



TODD P. OLSON

CARAVAGGIO'S PITIFUL RELICS

Caravaggios Pitiful Relics

Jesse M. Locker



Caravaggios Pitiful Relics:

Caravaggio's Pitiful Relics Todd Olson, 2014 The renowned Italian painter Michelangelo Merisi da Caravaggio 1571 1610 established his career in Catholic Rome making paintings that placed particular importance on sacred relics and the glorification of martyred saints Beginning with his early works Caravaggio was intensely engaged with the physical world He not only interrogated appearances but also experimented with the paint's material nature Caravaggio's Pitiful Relics explores how the artist's commitment to materiality served and ultimately challenged the Counter Reformation church's interests In his first ecclesiastical commission Caravaggio offered an unconventional representation of martyrdom that collapsed the borders between art contemporary religious persecution iconoclasm and relics in early Christian catacombs Yet his art controversially and eventually led to a criminal trial After he had fled from Rome in disgrace his major altarpiece depicting the death of the Virgin Mary portraying her mortality rather than her sanctity was removed Caravaggio's materiality came into conflict with changing notions of the sacred thereafter the sacred object became a secular work of art marking the displacement of the relic

Pitiful Relics Todd Olson, 2002 *Caravaggio* Michelangelo Merisi da Caravaggio, 2006 This volume considers Caravaggio's revolutionary realism from a range of perspectives presenting new avenues for research by a plurality of leading scholars First it advances our understanding of Caravaggio's relationship with the new science of observation championed by Galileo Second it examines afresh the theoretical nature and artistic means of Caravaggio's seemingly direct realism Third it extends the horizons of research on Caravaggio's complex intellectual and social milieu between high and low cultures Genevieve Warwick is Senior Lecturer in the Art History department at the University of Glasgow

Caravaggio and the Creation of Modernity Troy Thomas, 2016-10-15 Now in paperback an accessible and beautifully illustrated account of Caravaggio as a catalyst for modernity Undeniably one of the greatest artists of all time Michelangelo Merisi da Caravaggio would develop a radically new kind of psychologically expressive realistic art and in the sixteenth and seventeenth centuries would lay the foundations for modern painting His paintings defied tradition to such a degree that the meaning of his works has divided critics and viewers for centuries In this original study Troy Thomas examines Caravaggio's life and art in relationship to the profound beginnings of modernity exploring the many conventions that Caravaggio utterly dismantled with his extraordinary genius Thomas begins with an in depth look at Caravaggio's early life and works and examines how he refined his realism developed his obsession with darkness and light and began to find the subtle and clever ambiguity of genre and meaning that would become his trademark Focusing acutely on the inherent tensions contradictions and ambiguities within Caravaggio's paintings Thomas goes on to examine his mature religious works and the ways he created a powerful but stark and enigmatic expressiveness in his protagonists Lastly he delves into the artist's final hectic years as a fugitive killer evading papal police and wandering the cities of southern Italy Richly illustrated in color throughout *Caravaggio and the Creation of Modernity* will appeal to all of those fascinated by the history of art and the

remarkable lives of Renaissance masters **The Moment of Caravaggio** Michael Fried, 2023-10-17 A major reevaluation of Caravaggio from one of today's leading art historians This is a groundbreaking examination of one of the most important artists in the Western tradition by one of the leading art historians and critics of the past half century In his first extended consideration of the Italian Baroque painter Michelangelo Merisi da Caravaggio 1573-1610 Michael Fried offers a transformative account of the artist's revolutionary achievement Based on the A W Mellon Lectures in the Fine Arts delivered at the National Gallery of Art *The Moment of Caravaggio* displays Fried's unique combination of interpretive brilliance historical seriousness and theoretical sophistication providing sustained and unexpected readings of a wide range of major works from the early *Boy Bitten by a Lizard* to the late *Martyrdom of Saint Ursula* The result is an electrifying new perspective on a crucial episode in the history of European painting Focusing on the emergence of the full-blown gallery picture in Rome during the last decade of the sixteenth century and the first decades of the seventeenth Fried draws forth an expansive argument one that leads to a radically revisionist account of Caravaggio's relation to the self-portrait of the role of extreme violence in his art as epitomized by scenes of decapitation and of the deep structure of his epoch-defining realism Fried also gives considerable attention to the art of Caravaggio's great rival Annibale Carracci as well as to the work of Caravaggio's followers including Orazio and Artemisia Gentileschi Bartolomeo Manfredi and Valentin de Boulogne Please note All images in this ebook are presented in black and white and have been reduced in size *Caravaggio* Lilian H. Zirpolo, 2023-04-05 Michelangelo Merisi da Caravaggio's life was turbulent and short He was only in his late thirties when he died and yet he managed to achieve tremendous artistic success A native of Caravaggio near Milan he was born in 1571 and moved to Rome after training with Simone Peterzano a pupil of Titian In the papal city his talent was recognized by the influential collector and art connoisseur Cardinal Francesco Maria del Monte who promoted his art Within a few years Caravaggio became one of the most sought-after painters in Italy and abroad His style was so striking and unique that artists from all over adopted it as their own *Caravaggio A Reference Guide to His Life and Works* focuses on his life his works and legacy It features a chronology an introduction offers a brief account of his life a cross-referenced dictionary section contains entries on his individual paintings public commissions his patrons his followers and the techniques he used in rendering his works [Editing the Image](#) Mark Arthur Cheetham, Elizabeth Legge, Catherine M. Soussloff, 2008-01-01 *Editing the Image* looks at the editing of visual media as both a series of technical exercises and as an allegory *An Artful Relic* Andrew R. Casper, 2021-09-09 Winner of the 2022 Roland H Bainton Book Prize from the Sixteenth Century Society Conference In 1578 a fourteen-foot linen sheet bearing the faint bloodstained imprint of a human corpse was presented to tens of thousands of worshippers in Turin Italy as one of the original shrouds used to prepare Jesus Christ's body for entombment From that year into the next century the Shroud of Turin emerged as Christianity's preeminent religious artifact In an unprecedented new look Andrew R Casper sheds new light on one of the world's most famous and controversial religious objects Since the early

twentieth century scores of scientists and forensic investigators have attributed the Shroud's mysterious images to painterly natural or even supernatural forces Casper however shows that this modern opposition of artifice and authenticity does not align with the cloth's historical conception as an object of religious devotion Examining the period of the Shroud's most enthusiastic following from the late 1500s through the 1600s he reveals how it came to be considered an artful relic a divine painting attributed to God's artistry that contains traces of Christ's body Through probing analyses of materials created to perpetuate the Shroud's cult following including devotional historical and theological treatises as well as printed and painted reproductions Casper uncovers historicized connections to late Renaissance and Baroque artistic cultures that frame an understanding of the Shroud's bloodied corporeal impressions as an alloy of material authenticity and divine artifice This groundbreaking book introduces rich new material about the Shroud's emergence as a sacred artifact It will appeal to art historians specializing in religious and material studies historians of religion and to general readers interested in the Shroud of Turin

Ribera's Repetitions Todd P. Olson, 2025-01-14 The seventeenth century Valencian artist Jusepe de Ribera spent most of his career in Spanish Viceregal Naples where he was known as Lo Spagnoletto or the Little Spaniard Working under the patronage of Spanish viceroys Ribera held a special position bridging two worlds In Ribera's Repetitions art historian Todd P Olson sheds new light on the complexity of Ribera's artwork and artistic methods and their connections to the Spanish imperial project Drawing from a diverse range of sources including poetry literature natural history philosophy and political history Olson presents Ribera's work in a broad context He examines how Ribera's techniques including rotation material decay through etching and repetition influenced the artist's drawings and paintings Many of Ribera's works featured scenes of physical suffering from Saint Jerome's corroded skin and the flayed bodies of Saint Bartholomew and Marsyas to the ragged beggar philosophers and the eviscerated Tityus But far from being the result of an individual sadistic predilection Olson argues Ribera's art was inflected by the legacies of the Reconquest of Spain and Neapolitan coloniality Ribera's material processes and themes were not hermetically sealed in the studio rather they were engaged in the global Spanish Empire Pathbreaking and deeply interdisciplinary this copiously illustrated book offers art history students and scholars a means to see Ribera's art anew

Art and Reform in the Late Renaissance Jesse M. Locker, 2018-08-14 Drawing on recent research by established and emerging scholars of sixteenth and seventeenth century art this volume reconsiders the art and architecture produced after 1563 across the conventional geographic borders Rather than considering this period a degraded afterword to Renaissance classicism or an inchoate proto Baroque the book seeks to understand the art on its own terms By considering artists such as Federico Barocci and Stefano Maderno in Italy Hendrick Goltzius in the Netherlands Antoine Caron in France Francisco Ribalta in Spain and Bartolomeo Bitti in Peru the contributors highlight lesser known reforms of art from outside the conventional centers As the first text to cover this formative period from an international perspective this volume casts new light on the aftermath of the Renaissance and the beginnings of

Baroque

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