely defined terms, generally applied by common consent to European art of the period from the early 17th century to the mid-18th century. The origin of the term Baroque probably ultimately derived from the Italian word *barocco*, which philosophers used during the Middle Ages to describe an obstacle in schematic logic. Subsequently the word came to denote any contorted idea or involuted process of thought. In art criticism the word Baroque came to be used to describe anything irregular, bizarre, or otherwise departing from established rules and proportions. This biased view of 17th-century art styles was held with few modifications by critics from Johann Winckelmann to John Ruskin and Jacob Burckhardt, and until the late 19th century the term always carried the implication of odd, grotesque, exaggerated, and overdecorated. Three main tendencies of the era had a profound impact on Baroque art as well as Baroque music. The first of these was the emergence of the Counter-Reformation and the expansion of its domain, both territorially and intellectually. By the last decades of the 16th century the refined, courtly style known as Mannerism had ceased to be an effective means of expression, and its inadequacy for religious art was being increasingly felt in artistic circles. To this end the church adopted a conscious artistic program whose art products would make an overtly emotional and sensory appeal to the faithful. The Baroque style that evolved from this program was paradoxically both sensuous and spiritual; while a naturalistic treatment rendered the religious image more accessible to the average churchgoer, dramatic and illusory effects were used to stimulate piety and devotion and convey an impression of the splendour of the divine. Baroque church ceilings thus dissolved in painted scenes that presented vivid views of the infinite to the observer and directed the senses toward heavenly concerns. The second tendency was the consolidation of absolute monarchies, accompanied by a simultaneous crystallization of a prominent and powerful middle class, which now came to play a role in art patronage. Baroque palaces were built on an expanded and monumental scale in order to display the power and grandeur of the centralized state, a phenomenon best displayed in the royal palace and gardens at Versailles. Yet at the same time the development of a picture market for the middle class and its taste for realism may be seen in the works of the brothers Le Nain and Georges de La Tour in France and in the varied schools of 17th-century Dutch painting. For a detailed discussion of this phenomenon, see Rembrandt van Rijn. The Lamentation over St. Courtesy of the Staatliche Museen zu Berlin - Preussischer Kulturbesitz The third tendency was a new interest in nature and a general broadening of human intellectual horizons, spurred by developments in science and by explorations of the globe. These simultaneously produced a new sense both of human insignificance particularly abetted by the Copernican displacement of the Earth from the centre of the universe and of the unsuspected complexity and infinitude of the natural world. The development of 17th-century landscape painting, in which humans are frequently portrayed as minute figures in a vast natural setting, is indicative of this changing awareness of the human condition. Architecture, painting, and sculpture The arts present an unusual diversity in the Baroque period, chiefly because currents of naturalism and classicism coexisted and intermingled with the typical Baroque style. Indeed, Annibale Carracci and Caravaggio, the two Italian painters who decisively broke with Mannerism in the 17th century and thus helped usher in the Baroque style, painted, respectively, in classicist and realist modes. A specifically Baroque style of painting arose in Rome in the 17th century and culminated in the monumental painted ceilings and other church decorations of Pietro da Cortona, Guido Reni, Il Guercino, Domenichino, and countless lesser artists. The greatest of the Baroque sculptor-architects was Gian Lorenzo Bernini, who designed both the baldachin with spiral columns above the altar of St. French architecture is even less recognizably Baroque in its pronounced qualities of subtlety, elegance, and restraint. Baroque tenets were enthusiastically adopted in staunchly Roman Catholic Spain, however, particularly in architecture. Art in the Netherlands was conditioned by the realist tastes of its dominant middle-class patrons, and thus both the innumerable genre and landscape painters of that

country and such towering masters as Rembrandt and Frans Hals remained independent of the Baroque style in important respects. The Baroque did have a notable impact in England, however, particularly in the churches and palaces designed, respectively, by Sir Christopher Wren and Sir John Vanbrugh. In ornate churches, monasteries, and palaces designed by J. Fischer von Erlach , J. Detail of Baroque stuccowork by Egid Quirin Asam, c.

Chapter 4 : Italian Renaissance Learning Resources - The National Gallery of Art

Baroque art and architecture: Baroque art and architecture, the visual arts and building design and construction produced during the era in the history of Western art that roughly coincides with the 17th century.

Italy and Spain First Things First The lectures on seventeenth-century European art usually come after the classes on the Renaissance in Italy and the North. At this point in a chronological art history survey, the students will have learned about a number of key ideas and themes such as the renewed interest in Greek and Roman humanism and naturalism, the intersection of art and science during the Renaissance, the religious reform movements that reshaped European culture, and the emergent globalism that linked Europe, Africa, Asia and the Americas. These themes provide interesting contrasts and continuities with the Baroque. This lesson can start with a brief historic overview to introduce the context of seventeenth-century art. To get students to think critically about this comparison, give them a sheet to list the similarities and differences. Groups of students can then be called upon to volunteer their answers. Among the questions that can frame the lecture or class discussion is: Background Readings There are many excellent resources for learning about the art of Italy and Spain in the seventeenth century. The readings can include relevant chapters from any of the major survey textbooks such as Gardner, Janson, and Stokstad. Some of the period-specific survey texts provide useful segments for instructors who want more background on seventeenth-century art: The entire book can be accessed online here. For a current, scholarly online research guide that contains further references, see Anne H. The Metropolitan Museum of Art also has open access to some of their publications. The AHTR online syllabus also offers good suggested readings. In the crossing of St. Serapion, , oil on canvas Glossary: The art of seventeenth-century Europe is traditionally referred to as Baroque. Derived from the Portuguese and Italian words *barocco*, meaning an irregularly shaped pearl, it is a problematic term because it is too generic in describing the complex global events and diverse artistic traditions of the era. The word was used disparagingly in the eighteenth and nineteenth centuries based on the misperception that the art and architecture lacked the grace and substance of the High Renaissance art and instead was overly theatrical and superficial. The negative connotations of the word have faded and now the term can be used in a more neutral way. The art of the seventeenth century is hard to unpack since there are multiple styles that define the period. For example, the art of Caravaggio and Bernini is full of drama, dynamism, expression and grandiloquence. In contrast, artists like Annibale Carracci created a rational, classicizing style that is based on the art of antiquity and the High Renaissance. Major changes transformed the political and religious landscape of Europe during this period. One should first review historical circumstances that emerged in the late sixteenth century, which framed previous lectures on Mannerism, the Late Renaissance and Northern art. The Protestant Reformation ultimately reshaped Europe with the spread of Lutheranism, Calvinism, and other sects in northern Europe while southern European entities such as Italy and Spain remained fervently Catholic. The church responded with the Counter Reformation or Catholic Reformation as its own movement of renewal and reaffirmation. The church disdained Mannerist art as it contained overly intellectualizing references presented in a style marked by artifice and ambiguity. The church encouraged a style of the art that was clear for the viewer to understand and therefore effective communication of its tenets. The war was rooted largely in sectarian conflicts between Protestants and Catholics but there were also political, dynastic and nationalistic concerns and motivations. The royal dynasties of the Bourbon in France and the Habsburgs in Spain sought to increase their power and authority. The war ended with the Peace of Westphalia in that allowed for the political restructuring of Europe. The Northern Netherlands or the United Provinces or the Dutch Republic were autonomous and rid of Spanish domination, Sweden and France both expanded their authority, and religious freedom was granted to Protestants in the newly formed Dutch Republic. The Baroque was an extraordinarily prolific period in European art and architecture, with a great number of prodigious artists and a complex range of styles and subjects. In one or possibly two lecture periods of an hour and half more or less , any of the following representative examples of Italian and Spanish seventeenth-century art and architecture can be introduced and discussed. Caravaggio, The Calling of St. Caravaggio [Michelangelo Merisi, â€™] was known

for his dark and dramatic paintings, visceral religious subject matter, and volatile personality. His style has been regarded as revolutionary, groundbreaking, and highly influential. This painting is part of the decoration of a chapel that was originally commissioned by the French cardinal Mathieu Cointrel or Matteo Contarelli in Italian to venerate St. Matthew, who was his name-saint. The contract for a cycle of three paintings representing the life and martyrdom of St. Matthew was originally awarded to the Venetian artist, Girolamo Muziano in 1600. However, the project stalled for three decades thereafter. In fact, when Cardinal Contarelli died in 1634, he had seen none of the paintings come to fruition. Matthew, The Inspiration of St. Matthew, and the Martyrdom of St. Of the three paintings, The Calling of St. Matthew is usually singled out for its striking, realistic formulation of religious subject matter. The subject of the Calling of St. Matthew comes from the Gospel of Matthew 9: Matthew then known as Levi, a tax-collector, sits in his office with a group of armed men who are his cohorts. Christ who wears a faint halo points to Matthew and summons him to become one of his followers. The painting illustrates three major elements that are characteristic of Baroque painting: They are seated behind a table and are clustered to the left of the composition, while Christ and his follower are placed to the right emerging from the shadows. The light source of the painting comes from the upper right corner and follows a diagonal path. It falls selectively on the figures of Christ, his follower, Matthew, and two young men at the table looking at Christ. Matthew dramatically points to himself and asks: Those who follow Christ are proverbially in the light and those who do not dwell in darkness. Christ is presented as a humble man who gently calls on Matthew and can be identified as a holy figure because, again, he has a faint halo around his head. This incorporation of non-idealized figural types is integral to the art of Caravaggio as he painted from live models in his studio. The use of tenebrism dramatic use of light and dark using a direct light source that creates a spot-light effect adds to the drama and tension of the scene, making the figures and forms highly tangible. Orazio was a friend and follower of Caravaggio and one of the most prominent painters in Rome at the time. Gentileschi painted numerous versions of different Biblical subjects such as Susanna and the Elders, Bathsheba, and Judith. Her religious themes are not only filled with violence but also bear overt erotic overtones. The story of Judith comes from the book of Judith in the Old Testament. She was a widow who saved her people from the oppressive forces of the Assyrian general Holofernes. In this canvas, Gentileschi does not show us the violent act of beheading as she does in other paintings of hers but the moment after. Sweeping diagonally and dramatically across the upper right corner of the painting, a blood-red curtain reveals this tense scene. Like Caravaggio, Gentileschi portrays her figures realistically and uses tenebrist effects to highlight the figures of Judith and her servant in a dark tent that is illuminated by a single candle. Her commanding representations of strong women perhaps reflect her desire and determination to claim her place in an art world that was largely controlled by male artists. While the art of Caravaggio and his followers like Artemisia Gentileschi was dramatic and theatrical, some Italian seventeenth-century artists, like Annibale Carracci " , favored a more classical style of painting that was based on the study of antiquity and High Renaissance painters such as Michelangelo, Raphael, and Titian. Appropriately enough, the iconographic program of the ceiling is the love of the gods. The individual scenes of the ceiling are arranged as illusionistic framed easel paintings following the curved vault of the ceiling. The standing Atlas figures, painted to simulate real stone and nude figures ignudi are also carefully foreshortened and lit so that they appear real. Carracci uses different gradations of chiaroscuro so that the figures inside the easel pictures are more evenly lit and legible from the ground up. The subjects are all mythological: Gianlorenzo Bernini, David, , marble. Like Caravaggio, Bernini " was one of the great innovators of the Baroque. His prolific career as a sculptor, architect, painter, stage-designer, and writer spanned most of the seventeenth century. His major patrons were cardinals and popes who admired his expressive interpretations of religious subjects, dramatic use of forms, and novel combinations of media. This statue was commissioned by Cardinal Scipione Borghese, a major patron of the arts and nephew of Pope Paul V and was placed at the entrance of the Galleria Borghese. Compared to the Davids depicted by Donatello and Michelangelo, Bernini catches the figure of David in the dramatic moment in which he is about to fling the stone at Goliath. Here is a good moment to review all three statues carefully. However, his lower body is covered with a drape to maintain a sense of decorum. Gianlorenzo Bernini, Baldacchino in the crossing of New St. As a sculptor and architect to various popes,

Bernini spent most his career working at New St. Before Bernini worked on the piazza or main square of St. His first commission for the interior of St. Peter is buried and the high altar of the church. The structure is almost feet tall and also acts as a frame for the Cathedra Petri the bronze throne of St. Peter in the apse that was also designed by Bernini. The four spiral columns gilded, partially fluted and covered with vines and bees recall those on an ancient canopy that marked that same spot in old St. Multitudes of swarming bees covering the monument are symbols of the Barberini, the papal family. Overall, the structure illustrates the triumph of Catholicism and the papal claim to doctrinal supremacy. With the lingering effects of the Counter Reformation, seventeenth-century popes sought to restore the glory of Rome and reassert the power of the Church and the papacy. Here one can review the history of St. During the seventeenth century, extensive building projects sought to reestablish the primacy of St. Aerial view of New St.

Italian Baroque art is a term that is used here to refer to Italian painting and sculpture in the Baroque manner executed over a period that extended from the late sixteenth to the mid eighteenth centuries.

Brussels was important as the location of the court, attracting David Teniers the Younger later in the century. Frans Hogenberg, The Calvinist Iconoclastic Riot of August 20, when many paintings and church decorations were destroyed and subsequently replaced by late Northern Mannerist and Baroque artists. Late Mannerism[edit] Although paintings produced at the end of the 16th century belong to general Northern Mannerist and Late Renaissance approaches that were common throughout Europe, artists such as Otto van Veen , Adam van Noort , Marten de Vos , and the Francken family were particularly instrumental in setting the stage for the local Baroque. Between and the early 17th century they made many new altarpieces to replace those destroyed during the iconoclastic outbreaks of Also during this time Frans Francken the Younger and Jan Brueghel the Elder became important for their small cabinet paintings , often depicting mythological and history subjects. Following his return to Antwerp he set up an important studio, training students such as Anthony van Dyck, and generally exerting a strong influence on the direction of Flemish art. Most artists active in the city during the first half of the 17th century were directly influenced by Rubens. Philadelphia Museum of Art. This painting is Flemish Baroque example of collaboration and specialization. Snyders, who specialized in animals, painted the eagle while Rubens painted the figure of Prometheus. Specializations and collaborations[edit] Flemish art is notable for the large amount of collaboration that took place between independent masters, which was partly related to the local tendency to specialize in a particular area. Frans Snyders , for example, was an animal painter and Jan Brueghel the Elder was admired for his landscapes and paintings of plants. Both artists worked with Rubens, who often usually painted the figures, and other artists to create collaborative pieces. This type of painting was one of the distinctly Flemish innovations that developed during the early 17th century. Innovations[edit] Flower still life painting, which developed around by artists such as Jan Brueghel the Elder, was partially a Flemish innovation, [2] echoed in the Dutch Republic in the works of the Antwerp-born Ambrosius Bosschaert the Elder “ Other types of paintings closely associated with Flemish Baroque include the monumental hunting scenes by Rubens and Snyders, and gallery paintings by artists such as Willem van Haecht and David Teniers the Younger. History painting[edit] History painting, which includes biblical, mythological and historical subjects, was considered by seventeenth-century theoreticians as the most noble art. Abraham Janssens was an important history painter in Antwerp between and , although after Rubens was the leading figure. Both Van Dyck and Jacob Jordaens were active painting monumental history scenes. During the second half of the century, history painters combined a local influence from Rubens with knowledge of classicism and Italian Baroque qualities. Later in the century, many painters turned to Anthony van Dyck as a major influence. Religious painting[edit] Rubens is closely associated with the development of the Baroque altarpiece. Christopher and the Hermit“ is an important reflection of Counter-Reformation ideas about art combined with Baroque naturalism, dynamism and monumentality. He also exerted a strong influence on Baroque portraiture through his student Anthony van Dyck. Van Dyck became court painter for Charles I of England and was influential on subsequent English portraiture. Other successful portraitists include Cornelis de Vos and Jacob Jordaens. Although most Flemish portraiture is life-sized or monumental, Gonzales Coques and Gillis van Tilborch specialized in small-scale group portraiture. Adriaen Brouwer, The Bitter Drink, c. Genre painting[edit] Genre paintings , or scenes of everyday life, are common in the 17th century. Many artists follow the tradition of Pieter Bruegel the Elder in depicting "low-life" peasant themes, although elegant "high-life" subjects featuring fashionably-dressed couples at balls or in gardens of love are also common. Adriaen Brouwer , whose small paintings often show peasants fighting and drinking, was particularly influential on subsequent artists. Images of woman performing household tasks, popularized in the northern Netherlands by Pieter de Hooch and Jan Vermeer , is not a significant subject in the south, although artists such as Jan Siberechts explored these themes to some degree. Bruegel tradition[edit] Flemish genre painting is strongly tied to the traditions of Pieter Bruegel the

Elder and was a style that continued directly into the 17th century through copies and new compositions made by his sons Pieter Brueghel the Younger and Jan Brueghel the Elder. Many of these are kermis paintings and scenes of peasants taking part in other outdoor enjoyments viewed from an elevated viewpoint. Artists in the Dutch Republic, such as the Flemish-born David Vinckboons and Roelandt Savery, also made similar works, popularizing rustic scenes of everyday life closely associated with Dutch and Flemish painting. Adriaen Brouwer and his followers[edit] Adriaen Brouwer or " " typically painted small scenes of ragged peasants fighting, gaming, drinking and generally expressing exaggerated and rude behaviour. Born in the Southern Netherlands, Brouwer spent the s in Amsterdam and Haarlem, where he came under the influence of Frans and Dirk Hals and other artists working in a loose painterly manner. Upon his return to Antwerp around or he introduced a new, influential format in which the subjects were painted as interior, instead of exterior, scenes. He also painted expressive facial studies like *The Bitter Drink* illustrated, a genre called *tronies* "faces". Rubens owned more works by him at the time of his death than any other painter, and artists such as David Teniers the Younger, Jan van de Venne, Joos van Craesbeeck and David Ryckaert III continued to work in a similar manner. Elegant company scenes[edit] Paintings of elegant couples in the latest fashions, often with underlying themes of love or the five senses, were commonly painted by Hieronymus Francken the Younger, Louis de Caullery, Simon de Vos, David Teniers the Younger and David Ryckaert III. Monumental genre scenes[edit] Whereas elegant company scenes and works by Brouwer and his followers were often small in scale, other artists looked to Caravaggio for inspiration and painted large-scale, theatrically inspired scenes in which musicians, cardplayers, and fortune tellers are pushed to the foreground of the composition. These paintings, like others by Caravaggisti, are generally illuminated by strong lighting effects. Adam de Coster, Gerard Seghers and Theodoor Rombouts were the main exponents of this popular style in the early 17th century, which was popularized by Italian followers of Caravaggio like Bartolomeo Manfredi and Utrecht Caravaggisti like Gerrit van Honthorst. Rombouts was also influenced by his teacher Abraham Janssens, who began incorporating Caravaggesque influences into his history paintings from first decade of the 17th century. Jacob Jordaens, *The King Drinks*. Jordeans was well known for his large paintings of moralistic genre scenes, such as this depiction of an Epiphany feast. Many of these paintings use compositional and lighting influences similar to those of the Caravaggisti, while the treatment of the subjects inspired Dutch artists like Jan Steen. Battle scenes[edit] Another popular type of painting invented in the Low Countries was landscapes with historical and fictional battles, as well as skirmishes and robberies. Michael Sweerts, *Wrestling Match*, Here they were influenced by the works of the genre painters active in Rome referred to as the *Bamboccianti*. The *Bamboccianti* comprised mostly Dutch and Flemish artists who had brought existing traditions of depicting peasant subjects from sixteenth-century Netherlandish art with them to Italy, [7] and generally created small cabinet paintings or etchings of the everyday life of the lower classes in Rome and its countryside. In general, genre painting was not well-accepted in Italy, especially by official organizations such as the Academy of St. Many of the painters were also members of the *Bentvueghels*, the society of mainly Flemish and Dutch artists working in Rome. It acted as a support network for Netherlandish artists in Rome who were in need but is better-known for the "bohemian" lifestyle of its members and drunken festivities. He left a strong influence on northern landscape painting in general through his period in Amsterdam and as a founding member of the *Frankenthal School*. Paul Brill settled in Rome, where he specialized as a landscape painter decorating Roman villas and creating small cabinet paintings. Rubens and later painters[edit] Jan Wildens and Lucas van Uden painted natural landscapes inspired by Rubens, and frequently collaborated with figure painters or animal specialists to paint the backgrounds. Rubens turned to landscape painting in the s, focusing on the area around his chateau, *Het Steen*. Marine painting[edit] Small seascapes *zeekens* were another popular theme. Artists such as Bonaventura Peeters painted shipwrecks and atmospheric views of ships at sea, as well as imaginary views of exotic ports. Hendrik van Minderhout, who was from Rotterdam and settled in Antwerp, continued this latter theme contemporaneous with developments of marine painting in the Dutch Republic. Architectural painting Interior architectural views, usually of churches, developed out of the late sixteenth-century works of Hans Vredeman de Vries. Many were actual locations. The genre continued in the later seventeenth century by Anton Ghering and Wilhelm Schubert van Ehrenberg, but the Flemish examples do not demonstrate the same

level of innovation found in the Dutch perspectives of Pieter Jansz Saenredam or Emanuel de Witte. Gallery and art collection painting[edit] Gallery paintings appeared in Antwerp around 1600, and developed "like architectural interiors" from the compositions of Hans Vredeman de Vries. In these, prints, paintings, sculptures, drawings, as well as collectable objects from the natural world like shells and flowers are collected together in the foreground against a wall that imitates encyclopedic cabinets of curiosities. A similar variation of these collections of artistic wealth are the series of the five senses created by Jan Brueghel the Elder and Rubens Prado Museum, Madrid. Willem van Haecht "developed another variation in which illustrations of actual artworks are displayed in a fantasy art gallery, while connoisseurs and art lovers admire them. Flemish Gallery and art collection paintings have been interpreted as a kind of visual theory of art. Brueghel was an innovator of the flower still life genre. Still life and animal painting[edit] Flower painting[edit] Jan Brueghel the Elder was one of the important innovators of the floral still life around 1600. Osias Beert "was another flower painter at the beginning of the 17th century. His paintings share many similarities with northern contemporaries such as Ambrosius Bosschaert the Elder. They have been interpreted as distinctly Counter Reformation images, with the flowers emphasizing the delicacy of the Virgin and Child" images of which were destroyed in large numbers during the iconoclastic outbreaks of 1618. Osias Beert, Still life with oysters, c. 1610. Breakfast and banquet still life[edit] The ontbijtje, or "little breakfast", is a type of still life that was popular in both the northern and southern Netherlands showing a variety of eating and drinking vessels and foods such as cheese and bread against a neutral background. More elaborate are the pronk, or "sumptuous", still life. They show, on a larger scale than earlier works, complex compositions of expensive items, rare foods, and fleshy, peeling fruit. These paintings are related to vanitas and transience motifs. Frans Snyders, The Pantry, c. 1620. Animal still life[edit] Frans Snyders " painted large still lifes focusing on dead game and animals. His compositions, along with those of his follower Adriaen van Utrecht " These latter paintings are closely related to images of the hunt, which came into fashion in Flemish painting during the 17th century. Cabinet painting[edit] Small, intricate paintings, usually depicting history and biblical subjects, were produced in great numbers in the Southern Netherlands throughout the 17th century. Many were created by anonymous artists, however artists such as Jan Brueghel the Elder, Hendrik van Balen, Frans Francken the Younger and Hendrik de Clerck were all successful cabinet painters during the first half of the 17th century. These artists, as well as followers of Adam Elsheimer like David Teniers the Elder, remained partly shaped by continued mannerist stylistic tendencies. However, Rubens influenced a number of later artists who incorporated his Baroque style into the small context of these works. These small paintings were traded widely throughout Europe, and by way of Spain to Latin America.

Chapter 6 : Baroque Portrait Paintings

In sharp contrast with these expressions, below is the face of David by Giovanni Bernini, an Italian Baroque sculptor whose depiction of David puts him smack in the middle of whipping the stone at Goliath.

Historical background[edit] During the Counter Reformation , the Council of Trent 1623 , in which the Roman Catholic Church answered many questions of internal reform raised by both Protestants and by those who had remained inside the Catholic Church, addressed the representational arts in a short and somewhat oblique passage in its decrees. This was subsequently interpreted and expounded by clerical authors such as Molanus , the Flemish theologian, who demanded that paintings and sculptures in church contexts should depict their subjects clearly and powerfully, and with decorum, without the stylistic airs of Mannerism. The emergence of Italian baroque painting[edit] Two of the leading figures in the emergence of Baroque painting in Italy were Michelangelo Merisi da Caravaggio and Annibale Carracci Caravaggio 1593-1639 , born and trained in Milan , stands as one of the most original and influential contributors to late sixteenth century and early seventeenth century European painting. Controversially, he not only painted figures, even those of classical or religious themes, in contemporary clothing, or as ordinary living men and women, but his inclusion of the seedier side of life such as dirty feet was in marked contrast to the usual trend of the time which was to idealise the religious or classical figure by treating it with the decorum considered appropriate to its status. He used tenebrism and stark contrasts between partially lit figures and dark backgrounds to dramatic effect. Annibale Carracci 1594-1647 came from Bologna where, with his brothers Agostino Carracci 1578-1629 and Ludovico Carracci 1585-1631 , he set up an influential studio or academy to train painters. Amongst their various joint commissions, the Carracci carried out the fresco decorations in the Palazzo Fava. There followed a succession of important altarpieces in which the critical lessons of such artists as Correggio , Titian , and Veronese are progressively developed and integrated by Annibale within a unifying concept of naturalistic illusionism, based, in particular, upon an unmannered design that is given optical verisimilitude through the manipulation of pure, saturated colors and the atmospheric effects of light and shadow. In the 1620s he went to Rome to decorate the gallery in the Palazzo Farnese. This ceiling became highly influential on the development of painting during the seventeenth century. Its exuberance and colour was picked up on by later Baroque painters while the classicising aspects of its design disegno influenced painters who followed the more classical cannon. Other influential painters during this early period who influenced the development of Baroque painting included Peter Paul Rubens , Giovanni Lanfranco and Guercino , whilst artists such as Guido Reni [3] and Domenico Zampieri known as Domenichino, pursued a more classical approach. Italian High Baroque painting[edit] The principal painter of the Roman High Baroque, a period that spanned several papal reigns from 1623 to 1690 , was Pietro da Cortona. His baroque manner is clearly evident in paintings that he executed for the Sacchetti family in the 1620s and the vault fresco in the Palazzo Barberini finished in Rome. During the 1630s, Cortona had a debate at the Accademia di San Luca , the painting academy in Rome, with Andrea Sacchi , a painter with classicising trends, about the perceived differences between their painting styles. This promoted classical idealism in art so artists of this trend were included so was Caravaggio but some of the leading artists of the seventeenth century were omitted such as Cortona, the sculptor Gianlorenzo Bernini and the architect Francesco Borromini. Later Italian Baroque painting[edit] Monumental ceiling frescoes mainly date to the latter part of the seventeenth century. He is renowned for his light palette of colours used with fluid brush strokes, and it is his frescoes rather than his canvases that exhibit these techniques most effectively. An important centre of Italian Baroque painting was Genoa. Many, even from abroad, came to the city to gain Baroque artistic experience, and later went to Venice, Florence , Rome or other important Baroque centres. Another Italian city which had a vibrant Baroque movement was Milan. The city hosted numerous formidable artists, architects and painters of that period, such as Caravaggio. Gian Lorenzo Bernini 1628-1688 was the leading sculptor of his day and the favorite artist of several popes and their relatives, who gave him important commissions. He was also a fine sculptor of portrait busts. He had a workshop which trained sculptors such as Antonio Raggi and Ercole Ferrata. His main rival in sculpture was Alessandro Algardi. Filippo Parodi 1637-1708 was

an important sculptor from Genoa. Giacomo Serpotta was the outstanding Sicilian Baroque sculptor and known particularly for his stucco figures and decorations in several oratories in Palermo. Gallery of Italian Baroque art and sculpture[edit] 16th century un-signed painting of St. Jerome , in private collection.

Chapter 7 : Spencer Alley: Baroque Portraiture by Stefano della Bella

Nicolas Poussin, the founder of French classical painting and one of the great academic-style artists of the Baroque period, who elevated easel-size works to the status of large-scale istoria (history) painting, executed few if any portraits, except for a small number of self-portraits.

The term Flanders, however, is often still applied to the southern Low Countries prior to the nineteenth century, when the nation of Belgium was formed. Indeed, the seventeenth century was the Dutch Golden Age, an extraordinary flourishing especially for such a small nation of arts, sciences, and global commercial empire. Economic prosperity gave rise to a large middle class with a healthy appetite for art. E52,G,H Throughout the medieval and Renaissance periods, Western art was universally dominated by Christian themes and, to a lesser extent, classical mythology. This dominance would have continued throughout the Baroque age were it not for the Reformation, which converted much of Europe to Protestantism. In Protestant nations, religious and mythological images were strongly discouraged. Moreover, Protestantism which prescribed a rugged, simple life was incompatible with the opulence of the dynamic Baroque aesthetic. E46,F Thus, in the nations of Protestant Europe including the Netherlands, artists were unable to make a living from either religious art or dynamic Baroque art. In terms of aesthetic, this led Protestant artists to embrace realist Baroque; in terms of content, secular non-religious subjects. The Dutch Golden Age finally lifted secular painting to a level of equal prominence with religious and mythological painting in Europe. Secular painting can be divided into four main types: The early development of all four types took place during the Renaissance. E46,F,H A landscape can be defined as "a painting in which the environment is the primary subject; figures are absent or secondary". The seascape and cityscape are often grouped as special types of landscape. A genre painting is a portrayal of everyday life. Both were Dutch artists, whose careers fell mainly in the High Baroque. While still life painting also blossomed in the Dutch Golden Age, the most renowned Baroque still life artist is likely French artist Jean Chardin, of the Rococo period. This approach emerged gradually throughout the Renaissance, as rigid formality which characterizes the earliest Renaissance portraits was slowly relaxed. The foremost portrait specialist of the Baroque age was Frans Hals. F,H High Baroque ca. Rembrandt embraced tenebrism, but in a softer, more atmospheric manner than Caravaggio. His leading works include Nightwatch his masterpiece and Aristotle with a Bust of Homer. Peter Paul Rubens, the greatest Baroque artist of Flanders, is often considered the foremost painter of the dynamic Baroque aesthetic though he also worked in realist Baroque. An artist who prefers sharply-defined forms will first draw those forms, then carefully paint within the lines of the drawing; this is linear style painting, the opposite of painterly style. Raising of the Cross and Descent from the Cross. His gift for dynamism was also well-suited to hunting scenes. While Baroque painting did flourish in France, many artists there chose instead to continue the pursuit of classicism. Poussin was so influential that, up until the rise of modern art, his style which is sharply linear was widely considered the ideal model of French painting. E62,H,4 In addition to figure paintings, French classicism also embraced landscapes. The resulting images were not realistic, however, but imaginary classical landscapes in which the terrain and its features are arranged in a balanced, harmonious manner. Indeed, equivalent works were produced by dynamic Baroque artists: The various styles and subjects of High Baroque painting continued to flourish during the Late Baroque, in the brushes of many less renowned successors. Cheerful subjects, light colours, and delicate curves are all typical features of Rococo art. C95,G,9 1 - "Baroque period art", Encyclopedia Britannica. Italian Baroque Painting", Encarta. French Baroque Painting", Encarta.

Chapter 8 : Baroque painting - Wikipedia

Brief excerpts from major Italian and Spanish Baroque art treatises in Robert Enggass and Jonathan Brown's Italian and Spanish Art, Sources and Documents can be assigned to familiarize students with primary sources on major artists such as Caravaggio and Velázquez.

The expectation that a portrait is a picture that represents a specific and historically locatable individual is challenged in various ways. That definition is necessarily complicated by studies that focus on the functions of portraiture: Even the anthropocentric definition of portraiture and the insistence on the face as the locus of humanity have been called into question. The works collected in this bibliography are organized with two goals in mind. The second goal is to indicate where the shape of the field has been or is being challenged, for example, by gender studies; stretched to focus on questions of material, medium, and making; and broken down to blur such old categorical distinctions as that between sacred image and portrait. Pope-Hennessy expands the familiar earlyth-century themes of Renaissance cultural and intellectual historyâ€™personality, individual psychology, humanism, the interplay of realism, idealism, and emblematic representationâ€™into a series of essays. While sharing many of the basic assumptions concerning what constitutes a Renaissance portrait, Campbell gives Flemish 15th-century examples a more prominent place than Pope-Hennessy. His book is also a more systematic, curatorial survey of the objects, covering topics such as portrait types, sitter types, techniques, and functions and paying closer attention to specific formal and material qualities. Sorabella â€™ provides a very general narrative, keyed to the collection of the Metropolitan Museum of Art. Schneider , while similarly aimed at a more general audience than either Pope-Hennessy or Campbell , is also more forthcoming about the 19th-century philosophical motives that underlie the study of Renaissance portraiture. Boehm engages the tradition established in Burckhardt and Burckhardt both cited under Modern Foundations and develops, through critical reflection, the themes of representation and individuality. These overviews are both supplemented and thematically updated by exhibition catalogues. Two catalogues of the past decade have provided a great deal of material: Both are useful for the way in which they make specialized scholarship available for a more general readership. They provide numerous high quality reproductions and extensive bibliographies, as well as short interpretive essays on selected works. European Portrait-Painting in the 14th, 15th, and 16th Centuries. New Haven, CT, and London: Yale University Press, It is useful as an introduction and resource for both undergraduates and graduate students. Van Eyck to Titian. It features introductory essays on the cultural-symbolic meaning, making, and display of portraits along with catalogue essays focused on individual works, and a bibliography. Christiansen, Keith, and Stefan Weppelmann, eds. From Donatello to Bellini. Along with a series of introductory essays reflecting the current questions in the field, the catalogue features entries on individual works and an extensive bibliography. It is a useful resource for both students and scholars. The Portrait in the Renaissance: Princeton University Press, Six essays on Renaissance portraits, originally published in Although its premises are much debated, the book remains a standard for studies of Renaissance portraiture. Art of the Portrait: Masterpieces of European Portrait-Painting, â€™ Following an easily readable critical introduction, the book offers a series of catalogue-type essays on famous or otherwise representative portraits. Metropolitan Museum of Art, â€™.

Chapter 9 : Difference Between Baroque Art and Renaissance | Difference Between

Baroque painting is the painting associated with the Baroque cultural movement. The movement is often identified with Absolutism, the Counter Reformation and Catholic Revival, [1] [2] but the existence of important Baroque art and architecture in non-absolutist and Protestant states throughout Western Europe underscores its widespread popularity.

How to identify Baroque art? Sunrise in a Wood by Jacob Van Ruisdael 2. General Still Lifes e. Still Lifes of fruit bowls e. Still Life by Willem Kalf 4. The Nightwatch by Rembrandt 5. Paintings show dramatic and emotional moments e. Death of a Virgin by Caravaggio 6. Sacred figures and saints in biblical scenes and miracles depicted as ordinary people in every-day activities, e. Supper at Emmaeus by Caravaggio How Baroque art got its name? Baroque means irregularly-shaped pearl, derived from barocco in Portuguese, first used during the mids. Baroque art does not have any relation to pearls but the word was used as an epithet for a style that did not meet the great artistic standards of the preceding Renaissance era. What gave rise to Baroque art movement? Superseding Mannerism, Baroque art emerged in Rome, the artistic capital of Europe in the 17th century and spread to other European countries where it merged with local traditions and cultures. Religious paintings continued to predominate but that period also introduced the emergence of non-religious paintings like royal portraits, landscapes, still lifes and paintings depicting private and court life as well as historical events. Royalty and rulers commissioned portraits for displays of grandeur. Non-religious themes became more popular. There are exceptions to this rule because some Dutch artists, such as Rembrandt, chose to paint religious paintings for prospective buyers. Secular Baroque art owes its roots to the religious tension that persisted into the s. By then the Catholic Church had lost large parts of Europe where it had ceased to be the Rome-based supreme power, as it was a century earlier. Later the religious movement was called Protestant Reformation. Hence, in such time of religious conflict, there was no second thought about using art for political purposes, particularly that the Church was the wealthiest and most powerful organization in Europe alongside the European royalty. Dramatic biblical representations in visual ecclesiastical art was one of the easier methods to address and impress the ordinary people as most Europeans were illiterate. The Church was commissioning art with a populist appeal, not for the well-educated elite but for the peasant class. These commissions initiated the era of Baroque art where it was simply a Catholic Counter-Reformation instrument. That is exactly why it was initially resisted in Protestant countries, but later embraced as a purely secular art, spreading across the rest of Protestant Europe where it became devoid of religious or political messages. In Catholic churches, since its early history, art served a very high purpose. Iconic images of Christ, or other biblical scenes had always been considered sacred, while in Protestant Reformed churches, visual art including paintings, banners, crosses or even occasional sculptures were considered only symbolic or ornamental, and not sacred in themselves. The deeply iconoclastic Protestant Church did not commission art. In Protestant countries, it was aided by Reformation thought that removed the stigma of usury, therefore interest-based money lending was allowed and wealth was seen favourably as a sign of heavenly blessings. Poverty was not a virtue anymore. Note that despite the secularization of culture today, this belief is still at the heart of Western Capitalism, seen by ardent believers as a long-lasting harmonious relation between the Protestant ethic and the free market, both of which emerged almost at the same time and place in history. Some Protestant leaders like John Calvin opposed and removed icons and other images from inside churches, as they were considered idolatrous. This is the moment when for the first time in Western art history, art became commercially available for purchase and custom orders were on request to virtually anyone. It was the birth of market-driven art business. Although this art movement originated in Catholic Europe e. Italy, France and Spain , it flourished in Protestant countries like Holland. Replace the Church and monarchy of Catholic Europe with the middle class in Protestant countries, you realize a much larger market for art. Art became so popular that it is said that almost every Dutch house had paintings decorating its walls. Historians call the 17th century in the Netherlands, in particular, the Dutch Golden Age for art, trade and science. Daily life of the ordinary citizen became the main theme, the fashionable artistic topic. Paintings of domestic life, parents, children, animals, housework would feature in paintings, even the most mundane or the unsightly tasks, like:

As artists were trying to keep up with the market demand, they would let potential customers walk into their studios to watch them at work and to view their paintings. Artists would sell most of their work but keep some masterpieces in the studio to advertise their skills. The peasants live on and farm the land known as the fief or feudum in Latin. This social contract was unfair for millions of families who lived their whole lives in servitude while keeping the bare minimum to themselves. The peasants were often treated as slaves who worked for the landlords in return for protection from outsiders. By the mid-1600s, feudalism had almost disappeared from Europe and powerful military nation states were rising under absolute monarchies. The rise of the absolute monarchy filled in the gap left behind with the waning influence of the Catholic Church and the declining feudal nobility. Among the absolute monarchies that appeared in Europe during the 17th century: In many European countries like France, Baroque art played a role for emerging monarchies, where it was used by rulers and aristocrats to display their prestige and wealth. Even though art during the reign of Louis XIV was mainly to glorify him and the state of France, he was also a great patron of art who generously endorsed it. Louis XIV became a symbol of the excess of the Baroque era, personifying France in art, as the head of state in absolute power. He was fascinated by his own image, commissioned portraits of himself. Immortalized by a probable misquote: In the pre-photography days, that was the only way to graphically record important events. Louis XIV endorsed art in all forms, paintings, sculpture and architecture. Despite his eccentricities, he turned France into one of the major European centres for art and culture, a status that was maintained till the Second World War. That concept of spiritual independence was reflected in all aspects of life including art. Expanding knowledge and the new currents of individualism, rationalism and Humanism, as well as the Reformation heralded the intellectual Age of Enlightenment starting in the mid-17th century, then spanned the 18th century and beyond. For artists that ideology of individualism meant freedom. Artists moved beyond simply religious or political imagery. Also by the mid-17th century, the majority of scientists in Europe were Copernicans a reference to the astronomer Nicolaus Copernicus whose shocking yet scientifically-proven theory of heliocentrism stated that the Earth is not the centre of the universe. Not everyone was ready to give up their geocentric earth-centered belief, particularly the clergy. From their viewpoint that meant that humans and their place planet in the Universe is not of the utmost significance, a belief held for hundreds of years. Unlike the Catholic Church in its rejection of the recent scientific theory regarding the sun, Protestants slowly started adopting the heliocentric sun-centered view of the solar system among other theories of the Scientific Revolution of the 17th and 18th centuries. The effect of this electrifying scientific theory on art was another reason artists questioned the importance of humans in their artwork. You could see signs of that in landscapes with no human presence or still lifes with mere representation of simple objects. Rebels of a new generation Renaissance art including the Mannerist style that preceded Baroque movement was symmetric and restrained, traditions that were rebelled against by Baroque artists. Some described the Baroque movement as art of the heart, an answer to the Renaissance-era art of the mind. Baroque art was dramatic and emotional, appealed to the public, attempted to get closer to the contemporary viewers, and identified with ordinary people. Taking a different path, unlike the Mannerist generation, Baroque painters portrayed realistic unidealized life in their paintings, stripped from heavenly imagery or mythology, just common people or even at times no people at all landscapes and still lifes. A Renaissance or Mannerist painter would certainly find nothing spiritual about a fruit bowl. The stiff, controlled, idealized classical forms of the Renaissance era did not change but human emotions were introduced, and they were intense, in a way unseen before. Emotions and dramatic expressions were visible on the faces of subjects in paintings. Breaking with the past, also was the introduction of a heavy contrast between light and dark. Despite the deviation of the new artists from the older traditions, they still did not smash all conventions. There were boundaries to their art that they would not dare cross. For example, painting nude art in puritanical Spain meant you risk excommunication, fine and exile, enforced by the Spanish Inquisition, and any nude paintings were burnt. Italy was an exception as it had been influenced by pagan classical nude sculptures.