

**Minneapolis Institute of Art**

# **European Arts and Artists**

**(in-person tours)**

# **Mia**

The Renaissance begins in Italy, in the 14th century. It moves out of Italy into the rest of Europe.

The Renaissance is a period where artists, musicians, writers, and philosophers rediscover the art and literature of ancient Greece and Rome.



Map of Italy 1494, Wikimedia





Above, Giotto, Ognissanti Madonna, circa 1310, Tempera on panel, Uffizi Gallery. Right, Segna di Buonaventura, Italy, 1298–1326/31, Madonna and Child, 1310, Tempera and gold ground on poplar panel.











Bernardo Daddi, Madonna and Child Enthroned with Saints, 1339, Tempera and gold ground on poplar panel, The Ethel Morrison Van Derlip Fund, 34.20





# Madonna and Child paintings in Gallery 343





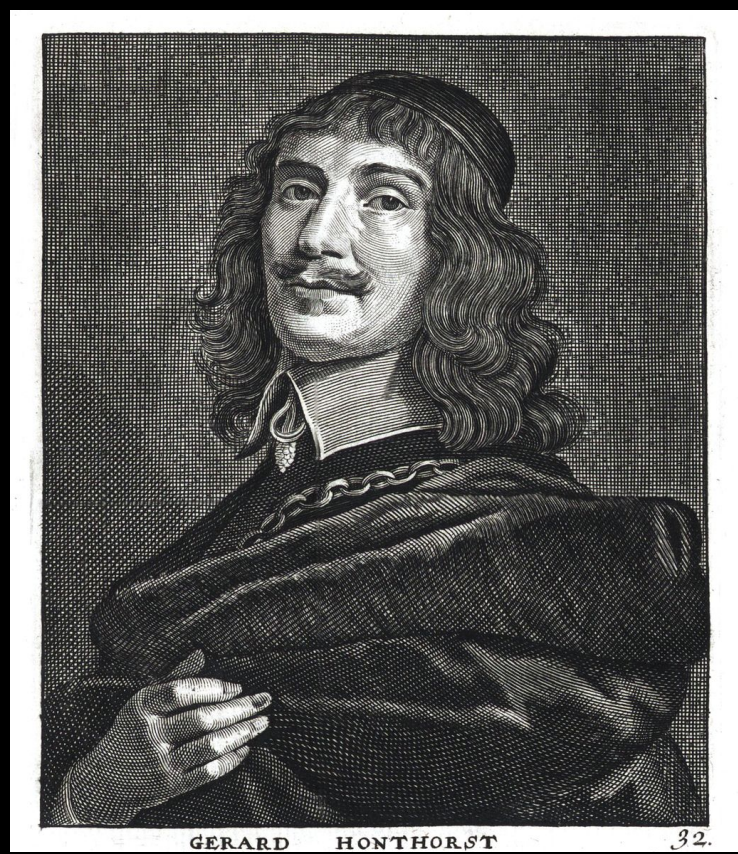
Gerrit van Honthorst was from Utrecht.  
He is a painter of the Baroque Period.

Paintings of the Baroque era display naturalism. They often portray dramatic scenes that evoke emotion. The lighting shows contrast between dark and light, and the composition may show spatial ambiguities.

The Dutch Republic, Wikipedia







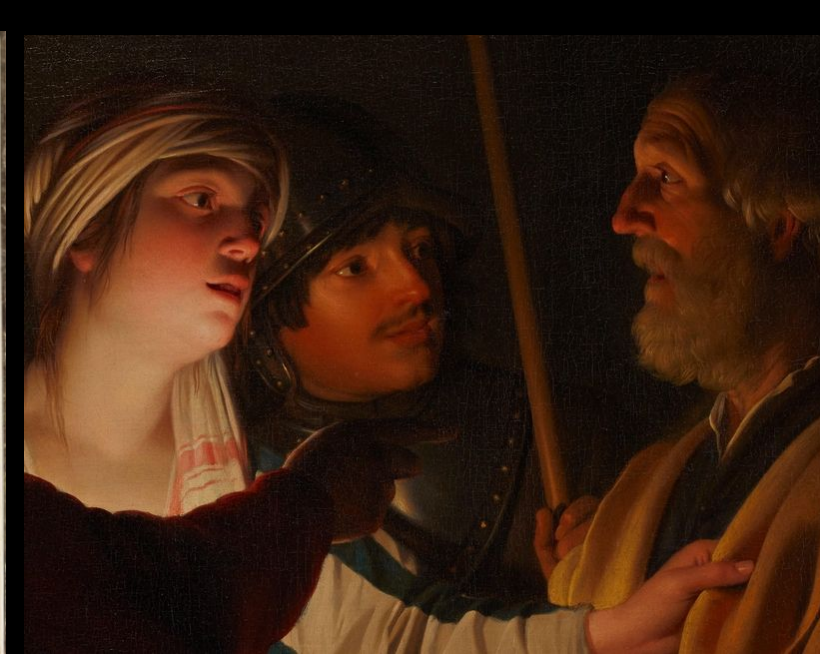
Gerrit (Gerard) van Honthorst, The Denial of St. Peter, 1623, Oil on canvas, The Putnam Dana McMillan Fund, 71.78. Above, Wikipedia





His nickname came to be  
“Gherardo delle Notti” or  
Gerrit of the Night.





Caravaggio, *The Crucifixion of St. Peter*, 1601. A drawing of this painting by van Honthorst, 1616 (Images: Wikipedia)

The *Crucifixion of St. Peter* is in the Cerasi Chapel in the Church of Santa Maria del Popolo in Rome. Caravaggio received this commission through the recommendation of Marchese Vincenzo Giustiniani. Van Honthorst stayed at Giustiniani's palace when in Rome.





Attributed to José Montes de Oca, Spain, 1675–1750, Saint Benedict of Palermo, 1734, Polychrome and gilt wood, glass, The John R. Van Derlip Fund, 2010.27.2





Attributed to José Montes de Oca, Spain, 1675–1750, Saint Benedict of Palermo, 1734, Polychrome and gilt wood, glass, The John R. Van Derlip Fund, 2010.27.2





Sculptures in Sevilla, Spain, by José Montes de Oca . Above, The Virgin and Saint Anne, El Salvador Church. Right, Saint Joseph, Church of San Isidoro, Sevilla. Photos: Victoria Sánchez Mellado, Universidad de Almería





The Grand Salon's architectural decoration reflects the Rococo Period.

Rococo architecture and interior design was elegant and ornamental, with Classical references and curving forms.

Robert Carlhian, France, Maquette of the Grand Salon of the Hôtel de la Bouexière, 1949, Wood, plaster, glass, watercolor, Gift of Leon and David Dalva, 88.58





The Grand Salon was installed as a Period Room in 2005.

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Look closely at the gilded ornaments to find mythological figures and references to the activities valued by the French in this time.





Jean- François de Troy (French), *The Declaration of Love*, ca. 1731, oil on canvas; Wikimedia.







Pierre Bonnard, Dining Room in the Country, 1913, Oil on canvas, The John R. Van Derlip Fund, 54.15. Above image, Bonnard, 1892, Parkstone Art





Maurice Denis, Orpheus and Eurydice, 1910, Oil on canvas, 68.1; Edouard Vuillard, The Sunny Room, 1920, Oil on canvas, 61.36.19; Paul Gauguin, I Raro Te Ovirī (Under the Pandanus), 1891, Oil on canvas, 41.4

Bonnard was part of a French group of painters called Les Nabis (The Prophets), active at the turn of the 20th century. Les Nabis included Edouard Vuillard and Maurice Denis, among others. They were influenced by the Symbolist paintings and philosophy of Paul Gauguin.





Pierre Bonnard considered himself "the last of the Impressionists" and emphasized the expressive qualities of bright colors and loose brushstrokes. He painted entirely from memory.

The dining room is in his country house. Marthe de Méigny (or Boursin), the artist's wife, leans on the windowsill.



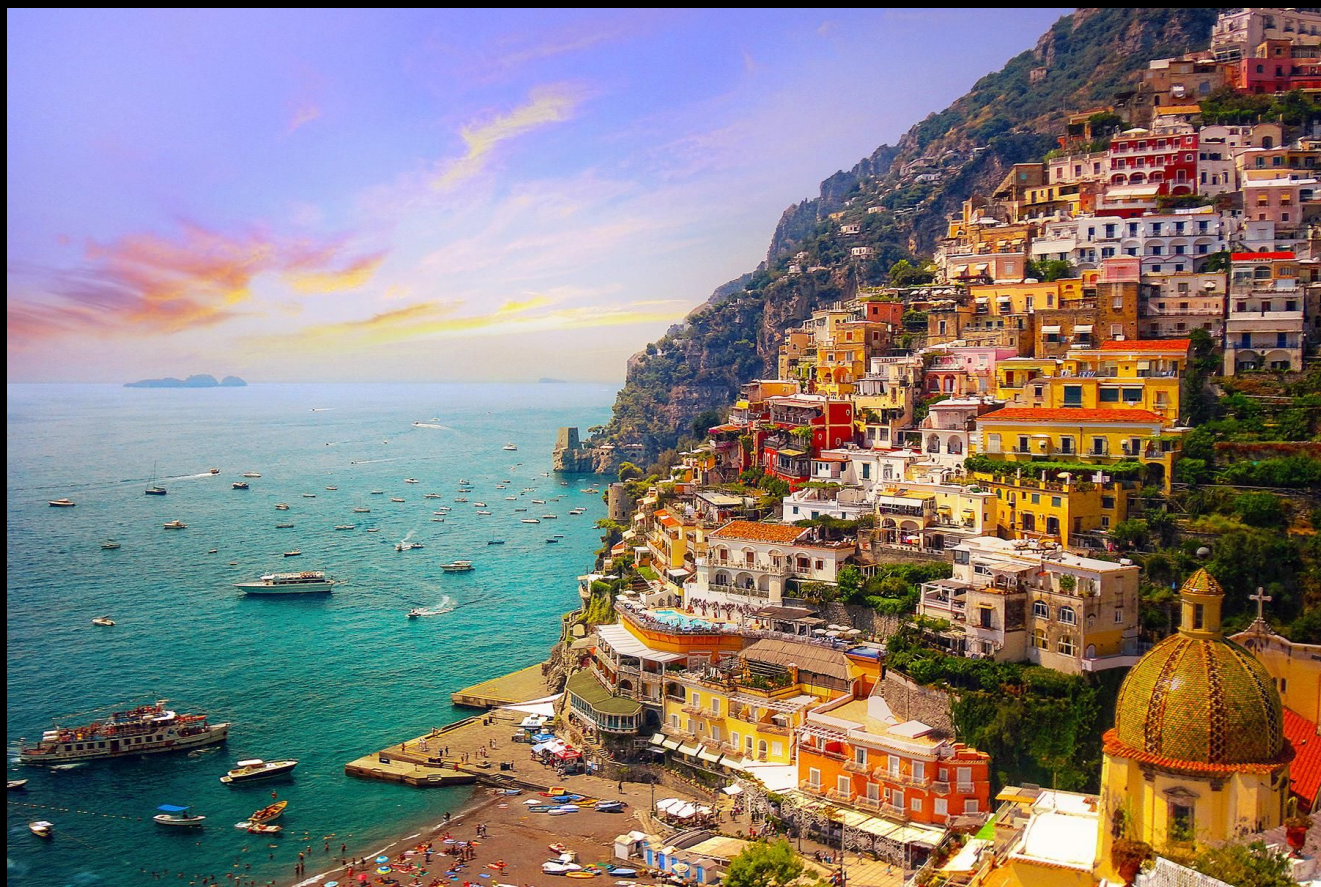




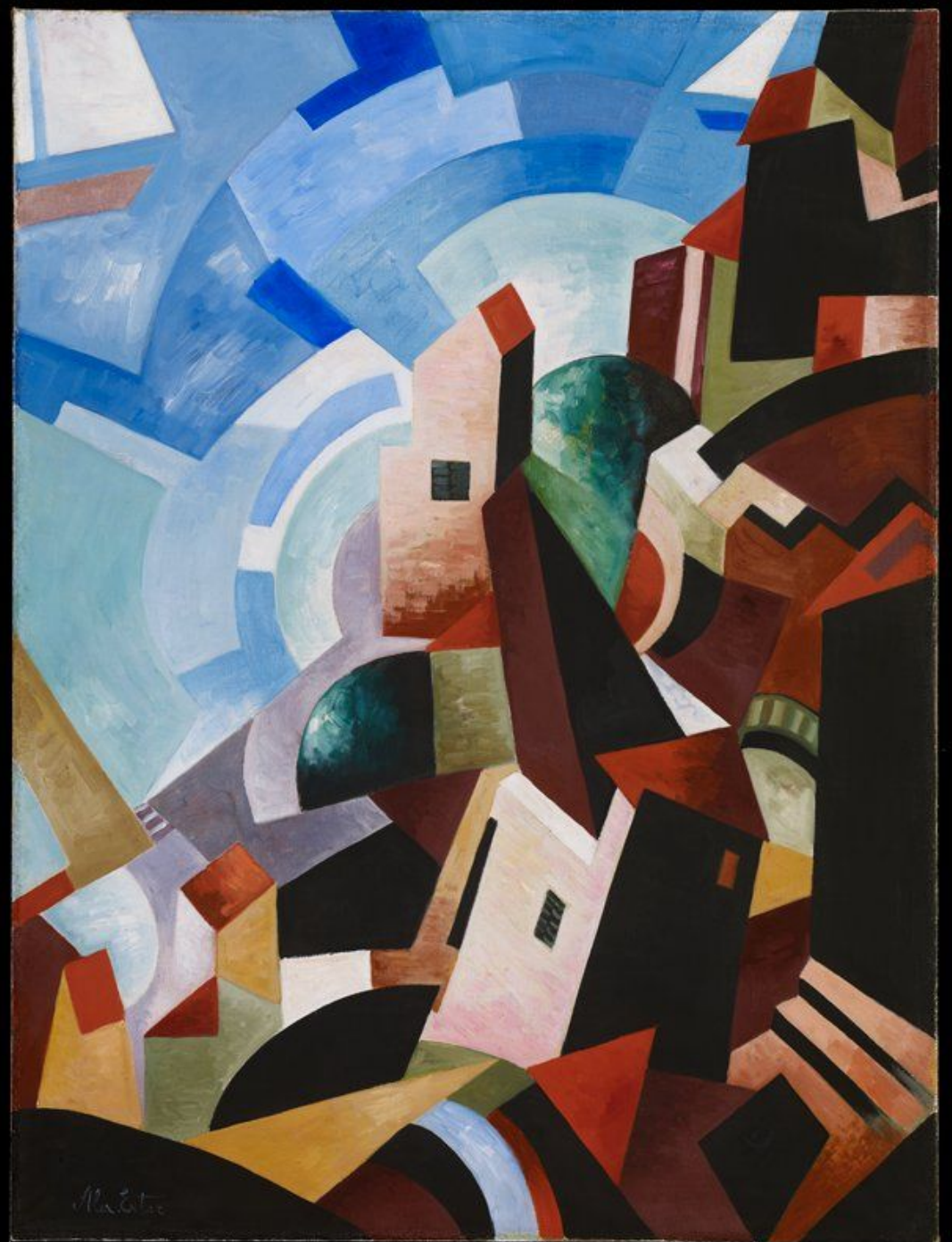


Alexandra Exter, Italian Town by the Sea, 1917, Oil and tempera on canvas, The John R. Van Derlip Fund, 2008.83. Photo of artist, <https://nmwa.org/art/artists/alexandra-exter/>





Above, Fodor's, Positano, Italy







Alexandra Exter, Costume and fashion designs, National Museum of Women Artists (top: Costume for "The Ambiguities of Love") and Wikipedia (right)





Exter's painting is an example of "Cubo-Futurism" where Cubism and Italian Futurism were fused together.

Left, Georges Braque, The Portuguese, 1911, Khan Academy; Right, Gino Severini, Armored Train in Action, 1915







Egon Schiele, Portrait of Paris von Gütersloh, 1918, Oil on canvas, Gift of the P. D. McMillan Land Company, 54.30. Left, Schiele, Wikiart. Right, Albert Paris von Gütersloh, Neue Galerie





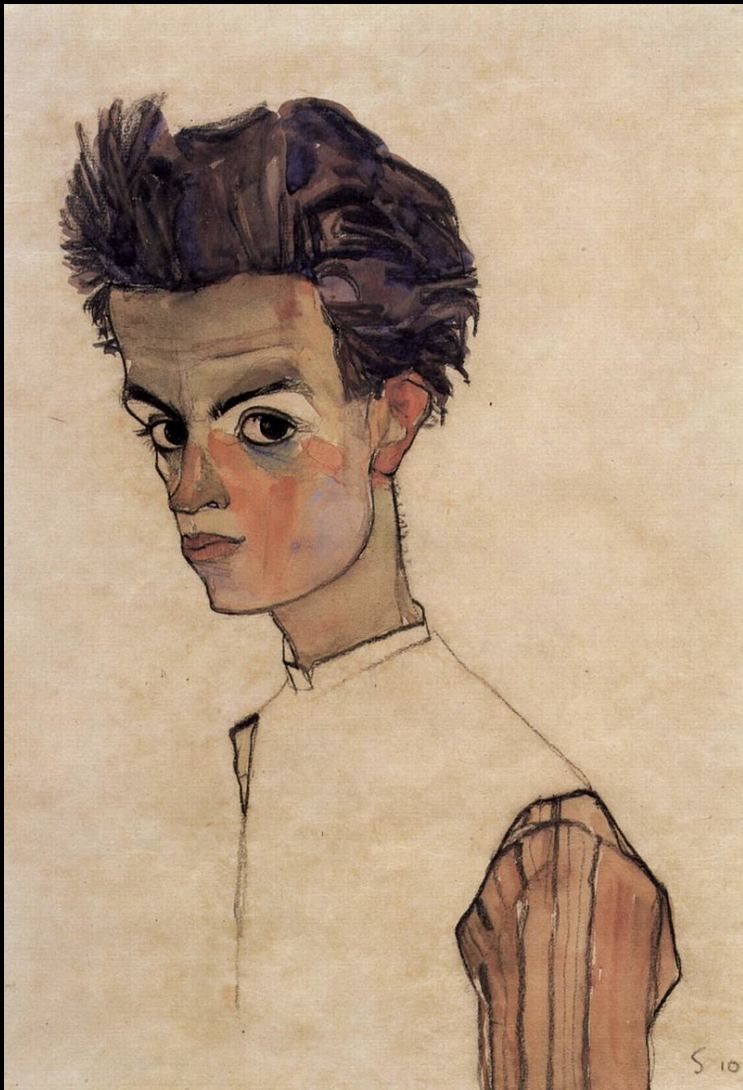
Schiele's work is an example of Expressionism.

Egon Schiele, Austria, 1890–1918, Portrait of Paris von Gütersloh, 1918, Oil on canvas, Gift of the P. D. McMillan Land Company, 54.30

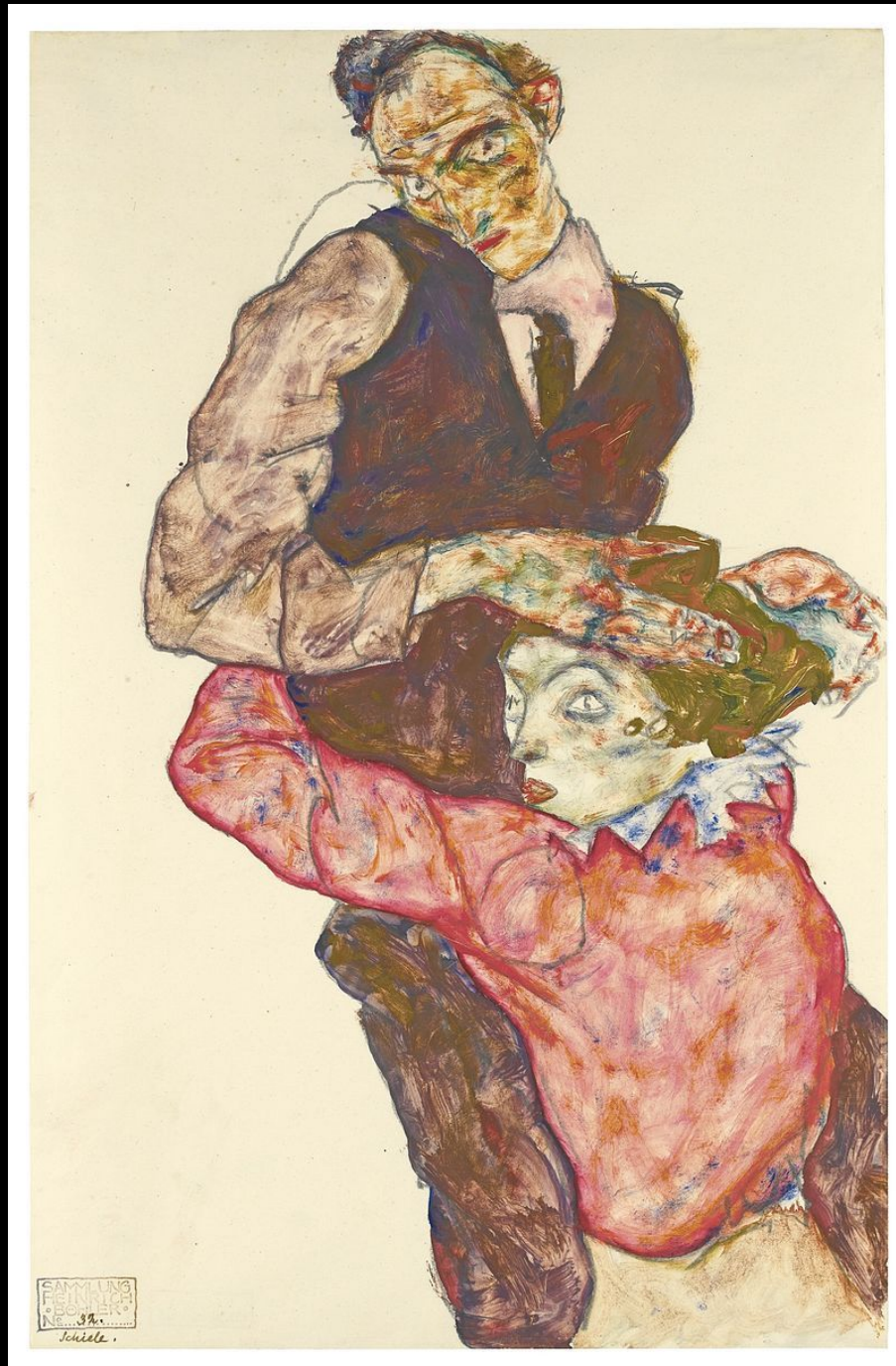
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Egon Schiele, Self-portrait, 1910. Lovers, self-portrait with Wally, 1914-1915.







Salvador Dalí, Portrait of Juan de Pareja, the Assistant to Velázquez, 1960, Oil on canvas, Gift of Mrs. John Sargent Pillsbury, Sr., 84.5, © Salvador Dalí, Gala-Salvador Dalí Foundation / Artists Rights Society (ARS), New York. Above, Philippe Halsman, Dalí Atomicus, 1948.





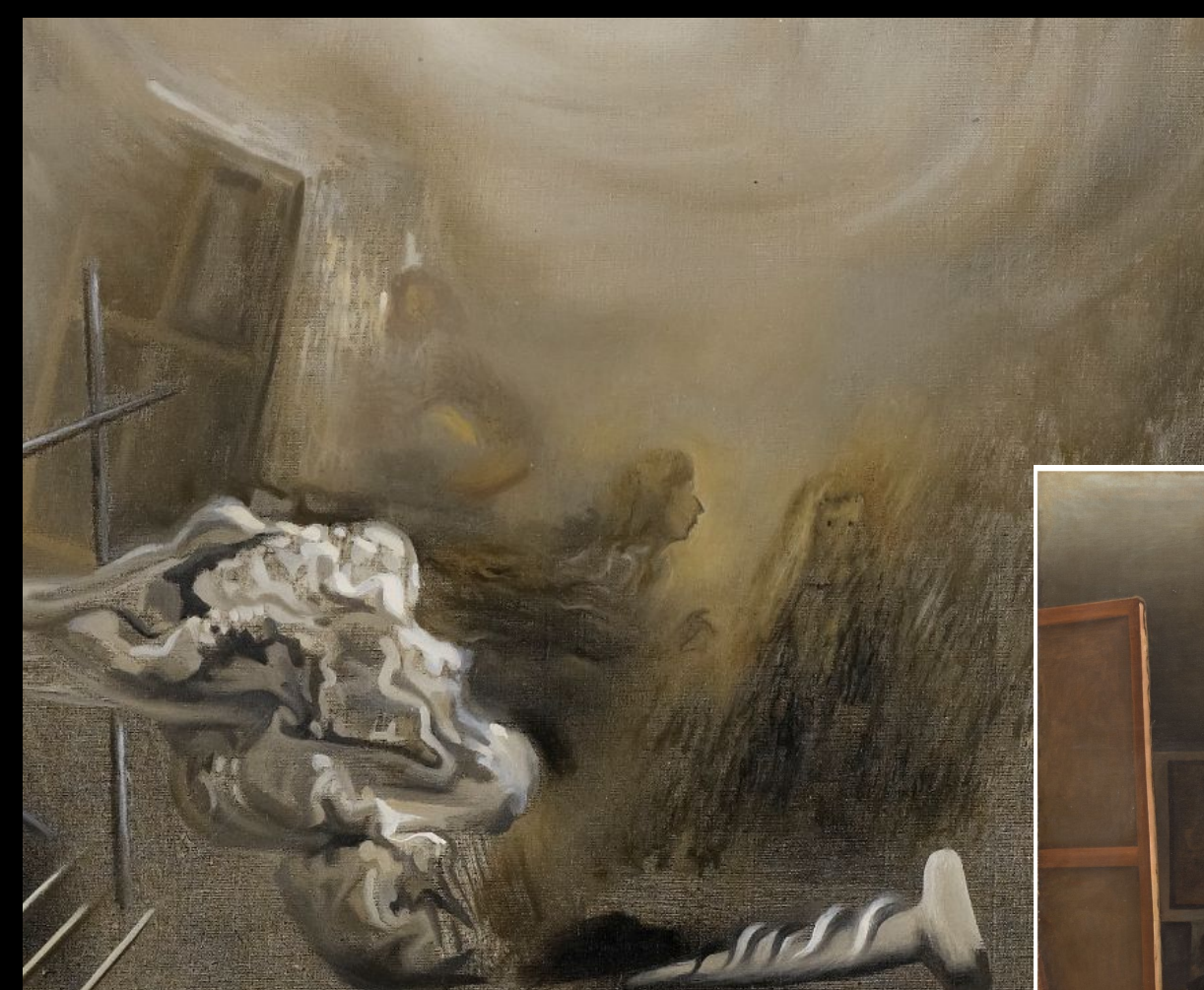


Salvador Dali, Portrait of Juan de Pareja, the Assistant to Velázquez, 1960, Oil on canvas, Gift of Mrs. John Sargent Pillsbury, Sr., 84.5, © Salvador Dali, Gala-Salvador Dali Foundation / Artists Rights Society (ARS), New York. Above, Portrait of Juan de Pareja, Metropolitan Museum of Art

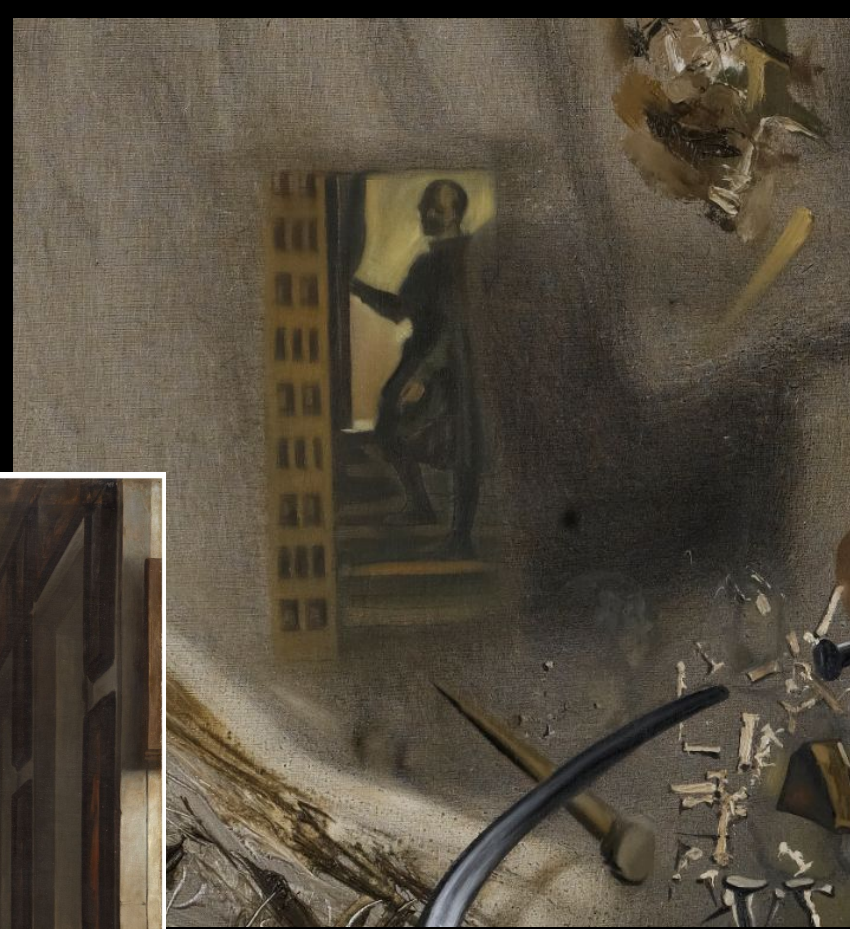


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Velázquez, Las Meninas, 1656, Museo del Prado







Dali's work is an example of Surrealism, giving a sense of the irrational and dream-like subconscious mind.

Salvador Dali, Portrait of Juan de Pareja, the Assistant to Velázquez, 1960, Oil on canvas, Gift of Mrs. John Sargent Pillsbury, Sr., 84.5, © Salvador Dali, Gala-Salvador Dali Foundation / Artists Rights Society (ARS), New York. Above, Aphrodisiac Telephone, 1938



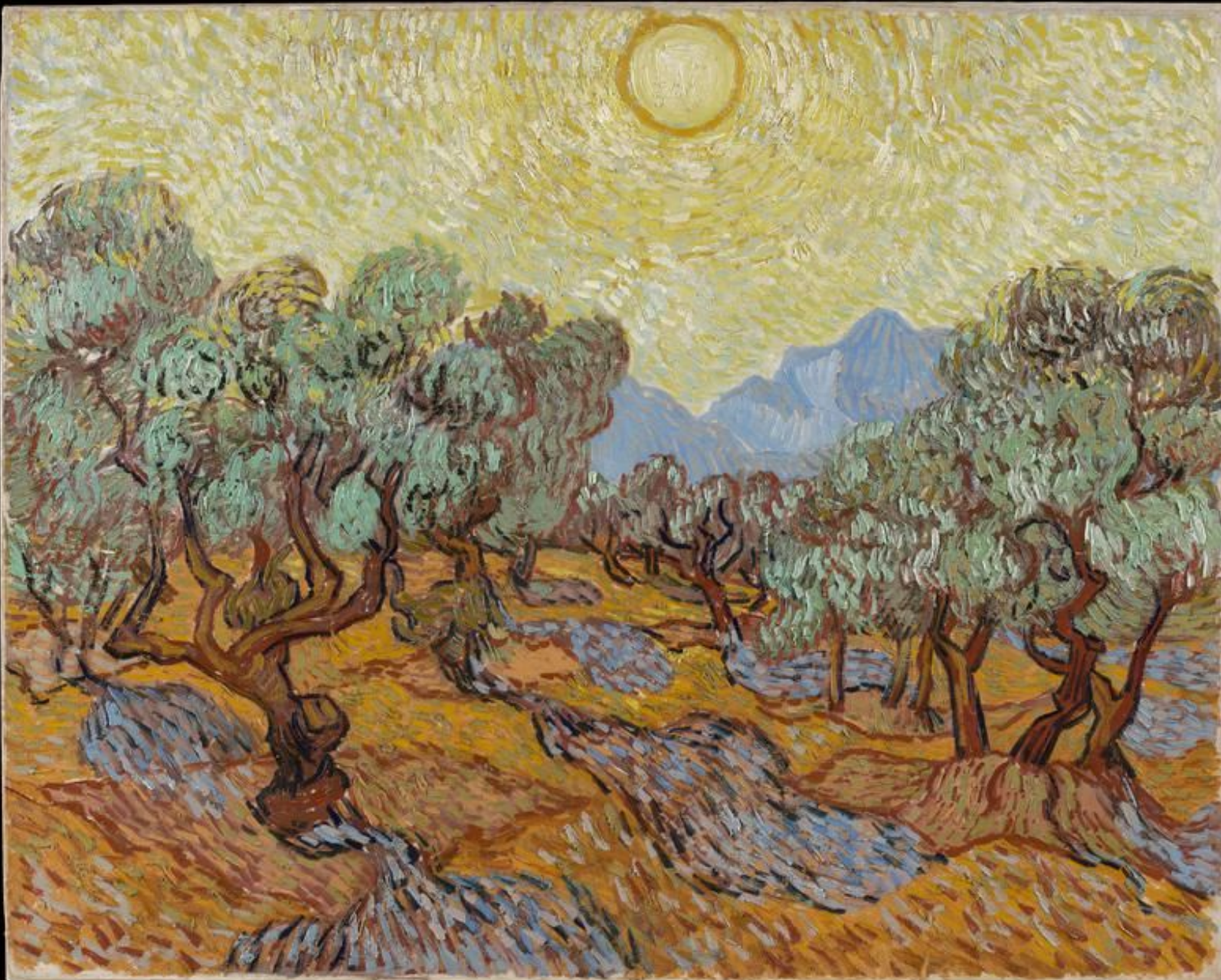


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Other possibilities





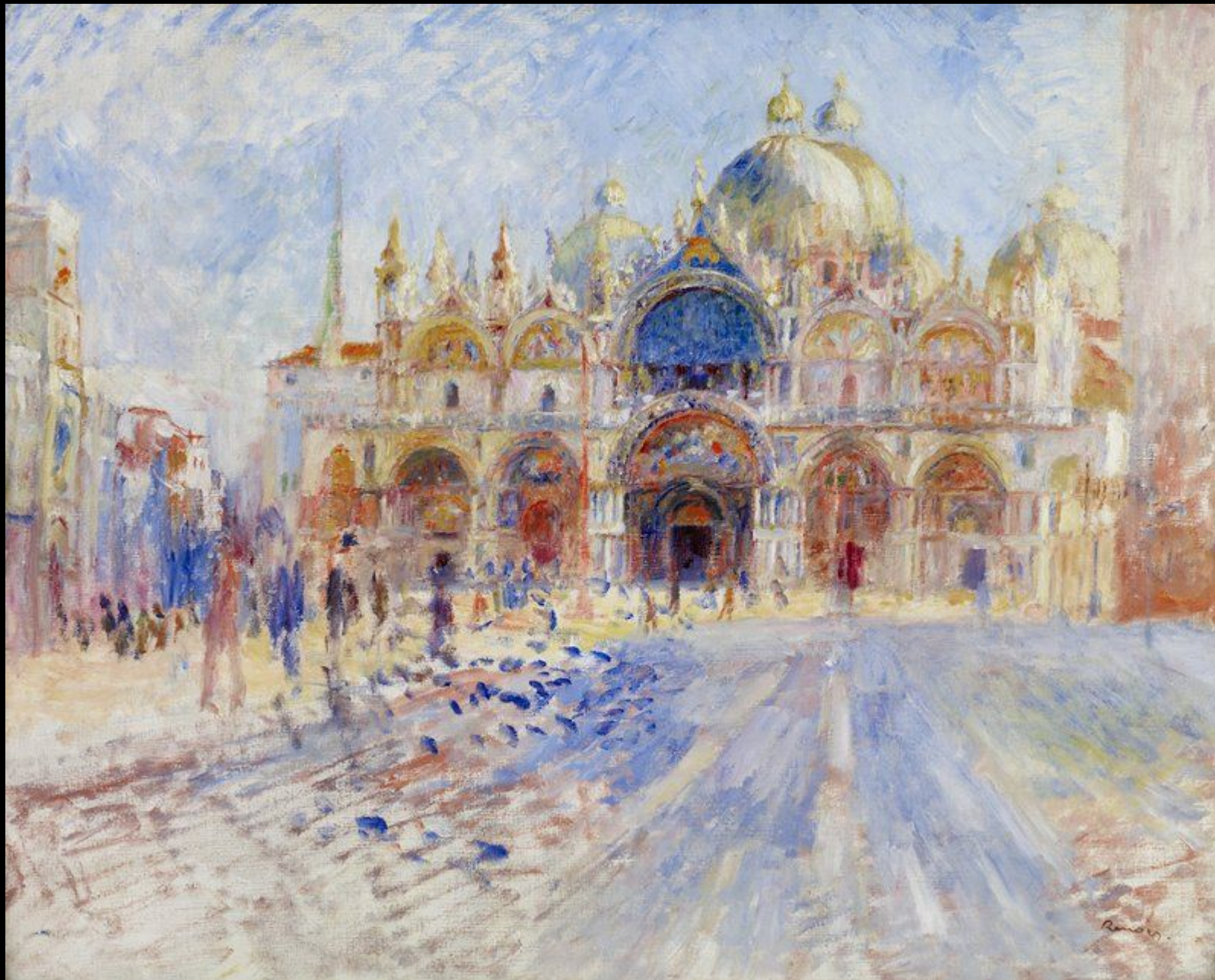
Vincent van Gogh, Netherlands, 1853–90, Olive Trees, 1889, Oil on canvas, The William Hood Dunwoody Fund, 51.7





René Magritte, Belgium,  
1898–1967, *The  
Promenades of Euclid*,  
1955, Oil on canvas, The  
William Hood Dunwoody  
Fund, 68.3, © C.  
Herscovici / Artists Rights  
Society (ARS), New York





Pierre Auguste Renoir,  
France, 1841–1919, The  
Piazza San Marco, Venice,  
1881, Oil on canvas, The  
John R. Van Derlip Fund,  
51.19





Max Beckmann, *The Skaters*, 1932, Oil on canvas, 61.36.20





Hans Ledwinka; Manufacturer:  
Ringhoffer-Tatra-Werke AG, Czech  
Republic, 1878–1967, Tatra T87 four-door  
sedan, 1948 (designed 1936), All-metal  
construction, Gift of funds from Regis  
Foundation, 2005.138



## Other possibilities for older students





Nicolas Poussin, *The Death of Germanicus*, 1627, Oil on canvas, The William Hood Dunwoody Fund, 58.28





Rembrandt Harmensz. van Rijn,  
Lucretia, 1666, Oil on canvas,  
The William Hood Dunwoody  
Fund, 34.19





Henry Moore, *Warrior with Shield*, 1953–54, Bronze, Gift of Mr. and Mrs. John Cowles, 54.22, © The Henry Moore Foundation. All Rights Reserved, DACS 2014 / [www.henry-moore.org](http://www.henry-moore.org)





Auguste Rodin, *The Age of Bronze*, 1876-1877; and *Study for a Burgher of Calais (Pierre de Wiessant)*, 1885