

Feb 7th, 1:30 PM - 2:30 PM

New Research in Renaissance and Baroque Art

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1:30-2:30 PM (Learning Commons # 1311)

New Research in Renaissance and Baroque Art

Chair: Dr. Agnieszka Whelan

Department of Art

The Interior of The Arnolfini Portrait by Jan van Eyck

By ANDREA DALTON (Mentor: Dr. Agnieszka Whelan)

The paper investigates the interior setting of The Arnolfini Portrait and asks the question whether the established reading of the space as the symbolic and spiritual realm is correct. This investigation begins with looking into the ancestries of both Giovanni Arnolfini and Giovanna Cenami and continues with an exploration of common practices for merchants at the time. The analysis then connects possible meanings to many of the objects in the room. It then concludes that the painting may be read entirely as a profane scene with objects of spiritual devotion present.

Rosso Fiorentino: A Metaphorical Message for the Masses

By OLIVIA MORGAN (Mentor: Dr. Anne Muraoka)

During the time of Florentine painter Rosso Fiorentino, Europe was experiencing a myriad of changes within its culture. From the emergence of Mannerist artists, to the revolutionary Ninety-Five Theses of Martin Luther, there were plenty of sources of inspiration for the artists of that time. Typically cast as merely a Mannerist painter Rosso Fiorentino presents more than Mannerist conceit in his Deposition. I will argue that Rosso dramatically depicted this biblical scene with the intention of challenging the current spiritual and theological belief system of the Florentine church, while also communicating his own personal convictions concerning the Christian faith.

The Face of Change: Mannerism and Modern Art Movements as Reflections of Crisis

By CRISTINA IRIZARRY (Mentor: Dr. Anne Muraoka)

The Mannerist artists of the sixteenth century created a style that surprised and shocked their viewers. These artists emerged out of a time of great uncertainty and change in the social-political and religious environments in which they lived. This paper argues that Mannerism should be considered a forerunner to the artistic demonstrations of more modern styles - such as Dada, Surrealism, and Abstract Expressionism - and how crisis can lead to innovation. The works we now encounter by the artists of these movements are their own protests against a reality they were discontented with.

The Jokes on You: The Jokes and Innovations of Guiseppe Arcimboldo's Allegorical Portraits

By CARLY SUTPHIN (Mentor: Dr. Anne Muraoka)

Giuseppe Arcimboldo was a celebrated sixteenth-century artist in his time, yet, contemporary art historians debate his impact. It has been argued that his allegorical portraits were comedic jokes of the royal court. In this paper, I will argue that Arcimboldo was in fact a great innovator of his time. I will demonstrate that his allegorical portraits are more than visual puns. He paved the road in elevating the still life in the hierarchy of genres, and more importantly to the development of highly intellectual styles of art such as Surrealism and Conceptual art.

Identifying St. Matthew

By YVONNE FREDERICK (Mentor: Dr. Anne Muraoka)

The artwork of the Baroque painter Caravaggio is overshadowed by his notorious reputation as a secular individual. He has been charged with being misinformed in all things sacred due to the method in which he arranged religious figures in his biblical scenes, particularly St. Matthew in The Calling of St. Matthew. From its completion in 1601, St. Matthew was undeniably identified as the bearded man in the painting. This paper will demonstrate that Caravaggio's informed relationship with religious doctrine, St. Matthew's traditional attributes, and varying accounts from the artist's biographers, aid in proposing an alternative identification for St. Matthew.