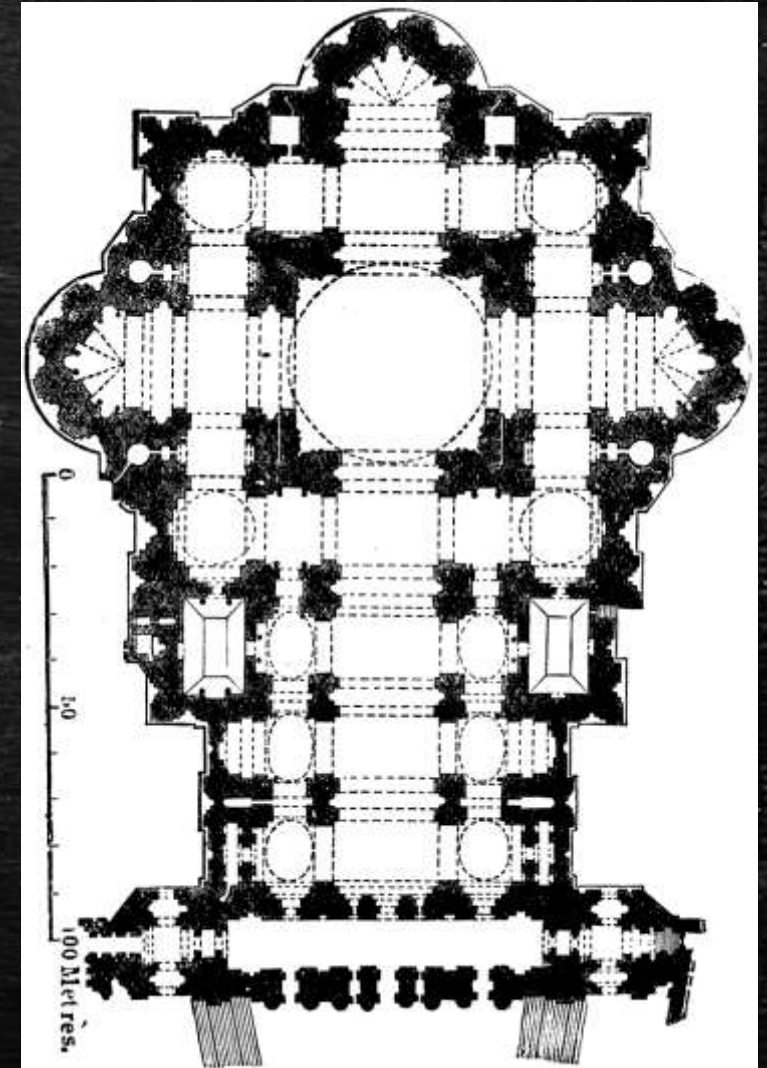


The Baroque Period

Late 1500s-1750

St. Peter's Basilica (1506-1626)

Photo by: Mart Grant-Jones / Flickr



Baroque

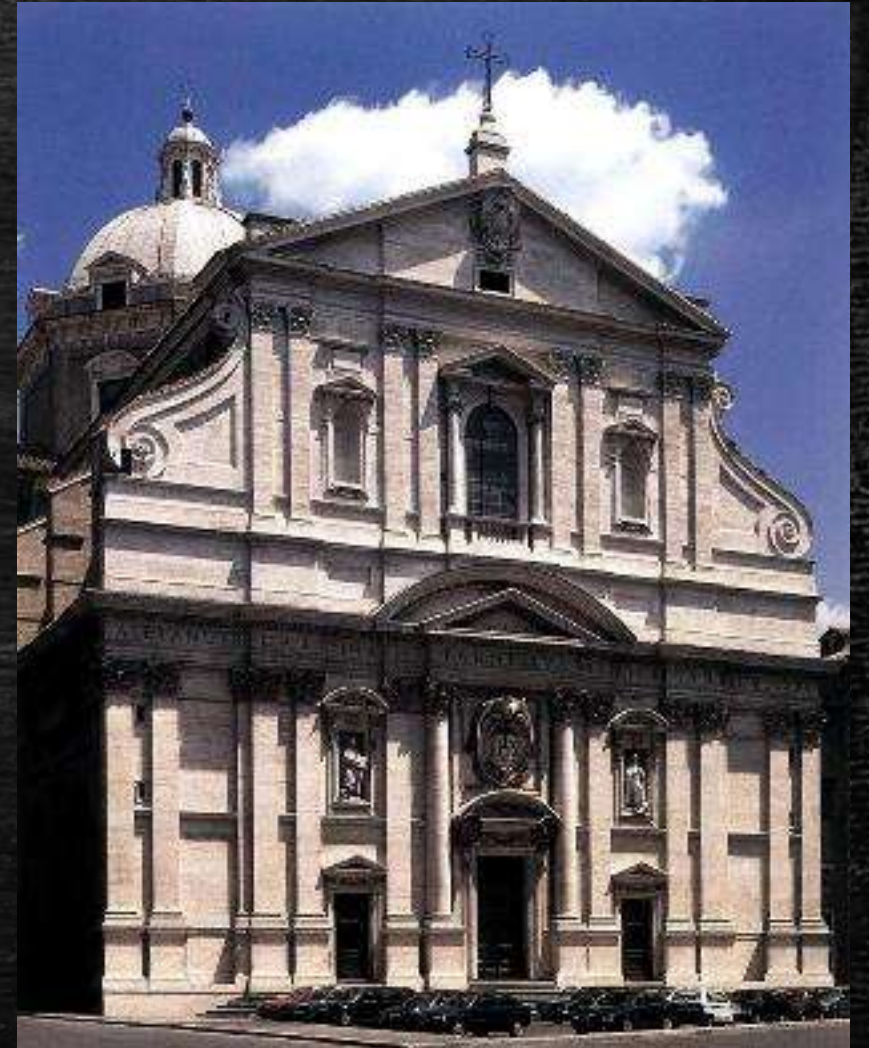
- **Meaning = Broken, disjointed, grotesque**
- **Characteristics**
 - Overt Emotion
 - Dramatic Action
 - Often Asymmetrical
 - Dramatic Contrasts of Color and Light
 - Landscapes and Still Life Become Prominent
 - Portraiture With More Character and Mood

Baroque

- **Historical Background**
 - Catholic/Protestant Conflict
 - Political Rebellion
 - Exploration and Colonization
 - Scientific Development
 - Inquisition
 - Religious Fundamentalism

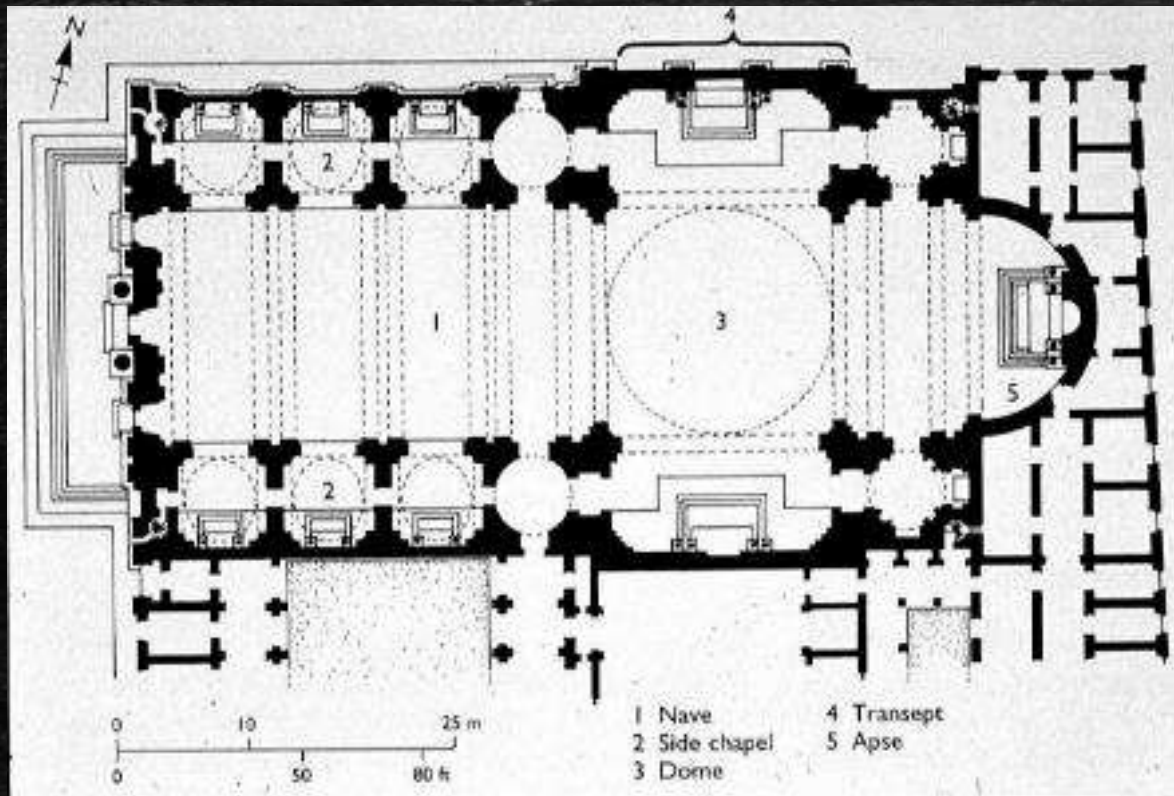
Church of the Gesù – 1568-1584

- Jesuits
 - Religious order founded by Ignatius Loyola in 1540
 - “God’s Soldiers”
 - Catholic Counter Reformation
 - Tasked with conversions in foreign lands



Church of the Gesù – 1568-1584

- First Jesuit Church
- First Baroque Style Church





Papal Coat of Arms

Corinthian Capitals

Arched Pediment

Tympanum

Broken Triangular Pediment

Volutes

Engaged Columns

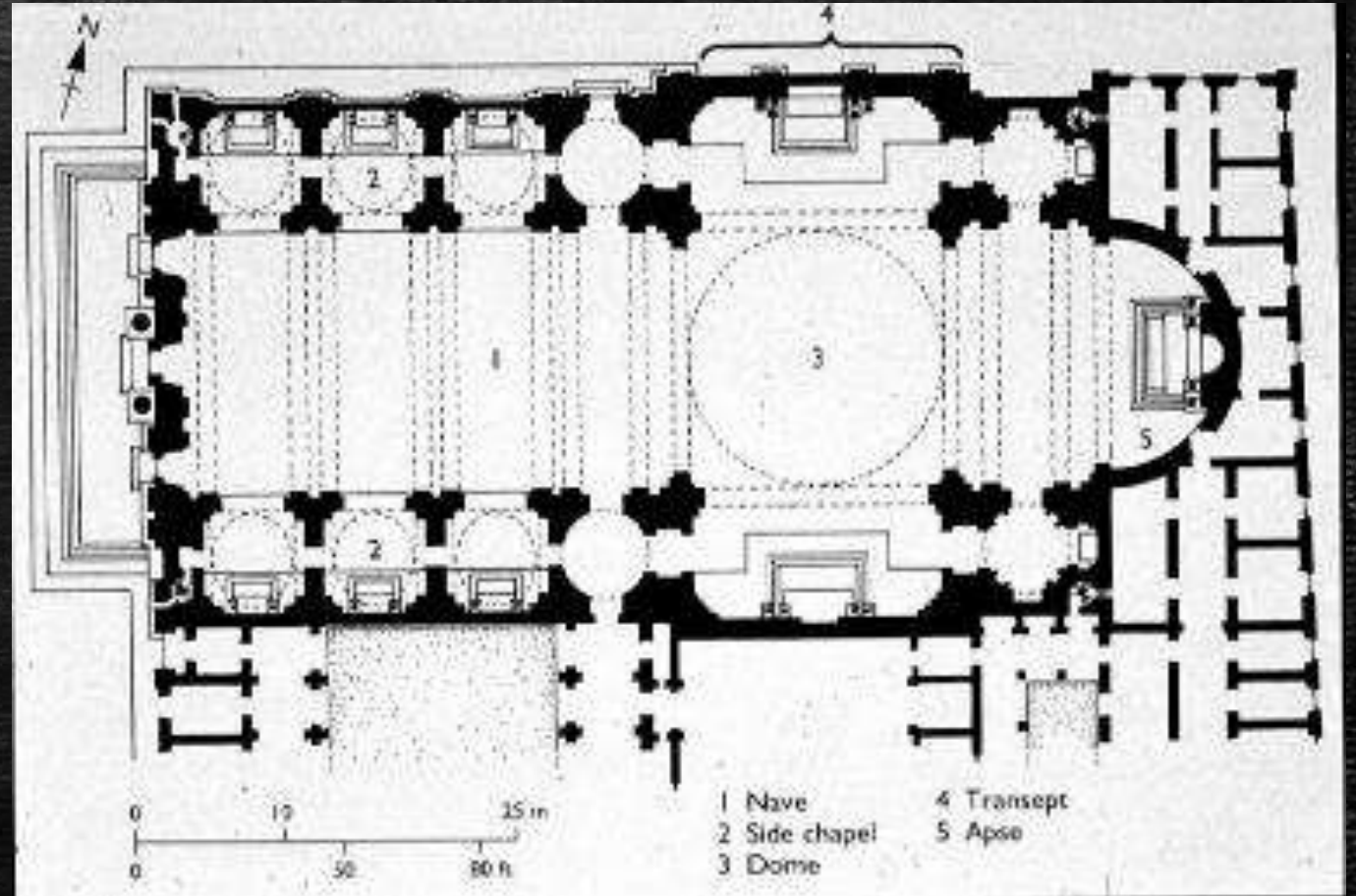


**Classical
Characteristics?**

New Characteristics?

Church of the Gesù (Il Gesù) – 1568-1584

- First Jesuit Church
- First Baroque Style Church
 - Reintroduction of nave and apse
 - Set the pattern for new church design





Main Nave and
Altar

Dome

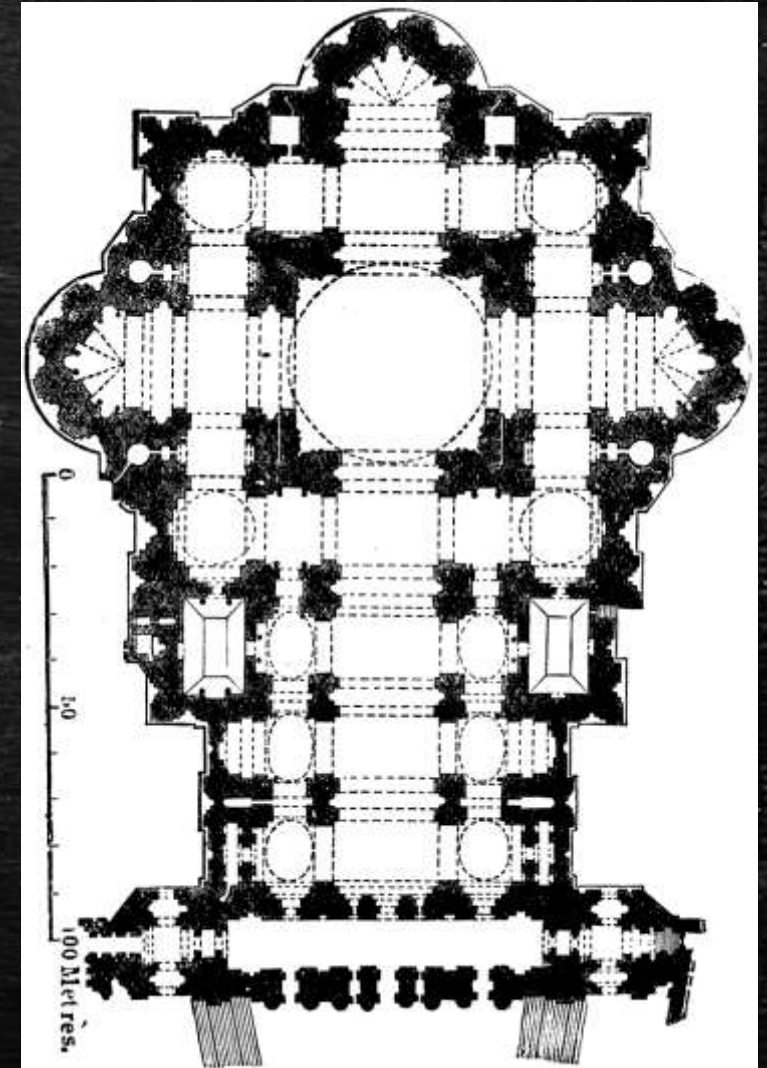


Triumph of the Name of Jesus



St. Peter's Basilica was still incomplete

Photo by: Mart Grant-Jones / Flickr



St. Peters Basilica was still incomplete

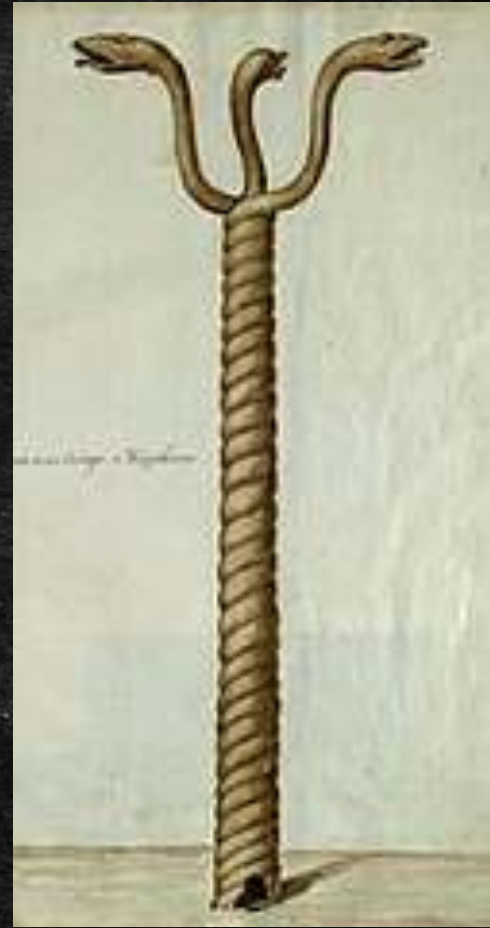
- Gian Lorenzo Bernini
 - By 1623 He was basically the official artist of Pope Urban VIII
 - 1629 Bernini becomes the official architect of St. Peters Basilica
 - Interior and exterior piazza



St. Peter's Interior

- Bernini's Baldacchino
 - Canopy over an altar or throne
 - Note the contrast between light and dark









St. Peter's Basilica -- Exterior

- Piazza San Pietro
- Bernini
 - Oval with colonnades
 - Piazza embraces the crowds
 - Trapezoidal area = moving up toward the church
 - Involves the audience with created space











Bernini's *David*
(1623)

How does this differ
from other David
statues?

Where is Goliath?



Donatello
1408



Donatello
1440s



Michelangelo
1501-1504

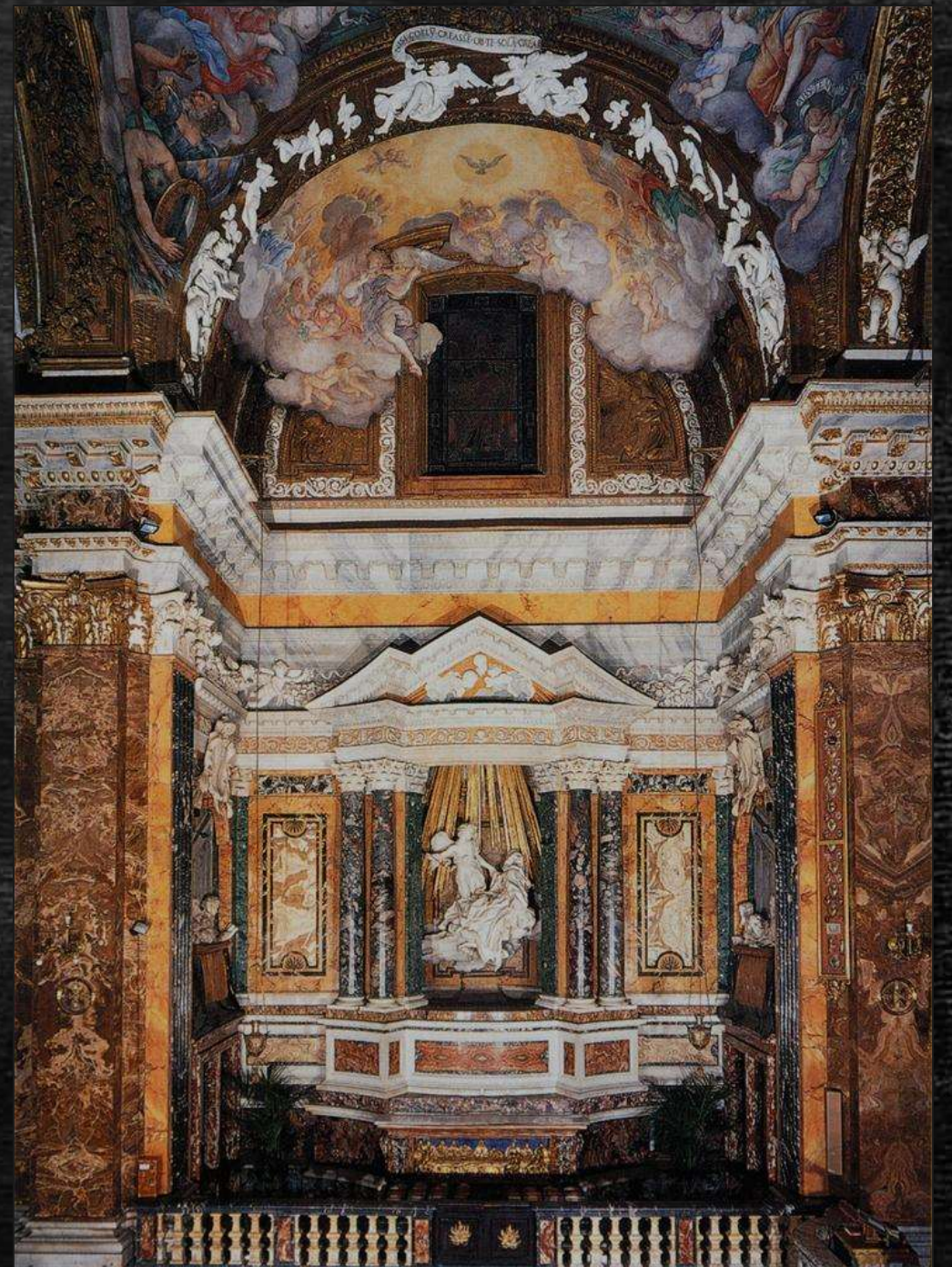


Expands space by
assuming the presence of
Goliath

Involves the audience

Dramatic Diagonal

Gian Lorenzo Bernini, Ecstasy of Saint Teresa, 1647-52 (Cornaro Chapel, Santa Maria della Vittoria, Rome).





Chapel
resembles
a theater

Bernini, *Ecstasy of Saint Theresa*





Curving Diagonal – Like *David*

Evidence of Emotion?



Curving Diagonal
– Like *David*

Evidence of
Emotion?

Curving Diagonal
– Like *David*

Evidence of
Emotion?



Italian Baroque Painting

- Caravaggio (1571-1610)
 - Troubled Life
 - Use of tenebrism
 - Sharp contrast of light and dark



Tenebrism/Chiaroscuro

*Judith Beheading
Holofernes*

1598-1599





Caravaggio, *Calling of St. Matthew and Inspiration of St. Matthew*, oil on canvas, c. 1599-1600

The Calling of St. Matthew

- Use of a natural light source in the painting



- Matthew the tax collector
 - Evidence of this?
 - Where is Jesus?
 - Does this pointing look familiar?
 - 2 figures on the far left
 - Preoccupation with money, not noticing the significance of the event









San Carlo alle Quattro Fontane

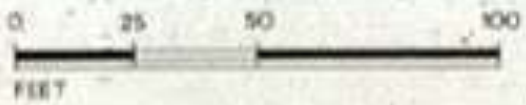
- St. Charles at the Four Fountains
 - 1634-1646
 - Francesco Borromini
 - Convex and Concave Façade
 - Plastic Effect – Undulating character of the interior and exterior



San Carlo alle Quattro Fontane

- St. Charles at the Four Fountains
 - 1634-1646
 - Francesco Borromini
 - Monastic Building
 - Confined Space





MONASTIC QUARTERS

CHURCH

SACRISTY

PASSAGE TO GARDEN

FACADE TO STREET

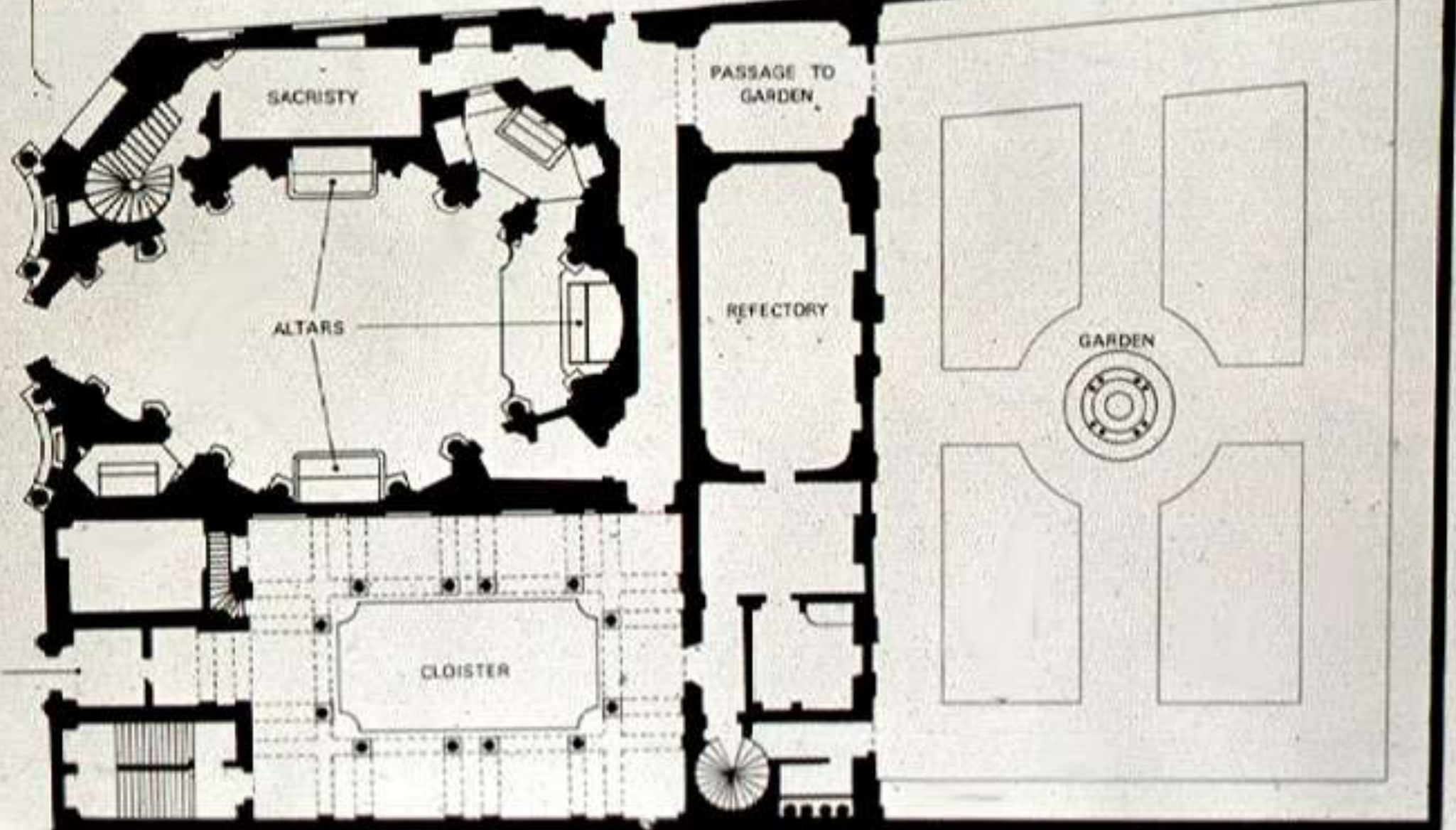
ALTARS

REFECTORY

GARDEN

DOOR TO CLOISTER

CLOISTER



San Carlo alle Quattro Fontane

- St. Charles at the Four Fountains
 - 1634-1646
 - Francesco Borromini
 - Interior Dome
 - Use of coffering
 - Natural light

KhanAcademy has a short overview of this church!



Peter Paul Rubens (1577-1640)

- *The Presentation of the Portrait of Marie de' Medici, c. 1622-1625*
– Politics and Love!







- **Historical Context?**

- Marie as regent to her son Louis XIII age 8 (Henry was assassinated)

**Court Intrigue –
Conflict with other
advisors resulted in
her exile, then
return, then exile**



Marie de' Medici cycle (1621-c.1630s)

- 24 paintings commissioned by Marie de' Medici
 - Attempt to portray her life in an allegorical, favorable light.
 - 21 depict the struggles and triumphs of her life
 - 3 are portraits of Marie de' Medici and her parents
 - Intended to have 24 paintings of Henry's life
 - Never completed...she was exiled and the idea abandoned

Peter Paul Rubens (1577-1640)

- *The Presentation of the Portrait of Marie de' Medici, c. 1622-1625*
– Politics and Love!





- Classical Themes
- Henry is the personification of France



Jupiter and Juno...divine approval and marital harmony





- Also a call to end war
 - Burning town in the background
 - What are the two cherubs playing with?





In France...



- French Academy
 - Develop a “National Style”
 - Why?

Palace of Versailles 1661-1708



- Rembrandt
- 1606-1669
- Netherlands



Self-Portrait with Saskia

- Etching
 - Marriage portrait
 - Presents himself as an artist

Rembrandt and
Etching





Johannes Vermeer
Woman Holding a Balance, 1664

Kahn Academy Will
introduce this one

