

Renaissance

The Renaissance Saw Four Major Breakthroughs in Artwork

1. Oil On Stretched Canvas

*Prior to the Renaissance, only tempera paint on wood panels or **fresco** on plaster walls were available.*

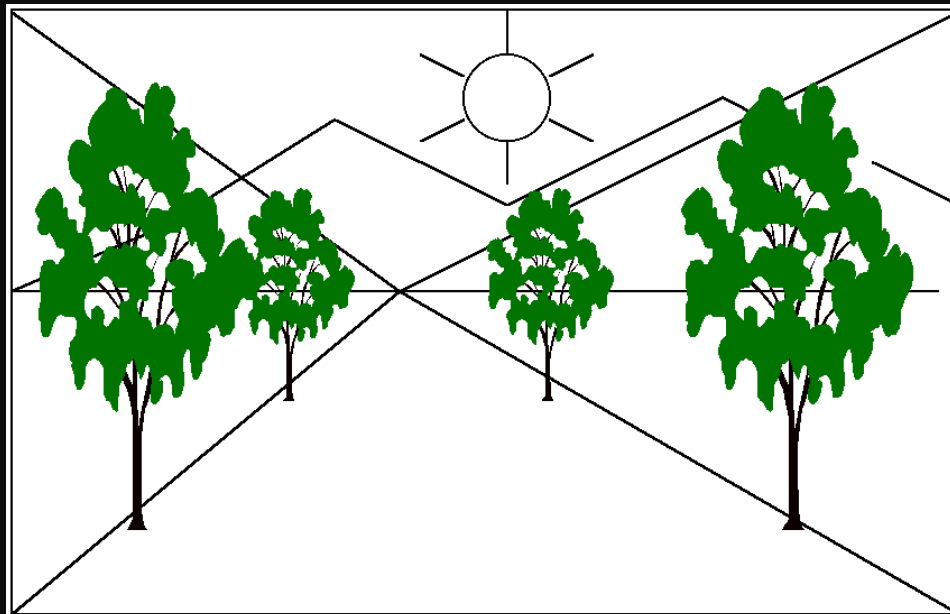
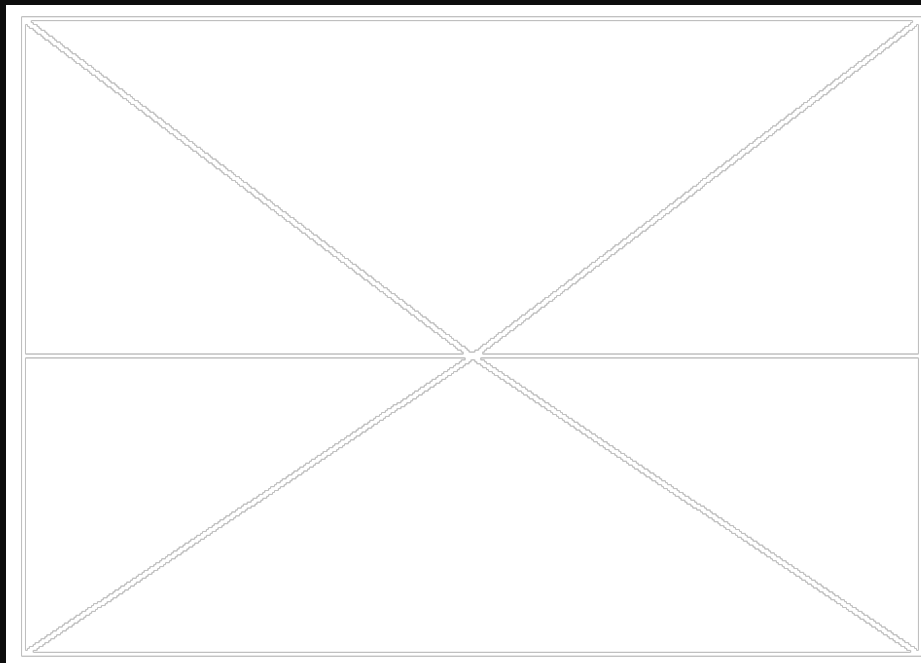
A greater range of rich colors with smooth tones permitted painters to represent textures and simulate 3-D forms.

***The Renaissance Saw Four
Major Breakthroughs in Artwork***

2. Perspective

Creating an illusion of depth on a flat surface

*Reduction in size of objects and muted colors
blurred detail as objects got further away.*



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3. The Use of Light and Shadow

Chiaroscuro (key arrow SKEWR o) – *light/dark
in Italian*

*New technique for modeling forms in painting
by which lighter parts seemed to merge from
darker areas, producing the illusion of
rounded, sculptural relief on a flat surface.*

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4. Pyramid Configuration

Prior to Renaissance – grouped portraits on a horizontal grid with no background

Now – 3-D “pyramid configuration”

Symmetrical composition builds to a climax at the center – giving you a focal point in the middle

Three Major Periods

Early Renaissance

II. Italian Renaissance

III. Northern Renaissance



*The Doors of Paradise
by Ghiberti*

Early Renaissance

Florence - early 1400s

Patron - a person who financially supports an artist

Major Players:

Masaccio

*Donatello**

*Botticelli**

Donatello

- Sculpture (*contrapposto* style = *weight concentrated on one leg with the rest of the body relaxed.*)
- "David"* = first life-size, freestanding nude sculpture since Classical Age (*none in the Medieval Times*)
- At times, brutally accurate and lifelike*

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David

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Botticelli (bought tee CHEL lee)

-His nudes epitomized the Renaissance

-Rebirth of Classical mythology



Birth of Venus



Primavera



*The
Annunciation*

Italian Renaissance

AKA “High Renaissance”

16th Century, artistic leadership spread from *Florence* to *Rome and Venice*

There was a *focus on technical mastery* including:
composition, ideal proportions, and perspective

Major Players:

*Da Vinci**

*Michelangelo**

*Raphael**

Titian

Leonardo Da Vinci

Renaissance Man

Stressed the intellectual aspects of art and creativity

Didn't like the solemnity of most portrait paintings so he hired musicians and jesters to amuse his subjects

Most important contribution might be his notebooks



Mona Lisa

That's what all the fuss is about!





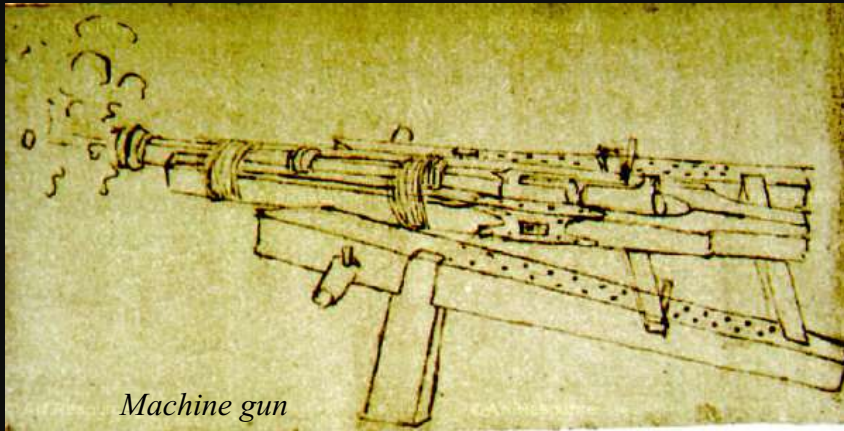
The Last Supper



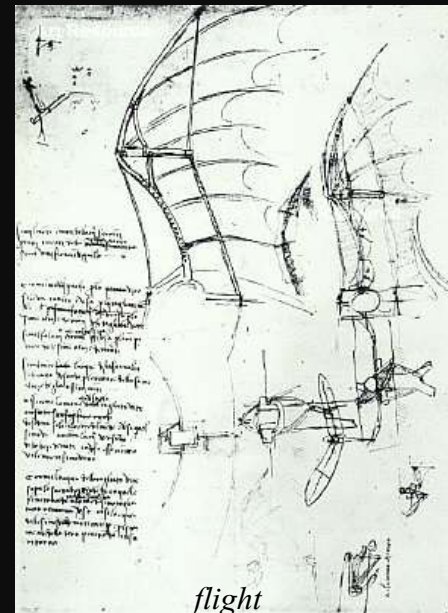
The problem with frescos



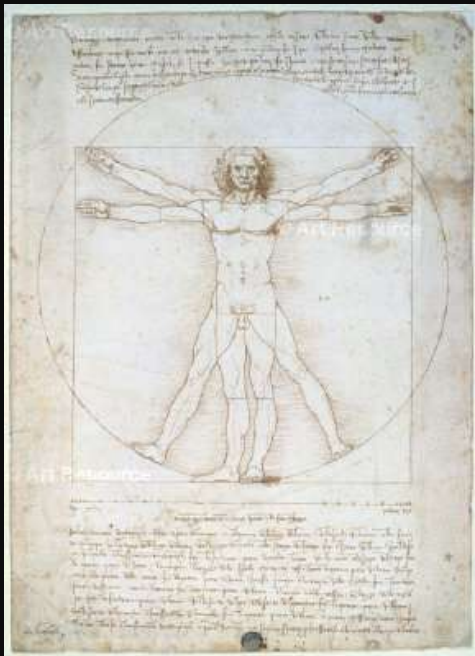
His notebooks...



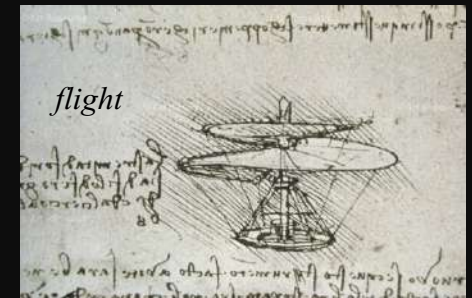
Machine gun



flight



canon



flight

Designs for: canals, central heating, printing press, telescope, portable bombs, theory of circulation 100 years before Harvey, studies of fetus in womb so accurate that they could be used today to teach embryology

Michelangelo

Patron = Lorenzo de'Medici at the age of 15 as a sculptor

Believed that creativity was divinely inspired

Lived a life of solitude – never apprenticed anyone

Like Da Vinci, he dissected corpses to study anatomy

Later in life focused on architecture improving several structures for popes and civic leaders





Pieta



David





Moses

*from the tomb of
Julius II - St. Peter of
the Chains*

Rome, Italy



Marble quarries of Tuscany





Sistine Chapel











*Redesigned St. Peter's
Cathedral and painted the
interior of the dome*



Raphael

- *Most popular by the people who lived at the time*
- *Decorated rooms in the Vatican*
- *Star of the Papal Court and with the ladies...*
- *He combined the strengths of Da Vinci and Michelangelo*



School of Athens



School of Athens

Apollo

Plato

Aristotle

Socrates

Raphael

Epicurus

Ptolemy

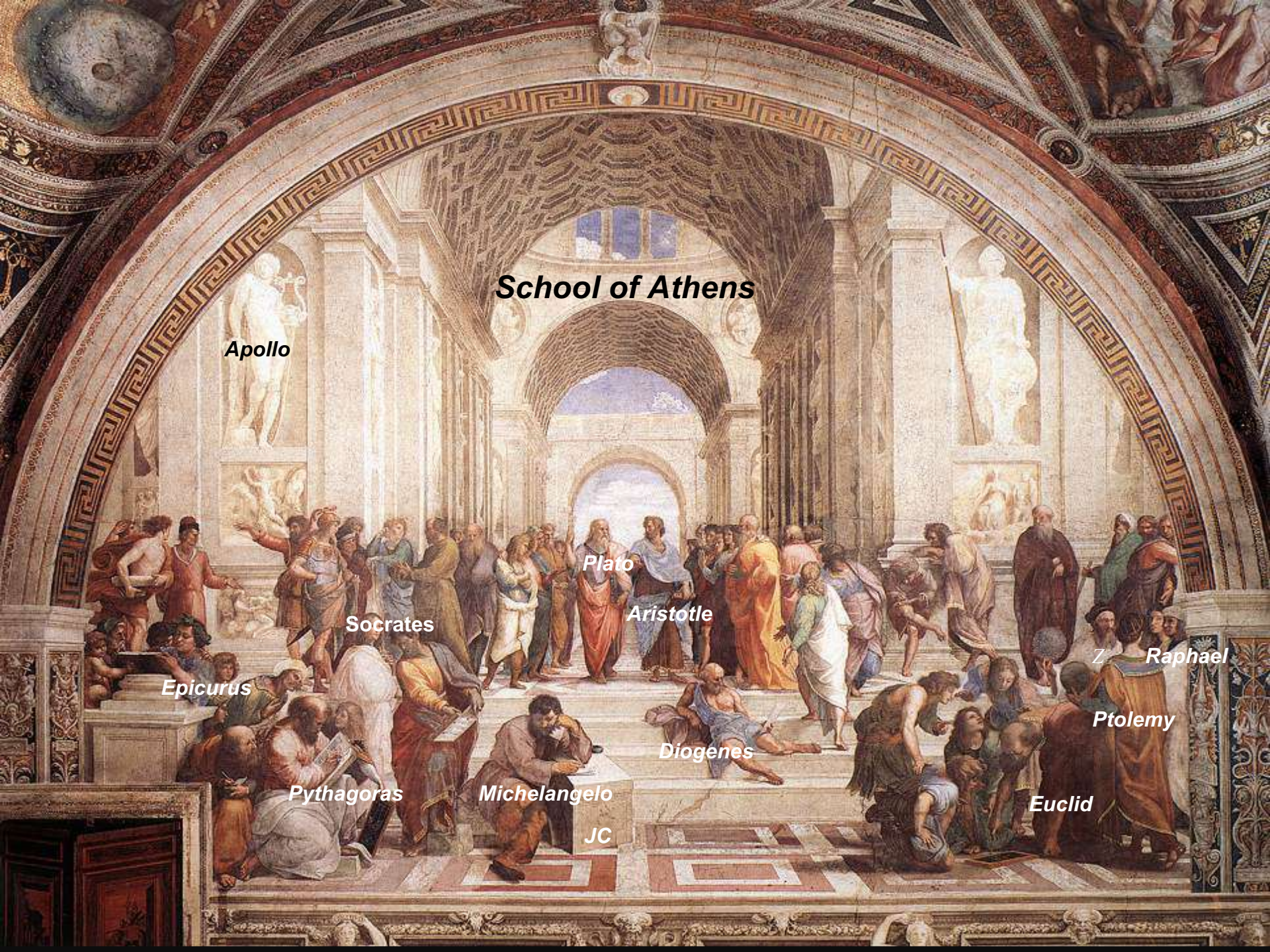
Diogenes

Pythagoras

Michelangelo

Euclid

JC





Sistine Madonna



Deposition

Titian (TISH un)

Father of Modern Painting

First to really use oil on canvas as his main medium

Used strong colors

Venetian (different from Florence and Rome in that they were fascinated with color, texture and mood)



Bacchus and Ariadne



Assumption of Mary



Northern Renaissance

- ❖ *This is the Renaissance north of Italy*
- ❖ *Netherlands, Belgium, Holland, and Germany*
- ❖ *Lacked Roman ruins, inspiration was nature*
- ❖ *Lacked Classical sculpture, painted reality as they saw it instead of ideal proportions*
- ❖ *Used perspective by making objects in the back appear “hazy” suggesting depth.*

Hans Holbein

- ❖ *One of the greatest portraitists ever*
- ❖ *His patron was Erasmus*
- ❖ *Enjoyed symbolic knickknacks (typical of this movement)*



*The French
Ambassadors*



It is an anamorphic image of a human skull. An anamorphosis is an image that is distorted in such a way that it only assumes the proportions of a recognizable image when viewed from a certain angle, or by reflection in curved surface. The image of the skull in The Ambassadors is only visible as a skull when viewed from below and to one side of the painting. It has been suggested that it was meant to be displayed above a staircase, so that those climbing the stairs would be startled by the apparition of the skull as they glanced upward at the painting. You can see a photographic restoration of the skull image as seen from that angle here.





King Henry VIII



Erasmus von Rotterdam

Dürer (DEWR er)

-“Leonardo of the North”

Believed art should be based on scientific observation

Raised the status of artist from craftsman to near prince

First to do many self-portraits

Famous for his woodcuts

First to use printmaking as a major medium for art

A portrait of a man with long, curly brown hair and a beard, wearing a dark brown robe. He is looking directly at the viewer with a serious expression. The background is dark and indistinct.



Erasmus von Rotterdam



Wing of a Blue Jay

Saint Jerome



Jan Van Eyck

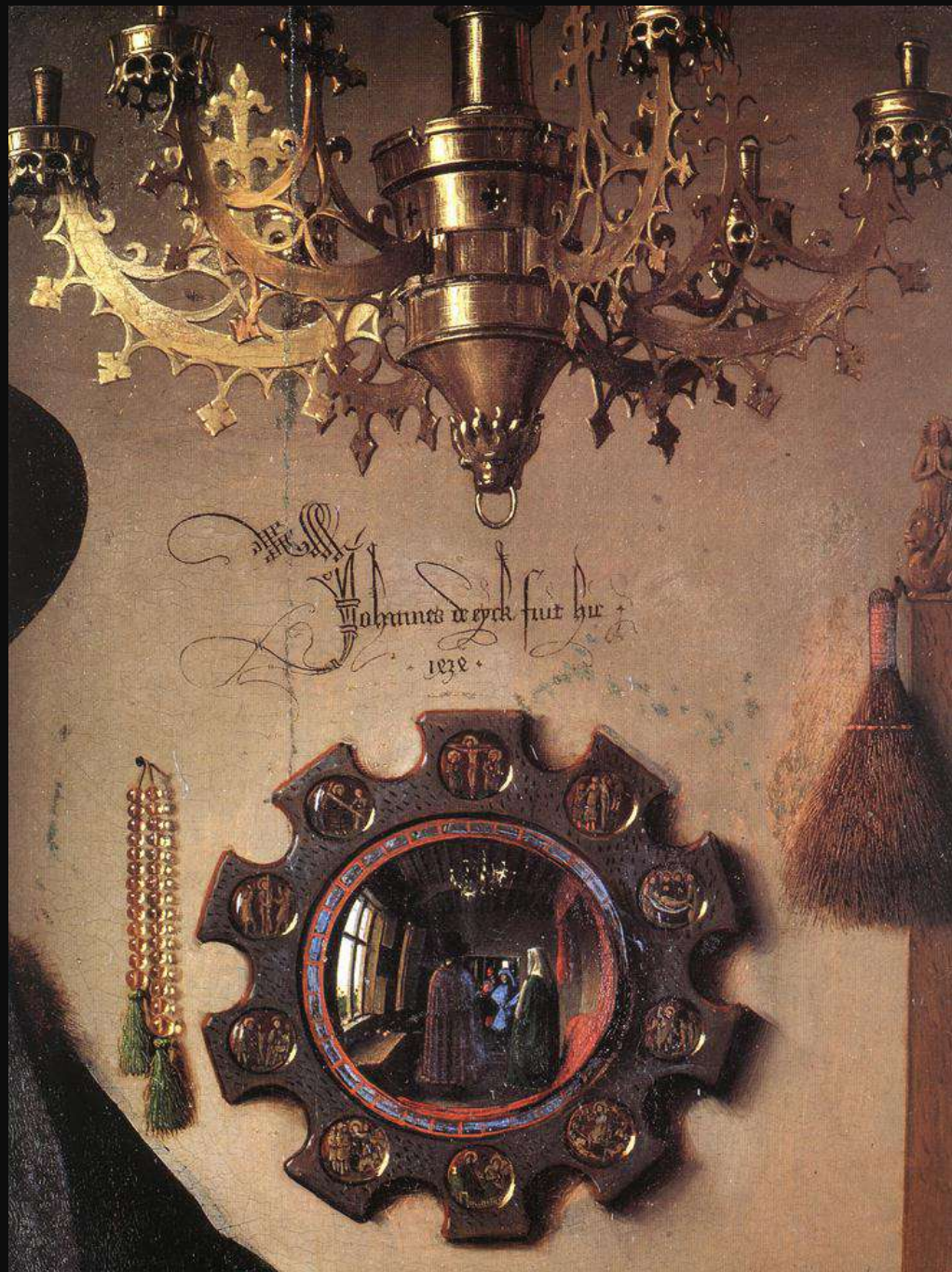
-Painted microscopic details in brilliant color

-Portrait painting = had sitter look at painter (1st)





*The
Arnolofini
Marriage*



Bruegel (BROY gull)

-Flemish painter of peasant life

-satiric edge

-Elevated genre painting (scenes of everyday life) to the stature of “high art”



Hunters in the Snow or Return of the Hunters



Peasant's Dance



The Peasant Wedding

ITALIAN RENAISSANCE ART

VS.

NORTHERN RENAISSANCE ART

SPECIALTY:	Ideal beauty	Intense realism
STYLE:	Simplified forms, measured proportions	Lifelike features, unflattering honesty
SUBJECTS:	Religious and mythological scenes	Religious and domestic scenes
FIGURES:	Heroic male nudes	Prosperous citizens, peasants
PORTRAITS:	Formal, reserved	Reveal individual personality
TECHNIQUE:	Fresco, tempera, and oil paintings	Oil paintings on wood panels
EMPHASIS:	Underlying anatomical structure	Visible appearance
BASIS OF ART:	Theory	Observation
COMPOSITION:	Static, balanced	Complex, irregular