Painting in Naples 1600-1656

Captivating female saints, violent martyrdoms, painted with quick palpable brushstrokes; intricate iconographies of mythology and devotion. Neapolitan painting is often characterized by art historians as being dramatic in expression, with a strong emphasis on naturalism and intense chiaroscuro. However, this portrayal does little to address its material, intellectual, and spiritual dynamics. This session seeks to explore the wealth of Neapolitan painting between 1600 - just before Caravaggio's arrival in the city - and the plague of 1656. Within this period, important foreign artists like Caravaggio, Ribera, Domenichino, Artemisia Gentileschi and Mattia Preti entered into a creative interaction with local artists like Caracciolo, Stanzione, Falcone and Cavallino. Their art developed divergently within the context of literary academies, the Neapolitan elite, the viceregal court and ecclesiastical institutions.

In this session, we want to address the most recent developments of international research on Neapolitan painting. We welcome papers on individual artworks that illustrate important aspects of Neapolitan art, such as materiality, spirituality, iconography, violence, intellectual context and patronage. By focusing on individual paintings, we aim to create a virtual “Galleria” of Neapolitan art.

Please send your 150 word-abstract with title and key words and your CV (max. 300) to Bogdan Cornea ([ibc500@york.ac.uk](mailto:ibc500@york.ac.uk)) and Marije Osnabrugge ([m.g.c.osnabrugge@uva.nl](mailto:m.g.c.osnabrugge@uva.nl)). Deadline 1 June.