Chapter 18-4

Art of the 16th Century
Artist: Albrecht Dürer
Title: Self-Portrait
Medium: Oil on wood panel
Size: 26¼ X 19¼" (66.3 X 49 cm)
Date: 1500

One of 18 kids
Was self-absorbed and difficult as Michelangelo

The triangle symbol

Unlike most self-portraits he is full on front, meeting the views eyes, staring back like an icon

He is letting his hair down and is suggesting the similarities between himself and Jesus.... Arrogant
Artist: Albrecht Dürer  
Title: Four Horsemen of the Apocalypse  
Medium: Woodcut  
Size: 15 ½ X 11⅞" (39.4 X 28.3 cm)  
Date: 1497–98

Made his money on engravings,  
Apocalypse was a common theme during the time  

Revelation 6:1-8  
A crowned rider, armed with bow and white horse (Conquest)  
A rider with a sword on a red horse (war)  
A rider with a set of scales, on black horse (Plague and Famine)  
A rider on a sickly pale horse (death)  

Inspired and admired who?
Artist: Albrecht Dürer
Title: Adam and Eve
Medium: Engraving
Size: 9⅞ X 7⅝" (25.1 X 19.4 cm)
Date: 1504

First identified use of the ancient Greek cannon of ideal proportions

Melancholy elk, choleric cat, phlegmatic (unemotional and stolidly calm disposition) ox, sensual rabbit

Mouse = Satan

Parrot is false wisdom

Signed name on tree sign
Artist: Albrecht Dürer
Title: Melencolia I
Medium: Engraving
Size: 9⅜ X 7½" (23.8 X 18.9 cm)
Date: 1514

After returning from a trip to Italy
Durer felt Melancholy at what he has seen so he created this image
Created a super natural figure caught in a mental battle and listlessness.
That man is surround by tools and symbols of the arts
The work reflects the oncoming religious turmoil and social upheaval
Artist: Albrecht Dürer
Title: Four Apostles
Medium: Oil on wood panel
Size: each panel 7'½" X 2'6" (2.15 X 0.76 m)
Date: 1526

Admired the writings of Martin Luther

Shows the apostles in a John, Peter, Paul, and Luke in a protestant arrangement

Peter shrinks behind the young John

Mark is nearly hidden behind Paul

Created to say protestant art was possible
Artist: Albrecht Altdorfer
Title: Danube Landscape
Medium: Oil on vellum on wood panel
Size: 12 X 8½" (30.5 X 22.2 cm)
Date: c. 1525

Landscape was an important new category (with or without figures)

Very picturesque and poetic

Low mountains, graceful pines lacey like foliage

Erie blue clouds fill most of the landscape
Later 16\textsuperscript{th} Century Italy
Artist: Michelangelo  
Title: Saint Peter's Basilica. View From the West  
Date: c. 1546–64; dome completed 1590 by Giacomo della Porta; lantern 1590–93  

1546 Michelangelo (71) appointed to work on St. Peter’s, dealt directly with the pope  

Ripped down some of the previous work that was done and returned to a central plan  

Despite renovations and reconstructions, his design can still be seen in the contrasting angles and curves  

Hemispheric pieces and blind windows are also attributed to him  

Dome added by Giacomo della Porta
http://www.youtube.com/watch?v=r3Ax937YV0
Artist: Giacomo della Porta  
Title: Façade of the Church of Il Gesù, Rome  
Date: c. 1573–84

Is this renaissance architecture?

Why?

Cartouche- A structure or figure, often in the shape of an oval shield or oblong scroll, used as an architectural or graphic ornament.
Artist: Michelangelo  
Title: Last Judgment, Sistine Chapel  
Medium: Fresco  
Size: 48 X 44' (14.6 X 13.4 m)  
Date: 1536–41 (cleaning finished 1994)

Later in life he became deeply religious and devoted himself to only religious works.

Saved separated from the damned.

Shrinking virgin?

Saint Bartholomew

What do you see?

Dark patch??
Artist: Michelangelo
Title: Pietà (known as the Rondanini Pietà)
Medium: Marble
Size: height 5'3 3/8" (1.61 m)
Date: 1559–64

Final artistic expression of a lonely, physically enable hands of the artist

Was working on it 6 days before his death

He abandoned the ideals of his youth and created forms that mirrored the tension of the people in Europe

Virgin seems to carry her dead son upward to heaven
Artist: Titian (finished by Palma Giovane)
Title: Pietà
Medium: Oil on canvas
Size: 11'6" X 12'9" (3.5 X 3.9 m)
Date: c. 1570–76

Titan late work sought the essence of form and idea, not perfection of his early work.

In a monumental niche, beneath the virgin holds her son.

Titan painted himself as Saint Jerome.

Sweeping, confident brush strokes ….. Not refined.
MANNERISM!!!!

• is a period of European art that emerged from the later years of the Italian High Renaissance around 1520.
• It lasted until about 1580 in Italy, when a more Baroque style began to replace it, but Northern Mannerism continued into the early 17th century throughout much of Europe.
• Stylistically, Mannerism encompasses a variety of approaches influenced by, and reacting to, the harmonious ideals.
• Mannerism is notable for its intellectual sophistication as well as its artificial (as opposed to naturalistic) qualities.
• The definition of Mannerism: continues to be the subject of debate among art historians.
Artist: Pontormo
Title: *Entombment*
Medium: Oil and tempera on wood panel
Size: 10'3" X 6'4" (3.1 X 1.9 m)
Date: 1525–28

In the Capponi Chapel

Bareground cloudy sky give sense of space

Some figures press into the foreground

Some seem to levitate or stand on smooth boulders

Mood expressed in odd poses dramatic shapes and in interesting color combinations

Blue and pink are the major colors used with accents in olive,

Skin tight iridescent pink shirt of youth caring Christ
Artist: Parmigianino
Title: Madonna with the Long Neck
Medium: Oil on wood panel
Size: 7'1" X 4'4" (2.16 X 1.32 m)
Date: 1534–40

Left unfinished due to his death

Massive legs and lower torso, narrow shoulders and long neck

Long fingers

Sleeping child is like the pieta

St. Jerome unrolls a scroll in the background

Column doesn’t seem to have a purpose

Challenges viewers intellect and has a strange appeal

http://www.youtube.com/watch?v=sulUUGdNyWk
Artist: Bronzino
Title: Portrait of a Young Man
Medium: Oil on wood panel
Size: 37 ½ X 29½" (95.5 X 74.9 cm)
Date: c 1540–45

Nickname” Copper- Colored”

Pontormo’s assistant

Medici court painter
Known for his courtly mannerism paintings

Characteristics???
   how does he appear?

Main believe that the portrait reflects the carved masks around it
Artist: Bronzino
Title: Allegory with Venus and Cupid
Medium: Oil on panel
Size: 57 ½ X 46"
Date: Mid-1540s

Strangest painting of the 16th century

7 figures, 2 masks, and a dove

Disturbingly erotic- lots of allegorical figures

Jest, Folly, and Playfulness
Old-Man could be cronos or father time
Truth pulls back the curtain
Monster is Inconstancy and Fraud
Jealousy and Envy pulls hair (if male it is pain

Allegory of the impossibility of constant love and the folly of lovers over time
Artist: Benvenuto Cellini
Title: Saltcellar of King Francis I of France
Medium: Gold and enamel
Size: 10 ½ X 13⅜" (26.67 X 33.34 cm)
Date: 1540–43

Salt and Pepper
Neptune is salt
Earth is pepper- which is derived from plants
Mirrored poses
Long fingers, elegant bodies, and small heads are characteristics of Mannerism
Artist: Giovanni da Bologna (Giambologna)
Title: Astronomy, or Venus Urania
Medium: Bronze gilt
Size: height 15 ¼" (38.8 cm)
Date: c. 1573

One of many cast

Spread mannerism north

Influences include Michelangelo

Venus is in a complex pose twisting her features to the limit

Intricate details

Mannerism how?
Artist: Lavinia Fontana
Title: Noli Me Tangere
Medium: Oil on canvas
Size: 47 ⅜ X 36 ⅝" (120.3 X 93 cm)
Date: 1581

Learned to paint from her father, who is a follower of Raphael

Christ reveling himself before his ascension to Mary Magdalene

Husband…

Title means “don’t touch me” in Latin

One first look she saw him as a gardener

Became a painter in the papal court in Rome in 1603

1611 honored for her work
At first glance you focus on the architecture.

Then you notice Jesus, then everything else.

Suppose to be the feast of Simon, church made him re-title to the feast in the house of Levi (a tax collector).

Parrot, shagging dog, and soldiers.
Artist: Tintoretto
Title: The Last Supper
Medium: Oil on canvas
Size: 12' X 18'8" (3.7 X 5.7 m)
Date: 1592–94

Painted for a church (next slide), corner view (odd)
Architectural elements? Vanishing point?
3 types of people, apostles, servants, and angels
2 light sources, Chiaroscuro
Eucharist emphasis, slashing brush strokes
Artist: Palladio
Title: Church of San Giorgio Maggiore, Venice
Date: Plan 1565; construction 1565–80; façade, 1597–1610; campanile 1791

Died before church was finished but they followed his plans

Harmonious and symmetrical

Façade looks like 2 separate churches

Very Classical

Architectural elements?

Influences?
Title: Nave, Church of San Giorgio Maggiore, Venice

Date: Begun 1566

Barrel vaulting

Pendentive dome

Clusters of engaged Columned

Cornice like details

Clerestory in drum of dome

No gallery

Very white and bright
**Artist:** Palladio  
**Title:** Villa Rotonda (Villa Capra), Vicenza  
**Date:** Begun, 1560s

Ionic order

Wide stair case

Square with same faced on all 4 sides

Circle with in a square idea

Very like what building?  

Influences??