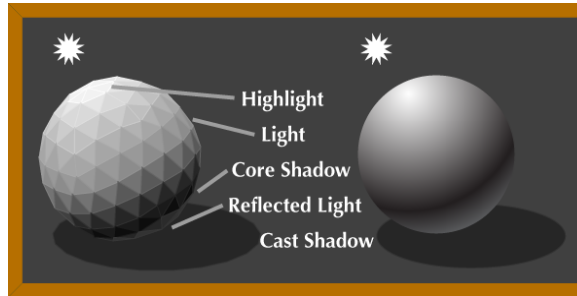
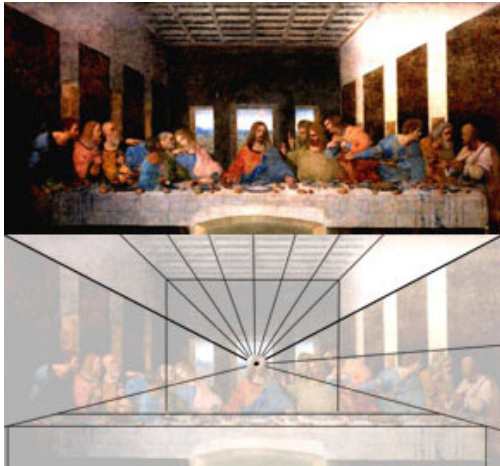
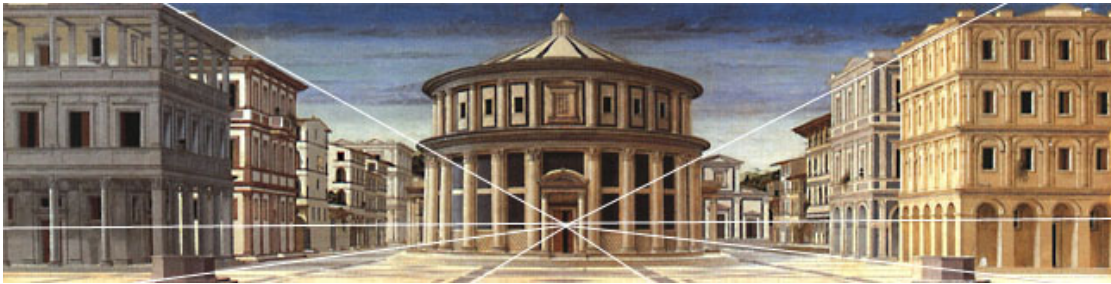


Characteristics of Italian Renaissance Art



Realism & Expression

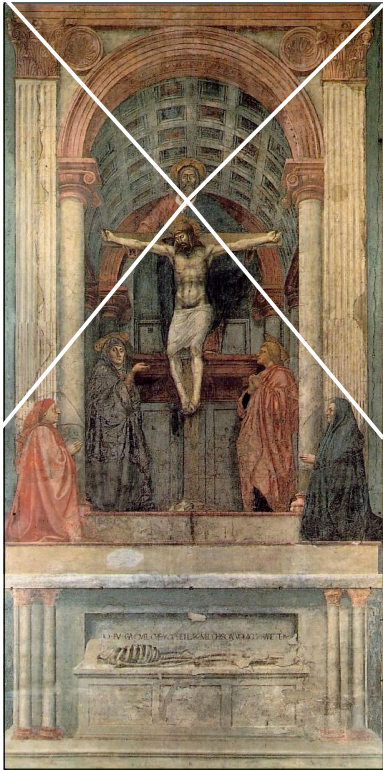
First nudes since classical times.



Expulsion from the Garden
Masaccio, 1427



Perspective



Most artists in Medieval Europe had never actually seen heaven, so the background was left to the imagination and the teachings of the church.

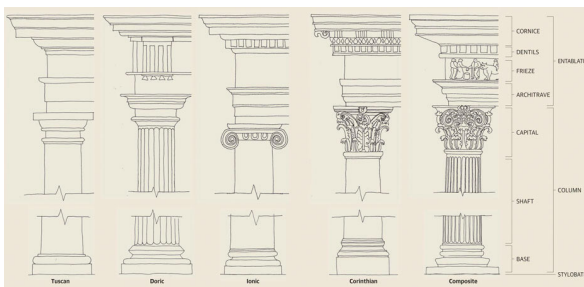
Perspective
Perspective!
Perspective!
Perspective!
Perspective!
Perspective!

When people became more interested in the world around them and the ideas of other people rather than heaven and the teachings of the Church, landscapes and buildings began to show up in paintings.

Renaissance painters needed to be able to translate the three-dimensional world around them onto the two-dimensional surface of a painting, called the "picture plane." The solution was "linear perspective," the idea that converging lines meet at a single vanishing point and all shapes get smaller in all directions with increasing distance from the eye.

Classicism

The first major revival of classicism occurred during the Renaissance.



Focus on the Individual

Sculptors, artists, and architects combined classical ideas with the humanists idea of emphasis on the individual.

Florentine sculptor
Donatello's *David*



Michelangelo's *David*
exemplifies the
idealistic human body
and the Renaissance
focus on the individual.



Use of Light and Shadowing

Chiaroscuro

the use of strong contrasts
between light and dark

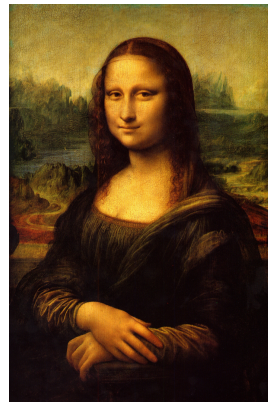


Artemisia Gentileschi
Judith Slaying Holofernes (1614–20)
Oil on canvas
Galleria degli Uffizi, Florence.

Sfumato

Sfumato means "to tone down" or
"to evaporate like smoke."

The most prominent practitioner of sfumato was
Leonard da Vinci, who described sfumato as
"without lines or borders, in the manner of
smoke or beyond the focus plane."



Leonardo da Vinci
Mona Lisa