

Eyewitness News - Point of View

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Point of View/Viewpoint

- 2 meanings:
 - 1) literal - my perspective/ my view/ where I stand
 - 2) figurative – opinion, my take

a photo – “It’s a truth; not the truth.” The photographer edits when s/he takes.
i.e. to leave the trashcan in the shot or edit out the dirt?

Giovanni Paolo Panini, *Interior of St. Peter’s with the Visit of the Duc de Choiseul* (1756-7) p 56

- a views that is not possible
- see both the right and left
- see the floor so from a higher space
- 2 things artist is doing:
 - 1) represents reality
 - 2) heightens reality of something we could not see with naked eye
- makes us feel small and inconsequential and transient. The counter to this is to memorialize, something else the artist does
i.e. Paulus Borghese – over the door of St Peter’s

Painting’s job is to commemorate moment in time but also the people doing it.

Giovanni Paolo Panini, *King Charles III Visiting St. Peter’s* (1745) (not in exhibit) p 189

- painting is ridiculous because horse is so tall and increasing the client’s size
- painting was mocked because so exaggerated that became absurd

Giovanni Paolo Panini, *King Charles II Visiting Pope Benedict XIV at the Coffee House of the Palazzo del Quirinale* (1746) p 186

- this painting was ok
- building is not accessible to public then or now; viewer will not know the liberties being taken
- departed from reality but more reasonably
 - deepened the wings by adding an extra set of windows
 - Single column is doubled
 - The original coat of arms was not this elaborate (the information about not existing from book is incorrect as coat of arms had been removed later)
 - Fountain added
- Why? Panini needed to enhance the event. Pope did now want this to be too political so received the young king of Naples in this casual manner in this

- garden house; the king felt slighted so when he commissioned the painting it became grander; this is in collection and Naples and always has been; King wanted his people to see it as a grand moment
- Normally the visitor would kiss papal slipper to show subordination; this would take place in room off left; this is NOT the moment depicted; Instead the king is in the center of painting. Pope is in corner (Benedictus XIV over door) and not the focus

Pompeo Girolamo Batoni, *Pope Benedict XIV Presenting the Encyclical "Ex Omnibus" to the Comte de Stainville, Later Duc de Choiseul* (1757) Mia 61.62

- Batoni was a history painter and not a view painter. There is a different purpose in his painting
- Painting shows Pope flanked by 2 allegorical figures with Peter and Paul on cloud and the ambassador receiving the information
- History does not purport to be real
- Allegorized rendition of the historic significance by use of personification
 - 1) Ecclesia = church; holds book that says teachings of Pope are valid fro ALL churches, regardless of location;
 - 2) Putti at feet hold papal tiara (pope also wears) and church
 - 3) Treaty – scroll is the exact Papal encyclical word and sharing with French ambassador
 - 4) Ray of light signifies holy spirit
 - 5) Peter and Paul authorize Pope's power
 - 6) Figure on right is allegory of doctrine; the combination of 2 allegories show that Pope is the doctor of the church
- Pope Benedictus was truly a good pope – art collection for public; created public museum. Lifted prohibition on ____; no nepotism; paid for public infrastructure; first commission of Italian bible; first female mathematics professor (Bologna)
- Botoni's painting has date with year of when Pope started his reign (this year is used in papal medals also)

Giovanni Paolo Panini, *The Consecration of Giuseppe Pozzobonelli as Archbishop in San Carlo al Corso* (1743-4) p 184

- Pope was going to do consecration himself; huge honor
- Painted elevated 30 feet and created a viewpoint from outside to obtain this perspective; now can look deeper and see Pope Benedict
- Even see papal choir and multiple cardinals

Giovanni Paolo Panini, *The Musical Performance in the Teatro Argentina in Honor of the Marriage of the Dauphin* (1747) p 96

- the protagonist is the one who commissioned –the French ambassador
- cardinal (wearing black and red stockings which is what he would wear when not carrying out official duties)

- people looking at stage are not important; idea of spectator (more later in lecture)
- so also painting a portrait of your patron; so could do oneself ; the artist could paint himself (as Panini did) or hire a portrait artist
- Panini used portrait engravings to create his portraits within painting
- He also carefully included decorations (orders) – Order of the Holy Spirit is highest order; Cordon Bleu (blue ribbon) – left on is fabric and attached and other is hanging from blue ribbon

What are we actually interested in?

Is the painter guiding us to the actual object of the ceremony?

Luca Carlevarij, *The Regatta on the Grand Canal in Honor of King Frederick IV of Denmark* (1711) p 66

- the regatta is marginalized and the king of Denmark is the star
- 2 layers:
 - 1) spectacle in honor of the king
 - 2) but king is the spectacle for everyone else (which is what really happened)
- Panini lifted viewpoint again so we see Rialto Bridge and know where we are; the painting will leave Venice so this recognizable landmark helps eventual viewer

Michele Marieschi, *The Regatta in Honor of Prince Friedrich Christian of Saxony* (c 1740) p 73

- a different take/view
- see the University building (on left) where Prince was staying

Michele Marieschi, *The Rialto Bridge with the Festive Entry of the Patriarch Antonio Correr* (1735) p 183

- topographical impossibility
- NO place in Venice where one can see up and down the Grand Canal at same time
- This composition probably wasn't seen as a flaw because what patron wanted and only way to show and include all the elements; so artist had to distort
- **Intention of painting is not always reality**

Antonio Joli, *The Courtyard of Doge's Palace with the Papal Nuncio Giovanni Francesco Stoppani and Senators in Procession* (c 1742) p. 25

- the golden stole – the highest honor by Venetians
- they would match visiting ambassador with Venetian ambassador to that country

Antonio Joli, *The Arrival of Nuncio* (1742)

- helps us identify people
- could reconstruct who and which day with the clues left by Joli

Michele Marieschi, *Doge Pietro Grimani Carried into Piazza San Marco after His Election* (c 1741) p 178

- very difficult to find information about; engraving gave us clues in a different ceremony 2 decades later 1763-66;
- this painting was not an accurate rendering of crowd for a reason - Marieschi paid G. A. Guardi to paint people and wanted to save \$.one pays by the person(s)

Francesco Guardi, *The Giovedi Grasso Festival in the Piazzetta* (c 1775) p. 15

- Guardi takes engraving by Canaletto and changes into a painting; it is a copy ultimately
- No need to reinvent because annual festival that was ALWAYS the same
- Acrobats are focus
- We are looking at acrobats instead of the people;

Another painting shows a rope leading to top of Campanile

Giovanni Battista Brustolon, *The Doge Attends Gioveli Grasso Festival in the Piazzetta* (1780s) etching

- includes the 2 separate acrobatic performance into one view when they were actually separate events

These paintings emphasize the importance of seeing people from the back – we look at spectators who are not significant; not actual people; they represent us, the viewer; we are looking at these events as they did

Artist wants to pull us into painting and into his view of the event