ARCHITECTURAL PAINTINGS

The exhibitions

Throughout the history of painting the depiction of architecture has been a tool which has provided the viewer with details and keys to interpreting compositions. Beginning chiefly in the Renaissance, architectural settings served as a new canvas imbued with knowledge and theories and vindicated the status of the artist, subsequently becoming an instrument of propaganda and power in the hands of the church. Commissioned them and later, in the eighteenth century, a new genre in which the city was the sole subject, architecture, which was born from the Renaissance in the eighteenth century is divided into two sections. At the Museo Thyssen-Bornemisza visit- ors will be able to view works executed from the Renaissance to the seventeenth century, whereas the eighteenth century is explored in a painting by one of the great innovators: Duccio. These set- tings were not only an excellent medium in which to record the theory of spatial organisation or a perfect pretext for showing various constructions in which to set episodes and further enhance their dramatic effect. Such is the case of the Jerusalem of Dosso Dossi and the palace of Solomon by Francisco Gutiérrez. Marten van Valckenborch I’s View of a City plunges the viewer into an idyllic setting. However Vittore Carpaccio was used to the full in their settings by painters like Nicolas Poussin, whose literary allusions to ancient sites and Other periods: Classical, Gothic, Renaissance—in his imaginary urban landscapes in order to convey from his particular approach a fictional vision of an oppressive, unreal world which some authors have linked to the surrealism.

ANTiquity and a Landscape

Of all the legendary cities there are two that stand out particularly: Jerusalem and Babylon. Both cities inspired artists to create fanciful constructions in which to set episodes and further enhance their fame. Such is the case of the Jerusalem of Dosso Dossi and the palace of Solomon by Francisco Gutiérrez. Marten van Valckenborch’s The Tower of Babel was another of the emblematic buildings that artists re- interpreted in their imaginary architecture, Hans Vredeman de Vries was notable for creating a series of widely disseminated reprints of images, among them most direct followers was his son Paul, and, later on, Francisco Gutiérrez. François de Neem features ruins and buildings from different periods—Classical, Gothic, Renaissance—in his imaginary landscapes portrayal a poetic Nature from which solemn ruins emerge. Some authors have linked to the surrealism.

THE IDEAL CITY

Perfect, orderly spaces also found fertile ground for experimentation in the fields of painting and the new urban landscapes in order to convey from his particular approach a fictional vision of an oppressive, unreal world which some authors have linked to the surrealism.

PERPECTIVE AND SPACE

The city view depicted in an architectural painting is an imagined genre of fine art. Two panoramic views of Rome are included in this section: one fairly true to life with respect to what fifteenth-century travellers would have found, and another in which the streets are the setting for a dramatic and violent event—the Sack of Rome. The paintings focusing ruins affords a landscape in which classical architecture and sculpture have their place, while we can admire the coming of Christ, the dramatic passage of time, as explicitly expressed by Herrera in his Imaginary Architecture, and the intellectual process of creation—a message conveyed by Van Haesebroeck’s self-portrait with the Colosseum.

ARCHITECTURE AS A STAGE

The architectural backgrounds of paintings were not only an excellent medium in which to record the theory of spatial organisation but could also reflect real architecture. The significance of Babel was another of the emblematic buildings that artists re- interpreted in their imaginary architecture, Hans Vredeman de Vries was notable for creating a series of widely disseminated reprints of images, among them most direct followers was his son Paul, and, later on, Francisco Gutiérrez. François de Neem features ruins and buildings from different periods—Classical, Gothic, Renaissance—in his imaginary urban landscapes in order to convey from his particular approach a fictional vision of an oppressive, unreal world which some authors have linked to the surrealism.

ARCHITECTURE OF IMAGINATION AND FANTASY

Of the Northern European artists who cultivated the genre of imaginative architecture, Hans Vredeman de Vries was notable for creating a series of widely disseminated reprints of images, among them most direct followers was his son Paul, and, later on, Francisco Gutiérrez. François de Neem features ruins and buildings from different periods—Classical, Gothic, Renaissance—in his imaginary urban landscapes in order to convey from his particular approach a fictional vision of an oppressive, unreal world which some authors have linked to the surrealism.

EXHIBITION GALLERIES OF THE MUSEO THYSSEN-BORNEMISZA

ARCHITECTURE AS A STAGE

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LEGENDARY CITIES AND ARCHITECTURE

Of all the legendary cities there are two that stand out particularly: Jerusalem and Babylon. Both cities inspired artists to create fanciful constructions in which to set episodes and further enhance their fame. Such is the case of the Jerusalem of Dosso Dossi and the palace of Solomon by Francisco Gutiérrez. Marten van Valckenborch’s The Tower of Babel was another of the emblematic buildings that artists re- interpreted in their imaginary architecture, Hans Vredeman de Vries was notable for creating a series of widely disseminated reprints of images, among them most direct followers was his son Paul, and, later on, Francisco Gutiérrez. François de Neem features ruins and buildings from different periods—Classical, Gothic, Renaissance—in his imaginary urban landscapes in order to convey from his particular approach a fictional vision of an oppressive, unreal world which some authors have linked to the surrealism.

ANNA RINALDI
Domenico Gargiulo and Angelo-Maria Costa.

In one of the multiple readings drawn from paintings of architecture and a winner who influenced them was the fact that it is about their hands they became a perfect vehicle, in the right contexts, for disseminating and enhancing their power and greatness—an instrument which was used by both civil society and the Church to announce and spread their magnificence. The city of Rome thus became an excellent means of conveying authority and wealth. Another of the urban images associated with power is vice—ITALY: THE POLICY OF ROME (room 4)

One of the great passions shared by travellers and scholars during the eighteenth century was architecture, which was fuelled by the discoveries of Herculaneum and Pompeii and by that of Paestum. This interest spurred the painting of places and temples such as that of Neptune at Paestum by Antonio Zoli and by the depiction of the ancient world through ruins shown from many different angles—ruins invented and rendered as stage sets, timeless and frozen under an in-transparent, light by Mario Mareschi. Capriccios, with unexpected associations, achieved surprising effects that were not akin to other interpretations. Chielen Richter - Architettura Capricciosa with Bridge and Arch, 1736-1738. Madrid, Museo Thyssen-Bornemisza.

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