

The Baroque world was a flowing one, a realm of slippery presences in constant flux. Everything seemed to be in endless motion –space, time, emotions and the individual itself. It was a deeply shifting world, and this absence of solidity and certainty would come to define both the macro and the microcosms of these inconstant times. Like other Baroque phenomena, fluidity encompassed a rather complex and wide-ranging set of manifestations – from the swirls of angels on the ceilings of Pietro da Cortona and the polyvalence of space in the complex interiors by Guarini, to the fluidity of being that marked equally the statues of Messerschmidt and Bernini's Borghese mythologies. This book charts different aspects of this fluidity, discussing fluid geographies, fluidity of presence, fluidity of spaces and materials, fluid souls and water in Baroque culture.

Jelena Todorović received her BA in history of art at the University of Belgrade's Faculty of Philosophy, and her MA (1998) and PhD (2004) at University College London. She has taught early modern art history at the University of the Arts, Belgrade since 2005, where she presently works as a Full Professor. She has been a keeper of the State Art Collection in Belgrade since 2006, for which she received the European Union Award for Cultural Heritage in 2018 (Europa Nostra). She has published extensively on the subjects of early modern festival culture, the concepts of space and time in the Baroque age, the history of collecting, and the history of Trieste in the 19th century.

978-1-5275-1011-1
www.cambridgescholars.com
Cover image *'Bacchus' Dish*
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 Lisbon/London, 2023



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