

## EUROPE - 1300-1750 CE

## Part 4: High, Late, Venetian Renaissance (1500-1550)

Context - History: 16th Century in Europe

- 1494 **Medici** are exiled from Florence, signaling a general exodus of artist from Florence to Rome  
 1506 New St. Peter's begun by **Pope Julius II**  
 1517 **Luther** posts his 95 Theses - Protestant Reformation begins. **Henry VIII** separated English church in 1534  
 1527 Rome invaded (and sacked) by French and Spanish troops, ending its artistic preeminence



What is the  
FUNCTION of this art work?

STOKSTAD, 5th Edition, Chapter 21

## CONTEXT

Context: High Renaissance Ideas:

- |  |   |
|--|---|
| 1. <u>Rome as cultural capital</u>   | becomes the new Athens after expulsion of the Medici's in Florence                                      |
| 2. <u>Papal power</u>  | Pope Julius II and Leo X - political as well as cultural ambitions                                      |
| 3. <u>The artist as genius</u>   | Michelangelo, Raphael, da Vinci - artist as hero, inspired, "divine"                                    |
| 4. <u>Art as metaphor</u> art signs for:   | 1. the ambitions of their patrons, 2. the ego of the artist/creator, 3. philosophical ideas             |
| 5. <u>Monumental ambition and scale</u>  | large scale painting, sculpture programs, and architecture  |
| 6. <u>Neoplatonic thought - the Philosophical Basis of Michelangelo's Sculpture and Painting</u> | Levels in his design for the organization of the Sistine Chapel ceiling program (and Julius II's tomb): |

States:



lowest: appetitive  
 middle: emotional  
 highest: rational

Condition:



the world of matter  
 the world of becoming  
 world of being

Position in society:



the worker  
 the free citizen  
 the philosopher

Motivation:



love of gain  
 ambition  
 pursuit of truth

World view:



ignorance  
 opinion  
 knowledge

Michelangelo's Sistine Chapel Ceiling - Iconographic Program:Format of ceiling:Outer boarder of **Triangular panels**:

*men and women imprison in physical appetites unaware of the divine word*

Middle section of **Square panels**:

*Inspired Old Testament prophets and pagan sibyls through their writings and prophecies impart knowledge of the divine will and act as intermediaries between humanity and God*

Center **Rectangular central panels**:

*stories of men and women who had direct relationship to God represented in panels seen through the architectural divisions as if they are beyond on a more cosmic plane*



## ARTWORKS

High Renaissance:

73. Last Supper, Leonardo da Vinci  
 \* Mona Lisa, Leonardo da Vinci  
 76. School of Athens, Raphael  
 75. Sistine Chapel ceiling and altar wall frescos, Michelangelo  
 \* Michelangelo: David, Pieta, Moses, Bound Slaves  
 \* Bramante: tempietto, Plan for St. Peter's  
 \* Raphael's cycle of paintings Stanza della Segnatura

Late Renaissance:

80. Venus of Urbino, Titian  
 \* Villa Rotunda, Palladio  
 \* Last Supper, Tintoretto  
 \* Feast in the House of Levi, Veronese

Context: Late Renaissance - Technical considerations:

- Venice's damp climate and close proximity to water makes the use of fresco and egg tempera risky (plaster easily rots and cracks).
- During the late 1470's, **Messina** introduces new **oil technique** to Venetian artists. Oil painting on stretched canvas becomes the medium of choice.
- The **soft and diffused light** of Venice is renowned, suggesting a more atmospheric treatment of subject matter.

## Terms and Techniques:

perspective (one and two point)  
 atmospheric perspective  
 synoptic organization  
 modeling  
 pietra serena  
 rusticated stone  
 chiarascuro  
sacra conversazione