



Splendour Of The Baroque Painting From Bologna 1550 To 175

**Catherine Johnston, Gyde Vanier
Shepherd, Marc Worsdale, National
Gallery of Canada**

Splendour Of The Baroque Painting From Bologna 1550 To 175:

Papi in Posa Aa.Vv., 2013-09-21T00:00:00+02:00 The exhibition entitled Papi in Posa i e Papal Portraiture with the highly refined and historically significant Braschi Palace home of the Museum of Rome in 2004 and now in Washington The John Paul II Center is not offered only as an excellent exposition of masterpieces from major international museums such as the Vatican Museums and prestigious private collections but stands out in particular because it is one of the most important expositions of portrait painting ever because of both the outstanding quality and the considerable number of paintings and sculptures offered executed by Europe s leading artists from the last five centuries and the great spiritual and social significance of the personages portrayed the greatest Pontiffs who from the 16th century to the present have sat in the Chair of Saint Peter It is suggestive to observe as we scan the unique artistic itinerary offered by the curators of the exhibition how through the succession of historical periods and particularly by virtue of the esthetic verve and inner sensitivity of the artists the description of the human person was oriented with extreme plastic ductility and acuity in their perception of their subjects physiognomy to represent not only the body lines of the subject being depicted but in particular the most intimate traits of the heart the lively mobility of their thought the innermost lines of the subject s character in an intense dialogue of chiaroscuro observations from which the characterizing notes of complex personages are evinced persons who appear completely clear and evident only to those who are capable of sublimating their outward appearance into an acute observation From this prestigious gallery of portraits it emerges unmistakably how the anthropocentric path of human thought has manifestly reverberated within the bounds of the figurative arts through a progressive contextualization which sees the subject represented unbound through a metatemporal aura of rarefied abstraction and placed naturalistically in a precise and well defined spatiotemporal sphere At the same time we witness a gradual definition of the personage portrayed as the bearer of a clear personal connotation the self and the identity which seem to be invisible and thus impossible to represent no longer hortatively as an idealized and metaphoric emblem of absolute values in deference to a markedly ethical and pedagogical conception The exhibited works which rightfully range themselves among the most outstanding expressions of portraiture reveal a deep spiritual harmony evocative of beauty and unleash a lively dialogue with the onlooker based on a real and inherent economy of the act of viewing albeit freed from the exercise of a psychologism oriented toward uncontrollable wanderings The reception of the meaning of the formal systems thoughtful poses and attitudes involves to be sure the active presence of the spectator in a sort of visual dialogue with the portrait that is not considered exclusively as a fixed commemorative system but rather as an interactive structure In the perspective of the reception the observer becomes a fundamental element for the construction of the meaning of the image that from this very private perspective undergoes obvious momentous transformations Observer and image thus become integral parts of a fascinating system of visual exchange not unlike the mechanisms of verbal dialogue both members of the pair take on contemporaneously the dual role of

subject object restructuring the complex relational web established in a rapport between an I and a you Beyond the temporal contingencies each portrait is recounted and seduces us through the universal language of fame this incarnates deeply the artist s attempt to describe the personality of the subjects portrayed consigning the multiform essence of their nature to one attitude or to a single expression by resorting to a refined psychological introspection in an attempt to render visually the subject s inner world It is owing to the above considerations that while I applaud the felicitous initiative of giving life to such a culturally transcendent exhibition I would wish that all those who will have the pleasure of visiting it or at least of perusing the pages of this catalogue will be able to perceive the portraits of the individual popes not as so many freestanding elements but rather as integrated parts of a related set of men who albeit struggling with the many and varied anxieties of everyday life endeavored to serve Christ among their brothers each one with a clear perception of himself as servo servorum Dei the servant of God s servants Through looks attitudes and symbols committed by the artist in a well constructed iconographic code to the pictorial or sculptural page the discerning observer cannot help but grasp a veiled spiritual harmony that reflects the profound mystery of faith and propagates an echo of the ineffable beauty of God revealing how through art man pulled between the eternal and the transient strives to draw close to his Creator Francesco Cardinal Marchisano Vicar General of the Pope for the State of Vatican City **Bernini scultore** Gian Lorenzo Bernini, Anna Coliva, Sebastian Schütze, Italy.

Soprintendenza per i beni artistici e storici di Roma, Bibliotheca hertziana (Rome), 1998 Katalog wystawy Galleria Borghese Roma 15 maggio 20 settembre 1998 **Captured Emotions** Charles Dempsey, J. Paul Getty Museum, 2008 Presents an overview of the history of Bolognese painting This book looks at specific topics such as portraiture cabinet pictures naturalism and classicism It also examines the developments made in the eighteenth century under Giuseppe Maria Crespi

Vatican Splendour Catherine Johnston, Gyde Vanier Shepherd, Marc Worsdale, National Gallery of Canada, 1986

Masters of Italian Baroque Painting R. Ward Bissell, Detroit Institute of Arts, Dwight Cameron Miller, Andria Derstine, 2005 Presents 17th and 18th century Italian paintings from one of the world s finest collections of European art Southern Baroque Art Sacheverell Sitwell, 1927 The Origins of Baroque Art in Rome Alois Riegl, Alina Alexandra Payne, 2010

Delivered at the turn of the twentieth century Riegl s groundbreaking lectures called for the Baroque period to be judged by its own rules and not merely as a period of decline Discovering the Italian Baroque Gabriele Finaldi, Michael Kitson, Denis Mahon, 1997 TLS review 4 18 97 Distributed for National Gallery Publications London Exhibition catalog

Italian Baroque Painting Ellis Kirkham Waterhouse, 1962 Introduction to Italian painting of the 17th century including such artists as Caravaggio the Carracci Cortona and Castiglione **Baroque Painting** Parramón Ediciones. Editorial Team, 1998 Yellow Series This historical survey describes European painting s Baroque era which extended approximately from the 1680s through the mid 1700s The style was highly ornate and detailed with emphasis on dramatic gestures and scenes most often having historical mythological or religious themes Summarized and shown here are works of major Baroque painters who

included Tiepolo Chardin and Fragonard among many others

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