EUROPE - 1300-1750 CE
Part 1: Late Medieval Painting and Jewish Manuscripts in Spain

*Basic definition of painting: capturing **illusionary** form, space, and light on a **flat surface***

Ways of creating
Illusionary FORM:
1. modeling
2. foreshortening
3. chiaroscuro
4. definition

Ways of creating
Illusionary SPACE:
1. size of objects
2. diagonals in composition
3. overlapping of forms
4. position of objects up the picture plane
5. atmospheric perspective / detail / intensity
6. cast shadows on the ground

Painting
MEDIA:

Egg Tempera on wood panel
▼

gesso	punchwork
linen	under painting
terra vert	bole
gold leaf	gilding

Fresco Technique on plastered wall
▼

arriccio	giornata
sinopia	sinopie
intonaco	egg white
lime	fresco secco

What is the FUNCTION of this art work?

STOKSTAD, 5th Edition, Chapter 18, pgs 536-548

CONTEXT

Politics:
City States: Italy is a collection of powerful city states ruled by oligarches or despots over a variety of political structures which were rife with internal conflicts and instability.
Constantinople is captured by Crusaders in 1204 which results in an influx of Byzantine artists into Italy, especially Siena. *Maniera Greca* is the term used for the "eastern" (Greek) style.
Religion:
Cult of the Virgin is expressed in many paintings of the Madonna Enthroned (the Queen of Heaven)
St. Francis c. 1220 - a "contemporary Jesus", establishes preaching order and was made a saint in 1228.

ARTWORKS

63. Arena (Scrovegni) Chapel, including Lamentation
64. Golden Haggadah
* Madonna Enthroned, Cimabue
* Madonna Enthroned, Giotto
* Virgin and Child Enthroned, Duccio

GIOTTO - 1266-1337

Why Giotto is so important to European painting:

1. The **visible world** is the source of knowledge of nature.
2. Giotto stressed the **preeminence of the faculty of sight** in gaining knowledge of the world.
3. **Outward vision replaces inward vision** that characterized earlier painting.
4. Giotto pictured ONE event in the picture plane with emotional and dramatic intensity.

Characteristics of Giotto's painting style:

1. Constructs a **limited but believable environment** (space) for his figures.
2. Giotto **abandons frontal, centralized compositions** for dramatic compositions.
3. Giotto focuses on a **single event of drama and emotion**, evoking a single, intense response.
4. The **emphasis is on the foreground space** using figures with their backs turned to the viewer.
5. Giotto stresses the **essentials of a dramatic scene**, ignoring the extraneous and distracting.

Pictorial strategies used by Giotto::

Illusionary FORM:

Modeling
Limited foreshortening

Illusionary SPACE:

Overlapping
Use of diagonals
Position on the picture plane
Limited use of size relationships

VOCABULARY:

diptych
triptych
polydiptych
predella panel
Humanism
Cult of the Virgin (expressed in painting as) "Madonna Enthroned"