Chapter 18-3

Art of the 16th Century
Artist: Donato Bramante  
Title: Tempietto, Church of San Pietro In Montorio  
Date: 1502–10; dome and lantern were restored in the 17th century  
Source/ Museum: Rome  

Created this shrine over the spot in which St. Peter is believed to have been crucified

“Little Temple”

Doric columns and frieze

Tall drum, circular walls, hemispheric dome

Deep wall niches create a contrast of light and shadow
Artist: Antonio da Sangallo the Younger and Michelangelo  
Title: Palazzo Farnese, Rome  
Date: 1517–50. Sangallo died in 1546, Michelangelo added the third floor and cornice  
Made the finest palace at the time in Rome, started with Sangallo the younger but when he died Michelangelo took over the project: who enhanced the portal, and increase the 3rd floor story added cornice and enhanced the courtyard.  
FLAG?!
**Artist:** Giulio Romano  
**Title:** Courtyard Façade, Palazzo del Tè, Mantua  
**Date:** 1527–34

Romano is a follower of Raphael, build for enjoyment not as serious architecture, classical ideas and jokes, like lintels acting like arches. Precursor to *mannerism*

More party space then living space, Interior space devoted to 2 things, love of the gods (cupid and psyche) the other is....
**Artist:** Giulio Romano  
**Title:** Fall of The Giants  
**Medium:** Fresco  
**Date:** 1530–32  
**Source/ Museum:** In the Sala dei Giganti, Palazzo del Tè, Mantua

Trompe l’oeil- is an art technique involving extremely realistic imagery in order to create the optical illusion that the depicted objects appear in three dimensions.

Created a dynamic scene of the gods defeating the giants

Architecture appears to crumple under the weight of the approaching war.

The floor only increases the pull to have the view walk around the room
Artist: Correggio  
Title: Assumption of The Virgin  
Medium: Fresco  
Size: Diameter of base of dome approx. 36' (11 m)  
Date: c. 1526–30  
Source/ Museum: In main dome, interior, Parma Cathedral, Italy  
Trompe l’oeil...recall what?  

Brief but public career.  

Figure work inspired by da vinci, soft modeling and sfumato effect,  

Architecture of the dome seems to dissolve as the virgin is sucked into a vortex leading her upward
Artist: Giorgione
Title: *The Tempest*
Medium: Oil on canvas
Size: 32 X 28¾" (82 X 73 cm)
Date: c. 1506

Giorgione most famous work

Known for focusing on the landscapes rather than the characters

Nude women except for a long cloth, she is more motherly than exotic

German mercenary seems to stop and stare before continuing on his journey.
Artist: Titian
Title: *The Pastoral Concert, or Allegory on the Invention of Pastoral Poetry*
Medium: Oil on canvas
Size: 41¼ X 54¾" (105 X 136.5 cm)
Date: c. 1510

Painting is a landscape, with figures in it

2 men one musician, 2 females, both nude

Cloth does hide nudity But draw attention to it

Creates a mood instead Of a main focus

Like poetry. It is constantly Being reinterpreted
Artist: Titian  
Title: Pesaro Madonna  
Medium: Oil on canvas  
Size: 16' X 8'10" (4.9 X 2.7 m)  
Date: 1519–26  

Asymmetrical design, creates movement up

Virgin and child on a throne at their feet sits who??? How do you know?

Pesaro family members kneel.

St. Maurice carries the pope coat of arms and hides a Turkish soldier to symbolize?

Putti play in the clouds with a cross

LIGHT SOURCE!
Artist: Titian
Title: Venus of Urbino
Medium: Oil on canvas
Size: 3'11" X 5'5" (1.19 X 1.65 m)
Date: c. 1538

Made for the male courtesans, for the man’s club

She is more like a real woman then a mythological venus

Her look is provocative but domestic

FIDO

Women in the background gather her clothes

Why would she have been painted on a white blank?
2 reason
Artist: Titian
Title: Isabella D’Este
Medium: Oil on canvas
Size: 40⅞ X 25 3/16" (102 X 64.1 cm)
Date: 1534–36

In her 60’s when this was painted

Artist referred to an earlier work, and added her maturity, confidence, and strength to it

She was a famous art patron, and true renaissance women

Her motto was “Neither Hope nor Fear”

Some of her artists: Titian, Botticelli, Mantegna, Perugino, Correggio,
Germany
Artist: Tilman Riemenschneider
Title: Altarpiece of the Holy Blood (wings open)
Medium: Limewood, glass
Size: height of tallest figure 39" (99.1 cm) height of altar 29'6" (9 m)
Date: c. 1499–1505

About 30 feet tall,

Main section is the last supper, Jesus is offset with Judas in the Middle, John is depicted asleep at Jesus' side.

One figure points to the predella, which is the platform or step on which an altar stands

Figures have big heads, baggy eyes, and elaborate hair treatments
Artist: Tilman Riemenschneider
Title: *Altarpiece of the Holy Blood* (wings open)
Medium: Limewood, glass
Size: height of tallest figure 39" (99.1 cm) height of altar 29'6" (9 m)
Date: c. 1499–1505
Artist: Veit Stoss
Title: Annunciation and Virgin of The Rosary
Medium: Painted and gilt limewood
Size: 12'2" X 10'6" (3.71 X 3.20 m)
Date: 1517–18

One of the loveist images in german art

An expressive carving with lots of detail

Angels hold up Mary and Gabriel

Roses make up the wreath and symbolize the Rosary

Images of the Joys of Mary also adorn the wreath

God and a dove are also present for the annunciation
Artist: Nikolaus Hagenauer
Title: Saint Anthony Enthroned Between Saints Augustine and Jerome, Shrine of the Isenheim Altarpiece (open, showing Grünewald wings)
Medium: Painted and gilt limewood
Size: center panel 9'9½" X 10'9" (2.98 X 3.28 m) predella 2'5½" X 11'2" (0.75 X 3.4 m) Wings 8'2½" X 3'½" (2.49 X 0.93 m)
Date: c. 1500. Predella: Christ and the Apostles. Wings Saint Anthony and Saint Paul (left); The Temptation of Saint Anthony (right). 1510–15

Placed in a hospital to cure skin diseases

Last supper depicted underneath the 3 main images

Saint Anthony, Augustine, and Jerome

Very big!
Artist: Matthias Grünewald
Title: Isenheim Altarpiece (closed)
Medium: Oil on wood panel
Size: center panels 9'9½" X 10'9" (2.97 X 3.28 m) overall; each wing 8'2½" X 3½" (2.49 X 0.93 m)
predella 2'5½" X 11'2" (0.75 X 3.4 m)
Date: c. 1510–15. Date 1515 on ointment jar

This was painted to protect the Hagenauer shrine

Painted one set of fixed wings and one set of movable ones

Closed-shocking crucifixion scene

Lamentation scene below

Trompe-l'oeil of saints Sebastian and Anthony Abbot
Artist: Matthias Grünewald
Title: Isenheim Altarpiece (first opening)
Medium: Oil on wood panel
Size: center panels 9'9½" X 10'9" (2.97 X 3.28 m) overall; each wing 8'2½" X 3½" (2.49 X 0.92 m)
Date: c. 1510–15

When open-Annunciation, Nativity, and resurrection.
Light, bright, and beautiful…vivid colors of Joy
Unlike other renaissance painter the aim was to the heart not the mind

Lots of symbols…