

Todd P. Olson, *Caravaggio's Painful Relics*, Yale University Press, New Haven and London, 2014, 260 pages, hardback, ISBN: 9780300190137, \$65.00

What more could there possibly be to say about the artist known as 'Caravaggio'? Art history's love affair with the artist since the middle of the twentieth century has generated an inundation of scholarship and commentary, not all of it written by art historians. This has ranged from sensationalist interpretations based on biographical speculation, to psychoanalytic readings of decapitation and castration and postmodern academic manoeuvres. While the diverse methodologies that have been enlisted to interpret Caravaggio's work have yielded productive insights, the lament has been that there has been too much of too little quality. For example, much criticism has perpetuated a mythologizing construction of Caravaggio, framing the artist as something of an 'enfant terrible' of early modern painting. Others have rested heavily on reading his work through binaries of 'sacred' and 'profane', or 'idealism' and 'naturalism'. These categories have been problematic in so far as they have overdetermined Caravaggio's work as the expression of the visual politics of the Counter-Reformation and or stylistic binaries used to categorise painting in Rome around 1600.

But it seems that the conversation between art history and Caravaggio is far from over. Todd Olson's long awaited monograph from Yale University Press has arrived in another flurry of published scholarship on the artist, alongside the critical anthology *Caravaggio Reflections and Refractions* edited by Lorenzo Pericolo and David M. Stone, also released in autumn 2014.

Olson, Associate Professor of Art History at the University of California Berkeley is author of *Poussin and France: Painting, Humanism and the Politics of Style* (Yale University Press, 2002), and is familiar for introducing new perspectives to the field of Caravaggio studies; for example by framing the artist's work within the contextual material practices of archaeology and medical anatomy of the late sixteenth and early seventeenth centuries. His approach in *Caravaggio's Painful Relics* reflects a continuation of both this interest and the scholarly turn that has brought renewed focus to issues of materiality in art history and across the humanities. Olson posits Caravaggio's immediate environment - Rome c. 1600 - as a symbolic and material site, characterised by dirt, bones, blood-smeared relics, cadavers, and dilapidated ruins. It is from this environment of decaying matter that the book takes its title;

Caravaggios Pitiful Relics

Michael Fried



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

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 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

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

Shakespeare, Caravaggio, and the Indistinct Regard Rocco Coronato,2017-10-31 This volume presents a contrastive study of the overlapping careers of Shakespeare and Caravaggio through the comparison of their strikingly similar conventional belief in symbol and the centrality of the subject only to gradually open it up in an exaltation of multiplicity and the indistinct regard Othello Utilizing a methodological premise on the notions of early modern indistinction and multiplicity Shakespeare Caravaggio and the Indistinct Regard analyses the survival of English art after iconoclasm and the circulation of Italian art and motifs methodologically reassessing the conventional comparison between painting and literature The book examines Caravaggio's and Shakespeare's works in the perspective of the gradual waning of symbolism the emergence of chiaroscuro and mirror imagery underneath their radically new concepts of representation and the triumph of multiplicity and indistinction Furthermore this work assesses the validity of the twin concepts of multiplicity and indistinction as an interpretive tool in a dialectical interplay with much recent work on indeterminacy in literary criticism and the sciences

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

Historical Dictionary of Baroque Art and Architecture Lilian H. Zirpolo,2018-03-13 The baroque period deals with the art created roughly between the end of the 16th and the early years of the 18th centuries The masters of the era include Caravaggio Gianlorenzo Bernini Rembrandt Vermeer Diego Velazquez and Nicolas Poussin The Historical Dictionary of Baroque Art and Architecture Second Edition covers the most salient works of baroque artists the most common themes depicted historical events and key figures responsible for shaping the artistic vocabulary of the era and definitions of terms pertaining to the topic at hand This second edition of Historical Dictionary of Baroque Art and Architecture contains a chronology an introduction and an extensive bibliography The dictionary section has over 600 cross referenced entries on famous artists sculptors architects patrons and other historical figures and events This book is an excellent resource for students researchers and anyone wanting to know more about Baroque art

Art's Realism in the Post-Truth Era Amanda Boetzkes,Maryse Ouellet,2024-05-31 Arguing for the necessity of taking art's contribution to

contemporary realism seriously this edited collection intervenes on contemporary debates about realism by demonstrating that the arts do not simply illustrate philosophical theories The significance of art s realism in times characterised by the normalisation of fake manipulated and distorted representations of reality can only be fully understood by attending to the ways that the arts mediate visualise and even shape reality Each chapter features a different approach to realism and its aesthetic dimensions not only in the visual arts but also in sound art film scientific imaging and literature The Religious Paintings of Hendrick ter Brugghen NatashaT. Seaman,2017-07-05 The first in depth study of the Utrecht artist to address questions beyond connoisseurship and attribution this book makes a significant contribution to Ter Brugghen and Northern Caravaggist studies Focusing on the Dutch master s simultaneous use of Northern archaisms with Caravaggio s motifs and style Natasha Seaman nuances our understanding of Ter Brugghen s appropriations from the Italian painter Her analysis centers on four paintings all depicting New Testament subjects They include Ter Brugghen s largest and first known signed work *Crowning with Thorns* his most archaizing the Crucifixion and the two paintings most directly related to the works of Caravaggio the *Doubting Thomas* and the *Calling of Matthew* By examining the ways in which Ter Brugghen s paintings deliberately diverge from Caravaggio s Seaman sheds new light on the Utrecht artist and his work For example she demonstrates that where Caravaggio s paintings are boldly illusionistic and mimetic thus de-emphasizing their materiality Ter Brugghen s works examined here create the opposite effect connecting their content to their made form This study not only illuminates the complex meanings of the paintings addressed here but also offers insights into the image debates and the status of devotional art in Italy and Utrecht in the seventeenth century by examining one artist s response to them

Realism and Role-Play Marika Takanishi Knowles,2020-12-09 After the heroic nudes of the Renaissance and depictions of the tortured bodies of Christian saints early seventeenth century French artists turned their attention to their fellow humans to nobles and beggars seen on the streets of Paris to courtesans standing at their windows to vendors advertising their wares to peasants standing before their landlords *Realism and Role Play* draws on literature social history and affect theory in order to understand the way that figuration performed social positions *Visualizing Sensuous Suffering and Affective Pain in Early Modern Europe and the Spanish Americas* ,2018-01-03 *Visualizing Sensuous Suffering and Affective Pain in Early Modern Europe and the Spanish Americas* is a trans cultural collection of studies on visual treatments of the phenomena of suffering and pain in early modern culture Ranging geographically from Italy Spain and the Low Countries to Chile Mexico and the Philippines and chronologically from the fourteenth to the eighteenth centuries these studies variously consider pain and suffering as somatic emotional and psychological experiences From examination of bodies shown victimized by brutal public torture to the sublimation of physical suffering conveyed through the incised lines of Counter Reformation engravings the authors consider depictions of pain and suffering as conduits to the divine or as guides to social behaviour indeed often the two functions overlap **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 Sacred Possessions Gail Feigenbaum, S.

Ebert-Schifferer, Galina Tirnanić, 2011 This innovative study explores how interpretations of religious art change when it is moved into a secular context **The Rhetoric of Sincerity** Ernst van Alphen, Mieke Bal, Carel E. Smith, 2009 The essays in this volume demonstrate how the performance of sincerity is culturally specific and is enacted in different ways in different media and disciplines including law and the arts *Sense and the Senses in Early Modern Art and Cultural Practice*

SivToveKulbrandstad Walker, 2017-07-05 Employing a wide range of approaches from various disciplines contributors to this volume explore the diverse ways in which European art and cultural practice from the fourteenth through the seventeenth centuries confronted interpreted represented and evoked the realm of the sensual Sense and the Senses in Early Modern Art and Cultural Practice investigates how the faculties of sight hearing touch taste and smell were made to perform in a range of guises in early modern cultural practice as agents of indulgence and pleasure as bearers of information on material reality as mediators between the mind and the outer world and even as intercessors between humans and the divine The volume examines not only aspects of the arts of painting and sculpture but also extends into other spheres philosophy music and poetry gardens food relics and rituals Collectively the essays gathered here form a survey of key debates and practices attached to the theme of the senses in Renaissance and Baroque art and cultural practice Rethinking the Concept of the Grotesque Shun-Liang Chao, 2017-07-05 How are we to define what is grotesque in art or literature Since the Renaissance the term has been used for anything from the fantastic to the monstrous and been associated with many artistic genres from the Gothic to the danse macabre Shun Liang Chao's new study adopts a rigorous approach by establishing contradictory physicality and the notion of metaphor as two keys to the construction of a clear identity of the grotesque With this approach Chao explores the imagery of Richard Crashaw Charles Baudelaire and Rene Magritte as individual exemplars of the

grotesque in the Baroque Romantic and Surrealist ages in order to suggest a lineage of this curious aesthetic and to cast light on the functions of the visual and of the verbal in evoking it *Politics of Worship in the Contemporary Middle East*
Andreas Bandak, Mikkel Bille, 2013-04-15 In *Sainthood in Fragile States* a wide range of social scientists explore the contested role of sainthood in the contemporary Middle East By expanding the notion of sainthood to cover both the religious and secular ways of dealing with extraordinary events people and things the volume offers new insights into the way sainthood is embedded in various levels of everyday life as well as national and international politics The case studies highlight how fragility as a central aspect of sainthood is a productive force that often consolidates tales of the extraordinary and is also the source of contesting social identities Contributors include Andreas Bandak Mikkel Bille J rgen Frembgen Sune Haugbolle Angie Heo Daniella Kuzmanovic Edith Szanto and Pnina Werbner

Reviewing **Caravaggios Pitiful Relics**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Caravaggios Pitiful Relics**," an enthralling opus penned by a highly acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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