

Baroque Art in Italy and Spain (1580-1700)

Council of Trent (1545-63)

Dictated that artists create religious art as a support for religious teaching, and recommended that images:

- appear as clear, simple, and intelligible
- show a realistic interpretation of a Biblical subject or story
- appeal to the emotions as a way to stimulate piety, including the brutal depiction of martyrdom (not to be idealized)
- do not inspire viewers to worship them

Characteristics of Baroque Art:

1. Stresses naturalism or verisimilitude: attempting to be “like the truth”
2. Invites us to participate in the mysteries of the infinite and the eternal
3. Evokes emotionalism and preoccupation with the passions of the soul
4. Uses dramatic contrast between light and dark; uses light to depict rich textured surfaces
5. Uses asymmetrical composition, diagonals, and recession
6. Incorporates Classical influence and allegory
7. Allows landscape, genre, and still life to emerge as legitimate categories of art

ITALY

Painting: School of Caravaggio/Caravaggisti

Michelangelo Merisi da Caravaggio

Pietro della Vecchia (Pietro Muttoni), *Judith with the Head of Holofernes*, between 1635 and 1650. 66.49*

Artemesia Gentileschi

Onorio Marinari, *Salome with the Head of St. John the Baptist*, c. 1680. 2003.117.1*

Painting: Bolognese School

Guercino (Giovanni Francesco Barbieri), *Aurora*, Casino Ludovisi, 1621.

- *Erminia and the Shepherds*, 1648. 62.12*

Pietro da Cortona, *Triumph of the Barberini*, Palazzo Barberini, 1633-39

- *Portrait of Cardinal Pietro Maria Borghese*, c. 1633-35. 65.39*

Giovanni Battista Gaulli (Baciccio), *Glorification of the Name of Jesus*, Il Gesù, 1676-79

- *Diana the Huntress*, c. 1690. 69.37*

Giovanni Benedetto Castiglione, *The Immaculate Conception with Saints Francis and Anthony of Padua*, 1650. 66.39*

Salvator Rosa, *Saint Humphrey*, about 1660. 64.2*

Sculpture

Gianlorenzo Bernini, *David*, 1623

- *St. Theresa of Avila in Ecstasy*, 1645-52

- (circle of) *Bust of Pope Clement X*, modeled c. 1668, cast 1671. 59.7*

Architecture

Giacomo da Vignola and Giacomo della Porta, *Il Gesù*, Rome, 1575-84

Borromini, *San Carlo alle Quattro Fontane*, Rome, 1665-67

Maderno, *Façade*, St. Peter's Basilica, Rome, 1606-12

Gianlorenzo Bernini, *Piazza and Colonnade*, St. Peter's Basilica, 1656-57

- *Baldacchino*, St. Peter's Basilica, 1624-33

- *Throne of St. Peter*, St. Peter's Basilica, 1657-66

SPAIN

José/Jusepe de Ribera

Diego Velázquez, *Las Meniñas (The Maids of Honor)*, about 1656

Related work in MIA: Salvador Dali, *Portrait of Juan de Pareja*, 1960. 84.5*

Francisco de Zurbarán

Luis Tristán, *Holy Family*, 1613. 74.2*

Bartolomé Esteban Murillo, *Penitent Magdalen*, about 1650-65. 82.23

Master of Guadalcanal, *Corpus (Christ on Cross)*, 1700. 82.24a-g*

*Mia works currently on view

Terms

chiaroscuro – use of light and dark to produce modeling effects

tenebroso – dark, gloomy, obscure

tenebrism – painting in a “dark manner” using strong contrasts of light and dark

Caravaggesque/Caravaggism – in the style of Caravaggio

IHS - Iesus Hominum Salvator, or Jesus Savior of Humanity – emblem of the Jesuits

Berninesque – in the style of Bernini

di sotto in su – “above your head;” ceiling design that takes your point of view into consideration

staffage – small figures and animals in a painting that are not essential, but animate the composition

cangiantismo – iridescence

memento mori – “reminder of death”; a physical object that reminds of the transitory quality of human existence