

National College of Art & Design Faculty of Textiles



Submitted to the faculty of history of art and design and complementary studies in condidacy for the Bachelor of Arts Degree in Textiles. National College of Art & Design Faculty of Textiles



Lynn Kenny

Submitted to the faculty of history of art and design and complementary studies in condidacy for the Bachelor of Arts Degree in Textsles.

ACKNOWLEDGMENTS

I would like to thank Gerry Walker for all his help, encouragement and enthusiasm in the completion of this thesis and also my sister, Julie for the hardwork she put in typing and editing it. I would also like to show my appreciation to the staff in the library.

ALCNOW! CD/CMEX18

¹ writing the to that's there Wall or for all the help encluring oreal an early stand or that there will straight encluring on the these and also not voten being one for the hard off, size particle to party and edificagelt. If we get also the horizon in the appreciation to the horizon.

INDEX

	Page Nos.
INTRODUCTION	1 - 2
Chapter 1:	
Historical Definitions of Baroque	3-8
CHAPTER 2:	
Historical Applications	9 - 15
CHAPTER 3:	
Contemporary Baroque Definition	16 - 24
CHAPTER 4:	
Baroque Characteristics within Nigel Coates and NATO	25 - 31
Chapter 5:	
Baroque in Peter Greenaway The Cook, The Thief, His Wife	
and Her Lover as an Application	32 - 38
CHAPTER 6:	20 42
Angus McBean and Baroque Influences	39 - 43
CONCLUSION	44 - 45

XJGKI

	MOTON	
		Снагта
	of Definitions of Barroque	aireisii i
		CHAPTER
71.0		biadse (

ontemporary Bacoqué Definition. 16 - 24

(4) XET 7.41

Jaroque Characteristics v. il hin Nigel Coates and NATO

Charten St

Naroqua in Peter Creena in J. The Cook, The Thief, His Wile and Her Lover as an Application 32 -

CHARTER 6: Angus McBean and Baroque Induence

NO1501,0510N

F1 - 24

LIST OF FIGURATIVES

Chapter 1	
Fig. 1(a)	Typical 17th century theatre stage - 1670.
Fig. 1(b)	Pannini - 17th century concert scene / Louvre, Paris.
Fig. 2	Masked Ball in 17th century theatre.
Fig. 3	Rococo interior of a German castle.
Fig. 4	Artist's impression of a Neo-Baroque interior.

2

Chapter 2	
Fig. 1	View of St. Peters, Rome.
Fig. 2	Interior of St. Peters, Rome.
Fig. 3	Interior of Rococo style church.
Fig. 4(a)	Baroque style illusionist ceiling.
Fig. 4(b)	Illusionist painting - figurative and architectural elements.
Fig. 5	Interior of St. Peters, Rome.
Fig. 6	The Ecstasy of St. Theresa. (Bernini).
Fig. 7(a)	Supper at Emmanus. (Caravaggio).
Fig. 7(b)	Detail of gestures.
Fig. 7(c)	Detail of basket of fruit.
Fig. 8	The Kermis.
Fig. 9(a)	Young self-portrait of Rembrandt.
Fig. 9(b)	Mature self-portrait of Rembrandt.
Fig. 10	Malle Babbe - (Franz Hals).
Fig. 11(a)	External view of Versailles.
Fig. 11(b)	Hall of Mirrors (Versailles).
Fig. 12(a)	Neuschwanstein (Ludwig).
Fig. 12(b)	Contemporary advertisement, using image of
	Neuschwanstein and Ludwig.

UST OF HOURAIIVES

	1001001.)
Typical Uth contury theatro stage 1570.	(α) f g^{μ}
Pannini - 1785 century concert scene / Louvre, Paris	$Fi_{B_{2}}$ ((b)
Masked Ball in 17th century theatre.	Fig. 2
Radoce interior of a Cerman castle.	Fig. 3 -
Artists impression of a Neo-Baroque interior.	

	S 451941)
View of St. Peters, Rome.	
Interior of sit. Potors, Rome	118 2
Sateriar of Rococa style church.	6. <u>1</u> , 3
Baroque siyle illusionist cetimp.	
Illusionist painting - ligurative and architectural elements.	(d)+ .giii
Interior of St. Peters, Rome.	e gitt
The Restary of St. Theresa. (Bernin).	a. 29 A
Supper at Emolantis. (Caravaggio).	(a) , $7(a)$
Detail of genues.	P_{B} , $\mathcal{T}(\mathbf{b})$
Debuil of basket of fruit.	Fig. 7(c)
The Kermus.	8.86
Young self-portrail of Membrandt.	(i)g. 9(a)
Mature self-portrait of Rembrandt	(d)(.giB
Maile Barrie - (Franz Hals).	
I viental view of Versailles.	(c)ffgH
Hall of Mirrors (Versailles)	(d)11.gift
Neuscinvanstein (Ladwig)	(a) 11 (g)
Confermineary advertisement, using unage of	Fig. 12(b)
anaba Theo picture and and	

LIST OF FIGURATIVES ... CONT'D

Chapter 3	
Fig. 1	Benetton advertisement "Dying for Benetton".

Chapter 4	
Fig. 1	Coate's impression of L'arca di Noé (Noah's Ark) before completion.
Fig. 2	Various actual views of (Noah's Ark).
Fig. 3	Caffe Bongo.
Fig. 4	"The Wall".
Fig. 5	Model of Tokyo Forum.
Fig. 6	Drawing of Tokyo Forum.
Fig. 7(a)	Drawn impression of Jigsaw.
Fig. 7(b)	Interior view of shop.
Fig. 7(c)	Interior drawn impression.

Chapter 5	
Fig. 1(a) & 1(b)	Kitchen scene of film.
Fig. 2	Dining-room scene of film.
Fig. 2(a) & 2(b)	View of table scene.
Fig. 3	Banquet of the officers of St. George Civic Guard Company
	(Franz Hals).

Chapter 6	
Fig. 1	Advertisement with Audrey Hepburn (1951).
Fig. 2	Vivienne Leigh (1938).
Fig. 3	Image of Rene Ray (1938), emerging from clay.

LIST OF FIGURATIVES ... CONT'D

	Linged 1
Benetion advertisement "Dving for Bonetton".	1.81

Lagel -	Coste's impression of L'arca di Noe (Noah & Ark) before
	completion
$\leq 3ri$	Various actual views of (Noah's Aria)
0.017	Catte Burger
1.g.1	$H \otimes M \to H M$
E 1971	musel oy to Ta tobol /
FIS. o	Drawing of Tokyn Foruin.
Fig. 7(a)	Drawn impression of figures
(ig. 7(b)	Interior view of shop.
Fig. 7(c)	Interfor down a impression.

Coupler 5	
(d)1 & (a)1, gif	
S. git	then by -ream scone of tilts.
Fig. 2(a) & 2(b)	View of table scene.
E .giff	Banquet of the officers of 5t, Ceorge Civic Guard Company:
	(alph Vermer)

Advertisement with Audrey Hepister (1931)."	
Viviana Leigh (1938).	
huage of Reno Ray (1938), enverging from clay	$\mathcal{E}_{\rm eff}$ gift

INTRODUCTION

When asked to explain the term Baroque and evaluate its existence, many will refer to a certain period of time, to its artforms and mostly to its elaborate, excessively ornamented type of architecture. But Baroque, however, rather than being a category of artforms, or a period in the history of culture, has continued as an aesthetic, a spirit within a lifestyle, throughout its developing existence in the past few centuries.

In the seventeenth century, Baroque was an uplifting, theatrical form of expression, which was received well by its people, who were thoroughly impressed, excited and immersed within its new and innovative form of expressive art and it has continued to occur, where people find themselves attracted to the delight of the opulent, fantastical and intoxicating elements of such a theatrical artform.

This thesis hopes to provide the reader with an insight into the wonderful and exciting sensations of the Baroque, especially its great revival within contemporary culture.

By tracing back to its historical definition and selective group of practitioners, a basis will be provided to understand its existing and original underlying characteristics.

It will proceed to discuss the existence of contemporary Baroque, in media consumption and in the works of three artists of the Baroque "spirit".

By choosing three artists, admiration has increased greatly, with the accumulation of research and knowledge into their work.

1

NULTODICITON

When asked to explain the form flaroque and evaluate its ovisiones, many of libeler to a cert in period of time, to its artificms and mostly to its elaborate excessional ornanemed type or architecture. But Banques, however, rated than being a category of arthrens, or a period in the history of cullers, has continued as an aesthetic, a spirit within a life-type, throughout its developing existence on the part few centuries.

In the screnberry criticity Banque was an upiliting, thearrical torm of expression which is a relatived well by its prople, who were theorogicly impression eached and immersed within its new and innovative form of expressive of and their quatanued to occur, where people and themselve our erges of the reading of polent, furtherization introdecting elements of web a treatical attacts.

northese hepes to provide the reador with an insight interthom wonderful and exciting sensations of the Foreque, repercially its great revised within replacements calture

A tracing backterits historical definition and selve group of practitioners, a basis will be provided to under tandits evisting and original under very corructeristics.

is will proceed to discuss the existence of contemporary flavorue, in much consumption and in the works of thee activity of the Facogue "spint"

By choosing three artists, administion has increased greath, with the increased greath, with the increased and know beign into their work.

Three different categories have been chosen for discussion: photography by Angus McBean, which suggests how Baroque exists within this century, let alone in the present culture; film, by Peter Greenaway, who represents the expanding enthusiasm of new techniques in cinematic works; and architecture, by Nigel Coates, who creates a thoroughly new and innovative way of providing the cityscape with imaginative forms of architecture. I have different compones have been chosen for discussion photography in chages McGean, which suggests inde Baroquelexists within this century, let afore in the present culture, film, by Peter Graenaway, who repay enty the expanding entitients on of new feelunques in cinematic works; and architecture, by Nigel Coates, who creates a thoroughly new and movative way of providing the city scape with maginality (or new and movative way of providing the city scape with maginality (or new and movative).

CHAPTER 1 HISTORICAL DEFINITION OF BAROQUE

Baroque in the early 17th Century grew out of the highly intellectual and eccentric visual excesses of the mannerist phase of the late renaissance (1500's - mid 1600's). After classical art (late 1400's - early 1600's) and before the Baroque age (1700 - 1800), the mannerist trend was a complex development, diverse in style and emphasis mannerist artists either carried the classical principles of the renaissance to extremes, or reacted against those principles entirely, with constant experimentation achieving exaggerated and distorted effects.

It was a highly theatrical age, where artists succeeded to externalise passions dramatically, impressing the audience, allowing them also to join in and release themselves. Even though the Baroque style was primarily known for its ornament in architecture, it was the theatre that inspired artists in each field, hence the theatre being the most influential of artforms within this period (Fig. 1a & 1b).

Artists drew ideas from the immediate effects of the technical and creative aspects of the theatre, which was the most direct realistic vehicle of expressionism, which achieved to attract and immerse the audience into the depiction of the theatre. By combining each artform - architecture, sculpture, painting and music, artists created a unified wholeness in the same way in which the theatre incorporated various forms of art:- musical, plastic and dramatic, likewise to create an uplifting atmosphere.

3

HISTORICAL DELINICIO OF BAROQUE

Istroque in the early 17th Century gress out of the highly intellectual and eccentric visual excesses of the manaents: phase of the late recalisance (1500's s) mid 1600's). After classical art (late 1600's) early 1600's) and before the Baroque age (1700 - 1800), the mannerist frend y as a complex development, diverse in style and graphasis mannerist artists either classical principles of the classical principles of the remains out of the classical principles of the classical principles of the remains oute of the classical principles of the principles of the classical principles of the classical principles of the classical principles of the classical principles of the principles of the classical principles of the principles principles of the principles of the principles of the principles principl

It was a highly theathed age, where artists succeeded to externalise passions dramatically, impressing the audience, allowing them also to join in and release themselves. Even though the Baroque style was primarily known for its ornament in architecture, it was the theatre that inspired artists in each field, hence the theatre being the most influential of artiforms within this period (Fig. 1a & 1b).

Artists drew ideas from the immediate effects of the technical and creature asyncits of the finatre, which was the most direct realistic vehicle of expressionism, which achieved to attract and immerse the audience into the depiction of the theatre. By combining each artiform - architecture, sculpture, pairwing and music artists created a unified wholeness in thesame way in which the theatre incorporated various forms of artists musical plaste and created created various forms of artist musical plaste and created reactions of artists and created various forms of artists and created various forms of artists and created created various forms of artists and created created various forms of artists are plasted and created various forms of artists and created artists are placed various forms of artists and created various forms of artists are placed and created various forms of artists are placed various and created various artists are placed various and created various artists are placed various forms of artists are placed various and created various artists are placed various and various artists are placed various forms of artists are placed various and created various artists are placed various and created various artists are placed various and created various artists are placed various artists are



THE STAGE ABOUT 1670 Notice the spectators on either side of the platform stage and in a gallery at the back. Notice also the chandelier lighting and the footlights, of which this is the earliest representation. *From Kirkman's "The Wits"*

161

Fig. 1(a) - Typical 17th Century Theatre Stage.



Fig. 1(a) - Sypical 17th Century Theatre Stage.



Fig. 1(b) - 17th Century Concert Scene / Louvre / Paris.



Within the 17th to the 18th century development of the Baroque in Europe, artists sought to integrate every sort of artistic expression into a harmonious whole, the synthesis, however, reached the climax of the Baroque aesthetic within the 18th century in the age of the Rococo, which transformed an extravagant and theatrical high baroque, into a more sophisticated an intricate artform, suggesting an age with a love of power and wealth. It was in the experimenting and large amount of ornament and theatricality that made Baroque so significant within people's lives.

The Baroque word originally meant 'fantastic' or 'misshapen', hence the name given to the bizarre and eccentric style. The Portuguese used it to describe a large, irregular shaped pearl, while the Italians applied it to rhetoric, using it to describe a far-fetched or fanciful argument.

The previous renaissance period, which categorises the art of the 15th and early 16th century and is mainly referred to Italian art, revived the classical principles of beauty, reflecting an inquisitive, informative and idealistic age, where artists sought to recognise a deeper truth within humanity. Baroque, on the contrary, provoked excitement within the fantastic, as it succeeded to astonish, enchant and transport passions, rather than looking for perfection.

With architecture in the 17th century built to impress, major commissions were only for palaces and churches. With the church being regarded as the House of God, Sovereigns (like Louis XIV) saw themselves ruling, by divine right. Baroque dynamism was felt to be an appropriate source of decoration for both palaces and churches.

Instead of the Holy Roman Empire, the King of France Louis XIV and his palace, Versailles, were seen as an ideal for the rest of European sovereigns, who wanted to express their positions through elaborate Baroque surroundings and extravagant lifestyles, transcending themselves into a 'make-believe scenario'. With the political fragmentation of Germany, where some 350 free cities existed side by side, a favourable environment was created for the arts, with the development of absolute monarchies on a small scale. German princes turned to France and French architects for inspiration and advice, so that they could create palaces similar to that of Versailles. Ecclesiastical patrons also turned to French architects as they needed men who could manipulate space Within the Uth to the Uth century development of the Banque in harope, arbets social to integrate every sort of artistic expression into a harmonion of ole, the synthese, however, reached the contex of the Banque are thete within the 18th century in the age of the Koccen, trutch fransformed an entrangent and theatrical high twoque, into a more sophisticated an intercase artiform, suggesting an ege with a level of power and wealth. It was in the experimenting and lear or the generation of the weath the filt has the filter experimenting and lear or the three of power and wealth. It was in the experimenting and lear or the solution.

The Barcque word originally mobilify fantastic or 'nde hapen, hence the name given to the binarte and eccentric style. The Portugue e used it in dee orbow to the practicand eccentric style. The Portugue e used it in dee orbow to the period at the trainers applied at to the tortheorie; asing it buckets a far-feb hod or (another argument.

In previous reports and period, which categorises the effect the 15th and early 15th century and is mainly referred to flatian art, revived the classical principles of boosty, reflecting an introletive, informative and idealistic ego, chere artists sought to recorplise a deeper truth within humanity. Baroque, and the controly, provoked excitation in the fantastic, as it succeeded to astemish enclosed and transport passions, rather than looking for perfection.

With architecture in the 17th century built to impress, major connects into were only for palaces and churches. With the church heap, regarded is the Hease of Cod, sovereigns (like Louis XIV) says thanselves ruling, by divine right. Bareque dynamism was felt to be an appropriate source of decording for both palaces and churches.

Instant of the Holy Roman Binpite, the King of France Louis XIV and his pathol. Versatiles there seem is an ideal for the rest of European so creight, who manise to express their positions findingly deborate Planagae surroundings and extra again lifest less transcending filemselves into a make-beiteve scenaria. With the political interaction of Germany where some 350 free chies existed and by side, a taronarchic contramment is a created for the arb, with the oriented by side, a taronarchic contramment is a created for the arb, with the oriented pathon fractionarchics on a small scale. German princes tarned to france and theorem and in the inspiration and advice, so that they could reade painter to filed of Vesailles. For designation and to do the teach and the theorem and the medical pairons are born if of the teach and the medical men who could manipulate space and light to produce more striking and effective church interiors. It was in the first half of the 18th century that there was a great flourish of palaces, monastery and pilgrimage churches, which produced strong characteristics of the Baroque style in Germany and Austria. In protestant countries of Europe their was a much more limited amount of Baroque architectural style.

The theatre was the focus within court lives and it was not unusual to have several theatres within one establishment. An important form of theatrical activity was the allegorical masque often in the form of a ballet, which was shown for some ceremonial or political occasions. Sovereigns took the opportunity to show their wealth off even further by taking part in the drama and acting out the role of the monarch in costumed disguise. These entertainments, whether in theatre, palace or open-air, lasted up to several days, weeks or even months (Fig. 2).

After destruction of the 30 years war in Rome in 1527, the Church fought back by reforming itself, with the help of influenced missionaries, who reaffirmed and clarified all the basic Catholic beliefs. The Church was successful in securing itself and plenty of commissions were allocated for religious buildings. The Baroque celebratory style was found to express the new religious spirit and the Catholic Church and Papacy became largely responsible for the revival of Rome and an artistic centre.

Artists succeeded to produce visually excessive and powerful overall impressions through extremely expressive and ornamented visual artforms, which provided the Church's congregation with an uplifting medium for worshipping.

Baroque art radiated from Rome in the 17th century. By becoming a religious centre, it held many great examples of Baroque architecture, holding the purest example - St. Peter's. It was therefore not surprising that artists from all over Europe flocked to Rome for inspiration. Rome, as well as having prime examples of the Baroque, was also rich in ancient and renaissance artifacts.

and light in moduce more sirbary and effective durant introlons. In one mine first half of the 18th continy that there can a great floarish of palaces monesters and pusp image churches, it high produced strong characteristics of the Berogov-byle in Carmany and Anstein In protester transformer to the their way a much more tituled arrow of the faceque architectural stude

(i) the tractice way the focus with a count lives and if way not means to have between the tractice within one establishment. An important form of the attical activity way the disgonent manaque often in the form of a build which was shown to react eventment of political occasions. Eccerciges took the opportants is shown in a mean bar was inclused to take up part in the drama and acting out the role of the association incontinued disguises. These approximations is inclused by allowing parts of the association in the formed disguises. These approximation is inclused in the reaction of the association of the provided drama and acting out the role of the association incontinued disguises. These approximations is inclused in the reaction of the association of the provided of the reaction of the reactivity of the association of the provided of the reaction of the reactivity of the association of the provided of the reactivity of the reactivity of the association of the reactivity of the reactivity of the reactivity of the association of the provided of the reactivity of the reac

After destruction of the 36 years not in Rome in 1527, the Church tought back by relatining their with the help of influenced missionaries, who reations and clarified all the basic Catholic beliefs. The Charch was successful in securing freef and plenty of commissions trend allocated for obgrous buildings. The Baroque relebratory shift was round to express the reactions spirit and the Catholic Church and Plancy of the transferred to the construction of the Catholic Church and Plancy became targets reacting for the record of Rome and an artistic center.

Vincto enconsted to produce visually excessive and perferful overall impressions through extentially expressive and omamented visual arithmete, which provided the Church's congregation with an uplifting modines for sorthipping.

Earoque artical alcd room Rome in the 17th century. By becoming a religious centre, it held many great examples of Baroque architecture, holding the putest comments for Petres. It was therefore not surpriving that arciers from all over-forming flucted to dome for inspiration. Rome, as well as hiving prime examples of the Baroque, was also rich in ancient and realissance or facts.



Fig. 2 - Masked Ball in 17th Century Theatre.



Another reason for artists to arrive in Italy was that it was only marginally effected by the 30 years war and with the reform within the Catholic Church, there was a more peaceful and civilised way of living, for foreign artists who wanted to escape their war-torn lands.

The 30 years war originated in the religious and nationalistic conflicts in Bohemia. It soon became a European conflict involving France, Austria, Spain, England, the German Princes and Sweden. Half of the population within Germany and German-speaking countries were not to see another period of artistic prosperity until the 18th century and Prague, which had been established by Rudolph II as a Centre of Mannerist Art on a par with Rome and Florence, was totally eclipsed. In the Low Countries war didn't prevent arts from flourishing. The Southern Netherlands enjoyed the finest artistic flowering since the 15th century. Antwerp became one of the artistic poles of Europe. England, torn by civil wars, ended with the execution of a king but remained artistically more or less a tributary of Holland, except in architecture, in which the dominant influence was Italian.

Hapsburg, Spain, in the 16th century had the greatest power in Europe and with the uneasy relationship between Spain and the Low Countries, Holland and Netherlandish Provinces rebelled against Spain's traditional and rigid Catholicism and formed the Dutch Republic in which they glorified Protestant virtues and Bourgeois life.

France in the 17th century, had been exhausted by the effects of the 30 years war. French art disintegrated and French artists such as Poussin, Claude Lorraine and Möise Valentin left France to develop their artistic skills in the Roman School.

However, Louis XIV was determined to make his country richer in arts, therefore, through his help in the late 17th century, France became the new Centre of Europe's artistic interest. He encouraged artists to belong to the Royal Academy of Painting and Sculpture through which they obtained independence from the guilds. With this royal patronage, the King could create an environment in the royal palaces where architecture, sculpture, gardens, mural decoration, furniture and textiles, music and drama, could together form a unified setting for the most powerful monarchs in Europe. This signified the opulent age of Rococo (Fig. 3).

6

And her reson or arbits to army in fiely was find it was only every inally effected by the 30 rears war and with the reform within the Catholic Clar ob there was a more peaceful and civilised way of living, for foreign artisfa who warted to escape the every form lands.

1 to 20 to are that onghraical in the religious and nationalistic continues in following. It seech technic a futurpeen conflict involving frame to Austria treate, England, the German Spreaking countries were not to see another period of ermany and Corman spreaking countries were not to see another period of artistic prosperity until the 18th contrupt and Pragota to fact had been established by Reacoph II as a Course of Manne fist Art on a portunin forma and Horentes, was totally of the southern Metheriands enjoyed the finest artistic trum formibling. The southern Metheriands enjoyed the finest artistic flowering sense the 17th century. Antipp became one of the artistic flowering sense the 17th century. Antipp became one of the artistic flowering sense the 17th century. Antipp became one of the artistic flowering and term by ovir wars, ended with the execution of a long in the manned activitually in one of loss a tributacy of Hoffand, except for architecture, in which the command methers are the articles.

Happing, spam in the toth century had the greatest power in Europe and told the creasy relationship between by unand the Low Countries Etch and bothernandish Provinces geneiled against spain's meditional and rigid Cartoskerm and formed the Dutch Republic in which they glorified Protestoric virtues and formed the Dutch Republic in which they glorified

France in the 17th contury, had been exhausted by the effects of the 20 year to be frenchent desintegrated and french artists such as freessin, Claude Lemana and Möte Valentin held trace to develop their artistic skills in the Reman Scienci.

¹ Home at I can's XIV, was determined to make his country determined if there ions, through his help in the last 17th century, fram a became the new Centrical backpets artistic interset. His encouraged artists to being to de-Payal Academ Affanting, and Scal prime through which they obtained independence from the guilde. With this royal parromage, the King could create an environment in the roy al palaces where architecture, scalpture, gasdens, causal deconstitut, furniture and parenties music end dramat rough together form a unit of a charg for the most provertif monarche in Formpe. This signified the provided counter the most provertif monarche in Formpe. This signified the provided count is the most provertif monarche in Formpe. This signified the provided the the formation if the row of the theory of the test of the total the counter of the row if the row and test formation and the row of the total provides the charge for the row of test formation and the row of the row of the row of the row of test formation and the row of the row.



Fig. 3 - Rococo Style Interior of a German Castle.



Fig. 3 - Rococo Style Interior of a Cerman Castle.



Fig. 4 - Artists Impression of Neo-Baroque Interior.



"For never were the rich idler or richer; nevertheless we must remember Lord Chesterfield sent his son to Paris to learn that ease, those manners, those graces which are certainly nowhere to be found, but in France". (Long, 1996, p.34).

Paris therefore, took over from Rome in the 18th century as the most influential and artistic city in Europe.

The original Baroque period was only the beginning of the continuation of its eccentric spirit.

After the climax in the Rococo period of 1725 - 1740, Baroque revived itself distinctly in the age of the romantics, praise of individualism and imagination, love of challenge and the desire for the synthesis of the arts, in the 19th century. In the first 30 years of the 20th century, Baroque attitudes of extravagance and opulence were relevant in all matters of taste and with the highly strung, nostalgic years of the Second World War, Baroque imagery was used within a neo-romantic sensibility. After the restrictions of the war, there was a need to turn back to the fantastic and frivolous aspects of life.

In 1924 Sacherevell Sitwell, revealed for the first time the underlying sensibility within Baroque which existed within the 17th century origin, in his book 'Southern Baroque Art', which opened an architecture and style of decoration to his readers, provoking a favourable aesthetic for the twenties, which he and his family were marked leaders of. This appreciation of decaying charm and essential fantasy played a part in the realisation of the continuing Baroque aesthetic, which began to spread from its initial highly exclusive circle. With this acknowledgement of the Baroque phenomenon, it was suggested at this point that its aesthetic characteristics were held within its present modern generation. "For never were the rich idier or richer: novertheless we must remember I and Chesterricht sent his son to Paris to learn that ease, these manners, those graces which are certainly nowhere to be found but in France? (Fong, 1996, p.34).

Pare therefore, took over from Rome in the 18th century as the mos aftrembal and artistic city in Purope,

I be oughtal Baroque period was only the beginning of the continuation of its accentric spirit.

After the dimax in the Rocodo period of 1725 - 1740. Eacque netived their distinctly in the age of the romaniles, project of individualism and unagination, love of challenge and the desire for the guidests of the arts. In the 1940 control, In the first 30 years of the 20th control, Rocogue altitudes of set set of the 20th control, Rocogue altitudes of the arts in the extra garee and opularize very rolevant in all matterset taste and with the highly struct prostability pears of the Second World Way, Broque imagely, was there in the way there in all waterset taste and with the way was a viting the highly struct prostability pears of the Second World Way, Broque imagely, was used within a recorrepantic sensibility. After the restrictions of the way there uses a control of the formatic sensibility and the restrictions of the test of the second World Way, Broque imagely, was used within a recorrepantic sensibility. After the restrictions of the way there uses a need to the formatic and Bryotous sepacts of the second Way are the restrictions of the second Way and the way there way there uses a second with the way there way there uses a second with the way there way there way there way the second Way and Way and Way and Way at the way there way there way the second with the way there way there way a second with the way there way there way a second with the way there way there way a second with the second with the way there way there way a second with the way there way the way there way a second with the way the way there way a second with the way there way the way there way a second way at the second with the way there way there way there way there way the way there way there way the way the way there way the way there way there way the way there way there way there way the way there way the way there way there way the way the way there way the way there way there way the way the way the way there way the way the way the way the way there way the way the way the way there way the way there way there way the way the wa

in 1924 Sacherwell Sitvell revealed for the first time the underlying sensibility within Gauque which existed within the 17th century origin, in has book 'southern Bauque Art', which opened an architecture and siyle of decoracian to his renders provoking a favour alla assibility for the eventues, which he and his family score marked leaders of. This approximition of decaying charm and essential instantly played a part in the realisation of the continuing banque testinetic which began to spread from its initial ingoly eccusive direct if its point that its tastive of the Baroque phonomenon, it was suggested at this point that its testive of characterized with the realisation of the consister direct and a sentence of the Baroque phonomenon, it was suggested at this point that its testive of characterized with the real with the present and estimation to be the sentence of the Baroque phonomenon. It was suggested at this point that its testive to characterize were need with the present and estimation to be the sentence of the Baroque phonomenon. It was suggested at the sentence of the Baroque phonomenon is appression at the sentence and an enterlater to the sentence of the Baroque phonomenon it was suggested at this point that its testive to characterize were need with the present and estimation and the sentence of the Baroque phonomenon is appressed at the sentence of the Baroque phonomenon is a suggested at the sentence of the Baroque phonomenon is present and the sentence and the sentence of the Baroque phonomenon is appression of the sentence and the sentence of the Baroque phonomenon is appression at the sentence and the sentence of the sentence of the Baroque phonomenon is appression at the sentence and an estimated with the sentence of the sentence and However, in the period up to the 1980's there was a reaction against the restrictive aesthetics of the modernist age. The phrase 'post-modernism' was introduced, covering an expanding diversity of theories and practices, and with this experimenting and expansion of phenomenons, the arrive of "The Great Baroque Revival" was marked. With the emphasis on visual sensation, which in contemporary culture allows art to appear within the level of consumption, Baroque in the 20th century, like that in the 17th century, allowed both spheres, the masses and people in power, to both enjoy the effects of Baroque. Baroque in its origin was part of a lifestyle where today it still remains to be seen as an aesthetic need within society where we allow ourselves to be hypnotised by the visual possibilities and extravagance of contemporary artforms.
However, it like period up to the 1980's there use a modion against the neutroire sectively: of the moduum's age. The phrase postenade alan' was inherited to be concerned an expanding directly of favories and practices and with fibe export to entire and expansing directly of favories and practices and with fibe export to entire and expansion of unconcerned as the neutron of the Grant Jacob Concerned and the emphasis on visual sensation of the Grant Interpreted with the emphasis on visual sensation of the Grant Interpreted with the emphasis on visual sensation of the Grant Interpreted with the emphasis on visual sensation of the fibered by the outpeak with the fevel of the fibered with the tender of the Grant Interpreted with the IT in the IT in tenders. However, the solution of the IT in the Fibered of the sensation of the sensation of the effects of flavories and the motion of the region of the sensation of th

CHAPTER 2 HISTORICAL APPLICATIONS

Nowhere can the change into Baroque be better seen than that at St. Peter's in Rome in 1666 (Fig. 1). Baroque started from 1620 - 70 in Rome in the development of the Roman church and, although it spread, it always retained fundamental characteristics developed in Rome. In Flanders, even though sculpture followed the great work of Bernini, architecture remained mannerist, until the latter part of the 17th century where we find an architectural equivalent of the Baroque architecture that started in Italy.

St. Peter's in Rome shows the beginning of the freedom from the more structured and restraint architecture of that from the previous classicism. Architects rejected the idea of simple, regular forms using complex forms instead. They preferred curves to straight lines and found that the oval structure (rather than the classical circle) provided more variations, which they could introduce into their complex plans, therefore intensifying a feeling of movement.

Architects began combining painting, sculpture and architecture (Fig. 2), letting each artform overflow into the next, which intensified the overall effectiveness of the building (Fig. 3). Decorative sculptural elements filled in the place of architectural supports, while colour likewise in painting, was introduced into sculptures in form of illusionist marble inlay, by imitating the texture of velvet or silk, or by creating effects of false perspective. Working with the idea of illusionist paintings (Fig. 4a) where architectural elements were painted and integrated in with more figurative depictions (Fig. 4b), painters created an effect similar to what architects achieved in 3 dimensions.

CHAPTER 2 FERTORICAL APPLICATION

Nowhere can the charge into Paroque be botter seen than that at St. Poter sim Romein (dee (Fig. 1), Garoque started from 1620 - 70 m Rome in the development of the Roman church and, although it spread, it ain ays retained fundamental characteristics developed in Rome. In Planders, even though ecoloptuse followed the great work of Romein architecture remained mannetist pant the latter part of the 17th century where we find an architectural economics that on the 17th century where we find an architectural economics that the Roman exclusive that should be italy

(a) Four's a fame shows the beginning of the freedom from the more structured and restrict architecture of that from the provides classicism. Architects reacted the idea of simple, regular forms using complex forms meteral. They preferred curves to straight lines and found that the oval structure (rather than the classical circle) provided more vacaflops, which they could introduce has their complex plans, therefore talensifying a feeling of movement.

Nothite (Selectron combining printing sculpture and achievance (Fig. 2), lefting on his transformations into the next, which intervaled income all effectiveness of the building (Fig. 3). From thise sculptural elements filled in the place of architecturation prints, while colour likewise in painting, was attractured into sculptures to form of illusionist mutule into, by imitating the besture or value of a sili, activity creating effects of false perspective. Working of the interval interval paintings (Fig. 4.0) where architectural elements were painted and hitsgrated in with more figurative depictions (Fig. 40), painters printed and hitsgrated in with more figurative depictions (Fig. 40), painters method and hitsgrated in with more figurative depictions (Fig. 40), painters



Fig. 1 - View of St. Peters, Rome.





Fig. 2 - Interior of St. Peters, Rome. - Shows combining of Artforms.

Fig. 2 - Interior of St. Peters, Rome. - Shows combining of Artforms.



Fig. 3 - Interior of Rococo Style Church, which shows overall movement and effectiveness created by curves and combining of artforms. Abbey Church of Asterhofen, Bavaria. 1726-32.

Fig. 3 - Interior of Rococo Style Church, which shows overall movement and effectiveness created by curves and combining of artforms. Abbey Church of Asterboten, Bavaria. 1726-32.



Fig. 4(a) - Illusionist Painting. Correggio: The Assumption of the Virgin.



Fig. 4(a) - Illusionist Painting. Correggio: The Assumption of the Virgin.



Fig. 4(b) - Figurative and Architectural Illusionist Depiction. Pietro da Cortona: Frescoed Ceiling / Barberini Palace, Rome.



Baroque architects often heightened the striking impression created by their Churches by the use of ornamentation and rich materials (Fig. 5). Baroque architecture was first appreciated for these features, but it is not significant in every Baroque work of art.

Another important element in the effectiveness of Baroque architecture was how light was carefully controlled. Architects directed it, either to highlight some particular feature or to shine it on a fresco from a concealed source. Light was also an important component in the depicting of realism in painting.

Baroque architecture also tended to treat facades like sculptures, setting columns into walls, opening them up with niches or varying scales and with this, instead of treating flatly curved whole surfaces of facades.

Baroque architects worked impressively with excessive amounts of space. This love for a large scale also manifests itself in an interest in the townplanning and Roman Baroque architects produced some of the most celebrated examples. The Piazza of St. Peters occupies a vast amount of bordered space, creating an overwhelming effect (Fig. 1).

The use of a giant order, which was devised to embrace 2-3 storeys of a building, had been re-discarded in the 16th century, but was only being used extensively in the Baroque period.

Techniques such as giant orders, oval ground plans, mannerist fresco effects, the device of extending action over the whole space of a chapel and false perspective colonades in three dimensions, were all devices used by renaissance artists, but in a separate manner, which left the combining of all these ideas to the Baroque artist who therefore created a more dramatic whole than anything seen in the 16th century.

Although the Baroque was fundamentally a new and original style, many elements had been invented in the previous century, which were being interpreted in the Baroque period in a different creative manner.

10

Baroque architects often neignitated the stifking impression created by taeur Churches by the use of emamentation and thit materials (Fig. 5). Racoque architecture was first appreciated for those features but it is not significant in every flaroque work of aft

Snother important clement in the effectiveness of Baroque architecture was how light was carefully controlled. Architects directed it entire to highlight some particular feature or to shire it on a freeco from a concealed source. Fight was also an important component in the depicting of realism to painting

Bancque architecture also tended to treat lacades like sculphnes, setting columns into walks opening them up with mittes or varying scales and with this, finite d of treating flath, carved whole surfaces of facades.

Stroque architects vorked impressively with excessive amounts of space. I us fore for a large scale also manifesta itself in an interest untile formplanning and Roman Barreque architects produced some of the most celebrated evanples. The Pfazza of St. Peters occupies a vest amount of bordered space, ensiting an overwhelming effect (Eq. 1).

The use of a giant order, which was devised to embrare 2-3 shorem of a building, had been re-discarded in the 16th century, but mas only bring used extensively in the Baroque period.

Techniques such as giant orders, oval ground plans, momernet freeco effects, the davice of extending action over the whole space of a chapel and false pre-spective colonades in three dimensions, were all devices used by renaiseance artises but in a separate manner, which left the combining of all the ordeas to the itaroque ortist who therefore created a more dramatic whole than any thing seen in the foth century.

Although the Bardque was hundamentally a new and original style, many elements had been invented in the previous century which were being interpreted in the Baroque period in a different cruative mainter.



Fig. 5 - Interior of St. Peters - Baldacchino Canopy. - Shows wealth of ornament and rich materials.

Fig. 3 - Interior of St. Peters - Baldacching Canopy. - Shows wealth of ornament and rich materials. Gianlorenzo Bernini (1598 - 1680), famously known for his work with St. Peter's in Rome, was an all rounded energetic artist. As a painter, sculptor and architect, he was also known to have written and composed operas and designed stage sets. All these interests are shown in his work as a sculptor and architect. His famous sculpture, 'The Ecstasy of St. Theresa' (Fig. 6), is presented in a chapel built to resemble a theatre, so that if we enter it, we are part of the audience. Its form is taken out of sculptural context, seeming more like a pictorial scene framed by architecture. Light is directed down on to forms from a hidden source illuminating the marble, creating a brilliant hallucinatory effect.

Though Bernini was working within a sculptural medium, he wanted to create a painterly feel by giving marble a soft, rippled effect, presenting the figures in a visionary state, giving sculpture a new dimension. By depicting this flowing state and the volumes of his figures, he created a great deal of movement, adding to the dramatic realism of the moment.

Bernini's intent was to express the ecstasy in which the body of the Saint becomes suddenly lifeless at the inrush of the Holy Spirit. He succeeded to do so in the expressions and the positioning of Theresa. Her limp body, half opened mouth, give expressive examples of the ecstasy in which she is experiencing. As he was so involved within the theatre, he wanted his sculptures to express and involve the audience as much as performers did within the theatre.

The technical ideas within sculpture were also relevant within Baroque paintings. The emphasis on light and shade, the disregard for simple balance and the preference for more complicated compositions are apparent.

Michelangelo da Carravaggio (1571 - 1610), co-existing with the Carruccio brothers in painting, was a pioneer of early Italian Baroque painting. He had a dislike for classical models and 'ideal beauty' and devoted himself to the depiction of realism.^{*1} He used the human body repeatedly, achieving to paint figures with a theatrical reality of dramatic intensity.

¹The idea of realism within Baroque paintings can be connected in contemporary culture with 'hyperreality', where "if a reconstruction is to be credible, it must be absolutely iconic, a perfect likeness, a "real" copy of the reality being represented ... The "completely real" becomes identified with the "completely fake". (Ottmann: Eco, 1987, p.90) Cambrenza fermini (1998 - 640), fantously known i ar his work with Schere sin Kome, was an all roamled energebic artist. As a puncha, sculptor and architect, he was also known to have written and composed operas and designed tage sets. All these interests are shown in his vork as a sculptor and architect if is tangote sculpture. The bestasy of St. Theresa' (Fig. 6), is prevented in a chapel built to resemble a breater, so that if we are in provented in a chapel built to resemble a breater, so that if we use a part of the schere interests are shown in his vork as a sculptor and architect if is tangote sculpture. The bestasy of St. Theresa' (Fig. 6), is prevented in a chapel built to resemble a breater, so that if we enter it, we are part of interactions that if we are interest and prevented in a chapel built to resemble a breater, so that if we enter it, we are part of interacting the marbitect method and the schere interest and the sculpture is taken out of sculptural context, seeming more tarmo to the interpretation of the marbitect of sculptural context, seeming more mathematic schere framed by architectare. Light is directed down on to null context actions when a builden source illuminating the marbite, creating a barliant mathematic effect.

Through Bernei was worfling within a emiptural medium, he wanted to create a paraterly teel by grying marble a soit, rippled effect, presenting the figures in a visionary state giving sculpture a new dimension. By depicting this flowing state and the voluntos of his rightes, he meated a great deal of movement, adding to the dramatic realism of the moment.

Remain is ment use to express the extrasy in which the body or the saint becomes each of fileless at the urrush of the Holy Spint. The succeeded to do so in the expressions and the positioning of Theresa. Her timp hody, half opened mouth give expressive examples of the cestasy in which she is expressions. As to was so involved within the thoutre, he wanted his couple the theorem of the pressive the and include the thoutre, he wanted his within the theorem.

The reducid ideas within culpture were also relevant within Baroque paintings. The emphasis on light and shade, the disregard for sample balance and the reduced to more complicated compositions are apparent.

Michelangelo da Carravaggio (1571 - 1610), co-existing with the Carractio brokhers in painting, was a pioneer of early Balian Baroque painting. He had a disclute for classical models and 'Ideal beauty' and devoted himself to the territher of realism. ¹ He used the human body ropeatedly, whiteving to paint figure, with a theatrical reality of dramatic intensity.

vincha or existential bareau provingenta in control d'un tori capara cultur antibajerradio, come el comerco den sobre a la codible it muscle absolutely araico project havene. A "pait" operet incontrol dang representat. En "completely red" freemens de alificat with the completely so". (Otherwort E. 9, 1987, 1997)



Fig. 6 - The Ecstasy of St. Theresa, Bernini.



Previous renaissance painters had used a means of overall lighting to define the human body, but by focusing on Carravaggio's painting 'Supper at Emmanus' (Fig. 7a), his use of strong light was focused only on the important aspects of the men's actions. With the controlled lighting his figures emerge from the dramatic shadows of the painting, allowing the volume of the figures to stand out within depthless space creating a somewhat sculptural and three dimensional quality and making it even more real and tangible.

Carravaggio succeeded to create dramatic potential between figures seated around the table. He paid great attention to the positioning of the figures and the thoughts and feelings of the men are conveyed through violent movement and expressive gestures (Fig. 7b), which draw viewer's attention into the scene and allowing figures to proceed into viewer's space.

When adding detail, Carravaggio was careful that it did not distract the eye of the viewer from the emotion of the scene, but instead adding to its effect, for example, the instability of the half-perched bowl of fruit on the table created more intensity to the moment (Fig. 7c).

Baroque was primarily a product of Catholic and Monarchic Society, but within the Protestant areas of Flanders, artists such as Rubens, Rembrandt and Hals used Baroque characteristics to portray ordinary subjects, representing the mental world they lived in.

Peter Paul Rubens (1577 - 1640), who introduced Baroque to Northern Europe, had spent 8 years within Italy, learning Italian traditions and with his talent, experience and approval, had gained an equal status to that of Bernini as an Ambassador in the Courts. His paintings depicted landscapes, portraiture, myths of antiquity and religious themes, portraying these subjects with a great deal of movement.

With the painting 'The Kermis' (Fig. 8), his voluptuous figures, which link physically or integrate by flow of cloth or correspondence of gesture, capture the energetic rhythm and complex movement of composition. He gave his forms volume by his translucency of the brilliance of paint, (Carravaggio was great inspiration for Rubens as well as many other painters from the Netherlands) and with northerner's love of detail he defined the moment.

12

Previous numeries mere pointers had used a mean of overall lighting to cleft to the human body, but by forming on Carravaggio's painting 'Eupper at Europanues. Tig. 2a), his use of sirong light was focused only on the important aspects on the mea's actions. With the controlled lighting his lightes emerged from the dramatic shadows of the pointing adowing the volume of the figures to stand, att wakin depth/essispace creating a somewhat sculptural and there dimensional quality and making it even more real and tragible.

Corravaggio succeeded in create dramatic potential between figures seared accuration the table. He paid great attention to the positioning of the figures and the thoughts and technics of the oten are conveyed through violent movement and expressive gestures (Fig. 7b), which drate viewer's attention into the scree and allowing figures to proceed into viewer's space.

When adding detail, Carravaggio was careful that it dot not distract the event the triourn from the emotion of the scene, but instead adding to its effect for example, the matability of the half-perched bowl of fruit on the table emoted more intensity to the moment (Fig. 7c).

Baroque was primarily a product of Catholic and Monautic Society, but within the Protestant areas of Flanders', artists such as Rubens, Remissand) and Flats used Florence characteristics to portraly ordinary subjects, representing the mental world they used in

Peter E and Relivens (1377 - 1640), wino introduced tranque to Morthern Europe, had spent Rytears within Italy, learning Italian traditions and with his ratent, expensionce and approval, had gained an equal status to that of Bernini as an Ambaset dor in the Courts. Fils paintings depicted landscapes, portraiture, mythe of antiquity and religious themes, portraying these subjects with a great deal of movement.

Web the painting The Kernds (Fig. 8), his voluptious (games, which has physically or integrate by flow of cloth or correspondence of gesture capture the coargenic rhythm and complex movement of composition. The gave his forms volume by his translucency of the brilliance of paint, (Carraveggio was great inspontion for Rubens as well as many other painters agin the Net actions) and with northerner's love of detail he dofined the moment.



Fig. 7(a) - Supper at Emmanus (Carravaggio). 1600-01 55.5 x 77.25 - National Gallery, London.

Fig. 7(a) - Supper at Emmanus (Carravaggio). 1680-01 55.5 x 77.25 - Mational Gallery, London.



Fig. 7(b) - Detail of Gesture. Supper at Emmanus.





Fig. 7(c) - Detail of Bowl of Fruit.





Fig. 8 - The Kermis. (Rubens).



Also relevant within a Baroque age, is the depiction of the village wedding, where drinking, eating, etc and the ideal female fashionable figure was beyond an average or healthy point, representing therefore an excessive lifestyle in both appearance and consumption.

"He created a new type of portraiture: life-size, three quarter-length figures so vividly posed and brilliantly lighted that they seem to engage us in conversation". (Fitzgerald, 1995, p. 185).

Portraiture was a dominant theme within Dutch genre painting and Rembrandt Van Rijn (1606 - 1669) who was well known for his self-portraits, used them to honestly and psychologically record his ageing process, showing his obsession with the life of the soul (Fig. 9a & 9b). He presents to his viewer, the expressive use of his face, to convey his emotions, scepticism, courage, melancholy and calm stages through his life.

Rembrandt had a great ability of portraying human character with more spiritual depth than other co-existing artists. He used painting as a way of exploring mythology, picturesque of life and through tragedy in his life, he turned to the use of religion in his work.

Rembrandt studied the Baroque emphasis on gestures, expressions and used contrasts of light and dark to create realistic but also a spiritual intensity and mood to his work. He also liked to use rich traditional costumes within his paintings which provided a more theatrical but also realistic aspect to his religions and portrait paintings.

Franz Hals (1610 - 1666) was an influence in the spreading of portraiture within the north. He was especially known for his rapid, violent, brush-strokes which captured the feeling of gestures and expressions in his sitters, creating movement and portraying dramatic momentary poses. He enjoyed the theatrical aspect of dressing his sitters in rich costumes, which usually involved his characters in musical, celebratory atmospheres. He emphasised the expressive gestures and expressions of his characters by placing a brilliant illusionist light on the sitter's face and hands, creating a more dramatic effect (Fig. 10).

13

Also relevant mithin a Faroque age, is the depiction of the village recalling, where drinking, calling, etc and the ideal female fashionable tigare was beyond an average or freatby point, representing the efore an eversive iffestive in both appearance and consumption.

"He created a new type of portraiture: life-size, duce quarter-length figures so vividly posed and brilliantly highted that they seem to engage us in conversation". (Eityperald, 1995, p. 183).

Portraiture was a dominant frame within Dutch gener painting and Remissandt Van Kijn (1606 - 1669) who was well known for his self-portraits, used them to none-th- and psychologically proof his ageing process, showing his circe-stor with the life of the soul (Fig. 9a & 9b). He presents to his viewer, the expressive use of his fact, to convey his emotions, scepticism, courage, realare holy and calm stages through fits life.

Nembrandt had a great ability of portraying human character with more spiritual depth than other co-existing artists. The used painting as a way of exploring mythology, picturesque of life and through tragedy or life his turned to the use of religion in his work.

Remorandi studied the fratoque emphasis on gesture's expressions and used contrasts of light and dark to create realistic but also a spiritual intensity and more on his work. The also liked to use eich traditional costumes within his point rgs which provided a more freatereal but also realistic aspect to his religious and partrait paintings.

Fram 1 Lab (1610 - 1606) was an influence in the spreading or partraiture within the north. He was repetially known for an rapid, violent, brush strokes when captured the tealing of gestarce and expressions in his sitters, creating movement and portraying dramatic momentary poses. He enjoyed the freatical assect of dressing his sitters in this costumes, which usually avoived his characters in musical, celebratory atmospheres. He emphasized the expressive gestions and expressions of his characters by placing a britliant filusionist light on the effects fare and , creating a more dramatic effect.



61 x 47cm.

Fig. 9(a) - Young Portrait of Rembrandt. 1620. New York - Private Collection. 61 × 47cm.



Fig. 9(b) - Mature Portrait of Rembrandt. 1667-68. 114.3 x 94cm. London, Kenwood House Iveagh Bequest.


Fig. 9(b) - Mature Portrait of Rembrandt. 1667-68, 114.3 x 94cm. London, Kenwood House Iveagh Request.



Fig. 10 - Malle, Babbe 1630-33. 29.5 x 25.25cm, Staatliche Museum, West Berlin.

Fig. 10 - Malle, Babbe 1630-33. 29.5 x 25.25cm, Staatliche Museum, West Berlin, With all this artistic wealth in Northern Europe and Italy, France in the late 17th century, which had been affected by the 30 years war, was growing artistically stronger again with the help of Louis XIV. Baroque - Rococo example of architecture - Versailles (Fig. 11a & 11b), which set a standard for the rest of Europe at that time and for the following centuries to come, showed the continuing need within civilisation to be surrounded and delighted in the fantastical and richness of things.

Within the romantic age of the 19th century, a thick revival of the Baroque period was significant. A prominent figure in this period was King Ludwig II from Germany who was known for his admiration of Louis XIV. He spent all of his money building whimsical castles of theatre sets, creating surreal layers of insulation to capsulate him from the real world and his fear of crowds.

By building three major residences - Neuschwanstein (1868) (Fig. 12a), Linderhof (1868) and Herrenchiemsee (1878), he was able to fulfil his delight in the fanciful by the fitting of his castles with references from Rococo Interiors, Eastern Art, themes from the opera of his idolised Richard Wagner and mythological and romanic subjects.

His building of the "Herrenchiemsee" earned itself the name of the second Versailles as a direct reference (the great hall of mirrors, for example) was taken from the original Rococo style building of Versailles. Herrenchiemsee was attributed to Louis XIV.

Neuschwanstein, his first building and by far his most dramatic, became the inspiration for Disneyland's Magic Kingdom. Its situation, perched on a rocky mountain peak, complete with medieval towers and turrets, transports viewers into a bygone fantasy world.

Linderhof, his third example, is known more for its bizarre interiors as Ludwig within this Trianon-type 18th century villa, constructed imitation rocky caverns, which he would sail through in elaborate shell-shaped boats.

With all this artisfic weath in Northom Europe and Itals, France in the love 54b conterport of the been interfected by the 30 years that, was growing with the fight througer again with the help or foundXIV. Banque - Roboco enantype of and therme - Versaules (Fig. 11) & 11b), which set a standard for the net of fourise et that units and for the following centuries to come, show of the control of mining need within civilisation to be surrounded and delighted in the family field and refreese of things.

Withm the contactle age of the 19th centery, a thick revival of the baroque period was significante. A premium figure in this period was King Enducing if from clorenary who was known for it, admiration of Lonis XIV. The speed all or its money building tehrasical castles of theatre sets, creating sermat latter of unsulation to captulate him from the real world and his tear of crowds.

(b) building three major residences. Neuedimanstein (1959) (Fig. 12a), Enderhof (1569) and (Auranchiemsee (1878)) he was able to fulfil his delight in the functual by the fitting of his castles with references from Rococo Interiors, Lettern Art, themas from the opera of his idolised Richard Wagner and multiclogical and romann. subjects.

1.1% building of the "Forrenchumede" earned itself the name of the second Vectoriles as a direct reference (the great half of mirrors, for example) was taken from the original Roccoc style building of Versailles. Elemendoensee was attributed to Louis XIV.

Screechormstein, insiner building and by far his most dramatic, became the hespitation for the epiand's Magic Kingdom. Its situation, perched on a racky mountain peak, complete with metherial towers and turnets, man-ports clargers into a practice fontasy worki.

I indertrof, his third example, is known more for its bizarra interiors as Eadwig, within this frigmon-type 16th century villa, constructed imitation videy cavarus, which he would sail through in elaborate spell-shaped heats.



Fig. 11(a) - External View of Versailles.



Fig. 11(b) - Hall of Mirrors, Versailles.

Fig. 11(a) - External View of Versailles.

Fig. 11(b) - Hall of Mirrors, Versailles.



Fig. 12(a) - Neuschwanstein. (Ludwig). 1868.





Welcome to the land of Cinderella castles and fairytale prices. Once upon a time in a faraway land, there lived a king called Ludwig, whose dearest wish was to make all his subjects happy. So he built them fairytale castles.

Soon the land had the most beautiful a castles in the world.

That faraway land was Germany – a land full of beautiful surprises. So, if you're looking for a fairytale holiday come to the land of Cinderella castles.

The land of Ludwig. The land of happily ever after. And here's the happy ending: your holiday in Germany won't cost you a fortune.

For a free information pack, please call 0891–600100, calls cost 39p per minute cheap rate, 49p per minute at all other times or simply cut out the coupon.

Germany

Name	Tourist Office, 65, Curzon Street, Lon	uon, vvii one
Address		
	Postcode	951.03

Fig. 12(b) - Contemporary advertisement using Ludwig's Castle as Imagery.

Fig. 12(b) - Contemporary advertisement using Ludwig's Castle as Imagery. Ludwig went to great lengths to heighten reality within his illusionary grottos by introducing wave-making machines, kaleidoscopic lighting, powered by Bavaria's first electric dynamos and backdrops were painted to suit the theme with the help of a theatre designer.

Today Ludwig is judged differently to that of his contemporaries. His extravagance and love of the fantastical and opulence of decor is regurgitated within the 20th century, as imagery provoking the underlying aesthetic need within civilisation for the spirit of Baroque's theatricality and escapism into the grandeur of artistic wealth.

Architecture was the first artform in the Baroque style to show characteristics of its combinations, variations, complex plans and use of theatrical references. From architecture and sculpture, these aspects continued to be used within painting where they proved to create a great deal of movement and with the use of theatrical devices, an intensity within the moment depicted an immediacy within its viewers. It was the theatrical element of exaggerating and dressing up features that made Baroque so attractive and exciting to its audience, where they could immerse themselves within the depiction of a realistic other "scenario".

Ludwig went to great lengths to heighten realife within his illusionary groates by introducing wave-maiong machines, kaleidoscopic lighting, powered by Bavaria's rirst electric up namos and backdrops were painted to sui the literae with the help of a thestro designer

Today Eudwig is judged differently to that of his contemporaries. If is evitravagance and love of the fantastical and opulence of decer is regurg fated within the 20th century, as imagery provoking the underlying aesthetic need within civilisation for the spirit of Banque's theatricality and escapism into the grandeur of artistic wealth

Antifecture was the first artform in the Baroque sivie to show characteristics of its combinations, variations, complex plans and use of dearineal relevences. From architecture and sculpture, these aspects continued to be used within painting where they proved to create a great deal of movement and with the use of theatrical devices, an intensity within the moment depicted an manediacy within its viewers. It was the theatrical element of exaggerating and devices up leatures that made Baroque so withing the depiction of a realistic other "scenario".

CHAPTER 3

CONTEMPORARY BAROQUE DEFINITION

Contemporary Baroque is not a direct return to the Baroque origin, but is really a 'Spirit' within our present culture that exists in different quantities in the most opposite selection of phenomenons. With the presence of this spirit, an association can be made between current scientific theories with forms of art, literature, philosophy and cultural consumption. Phenomena are therefore expressed, communicated and received through a shared Baroque 'Spirit' suggesting the existence of a "Social Aesthetic".

With the ability to notice similarities between phenomena that are extremely opposite, there must exist an underlying form, a form that refers to the concepts of our contemporary spirit.

"Baroque as a form dislocated, gone astray, yet all the while spurred on by an intense pulse coming from within its very self and causing it to unfurl like a whirlwind". (Brea, 1990, p.125).

Neo-Baroque relies on the evaluation of a form that displays a loss of entirety and a system in favour of instability, polydimension and change. In relation to the characteristics of Baroque's underlying form, current postmodern scientific theories are considered to be "Catastrophe, factorals, dissipated structures, chaos and complexity" which contrast to the previous rational scientific principles of modernism. (Calabrese, 1992, p. xii).

"Baroque longs to enter into the multiplicity of phenomenons, into the flux of things and their perpetual become - compositions dynamic and open and tend to expand outside boundaries". (Bazin, 1964, p.6).

CHAPTER 3

CONTENTORNY SARDOFF DEFLATION

Contemporary flamone is not a direct return to the Baroquetan gm but is eadly a Spirit' within our present culture that exists in different quantities in the arest opposite selection of phenomenons. With the presence of the spirit, an association can be made between current scientific theories whit forms of eit, therature philosophy and cultural consumption. Flictnoment are therefore expressed, communicated and excerved through a shared flaroque Spirit suggesting theoriestence of a Social Aestheor.

Yith the ability to notice similarities between phenomena that are extremely opposite, there must exist an underlying form, a form that telers to the cencepts of our contemporary spirit.

"Batoque as a form disincated, gone astray, yet all the while spaned on by an intense pulse coming from within its very self and causing it to uniarl like a which wind", (Brea, 1999, p.123).

Non-Banque reture on the evaluation of a form that displays a loss of entriety and a system in favour of instability polydimension and change. In relation to the characteristics of Banque's underlying form, current postacodern scientific theories are considered to be "Catastrophe, factorals, dissipated structures, chaos and complexity" which contrast to the previous rational scientific principles of modernism. (Calabrese, 1992, p. vii).

"form que fongs lo coter into the multiplicity of phenomenons, into the firs of things and their perpetual become - compositions dynamic and open and tend to expand outside boundaries". (Barin, 1984, p.6). One of the most pertinent underlying characteristics of Baroque is the dissipation of phenomena into an expressive unification of a new order. The artists in the period of the 17th century were the first to experiment and unify the artforms of painting, architecture and sculpture, hence the first to change and combine phenomenons into one certification.

In the crossing of phenomenon thresholds, in stretching limits of extravagance and the eccentricity of that which escapes by breaking through an ordered system, suggests the experimenting and excessive nature of Baroque.

It is the experimenting and risk-taking of approximating between these phenomena that creates instability in an ordered system, creating an uncertainty and allowing a pleasure of challenge.

Baroque does not offer us perfection, fulfilment or static calm of being like previous classical and modern periods, but carries us away by an intoxicating and exciting force of anticipation, releasing us from reality into a theatrical tension.

"Only after having constructed theoretically and at the same time, historically the borders and characteristics of the Baroque, can one extend its heuristic function to other periods, movements and cultural systems". (Calabrese, 1992, p.20).

With the association of Baroque's underlying forms with that of scientific theory, a basis is provided in which to evaluate the existence of the Baroque phenomenon within the climate of contemporary culture.

The phrase 'post-modernism' is an all-round definition for the evaluation of a contemporary trend within our expressive field, which marks the arrival of the great Baroque spirit.

In the period up to the 1980's there was a reaction against the restrictive aesthetics of the modernist age. Charles Jencks, a well-known critic was the first to define post-modernism in architecture and design spheres, as an aesthetic liberated from the old modernist dogma, resulting in an eclectic mixture, which freely combines elements of modernism, with a wide classical tradition and also to the anti-classical movements of the mannerist phase.

Each of the next peripheral studentying connectements of Paraque is the down store of photomena into its expressive unification or a new each. The entities in the period of the Pile contract were the first to experiment and unify the artificence of phinting, architecture and ecoloring hence the first to change. and contract solutions into and ecoloring. Increasing the set of the strategy of t

In the researcy of phenometron thresholds, an stretching invots of endace metric and the eccentracty of that which escapes by breaking through an endowed synkolic title or performating and excessive nature of Baroque

It is the expertmenting and mis-taiding of approximating between these plashesemina that means instability in an ordered melem, creating an e-colocity and allowing a presence of challenge.

(Betodout does that other using a dection, fulfillatent or static calm of Sengrable come for a calm of Sengr blocher for a foreaction and modern periods, but carries us as as the aninternet area and evention force of anticipation, releasing us from reality into a theorem is terman.

¹ bais after having constructed theoretically and at the same time, historically the borders and characteristics of the Bacoque, can one extend its iterative function to other periods, morements and cultural systems? If alabress, 1992, p.20).

With the resolution of Barnque's underlying forms is that that of experified means a basis is moved of at which to evaluate the existence of the Bargquo of concernor with or the chimate of contemporary culture.

i te viese potenoaement is to all-round definition for the evaluation of a contentwerv twict witch our expressive field, which marks the arrival of the group Barcque subit

In the period up to the NETCE there may a machine spalment the neghtative are factors of the magnetic ace. Charles have a fivelistic on critic was the one of editors web modeling at a sociate time and design ephysics as an arother a liberated from the old modeling cogging, resulting to an release matter which and possible classical modeling of modeling of an arother which and your lines classical and an arother of the management and the management of the modeling of the managements of the second of the managements of the second of the managements of the managements of the managements of the second of the s He describes the emerging architecture as a vehicle for expressing meaning and symbolism in form and in which detail, surface value, use of ornament and quality of materials would all play an important role.

The phrase 'post-modernism' in architecture therefore becomes an elastic term covering a selection of styles and theories within contemporary architecture, ranging from reactionary architects based on traditional and classical inspiration, American neo-modern architecture, humourous whimsical mannerist modernism and the theoretical, visual emphasis of Nigel Coates.

"Camp is the consistently aesthetic experience of the world. It incarnates a victory of style over content, aesthetic over morality, of irony over tragedy". (Cryster, 1989, p.34).

Baroque in the 20th century signifies the release from old design cliches, offering an alternative that indulges in the colourful, opulent, theatrical visual possibilities of excess - this is reflected in the present post-modernism, where the importance of visual sensation is emphasised, happening at the expense of substance, context and morality.

Camp is seen as valuable category of post-modernism, as it plays games with history and conventions of taste, dresses itself up, exaggerates its features and selects appropriate lighting summing it up as modern dandyism. (The romantic 19th century dandy was an eccentric Baroque character, concerned with his appearance and clothing).*¹

With modern Baroque dandyism in architecture being the emphasis on surface qualities, symbolism and qualities of materials in the world of cultural consumption, it is the visual expressiveness of the media's selection of images, mixture and structure of phenomenons that refers to the importance within the present climate, of emphasised style and visual appeal over content.

¹Drag queens can be characterised as contemporary 'dandies', as they play games with the history of sex, exaggerate features, dress up to a greater visual sensation, creating a thoroughly opulent, entertaining, theatrical appearance, reinforcing their 'camp' appeal.

I to describes the emerging architecture as a validate for expressing meaning and symbolism in terms and in which detail, surrace value, use of ormations and quality of staterials would all play an important role.

The plotase 'post-momenta' in architecture therefore becomes an eta-fit term constraing a set who a of styles and theories within contemporary architecture, ranging from reactionary architects based on traditional and clasmost inspiration. American neo-modern architecture, homourous whitesheat manners), modernism and the theoretical, Visual emphase of Nigel Costes.

"Camp is the consistentiv acethetic experience of the world. It incarcaises a victory of style over content, assilutic over monality, of icony, over inageds". (Cryster, 1989, p.34).

(serque in the 20th contary signifies the release from old design chernes, offering an afternative that induiges in the colourful, optient, theatercal visual possibilities of excess - this is perfected in the present pest-modernism, where the importance of visual sensation is emphasised, happening at the expense of observes, context and morality.

Camp is seen as valuable calegory of post modernem, as it plays games with history and conventions of taste, dresses their up, conggerates its features and selects appropriate lighting summing it up as modern damovism. (The nomantic (9th century damdy was an eccentric Baroque character, concerned with his appropriate and ciultury).

With modern Baronie dandyt-an in architecture bring the emphasis on surface qualities, symbolism and qualifies or materials in the world of cultural concumption, it is the visual concessivences of the media's selection of images, mixture and structure of phenomenons that refers to the importance within the present climate, or emphasised -into and visual appeal over content.

[&]quot; Uning sporte ven be characterischen Uniterprenente Annales", die Baue play granie velle die auder als ant erzeggende entre 18 deres ap te 2 oorder treidelerie didar versting a Beeringde opniech peractaning d skriftet abgewonn vers exclanatig vers "comp" apresi.

"There was no radio or television in the seventeenth century but there were books, commercialised theatrical representations, paintings in abundance, songs in vogue, posters, programmes, Lampoons, etc." (Maravalli: Ottmann, 1987, p.91)

Television, advertising and the cinema have taken over from painting the theatre and sculpture as the most important and influential artforms in society.

Television has got to be the most important and widespread of all three artforms. It consists of a wealth of new representational genres, which by the combining of phenomena, creates a fast and unstable method of communication, provoking excitement and intoxication.

"Ecleticism is the degree zero of contemporary general culture: one listens to reggae, watches a western, eats McDonalds food for lunch and local cuisine for dinner, wears Paris perfume in Tokyo and retro clothes in Hong Kong; knowledge is a matter for TV games".

(Jencks, 1992, p.153).

The fast pace of eclectic entertainment reflects the speed and variety in which life is lived, suggesting the neo-Baroque characteristics of instability and variations.

With the wide use of the remote control and vast amount of channels, there no longer exists a constant unified way of viewing. With the "zapping" of channels and the disruption of commercial breaks, the viewer creates new meanings and values from rapid meeting of images, from the mixture of phenomena, rather from the functioning of the contents within the television events. This type of irregular consumption is not just a collage of fragments, but also is a kind of aesthetic behaviour; an aesthetic behaviour that prefers the constant juxtaposing of images relating to the characteristics within the Neo-Barogue of:

"Scattered off-course sequences and chaotic collisions."

(Brea, 1990, p.125)

ⁿChere was no radio or relevision in the recenteenth contary but there was no radio or relevision in the recenteenth contary but there was books, commercialised theatrical representations, paintings in abundance, songs in volues posters, programmes. Lampoons, etc."
(Marrialfi, Othmann, 1957, p.91)

ielevision, advertising and the cinema have taken over from painting the theatre and scolpture as the most important and influential artiforms in activity.

(elevision has got to be the most important and widespread of all three arbornis. It consists of a wealth of new representational genres, which by the combining of pitchemena, croates a fast and unstable method of communication, providing excitement and intoxication.

"Edipticion is the degree zero of contemporary general culture: one listens in reggae, watches a western, ests McDonalds (ood for lunch and local coisine for dinner, wears Paris perfume in Tokyo and retro clothes in Hong Kong; knowledge is a matter for TV games". (fencks, 1992, p.153).

The ast pace of colectic enfectaminent reflects the speed and variety in which life is lived, suggesting the neo-Baroque characteristics of instability and variations.

With the undertee of the nemote control and vist atmount of channels, increase helicity exists a constant unafied way onvictions. With the "Asymptop" of channels and the discuption or comportial breaks, the victurer creates new meanings and values from rapid meeting of images, from the positive of previous rating from the functioning of the contents within the felevision events. This type of progular consumption is not just a collage of fragments, full also is a kind of aesthetic behaviour, an assificate behaviour that prefers the constrait inclopesing of images relating to the characteristics within the Neterier the Baroous of.

Scattered off-course sequences and chaotic collisions." (Ress, 1940, p.123) The constant change of images and dislocating of text reflects also the campness within Baroque of the importance of how the form appears rather than its actual context.

"With Baroque, durable plasticity is more important than form". (Brea, 1990, p.125)

MTV is a very suitable application for the characteristics of the Neo-Baroque phenomenon, especially because it is aimed at a younger audience, who rely on its fast, energetic, eclectic form of structured entertainment to keep them excited and intoxicated. The structure of its 24 hour existence is fragmented partially into empheral pieces of documentary, which provoke questions and no answers, but leave a sense of suspension. Its advertising is so visually effective in its innovative mixture of mediums that it is hard to distinguish between the advertisement's and the artist's pieces of visual work, signifying the importance of the visual opulence in the Baroque phenomenon.

Each piece of fragment in motion which disrupts its structure relates to the Baroque Labyrinth idea and also relevant to Neo-Baroque is the combining of various artforms: animation, performance art, video, film, etc. The mixture of various styles of music shown within programmes or in conjunction of suggest the eclectism within music tastes in present culture. All these elements within MTV suggest the idea of variations, combinations, fractal instability, dynamism and visual opulence within the Neo-Baroque climate.

Coronation Street which celebrated its 35th years on TV suggests how the 'soap opera' phenomenon must be one of the most favourable parts of television viewing. The idea of anticipation is relevant in this phenomenon by the suspension created between each continuing episode, allowing viewers to get addicted, (addiction being an excessive habit surrendering to a habit of escaping reality)*². The interweaving of stories and episodes which form sections of entire structures can be read in isolation or as a continuing context.

²The idea of excess in terms of behaviour (eg. excessive drinking, smoking, eating) and hyperspecialisation (followers of cults, etc) reflects the Baroque characteristic of expanding outside boundaries.

i he constant change of images and dislocating of text witerts also the campless within Garoque of the importance of how the form appears rather than its actual context.

"With Baroque, durable plasticity is more important than form". (Res. 1990, p.125)

MTV is a very suitable application for the characteristics of the box-Baroque plasmonon, especially because it is aimed at a younger audience who rely on its fast, energetic, edectic form of structured entertainment to keep them evolved and intextrated. The structure of its 24 hour externed is fragmented partially title emplicited pieces of documentary, which proveke questions and no answers, but leave a sense of suspension. Its advertising is so straally effective in its innovative mixture of mediums (not it is hard to distinguish between the advertisement's and the artist's pieces of visual work, signifying the importance of the visual opticines in the formement.

Each piece of fragment in motion which disrupts its structure relates to the Bacoque Labvinithtice and also retevant to Neo-Bacoque is the combining of various articoms: attimation, performance art, video, film, etc. The mixture of various styles of mosic shoren white programmes or in conjunction of suggest the edisctism within music tasks in present culture. All these elements within ALIV suggest the idea of variations, combinations, fractal instability.

Coronation Street which celebrated its 35th years on 1V suggests how the 'scap op rul' pitchomenon ratis be out of the most incourable parts of wheelsion viewing. The idea of anticipation is relevant to this phenomenon by the cospension created between each continuing episode, allowing viewers to get addicted (addiction being an eccessive habit surrendering to a habit of esciping reality) 1. The intervenying of stories and episodes which form sections of entry structures can be read in isolation or as a continuing context.

e Un blacof even se un recons of holmmont bey excercive denting, emoking, entrophant hypersprovidentero (believene of culta, en 1000 consciencies film filmplus charactero to of expanding oursals bomobartes Within the Nescafé ads, the interpretation of the "soap opera" phenomenon has allowed Nescafé to create the same type of suspension. Each commercial is a section of a continuing storyline, which evolves as the commercial moves on in the structure. By its unorthodox way of advertising, by the combining of phenomena, the visual aspect and storyline, becomes more significant than the actual product, which therefore creates more awareness and publicity, and sells its product.

Benetton (Fig. 1) is also an example of a company which loses full identity of its products in advertising, by using controversial images as a way of creating publicity for both the images and its company.

"Ads used to tell us how good and essential a product was, now they say less about the product, but rather parody advertising itself by citing other ads and using references drawn from popular culture." (Boyd, 1995, p.3)

By its combining of genres, advertising has reclassified itself as something other than an interruption in a structure, in which its visual content becomes equally, or more attractive to the viewer than normal television contents.

"When people shop in supermarkets, they are as interested, if not more interested in buying the packaging and the design of the goods on sale as the goods themselves. We don't consume products, we consume images." (Boyd, 1995, p.3).

The Baroque characteristic of the importance of the visual sensation is also relevant in advertising, in the idealising of (super-model) perfect physiques, both male and female, which helps to sell products, disregarding the importance of the content, but instead fantasising it through the use of beauty and sex. This can be linked with the classical participation within Baroque in the idea of the perfect heroic physical beauty. Nution the Second add, the interpretation of the "stup opera" phenomenoid by allowed Second to create the same type of surpension. Each continercial is a section of a continuing storyline, which evolves as the continercial is a section of a continuing storyline, which evolves as the continercial is a section of a continuing storyline, which evolves as the by the combining of phenomena, the visual aspect and storyline, becames more significant than the actual product, which therefore creates more astroness and publicant than the actual product, which therefore creates more astroness and publicant with the foreduct.

Benetton (Fig. 1) is also an example of a company which loses full identify reality products in advertising, by using controversial unages as a way of creating publicity (or both fite images and its company.

"Ads used to tell us how good and essential a product was, now they say loss about the product but rather parody advertising itself by citing other ads and using references drawn from popular vehicute." (Boyd, 1995, p.3)

ily its combining of genres, advertising has reclassified liselt as something other than an interruption in a structure, in which its visual content secomes equally, or more attractive to the viewer than normal felevision concents

"When people shop in supermarkets, they are as interested, if not more interested in buying the packaging and the design of the goods on sale as the goods themselves. We don't consume products, we consume images." (Boyd, 1995, p.3).

The Davagae characteristic of the importance of the visual sensation is also advisant to advertising, in the idealising of (super-model) perfect physiques, call male and female, which helps to sell products, disregarding dreimportance of the content, but instead fantasising, if through the use of beauty and sex. This can be firsted with the classical participation within the order to be addressed broke beauty.



Fig. 1 - Benetton Advertisement. "Dying for Benetton".

Fig. 1 - Benetton Advertisement. "Dying for Benetton". By the emphasizing of the visual appeal of products, advertising can therefore transcend the viewer into a fantastical representation, persuading the consumer to buy the product and its fantastical bonus. Baroque characteristics are therefore significant in advertising, by the accentuating of the products visual appeal or reference, producing an individuality and authenticity within the image.

Television has a growing and popular amount of events, surrounding the aspects of live transmission. The risk-taking and challenge within the broadcasting of these events, create a great deal of anticipation and excitement for the viewers, where performers and viewers lose effect of reality and are transcended into the approximation within game shows.

In television events (such as "Noel's House Party", "The Price is Right", for example) the viewers and audience find themselves transferred into the actual performance and vehicle of entertainment, closing the gap between reality and the experience of the entertainment. This is also particularly true in the idea of debate shows, ("Oprah Winfrey Show", "Esther") where the content of the event is performed by the commitment of the opinions in the audience, alias the general public. This also creates direct contact with the viewers, by the emotional content of the opinions being raised, producing excitement and tension by the challenging of ideas.

The idea of the labyrinth is apparent within the fragmenting of narrative and structures within television events, where a loss of a rational path, provokes us to use our intelligence to discover the continuing order. Labyrinths reflect complexity and constructed undecidibility, where every intersection causes more obstacles and traps, creating alertness within the performer (and the viewer). The labyrinth plays a major part in the structure of film especially in adventure, fantasy and science-fiction films, where the hero of the film is caught in an unstable universe and must succeed the unpredictability of the enemy^{*3}.

³ The hero of the film, who is caught in such unfortunate situations also signifies the classical participation within Baroque of the ideal, powerful physique of a classical model.

By the emphasizing of the visual append of products, advertiong can therefore transcend the visual rate a fantastical representation, persuading the consumer to buy the product and its fanta-fical bonus. Enroque characteristics are therefore significant in advertising, by the occentualing of the products visual appeal or reference, producing an individuality and antisenticity within the image

Elevision has a growing and populat amount of events, surrounding the aspects of five transmission. The risk-taking and challenge within the broadcasting of these events, constellar great deal of anticipation and excitement for the view ars, where performers and viewers lose effect of reality and are transconded into the approximation within game shows.

In television events (such as "socks I fouse Party", "The Price is Right", for example) the viewers and audience find themselves transferred into the actual performance and velucle of entertainment, closing the gap between reality and the experience of the entertainment. This is also particularly true in the face of debate shows. ("Oprah Winney Show", "Esther") where the context of the event is performed by the commitment of the optinions in the audience, alias the general public. This also creates direct contact with the viewers, by the emotional content of the optinions being raised, producing excitement and tension by the contact of the optinions of the optinions of the viewers, by the instant context of the optinions being raised, producing excitement and tension by the contact main general and the optinions of the viewers, by the

The idea of the labyrinth is apparent within the tragmenting of narranve and structures within television events, where a loss of a mboral path, provokes us to use our intelligence to discover the contituung order. I abyenths reflect complexity and constructed undecidibility, where every intervention care is more obstacles and traps, creating alertness within the performer (and the viewer). The lattyrneth plays a major part in the structure of the time repetiely in adventore, factors and science field under the beto of performer (and the viewer). The lattyrneth plays a major part in the structure of the tilm expectedly in adventore, factors and science field unst succeed the performance of the energy.

> ³ Charles of the test where catight in such with them is strations also graftle the classical ensurementation coverse State ideal, converted physically of closed works.

The majority of video games existing on the market at the moment, have been influenced by the idea of the labyrinth^{*4}. Video games involve a lot of participation of its spectator into the action. The text on the screen suggests that it is destined for us; the spectator, outside the screen in a theatrical space, where narrative skill is required to enjoy the game from outside; as a spectator and within; as adventurer. As an adventurer, we are always held in suspension, as we only have the ability to see the space around us and the inability of forecasting the obstacles and enemies ahead of us in the unpredictability of the next scene.

"The container corporation of America does not feature paper bags and paper cups in its ads, but the container function, by the means of great art. The historians and archaeologists will one day discover that the ads of our time are the richest and most faithful daily reflections that any society ever made of its entire range of activities."

(McLuhan: Ottmann, 1987, p.91)

It is the use of great art and the successful transporting of it into the sphere of the consumption of mass media, that advertising, television and film has become more effective. This concept of art within consumption can be referred to, as Klaus Ottmann in his article suggests, "Global art".

"Global art corrects the exclusion of the lower classes in bourgeois art and reconciles the spheres of art and consumption."

(Ottmann, 1987, p.91)

Ottmann suggests that this present culture resembles that of the seventeenth century where the historian Jose Antonio Maravall "defines it within the extremes of "exuberance" and "simplicity" in its global pretension, in the prevailment of appearance and manner over truth, in the interrelation of mass media and mass culture".

(Ottmann, 1987, p.91)

The labyrinth is a recurrent theme within the Baroque phenomenon, but can also be found in gardens of many 17th and 18th century courts.

⁴ "Baroque differs from mannerism in its renewal of contact with the external world, its joyous release of the imaginative forces hitherto imprisoned in the closed cycle which Gustav René Hocke aptly calls a 'labyrinth'." (Bazin, 1964, p.18)

If the materity of video game, evolting on the marker at the moment, have been inducence by the idea of the labyrinities, video games introlvolador of participation of its spectator into the action. The jest on the secten suggests that it is destined for us) the spectator, outside the screen in a theatrical space of here version costill is required to enjoy the game from outside; as a spectator and within as adventured. As an adventurer, we are always held in so-presion, as we only have the ability to see the space around us and the mability of forecasting the op-tacies and enomies ahead of us in the same clothing the next scene.

"The container corporation of America does not feature paper bags and paper cups in its ads, but the container function, by the means of great art. The historians and archaeologists will one day discover that the ads of our time are the richest and most taithful daily reflectionting any society ever made of its enfire range of activities." (McI uhan: Otherana, 1987, p.91)

It is the twe or great art and the successful transporting of it into the sphere or the causumption of mass meals, that advertising, television and film has been extended in the concept of art within concurring ten can be reversed to, as islans Otimian to his article suggests, "Global art

"Global art corrects the exclusion of the lower classes in baurgeois art and reconciles the spheres of art and consumption." (Ottmann, 1987, p.91)

Ottmano suggests that Buis present culture resembles that of the seventeenth century where the historian Jose Antonio Maravall "defines it within the extremes of "exuberance" and "simplicity" in its global prefension, in the prevailment of appearance and manner over truth, in the interrelation of mass media and mass culture".

(Ottmann, 1987, p.91)

Bengan differs from nomencing in its remember of nonloci with the external workh, its power what enthe marginative from is hollier to happine work in the closed cycle which Gunlath Rome Holder apoly calle a homewrite (*** (Benne, Posk p. 14)

usana i Juan 15-a santan na na sebagai na sebagai na sebagai na nan nan na pana na juan na juan na juan na seb

The Global artist therefore finds himself, similarly to that of a Baroque artist, trying to keep a happy medium between the masses on one hand and the appeal of power and money on the other. He is therefore a mirror of society as well as covering the ground between two parties and it is advertising, television and film that have become the mediated forms of all social relations. The clobal artist therefore finds himself, similarly to that of a Baroque artist, trying to keep a bappy medium between the masses on one hand and the appeal of power and money on the other. He is therefore a mirror of society as well as covering the ground between two parties and it is advertising. Television and min that have become the mediated forms of all social relations.

CHAPTER 4

BAROQUE CHARACTERISTIC IN NIGEL COATES & NATO

Nigel Coates is a great example of an architect, whose experimental and visionary work creates great excitement for the discussion of architecture within the boundaries of contemporary Baroque.

His theatrical work held a great influence in introducing a thoroughly modern, futuristic and Baroque dynamism into contemporary thinking about urban space and the new city scape image - examples shown in fig.4 to fig.7(a). In the previous generation, architects had not considered shops, clubs and other short-lived public buildings and interiors as important within the scope of architecture. Coates and the new architectural generation, saw a more liberated potential which allowed them to provide an imaginative solution to the problems posed.

Coates graduated from London's Architectural Association (AA) in 1974. In this period of the 1970's, talented "high" architectural designers graduated into the depth of recession and found themselves in a profession of few resources. Building activities were minimised and work in progress was quite conservative. The only option for talented graduates was to return to each, taking up paper architecture as a temporary profession. With the emphasis with architecture towards theoretical 'paperwork' building found a new site, the gallery - and a new form of spectative investment - the drawing.

CHAPTER 4

BABOQUE CHARACTERISEICI Sta Neter Coates & Nuto

Nigel Course is a great example of an architect, whose experimental and cistonamered, creates great excitement for the discussion of architecture within the boundaries of contemporary Baioque.

His theacted work held a great influence in introducing a thoroughly modern staturistic and Baroque dynamic minto contemporary thinking about urban space and the new city scope unage - examples shown in fills to fig.7(n). In the previous generation, architects had not considered shore, clubs and other short-lived public buildings and uncroos as important within the scope of architecture. Contestand the new architectural generation, saw a more liberated potential which allowed them to provide an imaginative solution to the problems poted.

Caster graduated from London - Architectural Association (AA) m 1994. In this period of the 1970's falented "high" architectural designees graduated into the depth of recession and found themselves in a profession of rewresources. Fullding activities were minimised and work in progress was quite conservative. The only option for falented graduates was to return to each, itsing up paper architecture as a temporary profession. With the emphasis with architecture towards theoretical paperwork building found a new site, the gallery - and a new form of -pectative investment - the drawing. With the crossover of architecture into the gallery, paper architects began to adopt theories of the art world, for the need of a more visual communicability demanded by the gallery context^{*1}. What evolved was an emphasis on visual sensation rather than the complex dimensions of real space, suggesting the scenographic quality of post-modern architecture.

Nigel Coates was one of these talented graduates who taught within the ideas of theoretical architecture. The AA over the years staged a number of exhibitions featuring the work of Coates and his students, as well as publishing a magazine. Together with his students, Coates developed a controversial approach to design known as 'narrative architecture'.

London in 1984 was just emerging from the post-punk era when there was a vibrancy and urgency within the world of pop-music and fashion which seemed apparent on the streets and in the clubs. Architects however, were oblivious to this and it was not until NATO that architecture caught up with its surrounding activities.

"Architecture was being pushed to the periphery of people's lives. NATO helped to bring it back into the public gaze".

(Manser, 1990, p.33-38).*2

Each project that Coates set for his students showed within their generating of ideas, how they disregarded the methods of conventional architecture by expressing NATO's experimental and anarchic type of architecture.

If it had not been for the near rejection from their external examiners James Stirling and Ed Jones, the teaching of narrative architecture and the provoking of a scandal through the school, NATO may have disappeared off the scene.

¹ Within the NATO groups exhibition in the air gallery in London, similarly the idea of crossing architecture into the art gallery was used with the installation of objects and images representing the city, rather than the plans and maps that urbanists usually rely upon. (Hatton, 1986, p.102)

² The idea of NATO bringing architecture into the public gaze suggests the Baroque phenomenon of the global artist, who feeds both the masses and the appeal of power and money.
With the conserver of orcidite threamoning paliers: paper architects began to adopt theories of the art world, for the need of a more visual commuticability demanded by the gallery conject?". What evolved was an on thesis no visual tensation ration than the complex dimensions of real space, suggesting the secongraphic quality of post-modern architecture.

Night Costes the one of these talented gracitates who laught within the alone of theory lical architecture. The AA over the years staged a miniter of with bottom featuring the a sets of Coates and this students, us well is publicating a mapazitic. Together with his students, Coates developed a controversial approach to design towers as mariative architecture?

Loudon in 1984 was just emerging from the post-punk era when there was a abrancy and urgency mitrin the world of pop-invsic and fushion which so and apparent on the directs and in the dubs. Architects hav ever, were abliviou to this and it was not with NAFO that arcidize ture canght up with its summanding activities.

"Architecture was being pushed to the periphery of people's lives." NATO helped to bring it back into the public gaze". (Manser, 1990, p.33-38)."

Each paged that Coales set for his students showed within their grace any of deasy how they disregarded the methods of equiventional anticities by equivers of VAIO's experimental and anarchic appending the technology of the technology of the set of the

If it had not been for the near rejection from their external examiners (arres adding and 8d forces the reaching of narroth e architecture and the processing of a scandal through the school, NAPO may have desoppeared off the scene.

¹ We needed NCO proops a definition in the advectation of a transform physical operating an infector or over part of pullations and with the nucleic latency shares to the interview operating the entry mathematics of the room and access that are bound on a digitation. Clathan, 1986, p.P.C.

² The above (see all block days in the leaders into the public spaces ages even the Entropy physics areas of the Mobile and the construction of the university of the university of party shall device. "All this, a seething ferment of ideas, was presented in what Stirling likened to a bunch of sketches and a few cartoons. He might equally have involved the image of a bombed city, a town in a nightmare. For the imagery was savage and there was not a section, a plan, or even a proper elevation in sight. However, if you worked at finding it, there was evidence of perception and originality in this disconnected and frustrating style of presentation". (Manser, 1990, p.33).

With the acknowledgement of a new architectural theory, the press gathered, particularly paper sections with pretentions to intellectual or style leadership, it was then seen to be reported in "building design" and Tatler, NATO being conceived in 1983.

With the improvement of Western economics, more room had been made for eccentric, unorthodox architects like Coates and for many years now he has established himself within the architectural scene and also in partnership with Doug Branson and with several built interpretations of his examples of narrative architecture.

Narrative in architecture relies on gestural, unscaled drawings (more akin to expressionist illustration than the actual traditional architectural drawings) and Coates' dynamic and expressive calligraphic drawing style, is a major vehicle for the development of his ideas and representation of his concepts to galleries and clients.

The idea of narrative drawings were to reject abstraction of the plan and replace the traditional means of organised space, with x-ray drawings of sections within the building's context of events. Fig. 1 shows Coates' impression of the L'Arca di Noé (Noah's Ark) in Japan 1988 which he completed with Doug Branson. The drawings reflect the distinct, whimsicality of the 'ark', while narrating the surroundings of events and suggesting the importance of visual and atmospheric qualities.

"Designing buildings that "looked good" on paper became a priority" (Cryster, 1989. p.32)

27

"All this, a section forment of ideas, was presented in what Stirling likened to a hunch of sketches and a few cartoons. He might equally have involved the image of a bombed city, a town in a nightmare. For the imagery was savage and there was not a section, a plan, or even a proper elevation in sight. However, if you worked at finding it there was evidence of preception and originality in this disconnected and trasicating sivle of presentation". (Manser, 1990, p.33).

With the acknowledgement of a new architectural theory, the presgathered, particularly paper sections with proteinions to intellectual or style leadership, it was then seen to be reported in "building design" and father. N 110 being materized in 1983

With the improvement of Western economics, more councied free made for economic unorthodox architects like Coldes and for many yours now he has cerablished humself within the architectural scene and also in curbreechip with Foug Branson and with several built interpretations of his even plus of netral or architecture.

Norrative in avhitacium reires on gestural, unscaled dratrings (more akin to expressionist illustration than the actual traditional architectural drawings) and toates ognamic and expressive calligraphic drawing style, is a maser venue (or the development of the ideas and representation of his compose to gallerine and clients

The internet normative drawings were to reject abstraction of the plan and replace the traditional methes of organised space, with a ray drawings of sectors, within the building's context of events. Fig. 1 shows (Toates in pression of the U. Goadi Noë (Noabis Ack) in Japan 1998 which he completed with Orag Bransan. The drawings reflect the distinct, whitneshalling of the arts, white nameling the surroundings of events and suggesting the provolution of the ternal and atmospheric qualities.

'Designing huildings that 'looked good" on paper became a priority'' (Cryster, 1989, p.32)



Fig. 1 - Coate's drawn impression of L'arca di Noé (Noah's Ark).





Fig. 2 shows various views of 'Noah's Ark' which was the first entire building to be completed and which became a distinct Baroque landmark on the Island of Hokkaide. The building's unusual, boat shaped structure and its situation on top of a Japanese mountain, provokes a stunning, surreal visual impact.

"Noah's Ark is surely the 'primitive boat' of narrative architecture" (Hatton, 1992, p.74)

Coates found that by breaking down building's territories into a system of events, space could therefore be conceived as a system of processes, interactions and symbols. By rejecting the conventional notion of architecture, he found that a great unification between experience and place could be achieved.

"By fragment, the impression of suspense,:- an adventurous progress towards a solution, initially hypothesised and finally confirmed". (Calabrese, 1992. p.75)

By inventing a quote in a text, (like above, for example) is to suspend the process of a system and create a state of anticipation. Likewise, in Coates architecture, by staging his building's storeys in fragments, his architectural language resembles that of a structure within TV and advertising languages, where the continuation of the storeys context is disrupted and fragmented, provoking intimacy, excitement and anticipation with the readers attention. NATO therefore actually suggests the collapse of narrative where its stones are staged in fragments, rather than narrating them.

By the playful collaging of fragments together, the aim of Coates' architecture was to reflect a present state and aesthetic need within our culture, suggesting how the consumption of architectural signs are so close to the real processes of post-modern culture.

"Gamma city is not a style, but a political, social and aesthetic attitude based on scrambling signs and processes". (Hatton, 1986, p.102).

Equilating to be completed and which became a distinct threat the first entry cuilding to be completed and which became a distinct forceque tatdmark on the Island of Hoktande. The building's anusual, cost shaped structure and its situation on top of a jupanese mountain, provokes a sturming, surreal visual bopact.

"Noutr's Ark is surely the 'primitive beat' of narrative architecture". (Hatten, 1992, p. "4)

Coutre found that by breaking down building's territories into a system of events, space could therefore be concerved as a system of processes, interactions and symbols. By resecting the conventional rotion of architecture, to found that a great infination between experience and place could be wheread

By fragment, the impression of suspense, t- an adventurous progress towards a solution, initially hypothesised and finally confirmed". (Calabrece, 1992, p.75)

16 inventing a quote in a first. (like above, for example) is to suscend the process of a system and create a state of anticipation. Effective, in Course anothile dure, by staging his building's store)s in tragmonis his architecture, by staging his building's store)s in tragmonis his architecture, by staging his building's store)s in tragmonis his architecture, building is store in the store in the store of an and advertising (anguages store) in the readers attended. In the continuation of the store is context is disrupted and fragmented. NATO menofore actually suggests the collapse of narrative where its stones are sterily and advertising stones are sterily and advertising (anguages attended). Stages a store in a structure where its stones are intervelore actually suggests the collapse of narrative where its stones are stepsed in fragments, rather than marrative them.

By the playful collaging of fragments together, the aim of Coates" architecture n as to reflect a present state and aesifictic need within our culture, suggesting how the consumption of architectural signs are so close to the real processes of postsmodern culture.

Gamma city is not a style, but a political, social and aesthetic attitude pased on sciambling signs and processes". (Hatton, 1986, p.302).



Fig. 2 - Various Views of Noah's Ark.



The above evaluation of "Gamma city" (NATO's exhibition in London) suggests the theory within the methods of Nigel Coates NATO architecture.

Within his combining of imagery, Coates reverts back to Piranesian classical references and fragments them among present cultural imagery selected from the imagery of modern air travel. His combining of old and new phenomenons suggest a present and future symbolism, alongside the appraisal of the grandeur of classical orders.

The interior of Caffe Bongo (Tokyo, 1986) Fig. 3 (which is built opposite his work of "The Wall" Fig. 4) presents his array of imagery. A mock airplane wing, extended to become a canopy over the bar, and the juxtaposition of classical architecture is apparently intended by Coates to memorialise Japan's fascination with the western world. The ceiling of Caffe Bongo Show's direct indication of Baroque influence in its imitating of illusionist painting and use of neo-Baroque drapery.

He continued to use the symbols of travel and foreign culture within other works by montaging a series of airplane seats with a view of a stage area, inspired by London jazz clubs of the 50's and 60'5. It is suggested by the metaphor that mass media is the airplane of culture. Fig. 5 and Fig. 6 show his drawings and models of the Tokyo Forum.

"A stage, a world theatre in the guise of a garden, a garden composed of urban events and artifacts the way that a traditional garden is made of plants". (Hatton, 1992, p.74).

Coates' use of large, fantastical petal-like wings, which float above the forum stage, perhaps represent a transformation of his symbolic aircraft wings into their organic animated form, representing mass media within the organic theme, as being the advocator in 'the world' theatre in the guise of a garden of urban events.

"The forum is a staging of communications events in a theatre of artificial landscapes". (Hatton, 1992, p.74)

The above evaluation of "Camma elly" (NATO's exhibitions in London) suggests the theory writing the methods of Nigel Coates NATO architecture.

Within his combining of imageny: Coales reverts back to Phranesian class trai references and fragments their among present cultural imagery selected from the imagery of modern air travel. His combining of old and new phenorumous suggest a present and intere symbolism, alongside the appraisal of the groodeur of chasical orders.

The laterier of Calle Bongo Flokyo, 1936) fig. 3 (which is built opposite bis cork of The Wall Tig. 4) presents his array of imageny. Arrock orplane ung, estended to become a currepy over the bar, and the justafestion of els-event arcohecture is opparently intended by Coales to monortalise Japan's forcination with the viestern world. The celling of Cafle Bongo Show's direct indication of Baroque influence in its ionitating of Illusionist paining and use of enother of the optics.

He confirmed to use the symbols of travel and foreign collure whiln other works by montaging a series or airplane seats with a view of a stage area, inspired by London jazz chubs of the 50 s and 60%. It is suggested by the metophor that mass media is the cirplane of culture. Fig. 5 and Fig. 6 show his drawings and models of the Folgor Forum.

"A singe, a world lineatry in the guise of a garden, a garden composed of urban events and artifacts the way that a traditional garden is made of plants". (Hatton, 1992, p.74).

Contest use of large, funtastical petal-like trings, trideh (loar above the locum stage, pethaps represent a crussformation of his symbolic aircraft wings into (beir organic animated form, representing mass media withm the organic there: a point the advocator in the world, theater in the guise of a garden of most event.

"The forum is a staging of communications events in a theatry of artificial landscapes", titlation, 1992, p.74).







Fig. 4 - "The Wall".





Fig. 5 - Model of Tokyo Forum.





Fig. 6 - Drawings of Tokyo Forum.



The theatre element is recurrent within Coates' work (the theatre was also, relevantly, the most influential artform within the Baroque age). His excessive and extravagant visually metaphoric nature is used to produce a distinct character by theatricalising the experience within the buildings.

Everything is a stage set in which Coates insists on making us both actors and spectators.

In the Knightsbridge branch of Jigsaw (Fig. 7a) we as 'actors' arrive into a shop where we are flanked by potential costumes, which line the side walls like Cullisses in a stage set. Alongside the rear wall, changing bays are set in the form of theatre boxes, while upstairs, potential 'actors' emerge from their cubicles onto the 'stage' and rehearse their role within their chosen costume.

On entering Jigsaw, a large golden column stretches from side to side framing an extravagant amount of space, covering the window of two floors, in which what you can see from the street is the front of a stage, which invites you in to lose yourself in the enacting of another role.

Access to the 2nd floor is reached by a central, wide, oval, spiral staircase (in the 17th century, the taste for monumental staircases came from the theatre). Neo-Baroque drapery can be found around framed areas; edges of the stage of changing rooms and in entrance windows. Lighting comes from an overhead intricate source of tailed metal spirals, which project dispersed lights, reflecting a golden, opulent coloured light source.

In the foreground of Fig. 7b, positioned mannequins surrounded by a semi-circle wall, extend the idea of rehearsal as they tend to put across the idea that they are involved in the role-playing of a theatrical occasion.

Also relevant to Baroque theatricality is the similarity between the dress and posture of early 17th century thespians and the pose, ruffled collar and puffed sleeves of the twin mannequins on the left hand side of Fig. 7b). Scattered around the shop, mannequins exchange roles with blue glass variants, half torso, half vase and the theme of body and vessels appears also in a ceiling frieze. The meatre elegenet is recurrent within Coates' cork (the theatre was disc, relevantly, the most influential artiform within the Baroque ages. The eccesive tool extravagant visually metaphoric nature is used to produce a distinct choracter by theatrications, the expedence within the build of s

Everything is a stage set in which Costes insists on making in both come and spectators.

In the Knightsbridge branch of Bgsatt (Fig. 7a) we as factors' and cointea score where we are itented by potential costumes which into the side walls bloc foullisses that stage set. Mongelde the rear wall, changing but s are set in the total of the ite dowes, while upstairs, potential factors, emerge from their costs down of the stage and whente their role within their chosen costume.

On entering ligand, clarge golden column stretches from side to side traming an extravagant amount of space, covering the tendow of two floors, in which what you can see from the street is the front of a stage, which invites you in to lose yourself in the enacting of another role.

Access to the 2nd floor is reached by a contral, unde, or al, spiral striptase on the 17th contract. Its faste for monumental staircases came from the theorem beored erapery can be found around framed areas: edges of the stage of charging moms and in entrance windows. Lighting comes from an overhead intricate source of tailed metal spirals, which project dispected lights, reflecting, a golden uppdent coloured light source.

(i) the moground of Fig. 70, positioned mannequins surrounded by a con-cucle wall, extend the idea of rehearsal as they tend to put across the idea and they are involved in the role playing of a theatrical occasion.

Also relevant to Barotoe (boatricality is the sin flanty belo een the dress and postare (a carry 17th century thespians and the pose, ruffled collar and pulled electrics of the frein mannequins on the left finad ade of Fig. 7b) scattered named the shup, macnequins exchange roles with blue glass variants, half torso, half view and the theme of body and vessels appears also in continue filere.



Fig. 7(a) - Drawn Impression of Jigsaw.





Fig. 7(b) - Interior View of Shop.



Fig. 7(c) - Interior Drawn Impression.



The recurrent theme of the body as 'self' and 'other' as 'actual' and 'virtual' suggests a similarity to the Baroque characteristic of theatricality, where artforms transforms audiences into another dimension into the roleplaying of an actor's world.

Within Jigsaw, his narrative architectural feedback is the theatrical representation of 'other' and 'virtual' reacting with the actual vitality of buying and selling bodily clothing.

"Floating between high and low culture, one step removed from events by a giddy foppish sensibility. (Crysler, 1989, p.34)

Coates brings a theatricality into the modern everyday living by integrating old references with contemporary cultural images, creating a new and thoroughly exciting sensation, transcending the ordinary person into an uplifting atmosphere created by expressive surroundings within the building's space.

"Camp introduced a new standard: artifice as ideal theatricality. Could there be a better description of NATO?" (Crysler, 1989. P.34).

In the 17th century architecture was the result of experimentation and clever manipulation created by architects who knew exactly the aesthetic and expressive needs of their present society^{*3}. Their use of variations in surface qualities, elaborate ornamentation within an impressive amount of space and rejection of simple regular forms, seems to echo the characteristics of Nigel Coates architecture.

As Baroque is a highly visual expressive artform and with 'camp' as a major component to the aesthetic value of its spirit, it is true to say that NATO, by its more imaginative solution and priority of visual sensation, has proved itself under the heading of Neo-Baroque in this post-modern climate.

³ "Space, it implied, is the existential condensation of events, life and action and within the radius of our interactions and transactions. Space is not defined by rational containment and division, it is enacted and transformed by deed and narrative, tools and props". (Hatton, 1986, p.102). This idea of NATO architect suggests a connection with Bernini's theory in the 17th century of treating 'space as an environment' rather than a framework.

The recurrent theme of the body as self and other as actual and infool' suggests a similarity to the Banque characteristic of heothicality, there articleres transforms audiences into another dimension into the misplaying of an actor's trendd.

Villan Jegsaw his nortalive architectural fredback is the theatrical representation of other and virtual reacting with the actual vitality of buying and when hochy clothing.

"Floating between high and low culture, one step comoved front econe by a gliddy foppish sensibility. (Cryster, 1969, p. 3)

Could brings a linearricably into the modern everyday hving by integrating old references with contemporary cultural integes, creating a new and thoroughly exciting sensation, interscending the ordinary person into an aplitung atmosphere created by expressive surroundings within the building's score.

"Camp introduced a new standard: artifice as ideal flicatricality, Could there be a better description of NATOF" (Crysler, 1989, 134).

In the 121d contary architecture chait the result of experimentation and device manipulation created by architects who are vexacily the resthetic and expressive needs of their present society ¹². Their use of carrifores in surface qualities, elaborate amamentation within an impressive amount of space and rejection of simple regular forms, seems to echo the characteristics of Nigel 6 cares architecture.

3. Satisfaction a lighty visital expressive artiform and with camp as a mater component to the aestinate value of its spirit, this true to say their NARO, by the name integrative solution and propriy of visual sensation, has proved itself under the heading of Neo-Barcoure in this post-modern climate.

Space is contract to an excelential condensation of encirts (thermine contract on the deciritizent print interactions and the new actions, e.g. a set not datased by reduced contractical and decision of transmitted contractions, more of device on neutrice body and propagation (Arthon, J. et al., 1992). Low entering Viet of reduced suggestion of one and until Environce sharp or the Efficiency of fronting contracticences and the filter results of the new contraction of the start of the sector of fronting.

CHAPTER 5

BAROQUE IN PETER GREENAWAY "THE COOK, THE THIEF, HIS WIFE & HER LOVER"

Peter Greenaway knew at the age of 12 that he wanted to be a painter and, when beginning his artistic career, his ambition was to focus on landscapes. With a contemporary interpretation of traditional ideas of landscape painting, he united an extreme modernism with a deep attraction to tradition.

He began then by using a camera instead of a brush, gathering images of the english landscape into his first major canvas - "The Draughtsman's Contract".

His films and documentary works continued to spread out over two decades beginning with "The Draughtsman's Contract" (1982), "A Zero and Two Noughts" (1986), "The Belly of an Architect" (1987), "Drowning by No's" (1988), "The Cook, the Thief, his Wife and her Lover" (1989), "Prospero's Book" (1991) and, most recently, "The Baby of Macon". (Walsh, 1993, p.18).

In all his cinematic works he combined citations within a contemporary manner, crossing over the phenomenon of painting into films of up to 2-3 hours long. Canvases in which he strives to achieve a response similar to one a viewer gives a painting in a gallery.

"I am a painter working in cinema I feel that painting is the supreme visual image - making process".

(Steinmetz, 1995. p.98)

32

(HAPTERS

BAROQUE IN PLIER GREENAWAY "THE COOK, THE THIRE, MIS WILE & HER LOVER"

To be Gereanway Roew at the age of 32 ther nomented to be a pamler and or bed beginning his artistic career, his ambition or as in-borus on landscapes. With a contemporary interpretation of transitional ideas of hindscape pointing, he united an extreme anodemism with a deep attraction to tradition.

He began then or using a camera insteaded a brush, gatharing mages of the use ish landscape into his first major canyas - "The Drughtsman's Connect."

⁴ Its films and documentary works continued to spread cut ever to a decode: beginning with "The Draughtsman's Contract" (1952), "A Zaro and Two Noughes" (1986), "The Belly of an Architect" (1987), "Drowning by No's" (1985), "The Cook, the Thief his Wile and her Lover" (1989), "Prospero's Book (1991) and, most recently: "The Baby of Magen", (Nalsh, 1995, p.18).

In all his contemptic works he combined clations within a contemporary nonner, conseing over the phenomenon of painting min films of up to 7-3 hours long. Canceles in which be crives to achieve a response similar to one a viewer gives a painting to a vallery.

) in a painter working to chema 'i feel that painting is the supreme visual image - making (vorces)'. (Steinmetz, 1995, p.98) Greenaway can be seen as an artist in a neo-Baroque, post-modern climate as he is a constant experimenter and visual interpreter.

"What makes it different to work with Peter is that he is always toying with all the images in the films". (Murphy, 1993, p.25).

His production of films combine techniques from various phenomenons:- photography, painting, theatre, video, etc, creating works which reverse and develop traits of other genres, mixing up many categories together as his knowledge allows him.

"His compulsion to put absolutely everything into his films and exhibitions - all the arts, all science, all four elements, astrology, medicine, magic, religion, class, evolution, animals, insects, music from Bach to Eno, painting from Dörer to Kitaj". (Walsh, 1993, p.21).

Baroque characteristics re-appear constantly within Greenaway's work, with direct references from 17th century phenomenons appearing in the visual aspect of his films and the actual writing of the story lines. Mannerist and Jacobean traits are equally present in his films by the super-imposing of meanings, verbal conceits, visual plays and chilling sardonic humour.

The importance of the visual element in his films and exhibitions is shown in how he leads the spectators through labyrinths of visual information. He uses his visual images, not primarily to entertain, but to alert, provoke and penetrate.

"I do believe that cinema should be provocative and I do think it should push form and content and examine sensitive areas". (Tran, 1993, p.25)

In 1989 with the release of "The Cook, the Thief, his Wife and her Lover", he pushed sensitive areas and created many extreme reactions. In London it broke all box office records in the theatre, running for 18-20 weeks (Tran, 1991, p.22), while at the press preview in America, several members of the audience walked out in protest against the opening scene (Walsh, 1993, p.18). Greenaway can be seen as an arost mia neo-throque, post modern throate as he is a constant experimentar and visual interpretent.

"What makes it different to work with Ferry is that he is always toying with all the images in the films", (Marphy, 1993, p.23).

File production of films combine techniques from various promotioners processaring penting theory, video, etc. creating works which as and develop train of other genice, meany up many calegories together as his knowledge offens him.

¹⁴ For computation to part absolutely consysting into his films and exhibitions - all the axis, ait science, all four elements, astrology, medicine, magic, religion, class, evolution, animalis insects, music from thick to Uno, gainting from Dorecto Kitaj?, (Walsh, 1993, p.23).

Fursion characteristics re-appear constantis within Greenawavis work, with direct references from 17th century phenomenous appearing to the elsual repert of his films and the actual writing of the story times. Manceret and faceboard haves are equally present in his films by the superstangent meanings, contrat concetts, visual plays and chilling randoms have homew.

the importance of the visual element in his films and exhibitions a shown in here he leads the spectators (hrough labyrinitis of visual information i is used his visual images, not primarily for intertain, but to alort, provolar and processor

"Edu believe that cinema should be provocative and Edu Hunk B should push form and content and examine sensitive areas". (Tran, 1993, p.25)

in 1989 with the valuase of The Cook, the Fluet, 50, Wile and her Lover", he preshed sensitive areas and created many extreme reactions. In London if broke all box office records in the theatre, running for 18-20 weeks (from 1991, p.22), while at the press preview in America, several thembers of the audience walked out in protest sparse file opening scene (Walsh, 1993, p.18). This response in America was due because of the difference of aesthetic appreciation between the audience and Greenaway who was a creative artist trying to promote a drama which would be more suitable for an audience drawn by the visual and explicit excess of the theatre.

"But I think society very often considers that intellectual, complicated, sophisticated ideas about drama are legitimate in theatre, but somehow not legitimate in cinema, which I find very strange". (Tran, 1991, p.25)

One of the reasons Greenaway wrote 'The Cook' was his anger at the Thatcherite condition. This provoked him to create the character, Albert speaker, to embody it. 'The Cook', however, rather than being a political film, is more to do with aesthetic whereby creating strong images using various techniques, recognised in painting and theatre, Greenaway found he could reflect the narrative through an emphasised visual sensation, while toying with the real and the theatrical.

The idea of the technical aspect of the theatre is quite dominant within "The Cook". The film opens with two ushers openings curtains onto a view of a car park. The camera moves, taking a long shot, looking down on the violent actions of the film, which happens at the centre of the frame. With the actors being flanked by two vans. With left and right hand side edges of frame voided in black, we are given the impression that we are looking onto a stage.

"I artificially accentuate the frame, indicating a specific subjectivity either a Baroque frame or a technological frame". (McBride, 1992, p.54)

In this quote, Greenaway explains how he uses the camera in his other film - "Prospero's Book". It suggests how he uses the camera as a way of viewing situations and heightening theatrical atmospheres.

'The Cook' is set within areas (kitchen, dining-room, the city, etc) of large backdrops of wide space, familiar to the grandness of an actual theatre stage set. The camera's long takes view a background and foreground, recording the movements of the characters as they pass from one setting to another. The response in Anterica was due because of the difference of aedition eppined it on bebyeen the audience and Creebaway who was a creably cartist trying to produce a drama which whatd be more suitable for an audience drawn by the visual and explicit excess of the theatre.

"But I think society very often considers that intellectual, complicated sophisticated ideas about drama are legificate in theatre, but somehow not legitimate in cinema, which I find very strange". (iran, 1991, p.25)

One of the reasons Commany wrote 'Elect ook' was his anger at the finatelerite condition. This provoked bits to create the character. Albert speaker, in embody (t. 'The Cook', however, rather than being a political film, is more to do with aesthetic televely creating strong unages using various techniques, recognised in painting and theatre, Greenaway found he could reflect the nervalite through an emphasized visual sensation, while loving with the real and the theatric.

For idea of the technical aspect of the theatre is quite dominant within "fireCook." The film opens with two ushers openings curtains onto a view of, campark. The cument moves, taking a long shot, tooking down on the violent odiens of the film, which is appens at the centre of the frame. With the actors being Panlod by two varis. With left and right hand side edges of frame volded to black, we are given the impression that we are looking onto a stage.

"I artificially accentuate the frame, indicating a specific subjectivity either a Baroque transe or a technological frame", (AtcBride, 1992, p.54)

In this quote, Greenoway explains how he uses the camera in his officer film - 'Proceed's Brok' - It suggests how he uses the camera as a way of viewing vituations and freightening theatrical atmospheres.

East to ask in set within areas (kitchen, dming-room, the city, etc) of large backeloops of wide space, fouriliar to the grandness of an actual theatre stage set. The conservation gakes where a background and foreground, necessing the movements of the characters as they pass from one setting to anothec. A scene where Michael and Georgie creep by people who conveniently do not see them echoes a convention used in the theatre because of the limited space on the stage. Other theatrical conventions include the off-scene device, where behind windows of settings, actor's silhouettes and gestures are enlarged with the sound of their voices.

As the main cast move from room to room the colours of their clothing correspond to the changing colours of the room. Each room is allocated a metaphorical colour - (Fig. 1a & 1b) green for the kitchen representing the 18th century's savagery and poverty, (Fig. 2) red for the dining room with its opulent fabrics, elaborate table settings, porcelain and drapery of the 19th century and the modern industrial wealth of the 20th century is reflected on the clinical, futuristic whiteness of the lavatory.

"Colour gives strength to the image you are going to make", "we always want to make the images stronger than real life. I think cinema is larger than life". (Murphy, 1993, p.25).

The Dutch production design team, Jan Roelfs and Bern Van Os are responsible with Greenaway for the building of each scene set, which are created daily with additional effects integrated from various phenomenons, making the film look more visually theatrical than realistic.

As colours change with each period room, so costumes are interweaving with the cast between periods of 17th century to the 20th century - from frock coats, high heeled boots and frilled cuffs of the 17th century to the simply structured A Line dress of the 20th century.

John Paul Gaultier, known for his 20th century designer sensibility, designed many extravagant and over-the-top costumes for the film. The most striking costume is worn by Georgina in the last scene, where she presents Albert with her lover's cooked corpse. She wears a long black veil which is supported by a servant girl, who seems to be able to forecast and navigate the rhythm of Helen's movement, giving us the impression that every movement has been rehearsed by the actual characters themselves.

35

A scene renero backaci and Cepitare creep by people who conventents donat see them redeet a convertion used in the floater brease of the traded space on the state. Other theatheat entropy options metode the affects to device violate branch wholeward setticity, refers alloued as and gristories constructed which the sound of their vides.

An the main cast more from more in four the colorer of their cluthing concernent to the daphying colorer of the color. Each more is allocated a main diperical relates (Fig. 1a to 1b) grain for the Eacher type company the 18th contracts servicely, and more that (Fig. 2) and for the daming room with the opplicat taction clotherate table softings, portofalls and drapery of the 18th contary and the mode or industrial wealth of the 20th contary to reflected on the clothera. Theratelic childrenes of the tavatory.

"Colour graves strength to the image you are going to make" "a s ain avs nant to make the images stranger than real life. I think cinema is larger than life". ("durphy, 1993, p.25).

The Electric perior of the feelign team fair Roeffs and Bern Yan Da ne of remarkite with Greenweige for the Building of each sciences, which are on the science with solutional encousint-grated from various phenomenana autors; the Electric constructually discriming that mainstee.

er se se ser a company contranch pariod coons, esperatuales anomiero escrag activities and betwaren periorito ef 17th centrum to lige 20th century - 6 curvicus' costa High breked acade and milled autis of the 17th ecoture to file scepp conduced - 12the dates of the 20th century.

A setup is an K and ben burren for the 20th contury design at enshalling device and areas, extravagant and considered prostumes for the Birn. The most stability contume statem by theorem in the last scale, of one the press of their war her novers context engres. She ware of fore black real which is supported in a second gift, who seems to be assist to reace, and anylogs a flae right that of follows movements giving as the impression fraction of one and a pression of fature movements giving as the impression fraction of version of the been released by the action can be fractioned to the second and any constraint of the pression of the impression fraction of the right fractions of the pression of the second fractions of the base been released by the action classic transmission.





Figs. 1(a) & 1(b) - Kitchen Scenes of Film.



Fig. 2 - Dining-Room Scene of Film


Greenaway, by structuring his films with the editing of music, enhances the visual impact by linking the music's rhythm with that of the actions of the actors. Before a script is written, musician Michael Nyman and himself, "discuss structured in terms of musical perceptions". (McBride, 1992, p.57).

Greenaway's concern is to find musical structures and ideas which widen the cinematic vocabulary and it is within Baroque music that he finds a favourable organisation of variations and repetitive cycles.

With the singing of the young impoverished 'choir' boy in the foreground of the kitchen, we are given the impression of that in an opera, where the singing becomes the main focal point and enhancer of the present atmosphere.

"The Cook" is a homage to great artists, from Mantegna to Velasquez, Manet to Zurbaran, Chardin to Soutine, out first and foremost to great 17th century Dutch painters of still life.

"Each frame is an old master painting; curtained portals and flanking attendants make pomp of entrances and exits: the thundering of opening and closing doors echoes lingeringly down the long corridor of the films aesthetic distance". (Sliverthorn, 1990, p.22).

Each scene can be conceived as it is a painting. In the dining room, for example, the group of men dressed in red sashes (Fig. 2a & 2b), black coats and white cuffed shirts, sit round an elegantly displayed table in an elaborate setting, resembling that of a group portraiture done by Northern Baroque artists such as Franz Hals or Rembrandt. The men's boorish behaviour and excessive eating and drinking pattern, signifies the same type of merry-making ritual which existed as forms of entertainment in the 17th century social climate.

Carravaggio seems to be echoed through the film, within the composition of frames and also the techniques of lighting. His compositional techniques are relevant in Greenaway's opening scenes, where the camera zooms into the actual gestural movement of the brutal actions of 'the thief and his gang'. Another example of this is in the kitchen where the camera zooms into the detail of the chef's plucking actions.

36

Creenaway, by stracturing tos films with the editing of music, enhances the virtual impact by lifeting the music's rhythm with that of the actions of the refers. Itsione a script is written, musiciali Alichael Nyman and hims-II, discuss smectured in terms of musicial perceptions". (Alcheide, 1992, p.37).

Generations v's concrements to find musical structures and ideas which intervals the circonatic vecabulary and it is within Baroque music that he finds favorable organisation of variations and repetitive cycles

Ville the singing of the view impoverished 'cholt' bey in the (oneground of the bitchen, we are given the impression of that in an apera, when its singing becomes the main focal point and enhancer of the présent attraction.

the cosk' is a homage to great a bets, from Manuelina to Yellis per Maren to Authorau, Cherdin to Southie, out first and foremost to great 17th century Duich painters of sull hie.

"Each frame is an old master painting curtained portais and flamking after dants make point of entrances and evits; the thundering of opening and closing doors echoes lingeringly down the long concider of the films are thetic distance". (Sliverthern, 1996, 0.22).

Contracence can be concrived to if is a painting. In the diving room, for even plot the prone of men dressed on red sashes (Fig. 1a & 20), black coats and while or icc shirts, at round an alogantly displayed table in an elaborate acting, resembling that of a group portraiture done by Northern Baroque, artists such is branz Hab or Rembrandt. The men's boorish behaviour and prometic calling and crinking pattern, signifies the same type of mer's -making riteal which edated as forms of criterianners in the 12th century social clicate

Composition of transers to be echoed ilmough the film, within the composition of transer and also the techniques of lighting. His compositional techniques are relevant in Croenaway's opening scenes, where the camera zooms are the actual gestoral movement of the brutal actions of the thief and be gaug. Another example of this is in the kitchen where the camera zooms are the detail or the construction actions.





Figs. 2(a) & 2(b) - Views of Table Scene.





Fig. 3 - Banquet of the Offices of St. George Civic Guard Company. 1616. Canvas 69 x 127.5". Haarlem Franz Hals Museum.

Fig. 3 - Banquei of the Offices of St. George Civic Guard Company, 1616. Canvas 69 x 127.5". Haarlem Franz Hals Museum. The colouring and effects of lighting also seem to be identical to those in Carravaggio influenced paintings. The focusing of strong light onto the naked bodies of the lovers when they talk for the first time, gives them more volume and form, lifting them from the darkness of the contrasting background.

"All these delightful things about painting which concern surface are highly legitimate looks and should not be debarked. The delight of a Rembrandt painting is often in its surface. I try to get those things into cinema - much to the great irritation of some people".

(McBride, 1992, p.54)

Greenaway, primarily as a painter who innovatively regurgitates qualities of painting into the cinema, tends to use the effect of visual sensations rather than letting narrative dictate the structure of his films.

"I'd like to imagine that the 20th century has freed image-making from narrative text, but I still have serious doubts about it". (McBride, 1992, p.52)

He prefers to use systems of images which he suggests are more universal rather than narrative structures which last for a certain length of time, creating ideas based on personal opinions rather than reasons.

"I distrust narrative and I have a very facile ability to write stories". (McBride, 1992, p.52)

He feels that the network which exists in painting, where everything is homaged, quoted or reprised, is not by many people, accepting in the cinema.

"Cinema is about a hundred years old, which is roughly the same duration as the golden age of Dutch painting, or of Florence Fresco painting - so maybe we have come to the end of a particular cycle, and a new cycle in cinema is emerging". (McBride, 1992, p.52).

In the quote above, however, he still suggests that cinema is still a young and developing artform, in which image-making can become more innovative and expressive, by the help of a wider graphic ability. The colouring and effects of lighting also seem to be identical to those in Carravaggio influenced paintings. The rocusing of strong light onto the nated bodies of the lovers when they talk for the first time, gives them more volume and taco, lifting them from the daskness of the contracting background.

"All these delightful things about painting which concern surface are logicly legitimate looks and should not be deharked. The delight of a kembrandt painting is often in its surface. I try to get these things into cinema - much in the great instance of some people". (McBride, 1992, p.54)

Correctively primarily as a pointer who innovatively regurguates qualifies of painting into the coerna, leads to use the effect of visual semanous rather than jetting narrative dictate the structure of his films.

"I'd bite to imagine that the 20th century has freed image-making from narrative text, but I 58B have serious doubts about if". (McBride, 1992, p.32)

The politics to use systems of images which he sugge is are more universal miner than narrative structures which last for a certain length of time conting ideas broed on reasonal opinions rather than reasons.

"i distrust narrative and I have a very facile shiftiy to write stories". (Meliride, 1992, p.52)

Fe feels that the new ork which exists in painting, where everything is wraaged, evoted of reprised, is not by many people accepting in the cinema

"Cinture is about a hundred years old, which is roughly the same duration as the golden age of Duich painting, or of Florence Fresco painting - so maybe we have come to the end of a particular cycle, and a new cycle in cinema is coverging". (McBride, 1992, p.52).

(a the quote above, however, he still suggests that cinema is still a young and developing artform in which image making can become more innovative and expressive, by the help of a wider graphic ability.

"I sometimes feel that we're almost at the beginning of a new revolution in visual literacy". (McBride, 1992, p.52).

Within "The World of Peter Greenaway', Leon Steinmetz asks the question of "The Cook'. "Is it just a burlesque, classic, low art?". He replies, "Yes and no. Yes in its content and no in its imagery, because visually this work is one of the most refined and sophisticated examples of high art".

Greenaway's work 'The Cook' is certainly not an average cinematic piece of work. The narrative is only weaker than the visual content, because of the emphasis on and quality of the imagery as the prime communicator.

17th century Baroque was a new rhetoric form of art, which aimed at arousing astonishment, at creating strongly emotional effects, at imposing them instantaneously even abruptly at their audience. Greenaway has succeeded to achieve this through many characteristics related to the Baroque phenomenon within the present culture. By taking both old and contemporary references, developing one medium into another and by emphasizing the use of theatrical devices, he produces cinematic work which represents in contemporary culture, the importance of visual sensation, immediately and theatrically within a Neo-Baroque climate. "I sometimes feet that we're almost at the beginning of a new revolution in t isual literact". (McBride, 1992, p 53).

Within The World of Pote Carcaway, Leon Striamets asks the question of The Cook? "Is it <u>cost</u> a burle que, classic loward?" The replies, "Tes and no. Yes mits content and no in its imagery, because clearly this vork is one of the most coined and sophy-ficated examples of high art".

Greenter ap's work The Coric's certainly not an avauge cinenatic percost watched and the second structure of the of work. The necestive is only weaker than the visual content, because of the encloses on and quality of the imaging of the prime communicator.

Uth century Baroque was a new meteric form of art, which aimed at arousing servaisinnent at creating strongly emotional effects, at important here instantaneously evan abrundly at their audience. Gescentrary has sucreeded to achieve this torough many characteristics related to the Banspoe phenomonon within the present collure. By taking both old and contemporary references, devices he produces rough in an objection and by emphasizing the use of the devices he produces rough and by emphasizing the use of the devices he produces rough sensition, immediately and theatrically a 'slenethary characteristic work which represents in contemporary CHAPTER 6 ANGUS MCBEAN AND BAROQUE INFLUENCES

"In photography he creates dignity, beauty and magic". (Woodhouse, 1982, p.x)

Lord Snowdon was a great admirer of Angus McBean and for what McBean gave to the theatre as a photographer.

From the 30's to the 50's McBean photographed just about every major west-end theatre production, however, he is better known for his photographic documenting of famous theatre and film stars of that era, in which he innovatively produced a vast amount of Baroque 'surrealistic style' portraits.

It was in this fantastical style that has endeared him to a younger generation, in which in the early 80's, with the launch of his two books, marked the revival and the popularity of his work. The widespread significance of his work within contemporary culture, is reflected in the last quarter of the 20th century. Where the romantic and fantastic photographic image is commonly found in the advertising of consumer products.

His inventiveness and experimentation with the camera, and the combining of elements from different mediums, provided his work with a unique and exciting appearance, releasing photography from previous restraints, suggesting the relevance to Baroque, in which artforms are challenged with the use of variations, combinations and complex plans, creating innovative and impressive new compositions.

CHAPTERS ANGUN MOBINN AND BAROQUL INFLUENCES

"In piroingraphy inscreates dignify, brandy and magic". (Woodhouse, 1982, p.v)

tind movelon true a great admirter of Augus Melican and tor what Verices gave fo the thearto as a photographer

from the 30% to the 80% McHoan photographed (ast about every major mest-end (beatre production, however, he is better known for his photographic documenting of famous theatre and film stars of that era, in which be itore abyely produced a yast amount of Boroque (correctistic siyle) portraits

If was in the contastical set to that has end-ared him to a younger generation in which in the early 40 s, with the launch of his two books, marked the report and the popularity of his work. The wides pread significance of his work within contemporary culture, is reflected in the last quarter of the 20th contury. Where the romantic and funtastic photographic image is commonly found in the activities of constructor products.

i is investivences and experimentation with the cancers and the combining or elements iron driftered meditums, provided his work with a unique and exciting appearance releasing photography from previous re-maints suggesting the relevance to Barcque, in which artioring are challenged with the use of variations, combinations and complex plans, creating (moviative and impressive new compositions. McBean's work, which crosses outside the boundaries of photography into different phenomena, suggests how Baroque remains to be seen, within this century and most significantly in the present cultural climate as characteristics of an aesthetic want within our society.

At the age of 21, Angus McBean moved up to London from Wales with his family, after the early death of his father. He took a job in the antiques department in Liberty's and devoted his spare time to photography, maskmaking and theatre-going. He was always a great fan of the theatre and as a youngster had helped with theatre props and costumes within amateur dramatics.

Eventually he gave up his job and became recognised as a maker of theatrical props. His work there consisted of scenery making and maskmaking for both fashionable interiors and theatre performances and he began to hold small exhibitions.

His first photographic commission, in 1936 at the age of 32, was offered by Ivor Novello who was so impressed by the romantic photographs McBean took in order to make the masks, that he commissioned him to take a set of production photographs as well.

McBean proved himself, making a new career in photography which was greatly helped by the stage and studio performances which Vivienne Leigh allowed him to portray through the love affair she had with his camera.

With a foundation of an innate talent for taking photographs, McBean's interest in creating surreal images within photography was aroused after taking note of the paintings by the surrealist William Acton.

"I then got the ideas that I could make surreal photographs. I mean by that, that I could put things together, things which did not belong together." (Gross, 1989, p.8).

His first use of surrealism in his photography was used for a magazine, "The Sketch", in which he placed a star actress Beatrix Lehman among a false stage set created out of taffeta. The image proved successful in that McBean was asked to produce an image of an actress per week for the magazine.

40

McBear's work, which crosses outside the boundaries of photography into different phenomena, suggests how Baroque remains to be seen, within this century and most significantly in the present cultural climate as characteristics of an nesthetic want within our society.

At the age of 21, Angus McBean moved op to London from Wales with his tantify after the early death of his rather. He took a job in the antiques department in Liberty's and devoted his spare time to photography, maskmaking and theatre-going. He was alway's a great fait of the theatre and as a youngster had helped with theatre props and costumes within antateur.

Fventually hegave up his job and became recognised as a maker of theatrical props. His work there consisted of scenery making and mask, making for both fashiunable interiors and theatre performances and he began to huld small exhibitions.

His first photographic commission, in 1936 at the age of 32, was offered in Iver Novello who was so impressed by the romantic photographs McBean took in order to make the masks, that he commissioned him to take a set of production photographs as well.

McRean proved higherli, malong a new career in photography which was greatly helped by the stage and studio performances which Vivienne Leigh allowed han to portray through the **love attair she had** with his camera.

With a foundation or an innate talent for talong photography. McBezri's interest in creating surreal images within photography was moused after talong note of the paintings by the surreatist William Acton.

"I then got the ideas that (could make surreal photographs. I mean by that, that I could put things together, things which did not belong logether." (Gross, 1989, p.8).

His first use of surrealism in his photography was used for a magazine, The Sketch, in which he placed a star actress Beatrix Lehman among a talsa stage set created out of tatteta. The image proved successful in that McBean was asked to produce an image of an actress per week for the magazine. With the growing popularity of his photography and the success of his innovative images, he inherited the names of "the Darkroom Dali", and "Dali of the Valleys".

"It has been said that I invented surrealism in photography and that I had a great influence on young people's work". (Gross, 1989, p.8).

The most famous of his surreal productions was one of Audrey Hepburn (Fig. 1), who was used for a beauty product advertisement. This introduced the fantastical element of surrealism to advertising.

At the time he was photographing at Cambridge theatre and chose her from a chorus line, because of her looks. He found that her wide-set eyes avoided direct contact with the camera, making us more aware of her presence.

"She typified his preference for the ingenue or the gamine." (Light, 1994, p.29)

McBean very rarely like to use female figures in full length, he preferred the sexually innocent look.

"Surrealism allowed him to cut off breasts and hips while punning on the idea of the statuesque." (Light, 1994, p.29).

He placed Hepburn's torso peering out of a pile of sand, surrounding her with scattered miniature columns. This surreal landscape, like the setting of a stage, emphasised that its creation inhabited another world, transforming the spectator into a visually excessive scenario which relates to the Baroque compress which steals imagery from reality and enters it back into the artificial.

With Nigel Coates, his buildings were his theatres to McBean, his camera was his theatre. He commanded his subjects to act for the camera for which he would provide them with sets in which to perform. This is where his line of photography crossed into his love of theatre. With the growing popularity of his photography and the success of his innovative images, by inherited the names of "the Darkgoom Dail", and "Dail of the Valleys".

"it has been said that i invented surrealism in photography and that t had a greet influence on young people's work'. (Gross, 1989, p.8)

Hie most femous of his surreal productions was one of Audrey Hepburn (Fig. 1), who was used for a beauty-product advertisement. This introduced the functional element of surrealism to advertising.

At the time he was photographing at Cambridge theotec and chose her heat a chores line, because of her looks. He found that her wide set by ea avoided direct contact with the camera, quaking its more aware of her presence.

"She typified his preference for the ingenue or the gamine." (Light, 1994, p.29)

Nichour very rarely like to use female figures in full length, he preferred the sexually innocent look.

"Surveation allowed bin to cut off breasts and hips while punning on the idea of the statuesque." (Light, 1994, p.29).

It is placed blopburn's torso pering out of a pile of sand, surrounding her with southered mutature contonns. This surreal landscape, like the setting of a stego, compliasised that its qualified inhabited unother world, transforming the speciator into a visually excessive scenario which relates to the Baseque compress which steals imagery from reality and enters it back into the actificial

With Nigel Coates, his buildings were his theatres to McBean, his camera was his thrours. He commanded his subjects to act for the camera for which he would provide them with sets in which to perform. This is where his line of shotography crossed tate his love of theatre.



Fig. 1 - Audrey Hepburn (1951).



His surreal portraits were worked out days in advance of the subject's arrival. Sets were built with the combination of unorthodox materials, such as wood, plaster, paint, cotton-wool and sand. Backdrops were painted by an artist friend L. Roy Hobdell, an underrated romantic painter.

He developed his tricks with montage and multiple-exposure, manipulating the negatives and prints, creating unusual compositions of combined references.

McBean paid great attention to the effects of lighting and it was through his use of high contrasts and a variety of depth in half-tones, that created the impressive dramaticness to the features of his subjects. These ideas may be reverted back to 17th century Baroque painting where the same techniques of lighting were used to create realism and effective immediacy.

Fig 2. of Vivienne Leigh is one of McBean's most liked pieces. The light and the hat framing her profile, the exaggerated whiteness and mattness of her skin and the flawlessness of her features, suggests the theatricality of the actor's face, suggesting it as a mask. As well as relying on lighting, he relied on his instinctive understanding of the human head and its sculptural possibilities gained from his work as a modeller. He used lighting to create different illusions and manipulations of features and by this combining of knowledge from various fields, McBean created a more sophisticated and effective imagery.

Fig 3. shows an example of how he combined these aspects, creating an image as if the actress is emerging from clay. His use of strong contrasts of lighting show certain Baroque painting quality of strong dramatic darkness of blacks and a mannerist command of shadows.

"You take all the real lines and leave in artificial ones." (Woodhouse, 19485, p.6)

McBean was a super salesman. He sold icons. These images were not only for personal friendships or relationships of subjects, but were to be "sold" in the general public. McBean made his stars immortal. I be surreal portraits mare worked out days in advance of the mirior's arrival, sets were built with the combination of unorthodos materials, such as wood, plaster paint cotton-wool and saud. Backdrops were painted or an artist friend 1. Roy Hobdell, an underrated romantic painter.

Fielder elaped its tricks with montage and multiple-exposure, mempulating the negatives and prints, creating unusual compositions of combined references.

Mellean paid great attention to the effects of lighting and it was through his use of high contrasts and a variety of depth in half-tones, that created the impressive cremationess to the termines of his subjects. These ideas may be reverted back to 17th contary foreque painting where the same techniques of lighting were used to create realism and effective immediacy.

Fig.2. of Vinitmu Leigh is one of McBear's most liked proces. The light and the has framing her profile, the energinerated whiteness and mathees of her skin and the flawlessness of her features, suggests the theatricatily of the actor's face, suggesting it as a mask. As well as relying on lighting, he relied on his matine the understanding of the human head and its sculptural pre-risibilities gained from his work as a modeller. It is used lighting to create different flusions and manpulations of features and by this combining of knowledge from various fields. At least we solve and its modeller in the second structure interest flusions and manpulations of features and by this combining of knowledge from various fields. At features and by this combining of knowledge

Fig.3 shows an example of how he combined these aspects, creating an image as it the actress is smerging from clay. This use of strong contrasts or heliting show certain Garoque painting quality of strong dramatic dationess of clacks and a manarcist command of shadows.

"You take all the real lines and leave in artificial ones." (Woodhouse, 19485,

McBean was a super salesman. Fis sold rooms. These images were not only for personal triendships or relationships of subjects, but were to be "sold" in the general public. McBean made his stars immortal.



Fig. 2 - Vivienne Leigh (1938).





Fig. 3 - Image of Rene Ray (1938).



His camera was a box of make-believe where he considered the act of taking pictures to be achieved with theatrical flourish and glamour.

"For running through his work is what Jack Babuscio in Richard Dyer's Gays and film has called a "gay sensibility", with its four features of camp: irony, theatricality, humour, aestheticism." (Light, 1994, p.30)

His photography is purely a visually emphasised work of art, it is a "camp" sensation, it is part of the Baroque phenomenon. As he has insisted; his inventiveness with the camera is its capacity for trickery and fun and his love of visual puns.

His photography is the essence of fantasy and without fantasy, there would exist no Baroque artforms. Baroque through all its exploration, exaggeration and visual emphasis, is the delight in the grandeur of artistic excessiveness. i in carriera was a boy of make believe where he considered the act of aking pictures to be achieved with theatrical flourish and glamour.

"For running through his work is what Jack Babuscio in Richard Dver's Gavs and film has called a "gay sensibility", with its fourtearness of camps irong the atricality, humour, assilucticism." (Light, 1994, p.30

Ell's photography is purely a canally emphasized work of all it is a completenent on it is part of the flavoque phenomenon. As he has meisted has avenue veness with the camera is its capacity for trickery and run and his free of usual press.

Use photography is the essence of factasy and without factasy, there would exist no Barrque artiterns. Bocoque through all its exploration, esergeration and visual emphasis, is the delight in the grandeur of artistic exc.servences.

CONCLUSION

Greenaway, McBean and Coates all belong to different categories of art but all hold the basic characteristics relevant within the Neo-Baroque climate. Each play within the boundaries of both high and low culture, where they can be seen as global artists. The global artist finds himself in a similar situation to the artist of the Baroque:

"He is caught in the conflict on one hand trying to respond to the masses while on the other hand maintaining his appeal to the institutions of power and money and he has to negotiate permanently between the two spheres". (Klaus Ottman, 1987, p.91).

The above three artists can be seen in this light because of how they transport art into the sphere of consumption, for example: Coates bring a theatrical, imaginative form of architecture into average, everyday functional buildings, the idea of McBean's fantastical and romantic imagery has been used in advertising to help sell products and the production of Greenaway's highly sophisticated visual works in mainstream cinema.

Baroque is a purely rhetoric form of art, where the camp prevailment of appearance and manner over truth exists, referring to the hypnotic importance of visual sensation in present culture, where everything likewise in the theatre is accentuated purely for effect.

The theatre has remained to exist as the most influential artform within Baroque and is relevant in Greenaway's film devices, in the layout and theoretical architecture of Coates and McBean's dramatic imagery which capture the fantasy of theatre and film.

44

VOIGN TOWOT

Construction Vachers and Course of training for different comparises of art instead hear the basis of an acceleration relevant within the Noosh morper classifie Constrates static the boundaries of both high end low column, where they conor seen as global artists. The gradet artist finds himself in a similar artematication the acars of the Baroque

¹⁴ is cought in the contract on one hand traine to respond to the messes while on the exist hand maintaining his append to the institutions of power and money and he has to negotiate personantly between the two spheres 1. (Klass Ottman, 1987) p. 211.

Enclose three artists can be fain on the light because of team there is are not set too the sphere of consumption, for example if ease bring a the atriced imaginative focar of architecture into a company erem day functional building - the size of McGenue (the effect and romanite margery has been used or adverted to beighted products and the production of the consult.

Sorregar to a putely electoric term of alt, where the camp peer dimension approximation and attrates eventrally excels releating to the hypnotic targetunces of vened subscattory present cultures removely hing likewake in the lifection is secreticated under tors where

(b) the descention of the existing the existing most induction actions within borrecore and receivers of Constants, within devices, in the layout and borrecht at an interaction of a mater and Mathical ended and the amatic integral which constants for the tentory of the are and film. In the 17th century, Baroque artists combined artforms, taking their influence from the theatre, where there was a similar incorporating of various forms of art.

Within all three artists mentioned, each have experimented between the boundaries of artforms; Greenaway diverted from painting into film using theatrical devices; McBean used a theme which was initially used in painting and in photography using sculptural and theatrical knowledge; and Coates with the creation of NATO, innovatively turned the idea of architectural drawings into the visual communicability of that within a gallery context.

In the present climate of post modernism there are no set rules. Everything goes and by the combining element, evident in this, complexity evolves within the new structure created. (In the 17th century complex plans were created by the combining and variations of artforms).

"Omar Cailabriese is right to consider Neo-Baroque in terms of complexity and dispersion, a skill of the conscious, steeped in and pumped full of feverish, communicative opulence which in turn determines Baroque's very own semiotic universe. (Brea, 1990, p.125).

Baroque is a dynamic form, which through its complexity and expressing of the inexpressible, allows a pleasure of challenge, intoxication and uncertainty. "Neo-Baroque - a wind without a north, a certain uncertainty". (Brea, 1990, p.125).

"So we can only use the term Neo-Baroque to mean the galaxy of stated strategies that repeatedly highlight an uncertainty". (Brea, 1990, p.128).

Neo-Baroque unpredictability which evolves from its combinations of ephemeral fragments, variations, undetermined structures, symbolises and opens up the uncertainly answered question within an eclectic period in the history of world culture of what is to come.

Life can only be understood backwards, it has to be lived forwards". (Søren Kierkegaard).

45

in the Mile entropy Marque active complete a loarny balang flute Interarce moth the Hickney science therewas a similar economic of surjour Active scients

10 the present officials of post mode aroundpreasure of extended transplating goes and by the constrainty element, emisication are provided (solver endian testing etcarbate created. The transformer complex pix, your created in the constrainty and variations of attacents.

"Thear Callabriese is right to consider Neoslianagos in terms of complexity and dispersion a skill of the conscious, stopped in and protoed full of ferenish, commuticative opplement blich in turn decomplex bareque's very own semiotic naiverse. (Bres. 1968, p. 123)

Everyone has detructive formally hidds through discompletely and the transition for internet while allower a piece are of challenges, internation and an entruction "have forequeen a trained without a northy a certain materia atty". The literative context

So we can only use the term Neosilaroutie to mean the rataxy of stated stated in the fight an uncertaints? (Steal 1996, p.128).

Nuceikasese enprediziobility maion evolues from its combinations o epineters' in seache variatione, undetermined arroctures symbol ass and ordere op the onternactivary error question within en edocic period in the instory or world culture of smarks to come.

Encouronly be understood backwards, if has to be lived forwards? (Sorar Elerkegaard).

Alpers, Svetlana. The Making of Rubens. Yale University, London, 1995.

Baard. H.P. Franz Hals. Thames & Hudson, London, 1981.

Bazin, Germain. <u>The Baroque Principles, Thames, Styles and Modes</u>. Thames & Hudson, London, 1964.

Bazin, Germain. Baroque & Rococo. Thames & Hudson, London, 1964.

Beard, Geoffrey. <u>Stucco and Decorative Plasterwork in Europe</u>. Thames & Hudson, London, 1983.

Boyd, Brian. "From Here to Post-Modernity". <u>The Irish Times</u>, September 9, 1995, p.3.

Brea, Jose Luis. "Neo-Baroque - A Wind without a North". <u>Flash Art</u> V. No. 154, October 1990, p.125-128.

Calabrese, Omar. Neo-Baroque. Princeton University Press, U.K., 1992.

Calloway, Stephen. Baroque, Baroque. Phaidon Press Ltd, London, 1994.

Cook, Chris. Pear Cyclopaedia. Pelham Books, London, 1992.

Crinion, Elizabeth. "Nigel Coates". I.D. - (NY). V. 38 Mar/Apr 1991, p.22.

Cryster, Greig. "Architectural Dandyism in the Age of Mass Media". <u>New Art Examiner</u>. V. 16 Summer 1989, p.32-34.

Dorfles, Gillo. <u>Kitch - An Art of Bad Taste</u>. Great Britain Studio Vistra, 1969. Downes, Kerry. <u>Rubens</u>. Jupiter Books, London, 1980.

Mpere Fortlants, The Making of Rubens, Yale University London, 1993.

Saard 11.P. <u>Emme Flais</u>. Thames & Hudson, London, 1981

Navin, Germain, <u>"The Baroctic Principles, Ihames, Steles and Modes.</u> Thurnes & Hudson, London, 1864.

Bavin, Connain, Banque & Rocode, Thames & Hudson, London, 1464

Beard, Geoffreys Sitterse and Decentify's Plasterwork in Europe. Literos & Hodron, London, 1983.

Boyd, Brian, "From Haro to Post-Modernity", <u>"The Irish Times, September 9</u> 1996, p.3.

Frea, Jose Luiss, New-Barrique - A Wind without a North <u>Flash Art</u> V. No. 154, October 1990, p.125-128.

Calabreso, Onac. Neo-Barrone. Princeton University Press, U.K., 1992.

Callows (Mephan, <u>Baroque, Baroque</u>, Phaidon Press I Id, London, 1994)

(Look, Chris. <u>Pelie (Velopaedia</u>, Pelham Books, London, 1992,

Crimica, Elizabeth, "Nigel Contrell, <u>111, 4 (NY)</u>. 77:38 Mar/ Apr 1991, p.22.

Cryster, Coniq. – Architectural Dandyism to the Ago of Mass Media''. <u>New Art Examiner</u>, M 16 Summer 1989, p. 12-14

Dorfley Gillo, <u>Kitéh - Au Art et Bad Tasts</u>, Great Britain Studio Vistra, 1969. Downes Karw, Rubers, Jupiter Books, Lendon, 1980.

Dorgan, George. "Greenaways Books of Tricks". <u>Design</u> (London-England) No. 512, August 1991, p.33-35.

Featherstone, Mike. <u>Consumer Culture & Post Modernism</u>. Sage, London, 1991.

Fitzgerald, Michael. "Really Rembrandt". American Vogue. Oct. 1995, p.185.

Flynn, Gerald. "Gates to the Future". <u>The Tribune Business</u>. Sunday 29th November, 1995, p.1.

Focittion, Henry. Life and Forms in Art. New York, Wittenbarn.

Gross, Jozef. "The Darkroom Dali Dies at 86". <u>The British Journal of</u> <u>Photography</u>. V. 136, May 11th, 1989, p.4.

Gross, Jozef. "Starstruck at 85". <u>The British Journal of Photography</u>. V.136, September 7th, 1989, p.8-9.

Hatton, Brian. Prospero's Software. <u>Architectural Design</u>. V. 62, Nov/Dec 1992, p.73-97.

Hatton, Brian. Gamma Exhibition. A.A. Files. No. 12, 1986, p.102-6.

Haak, B. <u>The Golden Age of Dutch Painters of the 17th Century</u>. Thames & Hudson, London, 1984.

Jacques, Girard. Versailles Gardens. Sotherby's Publisher, London, 1985.

Jaffé, Michael. Rubens and Italy. Phaidon, Oxford, 1977.

Jencks, Charles. Post-Modernism. Rizzoli, New York, 1987.

Dargan, Georges "Cinentavara Books of Pricks", <u>Design</u> (London-England) Nat. 312, August 1991, p.33-35

> eatherstone Milee <u>Consumer Culture & Post Modernism</u>. Sage London, 1991

streperated Michael "Really Keinbrundt" eAmerican Voeue, Oct 1955 pdB

Plynn, Gerald, - Calos to the Future', <u>Phy Initume Brsiness</u> Sundar: 20th November, 1995, p.J.

formion Henry, <u>Life and Forms in Art</u>s New York, Wittenbarn

Cross Joret. The Oarkroom Eah Dies at 86". The British Journal of Photography. V 136, May 11th, 1989, p.4.

Const. (ozer: "Stanstnuck at 87" <u>(he British (ournal of Photosraphy.</u> V136, septembel 7th, 1989, p.8-9

> Station, Edan, Prospero & Softwares, <u>Architectural Design</u>. V. al., Nov/Phyc1992, p.73-97.

Matter, Bran, Carena Exitedion, <u>A. V. Files</u>, No. 12, 1986, p. 62-6.

Hauk R. The Colden Age of Dutch Painters of the 17th Contains.
Transfer Redeut: London, 1984.

factors, Crard, <u>Virseilles Gawints,</u> Sotherby's Publisher, London, 198 juite, Michael, <u>Rubens and Jialy</u>, Phaiden, Oxford, 1977.

landes Charles Post-Moderninin Rizzuff, New York, 1987

Jencks, Charles. <u>Post-Modern Reader</u>. Academy Editions, 1992, London/St. Martins Press.

Kaplan, Eann. Post-Modernism and its Discontents. Sage, London, 1991.

Kozloff, Max. "On Umberto Eco". Art Forum. V. 25, Sept. 1986, p.4-5.

Light, Alison. "Masks and Faces: The Photography of Angus McBean". <u>Sight</u> <u>and Sound</u>. NS4, Nov. 1994, p.28-31.

Long, Stephen. On "Pleasure Pavilions and Follies in the Gardens of the Ancient Regime". <u>World of Interiors</u>, Jan. 1996, p.34).

Mainstone, Rowland. <u>The 17th Century</u>. New York. Cambridge University Press, 1981.

Manser, Jose. Designer Journal, No. 58, June 1990, p.33-38.

Marriott, J.W. The Theatre. George G. Harrap & Co. Ltd. London, 1981.

Mauries, Patrick. Styles D'Aujourd' Hui. <u>The World of Interiors</u>. 1st November 1995, p.120-125.

McBride, Stephanie. "G is for Greenaway". Circa No.62. Autumn 1992, P.52-57.

Murphy, Dominic. "Peter's Friends". Creative Review. August 1993, p.24-25.

Newman, Bruce. M. Fantastical Furniture. Pizzli. New York, 1989.

Nevil, Amanda. "McBean Dies at 86". V. No. 5, August/Sept, 1990, p.7.

Nicolson, Benedict. <u>The International Carravaggesque Movement</u>. Phaidon Press, New York, 1979.

Nicholson, Virginia. The Tale of Siblings Grand. <u>Harpers & Queen</u>. October 1994, p.36.

BILLING RAPH) Page 3

Jane is, Charles, <u>Post-Alodern Reader.</u> Academy Pathons, 1992, Eondern / St. Marthe Press.

Capter, Faux: Post-Modernism and its Discontents, Sage London, 1991.

Carled, Max, 700 Emberto Red., Art Forum, V. 23, Septe 1986, p. 4-5

Light: Maran. 2 tasks and ExcessThe Photography of Argus Mellean". Sight and Sound. NS4, Nov 1994, p.28-31.

Long, Elephon. On "Plansure Partitions and Follies in the Gardens of the Anderst Regime", *World of Interiory*, Jan. 1996, p.39).

> Mainstone, Bowland, <u>The Figh Century</u>, New York Cambridge University Press, 1999

Manser Jose, Designer formal, No. 18, June 1990, p.30-05.

Marriett, J.W. The Photing Course C. Harrap & Co. Ed. Ponders 1981.

Maurices Catricts, Styles D. Aujourn, Phil., <u>Fine Mordel of Interstory</u>. 14 May robby 1995, p.120-125

Meleride Stephanie, "Case for Caeenaway", Circa No.62. Autumn 1992 12-2-57.

Murphy, Dommy, "Peter's Periods", <u>Creativa Review</u>, August 1993, p.24-23.

Vervaran, Bruce, M., Fantasheal Furnithea, Pizzli, New York, 1989.

Nevel, Amanda. "Mellean Dies at 86%. VaNo. 57 August/Sept. 1990, p.Z.

Meabor, Danedict. <u>The International Carravagaesque Movement</u>. Spaces Physics (New York, 1979).

Nichoison, Virginia - The Tate of Siblings Grand, <u>Harners & Oueen</u>s October 1994, p.35

Nieuwenhuyzen, Martijn Van. "Peter Greenaway Palazzo Fortuny". <u>Flash Art</u>. No. 172, October 1993, p.72.

Ottmann, Klaus. "True Pictures". Flash Art. V. No. 132, Feb/Mar '87, p.90-91.

Schwarz, Micheal. The Age of the Rococo. Pall Mall Press. London, 1969.

Slesin, Suzanne. "Books - Style after Fashion". <u>Design</u>. (London-England) No. 437. May 1985, p.17.

Slive, Seymour. Franz Hals. Prested. London, 1989.

Sliverthorn, Jeanne. "The Cave". Artform. V. 28. Apr, 1990, p.22-24.

Steinmetz, Leon. The World of Peter Greenaway. Journey Editions, Boston, '95.

Tapie, L. Victor. The Age of Grandeur. Grove Press. New York, 1957.

Tarrantino, Micheal. "Peter Greenaway" Louvre". <u>Art Forum</u>. V. 32, Oct. 1993, p.107-108.

Tran, Dylan. "The Book, The Theatre, The Film and Peter Greenaway". <u>Hi Performance</u>. V. 14, Winter '91, p.22-25.

Vostell, Wolf. <u>Fantastic Architecture</u>. New York. Something Else Press. 1971.

Wheale, Nigel. The Postmodern Arts. London, Routledge 95.

Wölfflin, Heinrich. Renaissance and Baroque. London Collins, 1964.

Wright, Christopher. Rembrandt: Self Portraits. Gordon Fraiser. London, 1982.

Nieuwenhuyzen, Marilin Yan, "Peter Greenaway Palozzo Fortuny", <u>Elash Art</u> No. 172, October 1993, p.72.

Otmann, Klaus, "True Pictures", <u>Flash Art.</u> V.No. 132, Feb/Alar 87, p.90-91

Scinears, Micheal, The Age of the Rodoco, Pail Mall Press, London, 1969.

Steam Suzanno, "Books-Style after Fashion", <u>Design</u>. (Loodon-England) No. 437, May 1985, p.D.

Silve Sevences (ranz Hals, Prested, London, 1999.

Silvertham, Jeanne - The Cave", <u>Arthorm</u>, V. 28, Apr. (99), p.22-24. Steminetz, Leon, <u>The Norld of Peter Corenavery</u>, Journey Editions, Posten, ⁹⁸ Tarke, J. Victor, The Net of Chandear, Grove Press, New York, 1977

> Errantino, Micheal, "Peter Greenaway" Louvie - <u>Art Lonim</u> V 32, Oct. 1993, p.107-108.

Tran. Delari. "Phe Book The Theatre, The Film and Peter Greenstrand Hi Performance, V. 14, Wanter 91, p.22-25

Viendi, Walf, <u>Fantastic Architecture</u>, New York, Something Else Press. 1971

Filheale, Vigel, <u>Lite Postmodern Arts</u>, London, Routledge 95.

Wolfflin, Heinrich, Rennissance and Baroque, London Collins, 1964. 5

Whield Christopher Rembrandt Solf Portraits. Cordon Emiser, London, 1982.