The 17th & 18th Centuries

- The Baroque Era (1600 - 1750)
- Rococo (1730 - 1775)
- Neoclassicism (1780 - 1820)

The Baroque

The Baroque is known as the Ornate Age…
it is a term used to identify the period in Western art from about 1600 - 1750.

Its linguistic origins indicate something complex, intricate, or irregular. It most often refers to the increase in emotional content and exuberant compositions after the restraint and formality of the Renaissance.

Baroque Art succeeded in marrying the advanced techniques and grand scale of the Renaissance to the emotion, intensity & drama of Mannerism making the Baroque era the most sumptuous and ornate in the history of art.

Characteristics of the Baroque (art and architecture)

- theatrical lighting
- curvilinear forms
- themes that elicit a powerful emotional response (often, through light/dark contrast)
- exuberance, drama, emotion

- Most well-known Baroque artists:
- Caravaggio (rejected Renaissance idealized beauty and Mannerist artificiality)
- Bernini (architect, composer, sculptor), Borromini (architect),
- Velazquez, Vermeer, Rembrandt, Rubens (in northern countries)

Michelangelo Merisi da Caravaggio
1571 - 1610

Caravaggio *"The Cardsharps"*

1594

37" x 51" o/c

The Fortune Teller

Circa 1595

37in x 52in o/c

"David and Goliath"
1599
40 3/8" x 35 3/4" o/c

The Sacrifice of Isaac"
1598
45 5/8" x 68 1/4" o/c

"Medusa"

“Supper at Emmaus”

1601

55 1/2” x 75 3/4” o/c

"The Calling of Matthew"

1599-1600

11' x 12' o/c

Contarelli Chapel, Rome

11ft x 12 ft o/c

Caravaggio *"The Entombment of Christ"*

1604

9' 9 1/8" x 6' 7 1/4" o/c

“Death of the Virgin”

1604

12’ 9” x 8’ o/c

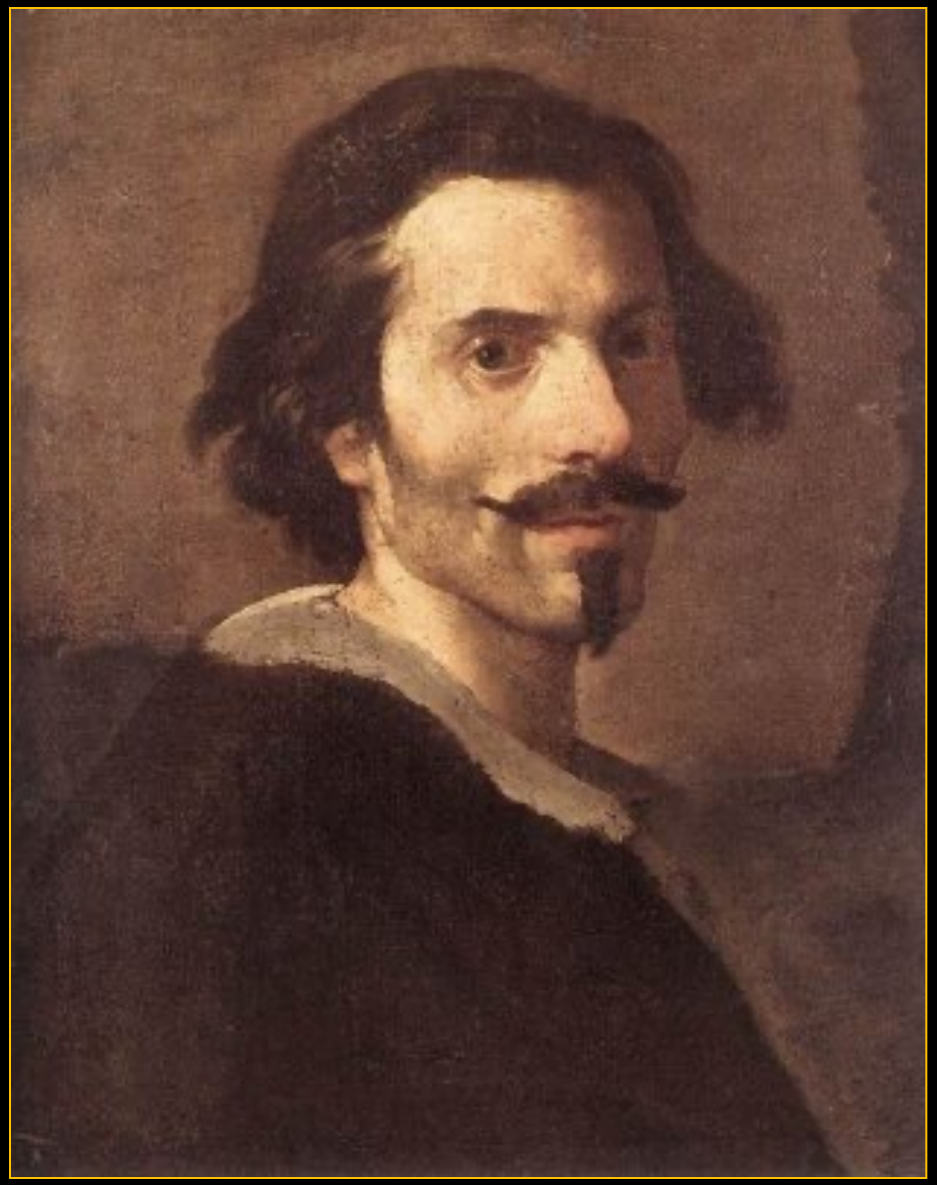
David with Head of Goliath

1520

Artemisia Gentileschi

"Judith & Maidservant with the Head of Holofernes"

c. 1625 72 1/2" x 53 1/4" o/c



Gian Lorenzo Bernini 1598 - 1680

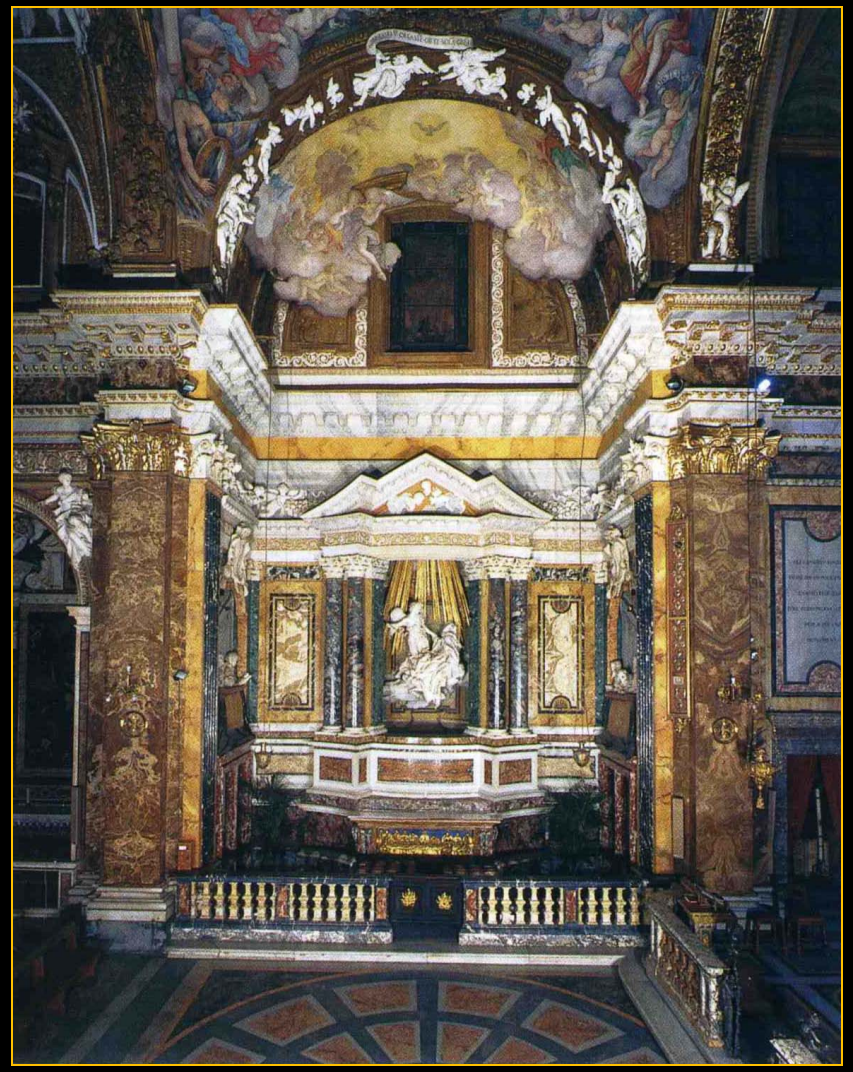
Bernini ***Pluto and Proserpina***
1621 8’ 4”

Bernini ***David***

1623 5’ 7”

Bernini ***Apollo & Daphnie***

1622 - 1625 7’ 10”



Gianlorenzo Bernini

Cornaro Chapel

Santa Maria della Vittoria, Rome 1642-52

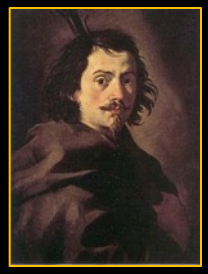
Bernini

"St. Teresa in Ecstasy"

1645-52

Gianlorenzo Bernini
Equestrian statue of King Louis XIV
1665-66 marble

Baroque Architectural style



Francesco Borromini

VICTORIA
TVA O MARIA MAGNIFICAT

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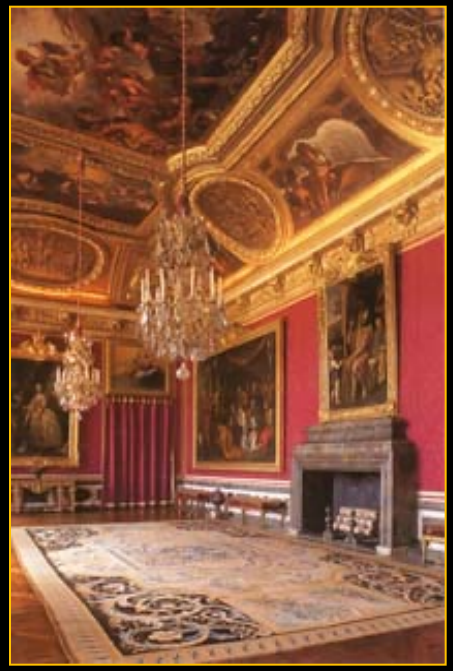
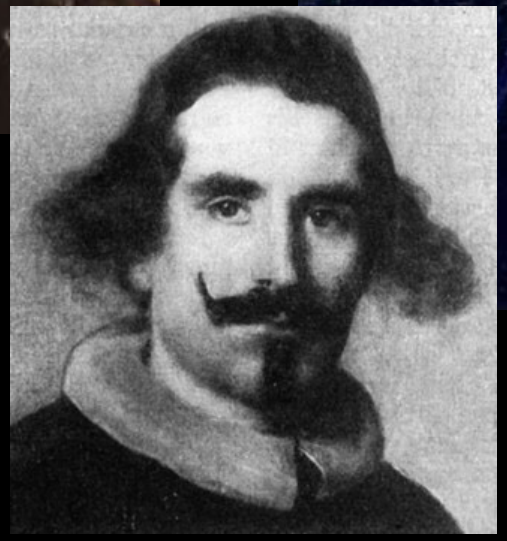




Diego Velásquez

Spanish

Diego Velásquez *"Las Meninas"*

1656

10' 5 1/4" x 9' 3/4" o/c

Mark Bryan *"Las Meninas"*

2019

Peter Paul Rubens *"The Raising of the Cross"*

1609-10

15' 2" x 11' 2" o/c

Peter Paul Rubens *"The Boar Hunt"*

1611-12

23 1/4" x 35 1/2" o/w

Rembrandt Harmenszoon van Rijn

1606 - 1669

Rembrandt *"The Night Watch"*

1642

12' 2" x 17' 7" o/c

“Ascension”

”The Sacrifice of Isaac”

"The Blinding of Samson"

1636

6' 9 1/4" x 13' 5/8" o/c

Self-portrait with Saskia in "The Parable of the Prodigal Son"

c. 1635-39

5' 3 1/2" x 4' 3 1/2" o/c

Judith Leyster 1609 -1660

VON GOTTES
GNADEN WIL-
HELM IN LIEFT-
LAND ZV CHVR-
LAND VNI SEM-
GALLEN HERZOG

Judith Leyster *"The Proposition"*
1640

Judith Leyster *"Carousing Couple"*

1630

26 1/4" x 22 1/4" o/p

Johannes Vermeer 1632 - 1675

Johannes Vermeer *"Woman Holding a Balance"*

c. 1662-65

16 3/4" x 15" o/c

Johannes Vermeer *"Woman with a Pearl Necklace"*
c.1664
21 5/8" x 17 3/4" o/c

Johannes Vermeer *"Woman with a Water Jug"*

Circa 1662

18" x 16" o/c

Johannes Vermeer *"The Girl with the Pearl Earring"*

c. 1665-67

18 1/4" x 15 1/4" o/c

Rococo

A style of art popular in Paris around 1730 – 1775 (during the reign of Louis XV) characterized by curvilinear forms, pastel colors, very ornate and light, often frivolous subject matter.

The Rococo was mainly used as decoration and interior design. The name *rococo* is derived from the "rocaille" motif of shellwork and pebbles ornamenting fountains.

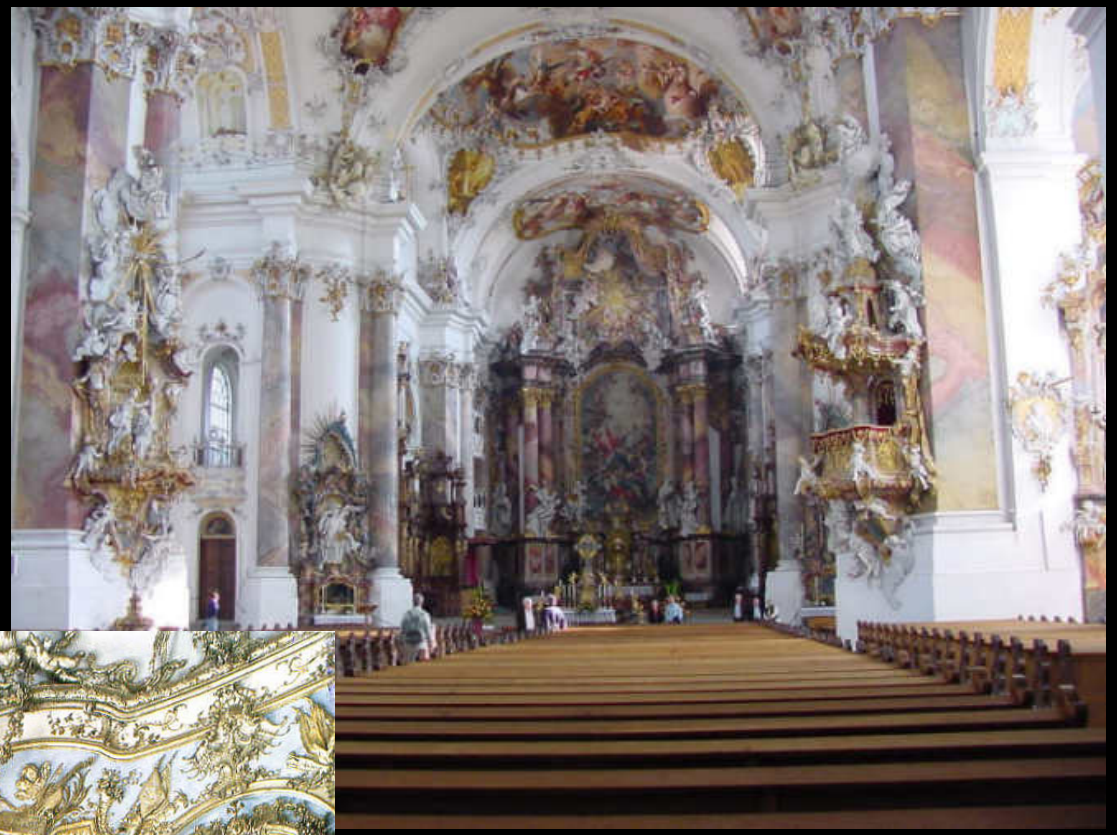
Mood / Style: playful, superficial, alive with energy, pleasure and indulgence
light, graceful, delicate

Interior décor: gilded woodwork, enormous wall mirrors

Architectural features: extreme curvilinear forms (more than the Baroque)

Colors: white, silver, gold, light pastel pinks, blues

Rococo Style in architecture and furnishings



J.H.Fragonard *"The Swing"*

1766

o/c

Jean-Honoré Fragonard *"The Progress of Love"*

1771-73

10' 5" x 6' 4" o/c

Neoclassicism

A style of the late 18th and early 19th centuries (1780 – 1820) that was influenced by the Classical Greek styles (5th – century BC) and that used classical themes for its subject matter.

The revival of Classicism in painting, sculpture, architecture and design (esp. in furniture) was a clear reaction against the ornate, overly-indulgent Rococo.

Jacques-Louis David
1747 - 1825

Jacques-Louis David *"The Oath of the Horatii"*

1784-85

11' x 14' o/c

Jacques-Louis David

“ Portrait of Madame de Verninac”

1799

57 1/8 x 47 1/4 in

Jacques-Louis David

“ Napoleon Crossing the Alps”

1801

8’6” x 7’3” o/c

Jacques-Louis David

"The Death of Marat"

1793

65" x 50 1/2" o/c

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ElisabethVigée-LeBrun *"Self-portrait"*
1800
31" x 26 1/4" o/c

Elisabeth Vigée LeBrun

"The Marquise de Pezé & the Marquise de Rouget and Children"

1785 o/c

Elisabeth Vigée LeBrun *"Marie Antoinette and Children"*

1787

8' 8" x 6' 10" o/c

William-Adolph Bourguereau
1825 - 1905

“Aphrodite”

William-Adolph Bouguereau

"Young Girl Defending Herself Against Eros"

c.1880 60"x 32" o/c

William-Adolph Bouguereau

"Venus and Cupid"

c.1880 80"x 48" o/c

William-Adolph Bouguereau

"The Birth of Venus"

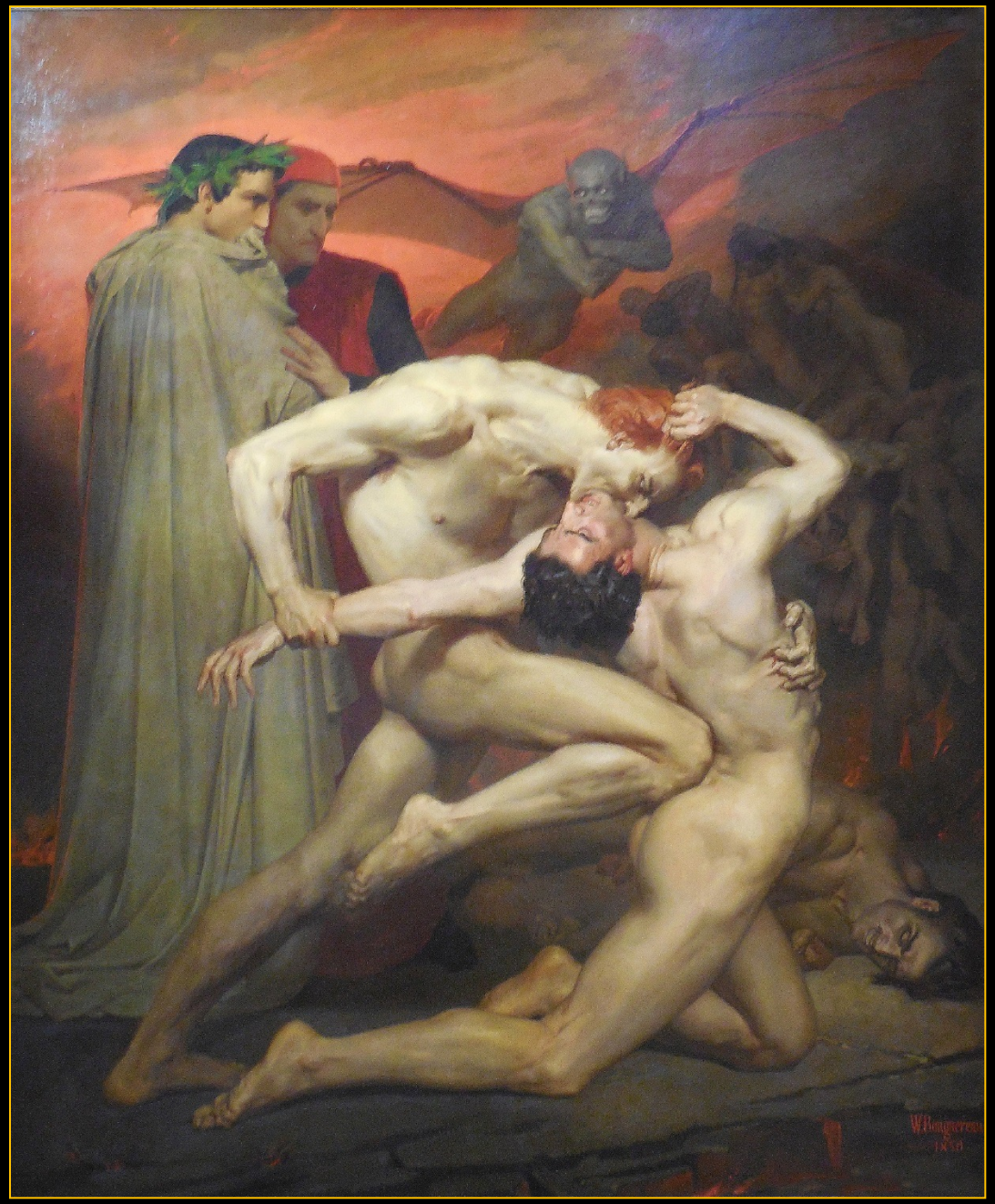
(Venus on the Halfshell)

c.1879 12ft. x 9ft.2in o/c

William-Adolph Bouguereau *"Equality Before Death"*

c.1879

40" x 96" o/c



William-Adolph Bouguereau

"Virgil and Dante"

c.1850

9'3" x 7'6" o/c