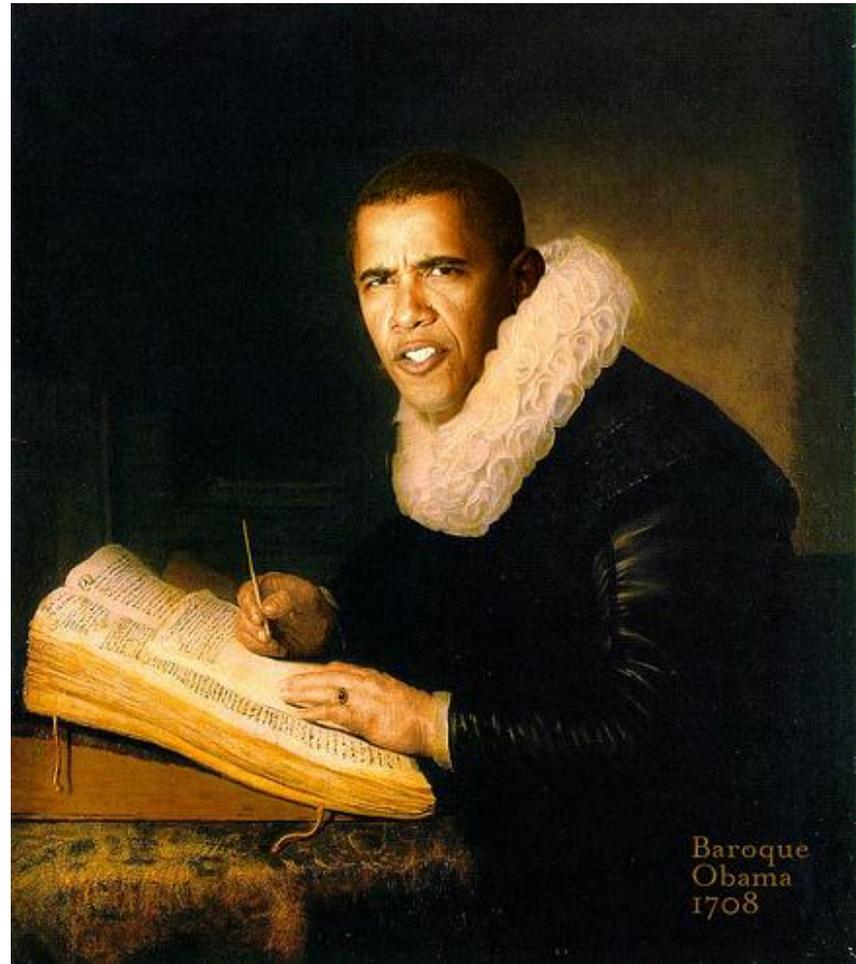


# Baroque Art-1

# Theme

- “If it is not Baroque, don’t fix it.”
  - This theme allows us to note the continuation of Renaissance subject matter and architectural vocabulary during the Baroque period.



- Counter Reformation
- new science and the challenge to religious beliefs
- Papal Rome and the Council of Trent
- St. Peter's
- geographical or regional styles during the Baroque
- the Carracci and the Academy
- the Rubens and the Studio
- Louis the XIV and Versailles
- the French Academy
- the Academic landscape
- Palladian Classicism
- the Rococo

# Key Concepts

- ceiling frescoes
- visual realism
- quadro riportato
- Etching
- Dutch specialties—portraits, genre, interiors, still lifes, landscapes, sea and cityscapes
- optical reality

# What to know!

## What it is?

- **Style of Art between renaissance and rococo**
- **End of 16<sup>th</sup> century to the 18 century**
- **Open compositions**
- **Rich colors**
- **Dramatic contrast**
- **Baroque art above all reflected the religious tensions of the age**
- **naturalistic**

## How was art used?

- The church used art to encourage piety among the faithful and to persuade those it regarded as heretics to return to the fold
- Meant to influence the large masses
- Portraits, still life, and everyday scenes became prominent

# Italy

- Patronage of the papal court dominated the art scene
- Avenues created to link churches
- Piazzas built: Italian word for open city square
- Complete dome of St. Peters





**Artist:** Gianlorenzo Bernini

**Title:** *Baldacchino*

**Medium:** Gilt bronze and marble

**Size:** height approx. 100' (30.48 m)

Chair of Peter shrine, 1657–66. Gilt bronze, marble, stucco, and glass

**Date:** 1624–33. Pier decorations, 1627–41

**Source/ Museum:** Crossing, Saint Peter's Basilica, Vatican, Rome

Counter reformation churches became opulent and emotional engaged the worshippers

Architectural elements?

Original a central plan- later a long nave was added and embellishments

**Artist:** Gianlorenzo Bernini  
**Title:** *Baldacchino*  
**Medium:** Gilt bronze and marble

Started as marble sculpture

Considered himself a classicist

**Baldachin- canopy**

Over a 100 feet tall it exemplifies the baroque desire to integrate sculpture and architecture

Twist columns- combining old and new testaments, also the grape vine

Composite columns

Toped with sphere and cross- sphere = universe and cross = Jesus

Mark tomb of st. Peter

Angels and Putti adorn canopy





Bernini designed as supervised the building of this colonnade

Huge double piazza in front of St. Peters

Fountains and obelisks were already in place

Curved **porticos** frame the central area

Doric columns

“Motherly arms of the church”

Originally planned to close the circle with more columns

**Title:** Saint Peter's Basilica and Piazza, Vatican, Rome

**Date:** Carlo Maderno, façade, 1607–26; Gianlorenzo Bernini, piazza design, c. 1656–57

**Artist:** Francesco Borromini

**Title:** Dome Interior, Church of San Carlo alle Quattro Fontane, Rome

**Date:** 1638–41

Church created roads that linked pilgrimage sights, at one of these intersections they build San Carlo alle Quattro Fontane

Work with Bernini first

Narrow central plan

Robust columns support a massive entablature that an oval dome seem to float on

Coffers in uncommon shapes get smaller as they reach the apex of the dome

Very geometric scheme





**Artist:** Francesco Borromini

**Title:** Façade, Church of San Carlo alle Quattro Fontane, Rome

**Date:** 1665–67

Designed the façade but then died before it was finished

More sculptural than simple architecture

Wave like screen with niche that sculpture were placed in

Strong vertical thrust-EVERYTHING UP!

Angels held up a once painted cartouche

Entire façade topped with a **balustrade- lower barrier held up by little columns with railing on top**

Imitated all over Europe after its completion



**Artist:** Gianlorenzo Bernini and his workshop

**Title:** *Fountain of the Four Rivers: The Ganges (Asia)*

**Medium:** Travertine and marble

**Date:** 1648–51

**Source/ Museum:** Piazza Navona, Rome

Bernini won a competition to create the 2<sup>nd</sup> fountain in the Piazza Navona...

However his bell tower at St. Peter's almost collapsed so he was asked to resign

So Borromini was asked, but then the pope saw Bernini's design and he asked to do it

Marble and travertine- porous stone that is cheaper and easier to work

Represents 4 rivers- Nile, Ganges, Danube, Rio de la Plata

Obelisk, topped with dove (trinity, pope's family, peace)



**Artist:** Gianlorenzo Bernini

**Title:** *David*

**Medium:** Marble

**Size:** height 5'7" (1.7 m)

**Date:** 1623

**Source/ Museum:** Galleria Borghese,  
Rome

Inspired by athletic figures

Jumps into the views space

Made for a pope's nephew

Body is tense and his expression is serious

Implies the presence of an unforeseen  
enemy

Viewer becomes part of the action

**Artist:** Gianlorenzo Bernini

**Title:** Cornaro Chapel, Church of Santa Maria della Vittoria, Rome

**Date:** 1642–52

Single Nave Church with Shallow side chapels

Chapel was dedicated to St Teresa of Avila  
-Spanish mystic who she suffered greatly from illness. Early in her sickness, she experienced periods of religious ecstasy through the use of the devotional book

-had visions of Jesus -This vision was the inspiration for one of Bernini's most famous works, the *Ecstasy of St Teresa* at Santa Maria della Vittoria in Rome.

Covered walls with colorful marble panels

Projecting columns and cornice.

Curved ceiling dissolves into light and clouds



**Artist:** Gianlorenzo Bernini

**Title:** *Saint Teresa of Ávila In Ecstasy*

**Medium:** Marble

**Size:** height of the group 11'6" (3.5 m)

**Date:** 1645–52

**Source/ Museum:** Cornaro Chapel,  
Church of Santa Maria della Vittoria,  
Rome

Marble statue framed by large columns  
in Corinthian order

“an angel pierced her body repeatedly  
with an arrow”



**Artist:** Annibale Carracci  
**Title:** Ceiling of Gallery, Palazzo Farnese, Rome  
**Medium:** Fresco  
**Size:** approx. 68 X 21' (20.7 m X 6.4 m)  
**Date:** 1597–1601

Ceiling become more elaborate-  
completely done in trompe l'oeil

Complex constructions intermingling,  
architecture, painting, and stucco  
sculpture

Were carried out everywhere no only  
churches

Created to celebrate a wedding

A tribute to earthly love by  
mythological scenes

Middle is Bracchus and Ariadne



**Artist:** Guido Reni

**Medium:** Fresco

**Source/ Museum:** Ceiling of the Garden House, Palazzo Rospigliosi-Pallavicini Rome

**Title:** *Aurora*

**Date:** 1613–14

Baroque Classism embodied- Apollo driving the sun chariot, with the seasons and cupid following the dawn (Aurora)

Intense colors and dynamic movements make it baroque



**Artist:** Pietro da Cortona

**Title:** *The Glorification of  
The Papacy of Urban VIII*

**Medium:** Fresco

**Date:** 1632–39

**Source/ Museum:** Ceiling in the Gran Salone, Palazzo Barberini, Rome

demonstrated his mastery of illusion, for the  
centre of the vault appears open to the sky  
and the figures seem to hover in space.



**Artist:** Giovanni Battista Gaulli

**Title:** *The Triumph of The Name of Jesus and The Fall of the Damned*

**Medium:** Fresco with stucco figures

**Date:** 1672–85

**Source/ Museum:** Vault of the Church of Il Gesù, Rome

As a painter he developed the early Baroque style, initiated by Annibale Carracci, to a magnificent and imposing High Baroque. His fresco decorations set a standard for European Baroque painting

Ultimate illusionistic baroque ceiling

Combined painting and architecture

Some figures are on panel over architecture

Clouds and angels fly through a church ceiling

Academies of art (Bolognese academic art exemplified by classical architecture and idealized figures)





**Artist:** Caravaggio

**Title:** *Bacchus*

**Medium:** Oil on canvas

**Size:** 37 X 33½" (94 X 85.1 cm)

**Date:** 1595–96

**Source/ Museum:** Galleria degli Uffizi, Florence

His paintings, which combine a **realistic observation of the human state, both physical and emotional, with a dramatic use of lighting**, had a formative influence on the Baroque school of painting

The pink-faced Bacchus is an accurate portrayal of a half-drunk teenager dressed in a sheet and leaning on a mattress in the Cardinal's Rome palazzo, but far less convincing as a Graeco-Roman god.

**Left hand-**