

CARAVAGGIO

Gilles Lambert



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CARAVAGGIO (GB) #BASICART

Gilles Néret, Gilles Lambert

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Hardcover with dust jacket

cm 21,0 x 26,0, 96 pp.

english

9783836559935

10.00€

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A painter ahead of his time

Rebellious art from the Baroque age

Notorious bad boy of Italian Baroque painting, Caravaggio (1571–1610) is finally getting the recognition he deserves. Though his name may be familiar to all of us, his work had been habitually detested and forced into obscurity. Not only was his theatrical realism unfashionable in his time, but his sacrilegious subject matter and use of lower-class models were violently scorned.

Caravaggio's great work had the misfortune of enduring centuries of disrepute. It wasn't until the end of the 19th century that he was rediscovered and, quite posthumously, deemed a great master. He is now considered the most important painter of the early Baroque period; without him there would have been no Ribera, Zurbarán, Velázquez, Vermeer or Georges de La Tour. Frans Hals, Rembrandt, Delacroix, and Manet would have been different.

In this book you'll find over 50 of Caravaggio's best paintings; we think you'll agree that he was a genius beyond his time.

About the Series:

Each book in TASCHEN's Basic Art series features:

- a detailed chronological summary of the life and oeuvre of the artist, covering his or her cultural and historical importance
- a concise biography
- approximately 100 illustrations with explanatory captions

The editor:

Gilles Néret (1933–2005) was an art historian, journalist, writer, and museum correspondent. He organized several art retrospectives in Japan and founded the SEIBU Museum and the Wildenstein Gallery in Tokyo. He directed art reviews such as *L'Œil* and *Connaissance des Arts* and received the Élie Faure Prize in 1981 for his publications. His TASCHEN titles include *Salvador Dalí: I dipinti*, *Matisse* and *Erotica Universalis*..

The author:

Gilles Lambert was born in Paris in 1928. In love with Italy, he spent his whole life between the capitals Paris and Rome and translated a number of works on the Seicento from the Italian. With André Labarthe, he founded the journal *Constellation* in the 1950s, and subsequently worked for the *Figaro Littéraire* and *Paris Match*. He has written monographs on Auguste Mariette and Caravaggio.

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The Death of the Virgin found no taker: it was eventually bought for the collection of Vincenzo Giustiniani, Duke of Bracciano, on the advice of Roberto, who had spent his fortune on his own villa in Bracciano. Roberto was fascinated by the painter, and the work of Caravaggio through his thought it a. Telling that Caravaggio did not make preparatory drawings. In such the painting was sold to Charles I of England, along with the majority of the Duke of Bracciano's collection. At the death of the King, it was briefly in the possession of the Puritan banker Johnes, before being acquired by Louis XIV.

Caravaggio meanwhile, did little or nothing in fulfillment of his Santa Maria del Popolo contract. Valentin was alarmed to find that Caravaggio had returned to his friends from the Roman underworld, was again quarrelling and drinking, and occasionally disappeared without trace. His correspondence appeared to point a. Clues to his past life in the Marche-Umbria area, who was increasingly prominent. The original, which was available for a contemporary copy, was identified as being, it is now in the Palazzo degli Alberti in Pistoia. The inscription and general gain of Christ are best reading. The inscription was drawn from a well known model and depicting portions of Caravaggio. It also appeared in a remarkable short time, as Rembrandt's painting, II, p. 214, a composition painting in which the treatment of light is visible and the very bright colors continue to emerge. This was the only religious work of Caravaggio to be immediately and without reservation accepted by his patron, the Duke of Cardinal Orsini, who commissioned it for the church of the "Chiesa Nuova" of Santa Maria in Vallicella. Roberto made a copy (II, p. 19), though the same seems to be left out the figure of "Mary called Cleopatra".

Valentin eventually finished the contract for Santa Maria del Popolo: it was substituted in 1610 by Ottavio Masini and published in the Burlington Magazine. The two hundred years it was not finished? Caravaggio to carry the light and the light conditions. It specified two paintings, one of San Luigi dei Francesi, though slightly smaller: they were originally to have been painted in separate panels, but were finally executed as a canvas. The subject proposed by Cardinal Orsini was the Crucifixion of Santa Rosa (Luce, II, p. 16) and the Crucifixion of Santa Rosa (Luce, II, p. 16). It is a very strange Caravaggio holding in these very conventional subjects. Nevertheless, he was not. Today the paintings can still be seen clearly in Santa Maria del Popolo, and the statements and conditions of the Roman, just as they were thought by Caravaggio.

But things did not go smoothly. Caravaggio's work perhaps with the first version of the paintings since he was artistic, conceptual problems in the final arrangement of the chapel. The first Crucifixion of Santa Rosa to appear the one in the Florentine, and the first Crucifixion of Santa Rosa in the Vatican collection (Luce, II, p. 16). The second Crucifixion (II, p. 16) was delivered, and it is notable that the Crucifixion of Santa Rosa was quite different: the inscription was following to enter the heavy system which the artist included. The first finished was revealed by one of Caravaggio's most models, who also appears in the San Luigi dei Francesi painting, and in the first on the right side figure. However probably observed it as "a study to have a heavy weight can be visual without a machine". After many doubts and hesitations, the work was accepted.

In with the Death of the Virgin, Caravaggio's interpretation of the Crucifixion of Santa Rosa was intensely personal. The artist accepted almost the entire space of the picture. A Profile of Santa Maria is said to have served as model.



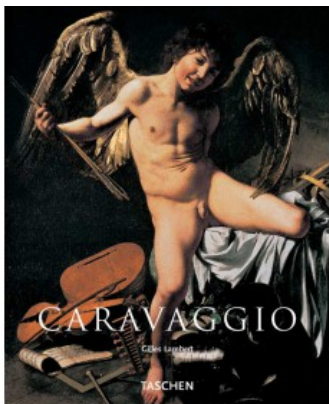
Caravaggio, La Croce di San Pietro, olio, 1601. Museo di San Pietro in Vincoli, Roma. (Fonte: WikiArt.org)

Caravaggio and his work were initially felt by the group. (Fonte: WikiArt.org)

Fonte: WikiArt.org
The Crucifixion of Saint Peter, 1601, oil on canvas, Museo di San Pietro in Vincoli, Rome. (Fonte: WikiArt.org)

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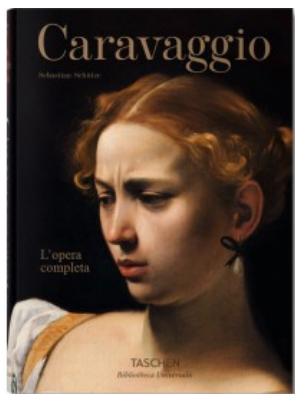
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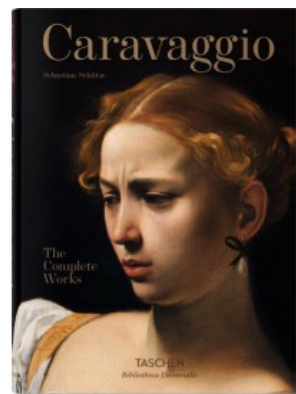
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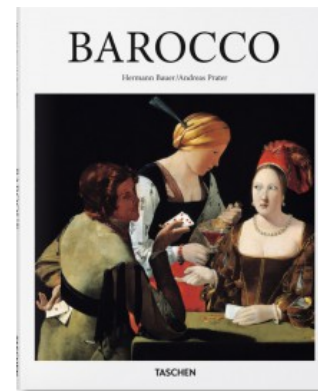
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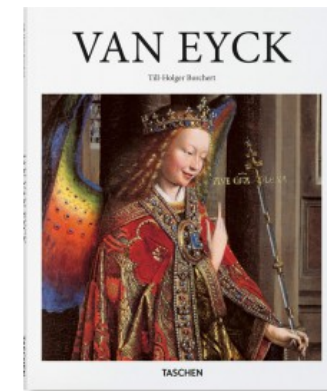
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