

INFORMATION

Conseil Départemental des
Pyrénées-Orientales
24 quai Sadi Carnot
66009 - Perpignan Cedex
Telephone number: +33 (0)4 68 85
85 85
www.ledepartement66.fr

'Têt Valley' Land of Art and
History
Tel. + 33 (0)4 68 84 57 95
www.ille-sur-tet.com

Pyrenees Cerdagne Tourist Office:
+33 (0)4 68 04 15 47
Pyrenees Mediterranean Tourist
Office:
+33 (0)4 68 57 99 00
Roussillon Conflent Tourist Office
+33 (0)4 68 57 86 85
Collioure Tourist Office:
+33 (0)4 68 82 15 47
Conflent-Canigó Tourist Office:
+33 (0)4 68 05 05 13

'Baroque in Têt' sightseeing tours
Sources and bibliography
Guide Bleu Languedoc Roussillon
Hachette;
L'Encyclopédie du Pays Catalan,
published by Privat,
Art Baroque en Roussillon, published
by ISO

Links
[www.tourisme-
pyreneesorientales.com/en](http://www.tourisme-pyreneesorientales.com/en)
[www.languedoc-
roussillon.culture.gouv.fr](http://www.languedoc-roussillon.culture.gouv.fr)
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The magnificent Baroque style

The 16th and 17th centuries might not seem like a particularly grand period in terms of art masterpieces due to the economic crises and wars. However, the majority of artistic production found in Roussillon is in the furnishings. According to the decrees of the Council of Trent, the parish communities, confraternities and generous donors offered even the most modest of religious monuments, some extraordinary sculpted, gilded, and painted altarpieces, of exceptional quality and wealth. Most of them were created by anonymous cabinetmakers (*fusters*), others are masterpieces from some of the great artists: Lazare Tremullas created the Rosary altarpiece from the Dominicans convent in Perpignan, Louis Générès created one of the most surprising ones, in Baixas, and Jean-Jacques Melair and Joseph Sunyer worked their magic for Vinça, Prades and Collioure. At the end of the 17th century, painters sometimes took the place of sculptors or worked together with them in close partnership. This was the case for the Guerra family of painters, especially Antoni the Young or the Son, who worked with J.-J. Melair on the Transfiguration altarpiece in Vinça that Marcel Durliat, (1917-2006), a historian specialised in medieval art and ancient art, called "the most lavish and most perfect example of the great altarpieces of Roussillon". The increasing popularity of the French style in the 18th century progressively replaced the art of these great altarpieces. In two centuries, more than eight hundred gilded and polychrome wood altarpieces were created for hundreds of Catalan churches.

Where can we see [Baroque art in the Pyrénées-Orientales?](#)

- ✓ Angoustrine: Ancient [parish church of Saint-André](#) (11th century).
- ✓ Argelès-sur-Mer: [Church of Notre-Dame-del-Prats](#).
- ✓ Arles-sur-Tech: [Church of Sainte Marie](#).
- ✓ Baixas: Church of the Nativity Notre-Dame. [High altar altarpiece](#), a masterpiece from sculptor Louis Générès, and one of the most beautiful pieces in the Pyrénées-Orientales.
- ✓ Boule d'Amont: Church of Saint Saturnin. Three 18th-century altarpieces and a silver cross from the same period.
- ✓ Bouleternère: [Church of Saint Sulpice](#), next to the earlier monument, houses altarpieces that attest to the devotion of the people.
- ✓ Caldégas: [Church of Saint-Romain](#): a modest monument that was enhanced at the end of the 15th century with the addition of an altarpiece devoted to the patron of the church.
- ✓ Collioure: Church of [Notre-Dame-des-Anges](#). Visitors mainly come to the church of Collioure for its rich furnishings and countless altarpieces, especially the high altar altarpiece which is a masterpiece from Catalonian sculptor Joseph Sunyer.
- ✓ Espira-de-Conflent: [Priory church of Sainte-Marie](#), founded at the end of the 11th century. Remarkable Baroque-style furnishings, including a high altar from sculptor Louis Générès, a gilded and painted rosary, little statues and paintings.
- ✓ Estavar: Church restored in the second half of the 12th century. Furnishings.
- ✓ Estoher: Church of Saint Etienne with several altarpieces from the 17th-19th centuries.
- ✓ Finestret: Church of Sainte-Colombe, a set of altarpieces from the 18th-19th centuries and objects that attest to the devotion of the people.
- ✓ Ille-sur-Têt: [Church of Saint-Etienne](#), consecrated in 1736. Baroque-style facade created by sculptor Chauvenet, just before 1771. High altar altarpiece made from Caunes stone. Altarpiece in gilded wood from the time of the 'Regidors de la Confrérie du Très Saint-Sacrement'. The Hospici d'Illa.
- ✓ Joch: Church of Saint Martin.

MEDIA RELATIONS OFFICE

catherine.gillot@adt66.com - Tel. **+33 (0)4 68 51 52 58** - julien.folcher@adt66.com - Tel. **+33 (0)4 68 53 73 28**

PYRÉNÉES MÉDITERRANÉE EN PAYS CATALAN

Agence de Développement Touristique des Pyrénées-Orientales

2, boulevard des Pyrénées - CS 80540 - F - 66005 Perpignan Cedex - Tél. **+33 (0)4 68 51 52 53** - info@adt66.com

pro-tourismeadt66.com - tourisme-pyreneesorientales.com - visitpo.fr -    #visitpo