

Art History
The Early Renaissance in Italy & the North

<p>Who's making art? Artists train by apprenticing with a master; they are regarded as skilled craftsmen, though, increasingly, they are known by name. Some even gain fame for their skill. An artist might work for a single patron (usually the church or a wealthy nobleman) for years, perhaps for his entire career.</p>	<p>Who or what are they making it for? Most art in this period is commissioned by the Church, by very wealthy patrons (such as the Medici family), or by city governments. Most art made during this time is sacred, though a trend is developing to have secular art (often depicting Greek or Roman myths) in the home.</p>
--	---

Key Terms

Fresco – Italian word for “fresh.” The technique of painting on a moist layer of plaster with pigments ground in water. The paint is absorbed by the plaster and becomes part of the wall itself.

Modeling – when used about persons, it means sitting as a model (for a portrait, nude, etc.). Artists’ models, when they were not friends or family members, were often poor women whose subordinate class and sexual status is a given of Western art before the mid-20th century. When used to describe artistic technique, “modeling” means shading.

One-point perspective – Developed in Italy in the 15th century, this is a mathematical system where all lines verge on a single vanishing point in the horizon. Since it presupposes an absolutely stationary viewer and imposes rigid restrictions on the artist, it is seldom applied with complete consistency.

Patron – a buyer or commissioner of work of art, or otherwise monetary supporter of an artist

Secular – of or relating to the worldly or temporal; not overtly or specifically religious

Tempera Painting – A painting made with pigments mixed with egg yolk and water. In the 14th and 15th centuries, it was applied to panels.

Volume – sometimes literally used in sculpture and architecture, volume in painting refers usually to the physical presence suggested of objects modeled in chiaroscuro.

Key Features of Italian Art in the 15th Century

- Realism through mathematics and linear perspective
- Intentional references to Classical Architecture and figure studies
- Frescoes and larger Temperas

Artists & Works for Test #2

Four scenes from the life of Jesus: Annunciation, Nativity, Last Supper, and Crucifixion

Italy: 15th Century (mostly)

Giotto from the Padua Chapel: *The Mourning of Christ*, 1302-5 (page 203)

Donatello *The Feast of Herod*, 1423-7 (p 232-3)
David, 1428-32 (Image Bank)

Mosaccio *The Holy Trinity*, ca. 1428 (p 228)
Saint Peter Healing the Sick with His Shadow, ca. 1425 (Image Bank)

Sandro Botticelli *Portrait of a Youth*, early 1480s (Image Bank)
Primavera, c 1482 (Image Bank)
Birth of Venus, c. 1485 (p 264)

Features of Italian art

Realism through mathematics and linear perspective

Intentional references to Classical Architecture and figure studies

Linear Perspective

Frescoes and larger Temperas

The North: 15th Century

Jan van Eyck *The Ghent Altarpiece*, 1432 (p 236-8)
The betrothal of the Arnolfini, 1434 (p 241)
Man in a red turban, 1433 (Image Bank)

Rogier van der Weyden *Descent from the Cross*, c. 1435 (276)

Features of Northern art

Realism through excessive details

Intentional references to Gothic Architecture

Intuitive Perspective

Oil Paints, Altarpieces and smaller paintings