

16 and 17

16th Century Italian Renaissance – High Renaissance

- I. Leonardo da Vinci – Embryo in Womb – 1510
 - a. Trained in neoplatonic academy in Florence – Medici’s
 - b. Late 1480s – Medici family expelled from Florence
 - i. Fear of the end of the world in 1500
 - ii. Savonarola – Bonfire of the Vanities
 - c. View of the unborn fetus for the first time in the western world
- II. LdV – Last Supper – 1495
 - a. Eating hall in monastery
 - b. Arguably most famous painting
 - c. Portrays the Prototype for Eucharist
 - d. Fresco
 - e. Combines panel painting and fresco painting – layer of gesso
 - f. Balance, symmetry, good taste, elegance, proportion, science
 - g. Equilateral triangle shape of Jesus
 - h. 3:4:12
 - i. 3 window = trinity
- III. LdV – Mona Lisa – 1505
 - a. Mystery behind her – fuzzy, hazy way of painting – sfumato “smoke”
 - b. Hands, face – highlighted; everything else is in shadows
 - c. In high fashion
- IV. Vatican Stanza – Raphael
 - a. “High Roman Renaissance” Rome is the center of culture
 - b. Medici Pope Leo – art patron
 - c. Painted the personal, private apartments of pope
- V. Raphael – School of Athens – 1510
 - a. Circular, tempidum shape
 - b. Balance, harmony, colors – sums up philosophy of Renaissance in Rome
 - c. Plato vs Aristotle
 - i. Plato – ideal, Apollo, arts
 - ii. Aristotle – ethics, Minerva, intellect
 - d. Followers are representative of thinkers and scientist of the Ancient world
- VI. Michelangelo – David – 1504
 - a. Marble
 - b. Trained in Florence, eventually moves to Rome
 - c. Made name as young artist in Florence
 - d. Idea of classical nudity becomes merged with Christianity
 - e. 18ft tall – self confidence, giant. Paw like hands, large head
 - i. meant to be looked up at, head assumes proper proportion from that view
 - f. humanism – humans center of universe
- VII. Michelangelo – Pieta – 1500
 - a. Marble

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- b. Detail – fold of cloth, veins, muscles in legs, anatomy
 - c. Pity, sorrow, emotion
 - d. Compared to the 15th century pieta- cartoonish
 - e. Worked for Pope Julius II
- VIII. Sistine Chapel Ceiling
- a. All images painted by Michelangelo – commissioned by Pope Julius II
 - b. Manipulated light and shadow
 - c. Images from old testament and Jews, according to philosophy of Plato
 - i. Three levels of knowledge – ignorance, opinion, knowledge
 - ii. Elementary region, emotions, thinking
 - d. Creation of man
 - i. Pope disguised as God
 - ii. Influenced by the Laocoon – Hellenistic art
- IX. Donato Bramante – Tempietto – Rome 1502
- a. In the Vatican “small temple”
 - b. Cross atop, looks like a Roman building
 - c. Revival of antique w/ function of a Christian church
- X. Michelangelo – St. Peter’s 1546 – 1564
- a. Already basilica at site – torn down
 - b. Popes buried there
 - c. Great dome – 500 ft high
 - i. 5x size of Duomo
 - d. central planned church, Roman basilica, like Pantheon
- XI. Andrea Palladio – Villa Rotonda – Vicenza, 1569
- a. Symmetry, balance, classical building
 - b. Central planned building with dome at center
- XII. Venice – Built on Pylons
- a. Art reflects Urban Intensity, hazy view
 - i. Titian- Pastoral Concert 1505
 - 1. Smokey, smooth, querro scurro
 - 2. Light and dark
 - 3. Women – muses
 - 4. Fascination with country side
 - ii. Titian – Venus of Urbino – 1539
 - 1. Sensual nude
 - 2. Defined by gentle shadow and light
 - 3. Freedom of 16th century