

Renaissance Art in Italy (Chapter 16)

*In this review, when a work of art's period is just Renaissance, it is from *Italy*.



Artist: Giotto

Title: *Lamentation* in the Scrovegni Chapel

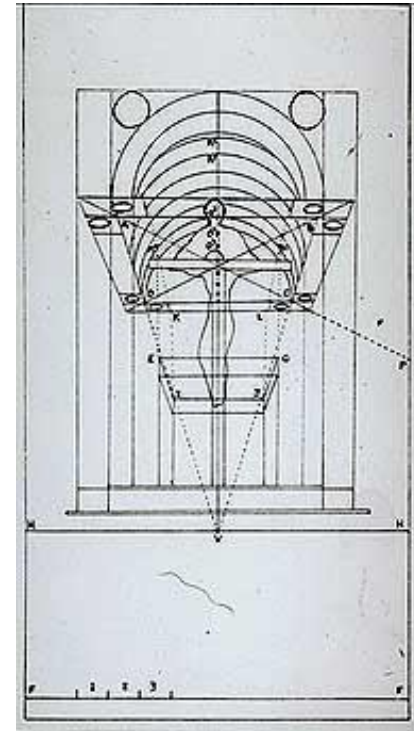
Medium: fresco painting

Period: Renaissance

Perspective and Space in Renaissance Italy

One-point linear perspective to create illusionistic space; Masaccio creates architectural space using elements of Classical architecture

Vanishing point at the foot of the cross and eye level of the viewer



Artist: Masaccio

Title: *Trinity with the Virgin, Saint John the Evangelist, and Donors*

Medium: fresco painting

Period: Renaissance



Artist: Donatello

Title: *David*

Medium: bronze sculpture

Period: Renaissance



Artist: Leonardo da Vinci

Title: *The Infant in the Womb*

Medium: pen and ink drawing

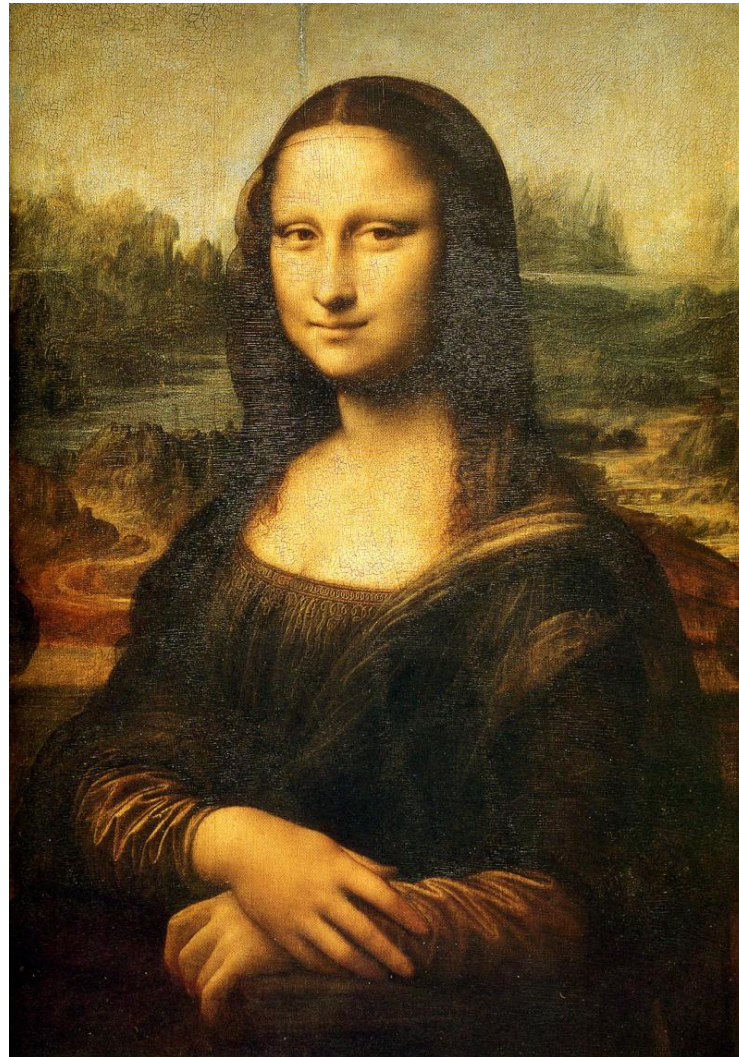
Period: Renaissance

From our Drawing chapter, this is one of his **sketchbook** drawings, sketchbook was a place for his exploratory drawings, studies for observation next to idea sketches for mechanical devices

Sfumato- soft blurring of the edges achieved through subtle value gradations and was invented by Leonardo, “without lines or borders in the manner of smoke”

Luminous surface- application of glazes, thin and translucent layers of paint

Portrait- type of art almost unknown in the medieval period



Artist: Leonardo da Vinci

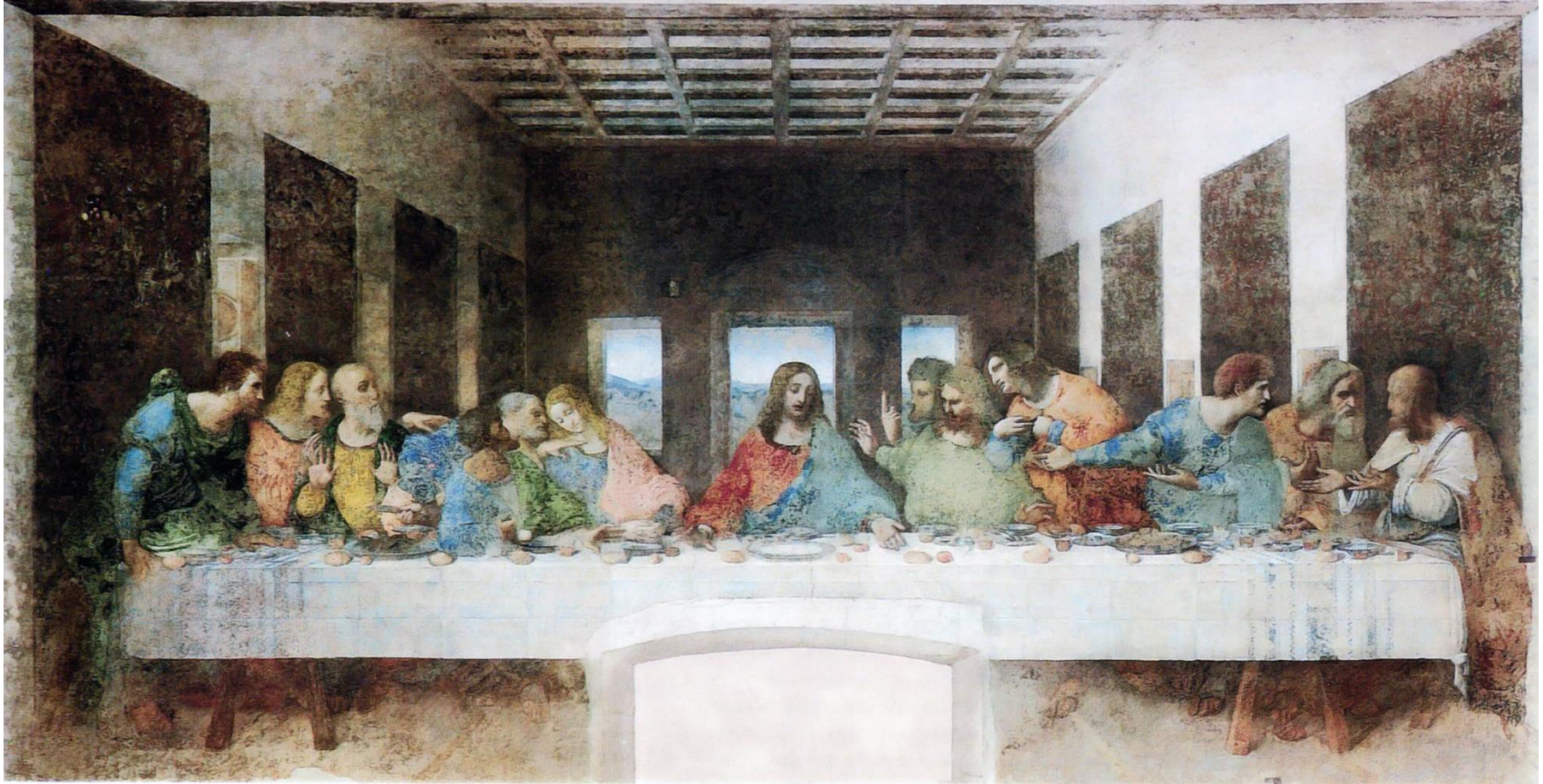
Title: *Mona Lisa*

Medium: oil painting on wood panel

Period: Renaissance

Linear perspective- one point perspective

Single **vanishing point** in the middle of the composition, above Christ's head, Christ=infinity

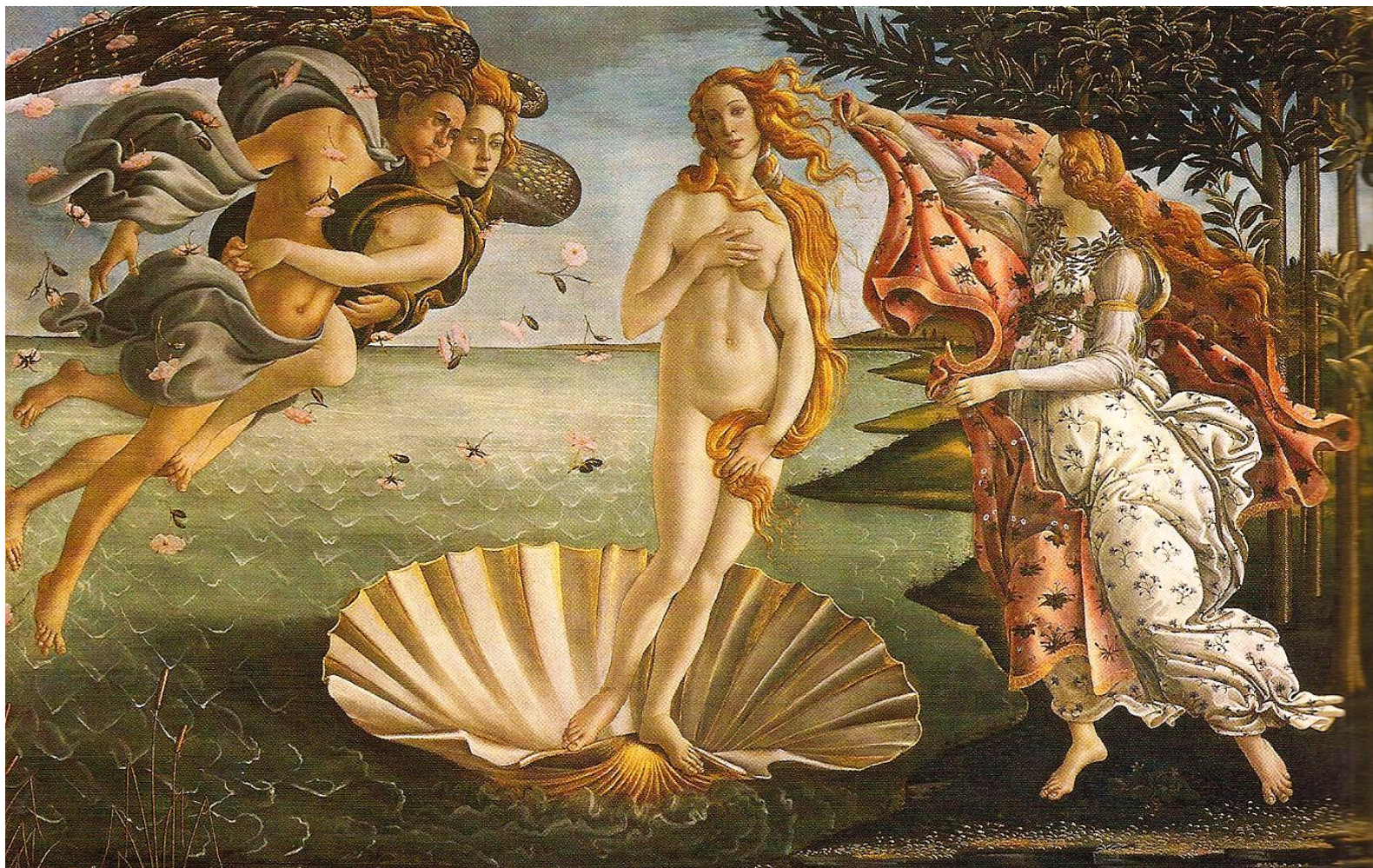


Artist: Leonardo da Vinci

Title: *The Last Supper*

Medium: fresco painting (experimental paint on plaster)

Period: Renaissance



Artist: Botticelli

Title: *Birth of Venus*

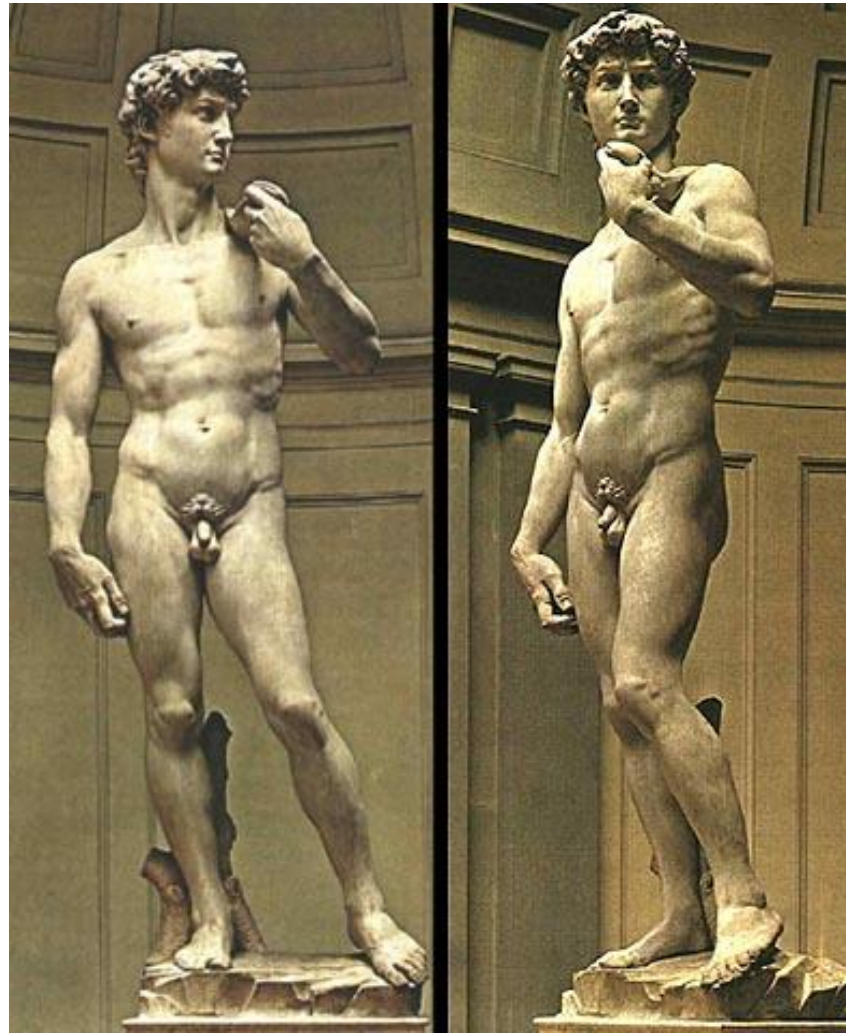
Medium: tempera paint on canvas

Period: Renaissance

Description:

Ambiguous moment in the story of David and Goliath; contrapposto suggests movement but it's unclear whether he's preparing to step forward or backward, slingshot draped casually over his shoulder

Ultimately, David is poised and in control=rational ideals of the Renaissance

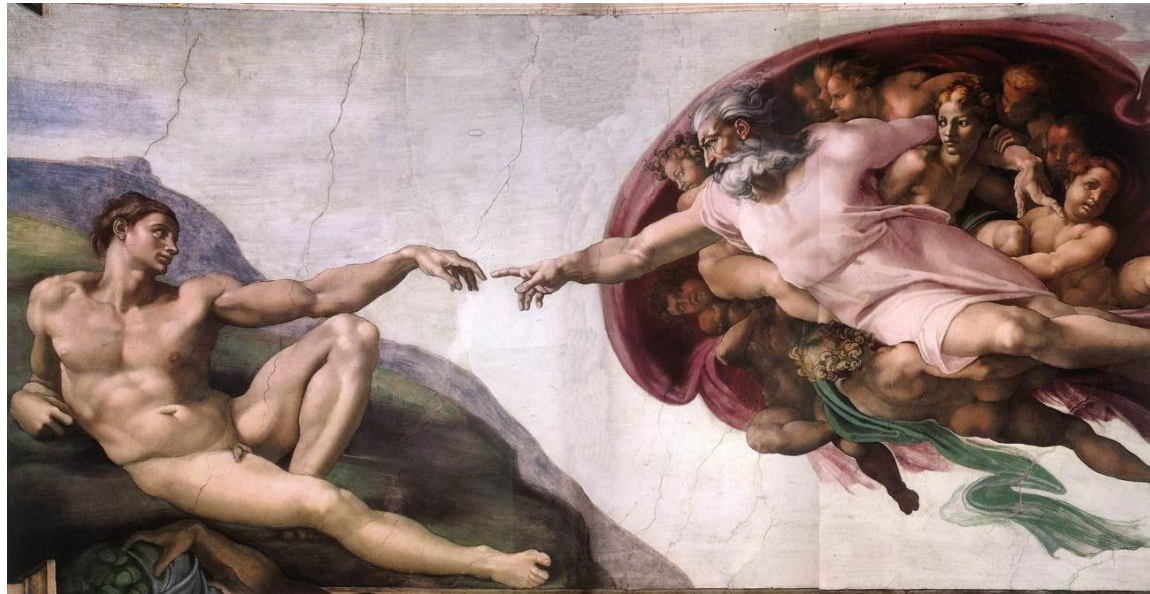


Artist: Michelangelo

Title: *David*

Medium: marble sculpture

Period: Renaissance



Artist: Michelangelo

Title: *The Creation of Adam*

Medium: fresco painting

Place: Sistine Chapel ceiling, Vatican, Rome

Period: Renaissance

Description: one of nine panels of scenes from Genesis; Michelangelo emphasized idealized, bulging muscular bodies- intense twisting figures and facial expressions; human body is a powerful, expressive form



Artist: Michelangelo

Title: Sistine Chapel ceiling

Place: Sistine Chapel, Vatican, Rome

Description: Three zones on the ceiling- highest, nine panels of scenes from Genesis; next one, prophets and sibyls (female prophets), lowest- groups of figures, id'ed as Christ's biblical ancestors



Artist: Andrea Palladio.
Title: VILLA ROTONDA.
Vicenza, Italy. 1567–1570.
Photograph: Scala/Art Resource, NY.

Period: Renaissance

Description: Renaissance Architect Palladio's Villa Rotunda home revived the Pantheon's central plan, Greek temple front, and domed interior

Renaissance in Northern Europe (Chapter 16)

Technique and Style in Northern Renaissance Art

Northern nudes are less idealized than the Italian Renaissance nudes

They do not engage with each other nor the activity of the narrative

Their expressions are composed and placed, no intensity

Northern works are oil on wood panel, not fresco like the Italian works. Fresco is matte- light is absorbed by the fresco; because oil is translucent, light reflects off its surface giving it a more luminescent quality, this light that comes from within; also oil paint has more saturated color, which results in richness of color



Artist: Van Eyck

Title: *Adam and Eve on the Ghent Altarpiece*

Medium: oil on panel

Period: Northern Renaissance

Description:

Self-portrait:

The artist himself appears in the mirror as if caught in the picture, perhaps as a witness of the marriage and signed his name above the mirror

Formal elements:

Van Eyck's emphasis was principally on the rich surface quality of the work, total lack of brushstroke and a luminescent quality of light comes from within, and the symbolism of the objects depicted



Artist: Van Eyck

Title: Arnolfini Wedding

Medium: Oil paint on wood panel

Period: Northern Renaissance



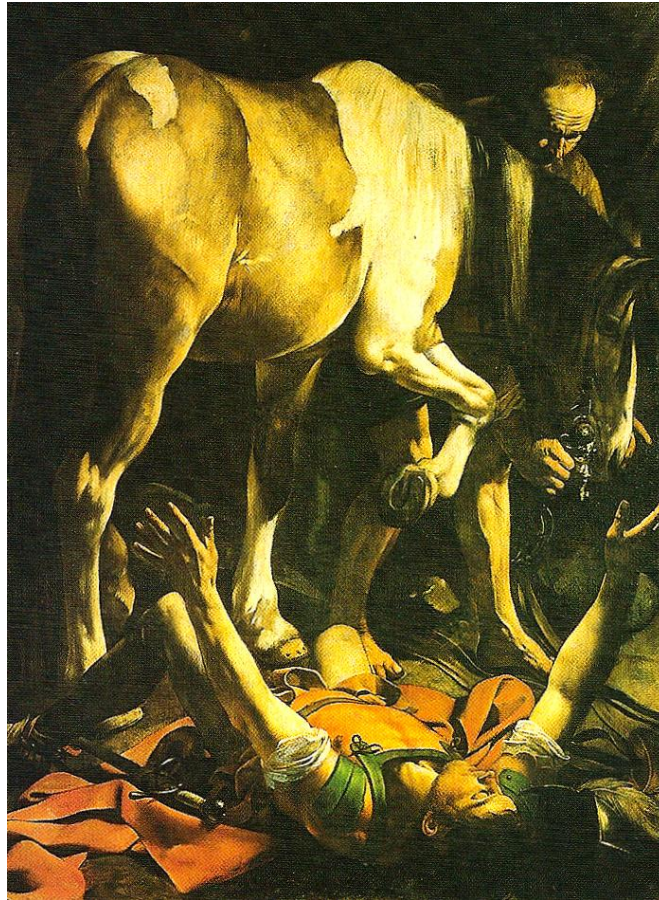
Artist: Bruegel

Title: *Return of the Hunters*

Medium: oil paint on wood panel

Period: Northern Renaissance

Baroque Period (Chapter 16)



Artist: Caravaggio

Title: The Conversion of Saint Paul

Medium: oil paint on canvas

Period: Baroque

Description:
Emotional climax of
the story of David
and Goliath;
Bernini's David is
winding up before
letting the stone fly
from his slingshot,
hitting Goliath
(before decapitating
him)

Bernini makes his
Davis have a highly
animated pose with
an intensely
focused expression.

Bernini activates the
space of the viewer
by implying the
presence of an
unseen Goliath



Artist: Bernini

Title: David

Medium: marble sculpture

Period: Baroque



Artist: Bernini

Title: The Ecstasy of Saint Teresa

Medium: marble sculpture

Period: Baroque

Description:

Self-portrait:

Much bolder than Van Eyck's; he stands in front of his easel in the act of painting, depicts himself in the same picture as the royals, and is promoting his artistry and resisting classification as craftsman

Formal elements:

Velazquez uses light and shadow in dramatic ways; draws attention to himself and the act of painting with his painterly style in which the brushstrokes remain visible in the finished work; engages the viewer through the direct gaze of virtually all of the figures in the painting

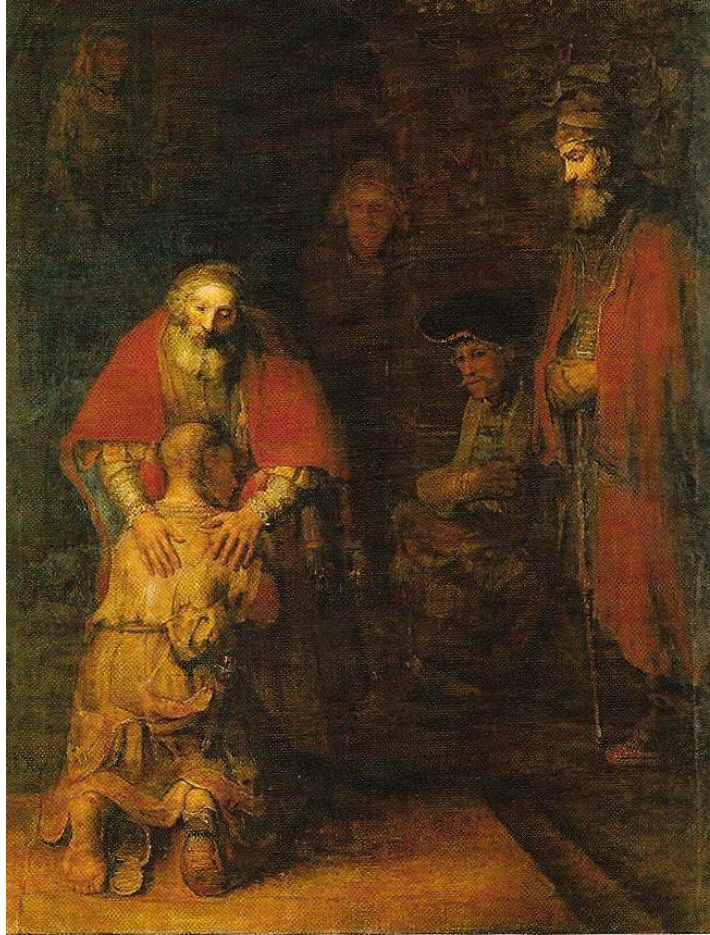


Artist: Velazquez

Title: The Maids of Honor (in spanish, Las Meninas)

Medium: oil paint on canvas

Period: Baroque

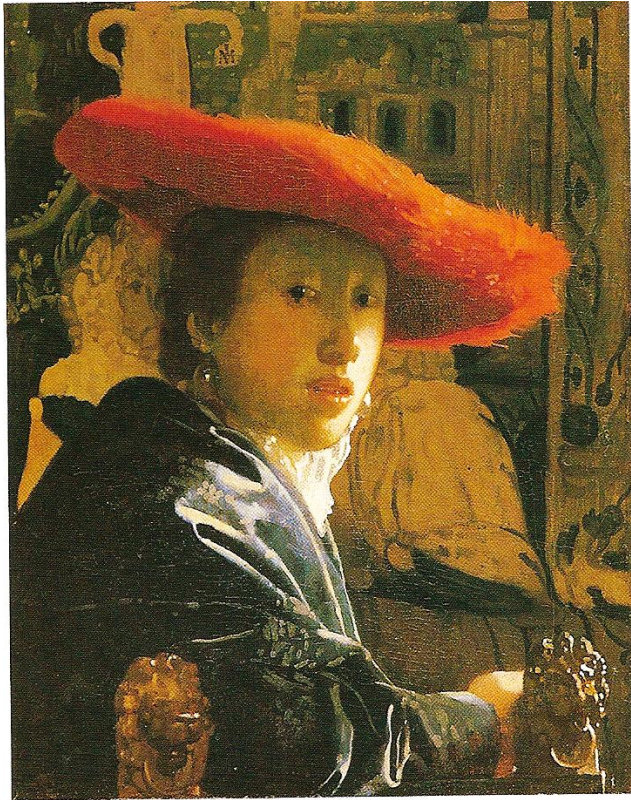


Artist: Rembrandt

Title: The Prodigal Son

Medium: oil paint on canvas

Period: Baroque



Artist: Vermeer

Title: The Girl with the Red Hat

Medium: oil paint on canvas

Period: Baroque



Artist: Vermeer

Title: The Kitchen Maid

Medium: oil paint on canvas

Period: Baroque