

Chapter 1 : British Museum - Term details

*NORTHERN LANDSCAPES ON ROMAN WALLS: The Frescoes of Matthijs and Paul Bril [Carla Hendriks] on calendrierdelascience.com *FREE* shipping on qualifying offers. The book features the frescoes by the Flemish artists, brothers Matthijs () and Paul () Bril who.*

Fresco

Fresco is a technique of mural painting executed upon freshly-laid, or wet lime plaster. Water is used as the vehicle for the pigment to merge with the plaster, and with the setting of the plaster, the fresco technique has been employed since antiquity and is closely associated with Italian Renaissance painting. Buon fresco pigment mixed with water of temperature on a thin layer of wet, fresh plaster, for which the Italian word for plaster. Because of the makeup of the plaster, a binder is not required, as the pigment mixed solely with the water will sink into the intonaco. The pigment is absorbed by the wet plaster, after a number of hours, many artists sketched their compositions on this underlayer, which would never be seen, in a red pigment called sinopia, a name also used to refer to these under-paintings. Later, new techniques for transferring paper drawings to the wall were developed. The main lines of a drawing made on paper were pricked over with a point, the paper held against the wall, if the painting was to be done over an existing fresco, the surface would be roughened to provide better adhesion. This area is called the giornata, and the different day stages can usually be seen in a large fresco, buon frescoes are difficult to create because of the deadline associated with the drying plaster. Once a giornata is dried, no more buon fresco can be done, if mistakes have been made, it may also be necessary to remove the whole intonaco for that area or to change them later, a secco. An indispensable component of this process is the carbonation of the lime, the eyes of the people of the School of Athens are sunken-in using this technique which causes the eyes to seem deeper and more pensive. Michelangelo used this technique as part of his trademark outlining of his central figures within his frescoes, in a wall-sized fresco, there may be ten to twenty or even more giornate, or separate areas of plaster. After five centuries, the giornate, which were nearly invisible, have sometimes become visible, and in many large-scale frescoes. Additionally, the border between giornate was often covered by an a secco painting, which has fallen off. A person who creates fresco is called a frescoist, a secco or fresco-secco painting is done on dry plaster. The pigments thus require a medium, such as egg. Blue was a problem, and skies and blue robes were often added a secco, because neither azurite blue nor lapis lazuli. By the end of the century this had largely displaced buon fresco.

2. He was born in Bologna in , the son of a merchant who intended him to go into his own trade. By the age of twelve, however, Albani had become an apprentice to the competent mannerist painter Denis Calvaert and he soon followed Reni to the so-called Academy run by Annibale, Agostino, and Ludovico Carracci. In , Albani moved to Rome to work on the decoration of the gallery of the Palazzo Farnese. He later completed two other frescoes in the palace, also on the theme of Life of Joseph. In , he completed the ceiling of a hall with Fall of Phaeton. This work was commissioned by Vincenzo Giustiniani, also famous as a patron of Caravaggio, during , Albani completed the Choir frescoes at the church of Santa Maria della Pace which had just been remodelled by Pietro da Cortona. In he painted ceiling frescoes of Apollo and the Seasons at Palazzo Verospi in Via del Corso for the cardinal Fabrizio Verospi, Albanis best frescoes are those on mythological subjects. Among the best of his subjects are a St Sebastian. Following the death of his wife he returned to Bologna, where he married a second time, while Albanis thematic would have appealed to Poussin, he lacked the Frenchmans muscular drama. His style sometimes seems to have more in common with the decorative Rococo than with the painting of his own time. Penguin Books, Pelican History of Art and this article incorporates text from a publication now in the public domain, Chisholm, Hugh, ed. Maxine Albro

Maxine Albro was an American painter, muralist, lithographer, mosaic artist, and sculptor. Maxine Albro was born in in Ayrshire, Iowa, and her fathers family came from England and settled in Rhode Island before moving west, and her mothers ancestors were of Irish-English descent. Throughout the s, Albro executed many commissions under the program, including murals at Coit Tower. In , Albro had an exhibition in New York City. Her first showing consisted of 30 paintings and 30 drawings, which the Art Digest called a critical as well as a popular triumph. No stranger to controversy, a work of four nudes that Albro painted at the

Ebell Womens Club in Los Angeles, titled Portly Roman Sybils, offended the organizations members and that year, several prominent art critics, including the young Arthur Miller, rose to her defense. Personally I think they are beautiful decorations which deserve to live, also destroyed was her mosaic of animals over the entrance to Anderson Hall at the University of California Extension in San Francisco. In , Albro married fellow artist Parker Hall and they moved to Carmel, California, and together they would return to Mexico numerous times throughout their lives. There, Albro became an assistant to Rivera and studied with Pablo OHiggins, upon her return to the United States, Albro had several large art commissions. Albro's artistic style is described as clean, bright and clear with the strong rounded forms of this era, often depicting the women of Mexico and this impression, however, we feel, is largely due to their subject matter. Her work strikes us as being too essentially refined, and, at times and it might rather be said to be a sweetened compromise between the modern Mexican School and that of some of the more native Mexican painters of a past era. For some reason any decorative painting or drawing of a Mexican subject that is done these days is at once credited with the Rivera influence, with the possible exception of one canvas, First Communion, we fail to discover any marked Rivera influence in Albro's work. Because she has so successfully avoided imitating his technique, Albro's works are nicely rendered, pleasing and should have considerable popular appeal. Outside of artwork commissioned for public buildings, Albro painted frescoes for many private homes, Albro was most recognized for her frescoes and her characteristic treatment of Mexican and Spanish subject matter. The influence of Mexican art is visible throughout her paintings, murals, in an interview two years before her death, Albro said, I was so influenced by what I had seen in Mexico 4. Petersburg, where he was born and died. He also worked in Moscow and frescoed churches in Kiev and his preferred medium was oil, but he also painted miniatures and icons. Alexei was born to the family of a government official who worked in the Armory, beginning in , Alexei worked at the Chancellory under his relative Andrey Matveyev. After he was a member of the team of the Chancellory under Ivan Vishnyakov. As a member of the team Alexei took part in the frescoing of the Summer Palace, Winter Palace, Anichkov Palace and he also studied portrait art from the court painter Louis Caravaque of France. In Alexei received the rank of the Painters Apprentice and at the end of the s the rank of the Master Painter, in he worked on the interiors of the St Andrews Church of Kiev. He supervised the installation of the iconostasis and frescoed cupolas and walls, the most prominent of his frescoes in the church is the Last Supper in the altar. He started to paint portraits before his Kiev period, the earliest known portraits of his are portraits of Elizabeth of Russia. He did not meet his model, but based the paintings on the works of his teacher, from to he worked in Moscow frescoing the Golovkin palace. Here he met prince Ivan Shuvalov who supported Antropov's work for the rest of his life, from to Antropov returned to Saint-Petersburg and obtained further instruction from court painter Pietro Rotari of Italy. Historians consider his portrait of A. M. izmaylova to be a sort of a graduation work. The s were probably the most productive period of the artist and he painted many good portraits among the Portrait of Ataman Krasnoschekov, Portrait of Rumyantseva. Ivan Shuvalov planned to move him to Moscow, so Antropov could teach art the Moscow University, among his apprentices was Dmitry Levitzky, who actually lived in his teachers house. For the six months of Peter III's rule, Antropov painted at least four of his portraits, after the palace revolt, the new Empress, Catherine II had a much lower opinion of Antropov's talents. At that time, artists preferred a soft combinations of colors, Antropov preferred the traditional icon and parsuna portraits, based on a sharp contrast of colors with a dark background. In Antropov made a sacrifice, transferring his only house to the Department of Education for organizing a Free School there. In Antropov died of a fever and was buried in the Tikhvin Cemetery at the Alexander Nevsky Monastery, list of Russian artists Russian Portrait of the 18th and 19th century 5. While he was contemporary with Leonardo da Vinci, he painted in a style more akin to the pre-Renaissance, Lombard art of Vincenzo Foppa. The dates of his birth and death are unknown, he is said to have born at Fossano in Piedmont. His fame is associated with his work at the Certosa di Pavia complex, composed of the church. It is unlikely he designed, in , the facade of the Certosa itself. Only one known picture, an altar-piece at the Basilica of SantEustorgio, for two years after his return to Milan he worked at the church of San Satiro. From he was engaged for some time in decorating with paintings the church of the Incononata in the neighboring Lodi, documentation of him thenceforth is scant. Sisinius in the portico of San

Simpliciano at Milan, Borgognone considered a modestly talented painter with marked individuality. He holds a place in the most interesting period of Italian art. Bernardino Luini is said to have one of his pupils. This article incorporates text from a now in the public domain, Chisholm, Hugh. Most of his works were created concurrently during Pauls brief reign. Soon after Paul was murdered in a palace coup Brenna, renowned for fraud and embezzlement barely tolerated by his patron, retired. Brenna never reached the level of his better known contemporaries Giacomo Quarenghi, Charles Cameron, Brenna belonged to an old Ticino family that had split into two branches, stonemasons and painters not later than the last quarter of the 17th century. Stonemasons and marbling experts Karl Antonio and Francesco Brenno worked in the s in Salzburg, Karl Enrico Brenno carved elaborate tombs in Denmark and Hamburg, but was better known for his marbling artwork at Fredensborg, Christiansborg and Klausholm palaces. Giovanni Battista Brenno, stucco expert, worked in Bavaria, the other branch produced three brothers Brenni, fresco painters. Vincenzo Brenna, son of Francesco, was born in in Florence and it is not clear whether Vincenzo Brenna belonged to Brenno or Brenni branch. Since Brenna studied crafts in the Roman workshop of Stefano Pozzi together with his better known contemporary Giacomo Quarenghi and their drawings, engraved by Marco Carloni, were published in the late s as Vestigia delle Terme di Tito. Another set of Brennass drawings, created not later than and it is not known if Brenna had a chance to meet Charles Cameron, who also surveyed Rome in the s, prior to Brennass arrival in Russia. Brenna followed Potocki to Poland where he prepared two drafts of a church in Ujazdow and he received commissions to decorate Potockis palace in Natolin, for which compensated himself from his patrons art collection. The two parted in a conflict, Brennass thievery, double-dealing and desertion of his benefactor Potocki for the future czar seem the unkindest cuts of all. Paul, aware that Charles Cameron needed interior decorators for his Pavlovsk palace, Brenna and his assistant Franz Labensky were formally hired by Maria for a starting annual salary of roubles. Most recent sources date Brennass arrival in Russia as the beginning of , meanwhile, when Paul and Maria were in Europe, Cameron began displaying signs of aversion to their interference with his work. Camerons influence faded, influence of his assistants, including Brenna, rose, powered in part by the Italians assertive, self-confident behaviour 7. Paul Bril â€” Paul Bril was a Flemish painter and printmaker principally known for his landscapes. He spent most of his career in Rome. His Italianate landscapes had a influence on landscape painting in Italy. Paul Bril is believed to have born in Antwerp although his birth place may have been Breda. He was the son of the painter Matthijs Bril the Elder, Paul and his older brother Matthijs likely started their artistic training with their father in Antwerp. Paul may also have been a student of the Antwerp painter Damiaen Wortelmans who was specialised in the decoration of harpsichords, Matthijs moved to Rome probably around Here he worked on frescoes in the Vatican Palace. It is believed Paul joined his brother in Rome around or after , when Matthijs died in , his brother likely continued his work, picking up many of Matthijs commissions. Pauls earliest known date from the late s. Another important early commission was the cycle in the Santa Cecilia in Trastevere in Rome of around This was a sign of the high esteem in which he was held by his fellow artists in Rome as he was the first foreigner to hold this position. Paul Bril died in Rome in , Paul Bril initially painted in the late Mannerist style developed by his brother. These early landscapes are in the Flemish tradition inaugurated by Joachim Patinir, works from this early period were characterised by a picturesque arrangement of landscape elements and violent contrasts between light and dark 8. Peter Candid â€” Peter Candid also known as Peter de Witte was a Flemish-born Mannerist painter, tapestry designer and draughtsman active in Italy and Bavaria where he worked for many courts. He was born in Bruges and moved with his parents to Florence at the age of 10 and his father was a tapestry weaver who had been hired by the newly opened Medici weaving workshop, the Arazzeria Medicea.

Chapter 2 : Hendriks, Carla [WorldCat Identities]

Carla Hendriks, author of Northern landscapes on Roman walls: the frescoes of Matthijs and Paul, on LibraryThing
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Paul Bril Self-portrait, " Paul Bril [1] " 7 October was a Flemish painter and printmaker principally known for his landscapes. His Italianate landscapes had a major influence on landscape painting in Italy and Northern Europe. He was the son of the painter Matthijs Bril the Elder. Here he worked on several frescoes in the Vatican Palace. It is believed Paul joined his brother in Rome around or after His success was assured after Pope Sixtus V became his principal patron. Bril was part of a team specialized in landscape painting and thus participated in almost every assignment which entailed decorative landscapes, such as in the Basilica di Santa Maria Maggiore , the Vatican Palace and the Scala Santa. In Paul received another major commission, to paint a series of large canvases featuring properties of the Mattei family. This was a clear sign of the high esteem in which he was held by his fellow artists in Rome as he was the first foreigner to hold this position. These early landscapes are in the Flemish tradition inaugurated by Joachim Patinir and Pieter Bruegel the Elder and further developed by his own brother. Works from this early period were characterised by a picturesque arrangement of landscape elements and violent contrasts between light and dark. Bril contrasted steep cliffs with chasms or dark, twisting trees growing from hills next to flat, sunlit pastures. His style changed during his stay in Rome. His compositions became calmer and his style more classicising around This may have been due to the influence of Annibale Carracci and Adam Elsheimer. The works from this period have lower horizons and less abrupt transitions from foreground to background. The subjects are typically pastoral or bucolic scenes and mythological subjects. Tassi later became the master of Claude Lorrain. Paul Bril thus forms one of the links between the panoramic views of Joachim Patinir and the ideal landscape evolved by Nicolas Poussin and Claude Lorrain. Some of these he signed with a pair of glasses , a pun on the Flemish word bril which means "glasses". These small-scale paintings depicted subjects that he and his brother had rendered before on a large scale, such as tempestuous seascapes, hermits in the wilderness, travelling pilgrims, peasants among ancient ruins, hunters and fishermen. Bril also collaborated with his friends Jan Brueghel the Elder and Adam Elsheimer , whom he both influenced and was influenced by. His collaboration with Elsheimer is shown in a painting now in Chatsworth House. He also let the Dutch landscape artist Bartholomeus Breenbergh live in his Roman residence for many years.

Chapter 3 : Matthijs Bril - Wikipedia

Paul Bril is believed to have been born in Antwerp although his birthplace may have been calendrierdelascience.com was the son of the painter Matthijs Bril the Elder. Paul and his older brother Matthijs likely started their artistic training with their father in Antwerp.

Life[edit] Mountainous Landscape with Saint Jerome, Paul Bril is believed to have been born in Antwerp although his birthplace may have been Breda. He was the son of the painter Matthijs Bril the Elder. Here he worked on several frescoes in the Vatican Palace. It is believed Paul joined his brother in Rome around or after His success was assured after Pope Sixtus V became his principal patron. Bril was part of a team specialized in landscape painting and thus participated in almost every assignment which entailed decorative landscapes, such as in the Basilica di Santa Maria Maggiore , the Vatican Palace and the Scala Santa. In Paul received another major commission, to paint a series of large canvases featuring properties of the Mattei family. This was a clear sign of the high esteem in which he was held by his fellow artists in Rome as he was the first foreigner to hold this position. These early landscapes are in the Flemish tradition inaugurated by Joachim Patinir and Pieter Bruegel the Elder and further developed by his own brother. Works from this early period were characterised by a picturesque arrangement of landscape elements and violent contrasts between light and dark. Bril contrasted steep cliffs with chasms or dark, twisting trees growing from hills next to flat, sunlit pastures. His style changed during his stay in Rome. His compositions became calmer and his style more classicising around This may have been due to the influence of Annibale Carracci and Adam Elsheimer. The works from this period have lower horizons and less abrupt transitions from foreground to background. The subjects are typically pastoral or bucolic scenes and mythological subjects. Tassi later became the master of Claude Lorrain. Paul Bril thus forms one of the links between the panoramic views of Joachim Patinir and the ideal landscape evolved by Nicolas Poussin and Claude Lorrain. Some of these he signed with a pair of glasses , a pun on the Flemish word bril which means "glasses". These small-scale paintings depicted subjects that he and his brother had rendered before on a large scale, such as tempestuous seascapes, hermits in the wilderness, travelling pilgrims, peasants among ancient ruins, hunters and fishermen. Bril also collaborated with his friends Jan Brueghel the Elder and Adam Elsheimer , whom he both influenced and was influenced by. His collaboration with Elsheimer is shown in a painting now in Chatsworth House. He also let the Dutch landscape artist Bartholomeus Breenbergh live in his Roman residence for many years.

Chapter 4 : Carla Hendriks | LibraryThing

Most widely held works by Carla Hendriks Northern landscapes on Roman walls: the frescoes of Matthijs and Paul Bril by Carla Hendriks (Book).

Only the late Paul Bril of Belgium, a painter of great distinction at Rome, could teach this. Paintings-Drawings-Prints, New York, , p. This paper will discuss the development of landscape in Rome and the mutual interdependence of the landscape work of Adam Elsheimer and Paul Bril. Elsheimer was born in Frankfurt, baptized March 18, and probably studied with Philip Uffenbach. When he arrived in Italy, he had only produced very few paintings and only two can really be said to contain landscape. As Gottfried Sello and Andrews have noted, the landscape in this work indicates a great deal of influence from painters such as Lucas van Valckenborch and Gillis van Coninxloo, who lived and worked in Frankenthal in the s. Braunschweig, Herzog-Anton-Ulrich Museum, inv. Hampton Court, Collection of H. Of course, the right side is damaged and perhaps unfinished, so it is difficult to judge how it might have been intended to look. From what we can see, it appears that Elsheimer looked at the work of artists near to him, and did little more than use their work to fill in the background of his scene, barely adding anything original. The trees in the background of this work are quite similar to the trees shaped like florets of cauliflower that Elsheimer later became famous for. This type of tree, however, disappears from his oeuvre after this work and does not reappear until about Vienna, Kunsthistorisches Museum, inv. Miedema, Doornspijk, , fol. It is known from letters that the two stayed in touch, and contemporary sources even indicate that Bril provided landscape backgrounds for Rottenhammer. Careful analysis of one painting that Luuk Pijl accepts as a collaboration between the two artists, in a private collection in the Hague, confirms this method of working. Further study into the techniques evident in collaborations between the two artists are not readily available, because most works traditionally ascribed to both artists seem to be either wholly by Rottenhammer or by neither artist at all. By , Bril had been painting landscape frescoes in Rome for nearly twenty years. He had come to Rome somewhere between and and gone to work on landscape frescoes for the Pope in the Torre dei Venti in the Vatican with his brother Matthijs, who had arrived before him and secured the commission Pl. However, given that there is no evidence to the contrary, and that several of his works have clear Venetian influence, I think the possibility he passed through Venice should remain open for the present. PIJL note 15 above , pp. Carla Hendriks, Northern landscapes on Roman walls: John in Berlin Pl. In The Flood, the landscape begins in the center of the picture as the composition follows a diagonal line from the left foreground to the right background. Cambridge and New York, , p. Munich, Alte Pinakothek, inv. This light has a static presence, however, and does not create any significant dynamic in the scene. Landscape is more significant in The Baptism Pl. The light in this painting comes streaming out of the cloud containing God the Father, producing a fairly unnatural highlighting effect that is nonetheless successful for the narrative conveyed. This would at first seem similar to the streaming light in The Baptism, but in fact is more naturalistic. In The Baptism, the light almost pops out of the cloud, where its only source is God. Paul, he has noted the way clouds in nature actually block light and that their movement allows rays of sunshine to beam dramatically on the earth below. This observation of the way light streams into a landscape from behind the clouds could already be seen in the well-known fresco of Jonah and the Whale by Paul Bril, in the Scala Santa in Rome from Pl. Paul on Malta, oil on copper, x mm. London, British Museum, inv. Stephen has been attributed to Bril. It is at least possible, as Andrews speculated, that making a connection with Bril may have been among the many the reasons Elsheimer went to Rome in the first place, alongside the usual ones of pursuing wider horizons and artistic opportunities. Certainly if he had stopped in Venice and worked with Rottenhammer on the way, once he arrived in Rome, he had a ready-made connection in Paul Bril, who was in steady contact with Rottenhammer. Jacques Lavalleye, Louvain, , p. Paul Bril, Landscape with Ruins and Haywagon, pen and brown ink and grey wash, x mm. Rotterdam, Museum Boijmans Van Beuningen, inv. During his successful forty-five year career in Rome, Bril was an important touchstone for the stream of young Netherlandish artists making their requisite pilgrimage to the artistic center of Italy. Bril was an older, more experienced colleague who spoke their language and who could help their

careers in a new foreign city. These are just a few examples of artists who were significantly influenced by their contact with Bril in Rome. Sixteenth-century Drawings, 2 vols. One area in which Elsheimer definitely did not follow Bril was in his production of landscape drawings. While Bril produced over one hundred, with patrons clamoring to have them, the number of landscape drawings produced by Elsheimer seems to have been limited. For the Aurora, see note 5. Pelzer, Munich, , p. Even if the original figures of Polyphemus and Galatea were twice the size as the ones now visible, as Andrews suggested, the sunrise and wide vista are quite remarkable. In most of his subsequent paintings, nature similarly takes on a more natural as well as more significant position. Elsheimer could have realized the freedom to make landscape the main focus of his works from the example of Bril, who had never had much emphasis on figural subject matter and yet had had considerable success with his work in Rome. It appears to have almost a tangible presence that is more significant even than the numerous small figures that people the scene, and serves as a third, seemingly spiritual essence. Murrell, New Haven and London, , p. In the Tobias and the Angel in Frankfurt, were it not for their attributes such as the fish and wings, the figures would seem to be two young boys taking a stroll around a pastoral pond with their little dog following merrily behind. The trees have reached a full cauliflower-like shape and are clearly reflected in the water, whereas the clouds seem as close to any we would encounter on a summer day. In this painting he made a study of shadows and light filtering through the atmosphere, and developed his own, more realistic interpretation of the natural world. Not coincidentally, Bril was also developing a new idea of presenting space at just around the same time as these works by Elsheimer. The right path has a human scale that makes the scene accessible to the viewer and appear more realistic and less contrived than the works from his earlier period. RUBY note 18 above , cat. See Donald Posner, Annibale Carracci: The lunette format, for instance, was one that Bril had already used for frescos in the Lateran Palace, the Vatican, and Santa Maria Maggiore. The middle and backgrounds are further from the viewer because he has added water, similar to the way Bril did in Santa Maria Maggiore. Perhaps most importantly, the commissioning of landscapes for the Aldobrandini chapel was undoubtedly sanctified by their earlier use in the Sacristy of Sta. In a more general sense, the extensive fresco series that both Bril brothers had executed for Gregory XIII and Sixtus V had helped make landscape an acceptable, even popular genre in Rome. Painted from , they are characterized, as Posner put it so succinctly, by a broad, deep spaciousness, simpler and more formal and fewer elements than any of his previous landscapes. A drawing by Bril such as that in Vienna of Pl. Pijl has made the suggestion that this could be the Mercury and Herse in Chatsworth, now attributed to Bril alone Pl. He pointed out their delicacy and refinement, which is unusual for Bril, as well as the etching by Hollar inscribed AE FECIT which shows exactly these figures though in reverse. Bril never painted anything similar. Jahrhunderts, Braunschweig, , p. Elsheimer was simply not a significant enough force in landscape to completely alter the approach of one so steeped in the genre. Although Annibale and Elsheimer both eventually developed their own very significant contributions to landscape, without the precedents that Bril had set by the time of their arrival in Rome, it is possible that their interest in the genre may not have been aroused. After the death of both of these artists in and , Bril combined their advances with his own personal style and thus helped set the stage for the great outpouring of landscape that followed. To answer this it may help to examine their backgrounds. Could it be he hoped the value of his collection would increase if he praised Elsheimer at the expense of Bril? Whatever the case, it is to be hoped that a close look and comparison of works of all the artists has been of some benefit in determining the actual situation surrounding the interdependence of these three progenitors of landscape painting in 17th century Rome.

Chapter 5 : Paul Bril - Infogalactic: the planetary knowledge core

*Northern Landscapes on Roman Walls: The Frescoes of Matthijs and Paul Bril [Carla Hendriks, Bert W. Meijer, Angela Negro, Louisa Wood Ruby] on calendrierdelascience.com *FREE* shipping on qualifying offers.*

Bernardo Bellotto – Bernardo Bellotto, also called Canaletto, was an Italian urban landscape painter or vedutista, and printmaker in etching famous for his vedute of European cities. He was the pupil and nephew of Canaletto and sometimes used the latter's illustrious name, in Germany and Poland, Bellotto called himself by his uncle's name, Canaletto. Bellotto's style was characterized by elaborate representation of architectural and natural vistas and it is plausible that Bellotto, and other Venetian masters of vedute, may have used the camera obscura in order to achieve superior precision of urban views. Bellotto was born in Venice, the son of Lorenzo Antonio Bellotto and Fiorenza Canal, sister of the famous Canaletto, in he moved to Rome, where he produced vedute of that city. In and he traveled northern Italy, again depicting vedute of each city, among others, he worked for Charles Emmanuel III of Savoy. From to he moved to Dresden, following an invitation from King August III of Poland and he created paintings of the cities Dresden and Pirna and their surroundings. Today these paintings preserve a memory of Dresdens former beauty, which was destroyed by bombing during World War II and his international reputation grew, and in he accepted an invitation from Empress Maria Theresa to come to Vienna, where he painted views of the city's monuments. In Bellotto left Vienna for Munich, where he spent almost a year, in a letter to her cousin Maria Antonia of Bavaria, Empress Maria Theresa had praised Bellotto's artistic achievements at the Viennese court. Logically, he was commissioned works by the family of Bavaria. He painted a view of Munich and two vedute of Nymphenburg Palace for the elector of Bavaria. On his way to Saint Petersburg, however, Bellotto accepted an invitation in from Poland's newly elected King Stanislaus Augustus Poniatowski to become his court painter in Warsaw from , Maria Maggiore and in private collections. His colouring is colder and characterized by a steely grey, Bellotto created a school of painting which was later continued and developed by Zygmunt Vogel and Marcin Zaleski. Bernardo Bellotto died in Warsaw in and was buried in Capuchin Church at Miodowa Street and his younger brother was named Pietro Bellotto and after collaborating with Canaletto and his brother, moved to France, where he was known as le Sieur Canalety and Pietro Bellotti di Caneletty. Giuseppe Bernardino Bison – Giuseppe Bernardino Bison was an itinerant Italian painter of frescoes, landscapes, vedute, capriccios and some religious works. When he was still a boy, his family moved to Brescia, later, his family moved again, to Venice, and he began his studies with Anton Maria Zanetti, then enrolled at the Accademia di Belle Arti di Venezia, where he worked with Costantino Cediti. While there, he became friends with the architect Gian Antonio Selva, shortly after, he was in Padua, working as a set designer for the Obizzi family and, in , was commissioned to do decorations for the Castello del Catajo. From to , he collaborated with Selva on decorations at the Palazzo Dolfin Manin in Venice, moving on to Trieste, he collaborated with Matteo Pertsch and the sculptor Antonio Bosa to provide decorations for the Palazzo Carciotti and the stock exchange building. In , he was in Zara, working at the Palazzo del Governatore and this was followed by decorative work at the theaters in Vipacco and Gorizia. His canvases were expensive, but also very large 3. Here he was able to establish himself as the painter of views of the Roman countryside depicted in the aesthetic of the classical landscape tradition. He likely trained with his brother, between and , he was in his native Antwerp a pupil of Anton Goubau, a painter of market scenes and bamboccianti subjects situated in Roman or Mediterranean settings. He travelled to Paris around and resided there for a few years and he then moved to Lyon where his brother Pieter van Bloemen was staying. In a third painting brother, Norbert van Bloemen, joined them as well, the Dutch-born painter Caspar van Wittel, who lived in Rome since , became the godfather of his first child. Van Bloemen was successful in Rome and received commissions for the painting of large vedute from prominent patrons such as the Queen of Spain Elizabeth Farnese, the Roman nobility and the Pope. He joined the Bentvueghels, the association of Dutch and Flemish artists in Rome and this nickname referred to the distance he painted in his landscapes. While van Bloemen was a much locally patronized painter, he was unable to gain acceptance into the pre-eminent Roman painters guild, some of the resistance

may have arisen from the Roman establishments' disdain for landscape painting as a demonstration of skill. Among his pupils were Franz Ignaz Oefele, Gabrielle Ricciardelli, van Bloemen predominantly painted classical landscapes, taking his inspiration from the Roman Campagna. His paintings are imbued with that difficult-to-define pastoral ambience which helped to make him such a great painter in the eyes of his contemporaries. His painted vedute fall into the category of the vedute that combine reality with imaginary elements and his landscapes have an Arcadian lushness, with mountains, streams, distant hamlets, and small inhabitants painted with imprecise *pittura di tocco* using small dotting and spirited brush-strokes. Unlike van Wittel, van Bloemen did not generally depict views of areas distant from Rome such as the Tiber valley or the Alban hills and his subjects were limited to views in the immediate vicinity of Rome, an outline of which was typically visible in his compositions. Van Bloemen was in particular known for his estate views representing the estates of the nobility in the Roman Campagna and his views aim to associate the modern estate view with the classical Arcadian landscape. The estates are made to appear as immutable features of the local landscape. He worked together with other painters who painted the figures in his landscapes such as Carlo Maratti, Placido Costanzi, however, he only relied on such collaboration with figure painters in the last decades of his life when he produced his most ambitious classicising compositions⁴. He was a landscape and animal painter and was very successful with his compositions depicting equestrian, animal. Van Bloemen was born in Antwerp and he was a pupil of Simon Johannes van Douw, according to some historians already from the age of 17. He became a master of the local Guild of Saint Luke in at the age of 17 and he had two younger brothers who were also painters, Jan Frans and Norbert. At some point he travelled to Rome and this possibly happened in the year or later in the year 1700. Pieter and Jan Frans made a few trips to Naples, Sicily, Pieter and Jan Frans also collaborated on works, with Pieter taking on the role of figure painter and Jan Frans painting the landscape. Pieter became a member of the Bentvueghels, an association of mainly Dutch and it was common practice in the Bentvueghels to give each member a nickname, the so-called bent name. Pieter's bent name was Standaard or in Italian Standardo and it is believed he was given this nickname in reference to the standards and banners that he regularly painted in his military subjects. He was the teacher of his younger brothers Jan Frans and Norbert as well as of Peeter van Aken, a prolific painter, van Bloemen was at his best painting animals, although he also produced a wide range of landscape, genre, equestrian, military and history scenes. He carried on the tradition of Italianizing landscape paintings of the Roman Campagna representing inns, ruins and animals. A portion of his paintings also stand in the tradition of the *bamboccianti*. He was particularly known for his representations of groups of animals, because of his particular skill in the painting of horses, he was frequently invited to collaborate on the compositions of other local artists. An example is his cooperation with Balthasar van den Bossche on a portrait including a scene made for the Duke of Marlborough when he visited Antwerp after the Battle of Ramillies in 1706. Van den Bossche painted the portrait while Pieter van Bloemen painted the horses, the work is now only known through the copy painted by Pieter van Bloemen on his own. He also made drawings that represent mainly landscapes and figure⁵. Carlo Bonavia "Carlo Bonavia was an Italian painter known for idyllic landscape paintings, engravings and drawings. He was active from 1700 until his death and he is thought to be from Rome, but worked in Naples from about 1700 to 1750. Like Vernet, Bonavia painted capricci in which features of the Neapolitan countryside were placed in imaginary settings. Bonavia had a successful career and was praised by Pietro Zani in his *Enciclopedia Metodica Critico Ragionata delle Belle Arte* as a fine painter of views. Carlo Bonavia, *Art Quarterly*, vol 6. While he initially had studied mathematics, he abandoned this to study painting by age 22 years and he was mentored by Eduardo Dalbono. His main subjects were city streets, sea- and landscapes, mostly vedute of Naples, at the Promotrice of Naples he displayed, *Passe-partout*, and many sketches of the city including the interiors of churches. In 1750, he displayed a large Seascape of Capri, in 1750, *Toledo in the Rain* and he won a gold medal at the Exhibition in Rome in 1750. Canaletto "Giovanni Antonio Canal, better known as Canaletto, was an Italian painter of city views or vedute, of Venice. He also painted views, although the demarcation in his works between the real and the imaginary is never quite clearcut. He was further an important printmaker using the etching technique, in the period from 1720 to 1760 he worked in England where he created many sights of London. He was highly successful in England, thanks to the British merchant and connoisseur Joseph Smith and he was

born in Venice as the son of the painter Bernardo Canal, hence his mononym Canaletto, and Artemisia Barbieri. Canaletto served his apprenticeship with his father and his brother and he began in his father's occupation, that of a theatrical scene painter. Canaletto was inspired by the Roman vedutista Giovanni Paolo Pannini, and started painting the life of the city. After returning from Rome in 1706, he began painting in his topographical style and his first known signed and dated work is *Architectural Capriccio*. Studying with the older Luca Carlevaris, a painter of urban cityscapes. It is like Carlevaris, but you can see the sun shining in it, much of Canaletto's early artwork was painted from nature, differing from the then customary practice of completing paintings in the studio. However, his paintings are notable for their accuracy, he recorded the seasonal submerging of Venice in water. Canaletto's early works remain his most coveted and, according to many authorities, one of his early pieces is *The Stonemasons Yard* which depicts a humble working area of the city. His large-scale landscapes portrayed the city's pageantry and waning traditions, making use of atmospheric effects. For these qualities, his works may be said to have anticipated Impressionism and his graphic print *S*. Many of his pictures were sold to Englishmen on their Grand Tour and it was Smith who acted as an agent for Canaletto, first in requesting paintings of Venice from the painter in the early 1730s and helping him to sell his paintings to other Englishmen. In the 1740s Canaletto's market was disrupted when the War of the Austrian Succession led to a reduction in the number of British visitors to Venice and he remained in England until 1748, producing views of London and of his patrons' castles and houses. His painting of *Old Walton Bridge* includes an image of Canaletto himself and he was often expected to paint England in the fashion with which he had painted his native city. Historian Michael Levey described his work from this period as inhibited, the artist was compelled to give public painting demonstrations in order to refute this claim, however, his reputation never fully recovered in his lifetime.⁸ He pioneered the genre of the cityscapes of Venice, a genre that was widely followed by artists such as Canaletto. His daughter, Marianna Carlevaris learned the art of portraiture from Rosalba Carriera. Here he was influenced by the Dutch painter Caspar van Wittel, van Wittel was the pioneer of the genre of vedute of Rome. Carlevaris then started to create vedute of Venice, which are among the earliest Baroque depictions of the city and he painted landscapes, sea-pieces and perspective views. His works included cityscapes with a topological interest as well as imaginary landscapes with ruins and he completed over a hundred etchings of views in Venice, which give an exact representation of the principal places in that city. The painters Canaletto, Francesco Guardi and Antonio Visentini are said to have been influenced by his work or even have been his pupils. His paintings and his set of etched views of Venice and he also collaborated with specialist figure painters who added the staffage into his landscapes or cityscapes.

Chapter 6 : Category:Fresco painters - WikiVisually

Preface / Bert W. Meijer --Introduction and acknowledgements / Carla Hendriks --The lives and work of Matthijs and Paul Bril / Carla Hendriks --The frescoes / Carla Hendriks --Before the frescoes: the drawings / Louisa Wood Ruby --Paul Bril and Guido Reni in the Loggia della Pergola in Palazzo Pallavicini Rospigliosi / Angela Negro --Repertory.

He was an eclectic figure: He is most famous for his pen drawings depicting the Tuscan countryside, as Filippo Baldinucci describes him: He pioneered the art of urban landscape³ and the printing technique of aquaforte "per copertura"⁴. Baldinucci mentions Cantagallina and his brothers, Antonio? Approximately his activity started in , date of his first etching, and continued till , date of his last drawing⁸. Negro Spina, , pp. De Witt, , p. Negro Spina, , p. Chiarini, Florence, , p. Bartholomew convent in Sansepolcro, now in the Civic Museum of Sansepolcro¹. This etching predates the decoration of the Sala di Bona in Palazzo Pitti, Florence, by Bernardino Poccetti depicting the same subject. Chiarini attributes six landscape frescoes in the Sala di Bona to Cantagallina². Bartsch, , XX, nn. Furthermore, an undated album of 64 sheets in the Santarelli collection of the Uffizi Museum, Florence, represents episodes of the Old Testament. Petrioli Tofani, , pp. The dates on the sheets suggest that the journey lasted around two years from the beginning of to the end of Fierens Gevaert, , pp. Galli etched another series of landscape prints invented by Cantagallina. Two members of the series are known to us: Malaspina mentions a series 15 etchings². A landscape drawing in our collection shows stylistic and size similarities to these series but does not match any of the 14 etchings known to us. Gori Gandellini, , ed. Malaspina di Sannazzaro, , p. An etching similar in subject, dimensions and style is at the Civic Museum of Sansepolcro and carries Cantagallina initials and the inscription "M. Pietro Antonio Lunati ". Le Blanc, , p. Monbeig Goguel, , p. Undated Negro Spina attributed a series of 12 undated and unsigned landscape etchings to Cantagallina^{1,2}. Nevertheless, they lack his fluid touch and might be the work of a follower. Nagler, *Die Monogrammisten*, Munich, Giglioli, Sansepolcro, Florence, Additional bibliography -Marco Charini, *I disegni italiani di paesaggio dal al* , Treviso, Cantagallina e altri, in "Paragone", , pp.

Chapter 7 : Matthijs Bril - Infogalactic: the planetary knowledge core

Carla Hendriks, Northern Landscapes on Roman Walls: The Frescoes of Matthijs and Paul Bril. (Florence: Centro Di della Edifimi, c). Rudolf Baer, Paul Bril: Studien zur Entwicklungsgeschichte der Landschaftsmalerei um

Paul Bril - A wooded landscape with a bridge and sportsmen at the edge of the river - Google Art Project. Here he worked on several frescoes in the Vatican Palace. It is believed Paul joined his brother in Rome around or after His success was assured after Pope Sixtus V became his principal patron. Bril was part of a team specialized in landscape painting and thus participated in almost every assignment which entailed decorative landscapes, such as in the Basilica di Santa Maria Maggiore , the Vatican Palace and the Scala Santa. In Paul received another major commission, to paint a series of large canvases featuring properties of the Mattei family. Paul Bril - landscape with St. Jerome and rocky crag. This was a clear sign of the high esteem in which he was held by his fellow artists in Rome as he was the first foreigner to hold this position. These early landscapes are in the Flemish tradition inaugurated by Joachim Patinir and Pieter Brueghel the Elder and further developed by his own brother. Works from this early period were characterised by a picturesque arrangement of landscape elements and violent contrasts between light and dark. Bril contrasted steep cliffs with chasms or dark, twisting trees growing from hills next to flat, sunlit pastures. His compositions became calmer and his style more classicising around This may have been due to the influence of Annibale Carracci and Adam Elsheimer. The works from this period have lower horizons and less abrupt transitions from foreground to background. The subjects are typically pastoral or bucolic scenes and mythological subjects. Paul Bril - An extensive landscape with hunters crossing a field Tassi later became the master of Claude Lorrain. Paul Bril thus forms one of the links between the panoramic views of Joachim Patenir and the ideal landscape evolved by Nicolas Poussin and Claude Lorrain. These small-scale paintings depicted subjects that he and his brother had rendered before on a large scale, such as tempestuous seascapes, hermits in the wilderness, travelling pilgrims, peasants among ancient ruins, hunters and fishermen. Bril also collaborated with his friends Jan Brueghel the Elder and Adam Elsheimer , whom he both influenced and was influenced by. His collaboration with Elsheimer is shown in a painting now in Chatsworth House.

Chapter 8 : Category:Italian vedutisti - WikiVisually

Matthijs Bril or Matthijs Bril the Younger (in Antwerp - 8 June in Rome) was a Flemish painter and draughtsman of calendrierdelascience.com spent most of his active career in Rome where his drawings of ancient Roman sites played an important role in the development of topographical landscape art.

Chapter 9 : Paul Bril on ArtStack - art online

Find this Pin and more on Creatieve ideeën by Carla Hendriks. Glue an old cup and saucer and attach a hook inside the cup. Fill the cup and saucer with water and bird seed.