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As one of the leading figures in Baroque architecture, Gian Lorenzo Bernini managed to explore the essence both of solitary craftsmanship and combined efforts in resourceful level of artistry where he delegated tasks to students and contemporaries in order to provide the Baroque style with theatrical balance in theme. By the time the Baroque period realized the indispensable aspect of perceiving a human body in action, in the early 17th century, Bernini took the challenge of reinventing the nude and static David of the Renaissance into a version filled with dynamism. Besides the traditional pose intended to be examined of mere external traits, his work extends to be judged at spatial encounter outside of confines embedded on the surface of the structure alone.

Apparently, Bernini's main concern was with surface and texture and with the conveyance of movement. This objective is further reflected in the creations of "The Ecstasy of St. Teresa" and the "Throne of St. Peter" whereby the former is sculpted in such fashion as to portray the most significant event in the life of St. Teresa. The marble sculpture specifically depicts her in a state of spiritual rapture when pierced to heart by an angel's fiery spear. Through her autobiography, St. Teresa confesses that the pain she felt at the moment was overly intense that it caused her instead to be overcome with delight and relish sweetness in place of the excruciating strikes. Bernini grants this justice in rendering the structure to be chiseled off into the most refined detail from which to imagine a height of enlightenment possibly reached by St. Teresa as well as the look of solemnity sprawled across her face in a position that indicates utter removal of consciousness

about the physical world. As a scholarly work, "The Ecstasy of St. Teresa" may be observed to have signified the artist's regard for an intellectual approach in which spirituality is deeply valued. Bernini could not afford to neglect this aspect as well in "The Throne of St. Peter" in St. Peter's Basilica in Rome. He is known to have utilized a mixture of gilded bronze, gold, wood, and stained glass in this prominent object believed to have been sat on by St. Peter himself.

(1) Discuss the influence of Caravaggio on artists such as Georges de la Tour, Rembrandt, Franz Hals, and George de la Tour.

As a master of radical naturalism, Caravaggio is found to have greatly influenced the Baroque paintings with a unique sense of physical and emotional realism under dramatic technique with lighting which also amply manifests in the style of Georges de La Tour. Since the concept of radical naturalism acknowledges strategic presentation of nature in the field of art, Caravaggio's pieces have gone beyond the basic effects of poignant themes such as torture, decapitation, severe illness, death, and hints of religious controversies especially those occurring in biblical times. Though La Tour made use of nocturnal effects of lighting, his creations build on a separate dimension that lacks dramatic elements which distinguish his naturalist identity from that of Caravaggio and such difference can be verified with La Tour's "Dice-Players" and "The Hurdy-Gurdy Player" which, by meticulous geometry, exhibit much stillness than mobility. Rembrandt, likewise, resembles Caravaggio in his endeavor with chiaroscuro wherein elements of light and shadow are strategized theatrically to achieve a sensational result around the thematic subjects as in his "The Abduction of Europa" and "Self

Portrait” in addition to the etchings for which the chief part of his career was focused. On the contrary, even if the paintings of Frans Hals may be identified from a Baroque perspective, his way with brushstrokes are less characteristic of Caravaggio’s main principle out of which Hals only derived a portion of radical naturalism in application for instance to his “ Gypsy Girl” and “ Malle Babbe.”

Works Cited

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