Art of the Italian 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.

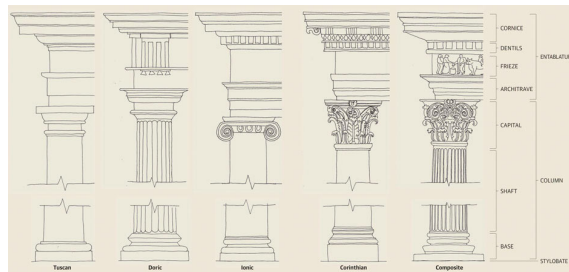# Realism & Expression

First nudes since
classical times.

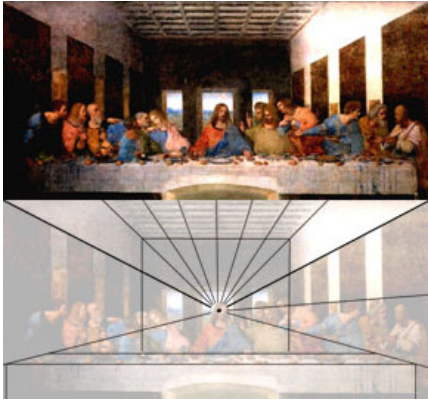Expulsion from
the Garden
Masaccio, 1427

Classicism

The first major revival of classicism occurred
during the Renaissance.

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.

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 vanishin point and all shapes get smaller in all directions with increasing distance from the eye.
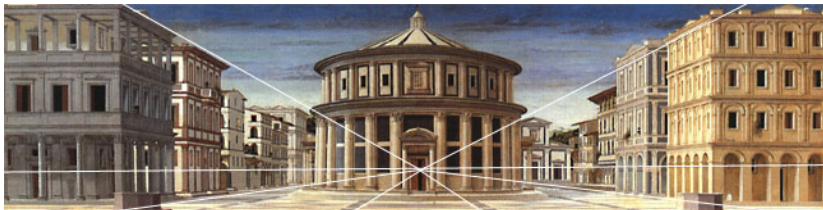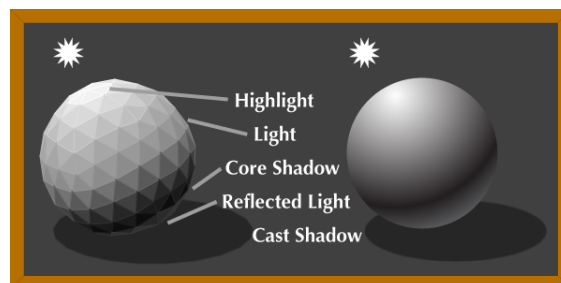
Use of Light and Shadowing

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."
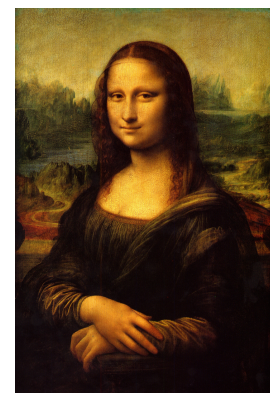
Leonardo da Vinci
Mona Lisa

Giotto

Ognissanti Madonna

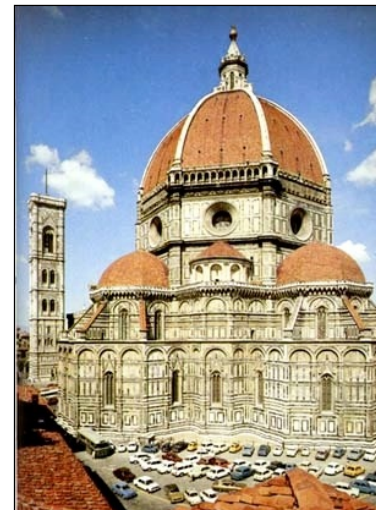1310

Tempera on panel

325 cm × 204 cm

Uffizi Gallery, Florence

Filippo Brunelleschi

Architect

Cuppolo of St. Maria
del Fiore

1436

Lorenzo Ghiberti

East doors, or *Gates of Paradise*

part of the Baptistry of Saint John
in the Piazza del Duomo and the Piazza di
San Giovanni, across from
Basilica di Santa Maria del Fiore and the
Campanile di Giotto, Florence

This panel depicts the story of Joseph, including his sale into
slavery, the gold cup in Benjamin's sack of grain and
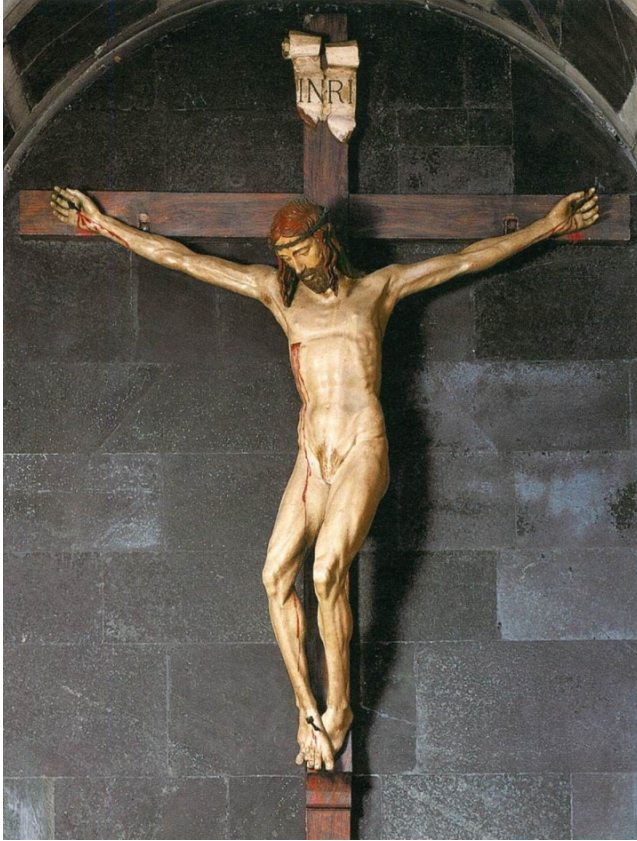Joseph revealing himself to his brothers.

A Contest to Decorate the Cathedral:
Sacrifice of Isaac Panels
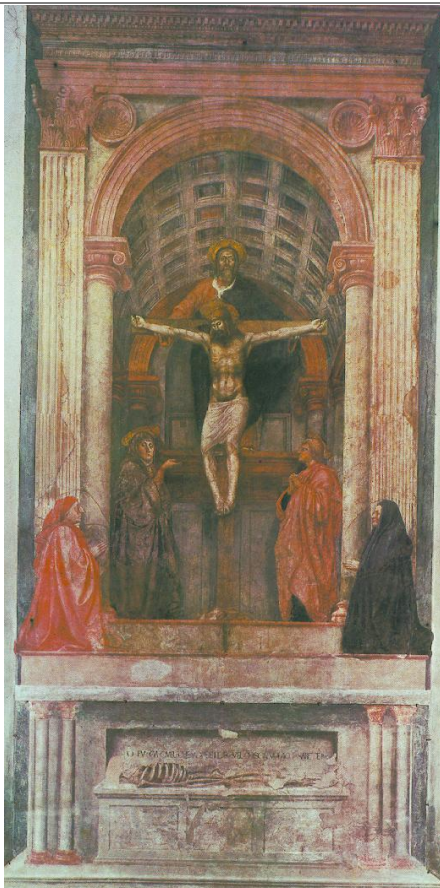
Brunelleschi

Ghiberti

Brunelleschi

Crucifix

1410-1415

wooden sculpture

Gondi Chapel of Santa Maria Novella, Florence
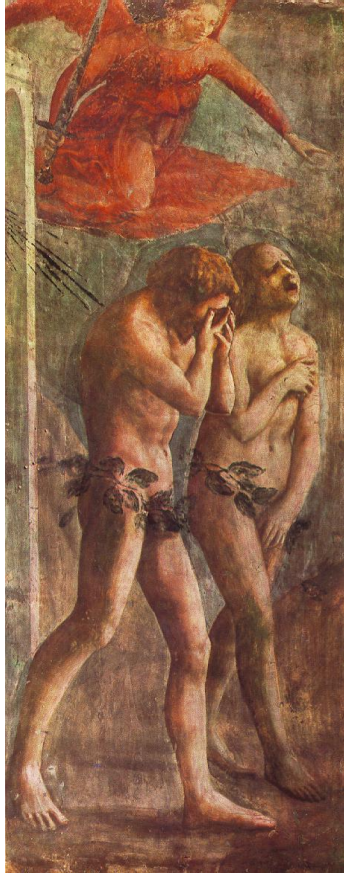

Masaccio, *The Trinity*

1425-28

Fresco, 667 x 317 cm

Santa Maria Novella, Florence

Masaccio,
The Expulsion from the Garden of Eden

1426-28

Fresco, 208 x 88 cm

Brancacci Chapel of Santa Maria della Carmine in Florence
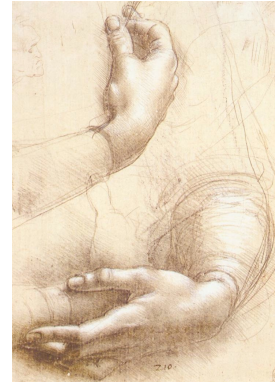

Fra Angelico
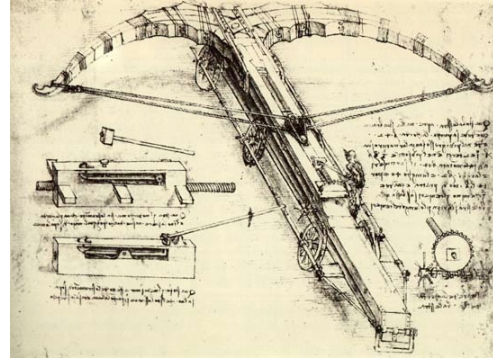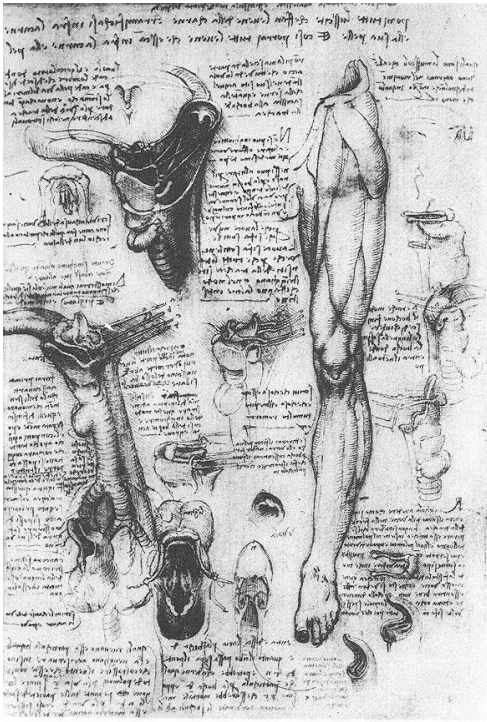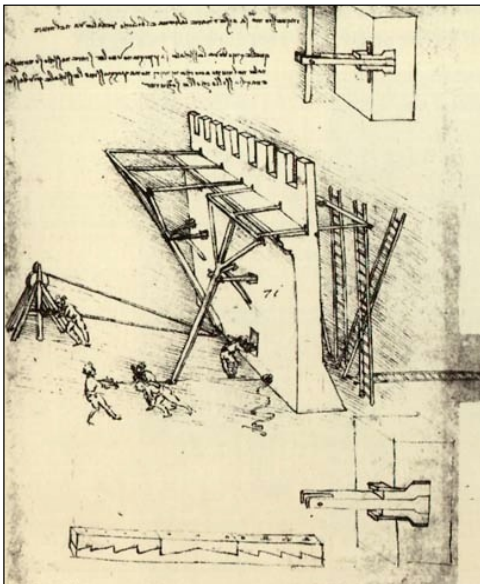
Deposition of Christ

1432-1434

Tempera on panel

176 cm × 185 cm

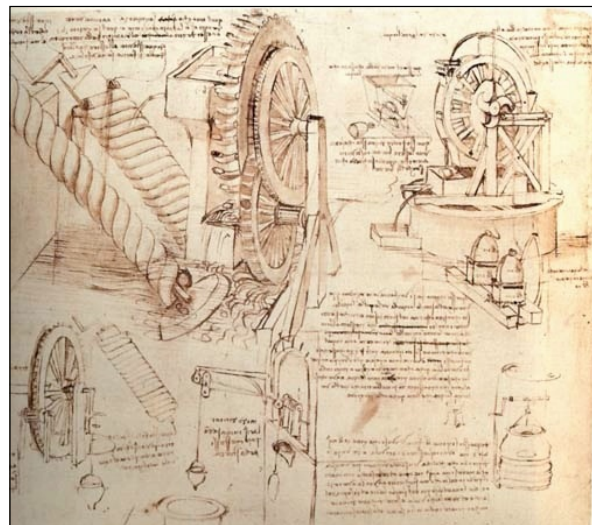National Museum of San Marco, Florence

Leonardo da Vinci,
Notebooks
1476-1508

Leonardo, the Engineer
Pages from his *Notebook*

A study of siege defenses.

Studies of water-lifting devices.
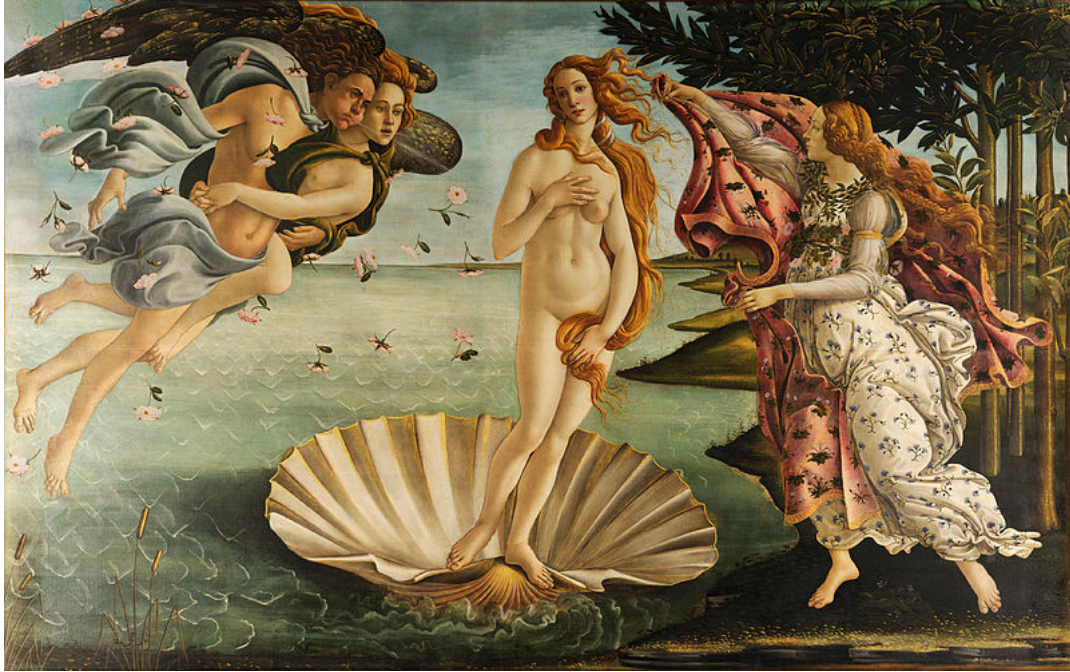
Sandro Botticelli,

Primavera

1482

Medium oil on panel

203 × 314 cm

Uffizi Gallery, Florence

Leonardo da Vinci

Virgin of the Rocks

1483-1486

Medium oil on panel

198 × 123 cm

Louvre Museum, Paris
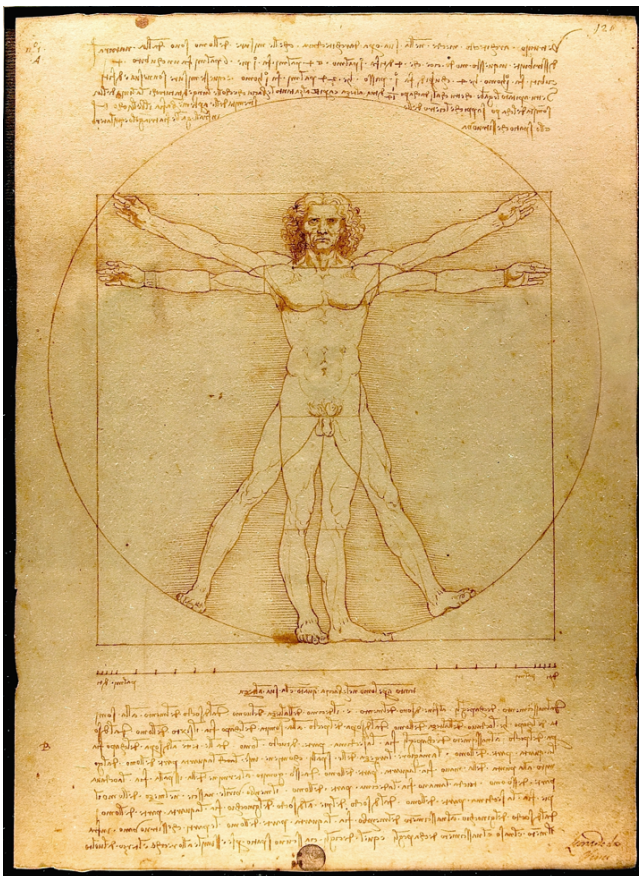
Sandro Botticelli

The Birth of Venus

1486

tempera on canvas

172.5 cm × 278.9 cm

Uffizi, Florence

Leonardo da Vinci

Vitruvian Man

1490

Pen and ink with wash over metalpoint on paper

34.4 cm × 25.5 cm

Accademia di Belle Arti, Venice, Italy