Week 2 – 15th & 16th Century Europe

Artists of the Italian Renaissance

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<td>Vittore Pisano (Pisanello)
• Well-known early Italian renaissance and Quattrocento painter
• C. 1395 - 1455
• Known for his frescoes, portraits medallions, drawings
• His early style followed the tradition of Veronese painting
• Assistant of renowned painter and illuminator Gentile da Fabriano from whom he acquired his refined, delicate, detailed style.
• Considered the last and most magnificent artist of 15th century Gothic art called International Gothic style.</td>
<td>
Portrait of a Princess of the House of Erste (1436-1449) – can be viewed at the Louvre</td>
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Cecilia Gonzaga medal: Innocence and Unicorm in Moonlit Landscape</td>
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<td>Devotional medal
• In the Roman Catholic faith, a devotional medal is a medal issued for religious devotion</td>
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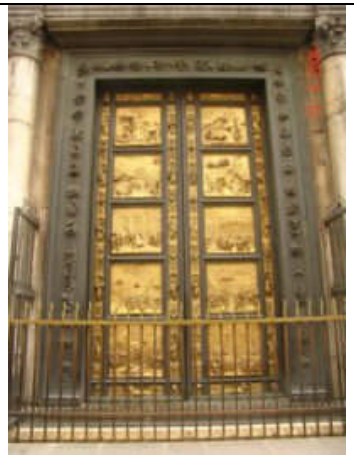
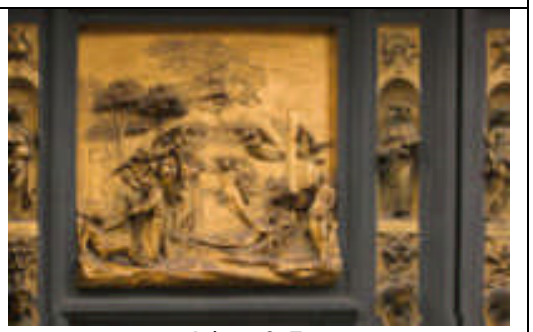
<td>Lorenzo Ghiberti
• 1378-1455, born in Florence, Italy
• Italian artist of early Renaissance
• Well-known for his sculptures and metalworking
• Was trained in the gold trade by his father Bartoluccio Ghiberti, an artist and goldsmith
• Became famous when he won the 1401 competition for the first set of bronze doors for the Baptistery of the cathedral in Florence
• Lorenzo wrote the three books of I Commentari, a valuable source of information about Renaissance art
• The Gates of Hell by August Rodin were inspired by Gates of Paradise</td>
<td> 
Gates of Paradise</td>
<td> 
Adam & Eve</td>
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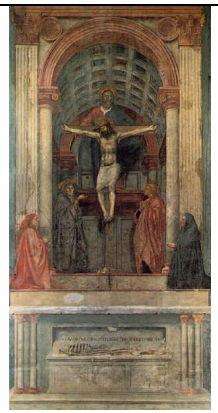
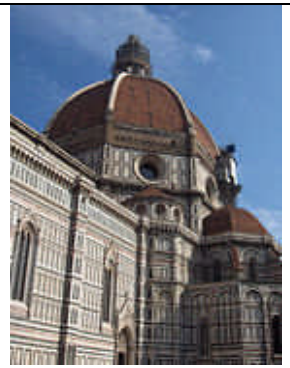
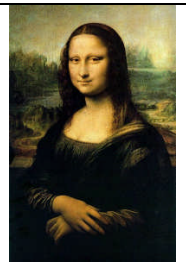
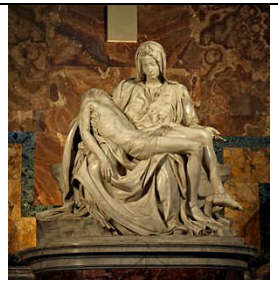
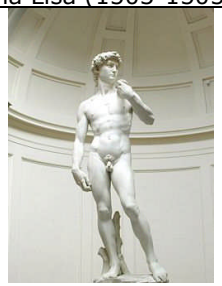
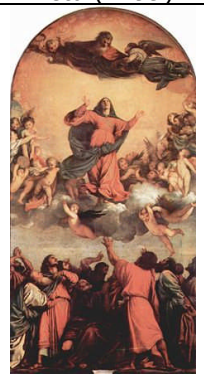
Ambrogio Lorenzetti • 1290-1348 • Italian painter from the Sienese school, the style being more conservative, close to decorative style of Gothic art • His elder brother is Pietro Lorenzetti • Helped introduce naturalism to Sienese art • Foreshadowed the art of the Renaissance	 *Good government, bad government* (1328)	
Giotto di Bondone • Italian painter and architect who contributed to the Italian Renaissance • 1267 – 1337 • Trained at the Cimabue studio • Made decisive break from Byzantine art • Return to the simplicity of primitive Christianity and expression of reality • **Narrative art**, special attention to nature, concrete details and expression of emotions • **Introduction of the modern painting** • His masterwork is the decoration of the Scrogveni Chapel in Padua, Italy – an early Renaissance masterpiece	 *Adoration of the Magi*	 *The Kiss of Judas*
Masaccio • 1401-1428 • First to use scientific perspective in painting, e.g. vanishing point • 1401-1428 • His frescoes are early examples of Humanism • Moved away from Gothic and Byzantine styles • Influence the artists of the Italian Renaissance • Presented art in a more natural manner Contemporaries: Filippo Brunelleschi, Donatello	 *The Holy Trinity*, 1428	 *The Tribute Money*, part of the fresco at the Brancacci Chapel in Florence

Filippo Brunelleschi • 1377-1446 • Foremost architect and master goldsmith of the Italian Renaissance • Designed churches, • Drew the first known one-point linear perspective picture which revolutionized painting – naturalistic style • Important Renaissance architecture include the Basicila di San Lorenzo di Firenze (1419-1489s and Santo Spirito di Firenze (1441-1481)	 Dome of the Santa Maria del Fiore	
Sandro Botticelli • 1444-1510 • Italian painter of Early Renaissance • Favourite painter of the Medici family • Painted three biblical frescoes of the Sistine Chapel as requested by Pope Sixtus IV, which brought the artist fame	 The Birth of Venus (1482-86)	 Primavera (1478)
Pietro Perugino • 1446-1524 • Credited with painting qualities related to High Renaissance • Early Italian practitioner of oil painting • Worked on the Sistine Chapel Contemporaries: Leornado Da Vinci, Michelangelo	 The Delivery of the Keys, frecoes, Sistine Chapel (1481-2)	 Marriage of the Virgin (1500-1504)

Leonardo Da Vinci • 1452-1519 • Italian Renaissance painter, sculptor, architect, musician, engineer and scientist • An example of the male artist genius	 The Last Supper (1498)	 Mona Lisa (1503-1505/7)
Michelangelo • 1475-1564 • Italian Renaissance painter, sculpture, architect, poet and engineer • Famous for his work on the Sistine Chapel, depicting scenes from Genesis and the Last Judgment	 Pieta (1499)	 David (1504)
Titian • 1485-1576 • Leader of the 16th century Venetian school of Italian Renaissance • Famous for his portraits, landscapes, religious and mythological paintings • His portrait of Emperor Charles V launched a new genre of equestrian portraits Contemporaries: Giorgione, Bellini, Lorenzo Lotto,	 *Assunta* (1516-1518)	 Portrait of Emperor Charles V (1548)

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<td>Raphael
• 1483-1520
• Painter and architect of the Florentine school
• One of the finest draftsmen in Italian Renaissance
• Main patrons were Pope Julius II & Leo X
• Characteristics of his paintings include pyramid composition, use of chiaroscuro, and sfumato (extremely fine, soft shading instead of line to delineate forms and features)
• Major church commission – Raphael Cartoons, tapestries with scenes from the Bible

Contemporaries: Michelangelo, Leonardo Da Vinci

Phrygian Sibyl</td>
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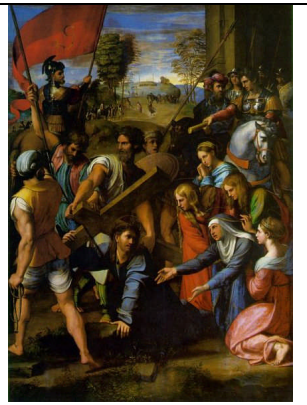
Galatea (1512)</td>
<td> 
Il Spasimo (1516-1517)</td>
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<td>Albrecht Durer
• 1471-1528
• German painter, engraver, mathematician
• Huge influence on artists in the following generations, especially in printmaking
• His work reflected the apocalyptic spirit of his time – famine, plague, social & religious turmoil</td>
<td>
Four Horsemen of the Apocalypse (1497-98), woodcut</td>
<td>
Melencolia I (1514), engraving</td>
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Perspective

- Brunelleschi and Masaccio was among the first to use perspective in painting
- Became an obsession with 15th century Italian painters in creating depth of field
- Revolutionized the way paintings are created, different from Gothic and Byzantine art
- Sparked re-discovery of the appeal of classical architecture

Greco-Roman Heritage/ Classical Antiquity

- Began with Roman occupation of Greece in 146BC
- Combination of Roman and Hellenistic cultures
- Trade flourished between city states
- Origins and usage of alphabet
- Ended with fall of Western Roman Empire in 5th century AD
- Followed by Middle Ages (5th – 16th century AD) and Italian Renaissance (late 14th century AD to 1600)

Italian Renaissance

- Began in Florence, Italy (late 14th century AD to 1600) and gradually spread to the rest of Europe
- Inspired by Greco-Roman heritage/classical antiquity
- Known for cultural, scientific, political achievements

Renaissance Humanism

- European intellectual movement that began in Florence at the end of the 14th century
- Developed from the rediscovery of Latin and Greek ancient text by European scholars
- Focus on reason and use of the senses in order to discover 'truth', or 'philosophy of life'
- Humanistic curriculum includes - comprising grammar, rhetoric, moral philosophy, poetry and history as studied via classical authors
- Encouraged a sense of individualism

Patronage

- Important aspect of art history in different cultures around the world since ancient times
- Rulers, nobles, and wealthy people used patronage of the arts to endorse their political ambitions, social positions, and prestige.
- Important in the creation of religious art. E.g. The Roman Catholic Church and Protestant groups sponsored art and architecture as seen in churches, cathedrals, paintings, sculpture and handicrafts

- After the rise of bourgeois and capitalist social reforms in 19th century, the patronage came in the form of publicly-supported system of museums, theatres, mass audiences, etc.

Reformation

- Started by Martin Luther, a German monk in 1517 as an attempt to reform the Roman Catholic church
- Rejection of Roman Catholic (papal) authority and fundamental Roman Catholic doctrines
- Foundation for Protestantism

17th Century Europe

Mannerism • 1520 - 1600 • artwork characterized by lack of renewal of expression, by imitation and repetition of Renaissance masters • search for greatest refinement and elegance, subtle and simple, anti-classical • Corregio, Bronzino, Parmigianino, Orazio Gentileschi, Artemisia Gentileschi	 *The Mystic Marriage of St. Catherine* (1520), Antonio de Correggio	 *A Portrait of Bia de Medici*, (1542) Agnolo Bronzino
Baroque • In art & architecture, a style developed in Europe, England, and the Americas during 17th & early 18th century • Characterized by emphasis on unity among the arts, technical brilliance and harmony • In painting, sculpture & architecture – new spatial relationships, spectacular visual effects, highly developed naturalistic illusionism, highlight by dramatic lighting effects which creates a powerful sense of theatricality, energy and movement of forms	Baroque Sculpture • Sculptors combined different materials within a single work • E.g. Giovanni Bernini's St Theresa from Cornaro Chapel • Sculptures tend to be set within elaborate architectural settings, spilling out of their niches or	

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- Baroque architecture inspired by sculpture

Baroque Painting

- Painters and sculptors of this era expanded on the naturalistic tradition reestablished during Renaissance
- Apart from religious paintings, history paintings, allegories and portraits, artists like Claude Lorrain, Jacob van Ruisdael, Willem Kalf and Jan Vermeer included landscapes, still life and genre scenes
- Diego Velazquez and Vermeer painted interior spaces while Caravaggio, Rembrandt and Rubens depicted religious ecstasy, physical sensuality or individual psychology in their paintings
- Heightened sense of drama through manipulation of colours

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<td>floating upward toward heaven – dynamic composition</td>
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Giovanni Bernini

- Baroque sculptor and architect of 17th century Rome
- Dominant figure in Italian Baroque
- Uses white and coloured marbles with bronze stucco
- Architect of St Peter's Basilica
- Famous for his palaces, fountains and marble portraiture

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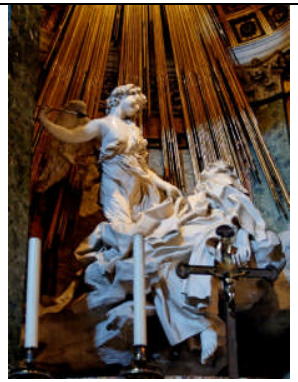
<td> 
Ecstasy of St Theresa (1647-1652)</td>
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Apollo & Daphne (1622-25)

Palazzo Chigi, seat of Italian government (1562-1580)</td>
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	 Fountain of the Four Rivers (1651)	
Caravaggio • 1571-1610 • His style is radical naturalism, close physical observation, dramatic, theatrical, use of contrasting light and shadow (chiaroscuro) • His art inspired baroque sensibility • Highly successful when alive • Inspired the Caravaggistic style, admired by contemporaries such as Orazio Gentileschi and his daughter Artemisia Gentileschi, Vermeer, Rembrandt and Velazquez Caravaggistic style/ Caravaggisti • Use of tenebrism & chiaroscuro, high contrast between light and dark • High drama and psychological realism, at times, vulgar subject matter • Close physical observation Chiaroscuro • Refers to bold contrast affecting a whole composition • Painting effect which uses light to achieve a sense of volume in modeling 3D subjects such as human body • Used to describe similar effect in cinema & photography Tenebrism	 *The Taking of Christ* (1602) *Sacred love versus profane love* (1602-03) Giovanni Baglione	 *Judith beheading Holofernes* (1598-99)

• Dramatic illumination, violent contrast between light and dark • Heightened form of chiaroscuro popularized by Caravaggio • The difference between tenebrism and chiaroscuro is perhaps best expressed by German art historian Rudolf Wittkower: "With Caravaggio light isolates; it creates neither space nor atmosphere. Darkness in his pictures is something negative; darkness is where light is not, and it is for this reason that light strikes upon his figures and objects as upon solid, impenetrable forms, and does not dissolve them, as happens in the work of Titian, Tintoretto and Rembrandt."		
Orazio Gentileschi • 1563-1639 • Moved to Rome in late 1570s or early 1580s, associated with landscape painter Agostino Tassi. • Executed figures for landscape backgrounds at Palazzo Rospigliosi • Mainly influenced by Caravaggio • After Caravaggio's flee from Rome, he developed a more personal Tuscan lyricism, characterized by lighter colours and precise details • Starting 1626, worked for Charles I of England where he remained for the rest of his life • Died 1639 in London	 *The Lute Player* (1626)	 *Madonna with Child* (1610)
Artemisia Gentileschi • 1597-1652 • Daughter of Orazio Gentileschi • Studied under Agostino Tassi, her father's collaborator, who was convicted of raping her as a teenager in 1612 • Well-known for her chiaroscuro technique • First woman admitted to the Academy of Drawing in Florence – 1616 • In England, she was in great demand as a portraitist • One of first female artists to paint historical and religious paintings • Highly successful in Florence, England • Contemporary female painters of her time: Sofonisba		

Anguissola, Lavinia Fontana, Fede Galizia • Her life story has inspired a 1988 play called The Heidi Chronicles, a novel "Passion of Artemisia", and a 1997 film "Artemisia" Self-portrait (1630s)	*Judith slaying Holofernes* (1614-20)	*Susanna and the Elders* (1610), her first work
Rembrandt • 1606-69 • Prolific Dutch painter, printmaker and draftman, greatest master of Dutch school, one of the greatest in European art history • Produced work in portraiture, landscape and narrative painting • Masterful interpreter of biblical and mythological stories • Utilized chiaroscuro in a very personal style, understood classic iconography • Teacher of every important Dutch painter of his time • His motto on art is to seek: "the greatest and most natural movement", melds earthly and spiritual elements in his works • Skilled at representing emotions, attention to details without being rigid	 *Saskia* (1635)	 *The Abduction of Europa* (1632)

Vermeer • Baptized 1632 - 1675 • Dutch Baroque painter who specialized in domestic interior of ordinary life • Used pointille, a decorative technique for his work • Might have used camera obscura in order to get precise positioning for his compositions • Used very expensive material such as pigment lapis lazuli and natural ultramarine (brilliant blue colours) • Influenced by Carel Fabritius, Caravaggio, Dirck van Baburen	 Girl with a Pearl Earring (1665) "Mona Lisa of the North"	 Milkmaid (1658-1660)
Peter Paul Rubens • 1577-1640, born in Germany • Prolific 17th century Flemish and European painter • Well-known for his Counter-Reformation altarpieces, portraits, landscapes, and history paintings of mythological subjects • His is a vibrant Baroque style emphasizing movement, colour and sensuality • Classically educated humanist scholar, art collector and diplomat • Last great figure of the Renaissance and first master of the Baroque	 *Hippopotamus Hunt* (1616)	 Venus at the Mirror