Arts in the Age of Religious Conflict

1520-1648
Mannerism:
Late Renaissance
1520-1600

Italian *de maneria* ....
a work of art done according to
an acquired style rather than reality
High Renaissance

- times stable
- compositions symmetrical
- bodies proportional
- weighted toward center
- brighter colors

Mannerism

- world in chaos
- colors darker, more lurid
- compositions oblique
- void in center
- bodies contorted or stretched
- figures crowded around edges
- figures often cut off by frames
Features of Mannerism

• Art at impasse after perfection and harmony of Renaissance

• Answer to replace harmony with dissonance and discord

• Replace reason with emotion

• Replace reality with imagination

• Exaggerated the ideal beauty of Michelangelo

• Instability instead of equilibrium

• Bodies distorted, contorted, extended

• Colors lurid, sometimes ghostly

[From prior slide]
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Jacopo Pontormo

*Martyrdom of St Maurice and the Theban Legion*
c. 1531
Detail of *Martyrdom of St Maurice and the Theban Legion*

Pontormo
Pontormo

The Virgin and Child with St Joseph and John the Baptist,
Between 1521 and 1527
Pontormo

*Portrait of Maria Salviati with a Little Girl*  
(probably Giulia de' Medici)
Rosso Fiorentino

*Moses Defends the Daughters of Jethro*,
C.1523
Agnolo Bronzino

*A Young Woman and Her Little Boy*,
c. 1540

*The Holy Family,*
c. 1527/1528
Parmigianino

*Madonna of the Long Neck,*
1534
The Master Of Mannerism:

El Greco
(Domenikos Theotocopoulos)

View of Toledo
El Greco

*The Pietà*
*(The Lamentation Of Christ)*
El Greco

The Apostle
St. Paul
El Greco

*The Apostle*

*St. Thomas*
El Greco

Resurrection
Baroque Art: 1600-1750

Baroque artists took Renaissance figures and subjects and set them spinning like tops.
Baroque Art in a Nutshell

- Combined Renaissance style with Mannerism
- Supported by popes and absolute monarchs
- Dramatic, dynamic, theatrical, and ornate
- Used extreme differences in light and shade
- Catholic countries = religious, active figures
- Protestant countries = mundane, less action

In particular, the Dutch golden age of painting

- During this time, the old Renaissance style continued as classicism or neoclassicism
Michelangelo Caravaggio

- The Conversion of St. Paul
- Criticized for portraying holy figures as common people.
- Radical contrasts of light and dark.
- Realist
Caravaggio Cont.

• Secularized religious art.
• Direct painting from nature.
• Use of perspective
• Dark and light contrasts
• Expression of faith open to all during the Counter Reformation.
• Light comes from a clear source as it does in paintings of the same time period by Jan Vermeer.
Gianlorenzo Bernini: Sculpture in Motion

- Also a playwright, painter, architect, composer, and theater designer.
- Moment of maximum torque
- Power about to be unleashed.
- Uses dynamic, explosive energy that epitomizes Baroque art.

David
Bernini was Louis XIV’s favorite sculptor and this favorite bust of him is in Versailles. Bernini captures his regal grandeur and the idea of motion in the cape in this piece (right).

The Ecstasy of St. Teresa (above), original of which is in Rome. St. Peter’s Basilica in the Vatican (below). Bernini designed the piazza and the baldachin inside as well.
Bernini: Sculpture in Motion

“The Rape of Persephone” (aka “Pluto and Prosperina”)
Check out the detail and skill displayed in this sculpture! The marble actually “feels” like human flesh! He sculpted this image from classical mythology when he was only 23 years old; historians feel it is remarkably mature for his age at the time. The picture on the left is a close-up of the “backside” of the one at right.
“Apollo and Daphne”
Apollo pursued the nymph Daphne and as he reached her, she morphed into a tree. Bernini captures movement in sculpture by freezing the image at the moment she transforms—see her hands becoming leaves.
Diego Velazquez was the premiere painter of the Spanish baroque period. This painting, *The Surrender of Breda*, painted in 1634-35, shows one of the only major Spanish victories against the Dutch in the Thirty Years’ War.
More Velazquez

Diego Velazquez’s 1656 masterpiece, *Las Meninas (The Maids of Honor)*, was voted as the world’s greatest painting in a 1985 poll of art critics. Key details to note: the self portrait of Velazquez behind the canvas, the level of detail in the portrait of Philip IV’s daughter (crown princess Margerita), and the reflected images of King Philip IV and Queen Mariana of Austria in the mirror on the back wall. Later Spanish Art greats Goya and Picasso based some of their works on this landmark painting.
Flemish Baroque

- Peter Paul Rubens
- More of a European painter than a regional one.
- Well educated.
- Very Energetic
- He put out 2,000 paintings
- Noteworthy “Marie de Medici” series

- Dramatic lighting
- Curves
- Ornate
Van Dyck: The Informal, Formal Portrait

- Specialized in flattering portraits of elegant aristocrats, posed informally to give the portrait liveliness.
- An accomplished painter by 16.
- Made Royalty more human.
- Portrait of King Charles I of England…what do we know about him?
Rembrandt

- Technique Evolved from attention to minute detail to large scale objects with thick smudges of paint.
- He said he painted “with the greatest and most deep-seated emotion.”
- 100 Self Portraits
• Rembrandt’s Early Style, shown in *The Night Watch* from 1642
• Technical skills
• Paid more attention to his imagination than to the individuals he was painting

• Late Style: His wife dies and gives way for a deeper, quieter style.
• Less physical, more psychological.
• Turns to biblical subjects.
• Reds and browns dominate. Lots of etchings.
Vermeer: Master of Light

• Dutch themes present—wealthy but without ostentatious display of baroque
• Bright pure colors that glowed with real intensity.
• Balanced compositions of rectangular shapes
• No real central anecdote.
• “Young Woman with a Water Pitcher”
• Girl with the Pearl Earring (above)
• The Music Lesson (right)
Both by Jan Vermeer
Other Dutch Artists of Note

• Hals: The Jolly Toper (drinker) (above)—captured “the moment” well
• Ruisdael: “Landscape with windmills near Haarlem” (right)
  Know for “big” sky in his paintings