

L4-2day2

Baroque in Italy

Art Discussed:

Reni, *Aurora*

Carracci, *Loves of the Gods*

Pozzo, *Glorification of Saint Ignatius*

Carracci, *Flight into Egypt*

VOCAB:

Di sotto in su

Herm

Quadro riportato

HW:

Look at the two other Italian Baroque ceiling paintings in the text. Study each and comment on technique, placement, meaning and composition.

Reni, *Aurora*

- Quadro riportato
- Glowing dramatic colors
- Aurora leads Apollo's chariot, Hours guide the chariot
- Soft modeling
- Idealized, sweetly lyrical females
- Wavy compositional lines

Carracci, *Loves of the Gods*

- Gallery intended to exhibit antique sculpture
- Di sotto in sù and quadro riportato painting intermingled
- Figures flow harmoniously
- Each figure is studied from life

- Figures overlap frames of paintings
- Painted herms bordering main scenes, inspired by Sistine Chapel ignudi
- Herms seem sculptural, seen from below
- Golden frames seem three-dimensional but figures overlap them
- Venetian color
- Robust, healthy, muscular figures, defined contours: idealized

Pozzo, *Glorification of Saint Ignatius*

- Walls of church are foreshortened into painted architecture
- Di sotto in sù
- Ceiling of church painted as if it were removed and figures are hovering above us
- Four continents of the known world are represented between the windows: Europe, America, Africa and Asia
- St. Ignatius floats above, his deeds and good works span to the four continents
- Rays spring from his head to the four continents

Carracci, *Flight into Egypt*

- Composed landscape: modeled on a combination of different places
- Trees on left and right frame composition
- Foreground shadowy, light background
- Central open axis
- Scene seems to unfold in layers receding deeper into work
- Eyes drawn diagonally back
- Man and nature have a harmonious existence
- Baroque landscape always shows a trace of human activity, often a Biblical or mythological significance