The cultural **rebirth** of literature, science, art, religion, and politics, and a resurgence of learning based on classical Greek and Roman sources.

Began in Florence, Italy, demonstrating its intellectual and political power, and then eventually spread to the rest of Europe.

Scientific advancements, explorations and discoveries of new worlds (North & South America) by Christopher Columbus, changed man’s perspective/view of himself and God in the world. Intellectual and rational thinking were stressed.
For the first time, artists were perceived as brilliant geniuses with tremendous talents rather than just mere craftspeople.

Leon Battista Alberti’s quote “Man can do all things if they will”, reflected the sentiment of the Renaissance.

Powerful merchant families - the Medici - along with aristocrats, royalty, and church leaders, now commissioned artists.
PERIODS OF THE RENAISSANCE

- The Early Renaissance - 1400-1500
- The High Renaissance - 1500-1525
- Mannerism - 1525-1600
- The Renaissance of the North - 1525-1600
- The Baroque 1600 - 1700
1. Perspective

Creating the illusion of depth on a flat surface.

Linear perspective created an optical effect of objects receding in the distance through lines that appear to converge at a single point vanishing point.

Used by artists to lead the viewer to the point of interest in the artwork.
Scientific perspective is credited to Filippo Brunelleschi. Typical of the artistic genius of the Renaissance, he was a goldsmith, sculptor, mathematician, clock builder, and architect.

**Cupola**: a domed roof area.

*Interior of San Lorenzo, 1421-1469*

*Il Duomo, Cathedral of Florence, 1420-36*
Paolo Ucello, Perspective study of a chalice, 1430-40

Lorenzo Ghiberti, The story of Jacob and Esau (detail, baptism doors), 1425-52
Masaccio, *Tribute Money*, 1427, Fresco

_Perspective lines lead the viewer to the point of interest, Christ. Object’s sizes reduce in the distance, colours become muted, and details become blurred as objects got farther away._
Depicts 3 events simultaneously:
1. Christ, in the centre, is confronted by a tax collector to pay tribute to Caesar.
2. Christ sends Peter to the Sea of Galilee where he finds tribute money in the mouth of a fish (left).
3. Peter pays the tax collector (right).

Light is from 1 light source (from the right) - no more invented light.

Shadows cast on the ground.

Atmospheric perspective adds depth.

Linear perspective is seen in the diminishing size of objects as they recede into the distance. Vanishing lines lead to Christ’s head at centre.

Christ’s face has been used as a model for years to come.
Cool, severe in its emphasis on mathematical precision - seen in the use of perspective

Lacks emotion

Frozen in action appearance
Paolo Uccello, *Battle of San Romano*, 1445, Tempera on Panel

*What techniques are used to show depth in the painting?*
Andrea Mantegna, **Dead Christ**, 1466. Here the artist used extreme *foreshortening* to portray Christ on a slab of marble.

*Foreshortening* is a perspective technique used for objects that are not parallel to the picture plane. The object gets smaller the further it is from the front of the picture, creating an illusion of depth.
4 Breakthroughs: Technical Innovations & Creative Discoveries

2. The Use of Light and Shadow - Chiaroscuro (light/dark)

Artists used the new technique to model forms in painting by which lighter parts seemed to emerge from darker areas, producing the illusion of rounded, sculptural objects on a flat surface.

Da Vinci, Virgin of the Rocks, 1485
3. Pyramid/Triangular Composition

Figures in a work of art are arranged in a triangular or pyramidal shape or composition, leading to the point of interest.

Michelangelo, *Pieta*, 1499-1500

Botticelli, *The Birth of Venus*, 1482
4 BREAKTHROUGHS: 
TECHNICAL INNOVATIONS & CREATIVE DISCOVERIES

4. Oil on Stretched Canvas

- Invented by Northern European artists, by mixing linseed oil and coloured pigments.
- A greater range of rich colours with smooth gradations of tones allowed for better simulation of textures and three-dimensional form.
- Allowed paintings to be portable.
- Paints dried slowly, allowing artists to achieve higher realism.
**Humansim** is centred around human abilities and potential - man was capable of anything - discovering new worlds, scientific discoveries in anatomy fueled this belief. Artists looked to ancient Greece and Rome where the human form was the epitome of perfection.

**Neoplatonism** was a belief that was taught in the court of Lorenzo de Medici. They strove to blend Classical philosophy and Christian religion. Sandro Botticelli was the leading artist of this group.
Venus - the goddess of love - rises from the sea and emerges from a shell. The West winds appear on the left like winged angels, while Spring, on the right, tosses a robe around Venus.

Mythological and allegorical images are used as a metaphor for Christ (Venus, the water and Spring), Baptism, “The rebirth of humanity”.

Botticelli, The Birth of Venus, 1482.
Donatello’s life in Florence was closely tied to the Medici family. He was the favourite sculptor of Lorenzo de Medici and later by his son Piero.

His sculpture of David, depicts the story of David’s defeat of Goliath.

It was the first life-size, freestanding nude since ancient times. It is a combination of the Classic style and Renaissance expression.

He used the contraposto pose of the greeks to suggest calm and control.

The facial expression displays pride, dignity, and self-reliance - attitudes Florence wished to portray.

It was designed to be viewed from all sides.
What differences do you see in the portrayal of the same figure from these three artists?
THE HIGH RENAISSANCE
1500 - 1525

- The art capital in Italy moves from Florence to Rome.
- The driving force for this shift was from a series of powerful Popes, centred in Rome, creating the Papal state.
- Early Renaissance artist tended to focus on formulas, scientific perspective, ratios and proportions (Golden Ratio, Golden Section) to structure their work. http://youtu.be/fmaVqkR0ZXg
TERMS:

**CHIAROSCURO:** A painting technique for modelling forms by which lighter parts emerge from darkness. The result is strong contrast of light and dark.

**SFUMATO:** A slight blurring of the edges of figures and objects in painting, creating a hazy, smokey effect and aerial/atmospheric perspective.

**PAINTERLY STYLE:** A painting technique in which forms are depicted by patches of colour rather than with hard edges. Brush strokes are left visible - not blended out.
The true “Renaissance Man”. He was an artist genius in painting, sculpture, architecture, and also engineering, military inventor, botany, anatomy, geology, aerodynamics, optics, etc.

“To paint was to be Lord and God of the subject”.
Da Vinci portrays the moment during the Last Supper when Christ announces “One of you will betray me”. The painting began to deteriorate immediately because da Vinci experimented with a tempera and oil mixture on dry plaster instead of using the fresco technique. His style is recognizable by his use of sfumato and chiaroscuro. He used linear perspective and triangular composition to lead the viewer’s eyes to Christ, provide stability to the design and as a symbolism for the trinity.
The portrait of *Mona Lisa* remains one of the best-recognized artworks in the Western world.  

1. It was one of the first portraits of a non-religious or noble individual.
2. It uses a triangular composition and a 3/4 pose instead of the typical profile view to give a relaxed pose.
3. The use of atmospheric perspective gives great depth in the background.
4. Da Vinci demonstrated great mastery of anatomy evident in the face and hands.
5. It is one of the first easel paintings to be hung on a wall produced in oil paint.
6. His use of **Chiaroscuro** - light emerging from dark - and **Sfumato** - soft, smokey, hazy edges, revolutionized painting.
7. The slight smile was different than the typical serious/solemn expression of the past.
8. Demonstrates the Greek influence on da Vinci - portrayal of “ideal beauty”.

Da Vinci, *Mona Lisa*, 1503-1506, oil on panel
What are similarities are there in these two paintings?

http://art.docuwat.ch/videos/great-artists/great-artists-leonardo
Michelangelo was recognized by his contemporaries as “the greatest man ever known to the arts”.

His artistic genius influenced the Late Renaissance and beyond.

At 13, he was sent to Florence to study under Ghirlandaio where he learned the art of fresco painting. Later he was accepted into Lorenzo de Medici’s school for sculptors, where he was influenced by Neoplatonist thought (reverence for Greek and Roman art), and mastered the skills of sculpture.

It is said that Michelangelo would look at a block of stone in front of him and envision a figure imprisoned within it. While sculpting, he would release the figure from the prison of stone.

His *David* is heroic and goes beyond imitation of nature. He is superhuman and perfect. His expression is angry and defiant - symbolic of Florence.
The Pieta is Michelangelo’s earliest masterpiece. It is carved from a single block of marble.

The Virgin Mary holds the almost nude Christ with an expression of acceptance - as a necessary fulfillment of man’s salvation.

Executed in hyper-realism, various textures are represented truthfully.

Mary’s body is purposefully larger than that of Christ’s in order to maintain the pyramidal composition.

It is highly polished in the style of the Early Renaissance.

Michelangelo signed it on the band across Mary’s chest.
Pope Julius II called upon Michelangelo to sculpt his monumental tomb. He wanted 40 over-sized biblical figures that would be placed in St. Peter’s Basilica. Because he was also working on the Sistine Chapel paintings, Michelangelo could not complete the massive commission. It was scaled down until only 3 were made.

**Moses**, 1513-15, is the dominant figure of the tomb. Moses is depicted as an Heroic figure - Zeus-like - ready to battle in defense of God.
At the age of 71, and in poor health, Michelangelo accepted the commission, without pay, to finish the construction of St. Peter’s. Donato Bramante, the original architect, died while construction was underway.

Michelangelo redesigned the exterior, built the rear of the church, and designed the enormous dome. The dome was completed after his death.

The dome uses a double shell design (like Brunelleschi) and is the largest in the world.
The fresco painting of the ceiling on the Sistine Chapel took Michelangelo 4 years and 5 months to complete. It contains 4 large and 5 smaller scenes from the Old Testament. In addition, there are more than 400 figures on the ceiling. He had to climb 6 or 7 levels of scaffolding everyday to work on the monumental painting.

The figures are painted in a sculptural form.

http://www.vatican.va/various/cappelle/sistina_vr/index.html
The end wall of the chapel depicts the story of The Last Judgement from the Book of Revelations. The scenes show tortured figures who’ve been damned for their sins. The style is in tune with Mannerism as is evident by the elongated figures and expressive use of colour.
Raphael Sanzio, work is considered the peak of the High Renaissance. His paintings are masterpieces of balance and harmony.

His School of Athens, 1510-11, is his best known work. In it, Raphael combined classical figures with Renaissance Christianity. Masters of Greek philosophy, science and art are represented as contemporaries of Raphael. The two central figures are philosophers Aristotle and Plato. Socrates, Pythagoras, and Euclid. The figure sitting at the centre foreground and leaning on the block has been identified as Michelangelo. Leonardo is Plato. Even Raphael himself is represented as a bystander.

Michelangelo’s influence is seen in the sculptural quality of the figures and the architectural setting. Leonardo’s influence is seen in the balance and composition (compare Leonardo’s Last Supper. Architecture leads to two central figures.)
Raphael’s *Alba Madonna*, 1510, got its name “Alba” at the end of the 17th century when the painting was taken to Alba, Spain by the Spanish viceroy where it entered the collection of the Duchess of Alba. It remained there for more than 100 years. After changing owners several times, it was bought for 233,000 pounds by a private art collector and donated to the National Gallery in Washington where it can be seen today.

It is a *tondo* (round) painting. Tondo require extremely fine balance in order to keep them from seeming to roll like a wheel. He used the pyramid composition for the figures Mary, Christ, and John the baptist. The landscape has great depth showing Leonardo’s sfumato technique. The manner in which Mary’s body is depicted so sculpturally, shows Michelangelo’s influence.

Raphael used many devices (value contrasts and composition) to create visual movement toward the cross.
Giorgione, *Adoration of the Shepherds*, 1505

Titian, *Doge Andrea Gritti*, 1540

Titian, *The Sacrifice of Isaac*, 1542-44

After the death of Raphael, the dominance of art shifted from Rome and Florence to Venice with the exception of Michelangelo, who remained the only genius in Central Italy until his death in 1564.

**Giorgione** da Castelfranco is important for the way he treated landscapes as importantly as the figures. His sfumato technique he picked up from Leonardo to create mood in the sky and a sense of depth. His light carefully defines the 3 dimensional forms of the figures.

**Titian** (Tiziano Vecellio) believed colour and mood were more important than line and scientific accuracy. His painting method were innovative. He often painted his figures in bright colours over a red background which added warmth. He used 30-40 layers of glazes to achieve brilliance and textures. He preferred to leave brush strokes unblended leaving a textured surface called *painterly*. He also allowed edges to blur with the background. His style became the most sought after during his time.
## ITALIAN RENAISSANCE vs NORTHERN RENAISSANCE

<table>
<thead>
<tr>
<th>Specialty</th>
<th>Italian Renaissance</th>
<th>Northern Renaissance</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ideal Beauty</strong></td>
<td>Simplified forms, measured proportions</td>
<td>Life-like features, honest portrayals</td>
</tr>
<tr>
<td><strong>Intense Realism</strong></td>
<td>Religious &amp; Mythological Subjects</td>
<td>Religious &amp; Domestic subjects</td>
</tr>
<tr>
<td><strong>Life-like features, honest portrayals</strong></td>
<td>Religious &amp; Domestic subjects</td>
<td>Religious &amp; Domestic subjects</td>
</tr>
<tr>
<td><strong>Prosperous citizens, peasants</strong></td>
<td>Individual personalities</td>
<td>Individual personalities</td>
</tr>
<tr>
<td><strong>Heroic male nudes</strong></td>
<td>Fresco, tempera, oil painting</td>
<td>Oil painting on panel &amp; canvas</td>
</tr>
<tr>
<td><strong>Complex, Irregular</strong></td>
<td>Static, balanced</td>
<td>Individual personalities</td>
</tr>
<tr>
<td><strong>Individual personalities</strong></td>
<td>Oil painting on panel &amp; canvas</td>
<td>Complex, Irregular</td>
</tr>
</tbody>
</table>

Thursday, January 9, 2014
NORTHERN RENAISSANCE

This new development in art began about 1420

Northern Renaissance was not a rebirth in the Italian sense

Artists in the Netherlands (Belgium, Flanders) and Holland, did not rediscover Roman ruins. Instead artists looked to nature for subjects

Rather than observing ideal proportions from Classical sculptures, they relied on observation alone to produce highly detailed, realistic paintings

Portraits were faithful, truthful, even unflattering likeness of the sitter

High realism was made possible by the new painting medium - oil paint. The slow drying time allowed them to blend colours and achieve three-dimensional form

The use of atmospheric perspective - increasing haziness of objects farthest from the viewer - also suggested depth
ROBERT CAMPIN - THE MASTER OF FLEMALLE

- An Early Renaissance tritych (three panels), named after the Merode family who owned it.
- Demonstrates the attention to extreme detail and the use of common-place settings of Northern artists.
- The left panel - the kneeling donors; middle panel - The Annunciation; right panel - Joseph the carpenter.
- The setting is typically Flemish - not in the original setting
- The use of colour is less decorative and more rational.
- There are obvious issues with perspective
- Objects in the painting are used to symbolize qualities of Mary (Lilies - Chastity, Rosebush - Charity, Violets - humility, Water basin - clean vessel.)
JAN VAN EYCK

- Credited with inventing oil painting
- Painted with the new medium with peak realism in minute detail
- His most famous painting, *Arnolfini Wedding, 1434*, demonstrates the level of realism and detail.
- The mirror in the background faithfully recreated the marriage scene in miniature.
- Symbolism is highly important in the portrait: Dog - fidelity, Dove, Shoes cast aside - Holy ground
Known as the painter of peasants - scenes of humble folk working, feasting, dancing - elevating them to the stature of high art.

Sharp details are depicted in the foreground and atmospheric perspective were used in the background to give the scene depth.

*Hunters in the Snow, 1565*, is a typical example of his work.
Peasant Wedding, 1568
The Germans soon learned the techniques and innovations of Leonardo, Michelangelo & Raphael and blended them with high realism.

Germany eventually became the art centre of Northern Europe during the 16th century.

Albrecht Durer is the *Leonardo of the North* because like him, he had diverse interests.

His intense interest in nature led him to study its details - because he believed in scientific observation.

He wrote extensively on perspective and ideal proportions.

He raised the image of the artist from craftsman to Prince.

His graphic work demonstrated his scientific observation and attention to detail.
Durer’s graphic illustration of the characters from the *Book of Revelation*, in the Bible. In it, war, pestilence, famine and death are personified trampling humanity during the last judgment.
Because of graphic arts and printmaking, artwork was more widely spread and affordable to average middle-class people.

*ST. JEROME IN HIS STUDY, 1514*, engraving
Durer reproduced the illusion of soft fur with incredible observation to detail and with a soft touch of the brush.

*Young Hare, 1502*, watercolour
Durer’s influence from Italian artists is evident in the solid forms of the figures and the sculptural drapery.

*Four Apostles, 1526, oil*
SELF PORTRAITS

- Show the influence of Italian portrait poses and landscaped backgrounds of Leonardo.

- Attention to detail are seen in the hair, folds, and anatomical accuracy of the hands.
St. Anthony is on the left - patron saint of miraculous cures.

St. Sebastian is on the right - patron saint that warded off disease, especially the plague.

Centre is the Crucifixion of Christ.

Colours are dark and sombre.

Details are gruesome.
MATTHIAS GRUNWALD
THE ISENHEIM ALTARPIECE, 1512-15 (OPEN)

At left, *The Annunciation of the Virgin Mary.*

At centre, *The Nativity.*

At right, *The Resurrection of Christ.*

Contrasting the closed altarpiece, these scenes are rendered in bright hopeful colours.
HANS HOLBEIN

One of the finest portrait painters of all time and became wealthy from them.

His portraits demonstrate his skill at painting fabrics, especially velvet extremely realistically, flesh tones and various textures convincingly.

Sir Thomas More, 1527
Holbein often included objects of the sitter’s interest.

Most curious and an object of debate is his inclusion of an anamorphically painted scull in the foreground.

*French Embassadors, 1533*
Occurred in Western Europe from about 1525-1600 - between the end of the High Renaissance and the beginning of The Baroque periods.

It was not a unified movement, but artists were more individualistic in their styles.

Mannerism can be observed by similarities: Distorted forms and perspective; crisp, static shapes; stretched or attenuated bodies; expressive use of colour.
EL GRECO, Greek-born Spaniard.
- work shows typical features of mannerism.
- His work shows a concern with emotion and personal expression not realism or scientific observation.

EL GRECO, Resurrection, 1597-1604.

EL GRECO, Pieta, 1587-97.
**Rosso Fiorentino**
- Shows mannerist features with crowded figures, acid colours, figures are rigid-frozen in space.

**Tintoretto**
- Shows mannerist features through the dramatic depiction of a religious subject.
A muscular male figure carries off a Sabine woman as her father crouches in defeat in a spiraling and intertwining composition.

The dynamic composition emphasizes the emotion in the event.

The sculpture is meant to be viewed from all sides due to its twisted composition.

Giovanni Bologna, *Abduction of Sabine Women*, 1583