

Renaissance 1400-1600 C.E.

Proto; Early; High; Late; Mannerism;

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Merge: FRathus; Lewis; Colebeck

Renaissance 1400-1600 A.D.

- “Rebirth”
- Of Classical Greek, Roman Culture
- Of new interest in science, literature
- Of Realism
- ****re-established western art according to principles of classical Greek art, esp. Greek Sculpture & ptg , which remained unchallenged until Picasso & Cubism***

Significance-Noted for

- Reverent revival of classical Greek/roman art forms & style
- A faith in the nobility of man-Humanism
- The mastery of linear perspective
- The naturalization of faces & forms

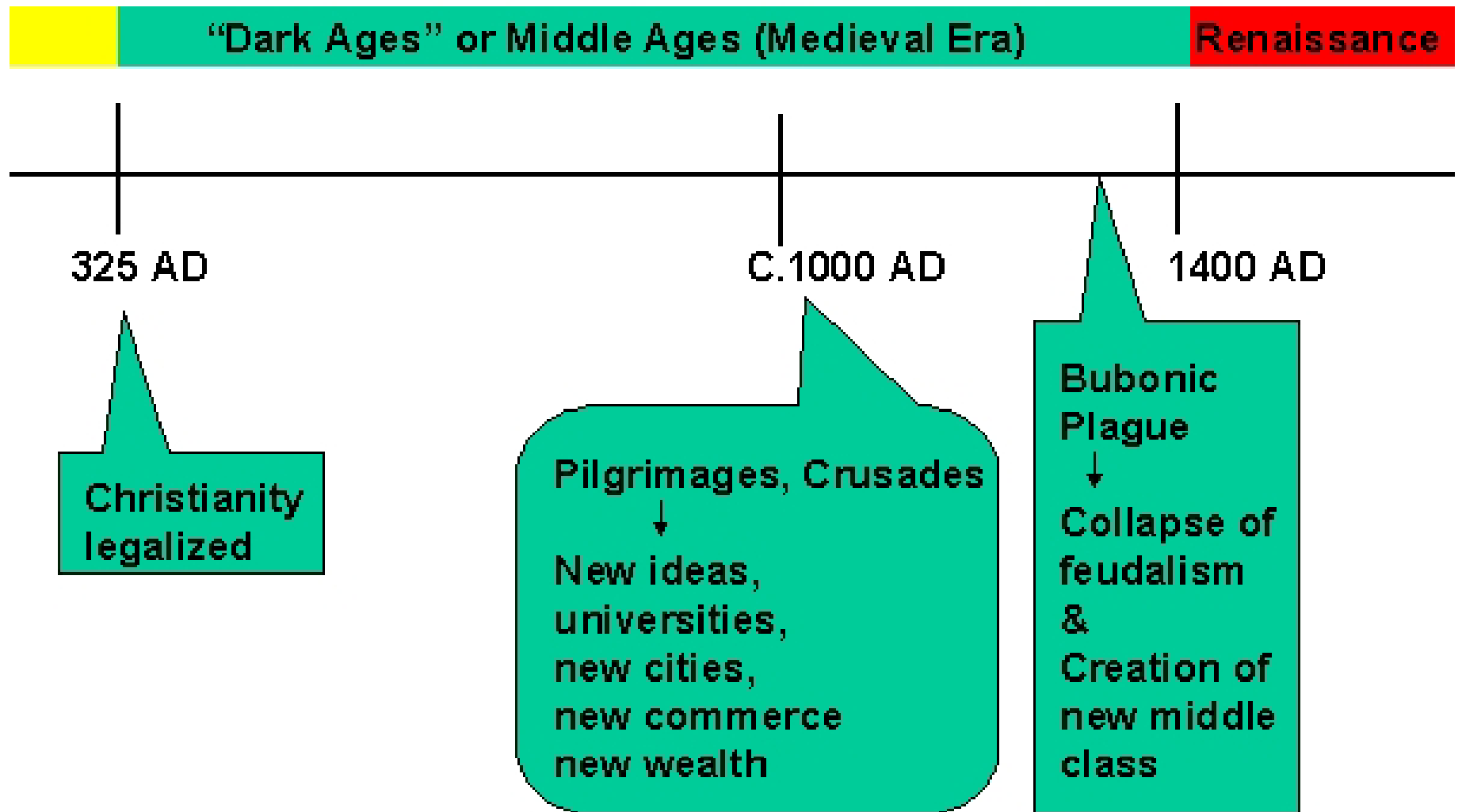
Humanism

- **“Downplayed religious & secular dogma & instead attached the greatest importance to the dignity & worth of the individual”** enc .irish art
- **From Greeks**
- **from Pico della Mirandola, Renaissance philosopher**
- **- Man is the center of the universe**
- **from Christianity**
- **- Man is god’s greatest creation on earth**

4 Technological Breakthroughs AML

- #1 Oil on stretched canvas (before fresco or tempera on wood panels)
- #2 Perspective (giving weight & depth to form)
- #3 Use of light & shadow – chiaroscuro – instead of just drawing lines
- #4 Pyramid configuration, more 3D, symmetrical compositions climax at center the focal point, (before horizontal grid in foreground)

Timeline

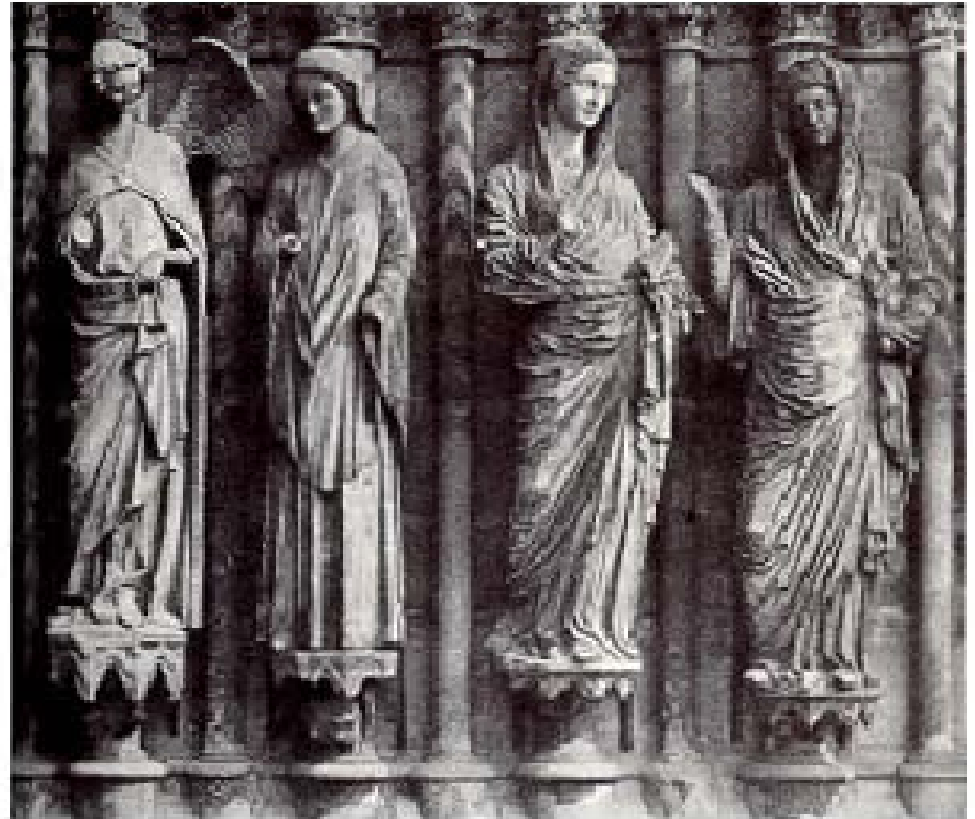


Cathedral Jamb figures



Chartres Cathedral, c. 1145 A.D.

Early Christian



Reims Cathedral, c. 1210 A.D.

Greek-like

#1 technical innovation/breakthrough of Ren.

Oil Paints on Canvas

- (Medium- What artwork made of/with)
- Early paintings:
- Tempera; Egg tempera- use egg yoke as binder paint on wood panels, Northern Europe
- Fresco; waterpaint/pigment into wet plaster; popular in dry climates in central Italy
- Oil Paints; vanEyck bros. inventors/1st to use, c1400 pigment with turpentine & oil, allows thin glazes,
- Canvas; heavy cotton material, prime & roll up

Giotto

- 1266-1337
- Arena Chapel 1305
- “render human forms with weight & roundness
- Proto-Renaissance artist- transition from Middle Ages to Renaissance
- Cimabue teacher of Giotto
- Architect- Bell tower for Florence Cathedral



Byzantine Madonna



"Enthroned Madonna" by Giotto



Giotto,
Lamentation, 1305,
Fresco, Arena
Chapel, Padua, Italy

Fresco- painting
into wet plaster

Sculpture:

David the symbol of Florence

- many artists interpret David in sculpture during the Ren & Baroque times
- 4 with greatest significance diff periods
- Donatello, Verroccio-ER
- Michelangelo- High R
- Bernini- Baroque
- David the patriotic figure in the republic of Florence
- Early showed as young boy as described in bible to underscore the miraculous nature of victory & divine providence
- Propaganda - large city

Sculpture of David:

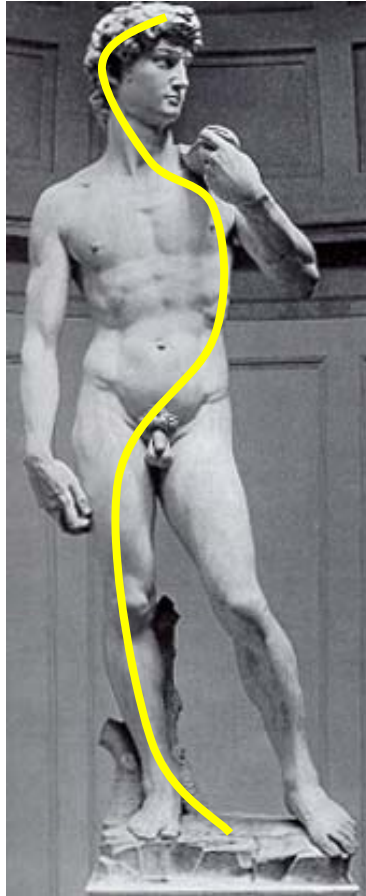
Early Renaissance
1430
National Museum
Bargello, Florence
Donatello
Bronze

Early Renaissance
1473
National Museum,
Bargello, Florence
Verrocchio
Bronze

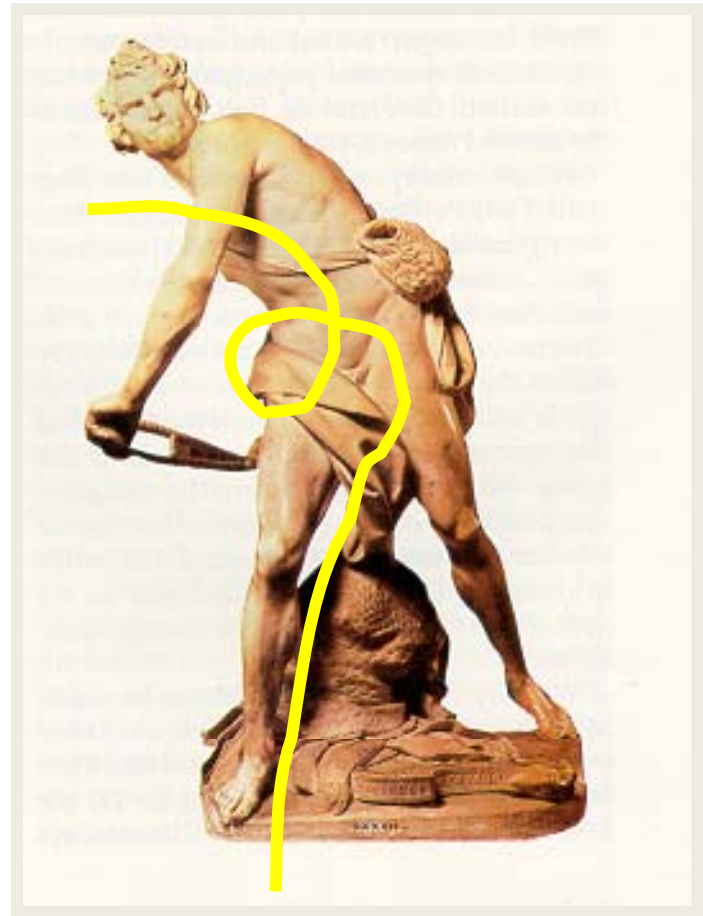
High Renaissance
1501
Academy,
Florence
Michelangelo
Marble

Baroque
1623
Borghese
Rome
Bernini
Marble





David
by Bernini
1623 AD , 67”



Early & High Renaissance – Classical = calm; Baroque = ACTION



“David by Donatello”

- First free-standing male nude figure in 1000 years
- Religious figure in Classical (pagan) style
- Early Renaissance
- 1430

Verrocchio



- Possible model an apprentice to Verrocchio, Da Vinci
- Body – young teen
- Moment in time
- Stance
- Head placement-
- Renaissance
- 1478

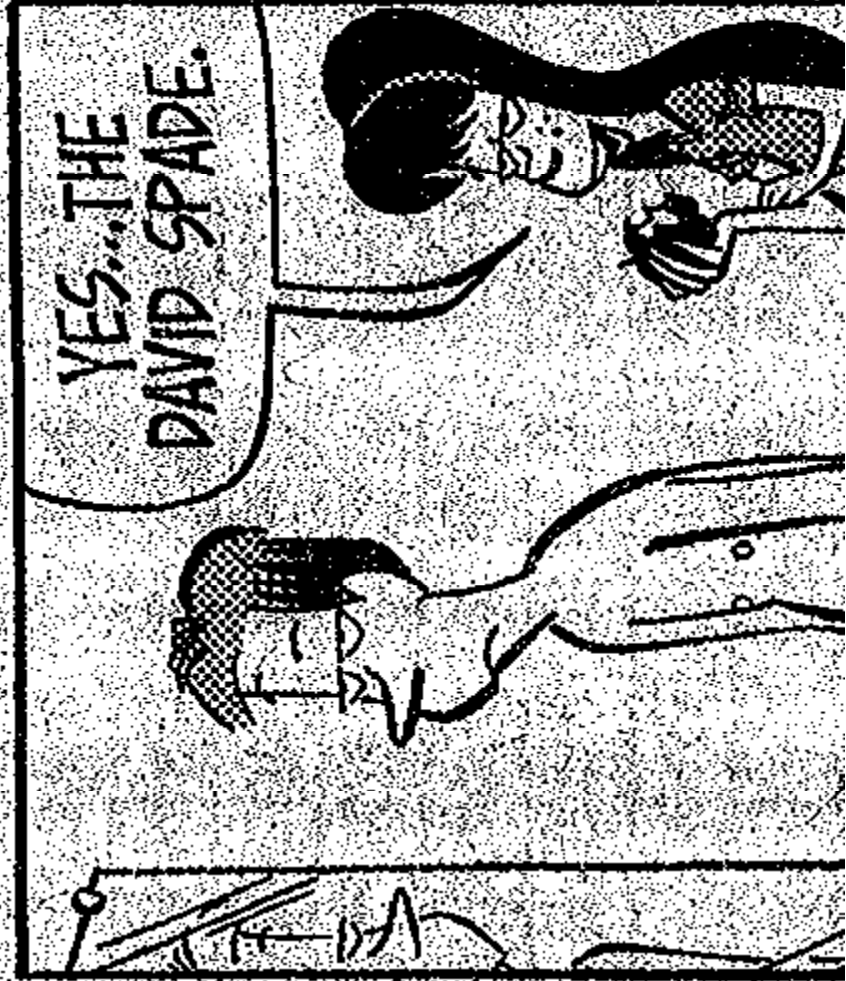
Michelangelo



- Stance
- Moment in time
- High Renaissance
- 1501
- One large stone previously rejected
- Controversial-nudity

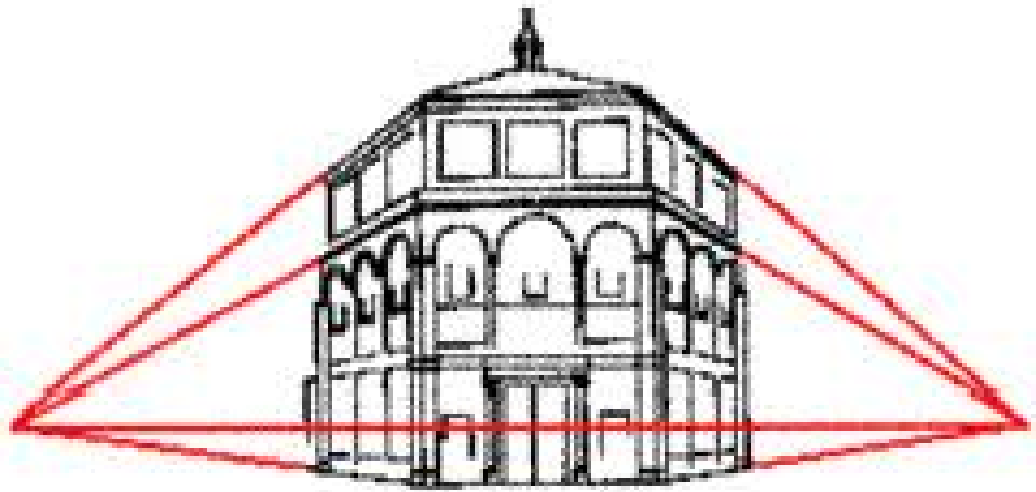
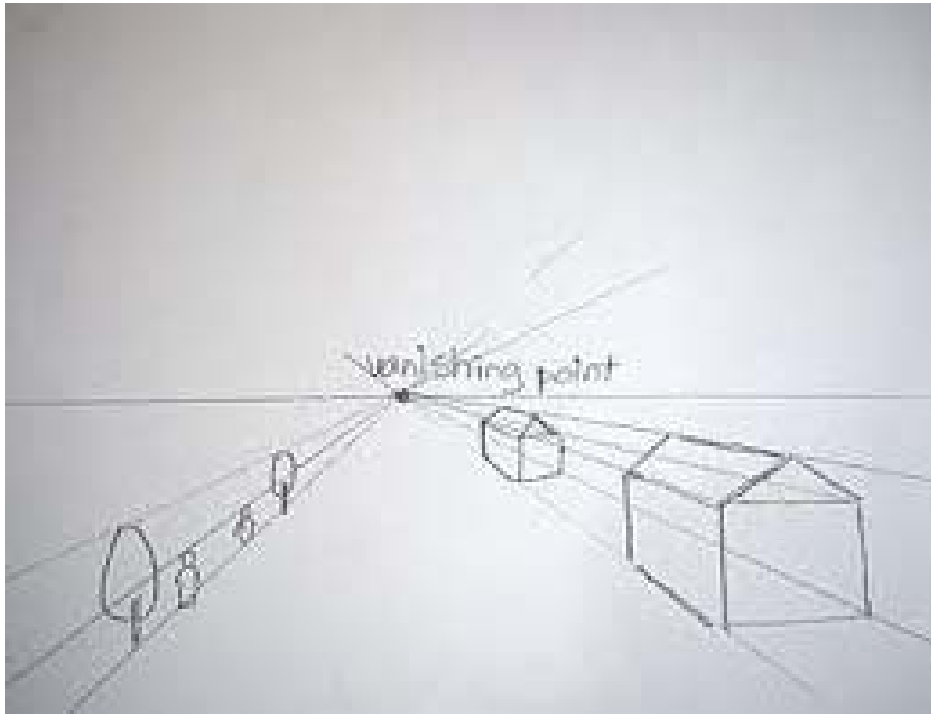
TOLD
AVE
LIKE
VID.

ellay & Jeff Parker, Dist. by King Features Syndicate, Inc.



#2 great innovation of Ren Perspective

- Perspective (giving weight & depth to form)
- Foundation for European ptg for next 500 yrs
- Creates illusion of depth on a flat surface
- Optical effect of objects receding in the distance through lines that appear to converge at a single point in the picture- known as vanishing point
- Mathematical persp. discovered by Brunelleschi
- One point
- Two point



Brunelleschi & Perspective

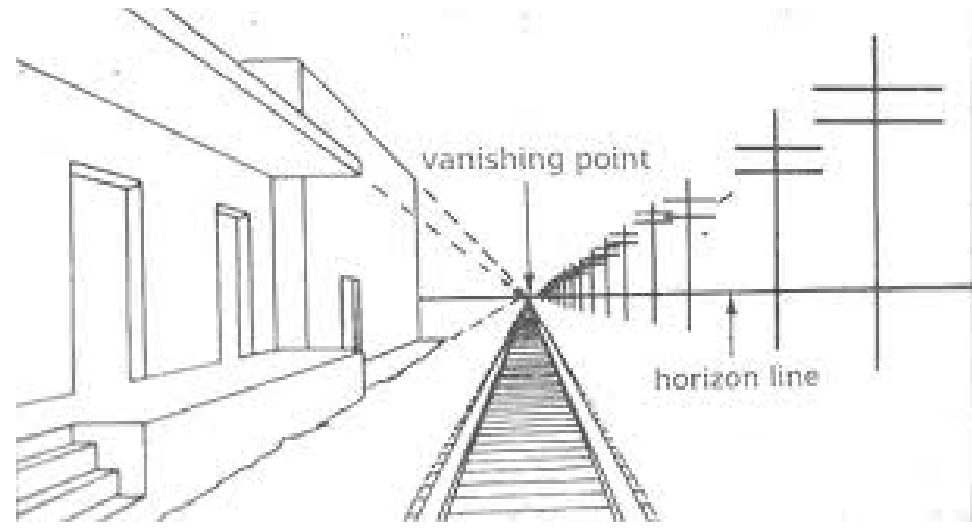
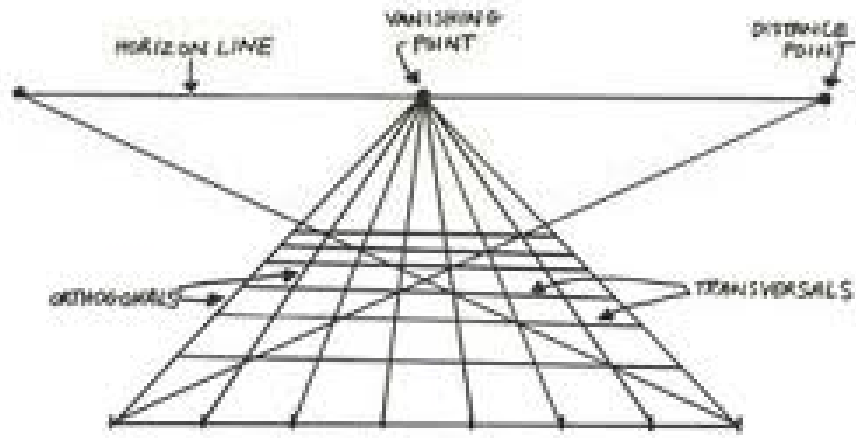
- Brunelleschi artist, sculptor, architect
- linear Perspective; mathematical perspective
- Painting surface is a picture plane used as a window
- Picture is an extension of the onlooker /viewer
- Parallel lines converge at a vanishing point on the horizon line
- Objects reduced in scale

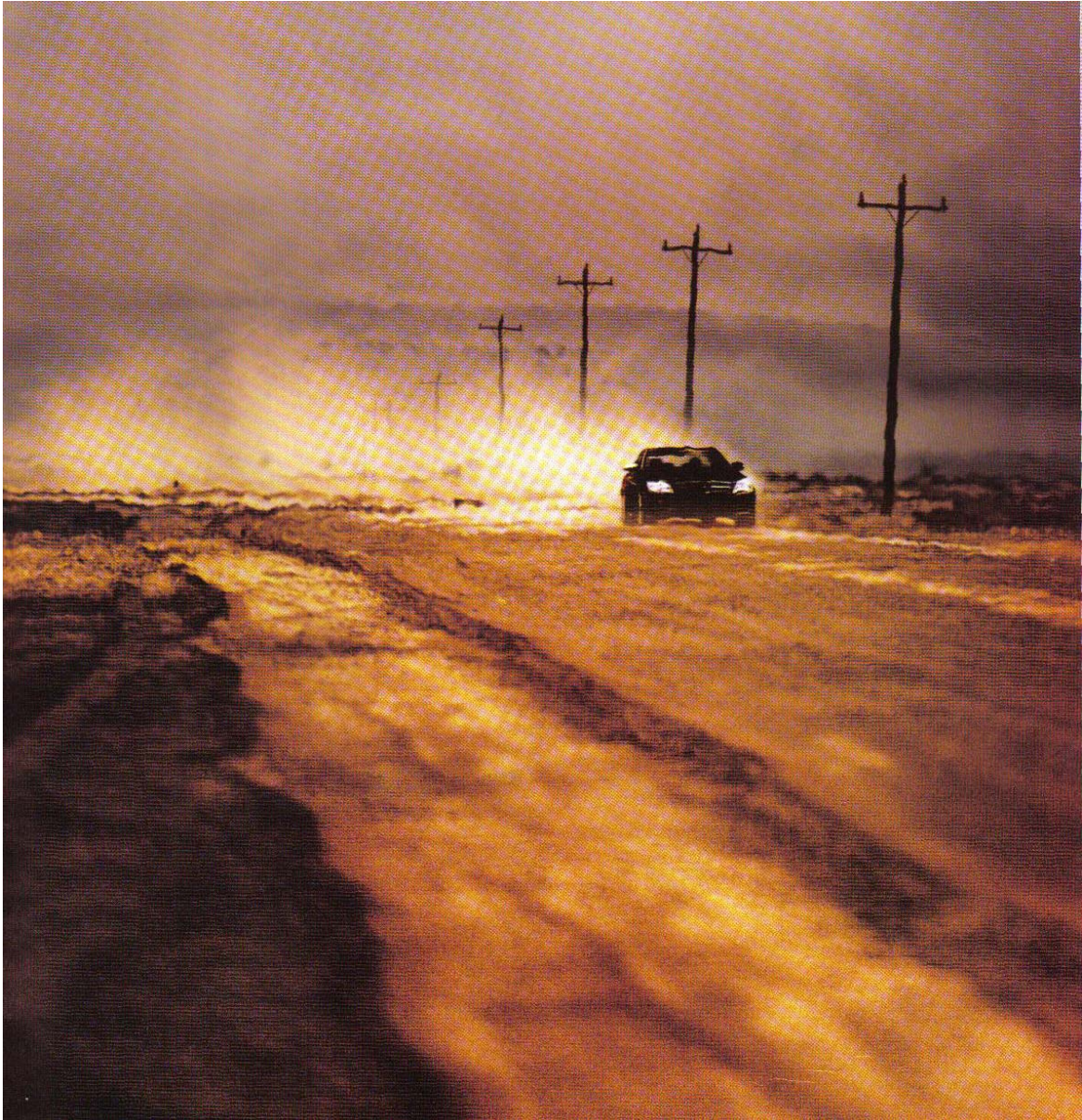
Why so important / impact

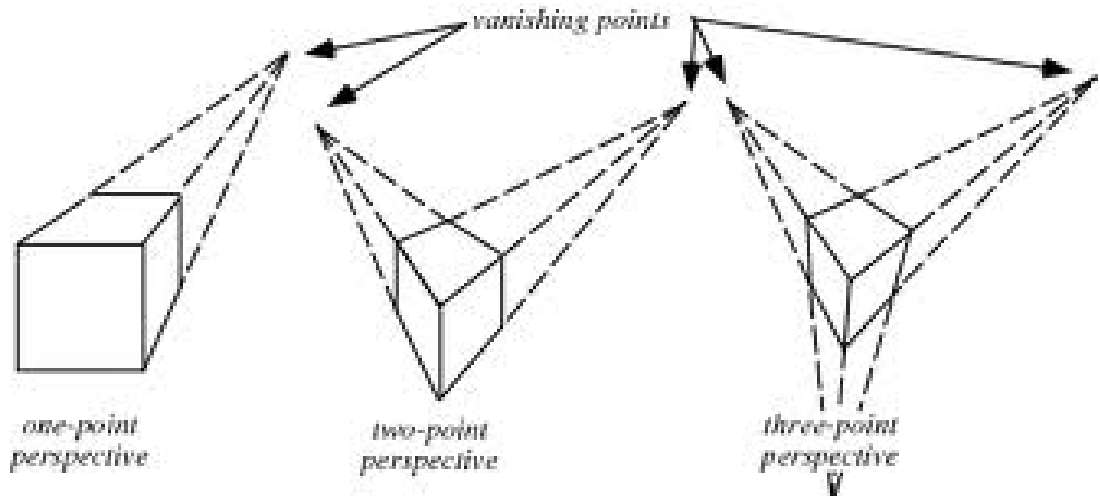
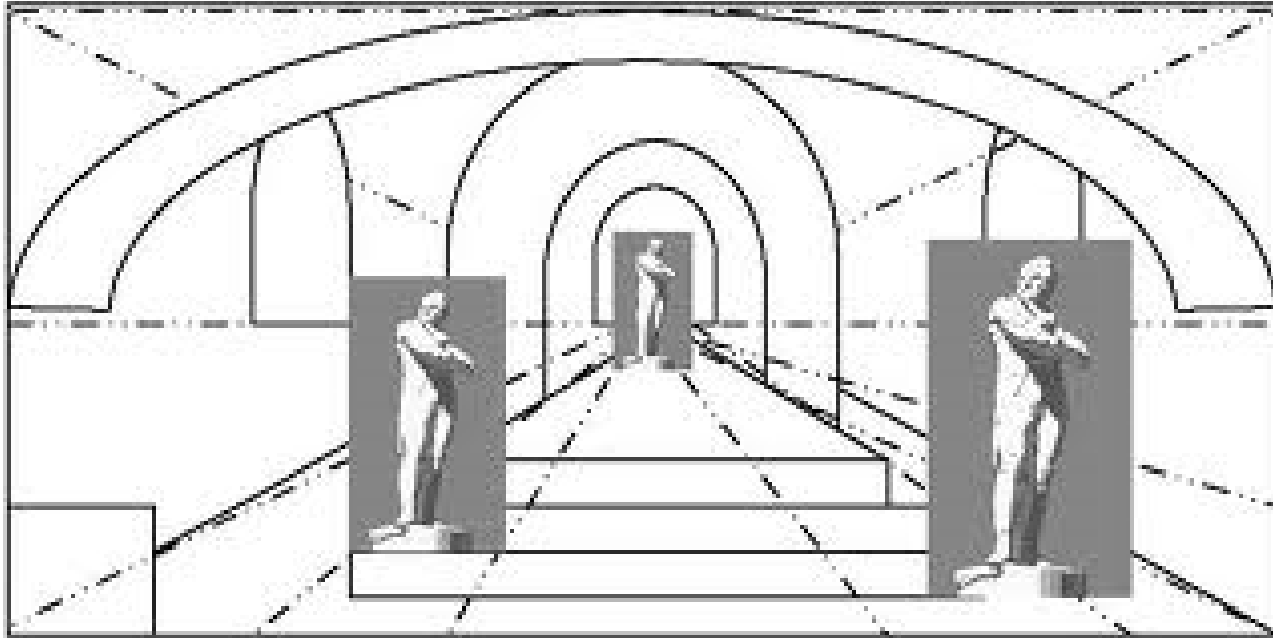
- Key: elevated craft of painting to the level of mathematical science
- Rationalized & systematized the visual world
- Gave man a means to simplify and understand and thereby controlling the world around him
- Artists used perspective to make more convincing fantasies, make mysteries of faith more visually compelling
- (art of the western world)

perspective









one-point perspective

two-point perspective

three-point perspective

ZIGGY

BY TOM WILSON

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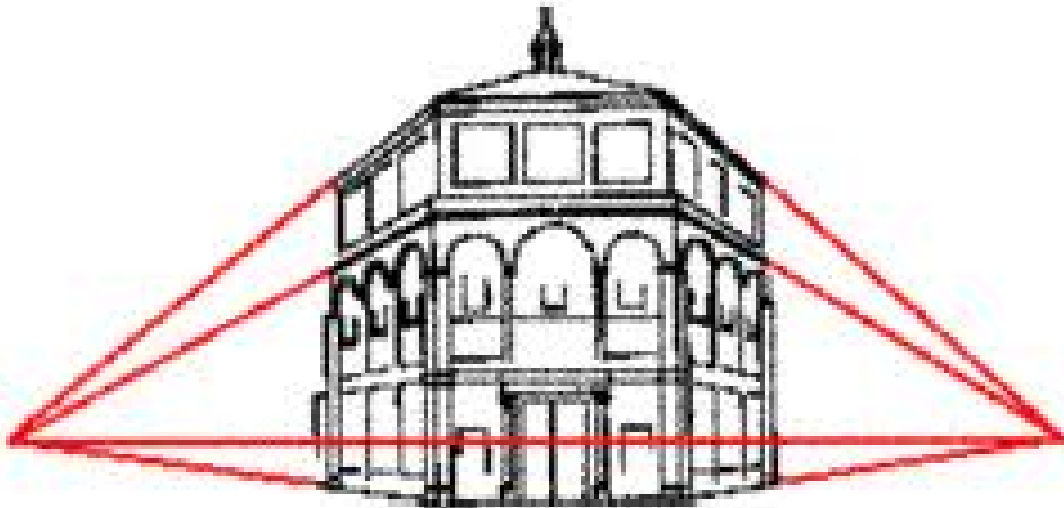
PUTTING PROBLEMS INTO **PERSPECTIVE**
IS THE **FIRST STEP** IN FINDING THEIR
VANISHING POINT!



11/25

perspective

- Baptistry of Florence
- Drawing with mirrors lead to discovery
- Competition for doors*



Architect, Cathedral of Florence Dome, 1420-1436; Brunelleschi



Gates of Paradise



- Brunelleschi lost competition to
- Ghiberti (bust insert) for the Baptistery of Florence Doors



“Gates of Paradise”

- Michelangelo said upon seeing the gates



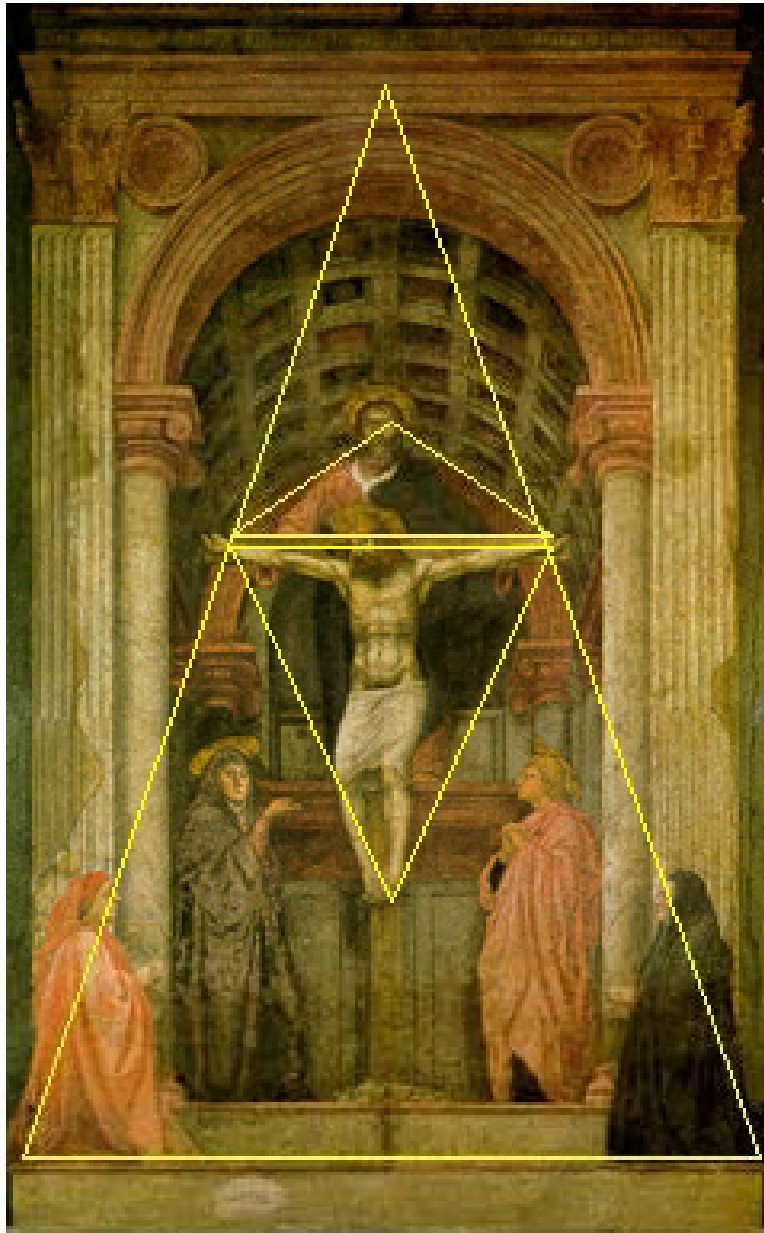
“Holy Trinity” by Masaccio, 1425 A.D.

- One of the 1st Paintings to fully utilize the new scientific perspective
- Illusionistic
- Santa Maria Novella, Florence, Italy



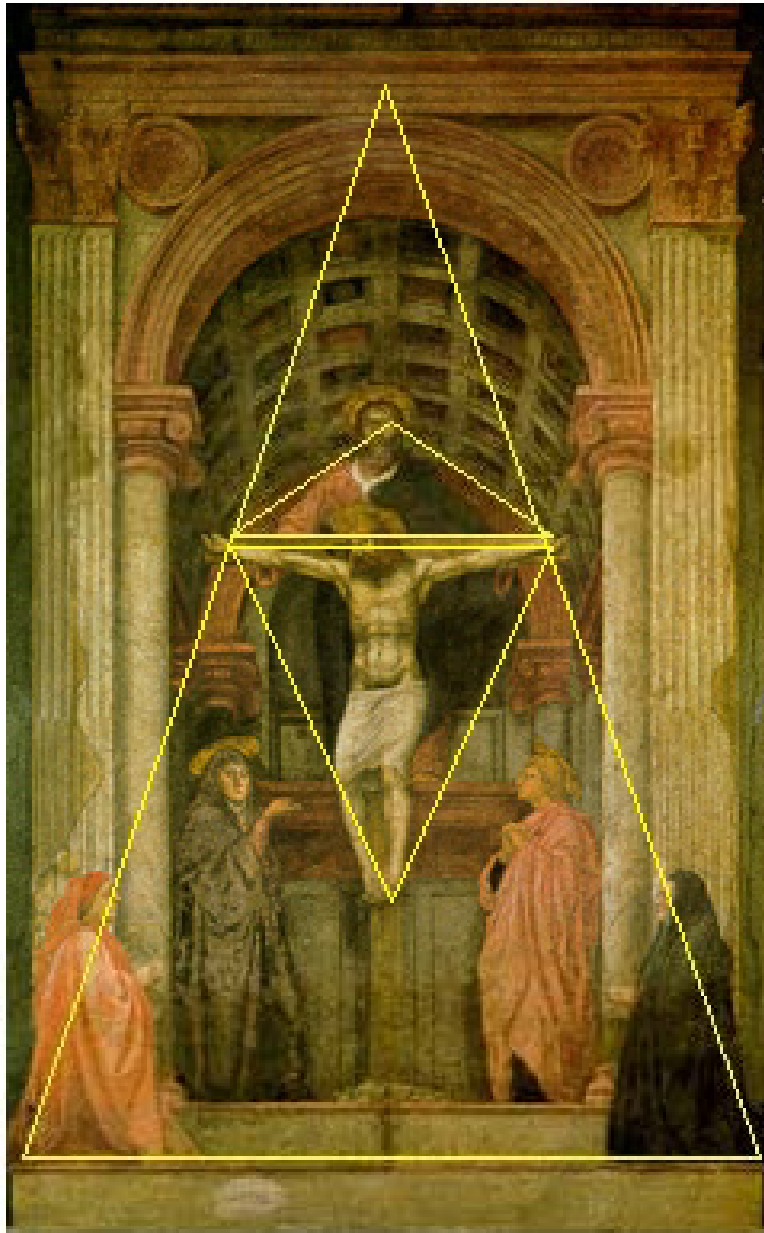
“Holy Trinity” by Masaccio

- **Geometric compositions**
- **Triangular construction**
- **Symmetrical**
- **(visually portrays “mystery” of the Catholic Church- 3 persons one God)**



“Holy Trinity” by Masaccio

- Maintains traditional religious icons
- Postures & gestures
- Frontal
- Hieratic (of or relating to sacred persons)
- uncommunicative



Holy Trinity

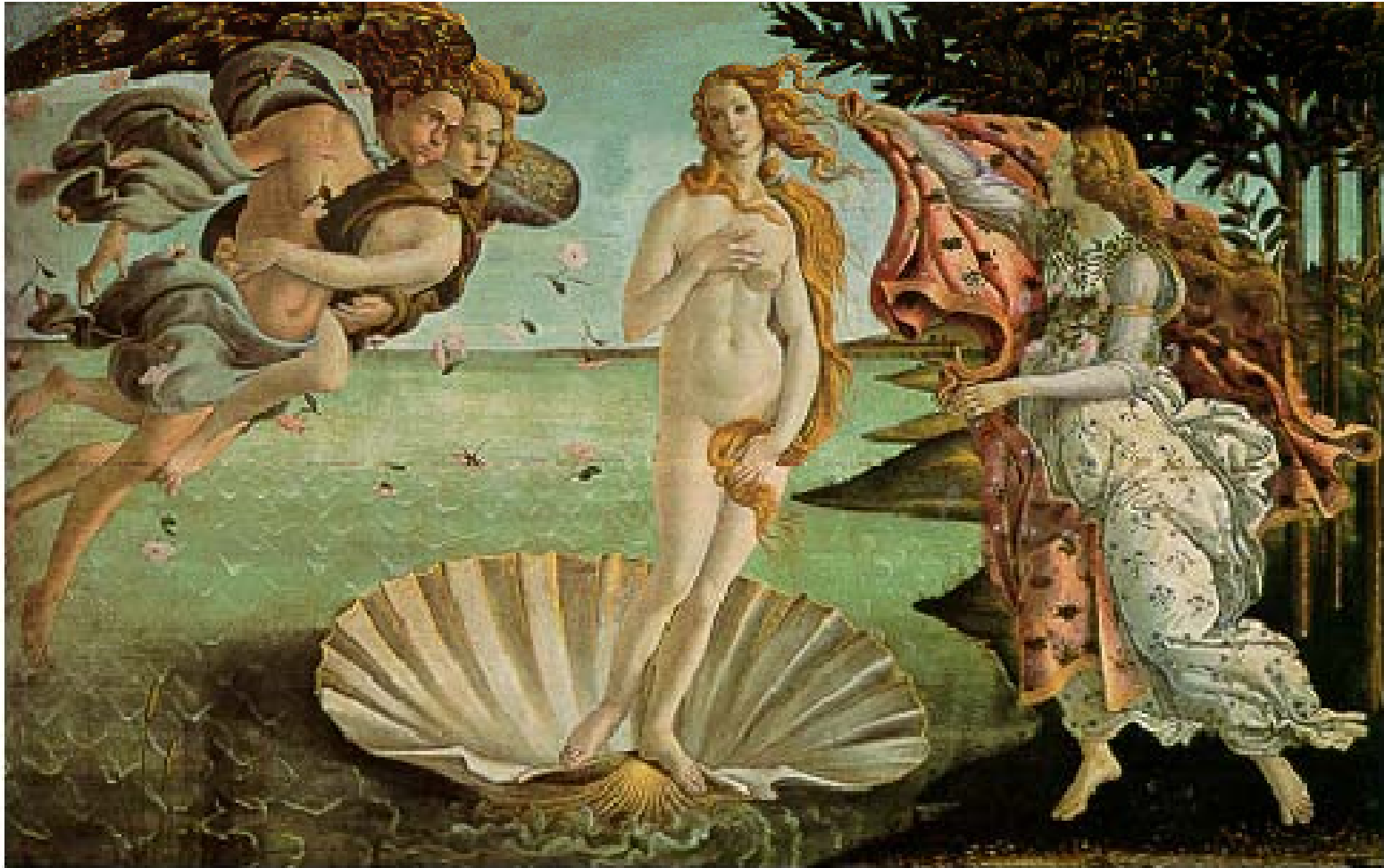
- Orthogonals meet at base of cross, powerful illusionary tool
- Patrons replace Mary & John The Baptist
- Gives appearance of material substance to a most sacred spiritual concept (trinity)

The Tribute Money



Tribute Money

- One point perspective
- Head of Christ
- Revolutionized painting:
- Use of perspective;
- Consistent source of light- accurate shadows;
- Three-dimensional portrayal of the human figure



“Birth of Venus” by Botticelli

Combines Christian & pagan themes

“Aims with art not science”

- Early mentor Verrochio
- Involved with Bonfire of Vanities- even burned some of his ptgs.
- Mythological, (portrayed females as nudes because were mythological)
- Oil on canvas

foreshortening

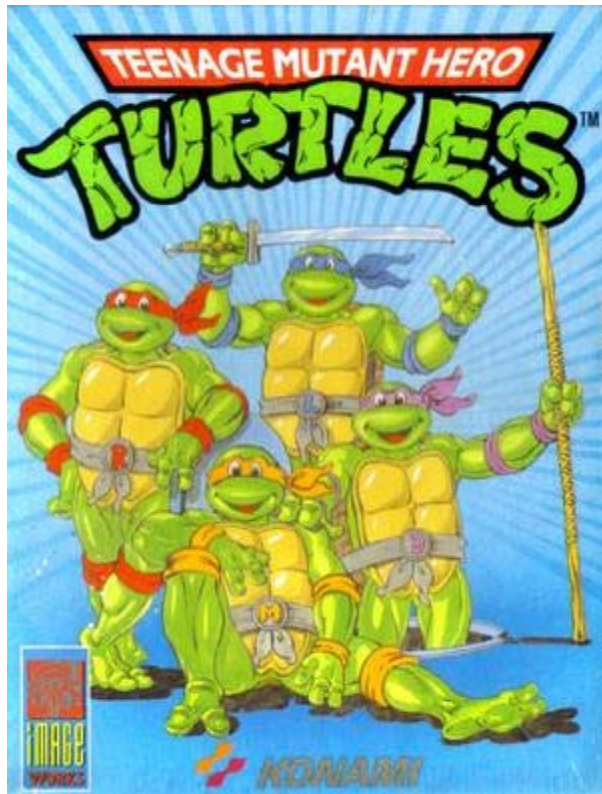


- Mantegna
- 1431-1506
- Married to daughter of Venetian painter Bellini

High Renaissance: 1500-1520 A.D.

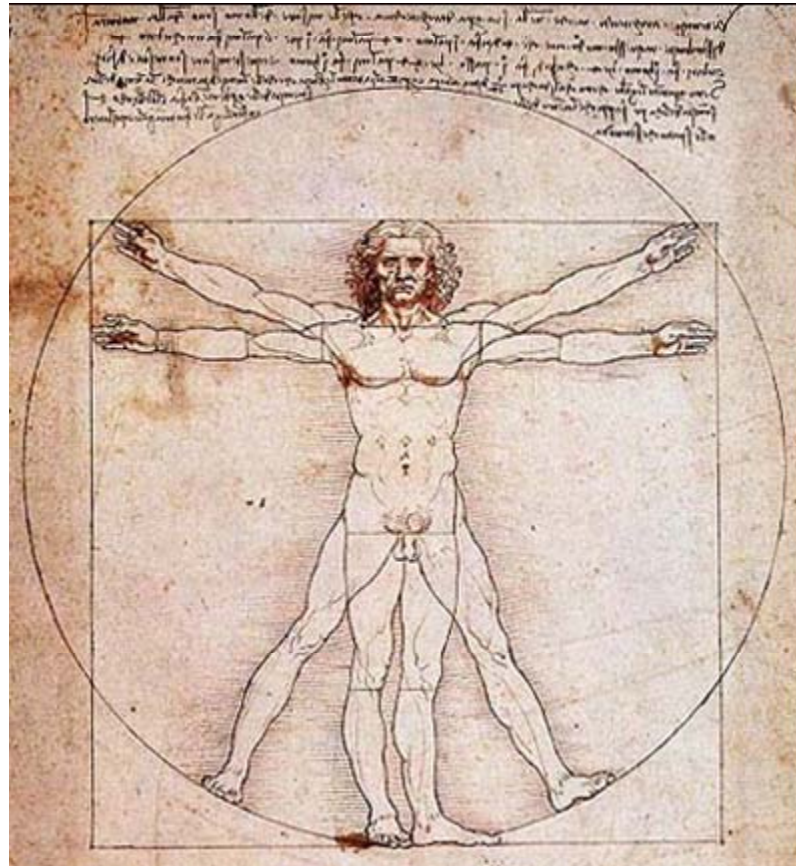
- **Height of the style**
- **4 great painters, sculptors**
 - Leonardo da Vinci
 - Michelangelo
 - Raphael
 - Titian

Why do you know their names?



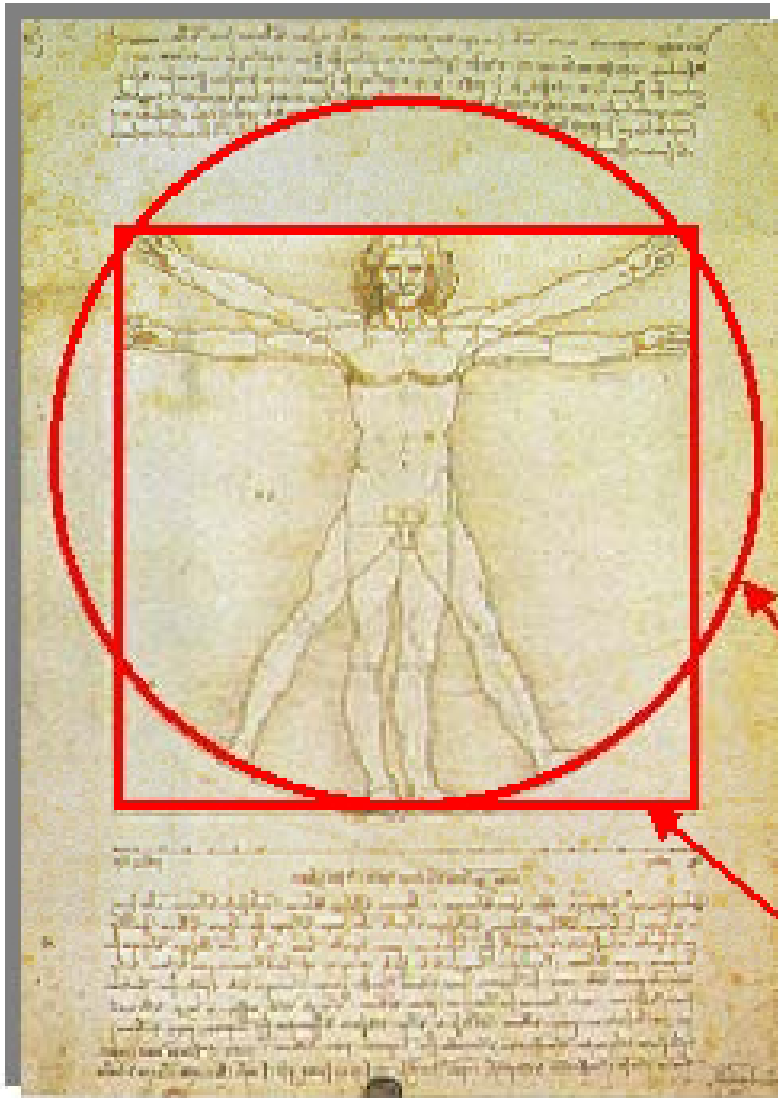
- Donatello – early Ren
- Others from High Ren

Vitruvian Man



Leonardo da Vinci

Illustration of Proportions of the human figure. c. 1485-1490 A.D.

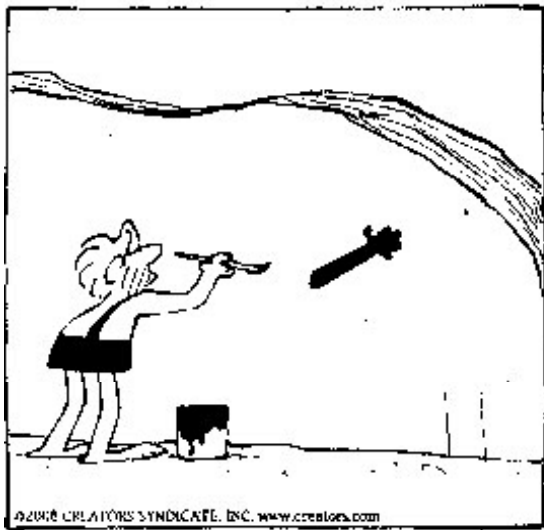


Circle = macrocosm (infinite cosmic sphere)

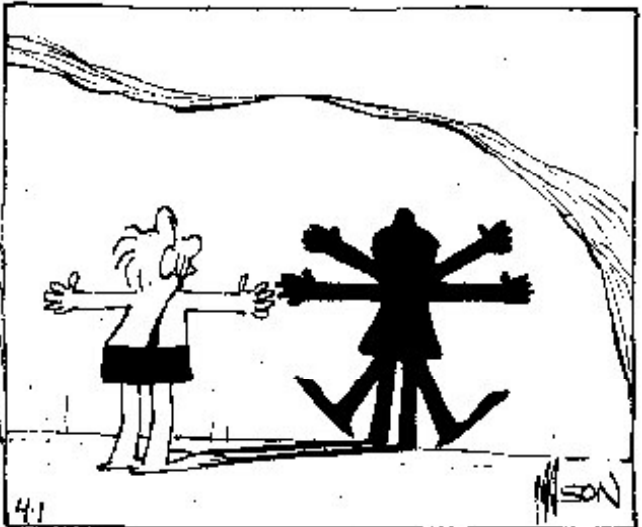
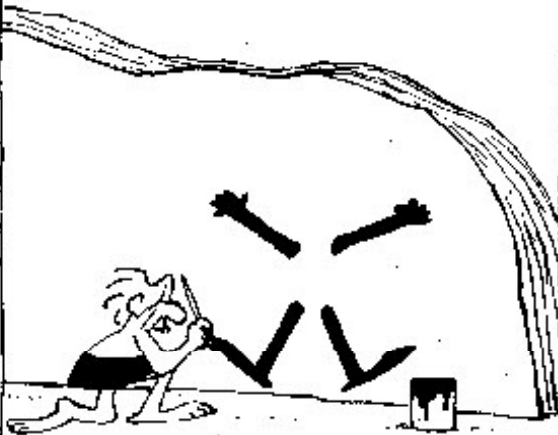
Square = microcosm (finite world)

Da Vinci

- “Renaissance Man”, multitalented
- Artists joined scholars in search for fundamental cosmic truths of: proportion, order & harmony
- inductive reasoning: observes phenomena directly then uses information gathered to develop general rules
- Opposite of medieval deductive reasoning: already accepted general rules determine how you explain natural phenomena.



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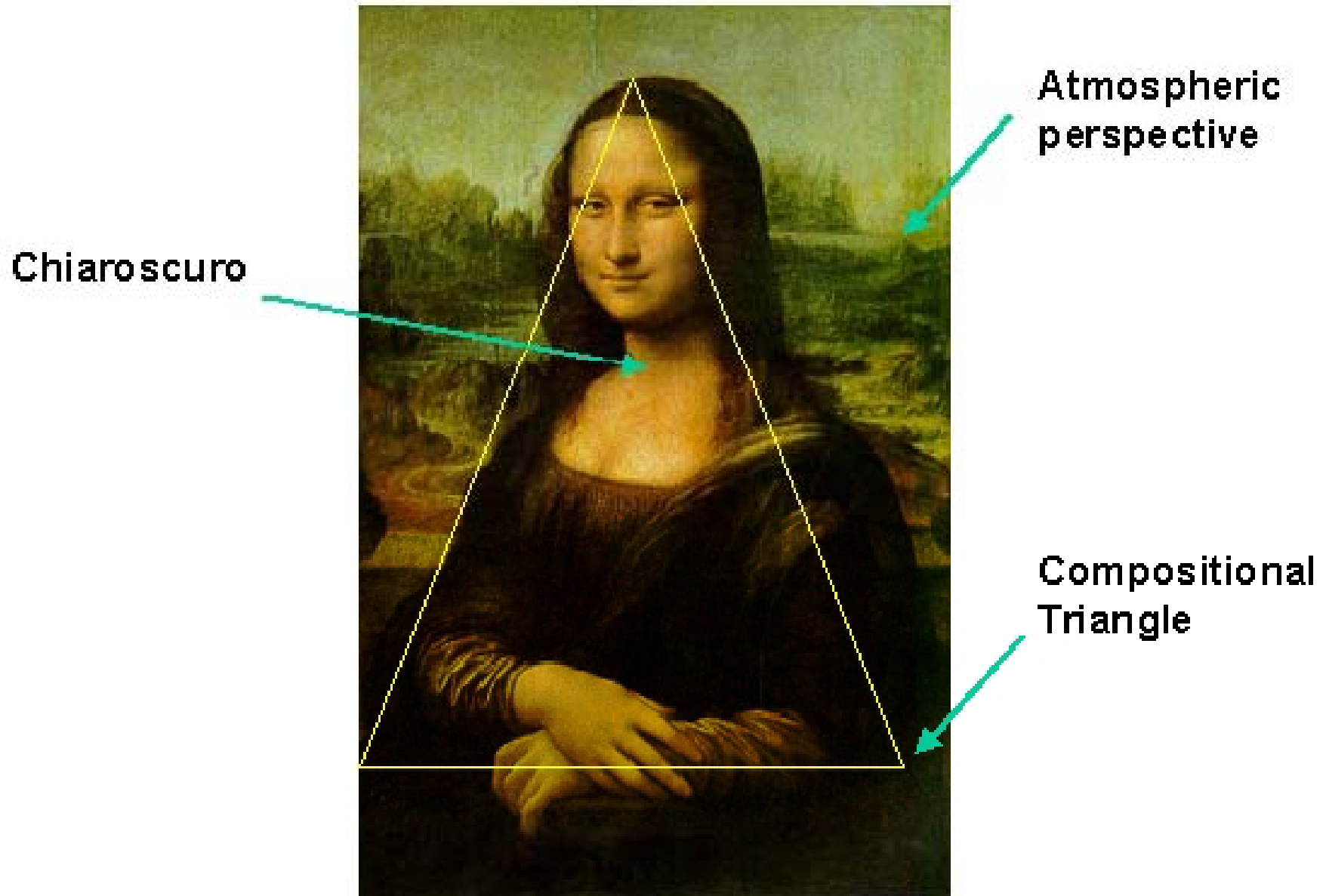
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B.C.

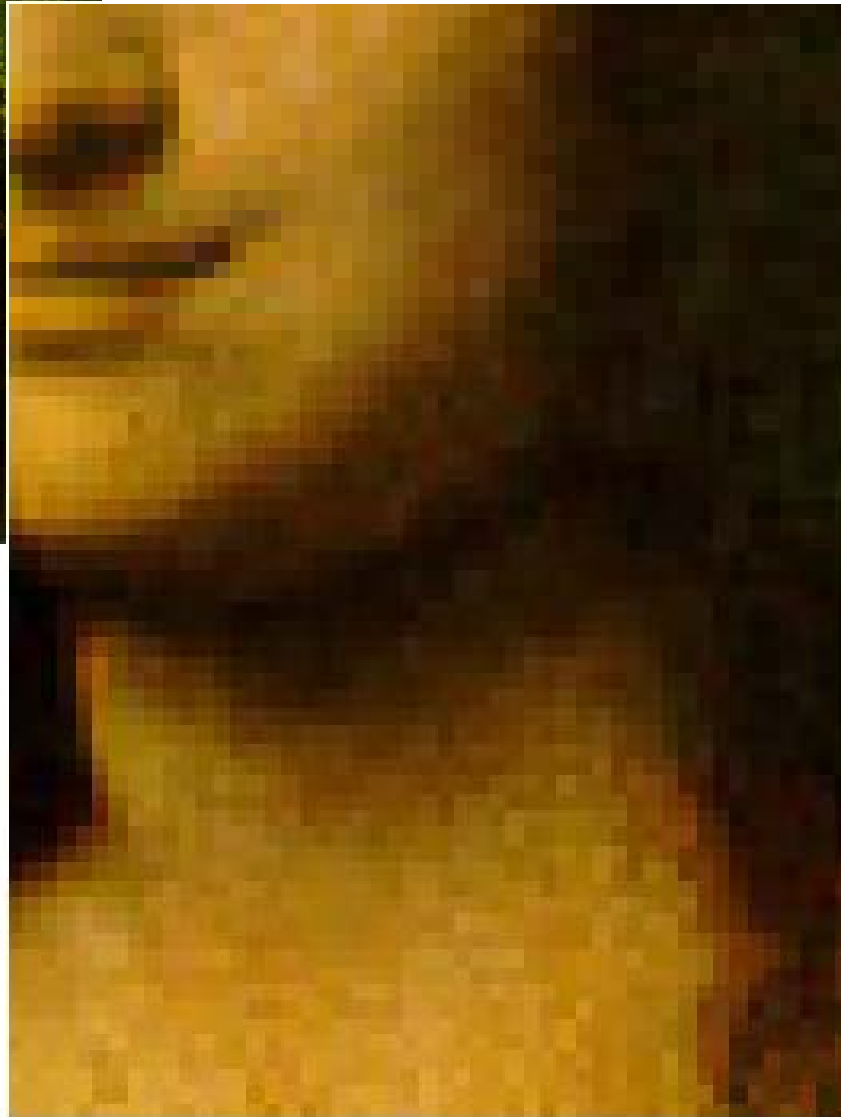
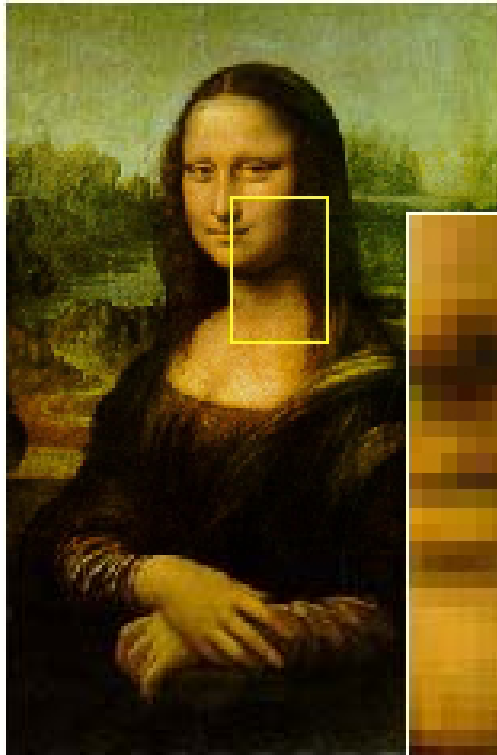
#3 Innovation-Use of Light and Shadow (Chiaroscuro; light/dark)

- Modeling forms in paint
- Lighter areas seem to emerge from darker
- Produces illusion of rounded, sculptural relief on a flat surface



“Mona Lisa” by Leonardo da Vinci, c. 1503 AD

Chiaroscuro

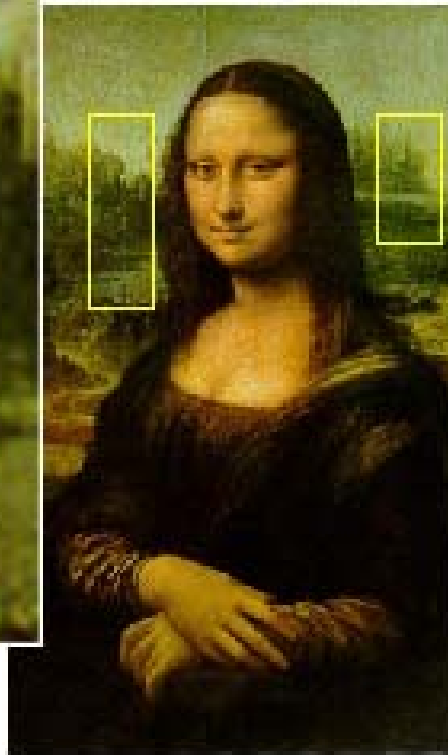


Shading from
light to dark



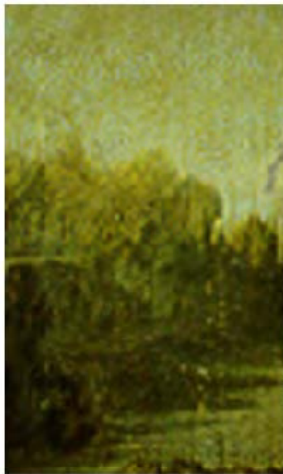
**Without
Chiaroscuro:**

Atmospheric perspective or “Sfumato”

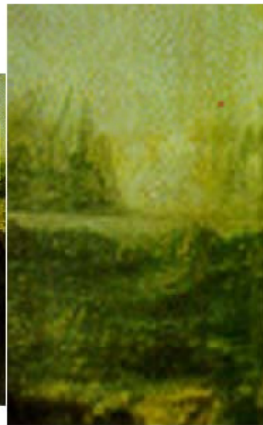


Sfumato

- Smoky
- Mist
- Haze
- Blurry
- Soft



Atmospheric perspective
or “Sfumato”



Famous smile & eyes



Why is Mona appealing

- Sfumato – blurring technique not just for background
- Used at mouth, eyes and hands
- “fuzzy” effect- left for viewer to “finish”- so it is appealing to any viewer

Eyes follow.....

MUTTS

by Patrick McDonnell

THESE ARE MY
"SHNEAKY EYES"



THEY MEAN I'M
UP TO SHOMETHING
"SHNEAKY."



I SUGGEST
YOU SHTAY OUT
OF THE KITCHEN.



3-24

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Eyes follow.....



The Art Critic; The Ambassadors

Rockwell: Holbein



- Eyes follow



The Ambassadors 1533, Hans Holbein NG London
- “universal men”, symbolic point.

The technique of painting such distortion is called [anamorphosis](#), (* same method used by sidewalk artists)

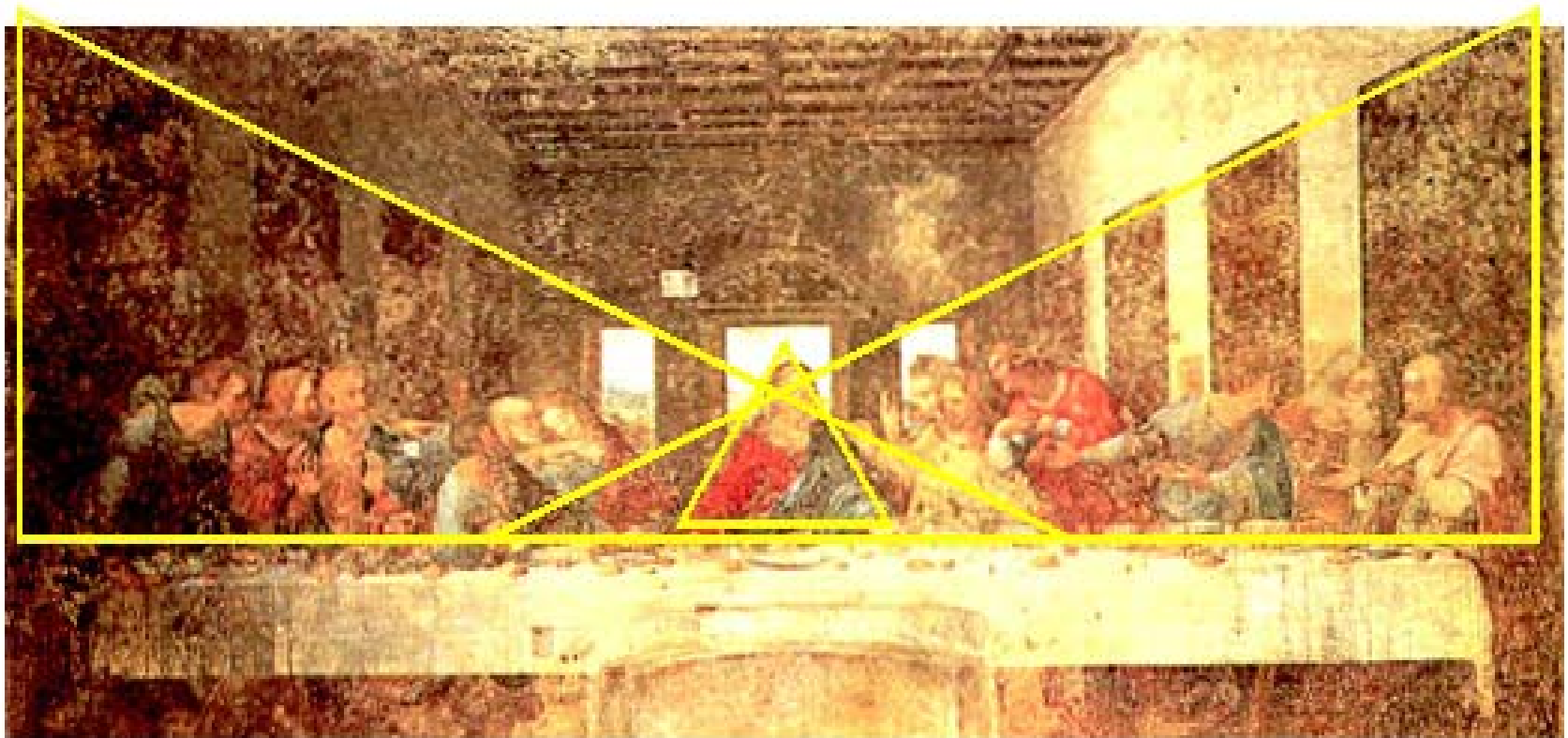


#4 Innovation of Ren. Pyramid Configuration

- Symmetrical composition
- Central/center climax- focal point
- Use of triangles, often multiples

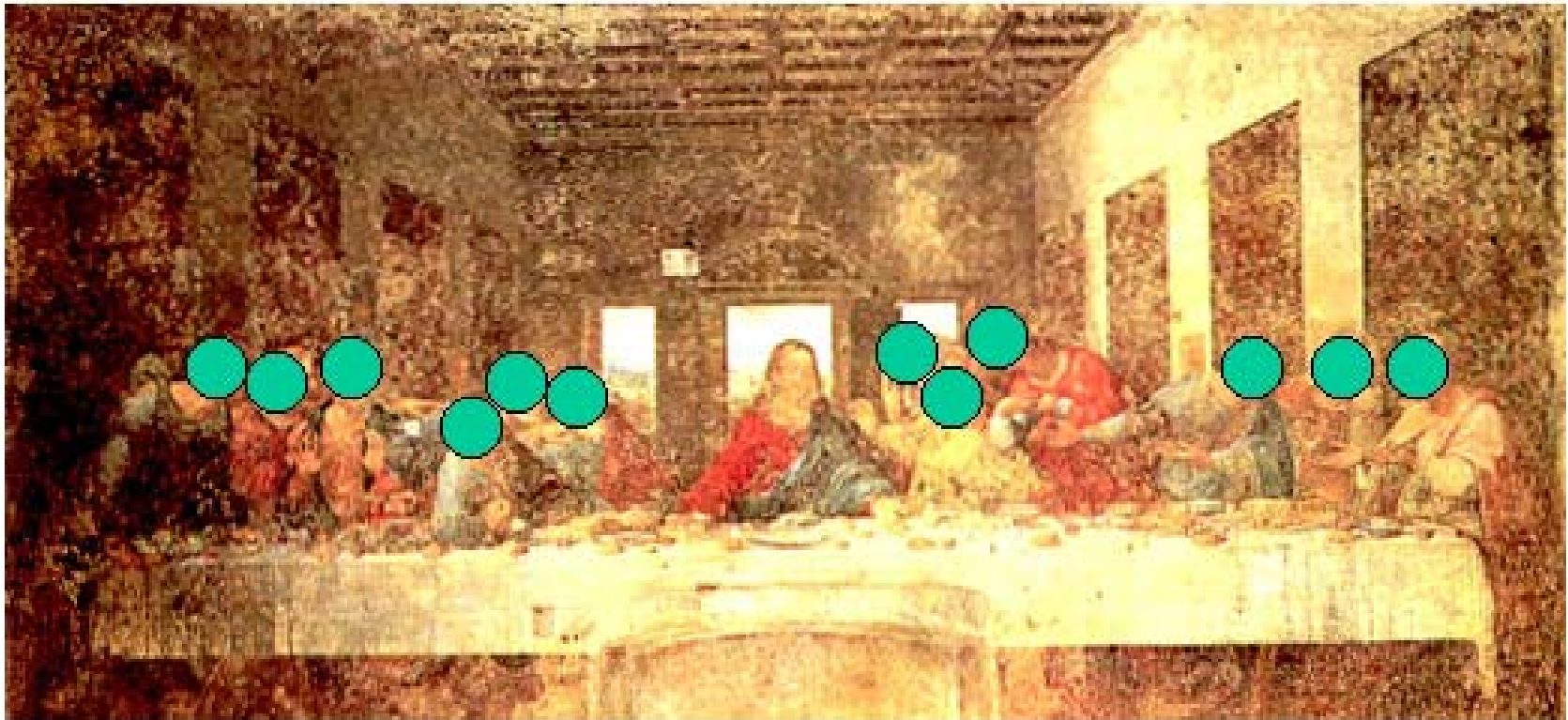
“Last Supper” by Leonardo

- **How is the composition organized?**
 - With triangles



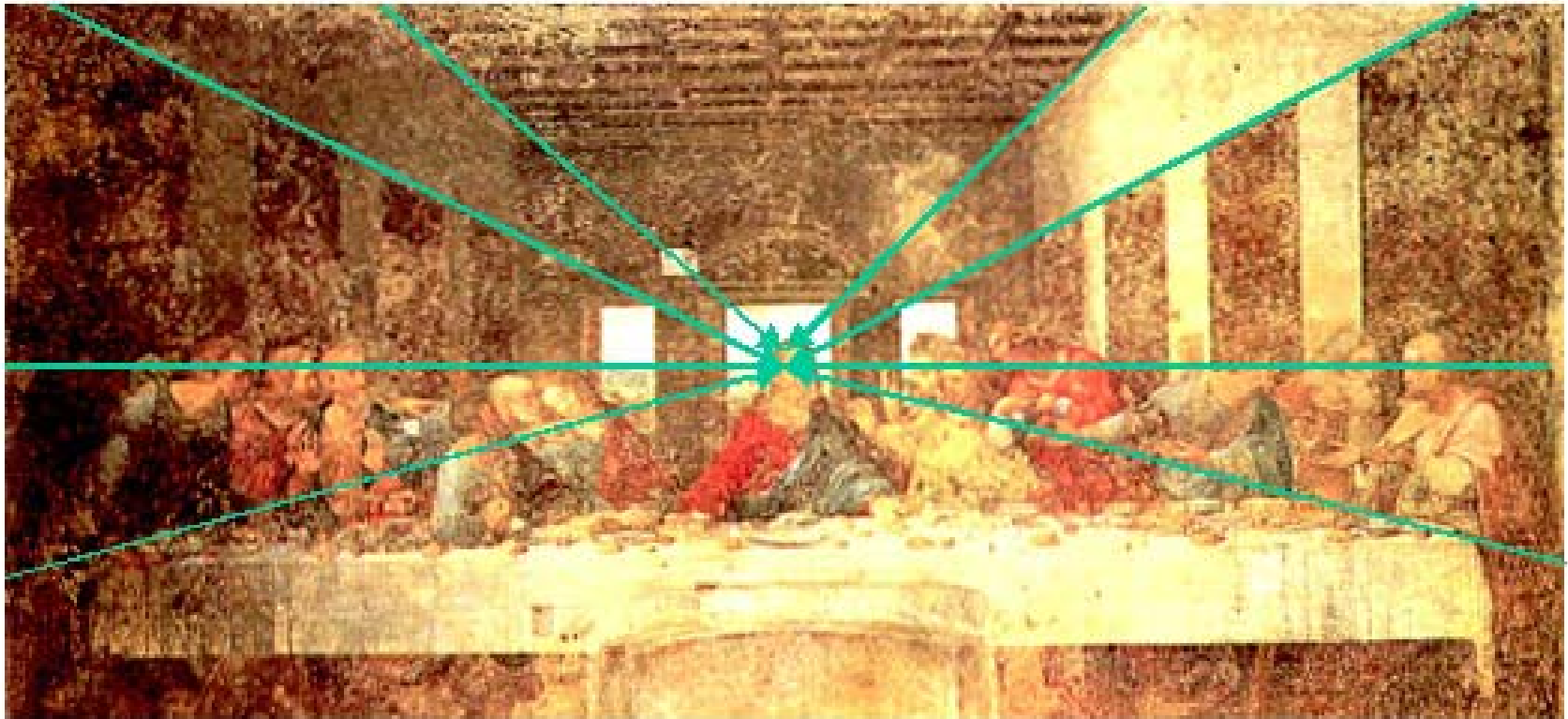
“Last Supper” by Leonardo

- **How are figures grouped together?**
 - In groups of 3



“Last Supper” by Leonardo

- 1-point perspective



4 Technological Breakthroughs (3 out of 4 in Last Supper)

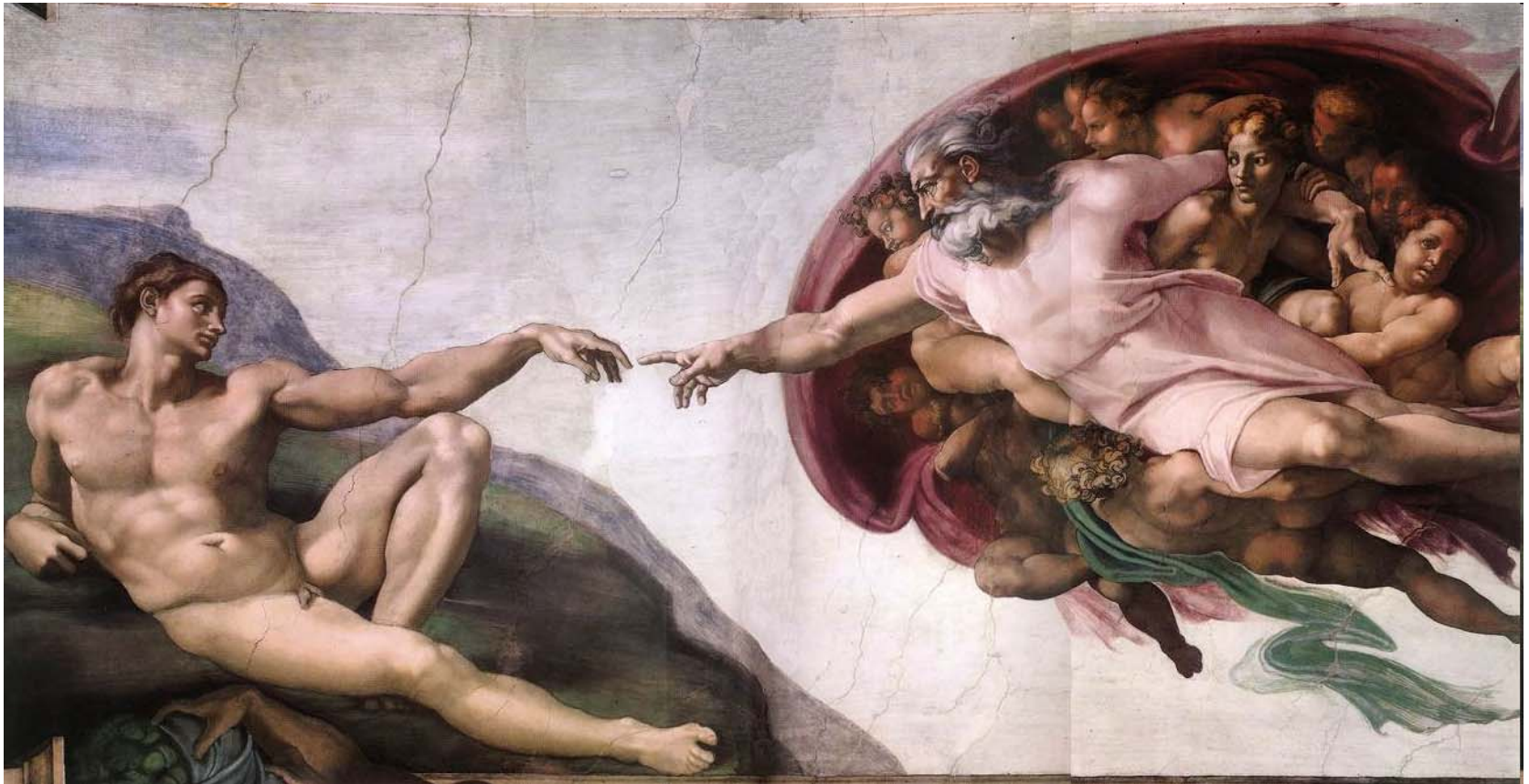
- #1 Oil on stretched canvas (*LS fresco w oil experiment on top- but failed)
- #2 Perspective (giving weight & depth to form)
- #3 Use of light & shadow – chiaroscuro –
- #4 Pyramid configuration, more 3D, symmetrical compositions climax at center the focal point



“Creation of Adam” from Sistine Ceiling. Michelangelo

Restoration

- 1990's
- Sponsored, underwritten by Japanese Comp.
- Cleaning with special mild solvents
- Removed previous restorations with glues
- Fresco with over painting in some places to enhance color extra care needed



4 years to create

LIO/ by Mark Tatulli

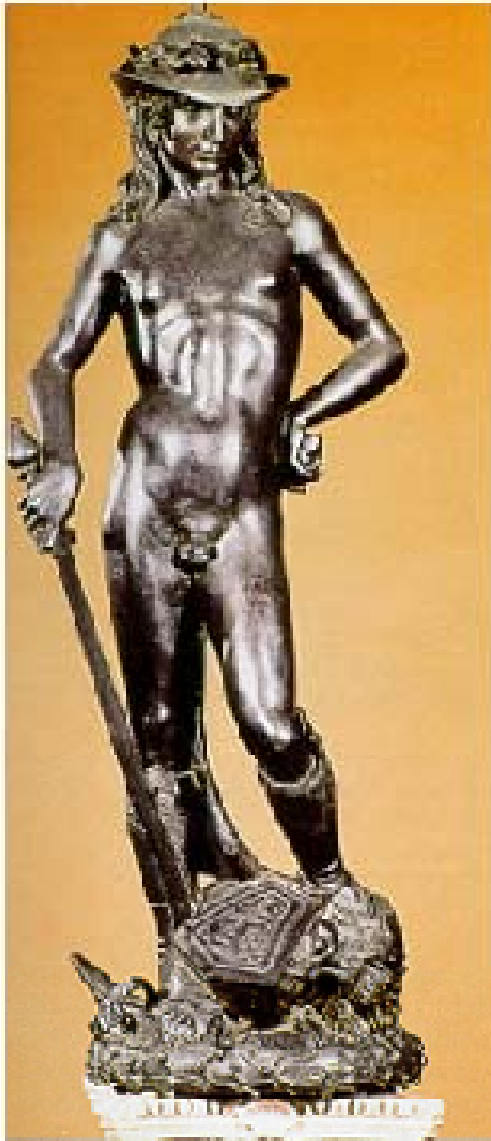




"I really enjoy it when people wear their religion on their sleeve. It's an easy, fun way to cartoon someone like Mike Huckabee."

Early vs. High Renaissance

- More mature figure
- contemplative



Donatello's "David"



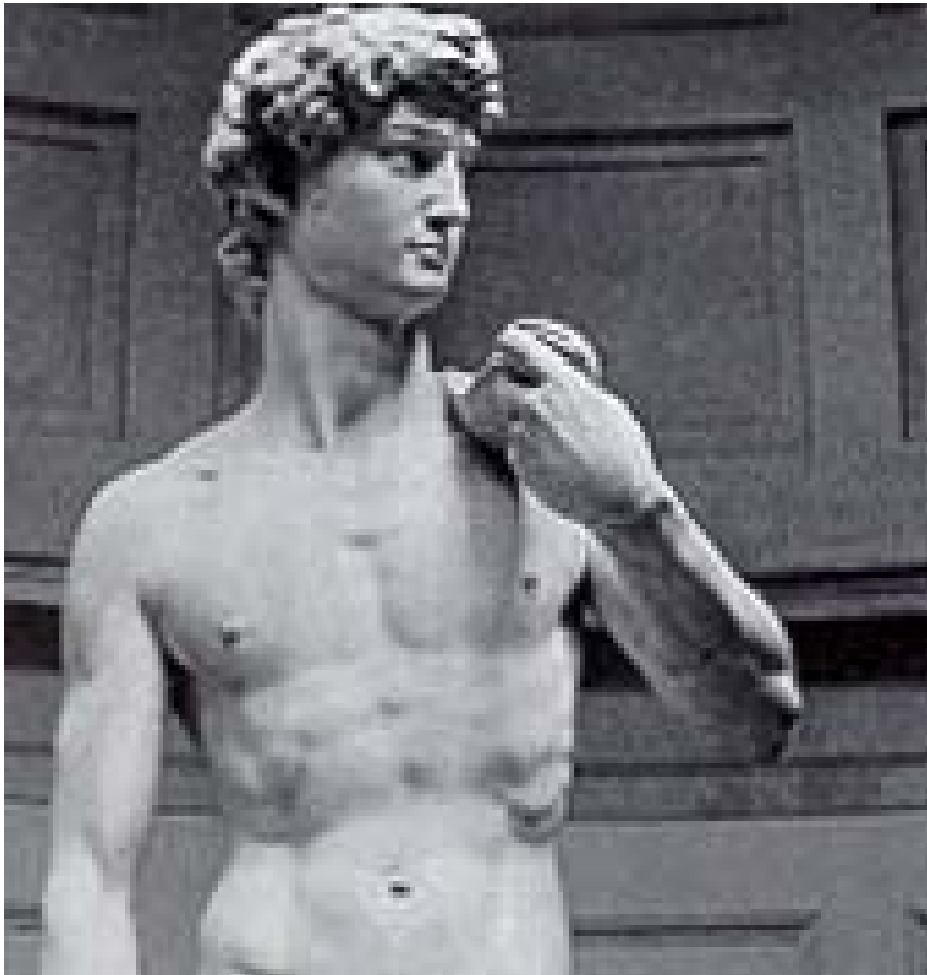
Michelangelo's "David"

Michelangelo's David



- Large pre cut stone
- 1st commission in hometown
- For Duomo-more prominent to Palazzo Vecchio- secular
- New power for artist, autonomy & freedom /patron & society

Moment in time



- Before
- Reflection & prayer
- (god assisted)
- Face dramatic
- Knit brows, fierce scowl, leonine hair
- Ren psychological thinking compare humans to animals

Sculpture of David:

Early Renaissance
1430
National Museum
Bargello, Florence
Donatello
Bronze

Early Renaissance
1473
National Museum,
Bargello, Florence
Verrocchio
Bronze

High Renaissance
1501
Academy,
Florence
Michelangelo
Marble

Baroque
1623
Borghese
Rome
Bernini
Marble



Bernini Baroque- 1600

truly sculpture in the round



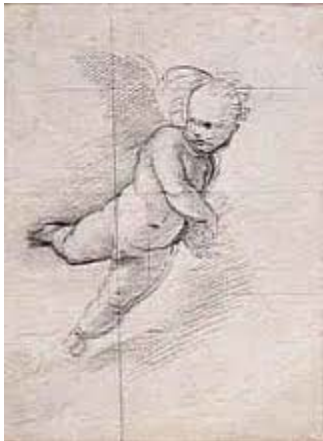
Rome and Florence Artists

- Concentrated on sculptural forms & epic themes
- High Renaissance Artists:
- Leonardo
- Michelangelo
- Raphael

“School of Athens” by Raphael.







Titian: 1490-1576

Venetian- Father of Modern Painting



Titian

- Father of modern painting- oil on canvas
- Dominant for 60 years
- Strong use of colors (Venetian colors: rich tones: burgundy, emerald green, golden yellows, rich blues)
- First layer red for warmth
- Vivid hues toned down with 30-40 layers of glazes

#1 innovation of Ren- Oil on canvas

- Titian- One of first to abandon wood panels for oil on canvas as the typical medium
- “Venetian School”- Color, texture & mood
- Other Venetian Artists:
- Bellini – Titian’s mentor- 1st to integrate figure & landscape, son in law Mantegna
- Giorgione- emotion through light & color
- Tintoretto, Veronese: large-scale, majestic style of deep coloring & theatricality

Titian at High Museum

Oct 17, 2010 - Jan 2, 2011



Architecture

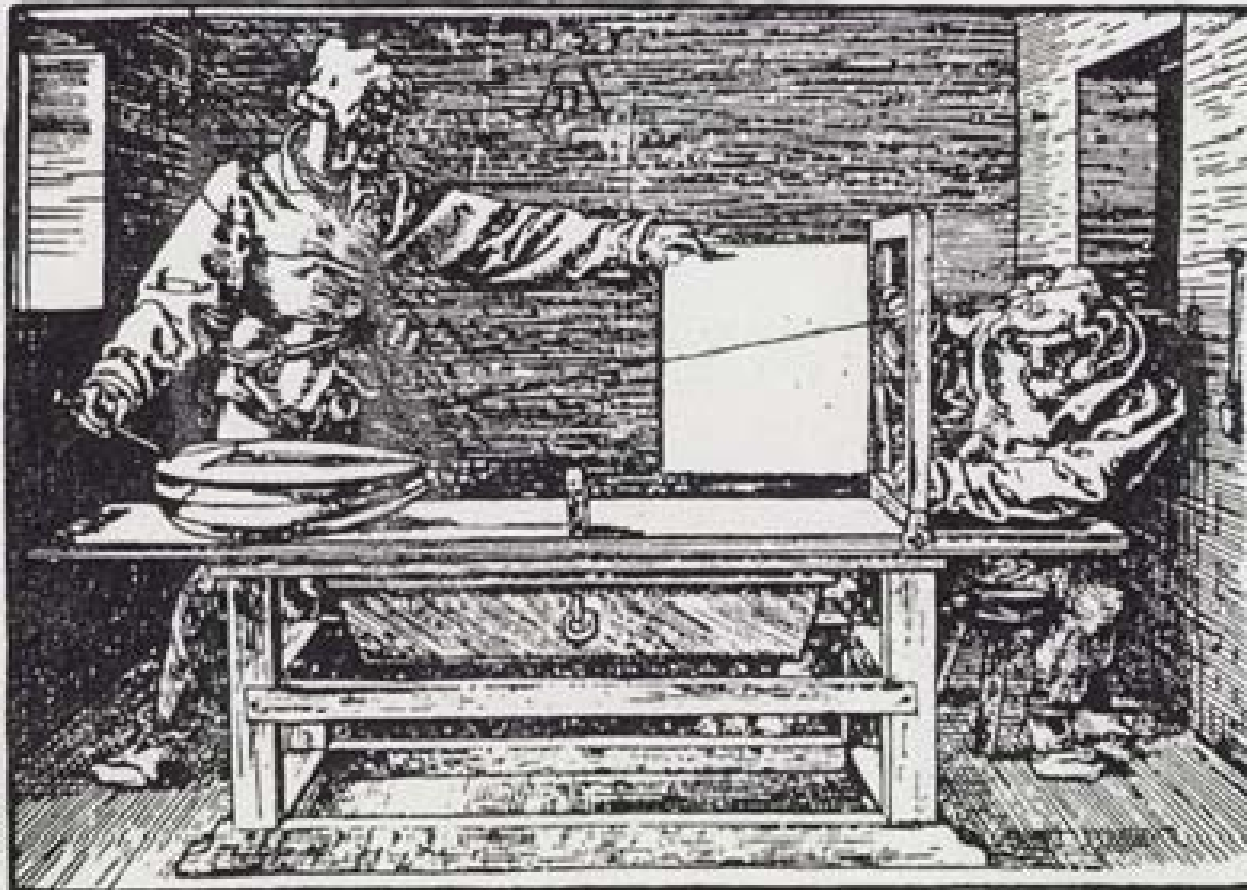
- Rome
- Rules
- Reason
- (A) 'Rithmetic
- Alberti 1404-72– treatises on Painting, sculpture & Arch.
- Brunelleschi-1377-1446, Florence Cathedral dome
- Bramante 1444-1514, order, simplicity , harmonious proportions
- Palladio 1508-90, villas & palaces; treatise Four Books on Architecture

North European Artists

- Durer 1471-1528
- Holbein
- Bruegel 1525-69
- Bosch 1450-1516
- Overlap Italian Ren. Artists
- STYLE: more crisp, detailed, used oil paints,

New machines for making art

16 Albrecht Dürer: *A man drawing a lute.* Woodcut, 5.1 × 7.3in. [13.1 × 18.3cm.].
From *Underweysung der messung*, Nürnberg, 1525.



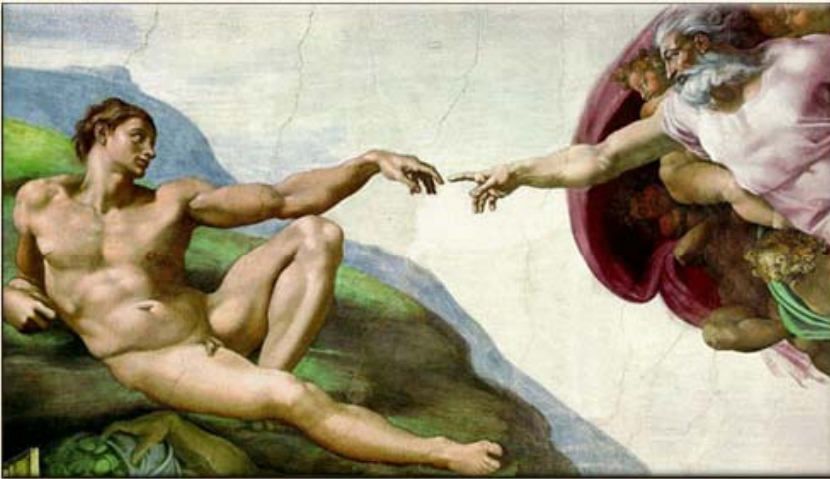
14 Albrecht Dürer: *A man drawing a recumbent woman*. Woodcut, 2.6 × 7.2in. [6.5 × 18.3cm.]. From *Underweysung der messung*, Nürnberg, 1536.



Renaissance vs Late Renaissance & Mannerism

- Harmony
- Reason
- Reality
- Realism based on observation
- Sought equilibrium
- Symmetrical, weighted in center
- Natural light
- Primary colors
- Dissonance
- Emotion
- Imagination
- Exaggerated the ideal beauty
- Sought instability
- Asymmetrical, void in center, figures crowded near edge & cut off
- Artificial light
- Jewel & darker colors

Compare- Michelangelo High Renaissance vs later Mannerism



Mannerism



Parmigianino
Italian Painter
1503-1540

- Madonna with the Long Neck 1534-40
- (*This artwork is often used to identify characteristics of Mannerism)

Mannerist Style

- **Elongated bodies**
- Compositions oblique with void in center
- Figures crowded around center
- Bodies distorted
- Figures cut out of the picture
- “Mannerist- sophisticated, elegant style characterized by elongated forms, irrational spatial relationships, unusual colors and lighting effects, and exquisite craft. These traits are associated with the style called Mannerism of the 16th Century.” (Stokstad)

History of Mannerism

- The Mannerist Period lasted from 1520 to roughly 1600.
- Movement started as a counter to the art styles of the early Renaissance and the masters.
- This new art form started in Florence and Rome and eventually spread to the rest of Europe.
- Mannerism can be considered a link between the classicism of the Renaissance and the Baroque period
- *(could not “top” High Ren masters so something new)

“Last Supper” by Tintoretto. C. 1592-94 AD.



2-point perspective

“Last Supper” by Tintoretto. C. 1592-94 AD.



New artificial light source

“Last Supper” by Tintoretto. C. 1592-94 AD.



Movement through hand gestures & light

“Feast in the House of Levi” by Veronese.



New secularization

Renaissance style in review:

- **Realistic but Idealistic**
- **Geometric compositional devices**
- **primary colors: reds, yellows, blues**
- **groupings of 3**
- **emphasized hand motions**
- **natural lighting**
- **scientific perspective**
- **secularization of religious figures**

Late Renaissance & Mannerism

Review

- Elongation
- Asymmetrical
- Suggestion of movement
- Artificial light with dark areas

- Leads to Baroque with: *Lights-Action-Drama
- Caravaggio painter
- Bernini architect & sculptor

Idealistic realism of Renaissance



Dramatic realism of Baroque



Romantic realism of Romanticism



“Real” realism



New realism: Abstraction & Modern Art