

When? Where? and Why?

- Why the Italian Peninsula?
 - Trade
 - Urbanization
 - Merchant Oligarchy rather than powerful kings/nobility



Florence

Birthplace of the Renaissance



Giotto (1267-1337)

Precursor to the Renaissance

- Florence
 - Early Renaissance was mainly a literary/educational movement, not an artistic one
 - Giotto's work challenged Medieval conventions
 - Changes the approach to space and the relationship between space and forms

Madonna Enthroned

Cimabue c. 1290



Cimabue

Long, Thin
Figures

Bulky,
Organic(ish)
figures

Homunculus Man-Baby
in non-realistic space

Giotto c. 1310



Less homunculus man-baby
Firmly-seated, more natural

Cimabue c. 1290



Giotto c. 1310



Is that drapery showing us
a little contrapposto?

Chiaroscuro – The use of light
and dark

Cimabue c. 1290



Giotto c. 1310



A sense of 3D space

Giotto (1267-1337)

- Florence
 - Early Renaissance in Italy was mainly a literary and educational movement, not an artistic one

He also works in fresco –
fresco secco, here



Arena (Scrovegni) Chapel, including *Lamentation*. Padua, Italy.
Unknown architect; Giotto di Bondone (artist). Chapel: c. 1303
C.E.; Fresco: c. 1305. Brick (architecture) and fresco.

A short
informational
video....







Note the use of landscape elements



Masaccio, *The Tribute Money*,
1427, Brancacci Chapel, Florence



Art of the Italian Renaissance

- The artwork of this period reflects Renaissance values
- New techniques were developed
 - Paintings and sculptures were more realistic
 - Painters used perspective (makes picture look 3D)



- 3 parts of the narrative
- Note the shadowing and background
- Figures in circular depth around Jesus

- Light from the window is suggested in the painting

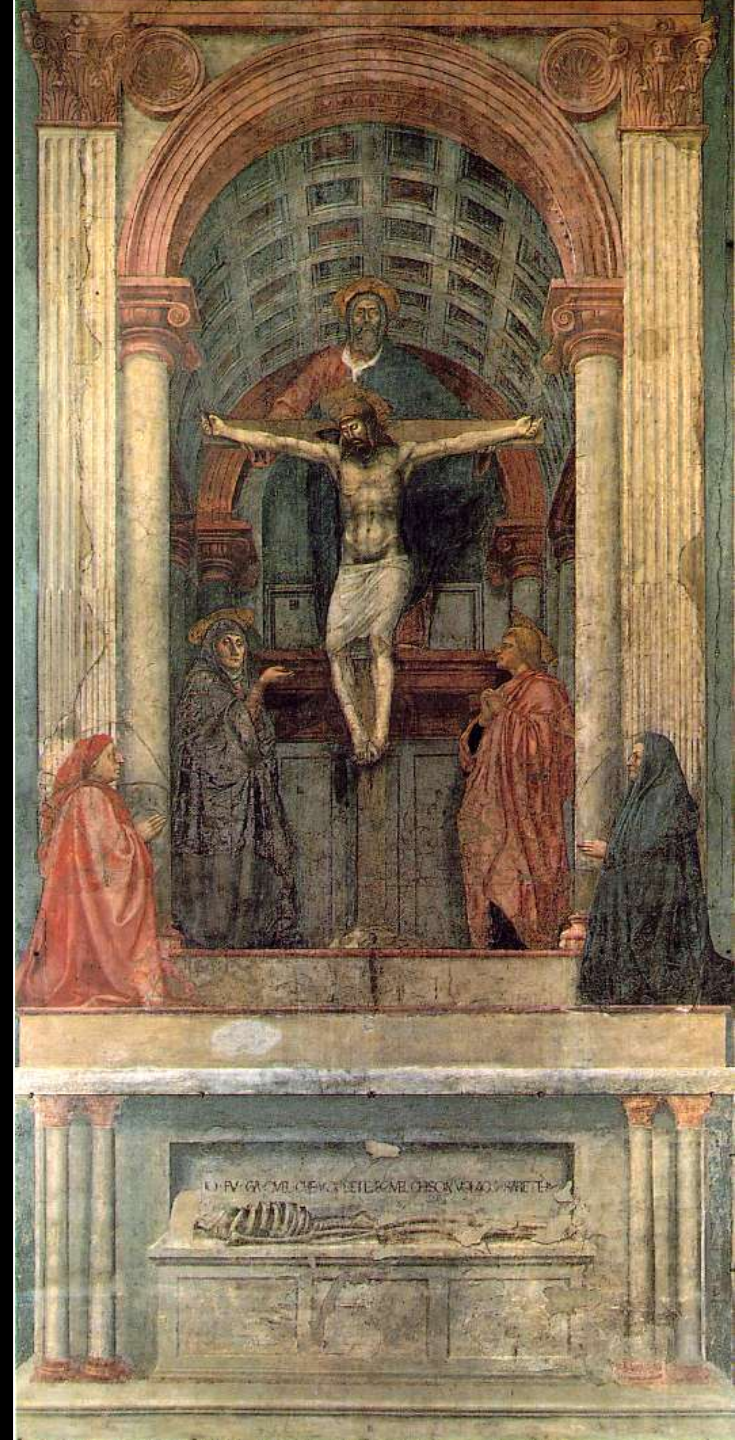


- *The Expulsion of Adam and Eve*
 - C 1420s
 - Classical elements?

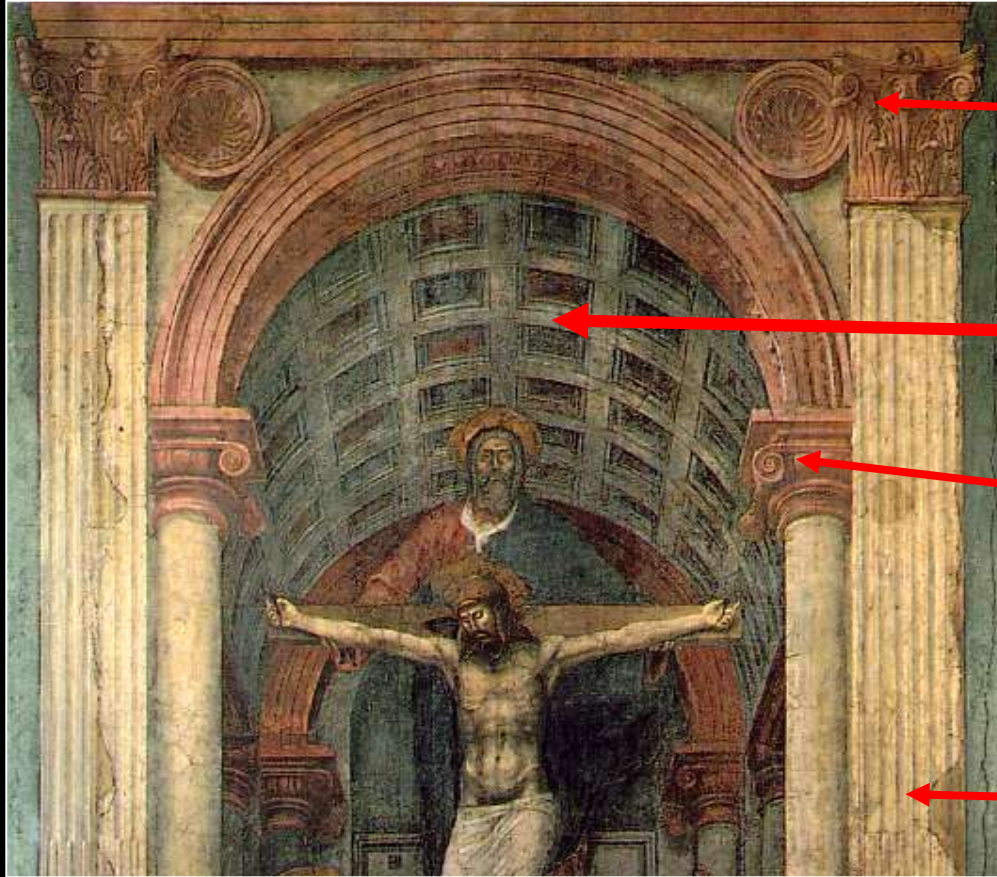


Masaccio

- Use of perspective
 - *Holy Trinity*
 - Santa Maria Novella, Florence
 - Fresco
 - 1425 CE



Classical Elements: Architecture in Painting



Corinthian Capital

Coffers (think Pantheon)
Barrel Vault

Ionic Capital

Columns with fluting

Major Centers of the Italian Renaissance

- Florence
 - Ruled by the Medici Family
 - Promoted the arts – Patrons
 - Artistic Competition!
 - Not only for artists but for patrons, also



Competition

Florence Baptistery Doors (1401)



Competition

Florence Baptistery Doors (1401)

- Votive offering
 - Sacrifice of Isaac
 - Florence = plague
 - Florence = threat of invasion
- Wool Guild Sponsors
 - Why do this?



Competition

Florence Baptistery Doors (1401)

- Ghiberti
 - Smooth, flowing image
 - Revival of the classical male nude



Competition

Florence Baptistery Doors (1401)

- Brunelleschi
 - Violent, forceful motion
 - Look at the faces



Competition

Florence Baptistery Doors (1401)

- Ghiberti wins!
- Brunelleschi seems to give up on art and metalworking.....but he makes a comeback



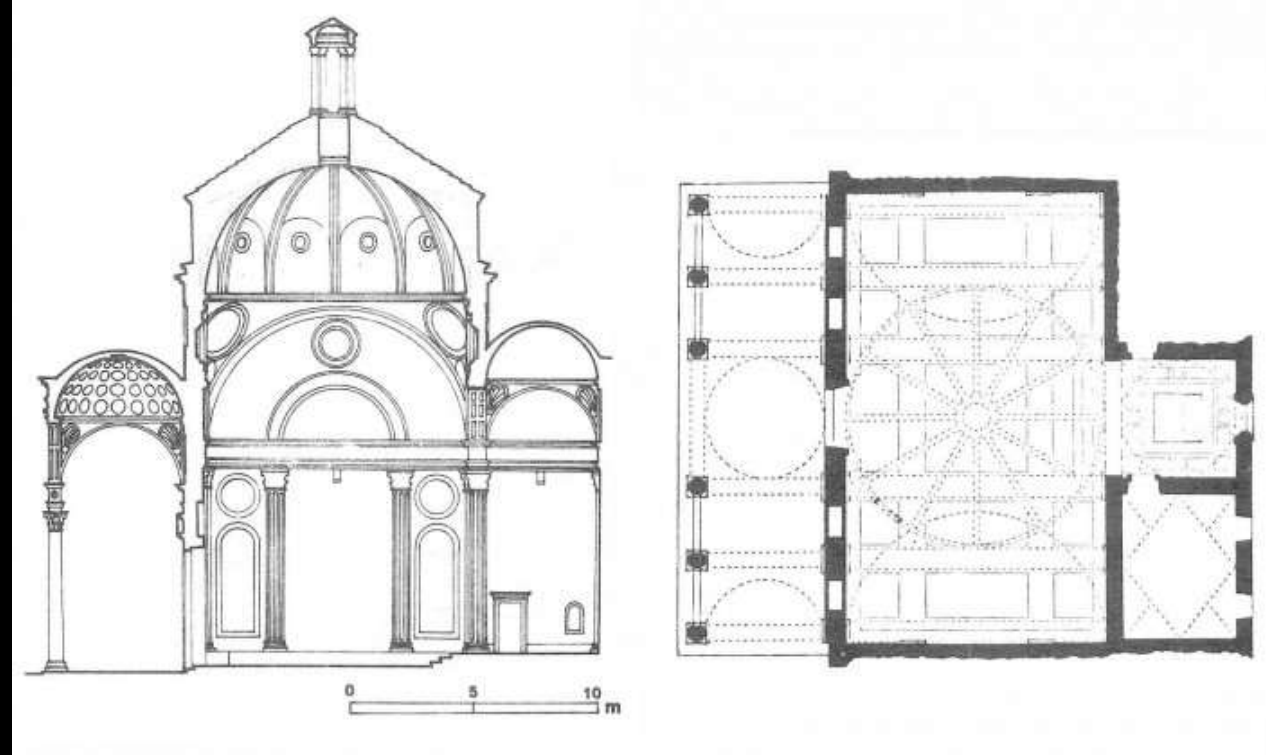
Brunelleschi as an architect

- **Pazzi Chapel**
 - 1442
 - Chapter House
 - Meeting room
 - Part of a larger religious structure
 - Roman/Byzantine characteristics



Pazzi Chapel Characteristics

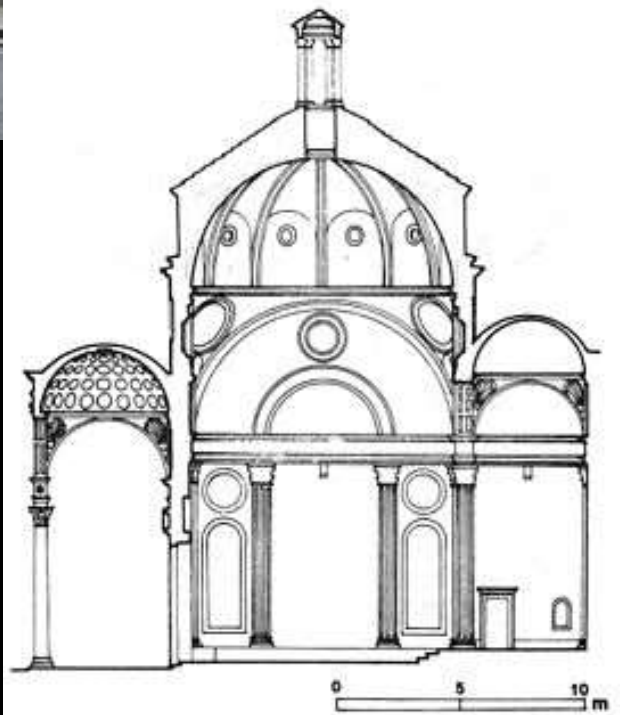
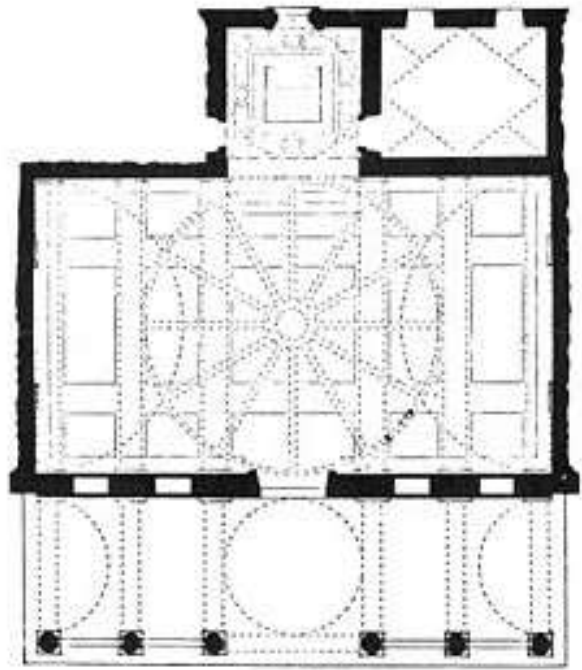
Which elements
are Roman or
Byzantine?



Pazzi Chapel Characteristics

Which elements
are Roman or
Byzantine?





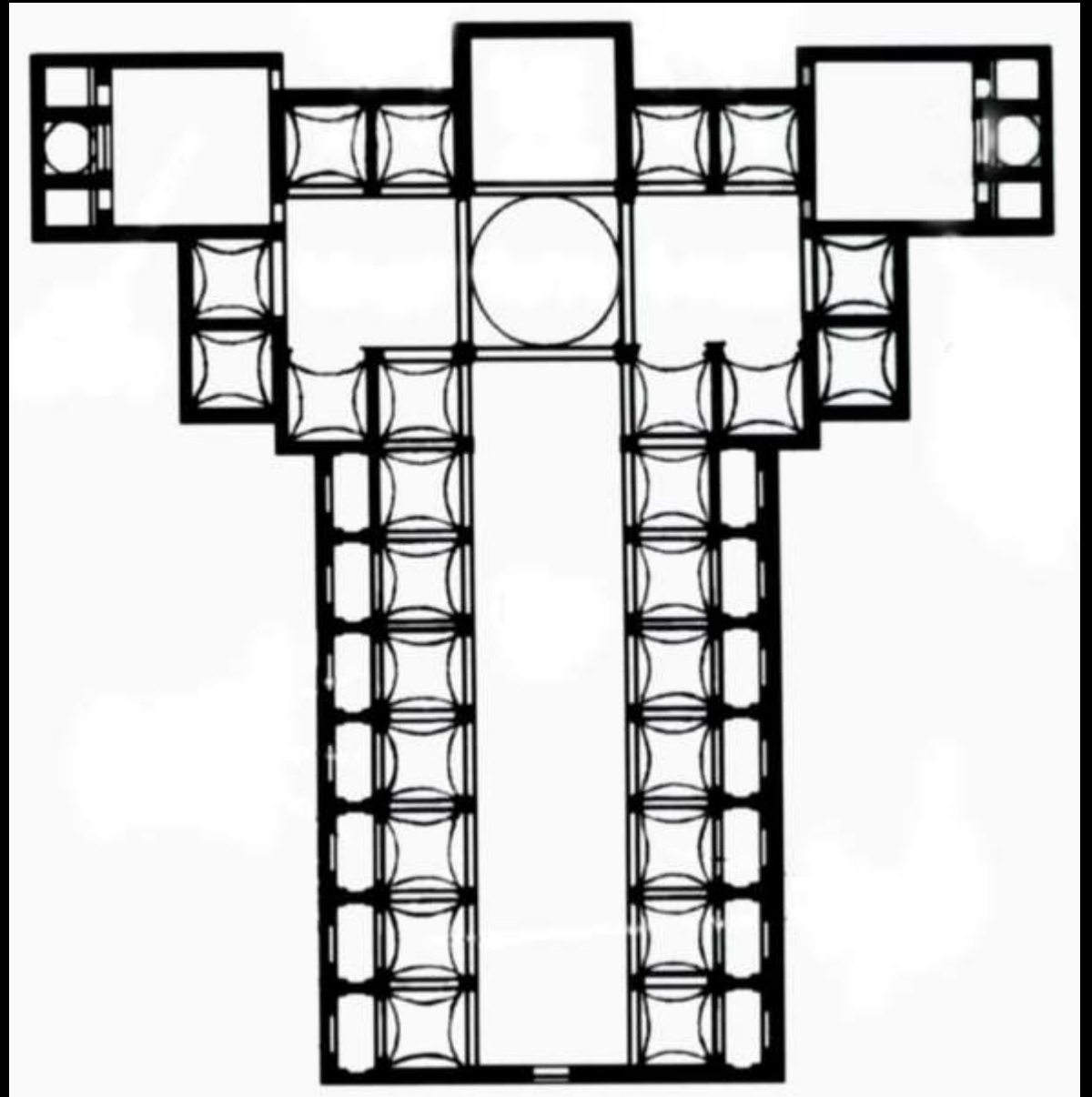


[Brunelleschi, Pazzi Chapel, Santa Croce, Florence, completed 1460s 3:22](#)

Brunelleschi, San Lorenzo, Florence, Italy.

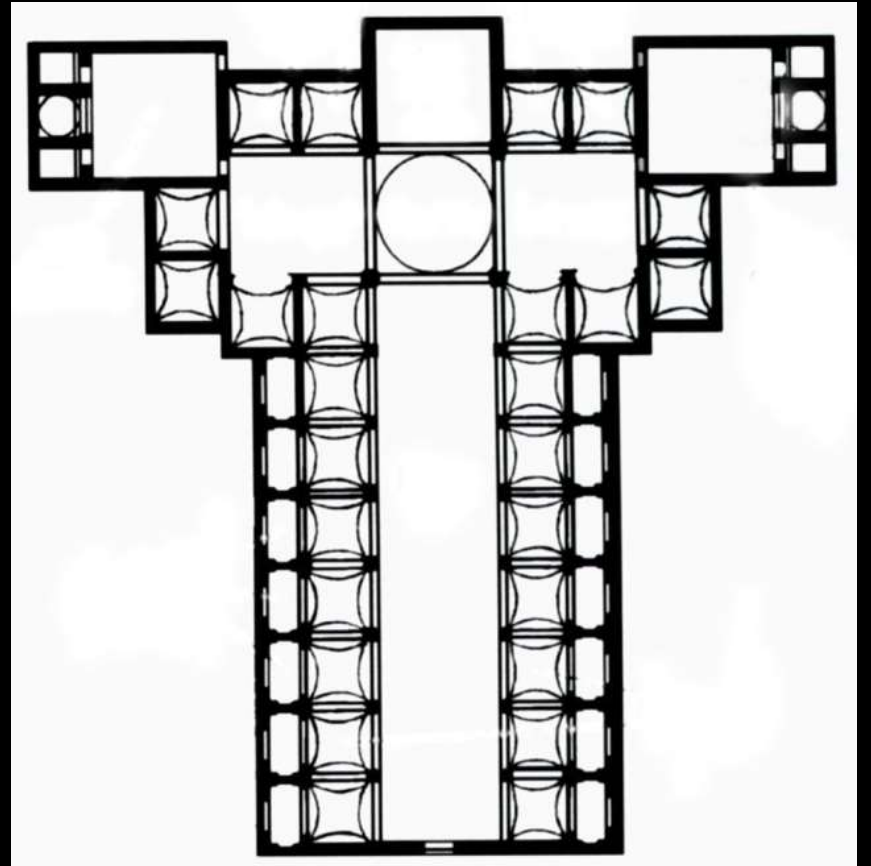


Brunelleschi, San
Lorenzo, Florence,
Italy. (Groundplan)



Brunelleschi, San Lorenzo, Florence, Italy. (Interior)







Brunelleschi, San Lorenzo,
Florence, Italy. (Interior)

Basilica Ulpia (Trajan's
Basilica)





Palazzo Rucellai. Florence, Italy. Leon Battista Alberti (architect). c. 1450 C.E. Stone, masonry.



“Northern Renaissance”

- Flanders
 - Trade
 - Finance
 - Art Patronage



Characteristics

- Oil Paint
 - Rich color
 - Reflection of light
 - Allows small details
 - Dries slowly
- Minute, naturalistic detail
- Humanization of religious subjects
- Secular combined with the religious
- Contemporary settings





Annunciation Triptych (Merode Altarpiece). Workshop of Robert Campin. 1427–1432 C.E. Oil on wood.



Triptych is small =
intended for devotional
use in home of the
patron





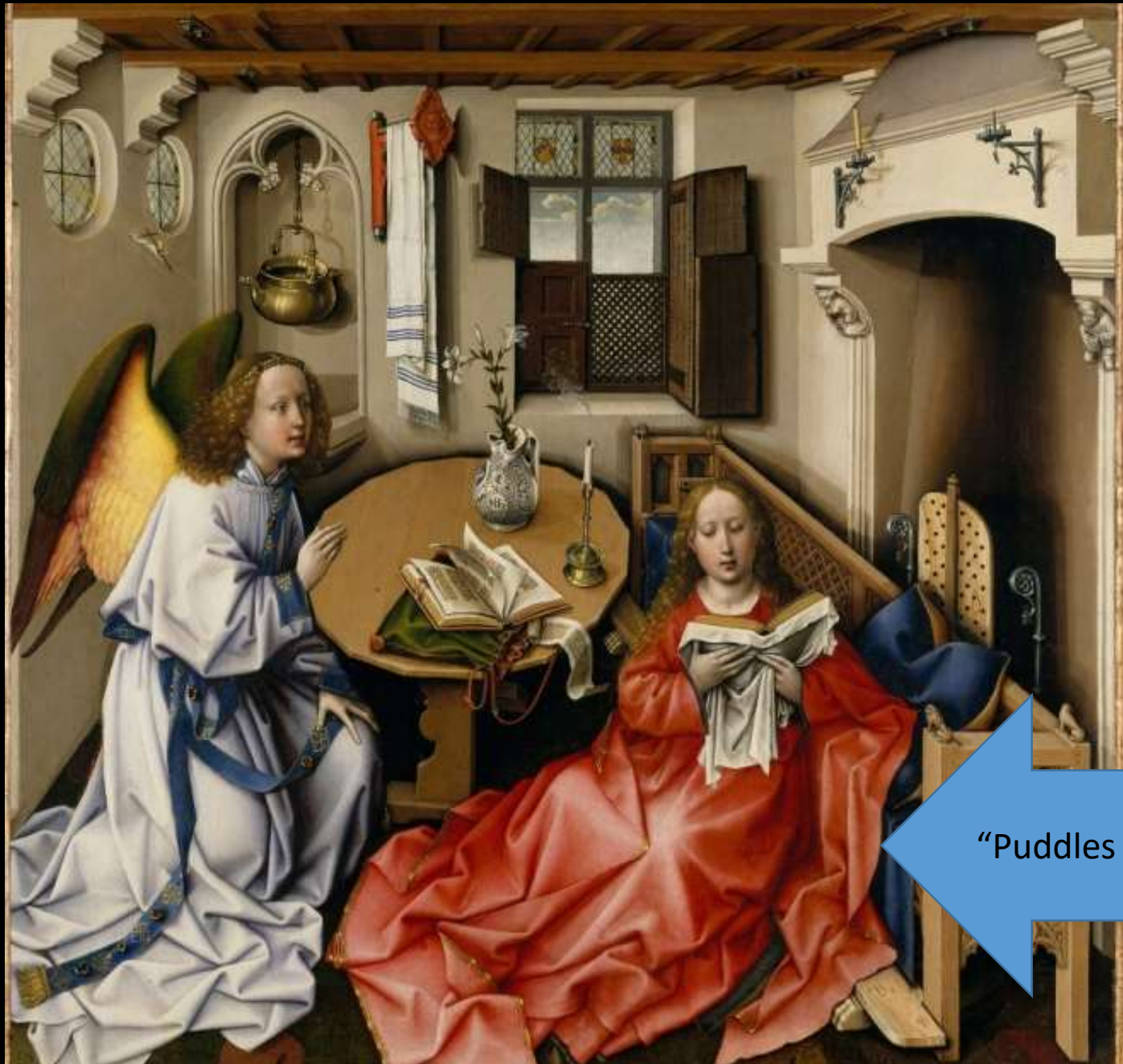
Revival of Portraiture

- Subject = the Annunciation
- Note the setting...
- Personal altarpiece





Patrons kneel in devotion – witnesses to the event



Annunciation takes place inside a contemporary Flemish home

“Puddles of Drapery” – Deep, angular folds

Joseph the
carpenter shown in
a contemporary
Flemish carpenter's
workshop





Religious meaning through disguised symbols...objects that look like ordinary things but carry symbolic meaning

The Arnolfini Portrait.
Jan van Eyck. c. 1434
Oil on wood.

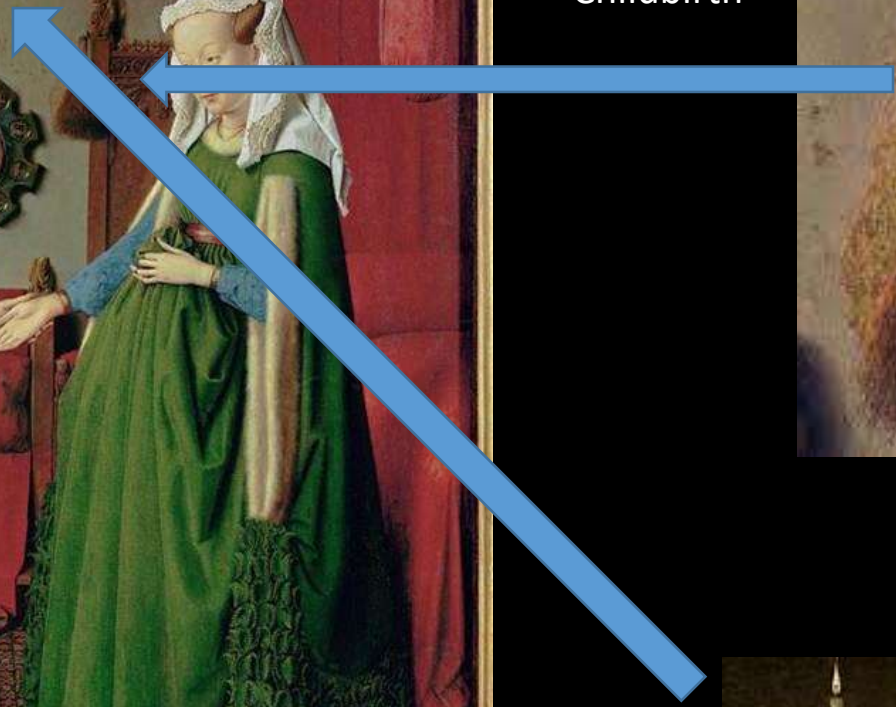
Social status of the subjects?

A wedding or
engagement
portrait????



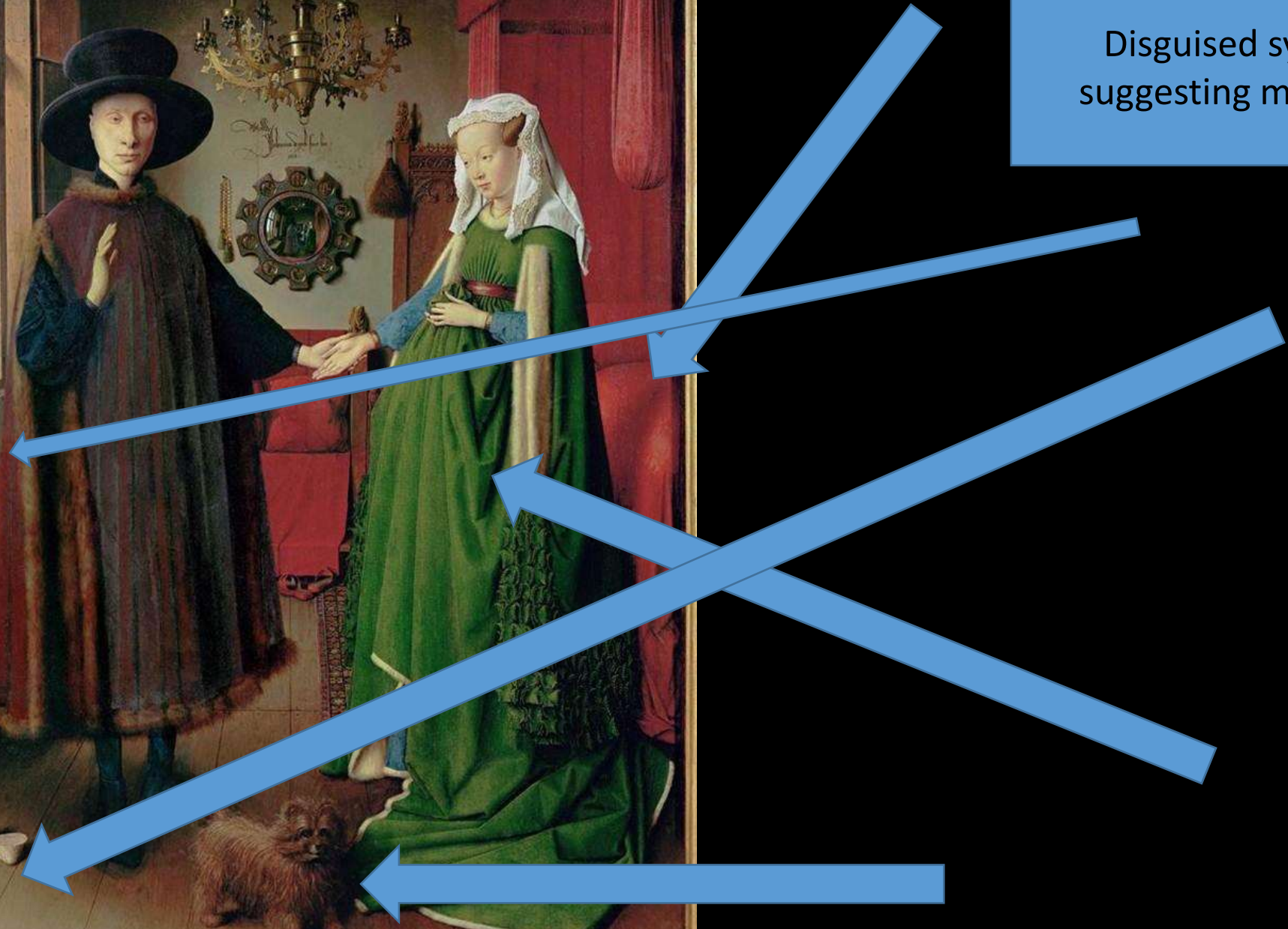


St. Margaret
• Patron
Saint of
Childbirth





Disguised symbols suggesting marriage?

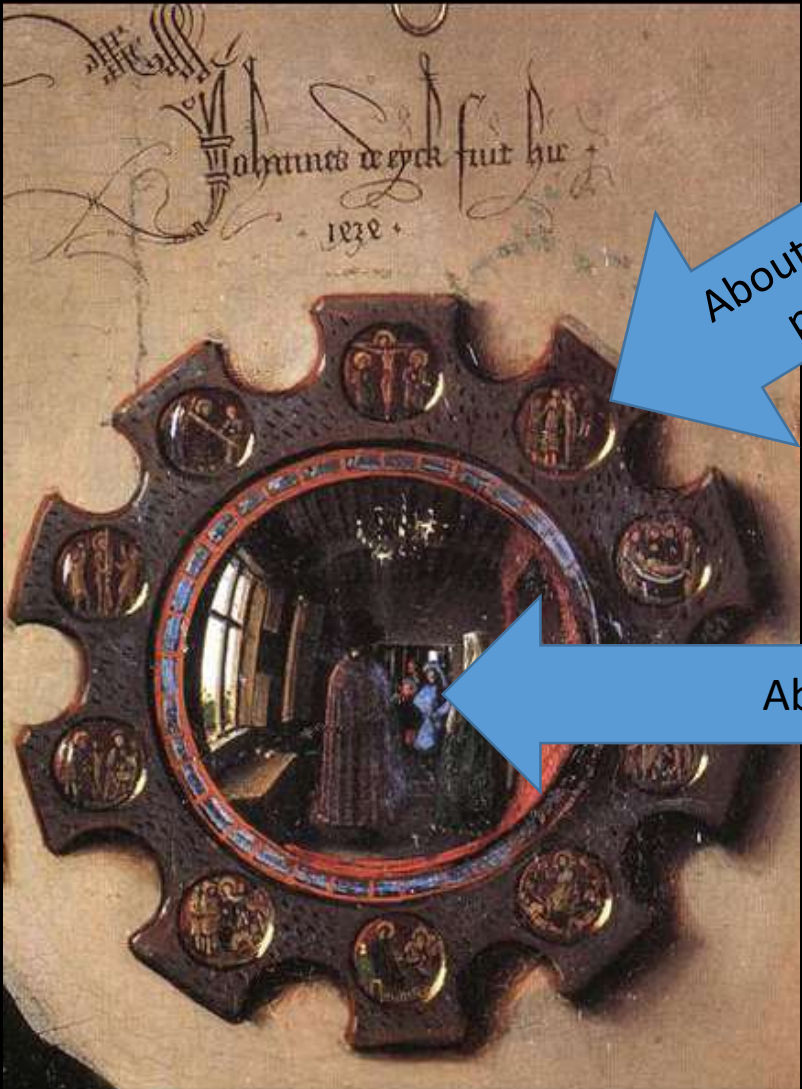




His World

Her World

Note the scenes from the passion of the Christ (Circular Paintings)



About the size of your pinky fingernail

About 2"

The Arnolfini Portrait.
Jan van Eyck. c. 1434
Oil on wood.

A memorial portrait?





His World

Her World

Christ is
alive

Note the scenes from the passion of
the Christ (Circular Paintings)

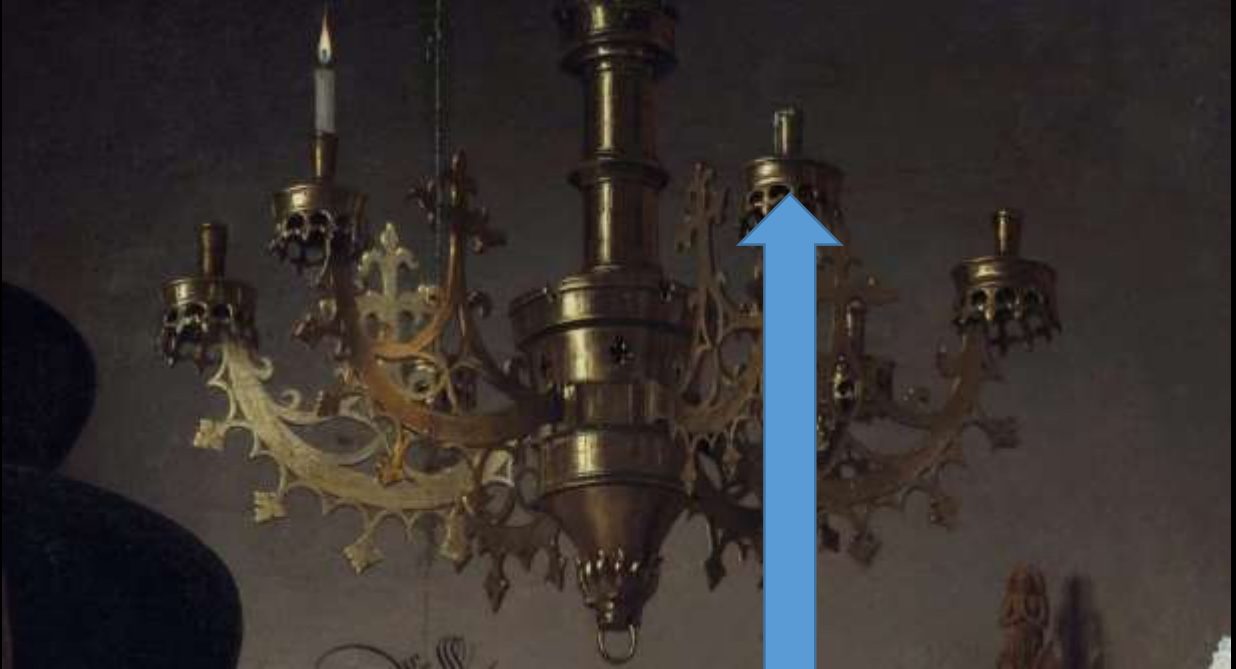


Death
of
Christ



His World

Her World

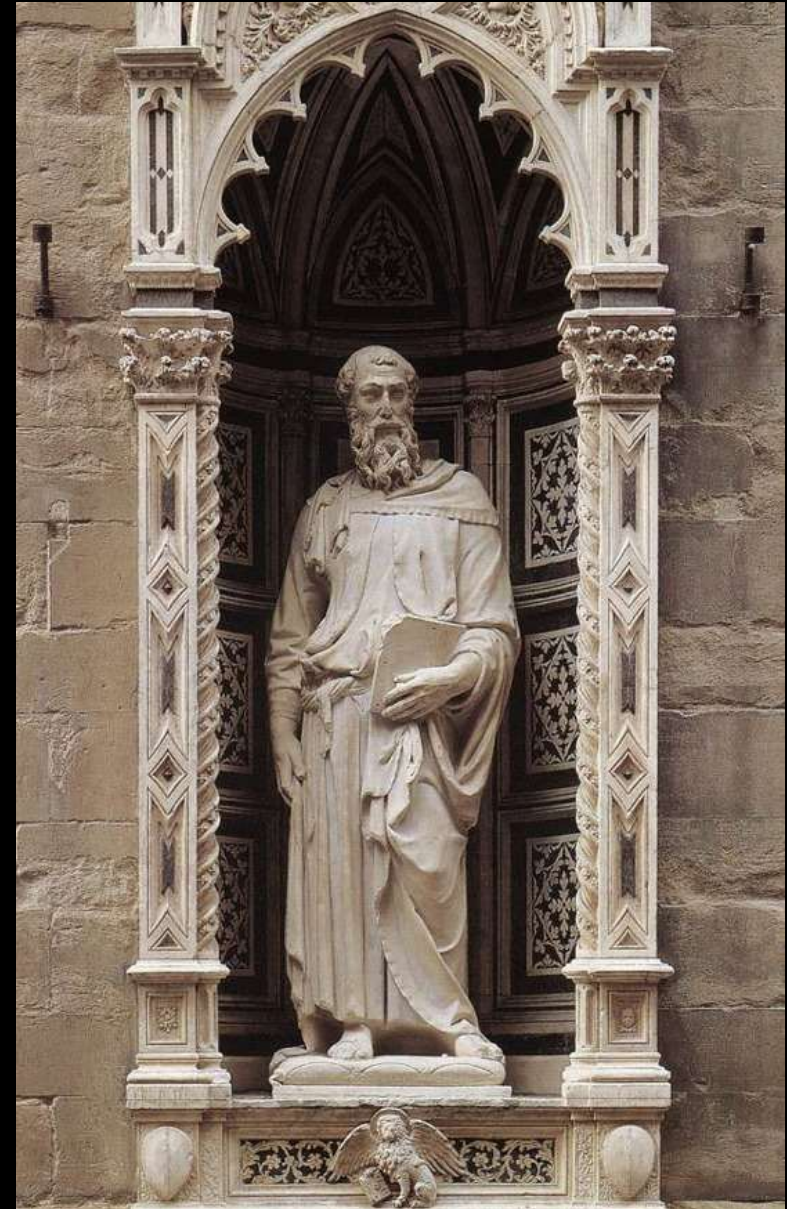


Lit candle

Candle is burned out

Donatello

- Ghiberti Apprentice
 - St. Mark – Influences?



Donatello

- Ghiberti Apprentice
 - St. Mark – Influences?



- David





Donatello
David c. 1440s

Classical Elements?

1st Bronze nude
sculpture since the
Classical Age

Khan Academy!

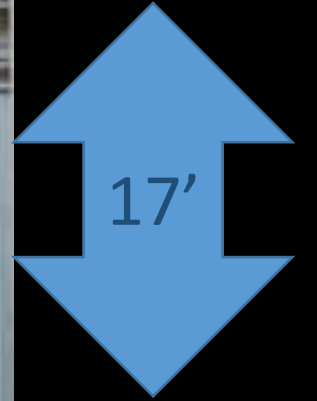
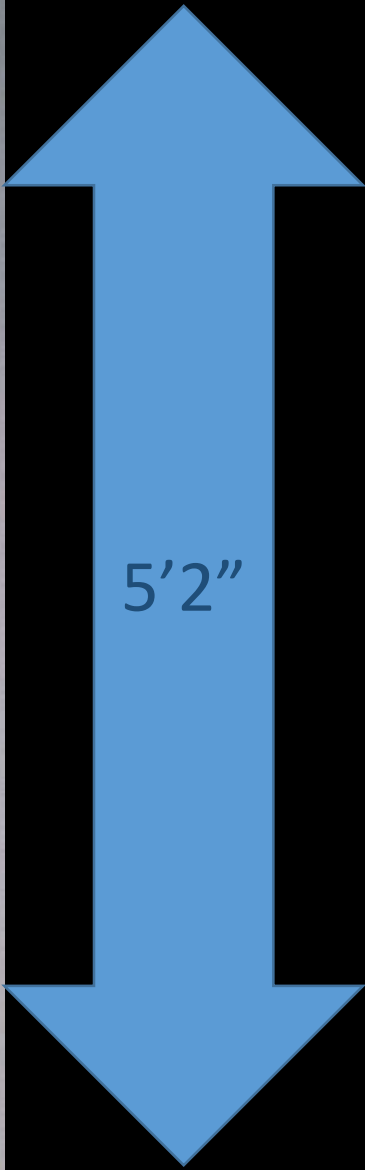
Donatello

- *David*
 - Early Renaissance, Italy
 - c. 1440s
 - Bronze
 - Originally for courtyard of Medici palace in Florence
 - Greco-Roman influence....but how is it different?





David becomes a symbol of Florence. Why/how can the idea of David be used for political purposes?



Madonna and Child with Two Angels. Fra
Filippo Lippi. c. 1465 C.E. Tempera on wood.

- Reading Quiz Coming Up!





Madonna and Child with Two Angels. Fra Filippo Lippi. c. 1465 C.E. Tempera on wood.

- Influenced by Massaccio (grew up in a monastery by the church where Massaccio painted)
- Linear and atmospheric perspective with realistic backgrounds
 - Could have been influenced by Flemish painting from Northern Europe
- Extensive use of curving patterns

Atmospheric Perspective?



Madonna and Child with Two Angels. Fra Filippo Lippi. c. 1465 C.E. Tempera on wood.

- Humanization of the Madonna (Mary with Jesus)
- Botticelli was a student of Lippi



Madonna and Child with Two Angels. Fra
Filippo Lippi. c. 1465 C.E. Tempera on wood.

- Renaissance era scandal!!!!



Birth of Venus. Sandro Botticelli. c. 1484–1486 C.E. Tempera on canvas.

- Botticelli was a favorite of the Medici
- Had access to Medici classical sculptures
- Venus was the classical equivalent of Mary to many Renaissance poets, writers, philosophers

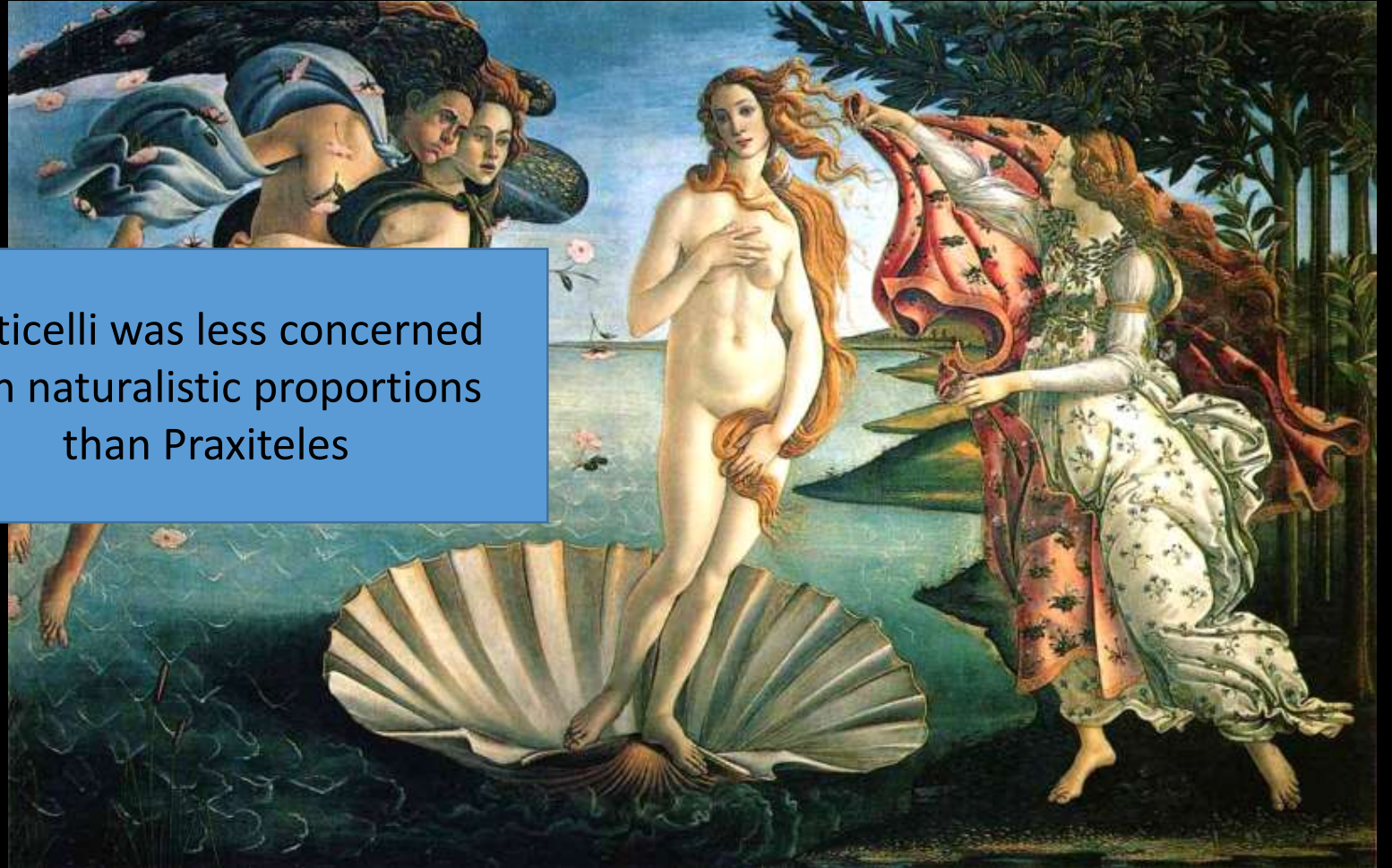


Birth of Venus. Sandro Botticelli. c. 1484–1486 C.E. Tempera on canvas.

- Influences
 - Aphrodite of Knidos



Botticelli was less concerned with naturalistic proportions than Praxiteles



Birth of Venus. Sandro Botticelli. c. 1484–1486 C.E. Tempera on canvas.

- Influences
 - Aphrodite of Knidos
 - A Renaissance poem describing the birth of Venus



Birth of Venus. Sandro Botticelli. c. 1484–1486 C.E. Tempera on canvas.

Flora (Goddess of Spring)
welcomes her with a cloak

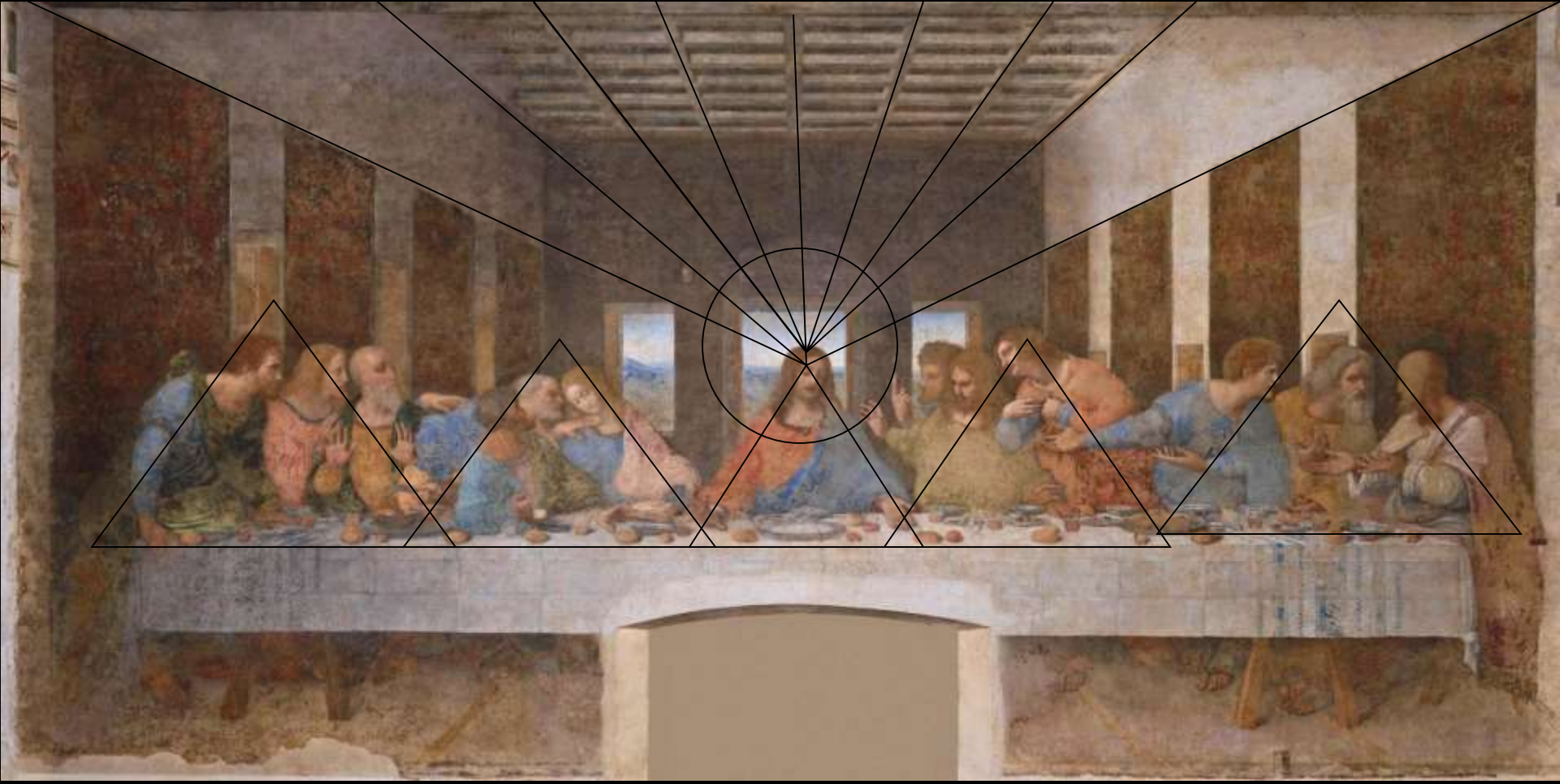
Zephyr (west wind) holding
the nymph Chloris blows
Venus to land

Venus born from sea foam



- Leonardo, The Last Supper, 1495-98: L to R: Bartholomew, James the Younger, Andrew, Judas, Peter, John; JESUS; Thomas, James the Elder, Philip, Matthew, Thaddeus, Simon





Michelangelo



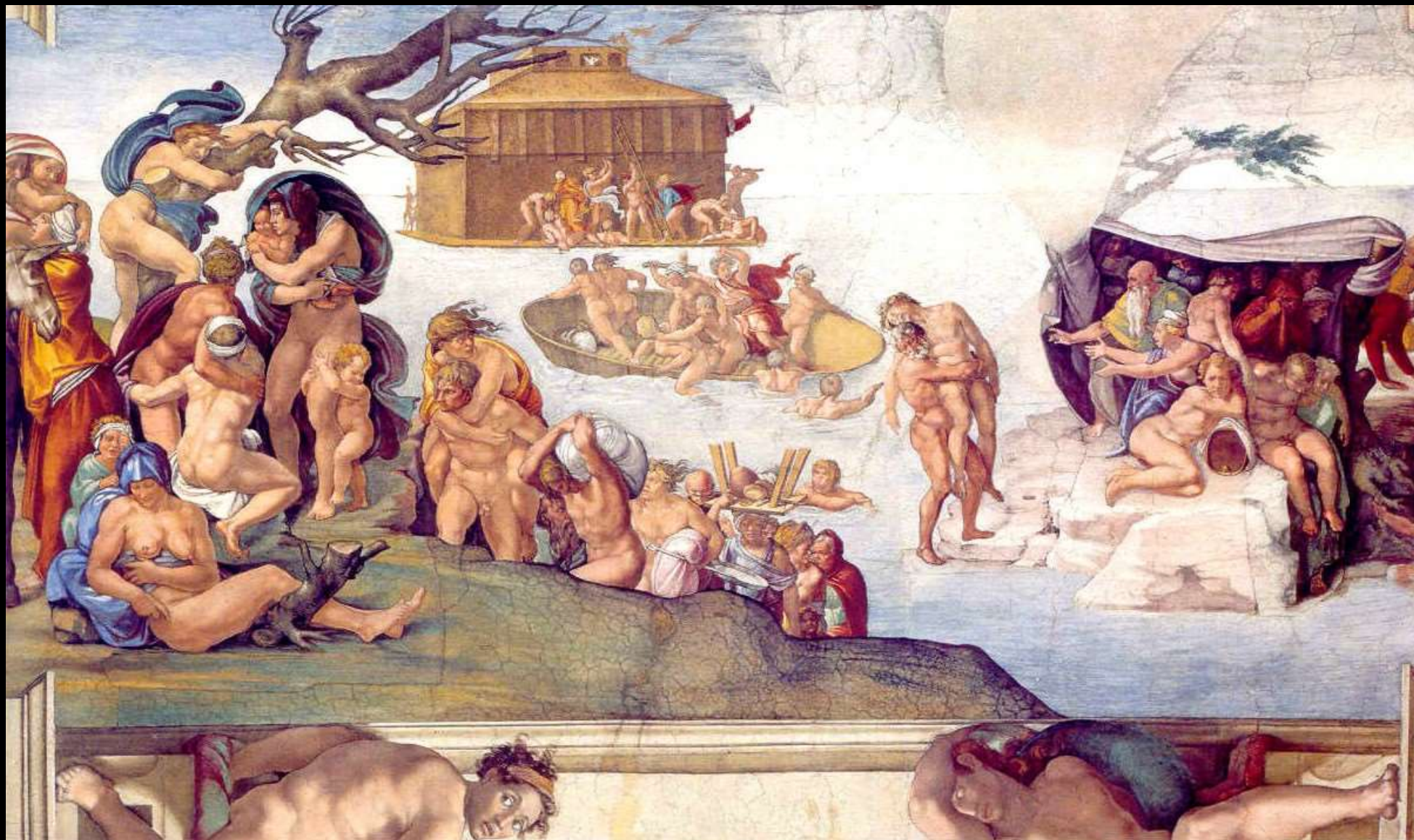
Sistine Chapel ceiling and altar wall frescoes. Vatican City, Italy.
Michelangelo. Ceiling frescoes: c. 1508–1512 C.E.; altar frescoes: c.
1536–1541 C.E. Fresco.





Delphic Sibyl: Female “seer” of the classical world





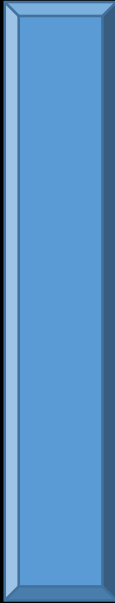


Albrecht Dürer





woodcut



engraving



Idealized forms



Northern Influence:
surface texture and
realism

- 1500s belief in the 4 humors – fluids that made up the body.
- They were in perfect harmony before the fall
- Represented here by animals



The Bird?

Elk: sadness and oppression

Ox: Laziness

Rabbit: optimism

Cat:
Irritability

Mouse: Satan

Discuss the functions and context of *The Isenheim Altarpiece*. How does this work conform to the Renaissance characteristic of humanizing religious figures in art during the period? Be sure to compare and contrast with works from both the Renaissance and previous art styles. (30 pts)





Form: Polyptych – many paneled altarpiece

Function: commissioned by monastery to go into chapel hospital

Context: patients suffered from Ergotism



Gangrene is the death of tissue in part of the body.

Foul-smelling discharge

Surface and subsurface discoloration

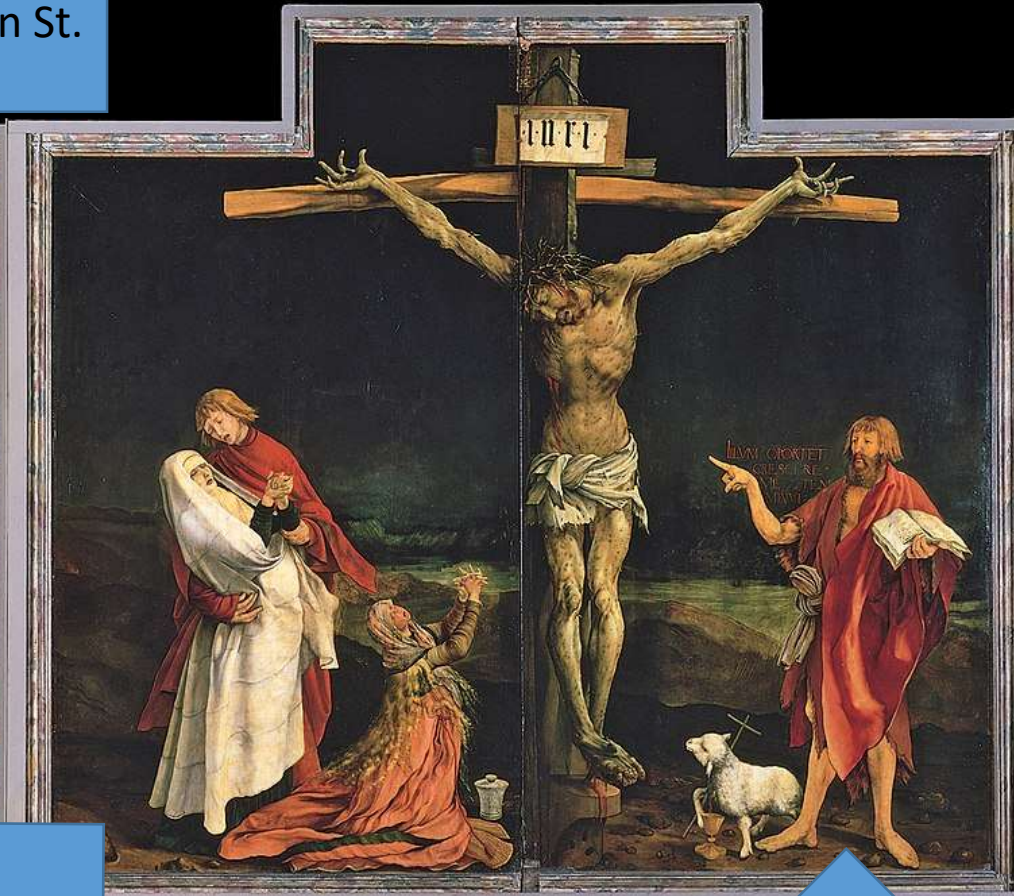


ADAM.



Function, Form, Content, and Context merge in this piece

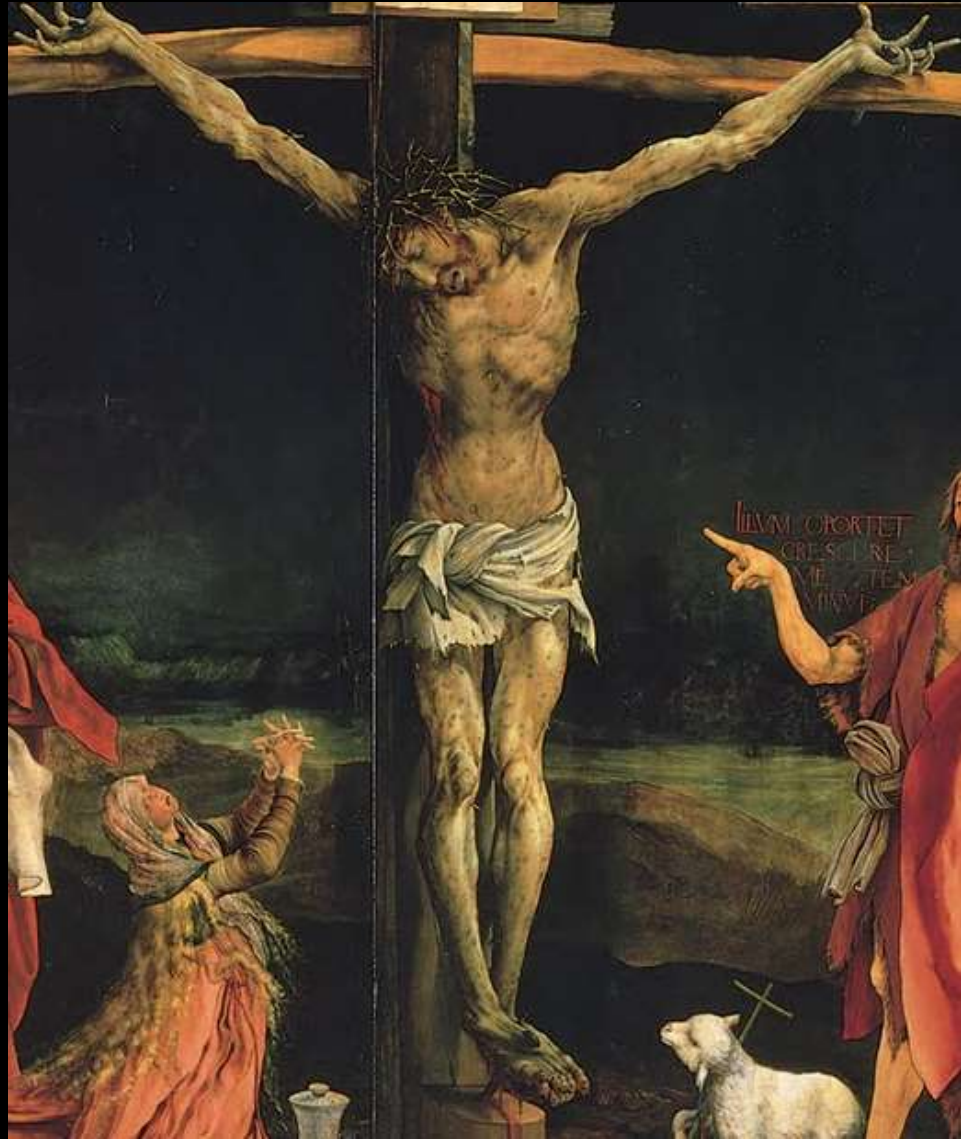
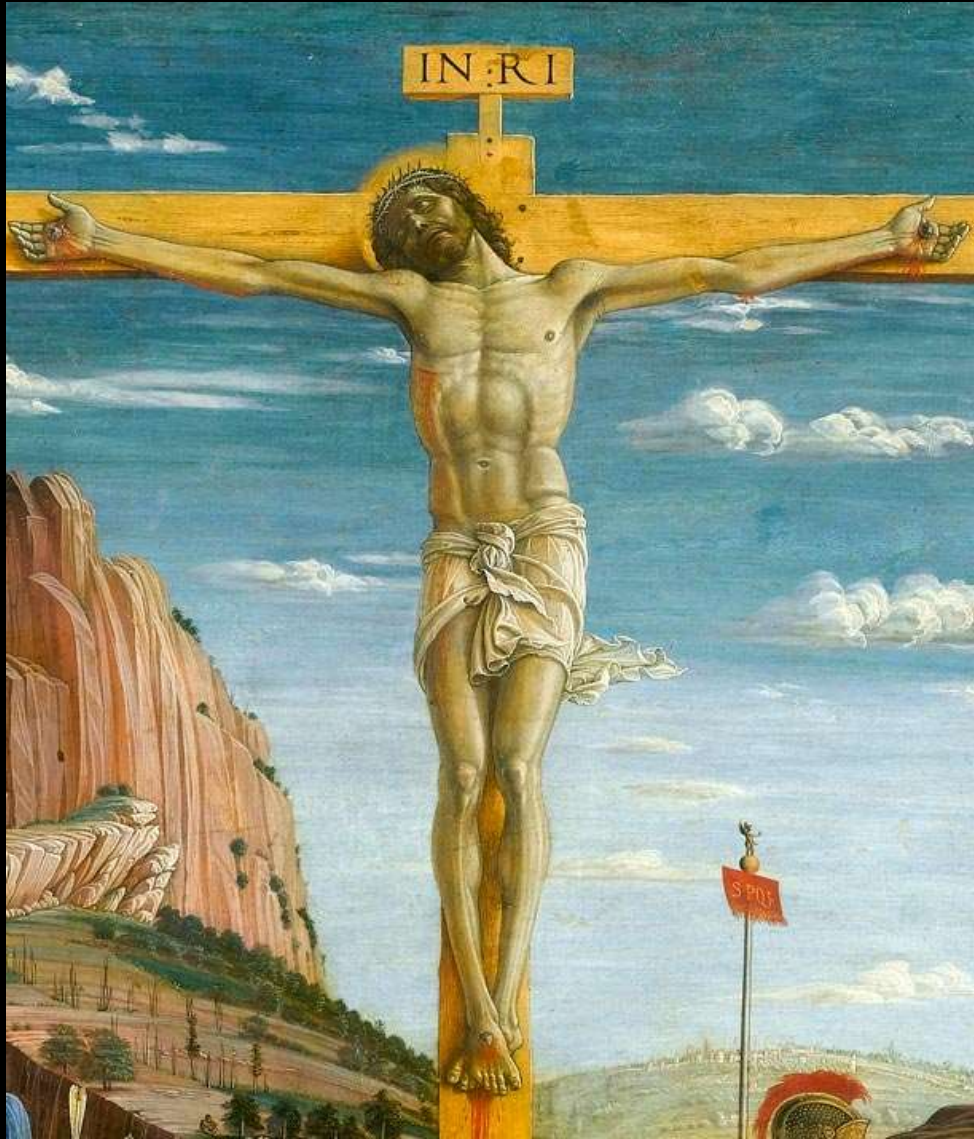
St Sebastian: Patron St. of Plague

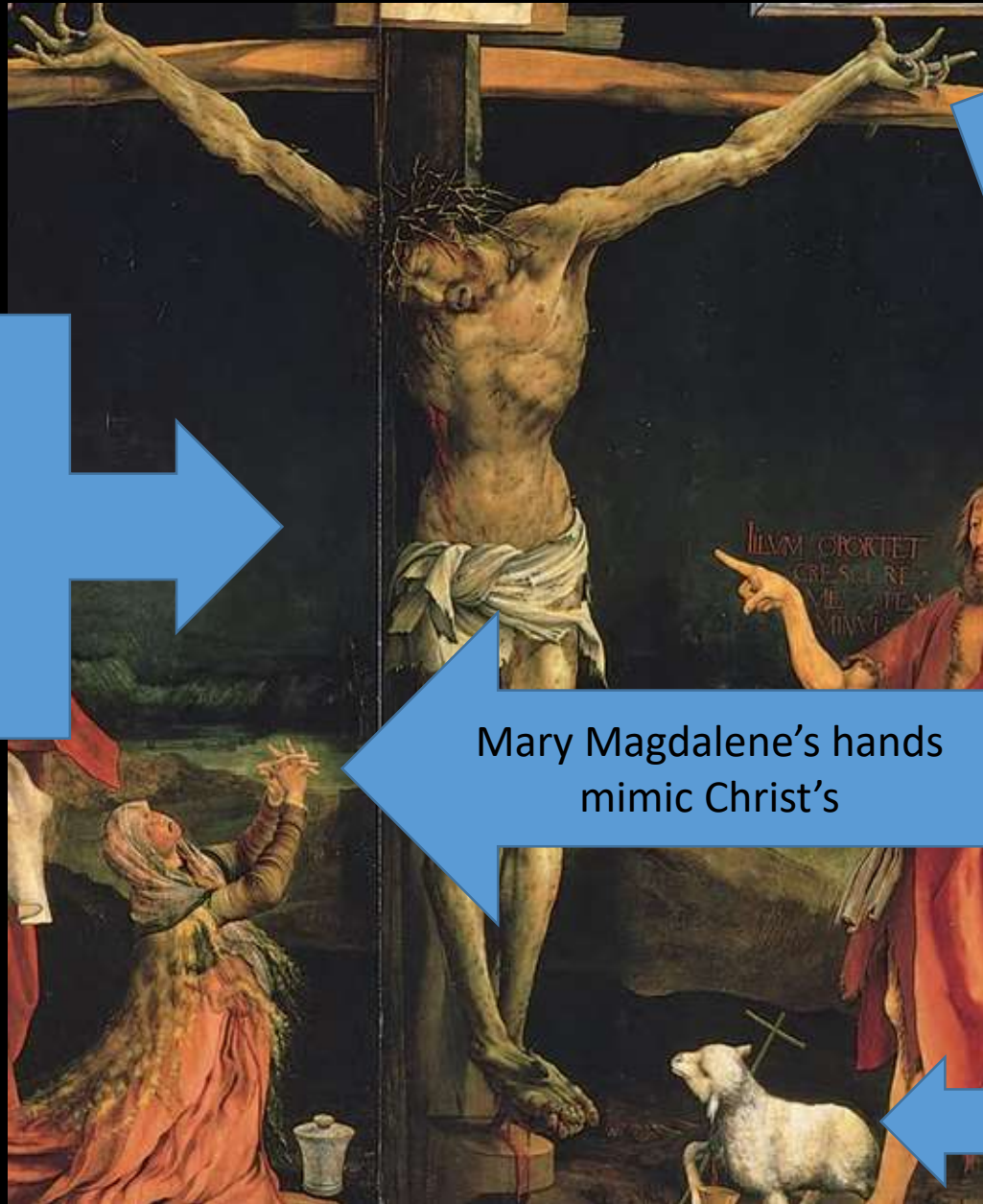


St. Anthony: Patron St. of Ergotism

John supports Mary, dressed in white like hospital's nurses

John the Baptist calmly points to Jesus, knowing this is not the end



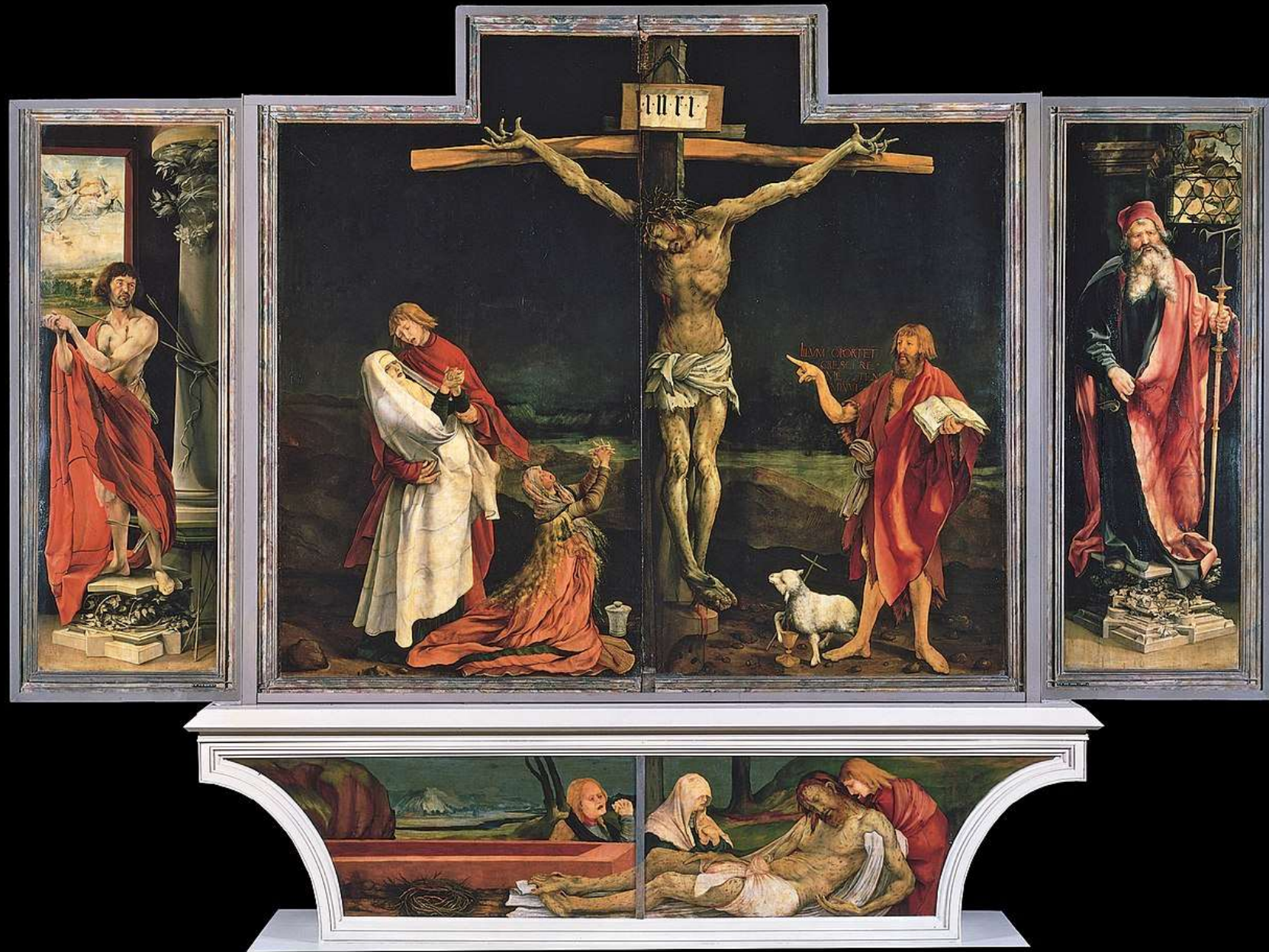


Notice Christ's skin...why make it look like this?

Splayed fingers: a sign of ergotism

Mary Magdalene's hands mimic Christ's

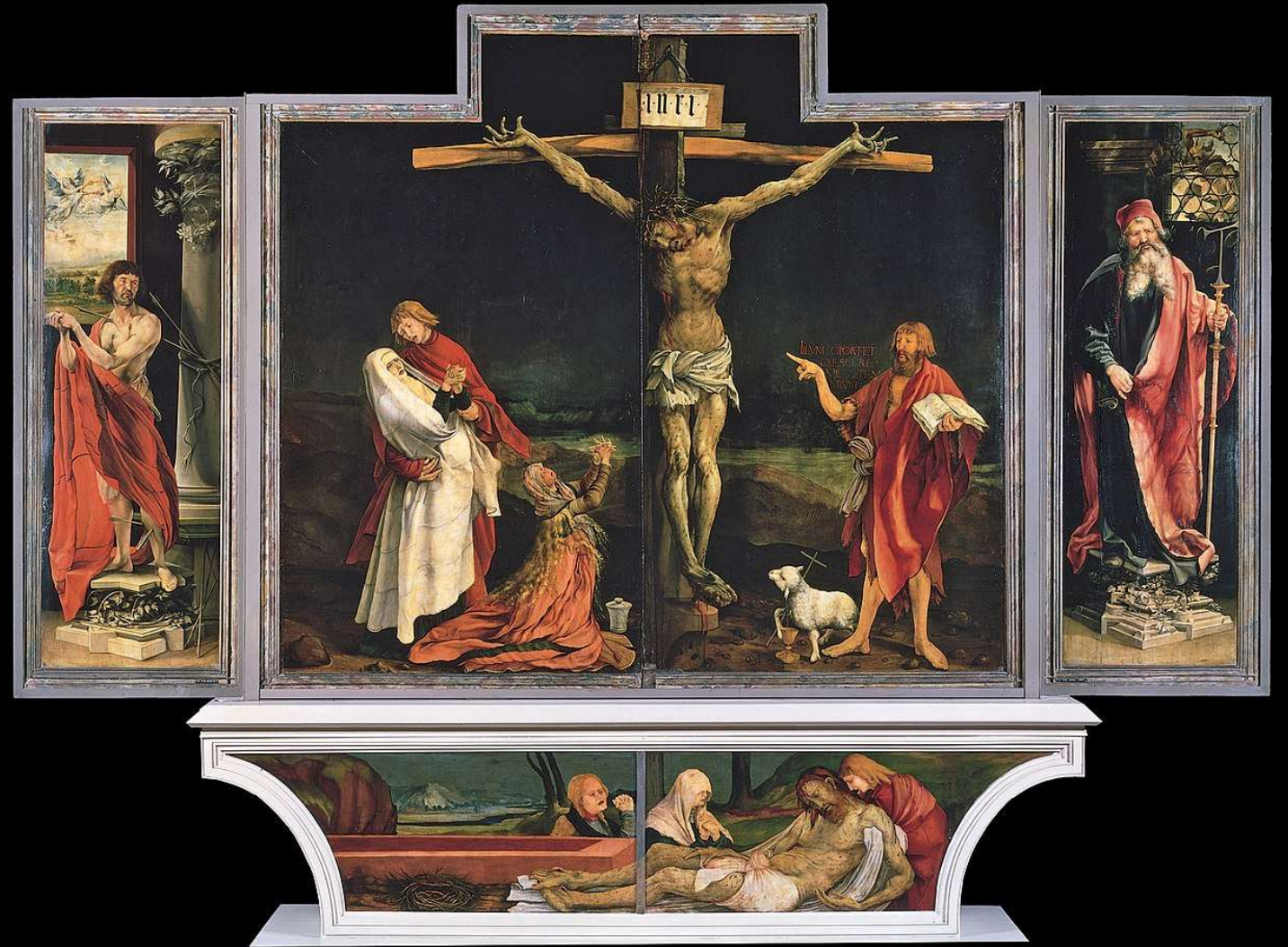
Lamb bleeds from chest wound into communion cup

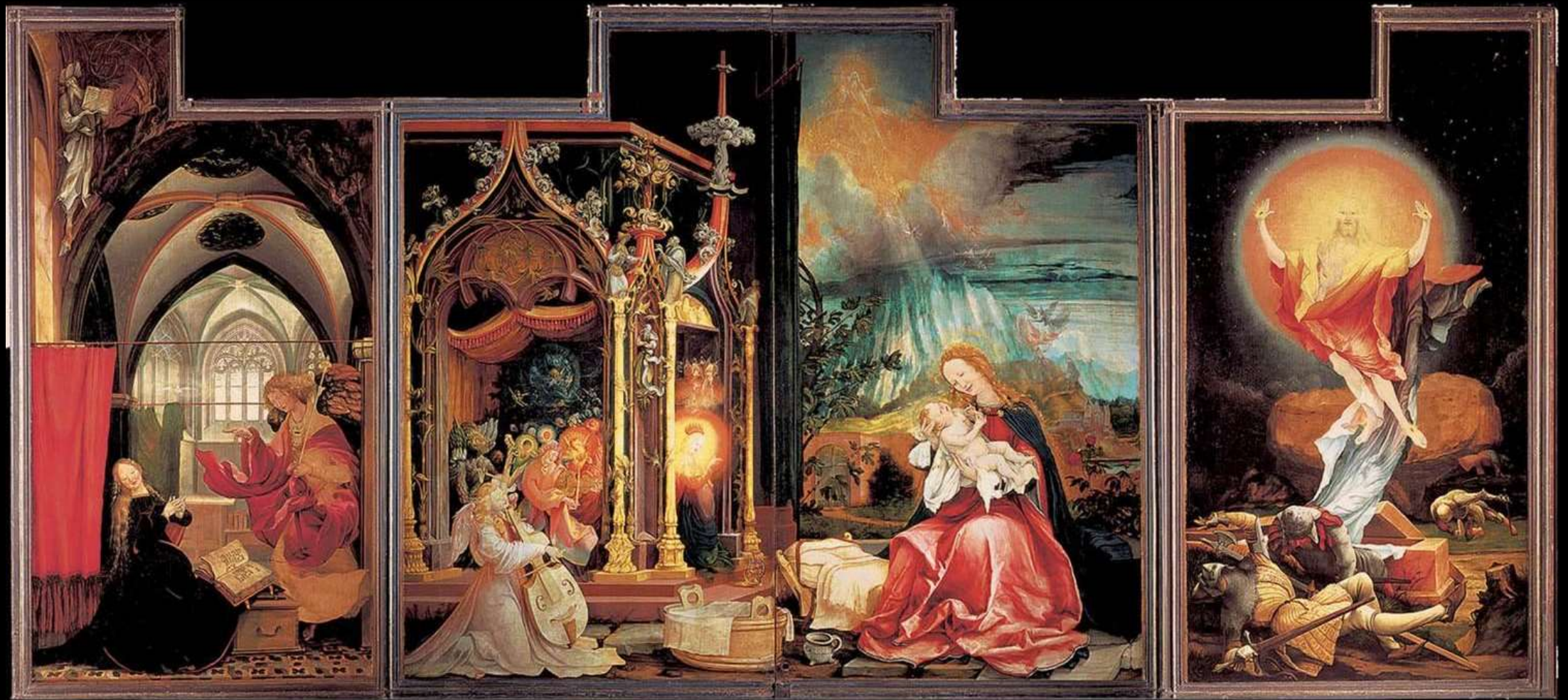




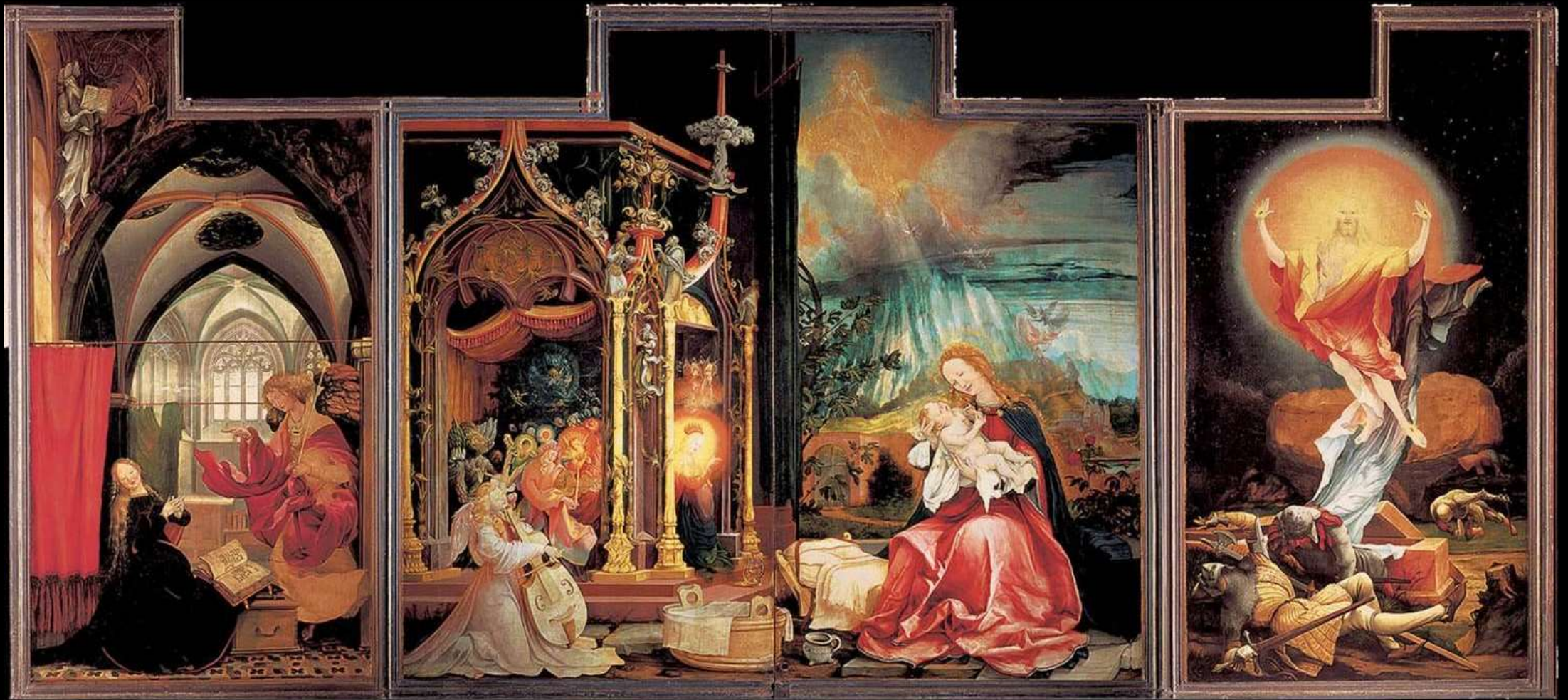
Once again – putrefied, rotting flesh

Odd Nighttime Setting:
Allowed artist to limit
colors to those
associated with death.
Black, white, red,
greenish brown





Opened on special religious dates



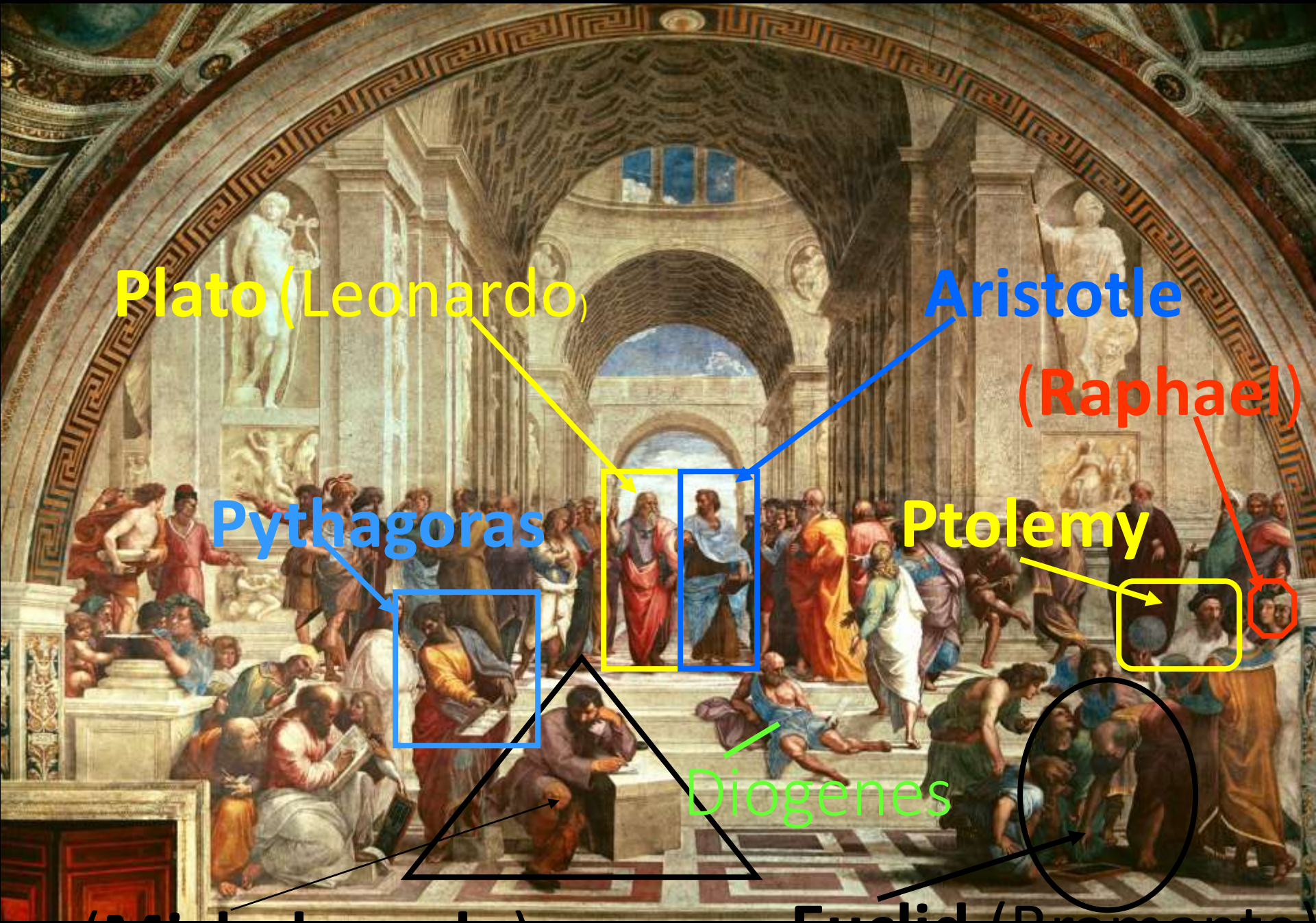
Annunciation

Nativity

Resurrection

School of Athens.
Raphael. 1509–
1511 C.E. Fresco.





Plato (Leonardo)

Aristotle

(Raphael)

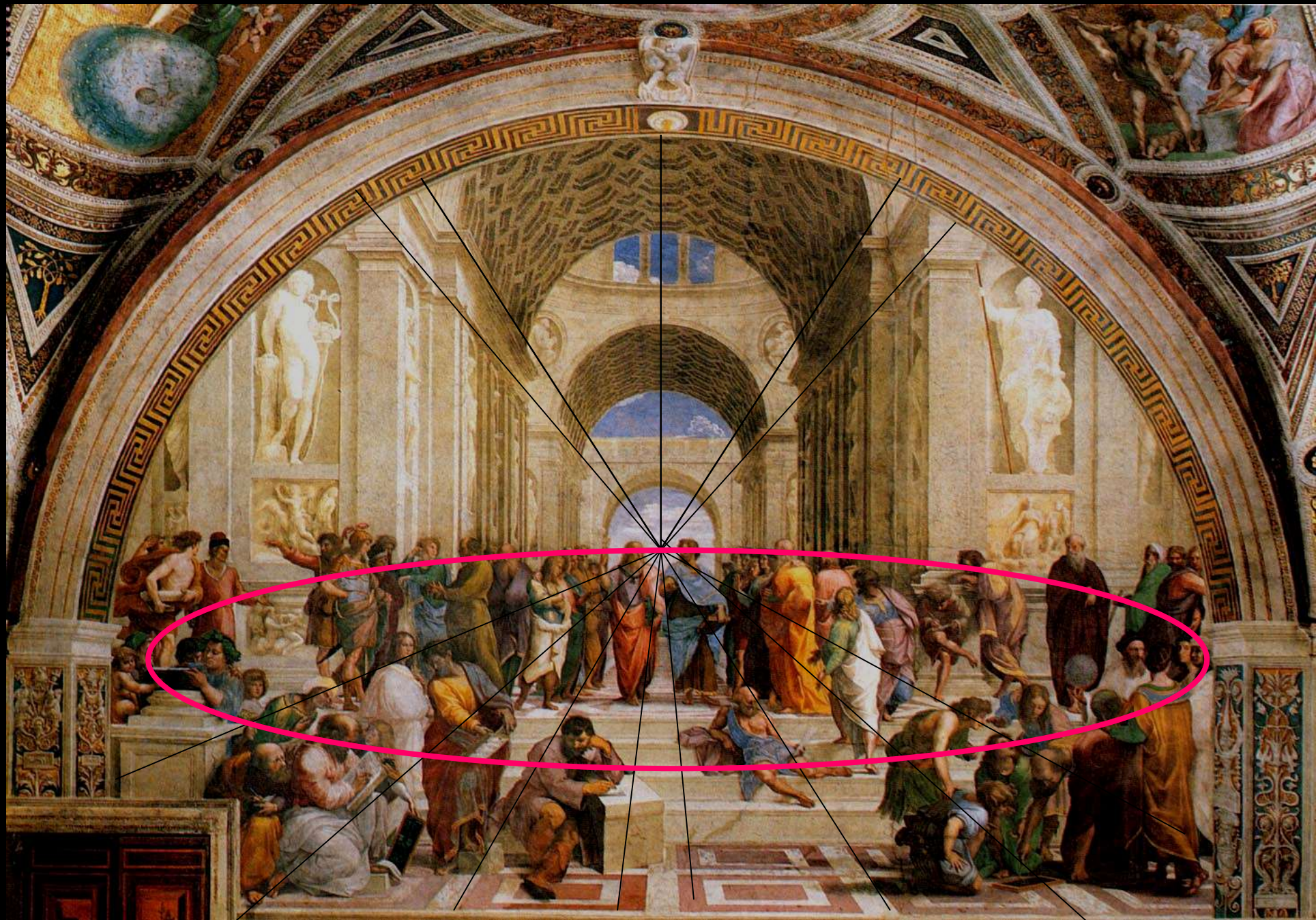
Pythagoras

Ptolemy

Diogenes

(Dionysius)

Euclid (Dionysius)

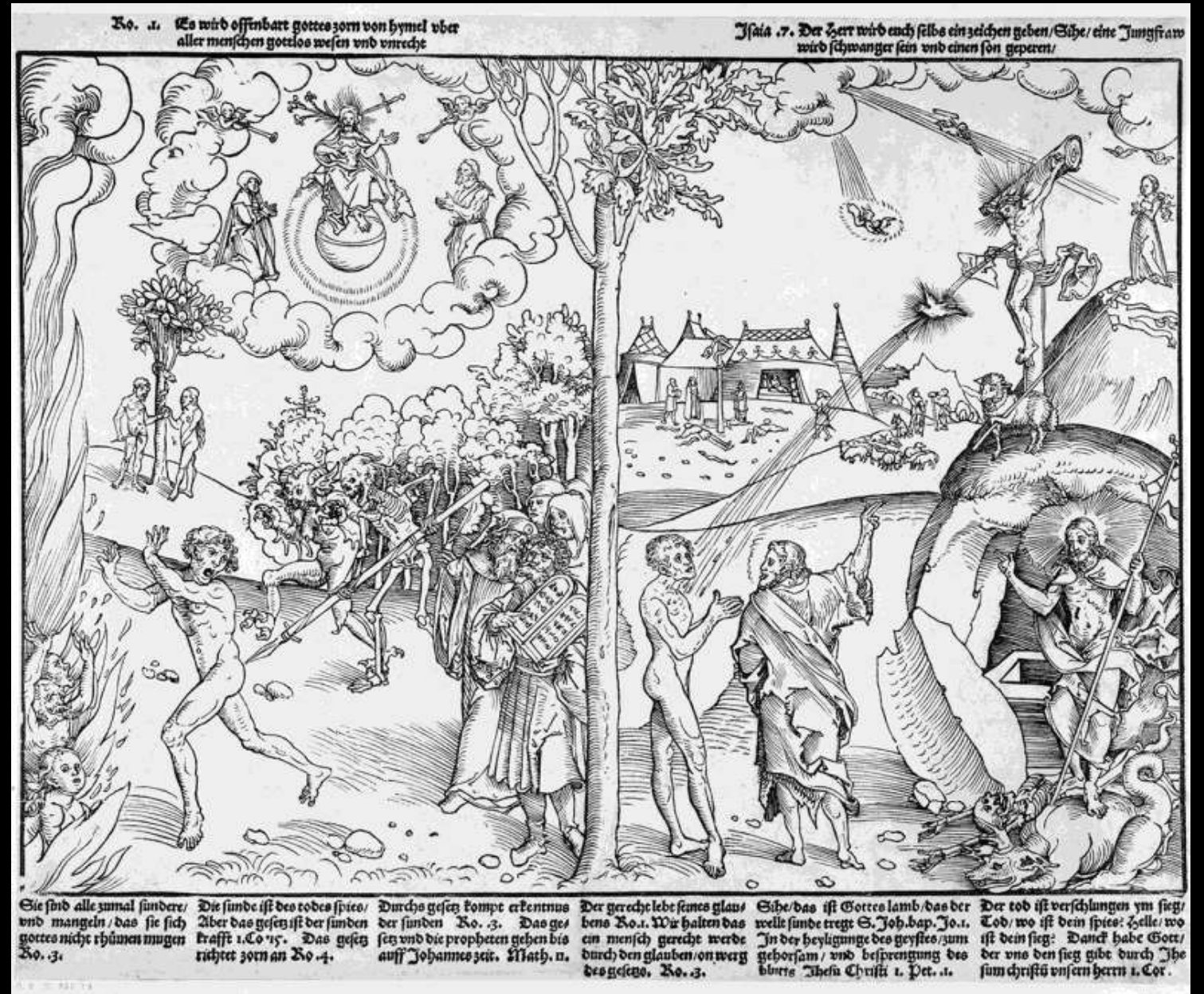


*The Law and the Gospel
or Law and Grace*

Lucas Cranach the Elder
1529

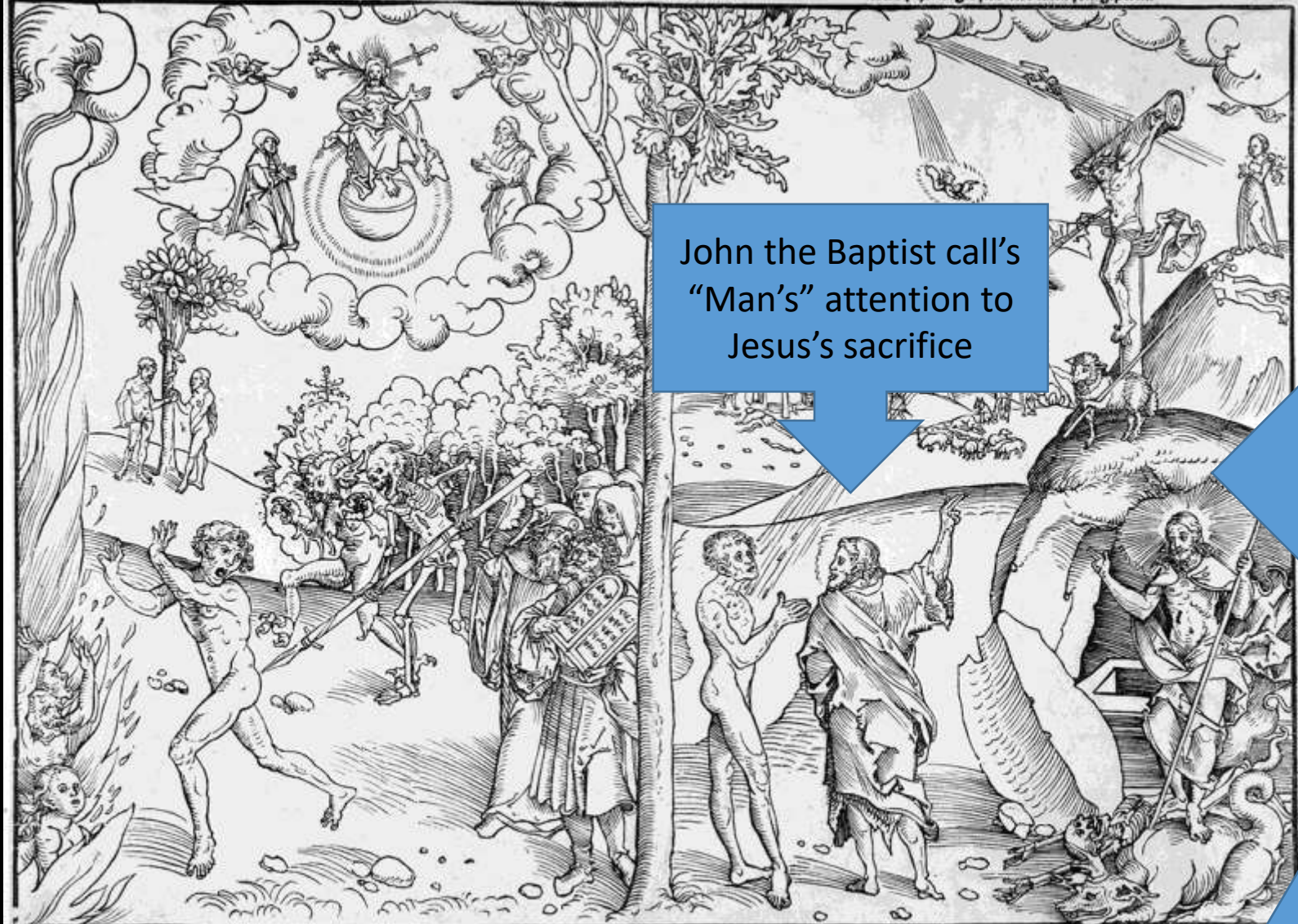
Context: Protestant
Reformation

Cranach was a friend of
Martin Luther and a printer.
He printed Luther's writings
(including a translation of
the New Testament



Ro. 1. Es wird offenbar gottes zorn von hymel vber
aller menschen gottlos wesen vnd vnrecht

Isais .7. Der Herr wird auch selbs ein zeichen geben/Sihe/ eine Jungfrau
wird schwanger sein vnd einen son geperen/



John the Baptist call's
"Man's" attention to
Jesus's sacrifice

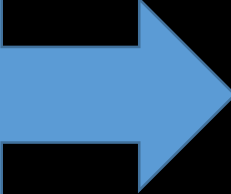
Art used as visual
propaganda for the
Protestant Reformation –
*Justification by Faith
Alone*

This side represents
Luther's idea that when
we recognize our sins,
humans reach salvation

Text above and below are
references to the Biblical
scenes

Sie sind alle zumal sundere/ vnd mangeln/ das sie sich gottes nicht rhumen mngen Ro. 3.
Die sünde ist des todes spies/ Aber das gesetz ist der sunden krafft 1.Co 15. Das gesetz rühret zorn an Ro 4.
Durchs gesetz kompt erkennnis der sunden Ro. 3. Das gesetz vnd die propheten geben dis auff Johannes zeit. Math. 11.
Der gerecht lebt seines glaubens Ro.1. Wir halten das ein mensch gerecht werde durch den glauben/on werg des gesetzes. Ro. 3.
Sihe/das ist Gottes lamb/das der welt sünde tregt S. Joh.bap. Jo.1. In der heyligung des geistes/zum gehorsam/ vnd besprengung des blutis Ihesu Christi 1. Pet. 1.
Der tod ist verschlungen im Tod/ wo ist dein spies: Tod/ wo ist dein sieg: Danck habe der vns den sieg gibet durch Ihesum christu vnsern herren 1. Cor.

This side shows
Judgement day




Following Biblical law and ceremony is not enough for salvation – Nude man only followed the commandments – We all fail at this and it isn't enough to get you into heaven



Pieter Bruegel the Elder, *Hunters in the Snow (Winter)*, 1565, oil on wood



Frontispiece of the
Codex Mendoza.
Viceroyalty of New
Spain. c. 1541–1542
C.E. Pigment on paper



Founding of
Tenochtitlan

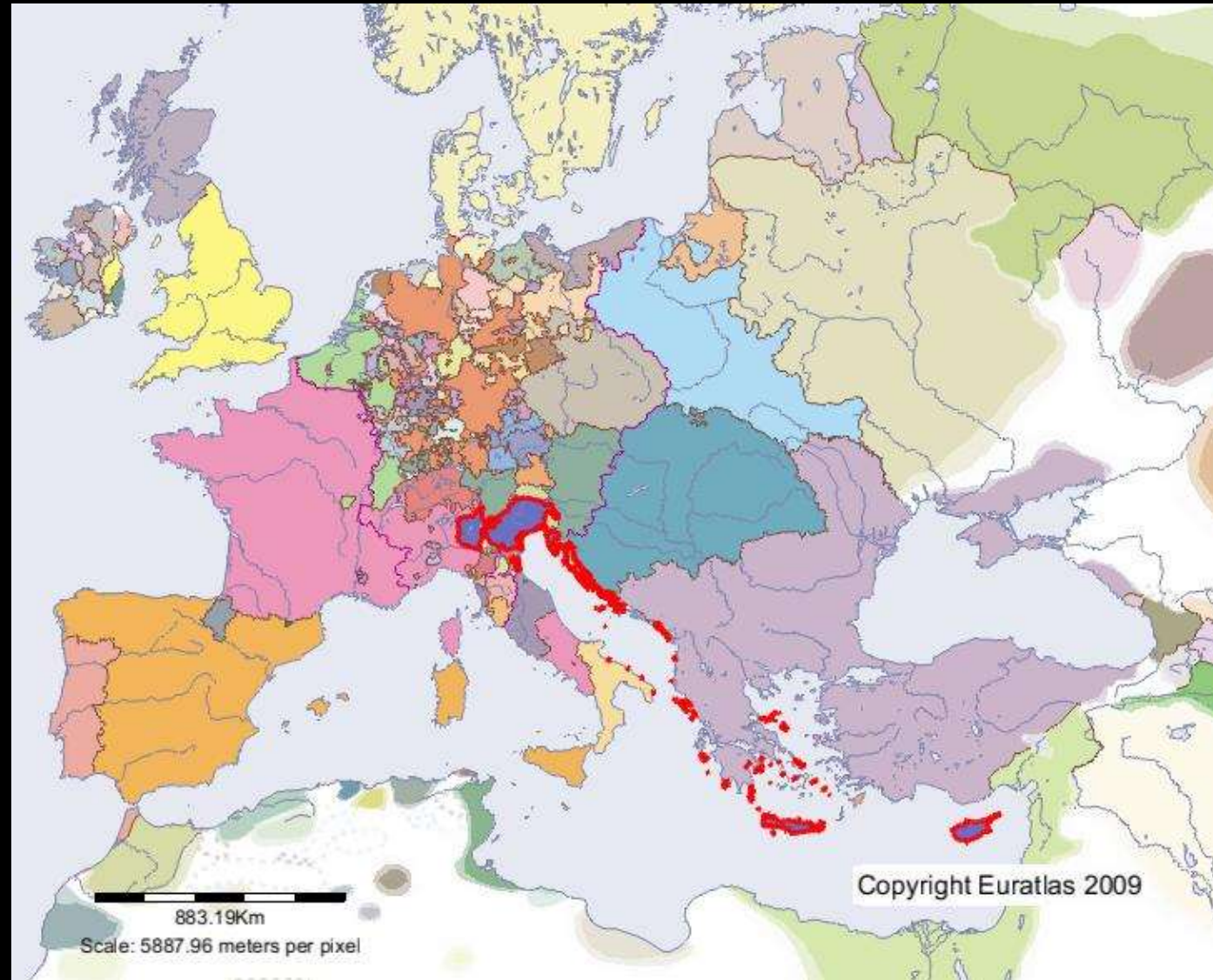
Aztec
Conquests



Venetian Styles

Venice in the Italian Renaissance

Venice as a Center of the Italian Renaissance



Venetian Art in the Renaissance

- Delayed adoption of Renaissance forms used in Florence and Rome



Jacopo Bellini
c. 1440s



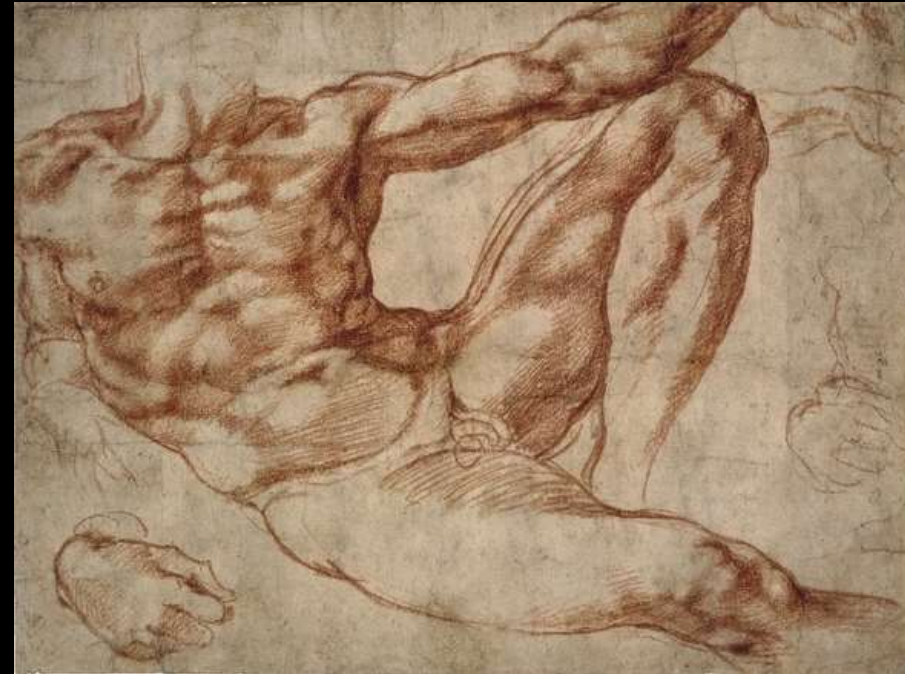
Venetian Art in the Renaissance

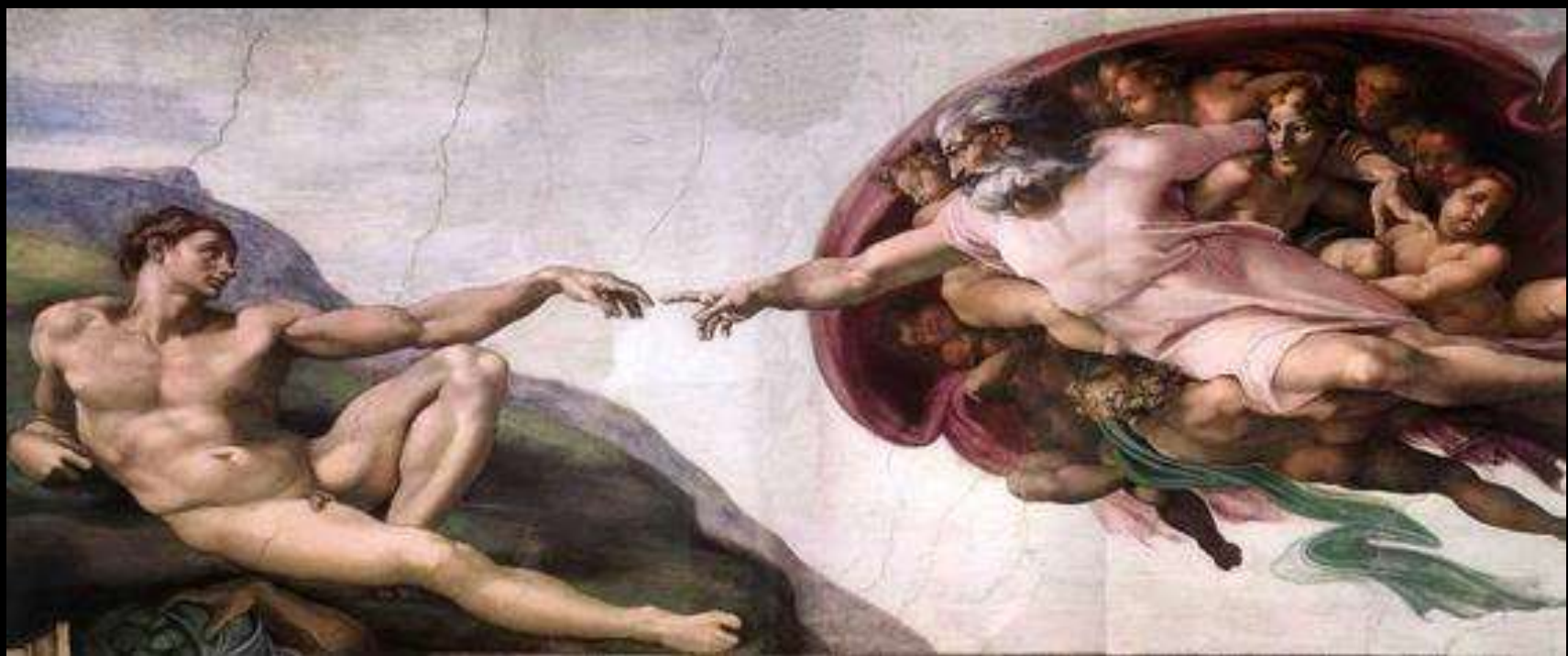
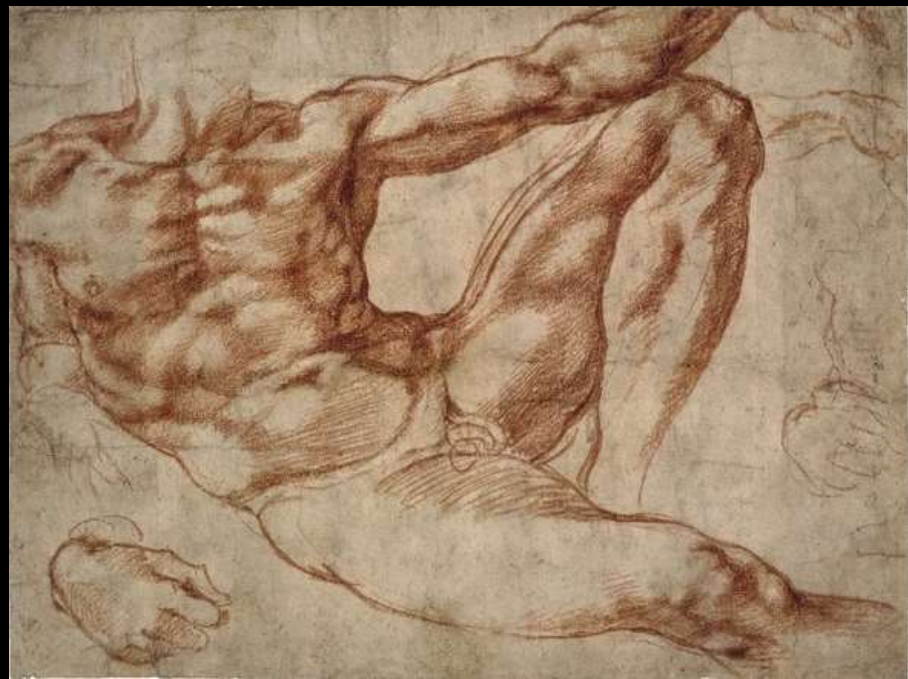
- Delayed adoption of Renaissance forms used in Florence and Rome
- Impact of water and light



Venetian Art in the Renaissance

- Delayed adoption of Renaissance forms used in Florence and Rome
- Impact of water and light
- Creating a realistic drawing vs painting a realistic image





Venice as a Center of the Italian Renaissance

- **Art-historical Context**
 - Founding of Venice
 - Venetian Stability
 - Wealth from Trade
 - Close ties to the Byzantine Empire
 - Venetian Government
 - Venetian Government
 - Aristocratic Oligarchy
 - Written Constitution
 - Doge



Portrait of Doge Leonardo Loredan: Venetian Characteristics

Giovanni Bellini

1501

Oil on Canvas

Character of the subject?

Emphasis on character
rather than emotion

Note use of light and
shadow on the face



Venetian Styles: Artistic Influences

- More naturalistic flesh tones
- Oil paint as the dominant medium
 - Technique combined with technology
- Frescos didn't do well in Venice



Venetian Styles: Artistic Influences

- **Art as a manual craft**
 - Social view of the artist?
 - Dominated by guilds
 - Impact on style?
 - Family workshops
 - Impact on style?
- Rooted in Byzantine and International Gothic Style
 - Impact on style?



Portrait of Sultan Mehmet II: Venetian Characteristics

Gentile Bellini
1480
Oil on Canvas

Character of the subject?

Use of color and texture

Illusion of different
materials

Islamic designs



Bellini Brothers

Giovanni



Gentile



Official Portrait Artist for the
Doge of Venice

Founded Orientalist Traditions

Dies in 1507

Bellini Brothers

Giovanni



Credited with bringing
Florentine Renaissance style
to Venice

Byzantine Tradition

- Mary flanked by saints
- Use of color and light

Giovanni Bellini
*Madonna Enthroned with Child and
Saints*
1505



Bellini Brothers



Credited with bringing
Florentine Renaissance style
to Venice

San Giobbe Altarpiece
c. 1480
Oil on wood

San Giobbe Altarpiece

Giovanni Bellini

1480s

Oil on wood

Byzantine Characteristics?

Order of the figures?

Sacra conversazione

(Sacred/holy conversation)

St. Francis





Stigmata

San Giobbe Altarpiece

Giovanni Bellini

1480s

Oil on wood

Byzantine Characteristics?

Order of the figures?

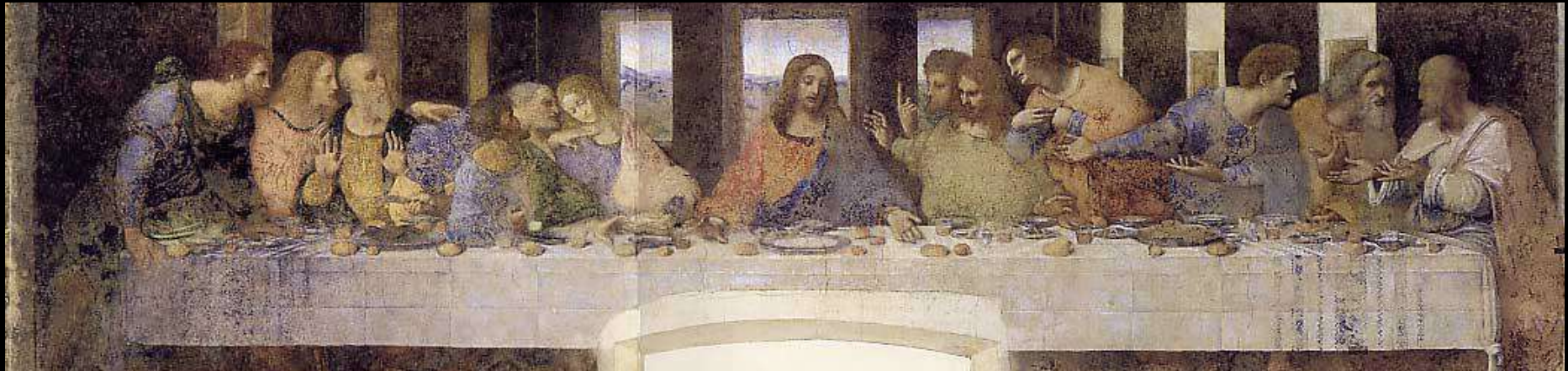
Sacra conversazione

(Sacred/holy conversation?)

St. Francis

What is he doing?





Giorgione and Titian

Giorgione



Titian



Giorgione and Titian

Giorgione



Student of Bellini

Maybe taught Titian, maybe learned with him, definitely worked closely with him

Tempest: Venetian Characteristics

Giorgione
c. 1505
Oil on Canvas

Use of landscape vs.
figures?

Separation of figures

How?

What connects them?

What connects you?



Titian

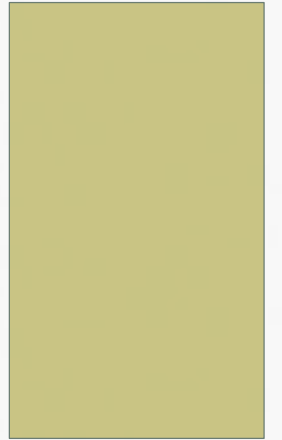
Venus of Urbino

1538



THE BAROQUE PERIOD

LATE 1500S-1750



BAROQUE

- Meaning = Broken, disjointed, grotesque
- Characteristics
 - Overt Emotion
 - Dramatic Action
 - Often Asymmetrical
 - Dramatic Contrasts of Color and Light
 - Landscapes and Still Life Become Prominent
 - Portraiture With More Character and Mood

BAROQUE

- Historical Background
 - Catholic/Protestant Conflict
 - Political Rebellion
 - Exploration and Colonization
 - Scientific Development
 - Inquisition
 - Religious Fundamentalism

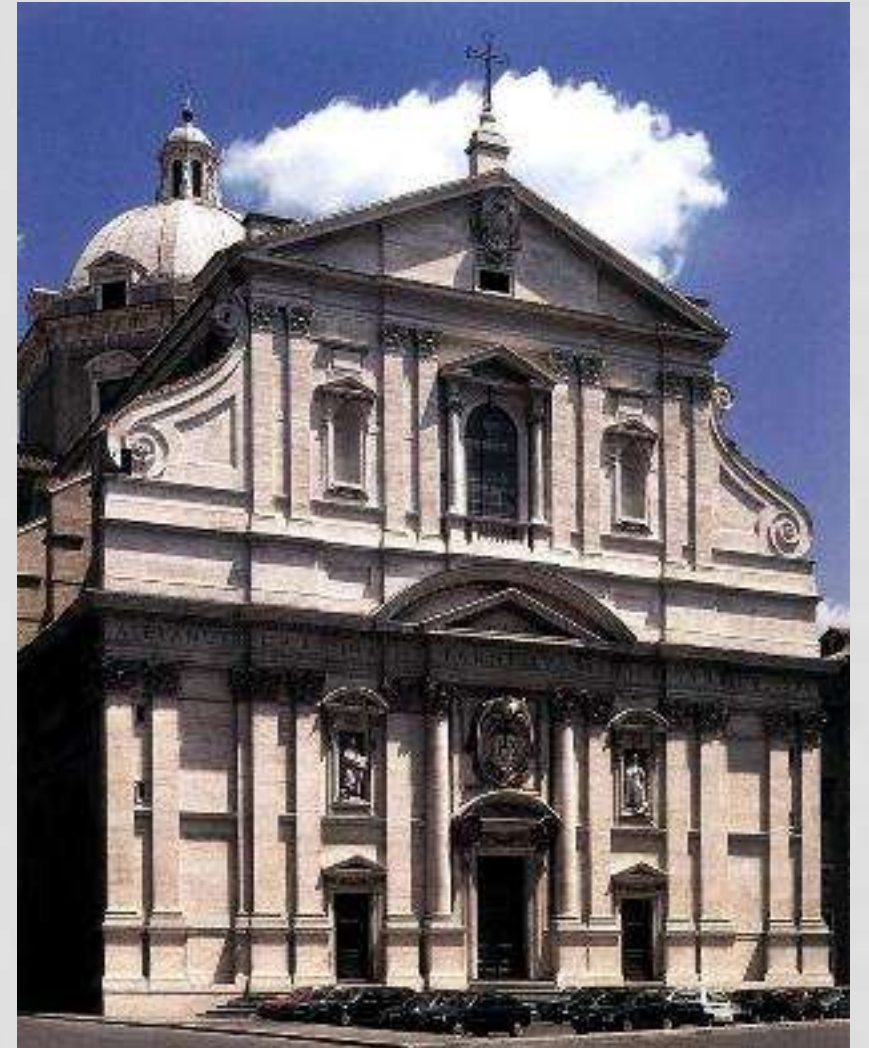
HISTORICAL CONTEXT

- Protestant Reformation and Catholic Counter-Reformation
- Movable Type
 - Printing Press



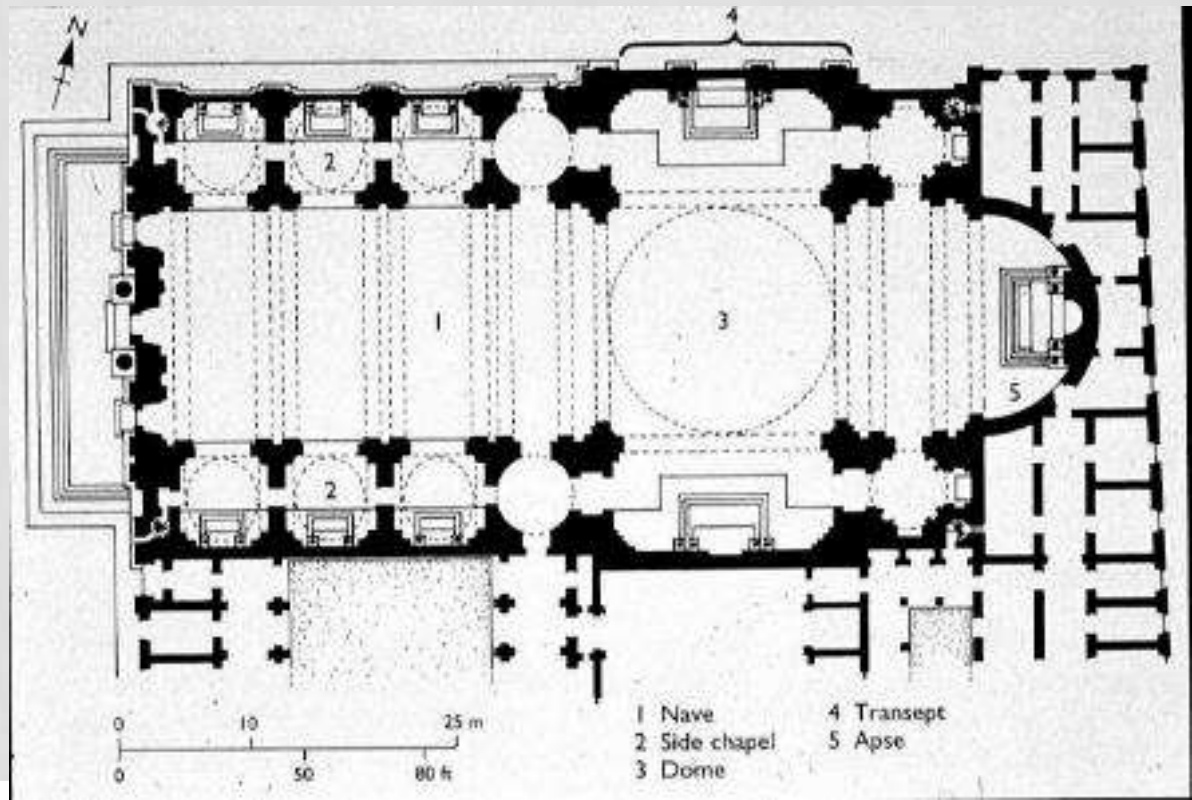
CHURCH OF THE GESÙ - 1568-1584

- Jesuits
 - Religious order founded by Ignatius Loyola in 1540
 - “God’s Soldiers”
 - Catholic Counter Reformation
 - Tasked with conversions in foreign lands



CHURCH OF THE GESÙ - 1568-1584

- First Jesuit Church
- First Baroque Style Church





papal coat of arms

broken triangular pediment

Corinthian capital

volute

balustrade

entablature

arched pediment

cartouche

pilaster

curvilinear tympanum

Classical Elements?

engaged columns

podia

New Elements?

INTERIOR

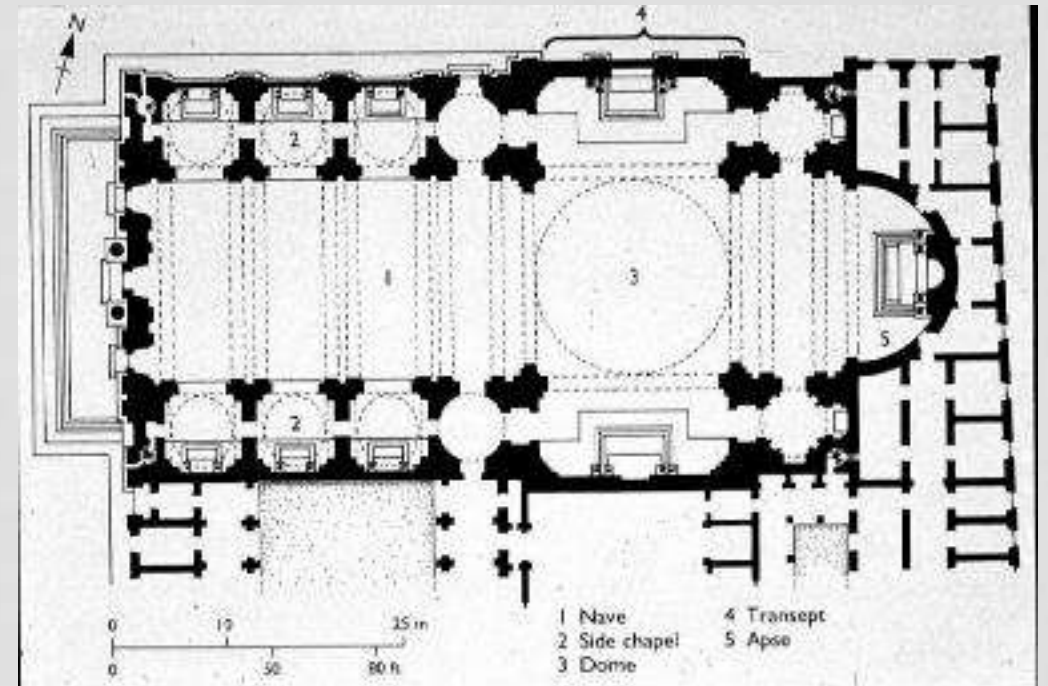


TRIUMPH OF THE NAME OF JESUS



CHURCH OF THE GESÙ - 1568-1584

- First Jesuit Church
- First Baroque Style Church
 - Reintroduction of nave and apse
 - Set the pattern for new church design



ST. PETERS BASILICA WAS STILL INCOMPLETE



ST. PETERS BASILICA WAS STILL INCOMPLETE

- Gian Lorenzo Bernini
 - By 1623 He was basically the official artist of Pope Urban VIII
 - 1629 Bernini becomes the official architect of St. Peters Basilica
 - Interior and exterior piazza





Bernini's *David* (1623)

How does this differ
from other David
statues?

Where is Goliath?



Donatello
1408



Donatello
1440s



Michelangelo
1501-1504



Expands space by
assuming the
presence of Goliath

Involves the audience

Dramatic Diagonal

THE, BERNINI 1624-1633

- Cornaro Chapel
 - Santa Maria della Vittoria Church





Chapel
resembles a
theater

BERNINI, *ECSTASY OF SAINT THERESA*





Curving Diagonal – Like *David*

Evidence of Emotion?



ITALIAN BAROQUE PAINTING

- Caravaggio (1571-1610)
 - Troubled Life
 - Use of tenebrism
 - Sharp contrast of light and dark





- *The Calling of St. Matthew (1599-1600)*

THE CALLING OF ST. MATTHEW

- Use of a natural light source in the painting



CARAVAGGIO - THE CALLING OF ST. MATTHEW

- Matthew the tax collector
 - Evidence of this?
 - Where is Jesus?
 - Does this pointing look familiar?
 - 2 figures on the far left
 - Preoccupation with money, not noticing the significance of the event



CARAVAGGIO,
CALLING OF
SAINT MATTHEW



CARAVAGGIO,
CALLING OF SAINT
MATTHEW



CARAVAGGIO,
*CALLING OF SAINT
MATTHEW*



SAN CARLO ALLE QUATTRO FONTANE

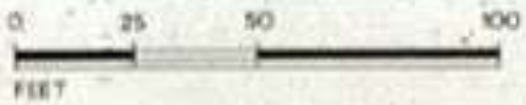
- St. Charles at the Four Fountains
 - 1634-1646
 - Francesco Borromini
 - Convex and Concave Façade
 - Plastic Effect – Undulating character of the interior and exterior



SAN CARLO ALLE QUATTRO FONTANE

- St. Charles at the Four Fountains
 - 1634-1646
 - Francesco Borromini
 - Monastic Building
 - Confined Space





MONASTIC QUARTERS

CHURCH

SACRISTY

PASSAGE TO GARDEN

REFECTORY

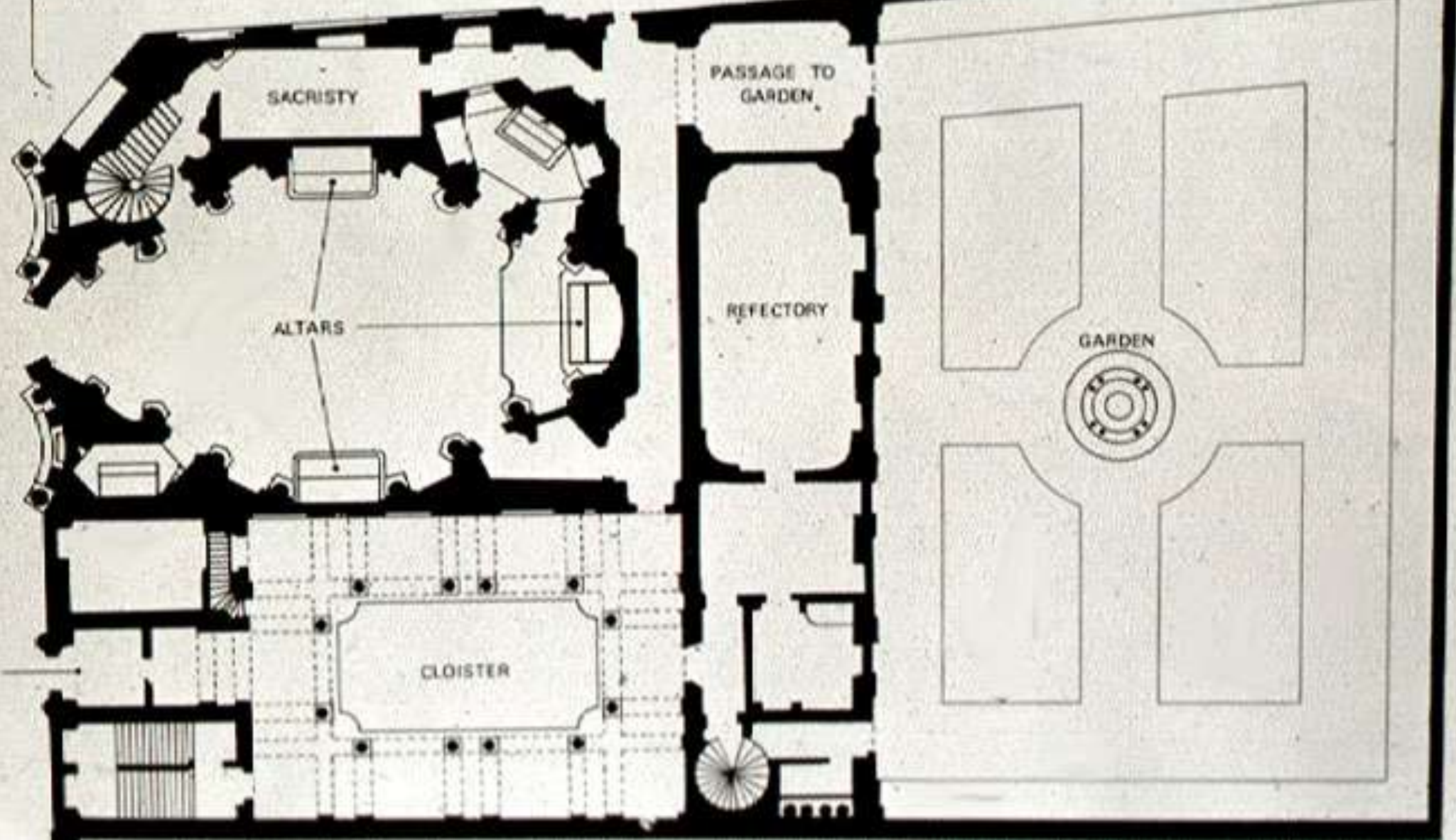
FACADE TO STREET

ALTARS

GARDEN

DOOR TO CLOISTER

CLOISTER



SAN CARLO ALLE QUATTRO FONTANE

- St. Charles at the Four Fountains
 - 1634-1646
 - Francesco Borromini
 - Interior Dome
 - Use of coffering
 - Natural light

KhanAcademy has a short overview of this church!



IN FRANCE...



- French Academy
 - Develop a “National Style”
- Why?

PALACE OF VERSAILLES 1661-1708



PETER PAUL RUBENS (1577-1640)

- *The Presentation of the Portrait of Marie de' Medici, c. 1622-1625*
 - Politics and Love!





- Classical Themes
- Henry is the personification of France





- Also a call to end war
 - Burning town in the background
 - What are the two cherubs playing with?

- Rembrandt
 - 1606-1669
 - Netherlands



SELF-PORTRAIT WITH SASKIA

- Etching
 - Marriage portrait
 - Presents himself as an artist

Rembrandt and
Etching



JOHANNES VERMEER
WOMAN HOLDING A BALANCE, 1664

Kahn Academy Will
introduce this one





This work appeared
on Unsolved
Mysteries!