

# BAROCCO

Hermann Bauer/Andreas Prater



TASCHEN

Taschen  
BAROCCO (I) #BASICART

Hermann Bauer, Andreas Prater, Ingo F. Walther

BA

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### Scene teatrali

#### Il ricco spettacolo barocco

Dai dipinti segnati da drammatici effetti di luce agli elaborati interni dorati, il periodo barocco conferì una nuova dimensione all'arte occidentale. Le prospettive armoniose e le proporzioni eleganti del Rinascimento lasciarono il posto a **un mondo dominato da grande movimento, energia e una teatralità esasperata**. Questo stile influenzò molte forme d'arte e discipline tra il XVI e il XVIII secolo, **coinvolgendo il pubblico in modo diretto, spesso sul piano emotivo, tramite dipinti, sculture, elementi architettonici e musica**.

L'edizione Basic Art 2.0 di TASCHEN si concentra sulla pittura barocca. Tramite scene mitologiche e religiose, nature morte, e molto altro ancora, analizzeremo come **i colori profondi, le ombre marcate, la gestualità teatrale e le linee diagonali** siano stati assimilati dalle scuole nordiche, così come da quelle dell'Europa meridionale. Nel nostro viaggio incontreremo esponenti, del calibro di **Nicolas Poussin, Annibale Carracci, Caravaggio, Velázquez, Rubens, e Rembrandt**, esaminando le novità che introdussero in ambito compositivo, narrativo e dell'utilizzo della luce per creare l'atmosfera barocca.

#### Gli autori:

**Hermann Bauer** ha conseguito il dottorato nel 1955 con una tesi su Rocaille. Ha insegnato storia dell'arte all'università di Salisburgo e Monaco ed è autore di numerose pubblicazioni dedicate all'arte europea del XVI e XVII secolo.

**Andreas Prater** ha conseguito il dottorato nel 1974 con una tesi sulla Cappella Medicea di Michelangelo, presso l'università di Salisburgo. Dal 1994 insegna storia dell'arte all'università di Friburgo.

#### Il curatore:

**Ingo F. Walther** (1940–2007) è nato a Berlino e ha studiato medievistica, letteratura e storia dell'arte a Francoforte sul Meno e Monaco. Ha pubblicato svariati libri sull'arte medievale e del XIX e XX secolo. I numerosi volumi che ha scritto per TASCHEN comprendono *Vincent Van Gogh*, *Picasso*, *Art of the 20th Century* e *Codices Illustres*.

#### La collana:

Ciascun volume della collana Basic Art di TASCHEN comprende:

- circa 100 illustrazioni a colori con didascalie esplicative
- un'introduzione dettagliata e una cronologia dei più importanti eventi politici, culturali e sociali che si sono verificati durante il periodo
- una selezione delle opere più importanti dell'epoca, ognuna presentata tramite un'immagine a tutta pagina e un testo esplicativo, oltre a un ritratto e a una breve biografia dell'autore

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In the Baroque landscapes between van Goyen, van Ruysdael and Hobbema, a new element comes to the fore which had previously been a mode of illustration. Aerial views had been known since the days of Leonardo da Vinci, and artists were also well aware of the fact that objects in the distance change not only in terms of linear perspective but also in terms of light and colour. Netherlandish landscape painting took distance, space and atmosphere – the interim zone between objects in which light develops its effects – and made this the subject matter of their painting. Void and distance thus become objects – a subject matter as calm as any part of a still life. A similar phenomenon may be observed in the work of Vermeer, where a woman stands at a window, contemplating her pearl necklace in the light. Simple light is transformed into a ceremonious event, in its penetration of the room and in the way it falls on objects. Yet for all the mutability and transience of light, it is not brief moments that are portrayed in such interiors and landscapes, but “heightened” moments in which everyday occurrences become celebratory moments.

Nowhere is the specialization of Netherlandish painting so evident as it is in landscape painting. There was an Italianate form which adopted elements of Italian painting as well as southern and ancient motifs. Many of these Italianate landscape painters had studied in Italy, including Berchem, Herman van Swanevelt (1600–1655) and Jan Asselijn (c. 1610–1652), and were profoundly influenced by Rosa and Lorrain. Then there were the Haarlem landscape painters who favoured low horizons and the sweeping expanses of the dunes and polders by the sea. Van Goyen initially painted in Haarlem, and Jan Porcellis (c. 1584–1632), Hercules Seghers (1590/96–c. 1640) and Salomon van Ruysdael (c. 1600–1670) were members of the Haarlem Guild. Seascapes included calm and tranquil scenes with a slight swell in the evening light (Jan van de Capelle, c. 1615–1671) as well as the stormy sea with endangered or capsized ships, favoured in Antwerp, and there were also paintings of shipping fleets (Willem van de Velde, 1633–1707), while the history painting of the fighting Dutch fleet barely played a role in the 17th century and lost its significance in much the same way as the battle painting.

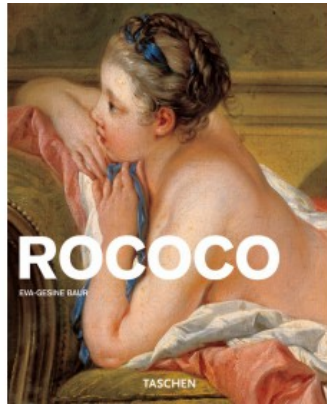
In the Southern Netherlands, most notably under the influence of Rubens, a style of landscape painting developed which, for all its differences, bore many similarities with that of the Dutch school. This is evident, for example, in the work of Jan Sibrenchts (1627–1703) of Antwerp, who integrated Dutch elements into Flemish painting. Certain components which remained the preserve of individual specialists in Dutch painting can be found together in a single painting in the work of the Flemish artists: calm and sweeping plains are thus combined with bizarrely vibrant mountains, or the idyll of a river meandering through a shady forest with a sweeping view towards a distant horizon. Rubens's later work includes some of the finest landscape paintings in the history of European art. The wealth of nature is reflected in the colour spectrum, making Flemish rural life appear like some lost Arcadia, and the young men and women bringing in the harvest seem to hail from some strange metamorphosis of deities in disguise. The difference between Dutch and Flemish painting might be described, albeit with some exaggeration, as follows: in Dutch painting, we find beauty rendered in a concentration of the representational, whereas in Flemish painting the representation of the world appears to be a vehicle for poetic metaphor.

Genre painting, as it has come to be known (for lack of a better description), encompasses the entire circle of social themes: portrayals of scenes from everyday life, music-making, love, rakish living, tooth-pulling, the doctor's visit or the self-portrait of the artist in his studio. Needless to say, there were specialists for each individual type within the field of genre painting. Steen was regarded as a specialist of the suttily rendered “topical world,” involving moralizing or raucous scenes, while Gabriel Metsu (1629–1667) concentrated his efforts on minutely detailed portrayals of tranquil interiors. Brasser and Adriaen van Ostade (1610–1684) made small-scale peasant genre paintings their speciality. Though such a list could easily be extended ad infinitum, to do so would risk lending weight to a misunderstanding of Netherlandish genre painting that has been prevalent since the 19th century. This misunderstanding has tended to arise when the



Simon Vouet  
*The Rape of Europa*, c. 1640  
 Oil on canvas, 179 x 143.5 cm  
 (70 7/8 x 56 1/2 in.)  
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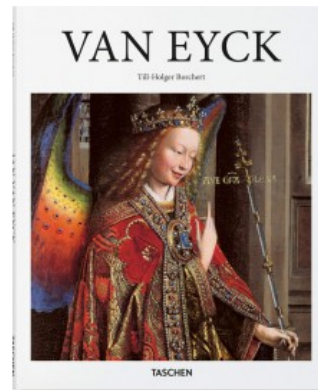
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