

Viva l'Italia!

Renaissance and Baroque Masterworks at Mia

Themes:

A Perfect Storm

“Man is the Measure of All Things”

Art and Patronage

The Spiritual and the Natural

<http://www.italianrenaissancesources.com/>

National Gallery of Art, Washington, DC

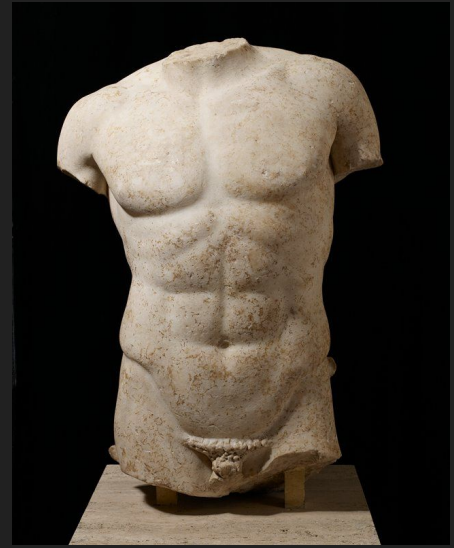


Graeco-Roman, *The Tiber Muse*, 2nd-1st century BCE, 56.12



Graeco-Roman, *Torso*, 100-200 CE, 57.40

Unknown Roman Artist, *The Doryphoros* (after Polykleitos), 27 BCE - CE 68, Pentelic marble, 86.6





Unknown artist, Spain,
Crucifixion, c. 1180, limestone,
2015.69a-d
Romanesque



Graeco-Roman, *The Tiber Muse*, 2nd-1st century
BCE, 56.12



Unknown artist, Spain,
Crucifixion, c. 1180, limestone,
2015.69a-d

Proto-Renaissance in 14th-early 15th Centuries

- Influences of Classical art, Gothic art, and new emphasis on observation of the natural world lead toward more naturalistic representation of subjects.
- Saint Francis of Assisi's (c. 1182-1226) teachings focus on developing a more personal relationship with God and helping those in need.
- Bubonic plague in Europe results in loss of 50-60 percent of population. Results in more commissions of devotional images.



Segna di Buonaventura,
Madonna and Child, Siena, about
1310, tempera and gold ground
on poplar panel, 87.64



Theotokos of Vladimir –
Constantinople (12th c.)

<https://www.blessedmart.com/shop/hand-painted-icons/virgin-mary-icons/theotokos-of-vladimir-constantinople/>



Giotto, *Virgin and Child Enthroned*, c. 1310 (10' 8" x 6' 8"), from Church of the Ognissanti (All Saints), Uffizi Gallery, Florence



Bernardo Daddi, *Madonna and Child*, Florence, about 1310, tempera and gold ground on poplar panel, 87.64





Lippo Vanni, *Crucifixion with the Virgin, Saint John the Evangelist and a Clerical Donor*, c. 1350-1360, Siena, tempera and gold leaf on panel, 79.19



Nardo di Cione, *Standing Madonna with Child*, Florence, c. 1350-54, tempera on poplar panel, 68.41.7



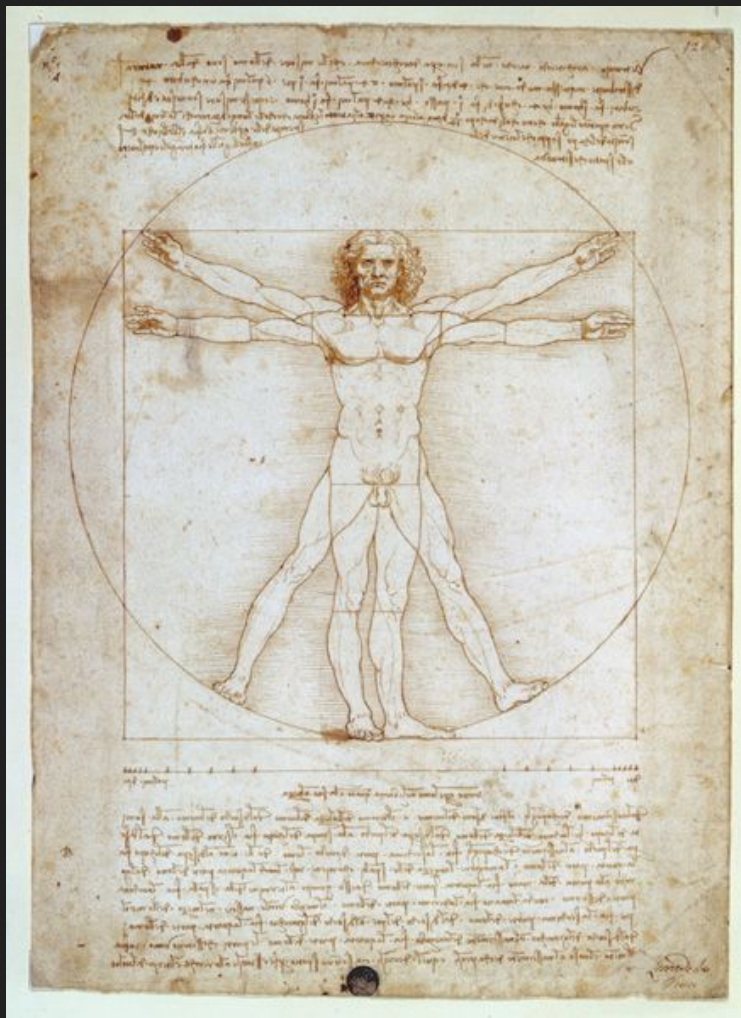
Mariotto di Nardo, *The Coronation of the Virgin with Five Music-Making Angels*, Florence, 1408, tempera on poplar panel, 65.37

Renaissance in the 15th-16th Centuries

- Rebirth of appreciation for classical writings and art
- Religious views of nature and humankind begin to change dramatically
- Interest in natural world manifests in detailed observation and recording of nature; working out 1-point perspective
- Use of oil paint allows for greater realism
- Medieval feudalism yields to competing city-states
- Encounters with the world outside Europe bring wealth and begin transformation into a money economy
- New, rich middle/merchant class supports scholarship, literature, and the arts



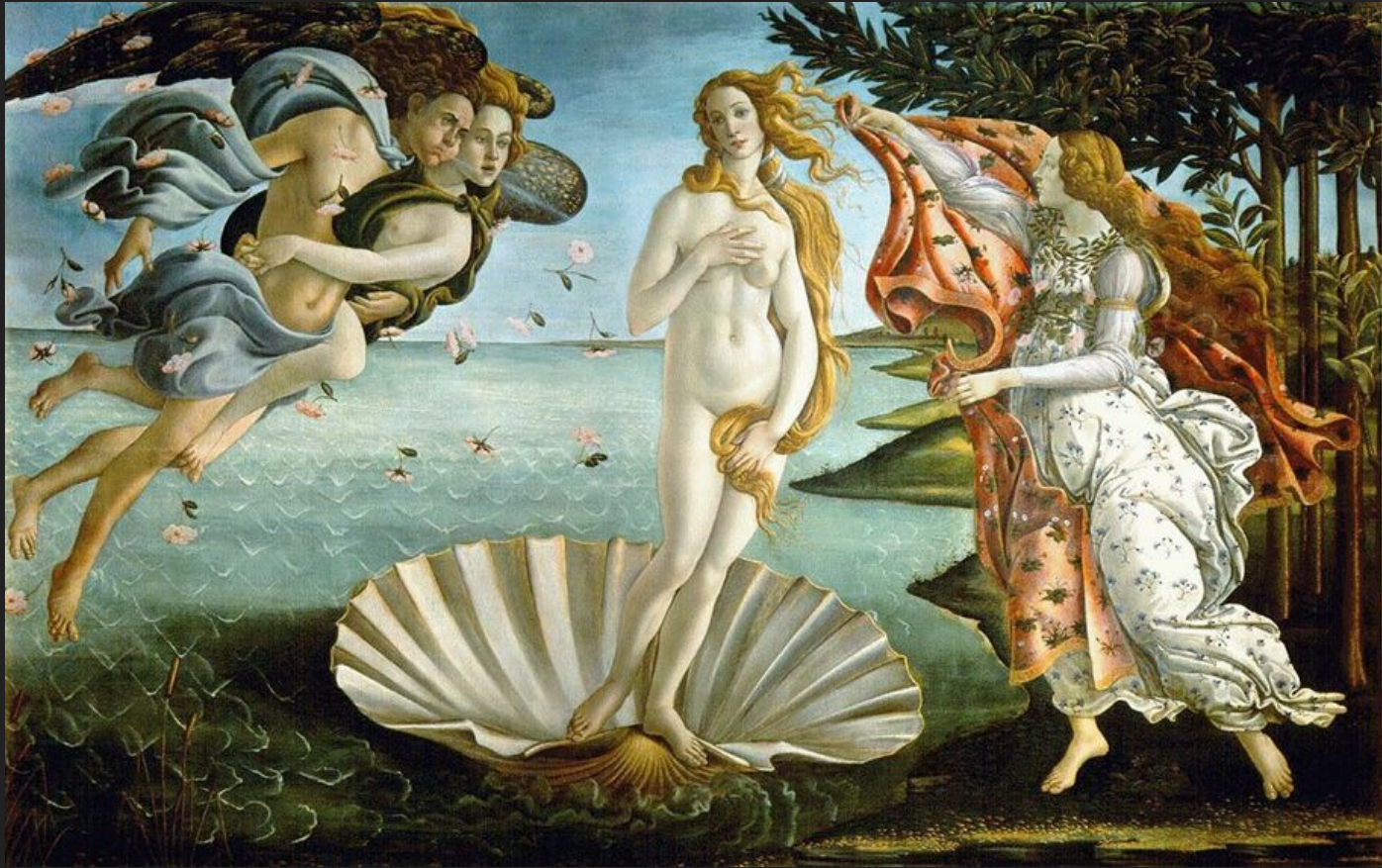
<https://flowers-history.weebly.com/renaissance-italy-1494.html>



Greek philosopher Protagoras: **"Man is the measure of all things."**

Leonardo da Vinci, *The Vitruvian Man*, c. 1492, pen and brown ink, brush and some brown wash over metalpoint on paper, Accademia, Venice

Scala/Art Resource, NY



Sandro Botticelli,
The Birth of Venus,
about 1482, tempera
on canvas, Uffizi



Graeco-Roman, *Torso of a Dancing Faun*, 1st century CE, 70.39

Sandro Botticelli, *Pallas and the Centaur*, 1480-85, tempera on canvas, Uffizi Galleries



Nicola di Maestro Antonio,
Madonna and Child Enthroned,
Padua, about 1490, tempera and
oil on panel, 75.53



Nicola di Maestro Antonio, Padua,
Madonna and Child Enthroned, about
1490, tempera and oil on panel, 75.53



Formerly Master of Embroidered Foliage,
Virgin and Child in a Landscape, oil on panel,
Netherlandish, c. 1492-1498, 90.7



Benedetto Ghirlandaio, *Portrait of a Lady*, oil on poplar panel, 15th century, 68.41.9



Giovanni Battista Cima da
Conegliano, *Madonna and Child*,
Venice, 1500-04, oil on panel, 55.4





attributed to Lorenzo Costa, *Portrait of a Cardinal in his Study*, about 1510-1520, oil and tempera on poplar panel, 70.17

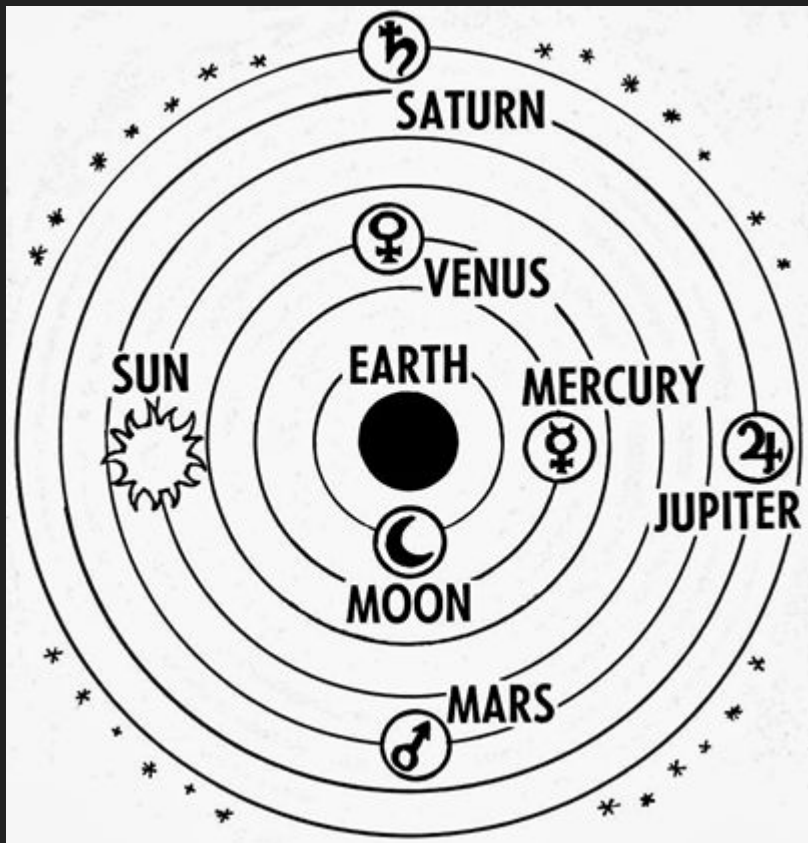


The Reformation!

Martin Luther (1483-1546)

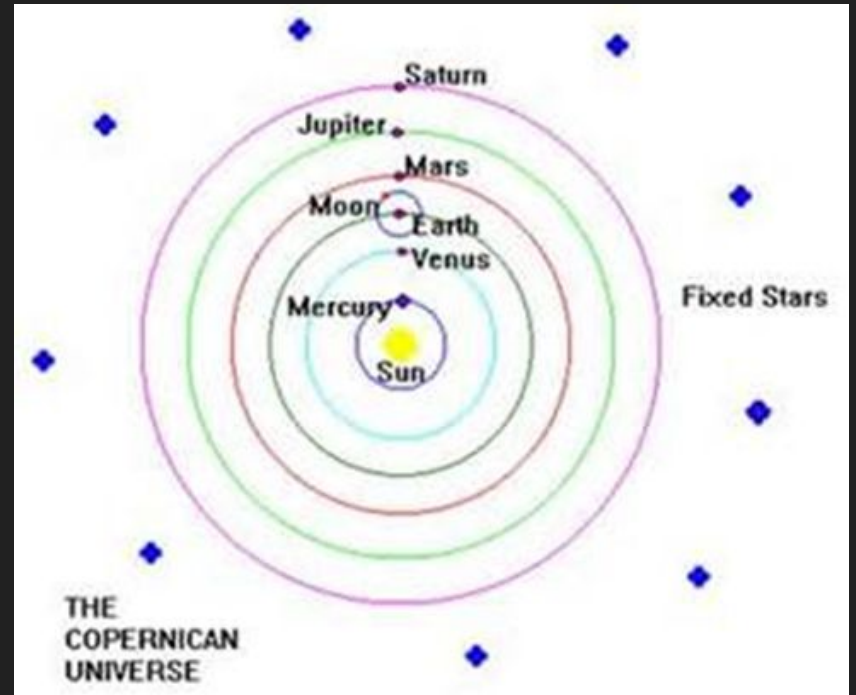
95 Theses 1517

Lucas Cranach the Elder, *Portrait of Martin Luther*, about 1528,
Lutherhaus Wittenberg



Geocentric system

Copernicus: Heliocentric system, 1543





Baroque from *barocco* =
irregular pearl



Baroque in the 17th Century

In response to the Reformation, the Catholic church dictates that artists create religious art as a support for religious teaching, recommending that images:

- appear as clear, simple, and intelligible
- show a realistic interpretation of a Biblical subject or story
- appeal to the emotions as a way to stimulate piety, including the brutal depiction of martyrdom (not to be idealized)
- do not inspire viewers to worship them



Caravaggio, *Calling of St. Matthew*,
1599-1600, San Luigi dei Francesi,
Rome

Characteristics of Italian Baroque Art

- Stresses naturalism: attempting to be “like the truth”
- Invites us to participate in the mysteries of the infinite and the eternal
- Evokes emotionalism and preoccupation with passions of the soul
- Uses dramatic contrast between light and dark; uses light to depict rich textured surfaces
- Uses asymmetrical composition, diagonals, and recession
- Incorporates Classical influence and allegory



Cavalieri d'Arpino, *The Archangel Michael*, about 1624-1626, oil on canvas, 2020.53



Castiglione, *The Immaculate Conception with Saints Francis and Anthony of Padua*, 1650, 66.39









Pietro da Cortona, *Portrait of
Cardinal Pietro Maria Borghese*,
1633-35, 65.39

attributed to Lorenzo Costa, *Portrait of a Cardinal in his Study*, about 1510-1520, oil and tempera on poplar panel, 70.17





Salvator Rosa, *Saint Humphrey*
(Onuphrius), about 1660, oil on canvas,
64.2



Onorio Marinari, *Salome with
the Head of St. John the
Baptist*, c. 1680, 2003.117.1



Luca Giordano, *Christ Among the Doctors*, about 1685, fresco on lime on a wicker support, 2021.98



Gaulli, *Diana the Huntress*,
c.1690, 69.37