**Literary Arts 9**

**Art History DVG**

**15th CENTURY ITALY / PROTORENAISSANCE**

**Renaissance** (re-birth): the great Schism; a new plow (= trade = capitalism); Saint Francis (as opposed to Saint Thomas Aquinas) = Humanism\* and scientific inquiry; Petrarch has impact by his emphasis on Humanism

*\*human problems have human solutions; to understand human nature and nurture; human creativity is not a denial of God or faith, but an attempt to discover mankind’s own earthly fulfillment*

**Dilemma of the Italian Renaissance:** How to reconcile the medieval heritage\* and the belief in God (and its mysticism) with the logic and science of Classicism (ancient Greece and Rome as they were perceived by 15th c. Italians).

*\*The Church taught that knowledge came by divine revelation and that the simple (uneducated) person was closer to God.*

“Progressive” versus “Conservative” in art work

How does the visual artist create the appearance of three dimensions on a two-dimensional surface?

***Terms and Concepts:***

**The International Style**: brilliant, hard, jewel-like color; lavish costume; elegance; courtliness; sinuous figures under swaths of heavy, felt-like clothing

Quatrefoil

Contrapposto and the “S” curve

Guilds

Patrons

Giotto

The Medici

Iconography

***Techniques, Materials and more Terms:***

**General terms**: apprentice; brushes; pigments and binders; bladders

**Panel painting terms**: poplar wood, gesso *(marble dust and gum Arabic)*; egg tempera *(60? coats, ultramarine, vermillion)*

**Canvas painting terms**: linen, rabbit-hide glue, gesso, oil paints, glazing

**Painting**:

Linear Perspective

Fresco

Cartoon

Gilding

**Literary Arts 9**

**Art History DVG – HIGH RENAISSANCE**

* The High Renaissance in Italy reflected the kind of absolute calm and assurance that comes with complete mastery of a subject.
* Art essentially becomes the story of great, individual geniuses. Their inventions and discoveries continued to contribute to the evolution of style in Western art, but it is their separate, personal styles that stand out.

Vocabulary/Terms:

“Cult of the Genius”

Pyramidal composition

Sfumato

Chiaroscuro

Sistine Chapel

Techniques

Oil painting – panel painting and canvas

Egg tempera – panel painting

Fresco

Linear perspective

Glazes

Major Artists:

Leonardo da Vinci

Michelangelo

Raphael

Some Patrons:

Pope Julius II

Medici Family

**Renaissance in Venice**

The ideas expressed here were those in painting. Venetian painters were the first to use oil paint in a way it has been used ever since. (Architecture continues Classical trends)

Some Major Artists:

Titian

Palladio

Vocabulary/Terms:

“Scumbling”

Ala Prima

**Mannerism**

“In the Manner of….” Inner vision is placed above authority and ancient traditions. The artist is now considered divine and he cultivates art for the wealthy.

Stylistic Characteristics:

Eccentric, agitated, unrealistic light, artificial, excessive, restless, distorted, voids at center, no focal point, and twisted bodies – additionally the style later becomes more elegant, and portraits lack individual personalities

**“Proto” Renaissance**

|  |  |  |
| --- | --- | --- |
| Work | Artist |  |
| 1. Madonna Enthroned | Cimabue |  |
| 2. Madonna Enthroned | Giotto |  |
| 3. Lamentation | Giotto |  |
| 4. Annunciation | Martini |  |

**15th Century Italian Art**

|  |  |  |
| --- | --- | --- |
| Work | Artist |  |
| 1. The Gates of Paradise | Ghiberti |  |
| 2. Adoration of the Magi | Botticelli |  |
| 3. Tribute Money | Masaccio |  |
| 4. Florence Cathedral |  |  |
| 5. Pazzi Chapel (interior) |  |  |
| 6. David | Donatello |  |
| 7. Birth of Venus | Botticelli |  |
| 8. Santa Maria Novella | Alberti |  |
| 9. Annunciation | Fra Angelico |  |
| 10. Last Supper | (Castagno) |  |
| 11. Madonna and Child with Angels | Fra Filippo Lippi |  |
| 12. Madonna and Child | Della Robbia |  |

**High Renaissance**

|  |  |  |
| --- | --- | --- |
| Work | Artist |  |
| 1. The Last Supper | Da Vinci |  |
| 2. Creation of Adam | Michelangelo |  |
| 3. Detail of Sistine Chapel Restoration |  |  |
| 4. School of Athens | Raphael |  |
| 5. Baldassare Catiglione | Raphael |  |
| 6. Last Judgment | Michelangelo |  |

**High Renaissance – Venice, Italy**

|  |  |  |
| --- | --- | --- |
| Work | Artist or Style |  |
| 1. Pastoral Symphony | Giorgione (Titian?) |  |
| 2. The Tempest | Giorgione |  |
| 3. Isabella d’Este | Titian |  |
| 4. Madonna with the Long Neck | Parmigianino |  |
| 5. Portrait of the Artist’s Sisters and Brother | Anguissola |  |

**Literary Arts 9**

**THE RENAISSANCE OUTSIDE OF ITALY: STUDY GUIDE**

**(NORTHERN RENAISSANCE)**

**Context:**

The Reformation | Henry VIII | Francis I

**Vocabulary:**

Oil painting (Alla prima glazing, impasto)

Genre scene

Altarpiece

Triptych

Realism of the Particulars

**Some Major Artists:**

Jan van Eyck

Hieronymus Bosch

Matthias Grunewald

Albrecht Durer

Hans Holbein

Pieter Bruegel

El Greco

* Explain the techniques involved in making a woodblock; etching and engraving (do not forget “value effects”). Which printing process is the least difficult?
* List stylistic characteristics of painting in the North during the 15th century.
* What is “disguised symbolism”?

|  |  |  |
| --- | --- | --- |
| Work | Artist |  |
| ***15th century*** | | |
| The Annunciation | Campin |  |
| The Arnolfini Wedding | Jan van Eyck |  |
| Garden of Earthly Delights | Bosch |  |
| ***16th century*** | | |
| The Burial of Count Orgaz | El Greco |  |
| Isenheim Alterpiece | Grunewald |  |
| Knight, Death and the Devil | Durer |  |
| ***Architecture*** | | |
| Chateau de Chambord |  |  |