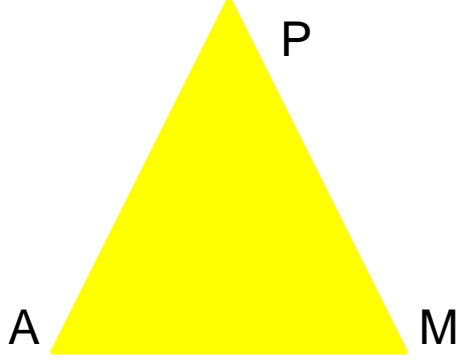


Chapter 18-1

Art of the 16th Century

Two Themes



In the South (Italy)

- PMA Pyramid
- Though masters in perspective, modeling, and anatomy, High Renaissance artists benefited from the experiments in these areas by Early Renaissance artists.
- The pyramid not only represents a strong foundation, but points to the pyramidal compositions favored by High Renaissance artists.

In the North (Flanders)

- “Best of Both Worlds—PMA + Consider the Nut.”
- “Best of both worlds” refers to combining the artistic sensibilities of the North and South
- the Northern use of texture and detail to create the illusion of realism with the Italian tradition of balanced forms and monumentality.
- Both Worlds- conflicts building between the two worlds of the Protestants and Catholics.

Europe during the 16th Century

- Time of transformation
 - Social, intellectual, religious
- Continual warfare
- Europeans exploring new lands
- Printing press creates an explosion of available books
 - People begin to read more and become more enlightened
- Travel becomes more common
- Popes begin acting more like princes, demanding money and use military force
- Artist status begins to change
 - Patrons pay more
 - Patrons give artist political status

Italy- Early 16th Century

- Tempera paint is out- oil is in!
- PMA
- 3 great artists
 - Leonardo Da Vinci
 - Michelangelo
 - Raphael



Artist: Leonardo

Title: *The Last Supper*

Medium: Wall painting: Tempera and oil on plaster

Size: 15'2" X 28'10" (4.6 X 8.8 m)

Date: 1495–98

Painted in a dining room of a monastery of Santa Maria in Milan

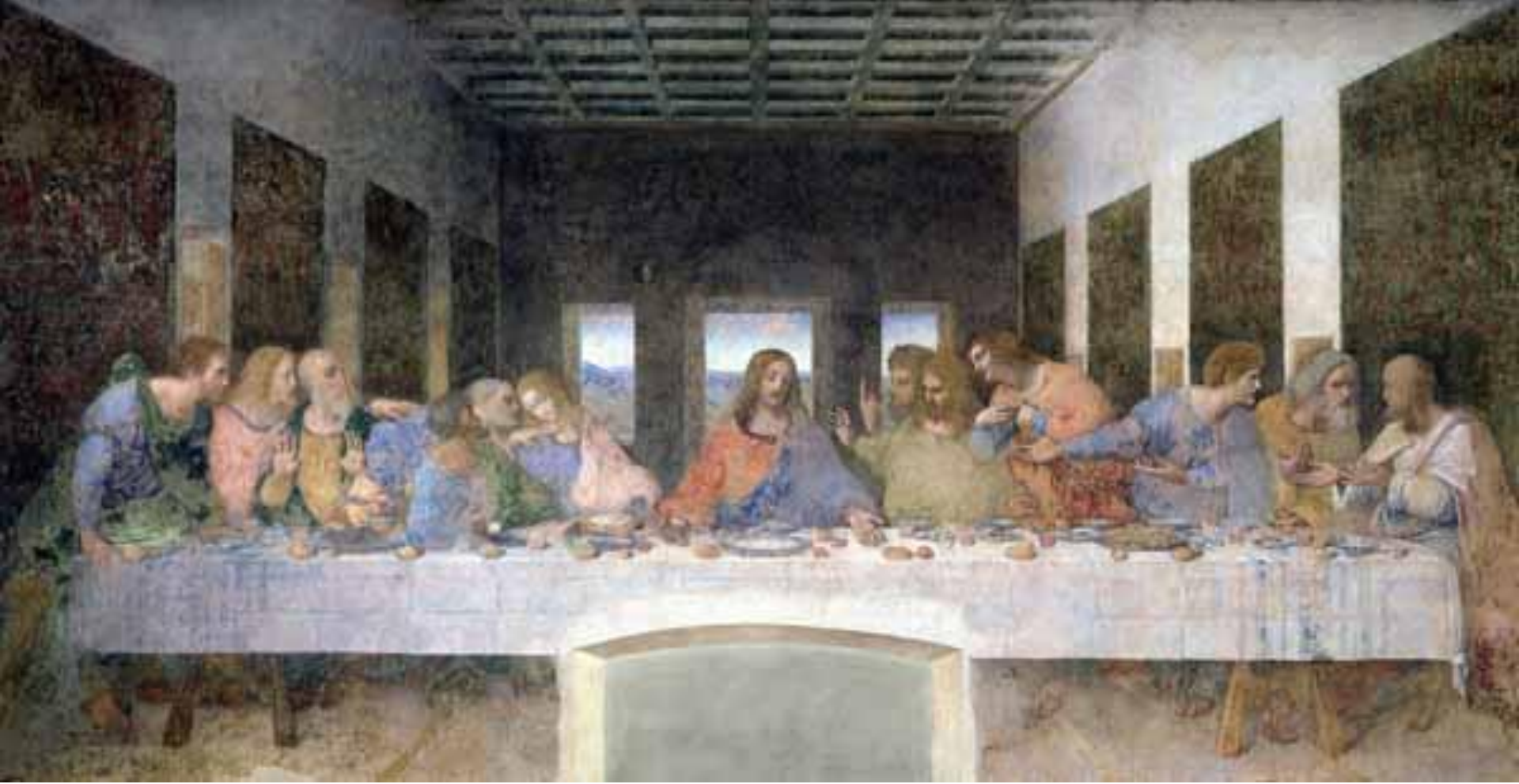
Figurative space defined by a coffered ceiling

Table is parallel to the picture plane-
spatial plane corresponding with the
actual surface of the painting

Almost stage like- one point
perspective (vanishing point behind
Jesus' head)

Focal Triangle





Disciples are grouped in 3's

Telling them one will betray them, judas clutches his money bag, and knocks over the salt

Putting Judas with John and Peter,

What's missing?

Artist: Leonardo

Title: *Virgin and Saint Anne with the Christ Child and the Young John the Baptist*

Medium: Charcoal heightened with white on brown paper

Size: 55½ X 41" (141.5 X 104.6 cm)

Date: c. 1500

Full-scale model called a **cartoon**

Creates the idea of a light source using a technique called **chiaroscuro**- use of extreme highlights and shadows (Italian for light-dark)

There is no a central focus but instead movement is created which draws your eye around the composition

Assumed to be completed and possibly was going to be given as a gift



Artist: Leonardo
Title: *Vitruvian Man*
Medium: Ink
Size: 13½ X 9 ⅝" (34.3 X 24.5 cm)
Date: c. 1490

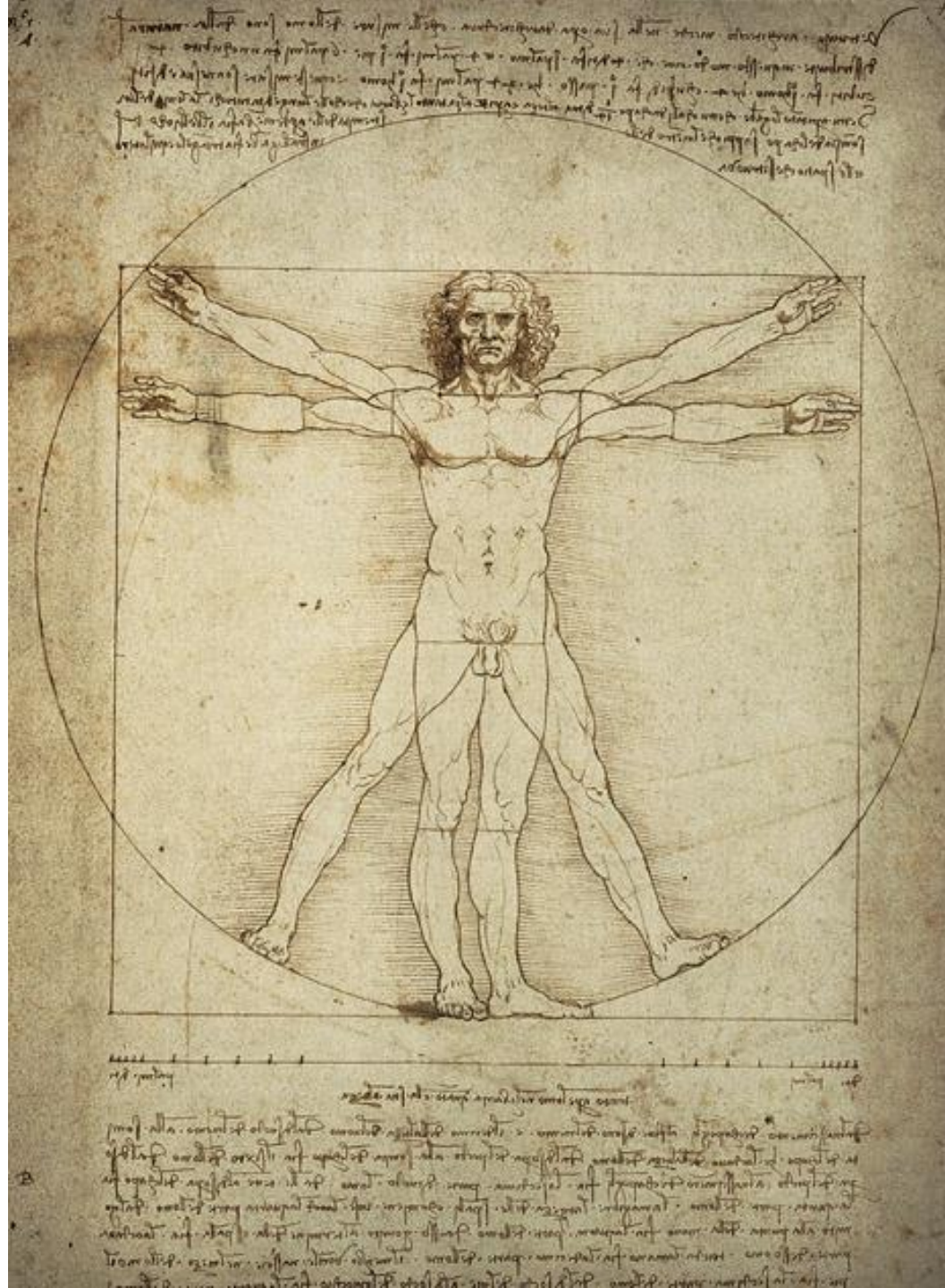
Recognized symbol today

It is accompanied by notes based on the work of the famed architect, Vitruvius.

called the **Canon of Proportions** or, less often, **Proportions of Man**

The circle and square image overlaid on top of each other to form one image.

True Renaissance Man- cadaver work to find the true ideal proportions



Artist: Leonardo

Title: *Mona Lisa*

Medium: Oil on wood panel

Size: 30¼ X 21" (77 X 53 cm)

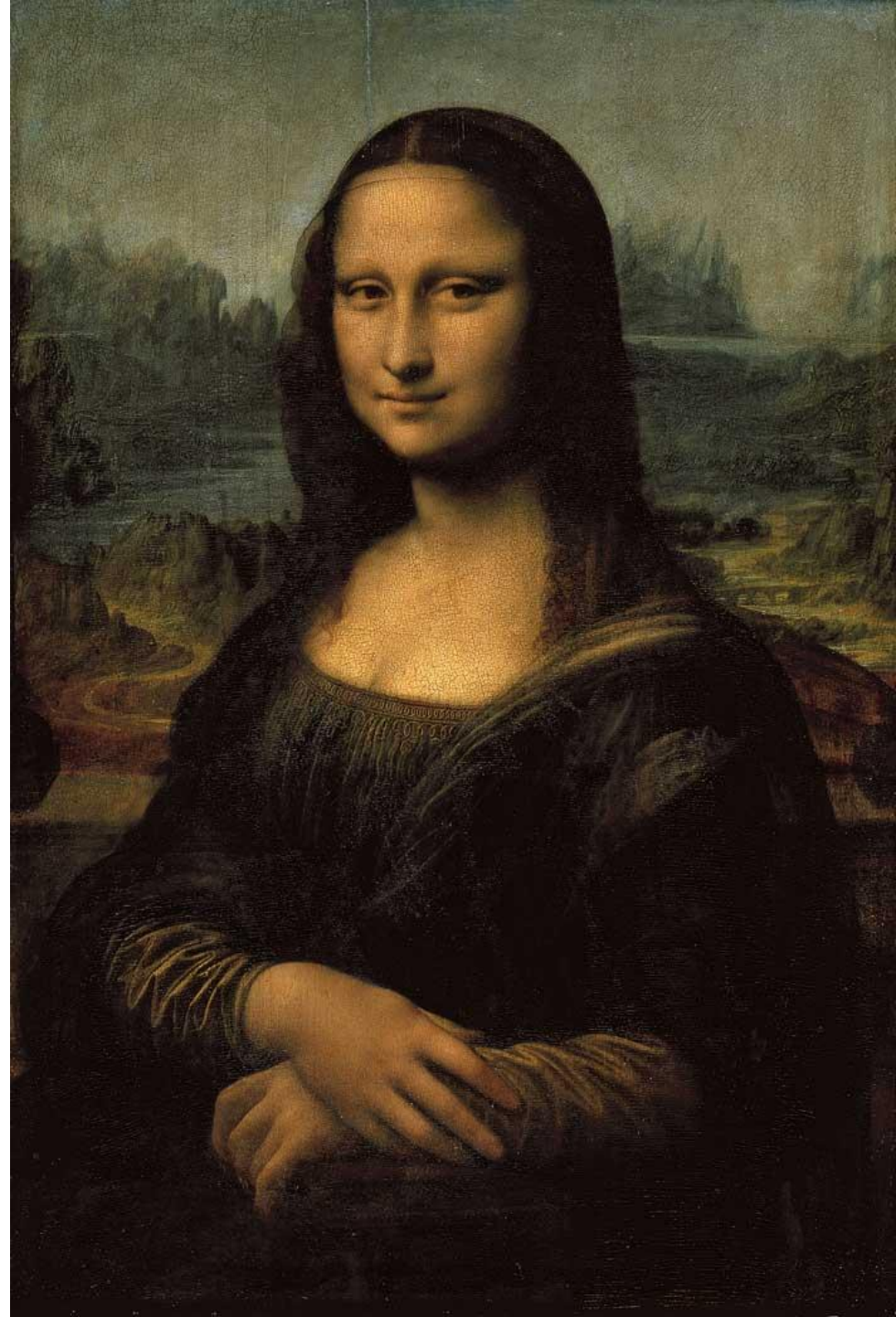
Date: c. 1503

- Lisa is not into jewelry or frills, preferring a more natural look.

- **Sfumato** is the famous invention of Da Vinci - light and shade that allow one form to blend in with another leaving something to the imagination. He did this to the corners of Mona Lisa's mouth and eyes which explains why she may look different and different times.

- **Chiaroscuro** the distribution of light and shade in a picture

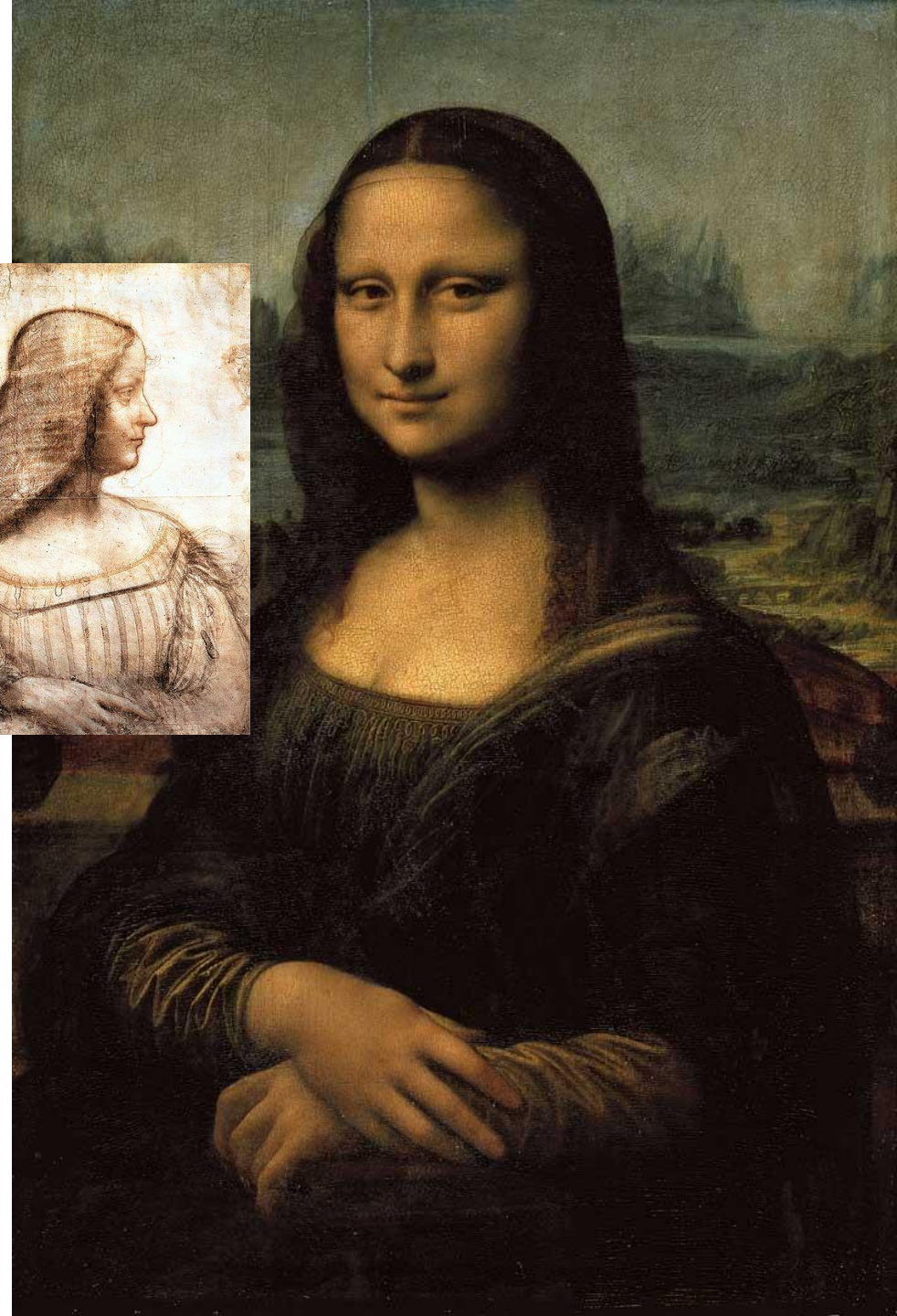
- Lots of Controversy surrounding the piece of Art



Theories:

Although the sitter has traditionally been identified as Lisa del Giocondo, a lack of definitive evidence has long fueled alternative theories

- ✓ Artist as a women
- ✓ Mary Magdalene
- ✓ Jesus as a women
- ✓ Isabella d'Este , who was a friend of Leonardo's
- ✓ SHE IS PREGNANT??!!



Picture has been:

- Stolen in 1911- returned 1913
- Got a rock thrown at it
- Shot at
- Even had a mug thrown at it in 2009

Artist: Raphael
Title: *The Small Cowper Madonna*
Medium: Oil on wood panel
Size: 23³/₈ X 17³/₈" (59.5 X 44.1 cm)
Date: c. 1505

Virgin's has a graceful turn of the head and wistful expression.

both figures look out to the viewer

The figures' interlocked gestures reveal another and more important source of inspiration—who?.

thought that Raphael painted this as a wedding present for someone.

sheer translucent ribbon elegantly flowing across the top of her dress and behind her head. The faintest golden halo miraculously surrounds her head.

structure stands at the end of a long path, which one could presume to be a Catholic church

