

ABSTRACT

The dissertation evaluated the formal, stylistic and contextual analysis of the painting oeuvre of the Cremonese native Antonio Campi. Monographic elaboration of Campi's oeuvre complement to the existing range of syntheses a number of information that has been in the literature so far omitted. The work assessed Antonio's oeuvre on the revision of archival material preserved in Milanese and Cremonese state and church archives, as well as by the means of thorough study of the secondary literature. Chronology of Campi's production was based on the stylistic and formal analysis and at the same time it has been enriched by a number of comparisons of the Lombardy-Ligurian region. Perspective at Antonio's oeuvre was accompanied by drawings and panel paintings that have emerged in the art market in recent years.

With this thorough analysis, it became clear that the simple definition of an older Italian scientific literature that had Antonio Campi understood as a painter, who by his work formed the basis of Caravaggio chiaroscuro approach in the last decades of the 16th century and in the early years of the 17th age, proved to be inaccurate. It became clear that with this view we can not identify ourselves any more. Constant changes in mood, surprise, unpredictability, restlessness and individuality, the main premises of Lombard drawings defined by Bernhard Degenhart, were observed in the production of a Cremonese painter from fifties to the eighties of the 16th century. Cremona painter borrowed consciously variety of stimuli in his work. There have been confirmed influences from Transalpine region, Parma, Mantua, Ferrara, Florence, Genoa and Rome. Campi took patterns from his older brother Giulio, Camillo Boccaccino, Parmigianino, Giulio Romano, Savoldo, Michelangelo, Salviati, Dürer, Heemskerck or Cambiaso. At the same time he listened intently to the wishes of his commissioners – above all Carlo Borromeo or Cremonese councilors, who forbade him henceforth experiments without their prior approval.

On the other side, Campi was a creator of new compositions that inspired not only his brother Vincenzo, along with a range of Cremonese artists as Luca Cattapanè, Andrea Mainardi called *il Chiaveghino* or Giovanni Battista Trotti, but also attracted the attention of his contemporary Milanese colleagues such as Simone Peterzano, Giovanni Ambrogio Figino or Giovanni Paolo Lomazzo. The dissertation proved that Campi was in his prolific production interested in the light and shadow on the surface of the image. His effort based on tradition of Brescia school supported by drawing of a live model laid the foundations of chiaroscuro painting, which was developed in Lombardy not only in the work of Caravaggio, but also in the work of his brother Vincenzo, Tanzio da Varallo, *il Cerano* or Daniel Crespi.

Based on the achieved knowledge, we can say that Antonio Campi must be understood as a break-era painter, who during his career has been oscillating between embracing eclecticism, central Italian mannerism, reform classicism and chiaroscuro painting of the early Baroque period.