

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*

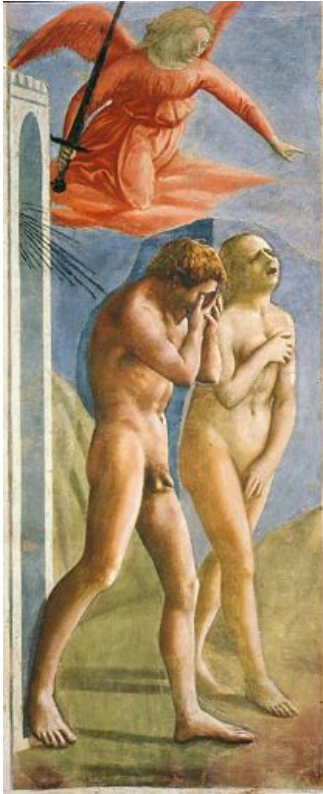


Michelangelo's *David*
exemplifies the
idealistic human body
and the Renaissance
focus on the individual.



Realism & Expression

First nudes since classical times.

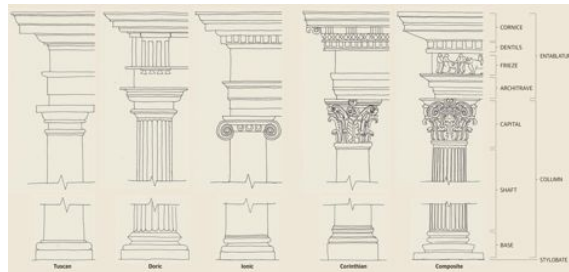


Expulsion from the Garden
Masaccio, 1427

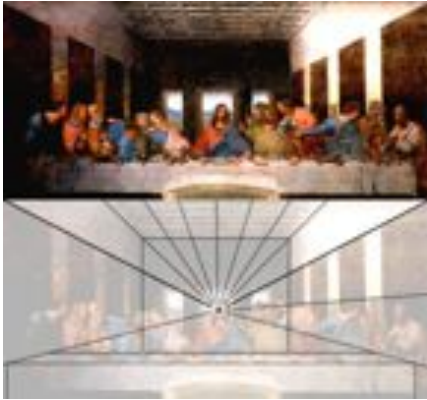


Classicism

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.

Perspective
Perspective!
Perspective!
Perspective!
Perspective!
Perspective!

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.



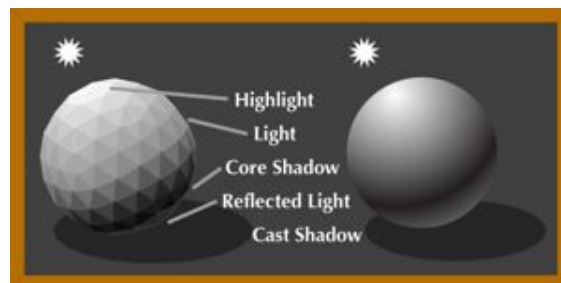
Use of Light and Shadowing

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*

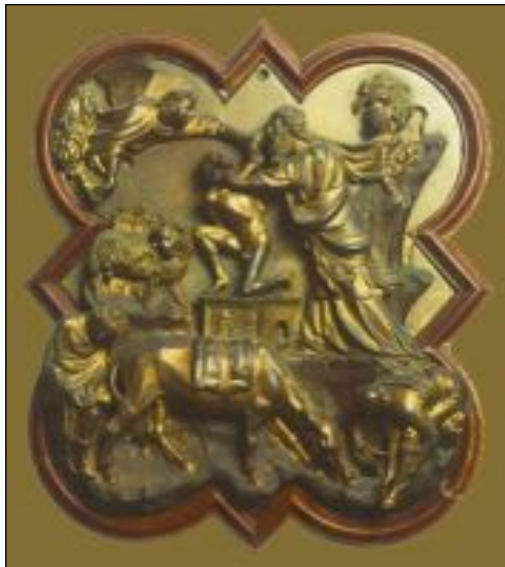
part of the Baptistry of Saint John
in the Piazza del Duomo and the Piazza di
San Giovanni, across from
Basilica di Santa Maria del Fiore and the
Campanile di Giotto, Florence



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





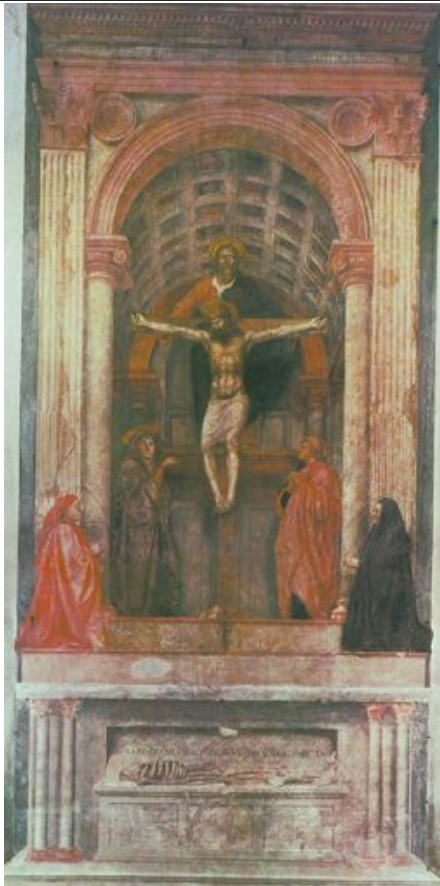
Brunelleschi

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

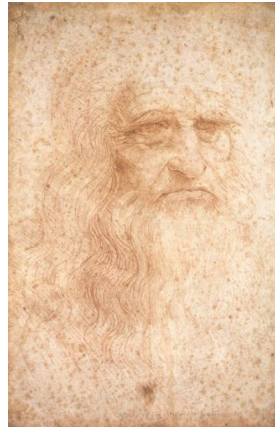
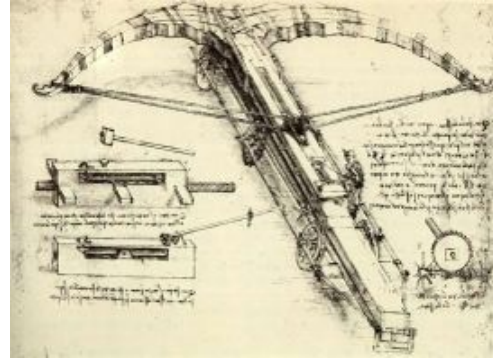
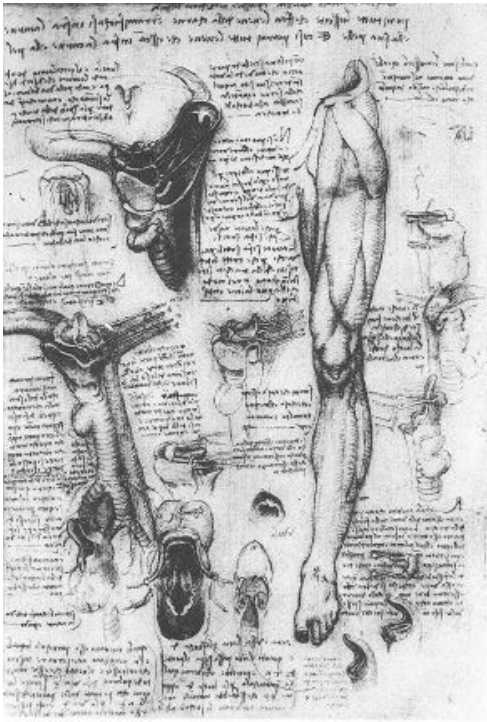
1432-1434

Tempera on panel

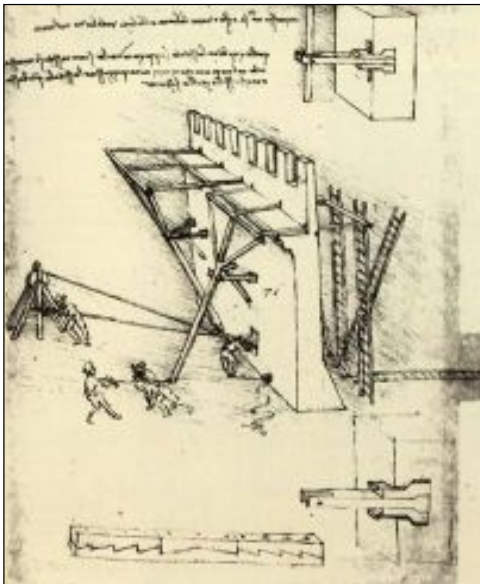
176 cm × 185 cm

National Museum of San Marco, Florence

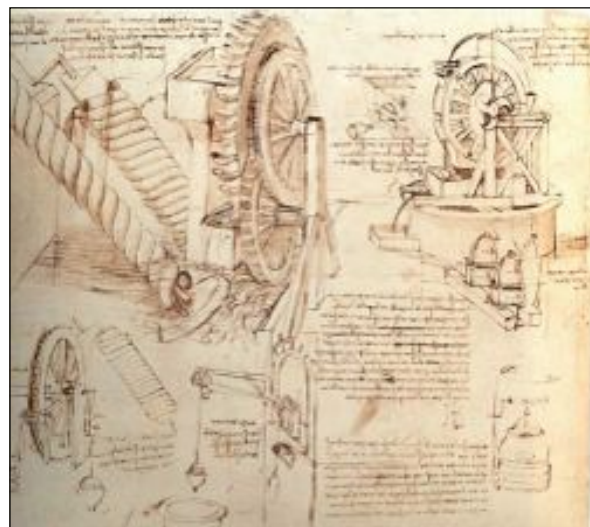
Leonardo da Vinci,
Notebooks
1476-1508



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

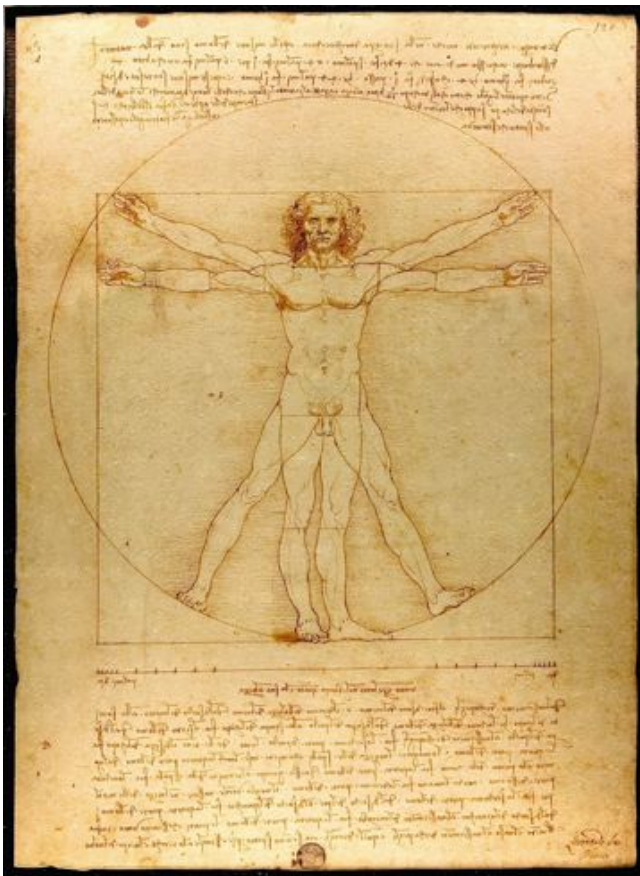
The Birth of Venus

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



Leonardo da Vinci, *The Last Supper*

1498

Fresco 460 x 880 cm

Convent of Santa Maria delle Grazie (Refectory), Milan

The Last Supper - perspective!



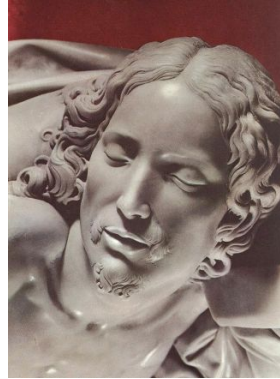
Michelangelo

La Pieta

1499

Marble Sculpture

St. Peter's Basilica, Vatican, Rome

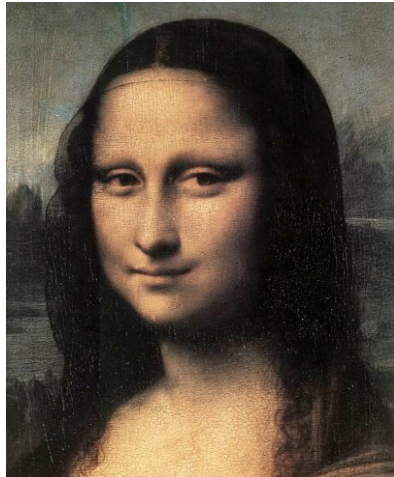


Michelangelo's *David*

1501-1504



Leonardo's
Mona Lisa
1503-1506



Michelangelo
Sistine Chapel

1508-1512

Fresco, 40.5 m x 14.0 m

Vatican, Rome



Sistine Chapel

About a year after creating David, Pope Julius II summoned Michelangelo to Rome to work on his most famous project, the ceiling of the Sistine Chapel.



Creation of Eve



Creation of Adam



Separation of Light and Darkness



The Last Judgment

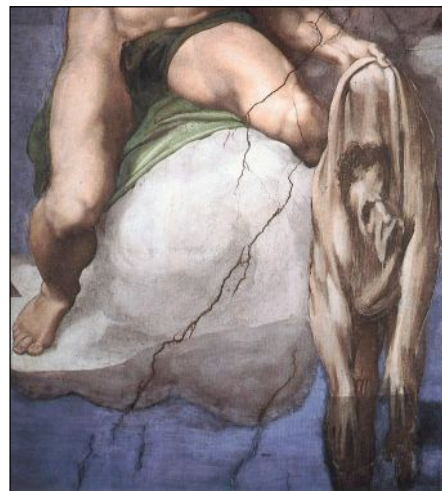




The Sistine Chapel Details



The Last Judgment







Raphael Santi, *The School of Athens*

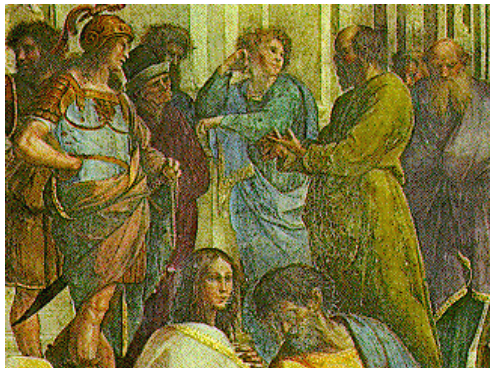
1509-10

Stanza della Segnatura, Palazzi Vaticani, Rome

Fresco, 770 cm wide



Pythagoras



Socrates



Plato and Aristotle

Raphael (back)

Euclid



Zoroaster & Ptolemy



Raphael
Portrait of Pope Julius II, The Liberation of St. Peter,
1511-1512



Raphael
The Liberation of St. Peter,
1514





Benvenuto Cellini

*Perseus with the Head of
Medusa*

1545 - 1554

Bronze

at the Loggia della Signoria, a
building on a corner of the Piazza
della Signoria adjoining the Uffizi
Gallery in Florence, Italy