

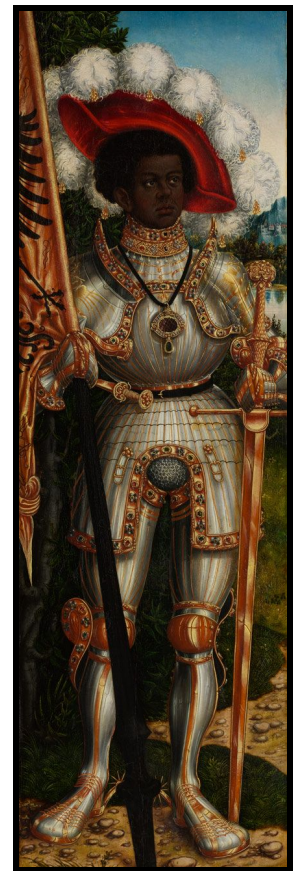
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Art History Final Project

Themed Museum Tour: Emotional and Stylistic Differences between Renaissance and Baroque Art in Fifteenth to Sixteenth Century Europe

In this museum tour guide, I will be discussing and highlighting the differences between *Renaissance* and *Baroque* art in terms of their respective styles. Both Renaissance and Baroque paintings pay attention to fine details such as expression, scenery, color, and theme. Although both styles share a vast amount of similarities, there are also differences between both styles. Baroque art in seventeenth century Europe focused on dramatic expressions, non-idealism, dynamism, and physical movement. Renaissance paintings in fifteenth century Europe resembled serenity, stillness, calmness, and are idealized. During the tour, we will examine several Renaissance and Baroque paintings and analyze the fine details for each one of them. We will begin the tour in the Renaissance exhibition and then conclude the tour with the Baroque exhibition.

First Exhibition: Renaissance Paintings in Fifteenth Century Europe

In the first exhibition, I will be discussing two Renaissance paintings and highlighting the specific characteristics of each painting and its relationship to each other. The first Renaissance painting we will be examining first is *Saint Maurice* who was painted by a German painter named Lucas Cranach. The painting is an oil on linden medium and was painted in 1520. This is the first of two paintings that perfectly captures high renaissance work. The painting shows Maurice, a Roman legion commander who was martyred for refusing the kill Christians. We see vibrant red, gold, and white colors in his armor indicating a very luxurious and crafty armor only for a man of high authority. The painting in whole is linear; there is almost no curvature in his body and limbs, showing a traditional pose a soldier would make. Something we should



Saint Maurice

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take note of the most is his facial expression. He has a straight face while looking to his left in our perspective. We will touch back on the facial expression and the physical posture later since they are one of the key differences between Renaissance and Baroque art.

The second painting we are looking at is *Boy with a Greyhound*, by Italian painter Paolo Veronese or Caliari. This painting was made around the 1570s. The medium is oil on canvas. This painting resembles more of a traditional Renaissance portrait. Specifically, some believe this painting is a portrait of a young man from a Venetian family. This painting is very similar to the painting we have just examined. Both paintings resemble portraits of men. Similarly, this young man is also displaying almost no curvature in his posture and is leaning his head towards high left from our perspective. Also, the portrait is linear just like in *Saint Maurice*. As you can see, both of these Renaissance portraits share almost the same characteristics in their style and depth. Once we move onto the Baroque Exhibition, we will immediately see similarities and most importantly, differences.



Boy with a
Greyhound

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Second Exhibition: Baroque Paintings in Sixteenth Century Europe

We reach our second destination: Baroque art in sixteenth century Europe. We start off our second exhibition by examining *The Lamentation*, painted by man named Italian Domenico Zampieri in 1603. Immediately, we notice a couple of similarities and differences from the past two Renaissance paintings/portraits. First, we will discuss the background behind this painting. We see two women, two babies, an elderly man, and a naked man who appears to be dead. The two women appear to be grieving over the dead man. This brings us into the first immediate difference from Renaissance art. Here, we see expression on these women's faces. Also, unlike the linear posture in the two Renaissance paintings, we see a lack of linearity and an abundance of diagonals indicating a sort of dynamic movement. Both women have their hand up in disbelief and the pale man who appears to be dead is lying on the women's lap. In all of these figures, their posture are curved and strongly displays real-time movement. It is as if this painting was a snapshot of them moving in real-time.



The Lamentation

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As we move onto the second Baroque painting, we see a vastly different set and theme from the previous three paintings. *Merry Company on a Terrace*, by Dutch painter Jan Steen was painted in 1670. The medium is oil on canvas. In the painting, we see several figures with definitive expression and non-linear posture. The painter, Jan Steen painted this to depict his own household. The only figure that is looking directly at us, the viewers, is the woman in the center, Jan Steen's wife. She appears to be holding an empty wine glass and is smiling. The man on the far left is the painter himself, Jan Steen. He also appears to be smiling. Additionally, all of these figures seem to be smiling and are in unique postures. Yet again, we observe similarities amongst Baroque art that distinguishes itself from Renaissance art. The painting has a lot of emotional intensity and energy. Also, there are several diagonals in the postures of every figure, indicating energy and movement.



Merry Company on a Terrace

This painting will mark the last step of our tour. It is also another Baroque painting. This was painted by Claude Lorraine of France during the 1620s. What are some of the characteristics that mark this a Baroque painting? We see a lack of emotion and expression in everyone's faces, so that isn't the main characteristic. This painting appears to be as if the painter had taken a picture



Departure of the Amazons

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of a battle that is happening in real-time. This is one of the main characteristics in Baroque art and was also observed in *The Lamentation*. We are literally looking a group of warrior women fighting each other. Most of the women in this painting occupy a specific physical movement in space.

Now that we have concluded our tour of the Renaissance and Baroque exhibition, what were the distinguishing features between each painting from these two time periods? We saw in the two Renaissance paintings, both were portraits of a man standing still in time. Additionally, both men shared a lack of emotion and expression. On the other hand, the latter three Baroque paintings depicted people expressing different emotions. Additionally, two of the Baroque paintings we examined felt like they were pictures taken in real-time. This distinguishing feature sets Baroque paintings from Renaissance paintings. Baroque paintings made us, the audience, feel involved in the setting. Also, there was a lot of physical and emotional energy/intensity which added more to the setting. The two Renaissance paintings were much calmer and stable. We, the audience, felt more distant from the setting. These features highlight the differences in styles from both time periods. I hope you learned a lot during this tour!

Bibliography: Museum Sites

1. "The Lamentation." *The Met's Heilbrunn Timeline of Art History*, www.metmuseum.org/toah/works-of-art/2008.72/; accessed December 17, 2018, <https://www.metmuseum.org/toah/works-of-art/2008.72/>

This link is coming directly from The Met website and gives a brief catalogue description of *The Lamentation*. I will incorporate this into my final project by paraphrasing their descriptive analyses and keywords so I can easily distinguish features between Renaissance and Baroque art.

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2. "Saint Maurice." *The Met's Heilbrunn Timeline of Art History*,
www.metmuseum.org/exhibitions/listings/2015/cranach-saint-maurice.

This link is also taken directly from The Met website. In the site, the author explains the significance of the exhibition which involved other works of art that were painted/made during the same time period and location. This allowed me to analyze the distinguishing features of the time and apply it to *Saint Maurice*. The website also had a YouTube video which helped me analyze the portrait even more.

3. "Departure of the Amazons." *The Met's Heilbrunn Timeline of Art History*,
<https://www.metmuseum.org/toah/works-of-art/1976.100.6/>; accessed December 16, 2018.

There was no specific museum site that helped me understand this painting. Instead, I used the generic Met catalogue description of the painting. It gave me the basic information I needed, such as the dimensions, the medium, the historical and political background, and the artist who painted it. It also listed some features I incorporated into my final project and used it to compare and contrast styles between this painting and other paintings.

Bibliography: Magazines/Journals/Articles

1. <https://www.metmuseum.org/pubs/bulletins/1/pdf/3257799.pdf.bannered.pdf>

This is an extensive pdf article of *The Merry Company on a Terrace*. It was a really helpful addition to my final project because it nicely explained the background/history of the painter (Jan Steen) and why he incorporated himself into his own painting. In addition to that, the article also analyzes every single character in the painting in depth. One theme the author of the article focused on was the emotional intensity of the painting. This is one feature I incorporated into my

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final project and it was also a useful addition to the list of differences between Renaissance and Baroque art.

2. <http://www.artmuseums.com/giotto.htm#.XBw-Dy2ZN0s>

This article laid out a detailed formal analysis of *The Lamentation*. Although the painting was different from the one in The Met, it provided me with more background historical details I did not comprehend at first. I only paid attention to the theme of the entire painting because there are many different alterations of this painting and most of them share a similar theme.