SUMMARY – BAROQUE ART

POLITICS: emergence of The State
ART: light, motion, drama, complex, ornamented, convoluted, diagonal
CHURCH still an active patron with the energy of the Counter-Reformation
ROYAL patronage & PRIVATE patronage shape tastes too
IDEAS: scientific method

Note: this summary IS different from the textbook’s

The old way – a network of loyalties

The new way – THE STATE

Baroque
1600-1750

1600 – THE MODERN WORLD

The new way – INTERNATIONAL RELATIONS – 1648
This idea in art – Versailles
Baroque

- Change from church to absolute monarchy
- Exemplified by Louis 14th and Versailles
- An insult -“grotesque”- applied to design & architecture
- Comes to mean: light, energy, motion, drama in painting & sculpture

Artists

- El Greco - Spain
  - Caravaggio - Italy
  - Bernini - Italy
  - Rubens - France
  - Rembrandt - Holland
  - Vermeer - Holland

El Greco, The Burial of Count Orgaz, 1586

p. 254 (Ch. 9)

Baroque

- Comes to mean: light, energy, motion, drama
- Also: complex, ornamented, convoluted

Detail, The Burial…
Detail, *The Burial*...

**El Greco**

*View of Toledo*

c. 1597

Oil on canvas

47 3/4 x 42 3/4 in.

**El Greco**

*Laocoon*

1608-1614

Oil on canvas

142 x 193 cm

2-faced woman

**El Greco**

*The Adoration of the Shepherds*

*The Resurrection*
The Opening of the Fifth Seal (The Vision of St John)
1608-14

From the Renaissance stability of the triangle or pyramid (the balance valued in Classicism) to the DRAMATIC DIAGONAL of the Baroque

Caravaggio
The Calling of St. Matthew,
c. 1600

Caravaggio
The diffuse soft, even light of the Renaissance

KEY IMAGE
p. 264

Caravaggio
- Murderous, difficult personality
- perhaps as notorious as famous
- worked from life directly in oil, no intervening sketching
- controversial style – considered sacrilegious by some
- used contemporary peasants & common settings for Biblical stories
- followers called “Caravaggisti”
- reputation languished; rehabilitated in 20th-Century
- only about 50 surviving works
**CARAVAGGIO**

**Bacchus**
c. 1597
Oil on canvas
37 3/8 x 33 1/2 in

**Amor Vincit Omnia**
c. 1601-02
Oil on canvas
75 1/4 x 58 1/4 in

**Supper at Emmaus**
c. 1601

**The Crucifixion of Saint Peter**
1600-1601
Oil on canvas
90 1/2 x 70 in
Caravaggio, *The Conversion of St. Paul*, 1600-1601

Gentileschi, *Judith Slaying Holofernes*, 1620

FAMOUS FEMALE ARTIST; A CARAVAGGIISTI

Michelangelo, Sistine Chapel detail

Bernini, *Ecstasy of St. Teresa*, 1647-52

KEY IMAGE: pp. 260-261
Bernini, *Ecstasy of St. Teresa*, 1647-52

Bernini, *Baldacchino of St. Peters*, 1624-33
Gilt bronze, Height approx. 100 ft.

Bernini, *David*, 1623-24

Bernini, *Baldacchino of St. Peters*, 1624-33
Gilt bronze, Height approx. 100 ft.

Vatican
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Velazquez, *Las Meninas*, 1656