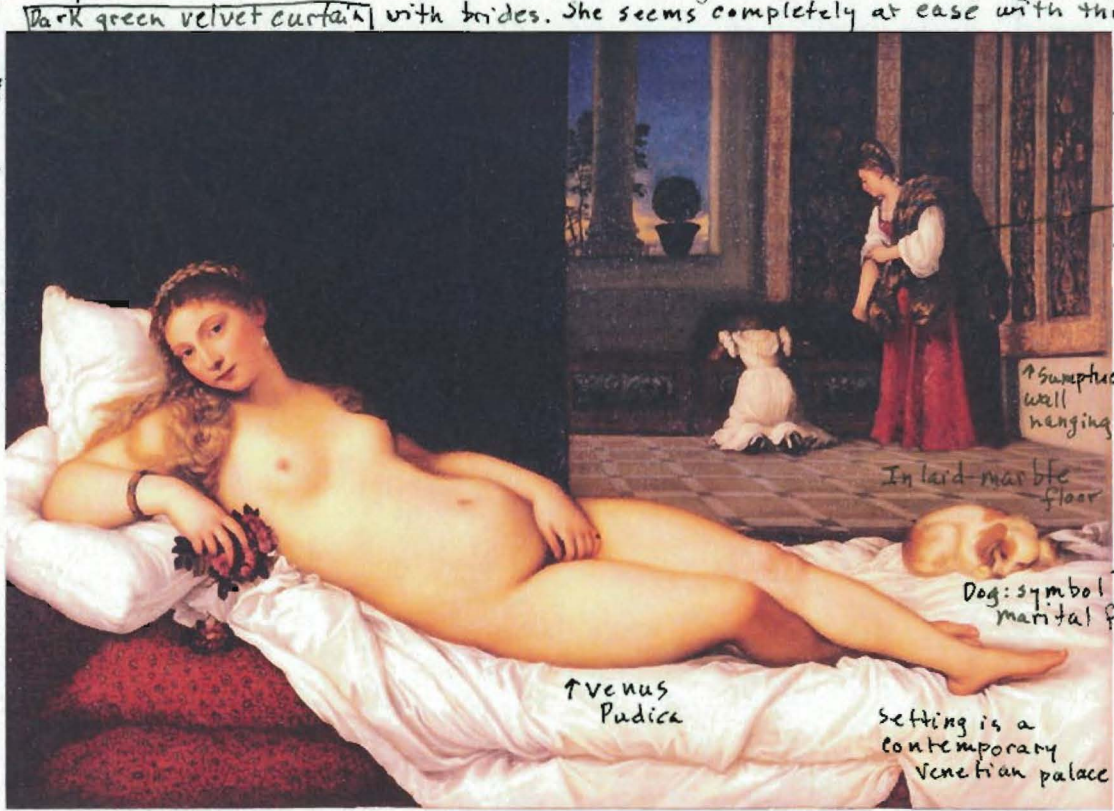


• Titian represents the contributions of 16th Venice to the history of art. While artists in Florence & Rome were focused on line and contour, Venetians loved color, developing new flexible resin oil paints that could be used on wood. Canvas worked better than wood in Venice, because its high humidity made wood warp and crack. The international fame of Titian will make OIL on CANVAS the standard for painters for several centuries. Titian used vivid colors like the rich deep reds seen here, and he worked to make his paintings appear to glow by creating figures using 10-15 thin layers of paint called glazes. Some of the oil paints he used had ground glass in them to increase the appearance of glowing. This creates softness in the outlines, making it softer focus compared to the linear contours of Florentine painters. He covered the surface of the painting with varnish to make the colors even richer.

• Titian painted this Guidobaldo II, who became the Duke of Urbino the year after this was painted. Giorgione had painted the 1st reclining female nude in 1510, and that was definitely intended to represent Venus, the goddess of love. It was acceptable for male patrons to "enjoy and appreciate the 'Venuses' under the cloak of respectable Classical mythology." There is no evidence, however, that either Titian or Guidobaldo II intended this to be Venus. We don't know who it is, but the painting appears to be about sensuality, sexual love, and the relationship between the woman and the person whom she is making eye contact with. Some scholars believe it may refer to a young bride, since the sleeping dog often symbolizes marital fidelity, the cassoni (wedding chests) are in the background, and the potted myrtle and the roses she holds are associated with brides. She seems completely at ease with the viewer, which could also suggest familiarity. No matter what, her relaxed pose, head resting on pillow & turned to look at the viewer, her smile, & her awareness of her nudity suggest sexual intimacy: welcoming.



• The vertical line of the curtain draws our eye to her hand covering herself (Venus Pudica) but it also can be read as calling attention to herself. (Could be read that her hand is simply resting there.)

• "The emergence of the [reclining] female nude as a genre begins in the Renaissance" with Giorgione & Titian, both from Venice.

This painting becomes the standard for the reclining female nude & inspires countless others to follow. This exhibits the typical characteristics of works created for "the male gaze": the woman is idealized - young, beautiful, perfectly proportioned. Her body is soft, with sensual curves. She is passive, the object of the active male gaze. She is receptive, welcoming the male gaze.

2 maids getting her clothing out of cassoni (chests that are a traditional wedding gift to hold a woman's clothes)

Formal aspects

- the verticals & horizontals help to set off/accenuate her soft curving flesh
- the diagonal created by her body is balanced by an implied diagonal between the red skirt & the red cushions
- this exemplifies ASYMMETRICAL BALANCE, as the bulk of her body in the left foreground is balanced by the two maids in the upper right and the dog on the end of the bed.

↑ Sumptuous well hanging

Inlaid marble floor

Dog: symbol of marital fidelity

↑ Venus Pudica

Setting is a contemporary Venetian palace

80 Content Area 3: Early Europe and Colonial Americas. Venus of Urbino. Titian. c. 1538 C.E. Oil on canvas.

↑ Harris, KA 3914, 631
↑ Std, 661

Given this title at some later point. This title makes it acceptable to gaze at her as if we are simply contemplating beauty. Guidobaldo only referred to her as "the naked woman" in letters to Titian.

Historical middle class demands

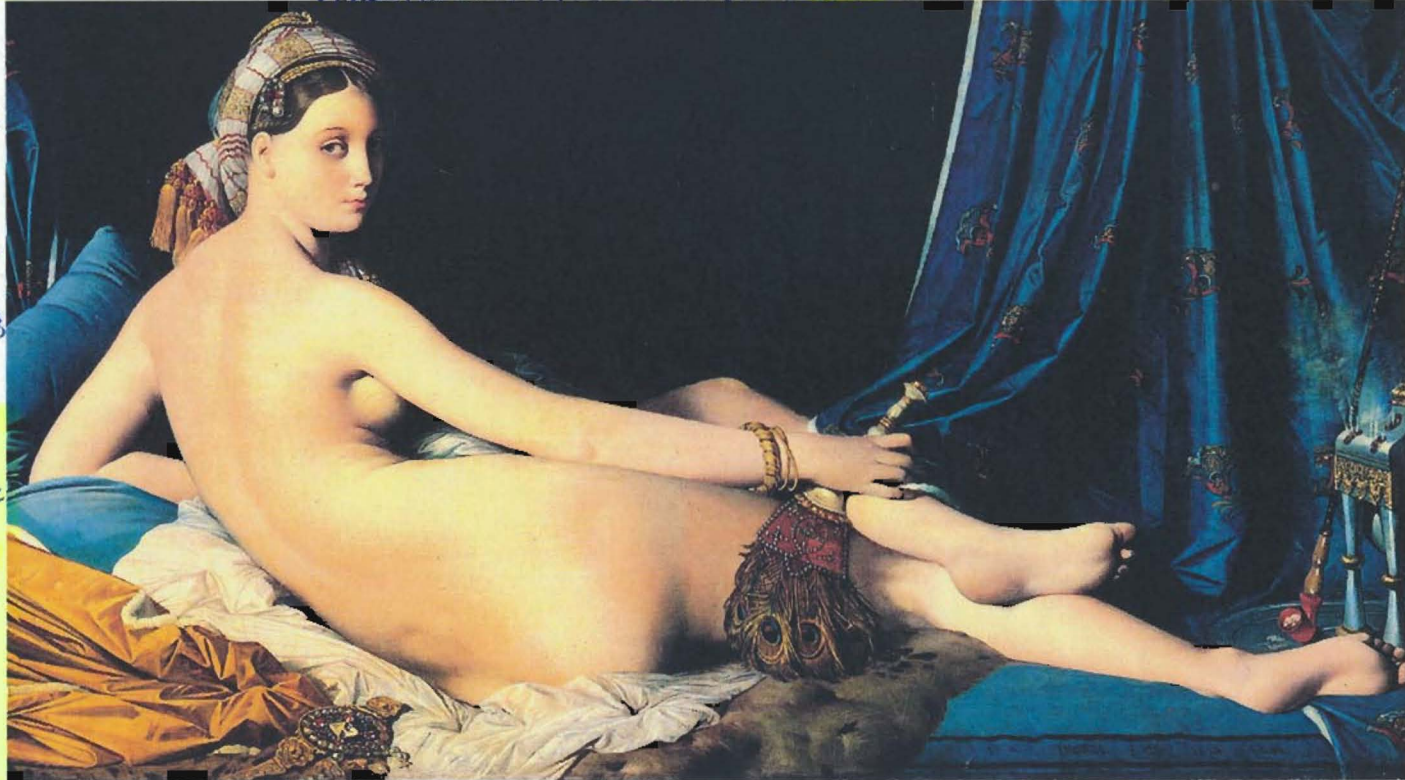
Context: "During Napoleon's campaigns against the British in North Africa, the French discovered the exotic Near East. Upper European men were particularly attracted to the institution of the harem, partly as a reaction against the egalitarianism of the French Revolution."
K. Russell of women of their class that had been unleashed by the French Revolution.

St. Andrew's Episcopal School, Austin, TX

Ingres was a student of David, so he absorbed from him Neoclassical, academic style aims such as precision of line, invisible brushwork and Classical composition, and we see those elements here. But instead of using Classical subject matter, as David would have, here Ingres shows he is tuned in to the emerging Romantic taste for exoticism and eroticism. When he showed this at the Salon Exhibition of 1819, it was criticized as immoral because instead of using the acceptable version of the reclining female nude as Venus, the goddess of love, Ingres shows a contemporary woman as a member of a harem - a sex slave. In order to increase the eroticism and sensuality of the painting, he sacrifices fidelity to anatomy: her back is so long it appears to have extra vertebrae, the hip is widened, the left leg is in an anatomically impossible position, the small feet are so smooth they appear boneless. Like Titian's Venus of Urbino, the idealized (if unnaturalistic) nude form of the woman shows glowing smooth supple flesh. Both know - and acknowledge - that they are the object of the male gaze, and both recline in languorous poses on rumpled bedding in luxurious surroundings. Unlike Venus, however, the odalisque's BACK is turned on her viewer, whom we assume to be her master, and unlike the warm, coy but welcoming smile of Titian's Venus, here the over-the-shoulder look appears aloof, cool, curiously adding to the erotic effect. Cool blues underscore that.

"The cool blues of the couch and the curtain at right heighten the effect of the woman's warm skin, while the tight angularity of the crumpled sheets accentuates the languid, sensual contours of her form."²

By using elements of the Neoclassical/academic style in a painting containing exotic/erotic subject matter, Ingres is an important bridge from Neoclassical into Romantic.



the over-the-shoulder look appears aloof, cool, curiously adding to the erotic effect. Cool blues underscore that.

Ingres's skill at depicting textures adds to the sensual appeal for the viewer, engaging our sense of touch with a range of luxuriant textures: fur, feathers, pearls, satin, velvet, and smooth skin.

Ingres had never seen the inside of a harem, so it's important to recognize that this represents what he imagines it to be. It is a gorgeous painting, so at the same time many viewers criticized the painting at the 1819 Salon Exhibition, many certainly also would have indulged in looking at it as a guilty pleasure. Ingres's success as carrying on the mantle of academic painting after David's death continues for decades, as he claims to defend the academic style from the onslaught of painterly non-academics like Delacroix. (He continues to paint odalisques for another 50 years, up into his 80s!)

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Jean-Auguste-Dominique Ingres. 1814 C.E. Oil on canvas.

Acc. to Khan Academy's Beth & Stephen, this painting was commissioned by Napoleon's sister, married to the King of Naples, but by the time it was finished, Napoleon had been defeated & his sister & her husband were out of power.
(2) France had colonies in N. Africa (I'm pretty sure they only had Senegal & Gambia, further south at this time) and the attitude in viewing this work would have been typically Eurocentric/Imperialist → the French needed to 'civilize' them

¹ StXd, 989-90

² Ibid

IZZY RANKIN

Marsha K. Russell
St. Andrew's Episcopal School, Austin, TX

SHE IS HIS LONGTIME MODEL AND HAS BEEN IN MANY OF HIS PAINTINGS
HER NAME IS VICTORINE MEURENT

THIS PAINTING SHOCKED PEOPLE IN EVERY WAY POSSIBLE (FORMALY, MORALY, IN TERMS OF SUBJECT MATTER)
THIS DOESN'T MERELY EXPOSE THE PROSTITUTE TO THE WORLD, BUT WORSHIPS HER

BY LOOKING STRAIGHT AT THE VIEWER SHE MAKES THEM HER CLIENT—WOMEN IN ART RARELY LOOK STRAIGHT AT THE VIEWER (GIVES HER POWER OVER US)
"BROUGHT THE HIDDEN WORLD OF THE EVERYDAY INTO THE LIGHT AND MADE IT REMARKABLE."

REJECTED ACADEMIC STYLE BY PAINTING WITH BOLD BRUSH STROKES, IMPLIED SHAPES, AND SIMPLIFIED FORMS

THIS, AS WELL AS THE SUBJECT, MADE PEOPLE ANGRY ABOUT THE PIECE BECAUSE DURING MANET'S TIME YOU HAD TO PAINT IN THE ACADEMIC STYLE LIKE THE OLD MASTERS TO BE CONSIDERED A GREAT PAINTER

SOUGHT ACCEPTANCE AT THE SALON BUT HIS PREVIOUS PAINTING "LUNCHEON ON THE GRASS" WAS REJECTED BY THE JURM AND RECEIVED NEGATIVE RESPONSE WHEN SHOWN PUBLICLY



SHE HAS A QUIET MYSTERY ABOUT HER

FLOWERS ARE PROBABLY A GIFT FROM ONE OF HER CLIENTS

NOT A SCENE TYPICALLY SHOWN IN FRENCH ART AT THE TIME

ISN'T IN THE MIDST OF ACTION
↳ WAITING IN BED NAMED FOR THE PRECISE REASON A WOMAN WOULD BE (SEX)

POSE HAS CLASSICAL PRECEDENTS ("VENUS OF URBINO", "LA GRANDE ODALISQUE") BUT THE SUBJECT ISN'T OF A GODDESS—PICTURES A PROSTITUTE (LOWER CLASS NUDE)

BASED COMPOSITION OF "VENUS OF URBINO"

MANET WAS AN UPPER-MIDDLE CLASS ARTIST SO HE DIDN'T NEED TO SELL PAINTINGS TO MAKE A LIVING

HADEN AS THE FATHER OF IMPRESSIONISM

Content Area 4: Later Europe and Americas. Olympia, Édouard Manet, 1865 C.E. Oil on canvas.

THIS PAINTING WAS ACCEPTED TO THE SALON (PROBABLY BECAUSE THEY DIDN'T WANT TO BE ACCUSED OF CENSORSHIP WITH MANET) BUT STILL GOT NEGATIVE RESPONSE AND CRITICISMS OF IT

Proves of people across Europe left the Catholic Church in the Protestant Reformation beg. in 1517 & popes in Marsha K. Russell the 1520s/early 1530s did nothing to reverse the trend. Pope Paul III, of the Farnese family, immediately St. Andrew's Episcopal School, Austin, TX began reforms when he was elected in 1534, beginning the Catholics Counter Reformation. Pope Paul III called The Council of Trent to address problems, and one of the things they did was call for art & architecture which would inspire the Christian worshippers, emotional engagement's participation. This results in the dramatic dynamic emotional art of the Italian Baroque as in Caravaggio & Bernini. The response to the call for more individual emotional participation in architectural settings—churches—is to create wide open spaces where all the congregation could gather, with unobstructed views that took place there. A wide nave holding everyone everyone to focus on stirring sermons & music. (top to bottom for more context.)

Facade is by Della Porta. It adds drama & energy by using symmetry around the PORTAL, the focal pt at center, which is at the spot where the altar is on entering

② the facade juts out into viewer's space as we go from the outer edges toward central portal.

③ Elements over central portal all carry eye upward:



side Chapel

side chapel

volute

scroll buttress w/ volutes:

volute

Nave covered by barrel vault

These are over the outer part of the structure made up by shallow chapels that line the nave. Their roofline is lower than the higher narrow part at center. The scroll buttresses help to visually unify the tall central part w/ the wide lower part, and they also hide the bulky buttresses behind them that support the massive barrel vault over the nave.

Pope Paul III's grandson, Cardinal Alexander Farnese, donated the funds to build the church & chose G. da Vignola as architect. Vignola's charge was "to accommodate as large a congregation as possible w/in the limits of an oblong site. The Church is to be entirely vaulted over... it is to have a single nave, not a nave with aisles, and there are to be chapels on both sides," he was told. "The demands of Counter Ref. piety were perfectly met by this laud and simple exterior—orig. gray & white... [with] nothing to distract fr/ the words of the preacher or obstruct the view of the ritual at the high altar." HF 469

- segmental pediment
- IHS cartouche
- double pediment of triangular & segmental
- arched window
- broken triangular pediment
- Farnese family crest in cartouche at top

The design Vignola created, a "single great hall with side chapels [which] provides an almost theatrical setting for processions" and rituals performed at the high altar, was highly influential, particularly on churches built in New Spain. There would not have been pews then, so there was room for all to witness the drama and spectacle of the multisensory experience of the mass in this central space.

The large open hall with no separate aisles becomes the dominant form for the Christian Church.



View now shows Baroque redecoration of interior.

The gridlines in the floor and the horizontals of the cornices all act as orthogonal leading to the high altar, framed within the huge apse & dramatically preceded by the dome.

wide barrel-vaulted nave, no aisles

82 Content Area 3: Early Europe and Colonial Americas. Il Gesu, including Triumph of the Name of Jesus ceiling fresco. Rome, Italy. Giacomo da Vignola, plan (architect); Giacomo della Porta, facade (architect); Giovanni Battista Gaulli, ceiling fresco (artist). Church: 16th century C.E.; facade: 1568–1584 C.E.; fresco and stucco figures: 1676–1679 C.E. Brick, marble, fresco, and stucco.

A major reason for the success of the Counter Reformation was the formation of the new order called the Jesuits, founded in 1540 w/ Pope Paul III's approval by Ignatius of Loyola. They became so imp't that they needed a headquarters—a mother church—that suited their prominence and fit their mission of reasserting the Catholic Church's supremacy.

stkd 726-30
 "Theatricality, intricacy, and the opening of space reached an apogee in Baroque ceiling decoration—complex constructions combining architecture, painting, and stucco sculpture... Baroque ceiling painters sought the drama of an "immeasurable heaven" soaring above: worshippers in Baroque churches would gaze up in awe at a vision of heaven opening up above them in what is called dib'sotto in su perspective, meaning "from below to above."

About a hundred years after Il Gesù was completed, the Jesuits had it redecorated in the much more theatrical, visually engaging, emotionally powerful & dramatic style common to Italian Baroque art. They hired Gaulli, who had been an assistant of Bernini, to convert the vault over the nave, originally plain, and the result is "the most spectacular of all Illusionistic Baroque ceilings." While the name of Jesus appears in the center instead of Jesus himself, otherwise it looks like Judgment Day, with the faithful rising while the damned fall downward.

Gaulli's skill at theatrical illusion is incredible. He puts gilded coffered wooden architectural ornament over the curving surface of the barrel vault, using it to create a frame through which it feels we are looking straight up into heaven. The part within the oval is FRESCO, but he uses unpainted stucco sculptures, painted stucco sculptures, and portions of flat painting on wood to overlap the frame "down" into the space of the nave. He creates "the illusion that clouds & angels have descended thru an opening in the top of the church into the upper reaches of the nave. The extremely foreshortened figures are projected as if seen from below... The sweeping extension of the work into the nave space, the powerful appeal to the viewer's emotions, and the near total unity of the multimedia visual effect— all hallmarks of Italian Baroque— were never surpassed."³



in this photo, can't see it, but at center is IHS, monogram for Jesus & the symbol for the Jesuits
 In this area, he's added a dexter glaze over the wood to make it seem as if the adjacent cloud is casting a shadow:

Painted ceilings like this are a superb way to persuade viewers of the power & glory of the Catholic church.

Gaulli may have gotten advice from the now elderly Bernini, who attended this church regularly & who had used similar illusionary techniques combining architecture, painting, & sculpture in the Cornaro Chapel.

We can't tell what's flat & what is 3D!
 This covers the entire nave of the church, so every member of the congregation would have been standing under it.

Content Area 3: Early Europe and Colonial Americas. Il Gesù, including *Triumph of the Name of Jesus* ceiling fresco. Rome, Italy. Giacomo da Vignola, plan (architect); Giacomo della Porta, facade (architect); Giovanni Battista Gaulli, ceiling fresco (artist). Church: 16th century C.E.; facade: 1568–1584 C.E.; fresco and stucco figures: 1676–1679 C.E. Brick, marble, fresco, and stucco.

This is the 6th in a series of 24 paintings France's Queen Marie de' Medici commissioned from Rubens to go in her new palace. Marie, of the wealthy & powerful Italian Medici, married King Henri IV in 1600. Marsha K. Russell She gave birth to 5 children before Henri was killed in 1610. Marie ruled France for the next 7 years. St. Andrew's Episcopal School, Austin, TX as regent for her son Louis 13th who was 9 when Henri died.

A series of monumental paintings presenting key events in the life of a woman—even a powerful one—was unprecedented, and given that most of her life was rather dull, this can't have been an easy commission. But Rubens massages the ego of his patron by having mythological and allegorical figures appear with Marie throughout the series, watching over her, approving of her, appearing to cheer her on, making the ordinary events of her life seem extraordinary & significant. This is one of the best examples of that.

Henri IV was 46 and had no heir when it was arranged for him to marry 24-year-old Marie. The motivations were both personal—he needed an heir, political—the Medici had money & power, and financial—Marie's generous dowry would ease the debt H. owed to the Medici for financing his military endeavors. This painting shows the point in the negotiations when he sees a portrait of her for the 1st time, and Rubens depicts it as if the king was so wowed by the portrait that it was love at 1st sight.

- The King of the gods, Jupiter, holds the hand of his wife, Juno. They look down in approval suggesting this marriage will be blessed by the gods.
- Jupiter's eagle, clutching arrows, is at upper L, while Juno's pair of peacocks look on at R. The male looks Jid, while the female cranes her neck to see the portrait.
- Presenting the portrait to H are Hymen, god of marriage on L, & Cupid, god of love, on right. Cupid looks delighted that Henri is so taken with Marie.

He has been at war, town burning in the background, but he's put his helmet & shield on the ground, turning away from war to attend to love and his country's need of an heir to the throne. Now cherubs play with his helmet & shield.



We are looking at a painting of a man looking at a painting. The woman in the painting-within-a-painting looks out at us, looking regal & queenly.

Vertical axis leads to Juno, breasts exposed, down through the portrait & then down to the little child/cherub, alluding to Marie's providing a prince a year after they were married.

Henri is energized, animated, his face open & smiling, his body turning toward the portrait, his open hand out in amazement.

The allegorical figure of France (gold fleur-de-lis on her blue dress) looks at portrait leaning in over H's shoulder, and she touches the king lightly on the arm, as if telling him that marrying M is the right thing for H to do for France.

- Everything Rubens painted is way over the top dramatic
- lots of fleshy nudes
 - bold colors
 - mixing of natural & supernatural
 - people flying/floating
 - spiraling lines

Remember this was painted for Marie to look at, so she'd see H & the others looking with approval at her in the portrait. The message is that this was a marriage made in heaven and that she would fulfill her role by being a loving wife and mother. She commissioned the series after returning from the humiliating exile by her son, Louis XIII, so its placement in her new Luxembourg Palace serves to justify her position and power.

Painting in Italy during the 17th c — the Baroque Period — is supported by efforts of the Catholic Church during the (Catholic) Counter Reformation to bring lost sheep back into the fold and to gain new converts. Much of the relig. art painted for the Church will be dramatic and emotional. The mood is a far cry from the rationality & calm that defined much of Renaissance art.



The figures are arranged on a shallow stage-like space very close to the viewer. The dramatic lighting, vivid expressions and gestures all give a sense of immediacy, as if it is a snapshot of a split second in time.

Caravaggio's approach to religious painting has been related to Catholic missionary Filippo Neri in Rome, who "focused his missionary efforts on ordinary people for whom he strove to make Christian history and doctrine understandable and meaningful." "Caravaggio... satisfied the Baroque demand for drama and clarity by developing realism in a powerful new direction. He painted people he saw around him — even the lowlife of Rome — and worked directly w/ models w/ elaborate drawings and compositional notes." Std 723, 720

↑ (Note: not all art historians agree this is Matthew, but most think so.)
Matthew, looking startled as the light entering the room w/ J. falls fully on his face, repeats the gesture, pointing at himself as if to say, "Who? Me?!" Note the coin in his hatband. This is the moment of conversion, change, redemption.
Content Area 3: Early Europe and Colonial Americas. Calling of Saint Matthew. Caravaggio. c. 1597–1601 C.E. Oil on canvas. This is one of 3 paintings on the life of Matthew all painted by Caravaggio for the Contarelli family chapel at S. Luigi dei Francesi in Rome. All 3 are still there.

Light coming in w/ Jesus suggests he is the light of the world, come to sweep away the darkness.

We get the sense that illegal activity is going on.

This is the moment when Jesus calls on Matthew, a tax collector, to turn his back on all that he follows. Tax collectors were thought of as greedy, cheating lowlives, & Caravaggio captures that by using a contemporary setting like a back room in a bar where a bunch of sketchy-looking guys, all armed, are counting money.
↳ Just a hint of a halo over J's head

— Jesus "You, come with me." (His hand looks like Mich's Adam's on S. Chapel ceiling.)

— St. Peter, points toward Matthew, as if showing J which one it is.

Caravaggio is known for
① using completely unidealized depictions of figures, even religious ones, and the settings they are in. Most of the time, as here, they are in contemporary dress & surroundings, as if C. is bringing religion to the right here & now, making it accessible to all.

② dramatic lighting — **TENEBROSO** — in which a dark scene is pierced by a bright light. The effect punches up the drama, the emotion, the suspense. Since Caravaggio doesn't idealize even his religious figures, the use of tenebroso helps to give a sense of spiritual intensity & presence. Even artists who don't like C's use of naturalism are inf'd by his use of dramatic lighting.

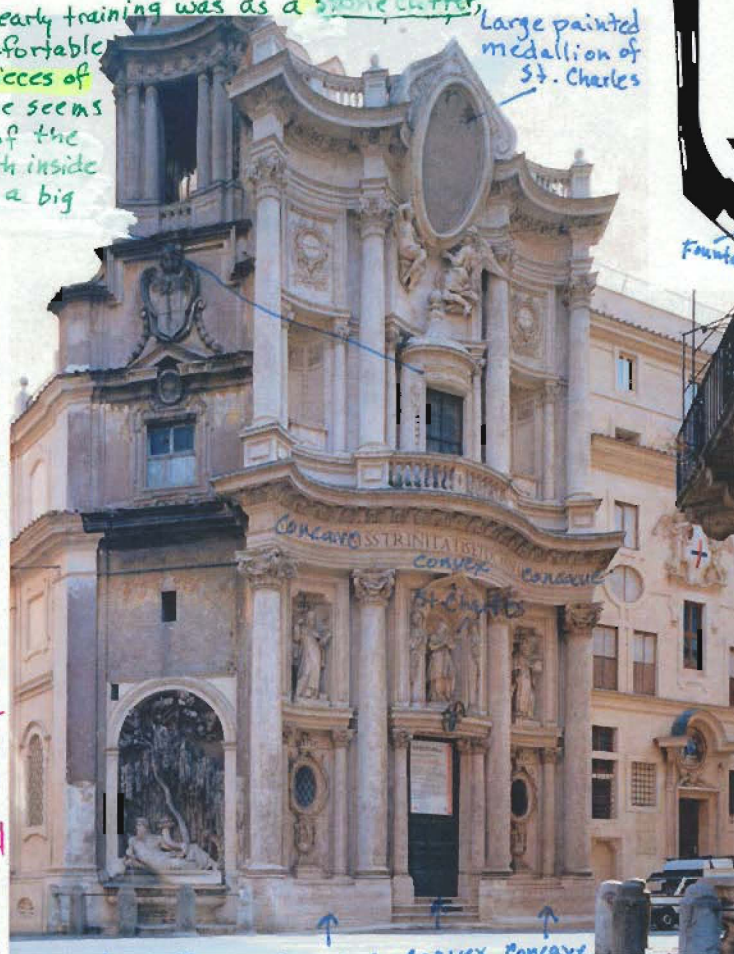
Borromini = an architectural revolutionary who loved problem-solving, such as how to use limited space or an irregular building site, by means of complex geometry. He was so grateful to the Trinitarian order who had patronized him before that he builds the church without charging a fee, retaining creative control. Compared to his contemporary, Bernini, who was also an architect, Borromini "was more deeply concerned w/ structural problems - and far more daring in solving them, often w/ thrilling spatial effects." His buildings incorporate "energy, complexity, and tension" because he moves beyond Renaissance dependence on the cube and sphere to incorporate geometrical forms like the triangle and oval. His trademark is the use of concave & convex: "Borromini rejected the notion that a church should have a flat frontispiece. He set San Carlo's facade in undulating motion, creating a dynamic counterpoint of concave and convex elements."

Borromini's early training was as a stone cutter, so he is comfortable w/ curving pieces of stone, and he seems to conceive of the building, both inside and out, as a big sculpture.

Impossible to see the dome from outside street level, so it's a complete surprise when you enter.

This facade shows the influence of Giacomo della Porta's facade on Il Gesu w/ asymmetry around central portal to put dramatic emphasis on central portal

② facade appears to extend further out at center
③ lots of vertical elements in central bay take our eyes up.

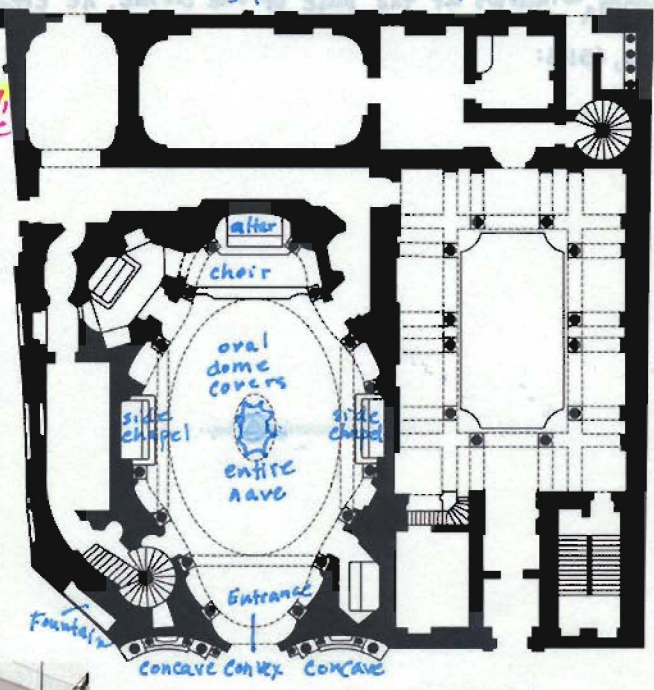


sliced off corner for fountain, as in bldgs on other 3 corners of the intersection "Quattro Fontane" = 4 fountains

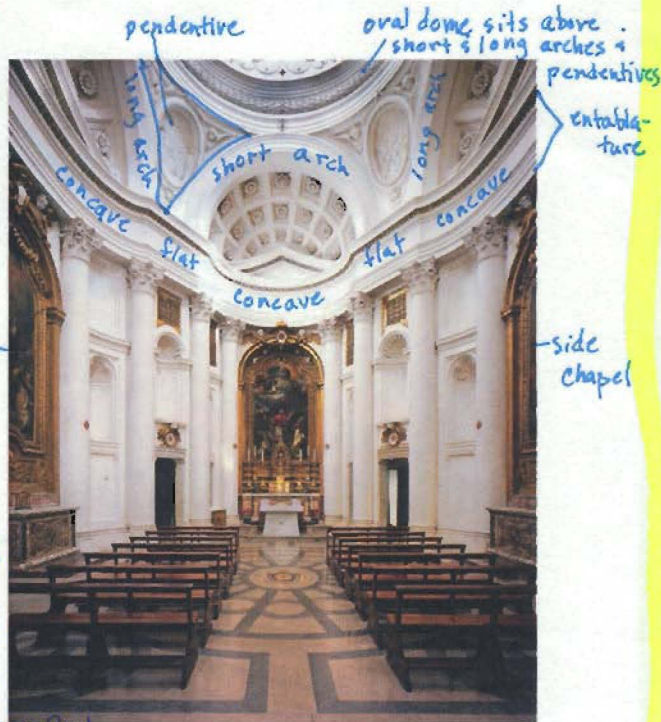
concave convex concave
3 bays

side chapel

Pure white stone makes the dramatic effects of motion (concave, convex) and light (entering via hidden windows at base of dome) even more powerful.



"The plan is shaped like a pinched & distended oval." It is a hybrid of a Greek cross (arms of equal length) and an oval, and the curving entablature separating the lower part of the interior from the dome also incorporates a sense of motion and plasticity w/ its concave/convex curves.



88 Content Area 3: Early Europe and Colonial Americas. San Carlo alle Quattro Fontane. Rome, Italy. Francesco Borromini (architect). 1638-1646 C.E. Stone and stucco. Unobstructed view of entrance toward high altar

Adams, 631 HF, 547 APAR, 372-3 4/19, 676

Bernini created this chapel only 25 years after the Spanish nun Teresa was made a saint. He used her writings to illustrate a vision she experienced several times. In this vision, an angel appeared before her several times; leaving her "completely afire with a great love for God." The pain was intense, but along with the pain she felt such spiritual ecstasy that she didn't want it to end.

Typically Baroque:
 - engages viewer spatially, as space she is on comes out toward us
 - figures frozen in motion in a split second in time
 - dramatic use of light + sculpture's deep voids + strong projections create strong light/dark contrasts

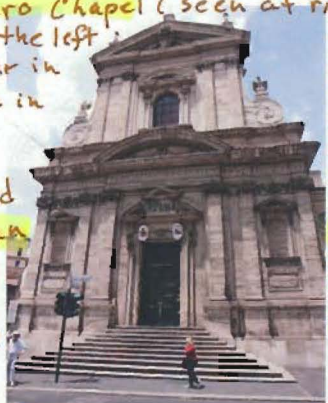


Marsha K. Russell with a flaming arrow which he plunged into her heart + down to her entrails several times; leaving her "completely afire with a great love for God." The pain was intense, but along with the pain she felt such spiritual ecstasy that she didn't want it to end. Bernini's challenge was how to capture both the physical pain and the spiritual ecstasy Teresa described. The gentle smile of the graceful angel contrasts with the intense physicality of the saint, whose form combines physical surrender (head back, mouth open, eyes closed) with physical tension (left shoulder raised, left foot pulled back). What can be read as physical ecstasy serves as a metaphor for spiritual ecstasy. The deep, angular folds of her robe convey [her] swooning, sensuous body beneath, even though only Teresa's face, hands, and bare feet are actually visible.¹

Bernini was an architect, painter, sculptor, AND playwright who had a keen sense of theatrical design + presentation.

As a sculptor, he was most admired for "his virtuosity in simulating different textures + colors in the pure white medium of marble; the angel's gauzy, clinging draperies seem silken in contrast with Teresa's heavy woolen... robe."² "The sculptor's supreme technical virtuosity is evident in the visual differentiation in texture among the clouds, rough nun's cloth, gauzy material, smooth flesh, and feathery wings - all carved from the same white marble."³

The Cornaro Chapel (seen at right) is just to the left of the altar in this church in Rome. The Chapel was commissioned by a Venetian Cardinal as a funerary chapel for himself + his family, several of whom are shown in relief sculptures in theater boxes on either side. Like St. T., they too are captured at a split second in time, their expressions + gestures showing they are completely caught up in the religious miracle they are witnessing.



Bernini uses architecture, sculpture, + painting to immerse the viewer in a kind of visionary experience. We are meant to be transported + spiritually transformed, just as Teresa is.



Fresco of heaven
 - Stucco on wooden frame
 - Painting + stucco overlap borders, even onto the stained glass window.

A hidden window allows natural light to shine down on Teresa's uplifted face. The natural light also reflects off the gilded bronze rays behind her.

Teresa + the angel appear to float in mid-air. Iron bars secure the marble sculpture to the wall behind it.

Content Area 3: Early Europe and Colonial Americas. Ecstasy of Saint Teresa. Cornaro Chapel, Church of Santa Maria della Vittoria, Rome, Italy. Gian Lorenzo Bernini. c. 1647-1652 C.E. Marble (sculpture); stucco and gilt bronze (chapel).

¹ Ibid 718 ² 914, 675 ³ Ibid

"Rembrandt is regarded as the greatest practitioner of etching in the history of art and the 1st to popularize this technique... His work in this medium spans nearly his entire career w/ nearly 300 etchings to his name" in all kinds of subjects. He experimented with different types, weights, and colors of paper. "CKA, Schaller"

This is the 3rd type of print we have studied. (1st was woodcuts (Cranach, Allegory of Law & Grace - looks like white paper with black lines), 2nd was engravings (Dürer, Adam & Eve - design scratched onto copper plate - allows for more shading & intermediate values.) ETCHING enables artist even more control over light and shadow. Metal plate is covered with wax; artist "draws" into the wax with an etching needle. It's easier in wax to vary the lines - thick, thin, deep, shallow. The wax-covered plate is then immersed in an acid bath, which etches the drawing into the plate. The deeper the lines, the "more deeply bitten" those lines are in the print → darker, more obvious lines, like Rembrandt below, compared with the less deeply bitten Saskia, whose form is lighter and more delicate. The technique allows for more delicacy & variation of line than engraving, making it easier to manipulate light and shade as well as textures. The amount of time in the acid also affects the depth and thickness of lines. One plate produces about 100 etchings. Rembrandt would often rework plates, modifying the design from one state to the next.

Rembrandt was always fascinated with the changeability of the human face, and was brilliant in 1630 creating psychologically penetrating portraits as a result. He does some 75 self-portraits throughout his life, and he may have been the 1st artist who delved beneath the public persona in self-portraits to reveal his inner psychological state. He also recognized that light was the instrument with which he could do that, that changes in light can create subtle emotional changes, so he exploited light's expressive qualities by using the direction light was coming from, the intensity of the light, the color of the light, the closeness of the light to the subject, the textures the light was hitting. This is most evident in his paintings, but we see it here, too: the intensity of his gaze is heightened by the slope of the hat's shadow over his face. The shadows around his eyes, contrasting with the whiteness around his pupils, makes his gaze even more piercing.

Rembrandt was 28 when he married 22-yr-old Saskia, and this etching, done 2 years later, is the only one in which they both appear, though she is one of his favorite models. They were married 8 years before her death. In that period, she gave birth 4 times. The 1st 3 died within a few months. The last survived, but she died about a year after his birth.

Rembrandt loves role-playing and dress-up in his self-portraits, so here they wear clothing that was stylish 100 years earlier. This is the 1st time he has shown himself as an artist at work, drawing on the paper before him. Drawing was considered an artist's most imp. skill, so with this he is displaying those skills.



4
Tiny! 3" Both of them look directly at the viewer, Rembrandt confident, with an intense, piercing gaze (is he looking at himself in a mirror?). He, sitting closer, takes up much more of the picture space, and his form is darker, more deeply bitten into the plate & with a wider range of light & shadow to render him fully 3D. Saskia, on the far side of the table, is smaller, farther away, & therefore more lightly etched. (Similar to relief sculpture in which lower relief shows distance & higher relief shows closeness.)

Louis XIV, Europe's most powerful monarch, understood the power of visual imagery as propaganda and spared no pains to raise great symbols and monuments to the King's power... the palace of Versailles became the greatest architectural project of the age... and an undeniable symbol of L14's power and ambition. G715

The relatively modest hunting lodge built by Louis XIII is transformed in 2 major stages during the long reign of Louis XIV. The first stage is done by architect Louis Le Vau; the 2nd by Jules Hardouin-Mansart.



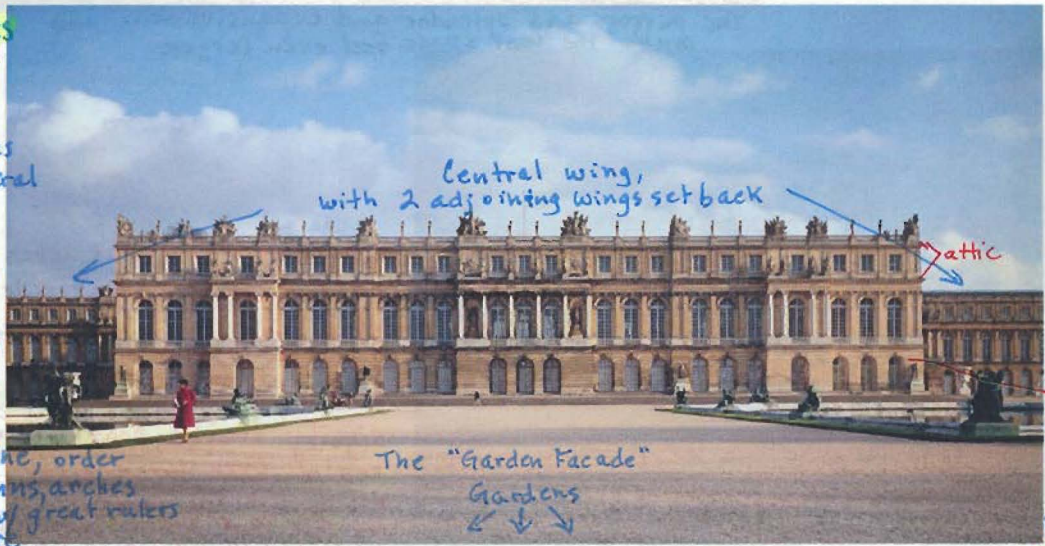
Palace, more than 1/4 mile long

Palace sits at crest of hill - makes it look even bigger.
 Palace had quarters for 5,000 aristocrats, 14,000 servants & military staff.
 Surrounding town constructed for another 30,000, mainly royal employees. Town had "3 radial avenues that converge on the palace. Their axes in a symbolic assertion of the ruler's absolute power over his domain, intersected in the King's spacious bedroom." G716

The Palace at Versailles uses classical restraint on the exterior ("the basic structure is classical; it's symmetrical, repetitive, and based on simple elements that are directly borrowed from ancient Greek temples") while it is way-over-the-top grandeur and magnificence in the interior.

All together, Versailles is "a palace designed to glorify the French monarch by incorporating both ornate Baroque decoration that amply demonstrates his wealth and glory and the stricter rules of classicism that express his intellectual and cultural stature." KA, R. Ropik.

What communicates Power & Authority?
 • vast size, spread out so far both directions it takes up entire peripheral vision
 • symmetry + vert/horiz lines suggest order, control, stability
 • regularity of spacing and repetition of elements → discipline, order
 • Classical columns, arches connect L14 w/ great rulers of Roman Empire



Central wing, with 2 adjoining wings set back

3 stories:
 top: attic, windows ÷ by pilasters
 main: tall arched windows ÷ classical columns & pilasters
 bottom: slightly rusticated walls, make it feel like a foundation.
Vertical elements of windows & columns balanced w/ horizontal elements.

The "Garden Facade" Gardens

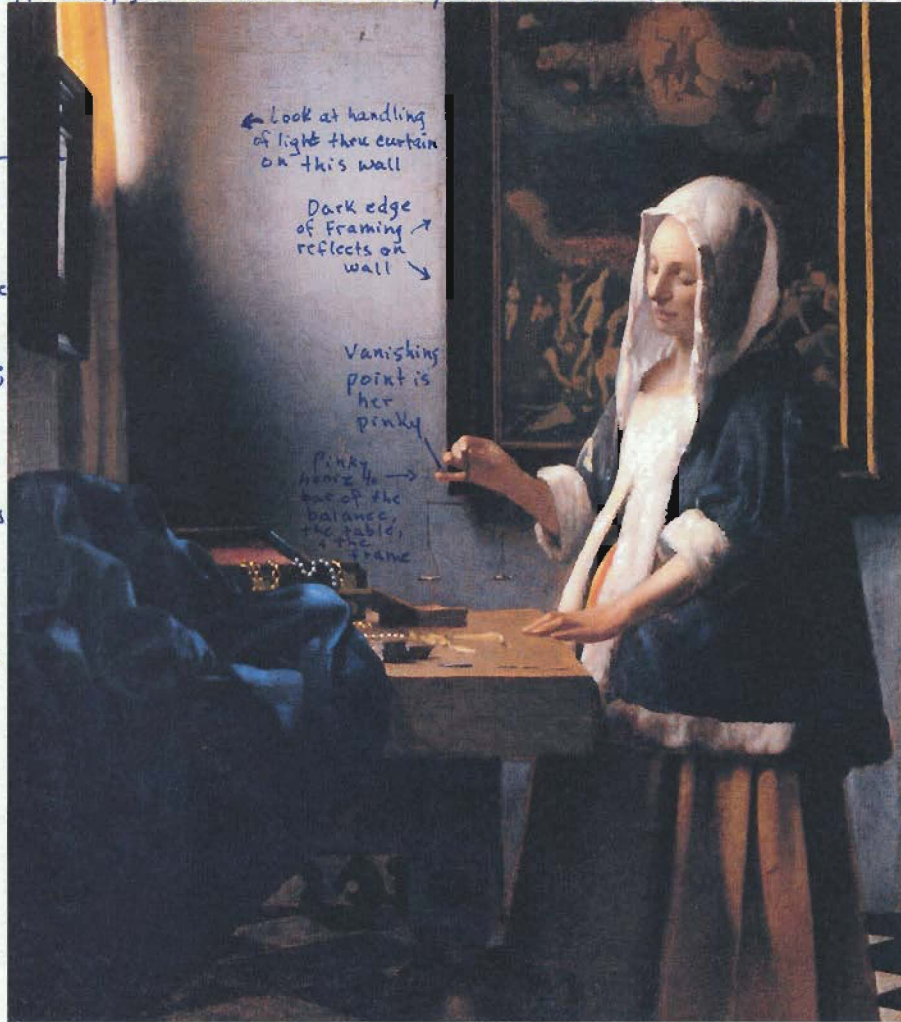
Content Area 3: Early Europe and Colonial Americas. The Palace at Versailles. Versailles, France. Louis Le Vau and Jules Hardouin-Mansart (architects). Begun 1669 C.E. Masonry, stone, wood, iron, and gold leaf (architecture); marble and bronze (sculpture); gardens.

Jan Vermeer, Dutch Baroque painter from Delft, produced only about 35 paintings. Except for two landscapes and some early religious paintings, he focused as a genre painter on quiet interior scenes such as this one. They often appear to have allegorical meanings. These scenes often are recognizable by several common elements:

- ① quiet, still interior scenes
- ② settings are a room in a home of the wealthy, responsible, pious merchant class
- ③ there is a single figure, sometimes 2, usually female, absorbed in some quiet domestic activity, contemp. dress
- ④ the mood is calm, serene, still, intimate
- ⑤ asymmetrical balance is achieved thru dominant verticals and horizontals and quadrilateral shapes
- ⑥ soft, warm, even light bathes the scene, often entering a window on the left
- ⑦ usually predominantly blue and yellow color schemes
- ⑧ meticulous attention to detail
- ⑨ precise, invisible brushwork except when he shows reflections "as tiny, pearl-like droplets of color"

Vermeer is especially admired for his studies and treatment of light and color. He studied these by using a camera obscura, which helped him know to represent reflections of light "in minute pearl-like dots beyond the contours of objects." He understood that shadows still have color and captured the interactions of reflected colors. His use of underpainting & constructing the painting by applying multiple layers of glazing enable him to capture these effects.

Yellow guides our eye and unifies the composition: yellow strip of curtain on L, 2 yellow stripes on R of frame, the bright yellow of her dress above her left hand, gold on table. More muted yellows: lower part of curtain, her skirt, aureole around Jesus



Last Judgment painting right behind her, where Jesus - the weigher of souls - is in a yellow aureole directly above her head, which divides the damned & the saved.

Religious home is suggested by the painting.

Her calm face gazes down at the empty balance which is in perfect equilibrium. Is Vermeer addressing the need to balance wealth & piety? Focal point is the hand holding the balance.

Prosperous home:

- Fur-lined cape
- Pearls, gold coins on table
- Balance is for measuring gold

Hand on table adds to stillness, quiet, stability

Mirror clearly here on purpose, but what's it mean? Might be reminding us of the need for self-reflection, at the same time it sometimes symbolize vanity and the transience of physical beauty. Along w/ the gold & pearls on the table, it is probably "a painting symbolizing the transient nature of earthly life and pleasures." Acc to KA, our interpretations can only be educated guesses

Pearl-like dots on the empty pans of the balance are reflections.

Still lifes were a very popular genre among Dutch Baroque painters, and they commonly included vanitas images: beautiful/pleasurable things which die/decay/end/vanish rapidly, like flowers, fruit, seafood, and bubbles. Those were intended to remind the viewer of how brief life is. These paintings also showed objects affordable only by the wealthy middle class patrons who bought the paintings. Still life painters frequently specialized in subtypes of the still life genre. For most of her almost 80-year career, Rachel Ruysch specialized in flower pieces, in which vases of cut flowers seemingly randomly (but not!) overflow in every direction, filling the frame. Often she included insects or snails or lizards, as in this painting. Her career stretches past the 17th c. Baroque Pd into the 18th c., and this work comes from that period. Instead of flowers, she's assembled fruits and vegetables mainly from the time of a fall harvest, and at 1st glance this arrangement too appears random. But she is artfully balancing the painting with areas of complementary colors (esp. green/red but also yellow/purple of corn/grapes and a bit of orange/blue), repetitions of geometric shapes (mainly larger & smaller spheres but also the diagonally-connected ovals of the eggs and the squash), and asymmetrical balance (main group leaning toward upper right balanced by the bird nest in the lower left.)

Ruysch, like other still life painters, wouldn't have put all these objects on a table at the same time. Instead, she would do studies of individual fruits, which wouldn't all be at the same stage of ripeness at the same time, or individual insects, etc. Then she would do imaginative combinations of them such as this, showing her virtuosity in capturing the play of light across and into and through different objects.



Possible symbolism that would have been recognized easily at time:

- blades of wheat (bread)
- + grapes (wine) = communion
- butterfly (resurrection)

Critters:

- butterfly
- lizard
- snail
- fly
- beetle

Rachel Ruysch was "the 1st woman to achieve an international reputation as a major artist." Her keen eye for detail and appreciation of plantlife might have been instilled in her early childhood by her father, a famous botanist. Impt to remember her career begins during the Scientific Revolution, w/ its emphasis on careful observation and classification of objects in the natural world. But in works like this, "even when contemporary scientific interests - notably botany and zoology - were engaged, sheer visual delight in the variety and abundance of Nature remained uppermost in artists' minds, as is very evident in the [works] of Rachel Ruysch."²

96 Content Area 3: Early Europe and Colonial Americas. Rachel Ruysch 1711 C.E. Oil on wood.

Ruysch was so highly regarded that her paintings sold for sometimes twice what Rembrandt's did, and when Marie de Medici made a state visit from France, the Dutch Republic presented her w/ a Ruysch painting, showing their pride both in Ruysch and in the Dutch still life tradition.

Joseph Wright of Derby is another British artist of the 18th c, and like Hogarth, his paintings also show contemporary figures in contemp. dress. While Hogarth's works are humorous critiques of issues like class and moral behavior, Wright focuses on another aspect of contemporary culture — the Enlightenment and the quest for scientific truth. He "studied painting near Birmingham, the center of the Industrial Revolution, and specialized in dramatically-lit scenes showcasing modern scientific instruments and experiments." His paintings were popular among "self-made wealthy industrial entrepreneurs." He belonged to the Lunar Society... who met monthly... to exchange ideas about science and technology. As part of the society's attempts to popularize science, Wright painted a series of 'entertaining' scenes of scientific experiments^{1,2} and demonstrations. His large-scale canvases, dramatic lighting, and placement of figures at the front of the picture space both ennoble the scientist portrayed and the pursuit of knowledge, as well as adding excitement and drama. His concealed brushwork and sharp focus suggest careful observation and attention to detail — central to scientific inquiry, and his single source of light illuminating the darkness suggests the ways we are transformed by learning.

An orrery is a mechanical model of the universe.

Turning a crank demonstrates the motion of the planets and their moons around the sun, represented by a gas lamp. The philosopher explains planetary motion to his rapt audience, who look carefully at the model. Where Caravaggio and Bernini used dramatic light to signify the presence of God, Wright uses it to symbolize knowledge, learning, and truth as the glow illuminates the faces and esp'ly the foreheads, the seat of learning, and the eyes, with which we learn.



4'10"
6'8"

Seeing the effects of the light, but not being able to see the light source itself adds to the dramatic effect.

"Scientific knowledge mesmerizes everyone in Wright's painting. The artist visually reinforced the fascination with the orrery by composing his image in a circular fashion, echoing the device's orbital design."³

100 Content Area 4: Later Europe and Americas. A Philosopher Giving a Lecture at the Orrery. Joseph Wright of Derby. c. 1763–1765 C.E. Oil on canvas.

Rococo → art reflecting the carefree, spoiled lives of the aristocrats before the French Revolution. Lighthearted mood; pastel colors, undulating softly curving lines, soft lighting. Overgrown gardens symbolize the undisciplined lives of the aristocrats.

Marsha K. Russell
St. Andrew's Episcopal School, Austin, TX

ROCOCO Style

Zoe Gitchell

- Rococo period - refined + fanciful style that became fashionable in 18th century Europe
Art produced for rich collectors in the Ancien regime
scenes of carefree frivolity

* Fragonard captures spirit of sensuous abandon in Rococo period

pretty girl on swing pushed by a bishop in the shadows
Fragonard replaces requested bishop w/ an elderly husband, marriage catches sunlight and looks alive

↑
statue of cupid, he holds his finger to his lips, saying he'll keep this secret
• seductively kicks off her shoe at her lover

the girl's lover admiring her legs...
Naughty factor found in Rococo art.



Fragonard uses "dappled sunlight" - a radiant light in the left corner, lighting up the subject

→ the ropes and the trees both have a curving, frayed look

elderly husband/bishop hidden in shadows pushing girl

putti w/ dolphin beneath swing, seem to urge her on

* work creates sense of humor, frivolity, anticipation, and desire

⇒ pleasure for the upper classes

Francesca Modoff

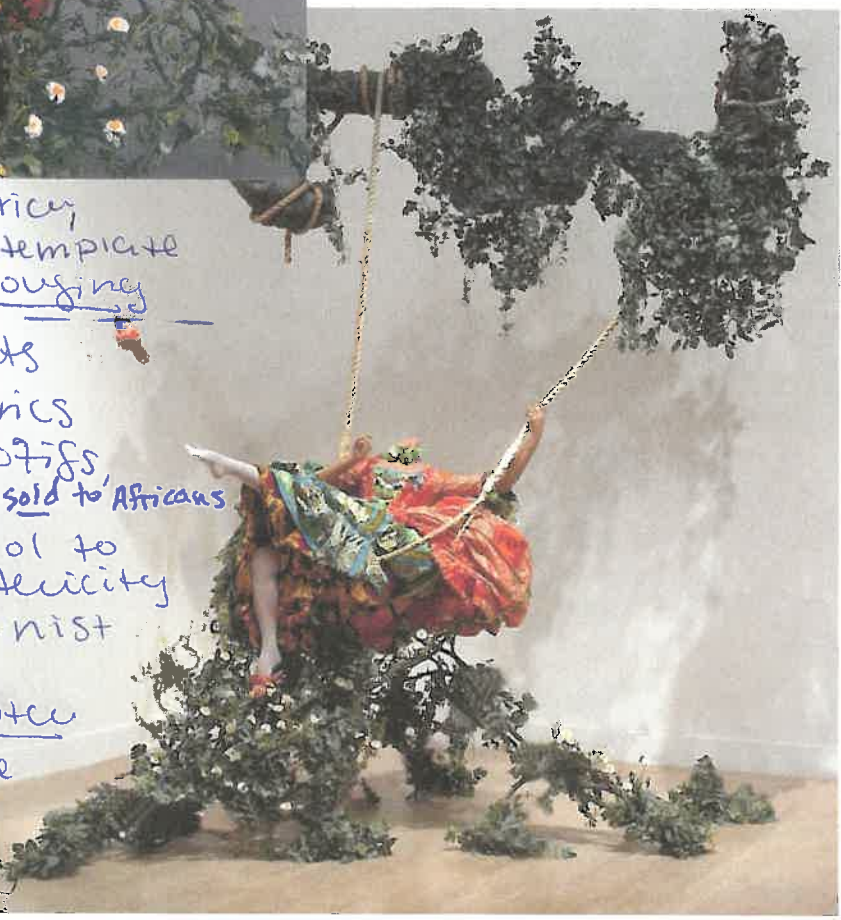
Yinka Shonibare is another artist whose identity (Nigerian parents, but he's born & raised in Britain) causes him to examine questions of identity in our global world.

Composition:
- 3D recreation of Fragonard's "The Swing"
- depicts the frivolous lives of the aristocracy
- headless → alludes to the Reign of Terror (members of aristocracy were beheaded)
"Drawing our attention to questions of excess, class & morality." - KA
- he invites us to consider the universal disparity between economic classes throughout history & today
→ he asks us to consider how a simple act of leisure can be so controversial



Artist: → British-born Nigerian, caused him to contemplate Nationalism + belonging

Dutch Wax: ↑ connects
→ 'African' Dutch wax fabrics based on Indonesian motifs, but made in England, then sold to Africans
→ He uses fabrics "as a tool to investigate the place of ethnicity + the stereotype in modernist representation." - KA
(this fabric is neither Dutch nor African → "bater fake + authentic") → Questions the definition of authenticity + raises perspective on stereotypes, identity, & culture.



Content Area 10: Global Contemporary. *The Swing (after Fragonard)*. Yinka Shonibare. 2001 C.E. Mixed-media installation.