

Gianlorenzo Bernini



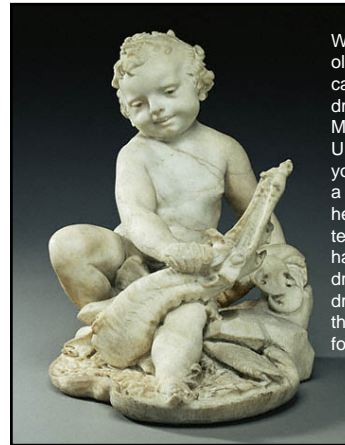
"Bernini was a sculptor, painter and architect and a formative influence as an outstanding exponent of the **Italian Baroque**. He was an exceptional portrait artist and owes to his father his accomplished techniques in the handling of marble and also an impressive list of patrons that included the Borghese and the Barberini families.

Apollo and Daphne
1622-25



By 1624 he had adopted an expression that was passionate and full of emotional and psychological energy. His figures are caught in a transient moment from a single viewpoint, bursting into the spectator's space.

Self-Portrait 1615-18 He was seventeen when he started this piece and finished when he was twenty



When he was sixteen years old, Gianlorenzo Bernini carved this marble boy with a dragon for the palace of Maffeo Barberini, later Pope Urban VIII. Even at this young age, Bernini was such a skilled marble sculptor that he could differentiate the textures of pudgy flesh, soft hair, waves of water, and dragon scales. A hole in the dragon's mouth shows that the sculpture was used as a fountain.

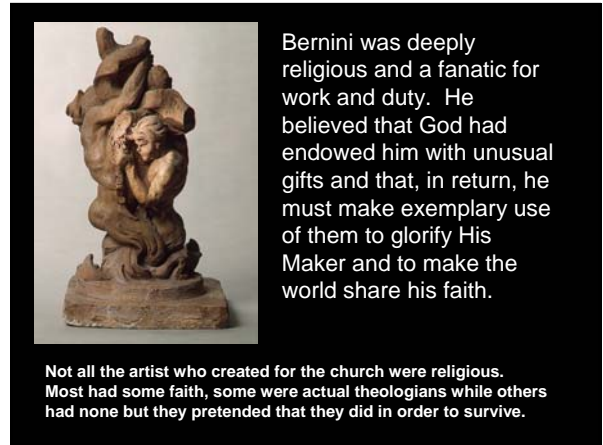
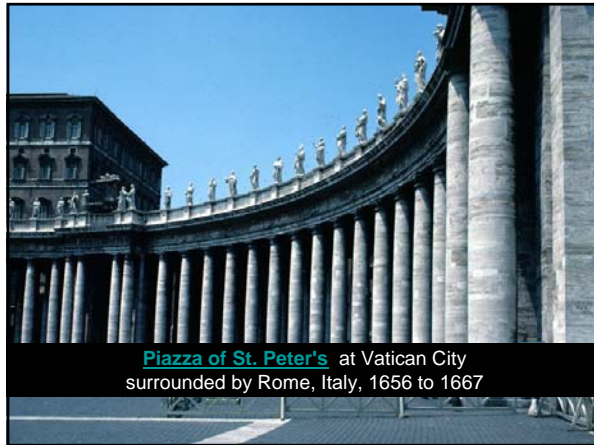


The Goat Amalthea with the Infant Jupiter and a Faun- 1615



He began his career as a student of his father **Pietro Bernini (1582-1629)**, a sculptor who had trained him. This trained advance this young man quicker than any other artist before him.

Chair of St. Peter - 1658



Anthony Van Dyck

Sir Anthony van Dyck

March 22, 1599 –December 9, 1641

was a Flemish Baroque artist who became the leading court painter in England. He is most famous for his portraits of King Charles I of England and Scotland and his family and court, painted with a relaxed elegance that was to be the dominant influence on English portrait painting for the next 150 years. He also painted biblical and mythological subjects, displayed outstanding facility as a draftsman, and was an important innovator in watercolor and etching.

Van Dyck



Crowning with Thorns c.1620

Van Dyck



Evangelist John c.1620

Van Dyck



Moses and the Serpent c. 1621

Van Dyck



Samson and Delilah c. 1620

Van Dyck was born to prosperous parents in Antwerp. His talent was evident very early, and he was studying painting with Hendrick van Balen by 1609, and became an independent painter around 1615, setting up a workshop with his even younger friend Jan Brueghel the Younger. By the age of fifteen he was already a highly accomplished artist. He was admitted to the Antwerp painters' Guild of Saint Luke as a free master by 1618. Within a few years he was to be the chief assistant to the dominant master of Antwerp, and the whole of Northern Europe, **Peter Paul Rubens, who made much use of sub-contracting artists as well as his own large workshop.** Rubens referred to the nineteen-year-old Van Dyck as 'the best of my pupils'. The nature of their relationship is unclear, however, it has been speculated that Van Dyck was a pupil of Rubens from about 1613,

Van Dyck



The Arrest of Christ

Van Dyck



The Assumption of the Virgin

His great success compelled van Dyck to maintain a large workshop in London, a studio which was to become "virtually a production line for portraits". According to a visitor to his studio he usually only made a drawing on paper, which was then enlarged onto canvas by an assistant; he then painted the head himself. The clothes were left at the studio and often sent out to specialists. In his last years these studio collaborations accounted for some decline in the quality of work. In addition many copies untouched by him, or virtually so, were produced by the workshop, as well as by professional copyists and later painters.

Van Dyck



The Descent of the Holy Spirit

Van Dyck



The Rest on the Flight to Egypt c.1630

Van Dyck



The Virgin Child with Donors