Out of Darkness

Renaissance and the Birth of Humanism

Ways of Thinking

UG ONLINE SHORT COURSE

Art History Timeline

No artist or time credited.

- Began with the invention of writing

-Art includes Egyptian frescoes, metal work and pottery.

-Work was recently found in tombs.

-Early art often favored drawing over color.

15,000 B.C.

Ancient Art

Samson and Delilah
By Peter Paul Rubens
(1609-1610)

-Encouraged by the Catholic Church

-Less complex, more realistic, and more emotionally affecting than Mannerism.

-Began as a reaction against the intricate and formulaic Mannerist style.

1600's

Baroque

Starry Night
Vincent van Gogh
1889

-Most artists began as Impressionists then abandoned the style.

-Represented an extension of Impressionism and a rejection of that style's inherent limitations.

Late 19th Century/Early 20th

Post-Impressionism

Les Demoiselles d' Avignon
Pablo Picasso
1907

-Used an analytical system in which 3-D subjects were fragmented and redefined from several different points of view.

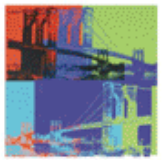
-Began in Paris in 1907.

-Led by Pablo Picasso and Georges Braque.

1908-1914

Cubism

Andy Warhol
Brooklyn Bridge
1983



-Used bright, solid colors with no variation.

-Celebrated everyday objects such as coke bottles, comic strips, and soup cans.

-Most prominant in American art.

-Marked by the fascination with popular culture reflecting the affulence of post-war society.

1950's-1960's

Pop Art

Renaissance

Began in1300's

-Revival of interest in the artstic achievements of the classical world

-Began in Italy

-da Vinci expressed humnaistic values in his work from this period.

-Some of the world's most famous artists were from this time period.

Mona Lisa
By Leonardo da Vinci
1503–1519

Impressionism

19th Century

-Break from tradition in Europen paintings.

-Achieved a more exact representation of color and tone.

-Applied paint in small touches of pure color rather than broader strokes.

-Captures the image as if it were seen by a glance.

Claude Monet
Impression Sunrise
1872

Expressionism
Early 20th Century

-Denoted the use of distortion and exaggeration for the emotional effect.

-Also effected dance, cinema, literature, and the theatre.

-Artists tries to depict the subjective emotions and responses that objects and events arouse in him.

Scream
By Edvard Munch
1895

Dada
1916-1920's

-Revelled absurdity

-Emphasized the role of the unpredictable in artistic creation.

-Irreverence was a key feature.

-Aim of the movement was to shock people out of complacency.

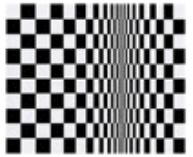
Fredlyst With Yellow Artificial Bone
Kurt Schwitters
1940

Op Art
1960's

-Paintings or sculptures which seem to swell and vibrate through their use of optical effects

-Abstract art

-Fashionable in the US and Europe.



Bridget Riley
Movement in Squares
1961

Academic Art
1500's-1900s

Academic art is a style which is very precise there is nothing abstract about it. This style was influcenced under the acadmenies of European Art.

Symbolism
1750's-1890's

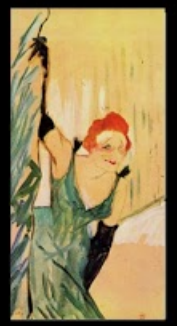
Symbolism as an art form was representing ideas or qualites as a symbol.This was achieved through the use of colour and line strokes.

Romanticism
1750's-1890's

Romanticism reached its peak between 1800-1840 the art form was a revolt against tradiontional styles. Through this art form artists expressed their feelings, painting even mythical paintings.

Impressionism
1870's-1880's

Impressionism started in France it went against conventional art methods. Artists would skip detail and would rather paint the sensation that they felt, this was created using small brush strokes and unmixed palettes.



Art Nouveau
1890's-1910's

Art Nouveau was another art form that originated in France. The main concept behind the theme was artists stopped looking for ideas from the past and started looking what was around them. This had a huge impact on the style of soft furnishing and furniture.

Expressionism
1890's-1930's

Expressionism is where the artist will stride to achieve an emtional reaction from the audience by maninulating reality.

Fauvism
1900's-1910's

Fauvism was a very short lived art movemnet, it was inspired by artists like Van Gogh and was all about colour. "The Fauvists believed absolutely in color as an emotional force".

Cubism
1900's-1920's

Cubism was a major art movement led by Picasso. A Cubist will aim to show all viewports of a person all at once.

Surrealism
1920's-1960's

Surrealism was the precusor of Dadaism. In many surrealists paintings you will see random objects placed next to each other, this was to provoke the subconscious.

Pop Art
1950's- Present Day

Pop art is still today a very big art movement. It started in the 1950's but really took off in 1960's, alot of themes from Pop art are inspired from adverts or comic books.

Internet Art
1970's-Present Day

With technology improving everyday computers and the internet have drastically changed what artists can accomplish
The Art is digital and can even be interactive, this art movement is yet another step forward and goes against convential ideas.

Medieval

A.D. 500–A.D. 1400

CHARACTERISTICS

Dark imagery, biblical subjects, Classical mythology, Gothic architecture

LEADING CONTRIBUTORS

Abbot Suger, Cimabue, Giotto

INFLUENTIAL WORKS

Cimabue
Crucifix, 1288
Giotto
Lamentation of Christ, 1305

Cimabue, *Crucifix*, 1288

The Dark Ages

Out of the Darkness

My fate is to live among varied and confusing storms. But for you perhaps, if as I hope and wish you will live long after me, there will follow a better age. This sleep of forgetfulness will not last for ever. When the darkness has been dispersed, our descendants can come again in the former pure radiance.

Petrarch (14th Century Italian Poet)

Renaissance

1400–1600

CHARACTERISTICS

Natural elements, individualism, realism, attention-to-detail, precision of human anatomy

LEADING CONTRIBUTORS Leonardo da Vinci Michelangelo Raphael

INFLUENTIAL WORKS Leonardo da Vinci *Mona Lisa*, 1503 Michelangelo *David*, 1504 Raphael *The School of Athens*, 1511

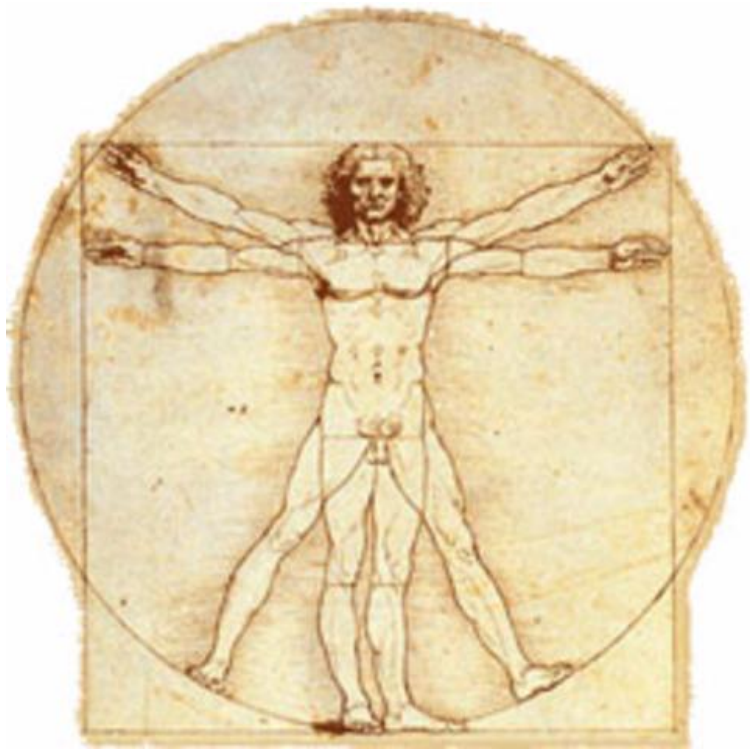
Raphael, *The School of Athens*, 1511

The Renaissance: The 'Rebirth' of Science & Culture

Renaissance Humanism

“After seeing this no one need wish to look at any other sculpture or the work of any other artist,” Giorgio Vasari said of Michelangelo’s *David*. Michelangelo’s masterpiece exemplified the Renaissance practice of highlighting the grandeur and importance of mankind.

The Birth of Humanism

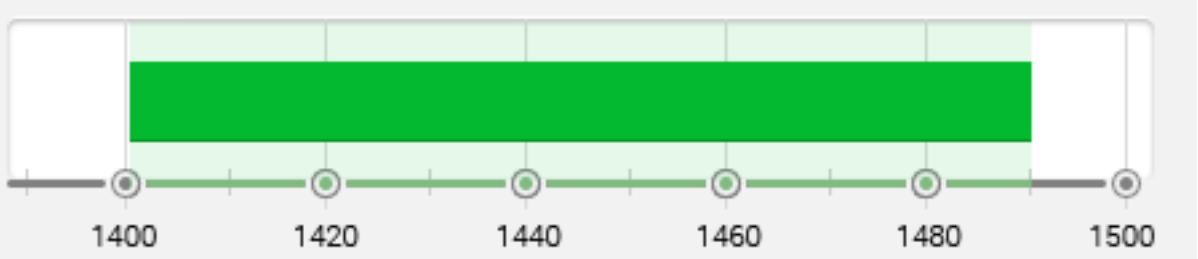


Humanism was the major intellectual movement of the Renaissance. In the opinion of the majority of scholars, it began in late-14th-century Italy, came to maturity in the 15th century, and spread to the rest of Europe after the middle of that century.

Proponents of humanism believed that a body of learning, humanistic studies (*studia humanitatis*), consisting of the study and imitation of the classical culture of ancient Rome and Greece, would produce a cultural rebirth after what they saw as the decadent and "barbarous" learning of the Middle Ages. It was a self-fulfilling faith. Under the influence and inspiration of the classics, humanists developed a new rhetoric and new learning.

Some scholars also argue that humanism articulated new moral and civic perspectives and values offering guidance in life. Humanism transcended the differences between the Protestant and Catholic Reformations, as leaders of both religious movements studied and used the ancient Latin and Greek classics. Because of the vast importance and broad scope of humanism, it is not surprising that scholars have studied it intensively and view it in different ways.

Early Renaissance



At the beginning of the 15th century**, Italy experienced a cultural rebirth**, a renaissance that would massively affect all sectors of society. Turning away from the preceding **Gothic and Romanesque** periods' iconography, **Florentine artists** spurred a rejuvenation of the glories of classical art in line with a more humanistic and individualistic emerging contemporary era. Based in this flourishing new environment that empowered people to fully immerse themselves in studies of the humanities, Early Renaissance artists began to create work intensified by knowledge of **architecture, philosophy, theology, mathematics, science, and design**. The innovations that emerged in art during this period would go on to cause reverberations, which continue to influence creative and cultural arenas today.

This Early Renaissance is also known as the Quattrocento, derived from the Italian ***mille quattrocento***, meaning 1400, and refers primarily to the period dominating the 15th century in Italian art. It was the forebear to the following **High Renaissance, North European Renaissance, Mannerism, and Baroque** periods that followed.

- An evolution of radically fresh artistic techniques came into practice, departing from the flat-planed and two-dimensional icon artworks that were popular prior. This included the introduction of revolutionary methods such as one point linear perspective, derived from an understanding of math and architecture, ***relieve schiacciato***, a new style of shallow carving to create atmospheric effect, foreshortening, naturalistic and anatomical detail, proportion, and the use of *chiaroscuro* and *trompe l'oeil* to create illusionary realities.
- New subject matter evolved beyond the traditional religious stories that had historically dominated art. This included battle scenes, portraits, and depictions of ordinary people. Art was no longer a way to solely elevate the devotional, but became a way to document the people and events of contemporary times, alongside the historical.
- **Early Renaissance artists were highly influenced by the Humanist philosophy** that emphasized that man's relationship with the world, the universe, and God was no longer the exclusive province of the Church. This resulted in work that emphasized the emotionally expressive and individualistic characteristics of its subjects in fresh new ways, leading to a more intimate way for viewers to experience art.
- A new standard of **patronage** in the arts arose during this time, separate from the **church or monarchy**, the most notable of which was supported by the prominent Medici family. Artists were suddenly in demand to produce work that expressed historical, and often religious, narratives in bold new ways for a community that fostered the arts and nurtured its artists like never before.

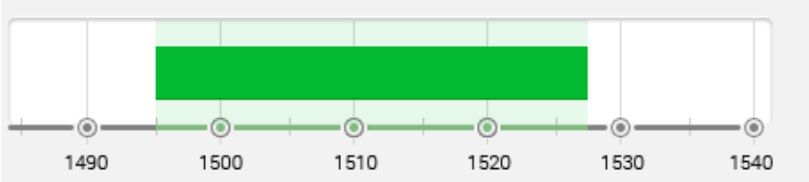
The Transition from the Early Renaissance

High Renaissance artists were **influenced by the linear perspective, shading, and naturalistic figurative treatment** launched by **Early Renaissance** artists like Masaccio and Mantegna. But they mastered those techniques in order to convey a new aesthetic ideal that primarily valued beauty.

The human figure was seen as embodying the divine, and new techniques like oil painting were employed to convey human movement and psychological depth in gradations of tone and color.

Drawing upon the classical Greek and Roman proportional preciseness in architecture and anatomical correctness in the body, masters like **Leonardo, Michelangelo, and Raphael** created powerful compositions where the parts of their subjects were illustrated as harmonious and cohesive with the whole.

The High Renaissance



The **High Renaissance**, subsequently coined to denote the artistic pinnacle of the Renaissance, refers to a thirty-year period exemplified by the groundbreaking, iconic works of art being made in Italy during what was considered a thriving societal prime. A rejuvenation of **classical art** married with a deep investigation into the **humanities** spurred artists of unparalleled mastery whose creations were informed by a keen knowledge of **science, anatomy, and architecture**, and remain today, some of the most awe-inspiring works of excellence in the historical art canon.

Although many artists vied for status and commissions during the High Renaissance, **Leonardo da Vinci, Michelangelo, Raphael,** and architect **Donato Bramante** are undoubtedly the period's most notable legends who exemplify the term "**Renaissance" man** in their proficiency and mastery of multiple subjects and interests.

During this period, a cultural movement toward Humanism arose, compelling artists to return to **Classical Roman and Greek philosophies** concerning universal man and his place in the world. This was a departure from the medieval era's idealized religious iconography and resulted in fresh depictions of divine subjects infused with a more resonant and human emotionality and expression.

High Renaissance artists utilized and perfected a bevy of techniques borrowed from Early Renaissance artists. This included the use of linear perspective to create extreme depth, highly accurate and scientifically correct depictions of human anatomy, the foreshortening of figures and subjects within elevated paintings and sculptures to provide an authentic viewing experience from below, and *trompe l'oeil* effects to seamlessly incorporate architectural elements into a work of art.

A rise of new styles arose that were groundbreaking for the time. Leonardo created sfumato, a glazing effect that revolutionized the blending of tone and color, and ***quadratura***, or ceiling paintings, were born, meant to rapturously draw the gaze of viewers up into a heavenly visage.

The period is noted for infusing ideals of beauty back into art. Whether depicting religious figures or everyday citizens, in architecture and in art, the High Renaissance artists' key concerns were to present pieces **of visual, symmetrical, and compositional perfection.**

The Italian Renaissance

The Mannerist Italian artist Giorgio Vasari first used the term *rinascita*, meaning rebirth, to define the **Italian Renaissance in his *The Lives of the Artists* (1550).** He saw the era as a rebirth of classical Greek and Roman aesthetics and ideals following the more staid Gothic era. However, the term "Renaissance" from the French came into widespread usage only following its first appearance in the historian **Jules Michelet's *Histoire de France* (1855).**

The artworks of the Italian Renaissance and the Northern European Renaissance were very different in style, subject matter, and visual sensibility. The Italian artists emphasized ultimate beauty in frescoes like Michelangelo's Sistine Chapel ceiling (1508-1512), paintings like Leonardo's *Mona Lisa* (1503-05/07) and Raphael's *La Fornarina* (1520), sculptures like Michelangelo's *David* (1501-1504), and architecture such as Bramante's *Tempietto* (1502). The overall effect was one of classical harmony and idealized form.

In contrast, Northern European artists emphasized realism. Developing the medium of oil paint, they created altarpieces and panel paintings for churches and chapels that reflected the more somber sensibility of the Protestant Reformation. Portraits focused not on beauty, but an authentic portrayal of the subject, with precise detail, objectively observed, that included its darker psychological elements. Instead of Greek and Roman art, Northern European artists drew upon the tradition of woodblock printing and manuscript illumination.

Venice Biennale

cutting-edge art in a Renaissance setting

(Founded 1895)

With its ornate palazzi, narrow alleyways and canals, **Venice** is not unlike a film set. It's been compared to Disneyland, but it's all real and has barely changed in appearance since the **Italian Renaissance.**

Northern European Renaissance

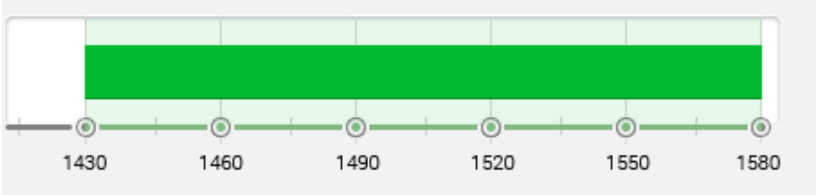
The Northern European Renaissance began around 1430 when artist Jan van Eyck began to borrow the Italian Renaissance techniques of linear perspective, naturalistic observation, and a realistic figurative approach for his paintings. As other artists from Germany, Switzerland, Austria, and the Low Countries began to incorporate these influences into their own work, the Protestant Reformation stepped in with its backlash against Italy's lofty idealizations of beauty surrounding the Roman Catholic Church. The extreme iconoclasm changed the face of Northern Renaissance art, leading to works that were decidedly humble, presenting a more toned down view of everyday reality. Art was taken off its glorified pedestal that had previously been occupied by only the rich and powerful and made accessible to the new burgeoning merchant classes.

- The Protestant Reformation extolled the virtues of man's ability to maintain a direct connection with God without the medium of church bureaucracy or figurehead, but rather an independent relationship through prayer, divine literature, and artwork. Art that portrayed religious figures or scenes followed Protestant theology by depicting people and stories absent of idolization, so in a more realistic vein.

- Rather than draw upon Classical Greek and Roman aesthetics like their Italian counterparts, Northern European Renaissance artists retained a Gothic sensibility carried over from woodblock printing and illuminated manuscripts, noted for somber moods and darker psychological undertones.

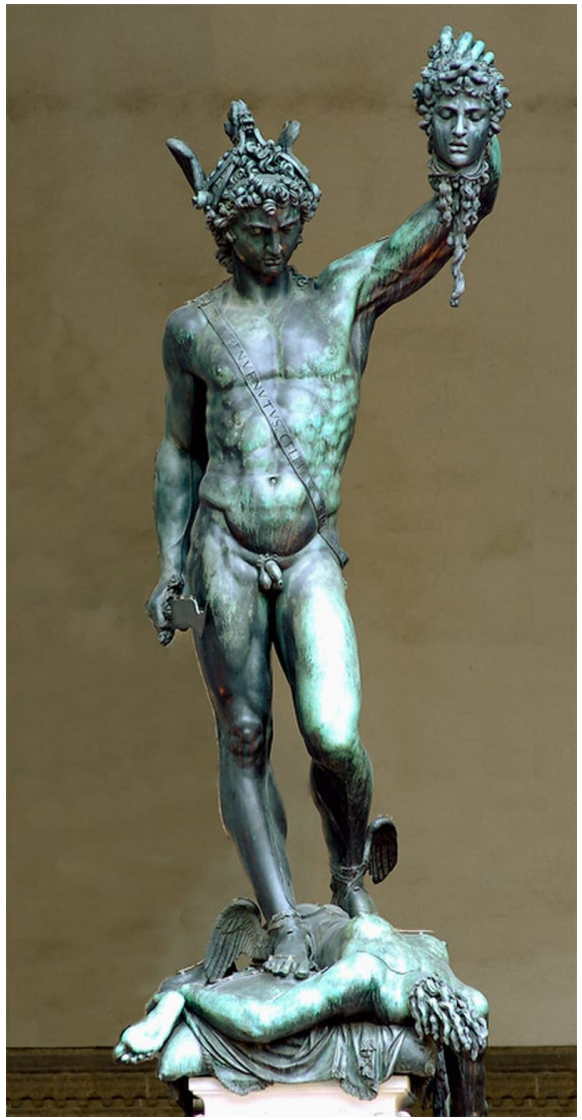
- The popularity of printmaking in Northern Europe at the time allowed images to be mass produced and widely available to the public. Thus, the Protestant church was able to bring their theology to the people through artist-created books, prints, engravings, and pamphlets on a large scale. This spurred a vast market for the creation and distribution of works by artists, who were considered in their own way, to be divine creators.

- With the times' departure from idealized artworks, Northern European artists ingeniously spurred a slew of new genre paintings that emphasized common scenes and subjects with a more moralistic glance at modern existence. This included landscape, portrait, animal, still life, biblical narrative, and rural labor and everyday life paintings.

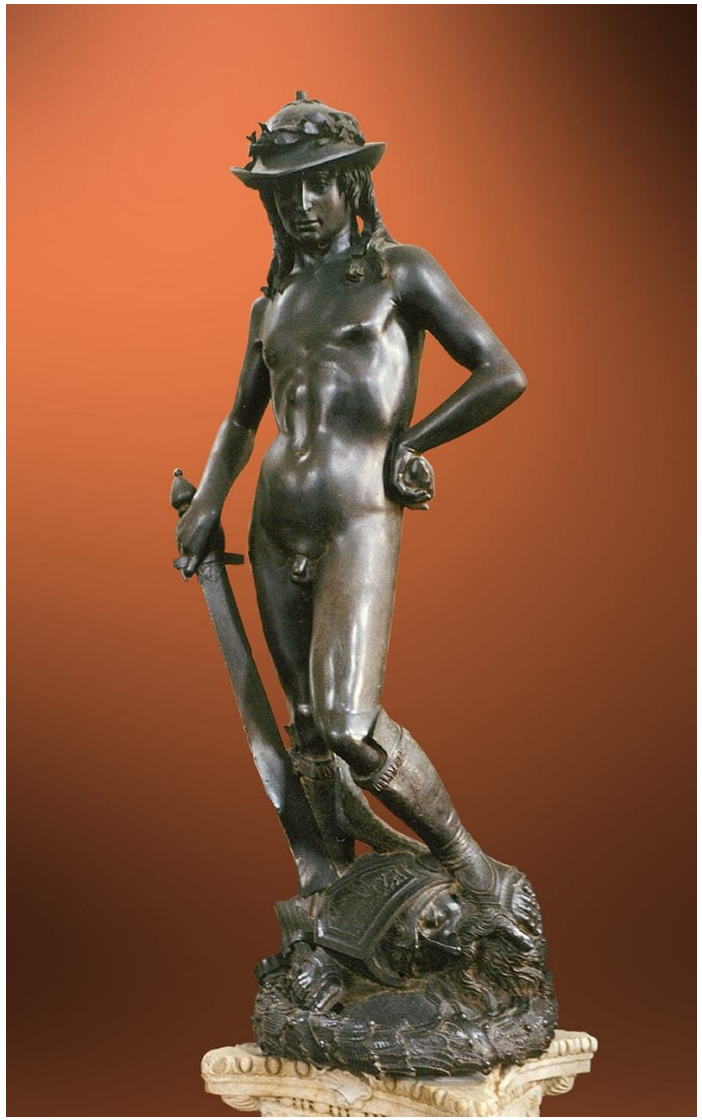


The Arnolfini Wedding, Jan van Eyck, 1434

Apollo and Daphne, Gian Lorenzo Bernini, 1622-25

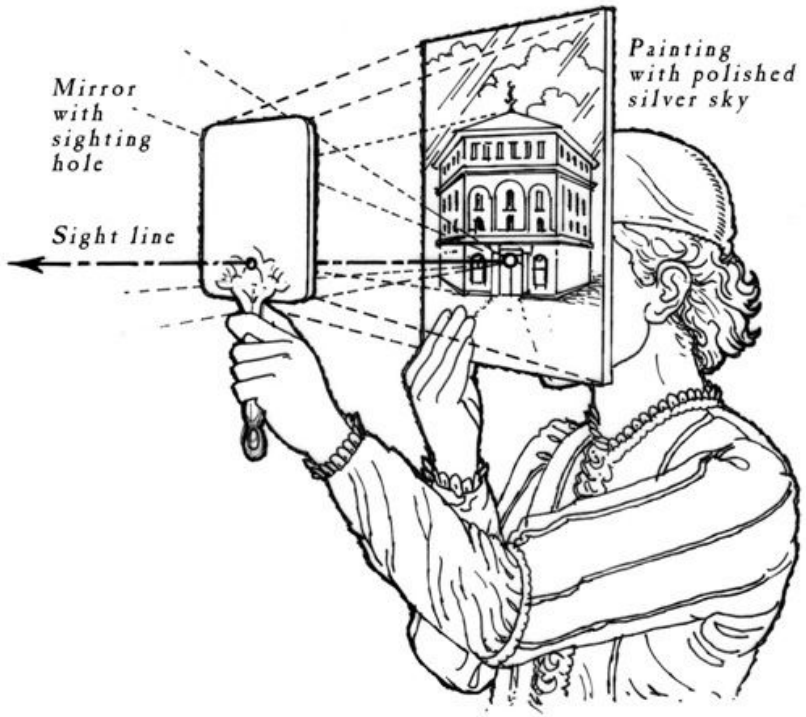


Perseus with the Head of Medusa, Benvenuto Cellini, 1545.

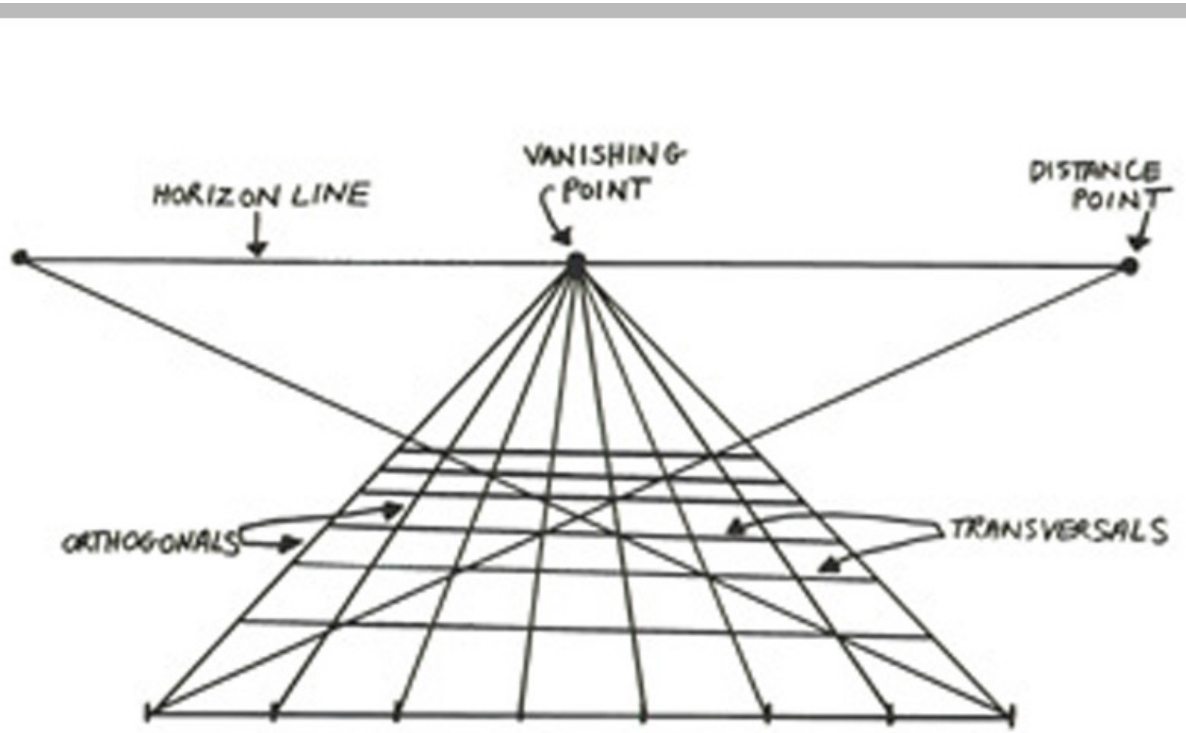


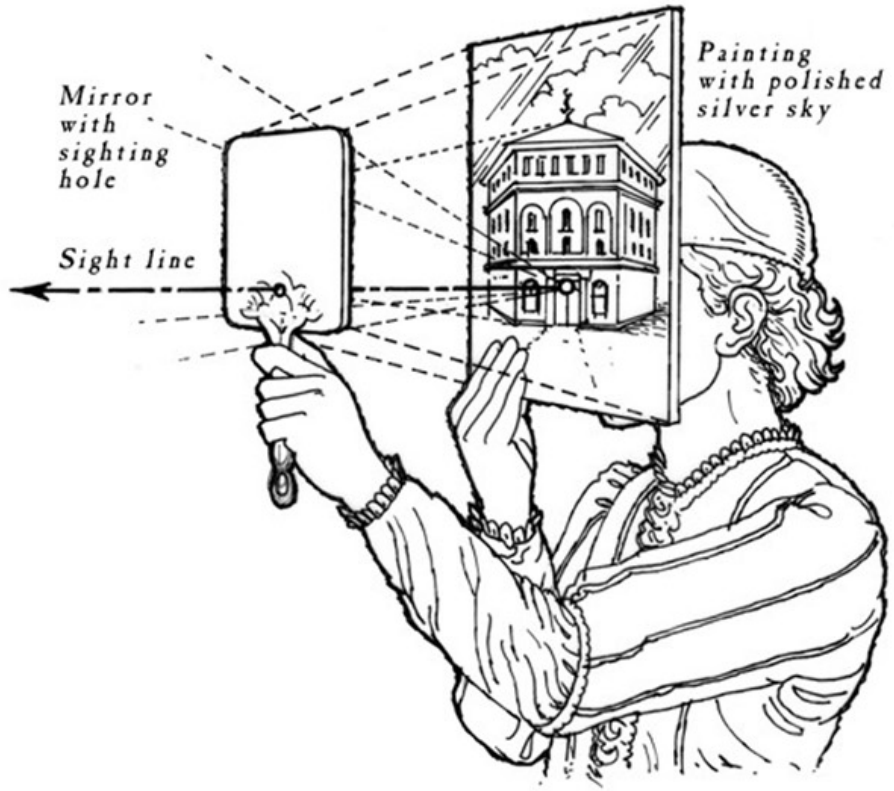
David, Donatello, 1440

Filippo Brunelleschi

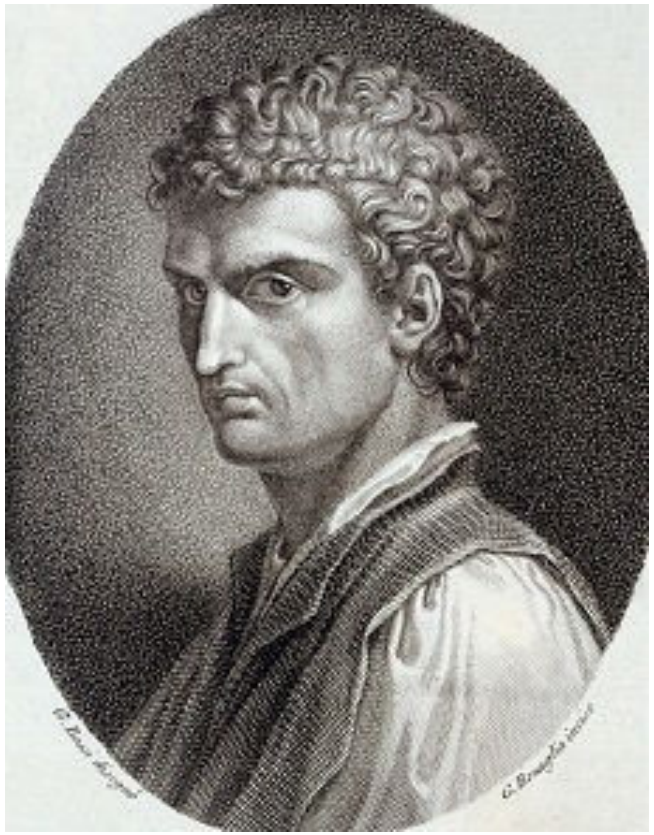


The Cupola of the Cathedral of Santa Maria del Fiore
1420-1436


HORIZON LINE
VANISHING POINT
DISTANCE POINT
ORTHOGONALS
TRANSVERSALS


Mirror with sighting hole
Sight line
Painting with polished silver sky

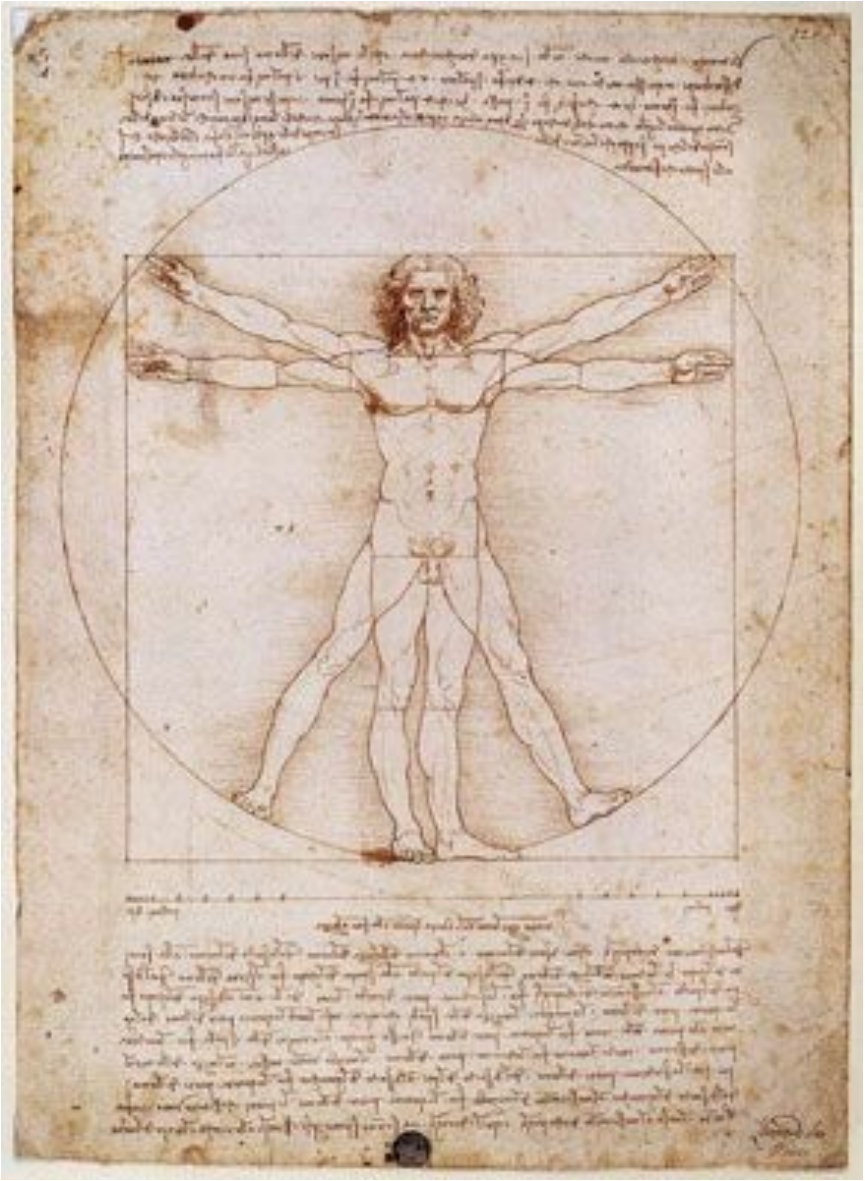
Renaissance Man



- During the Early Renaissance years, the concepts of **Humanism** were widely promoted. Whereas the previous Gothic period's art had emphasized the idolization of the secular and the religious, artists in 14th century Florence were more concerned with man's place in the world. High Renaissance artists evolved this inquiry by exploring the concept of "universal man," in other words, an individual of genius, divinely inspired, who could excel in all aspects of art and science. The term **"Renaissance man"** is still used today to describe a well-rounded and multi-talented person who exhibits mastery in a wide array of intellectual and cultural pursuits.
- This ideal, developed from Leon Battista Alberti's **"A man can do all things if he will,"** was exemplified in **Leonardo da Vinci, as Vasari in his *Lives of the Artists* (1568**) wrote, "In the normal course of events many men and women are born with remarkable talents; but occasionally, in a way that transcends nature, a single person is marvelously endowed by Heaven with beauty, grace and talent in such abundance that he leaves other men far behind, all his actions seem inspired and indeed everything he does clearly comes from God rather than from human skill. Everyone acknowledged that this was true of Leonardo da Vinci, an artist of outstanding physical beauty, who displayed infinite grace in everything that he did and who cultivated his genius so brilliantly that all problems he studied he solved with ease."
- This standard not only dominated the period but subsequent thinking on artistic ability, positioning the artist as a divinely inspired genius, rather than merely a noted craftsman.

The Vitruvian Man
1485

The Vitruvian Man is a mathematical study of the human body highlighting the nature of balance which proportion and symmetry lend us, an understanding that would inform all of Leonardo's prolific output, in art, architecture, and beyond. It also nods to Renaissance Humanism, which placed man in relation to nature, and as a link between the earthly (square) and the divine (circle.) It combines the great thinker's comprehension of science with his excellence in draftsmanship.

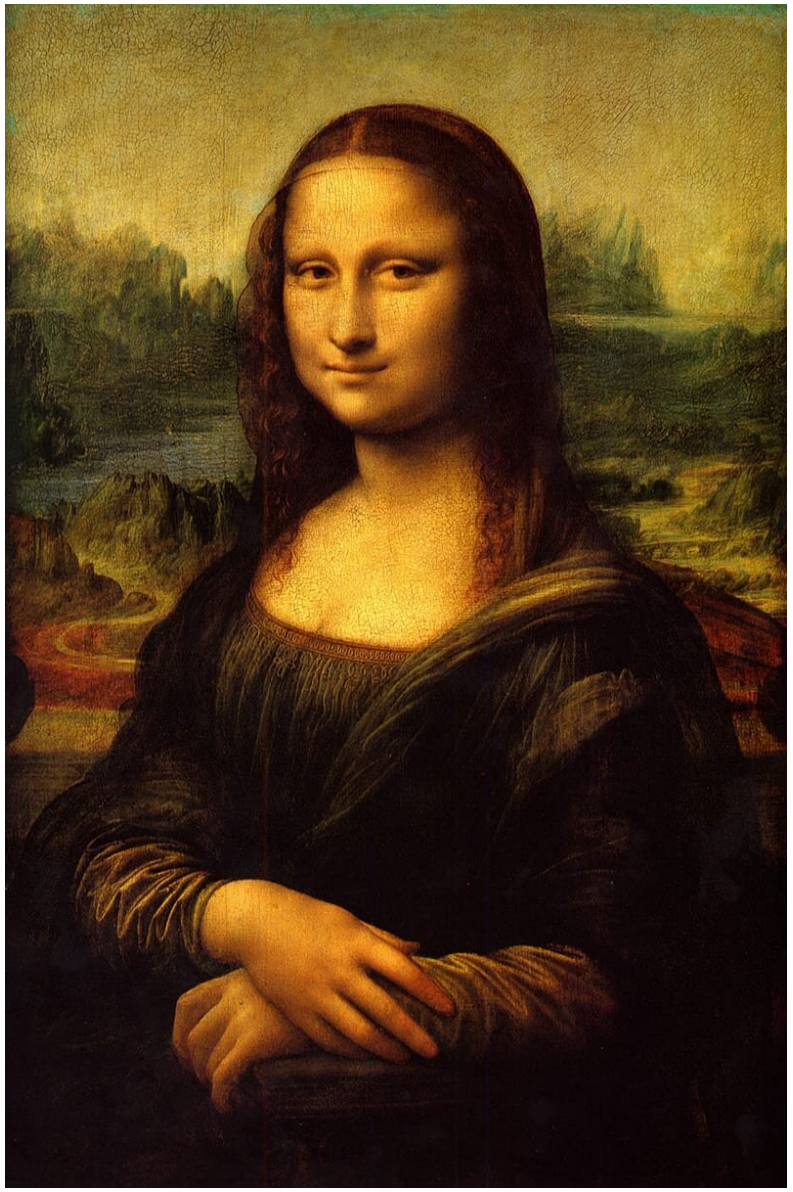


Mona Lisa, Leonardo da Vinci, 1503-1517

Leonardo's composition of Mona Lisa's figure was a **radical innovation** as all **conventional portraits of the era depicted women in profile.** Such portraits were often commissioned by male family members to portray a woman's social status and beauty. In contrast, Leonardo has left out the jewelry and decorative elements that focused on social standing and emphasized her personality.

Leonardo's groundbreaking realism was informed by his study of human anatomy, combined with a mathematical understanding of perspective and bodily proportions. This can be seen in the way he has the subject veer, almost imperceptibly, as her body, then her head, and finally her gaze turn a little more toward the viewer in a perfect imitation of reality. Vasari wrote, "As art may imitate nature, she does not appear to be painted, but truly of flesh and blood. On looking closely at the pit of her throat, one could swear that the pulses were beating."

The treatment of landscape was also innovative as two varied environments are seen on the left and on the right, lending a dramatic strangeness. The artist's mastery of aerial perspective to create depth and distance furthers the sense of being part of her individual existence of which we are being shown glimpses of both her interior and exterior emotional terrains, a very Humanist approach to portraying man's place in the world. As Louvre curator, Jean-Pierre Cuzin wrote, "The background may be a representation of the universe, with mountains, plains and rivers. Or possibly it is both reality and the world of dream. One could suppose that the landscape doesn't exist, that it is the young woman's own dream world."



Mona Lisa, Leonardo da Vinci, 1503-1517

PLATO

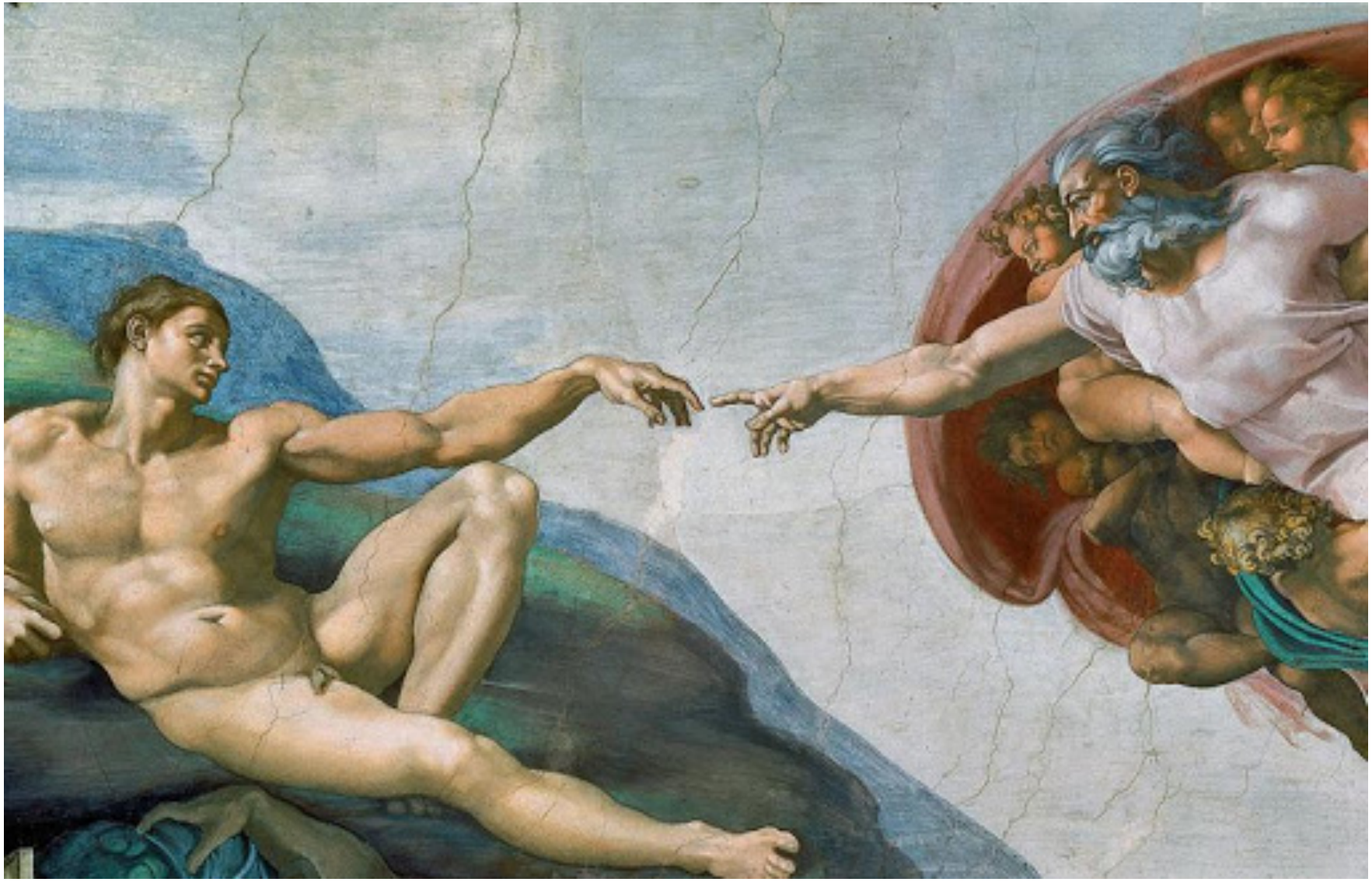
virtual

abstract

ARISTOTLE

physical

real

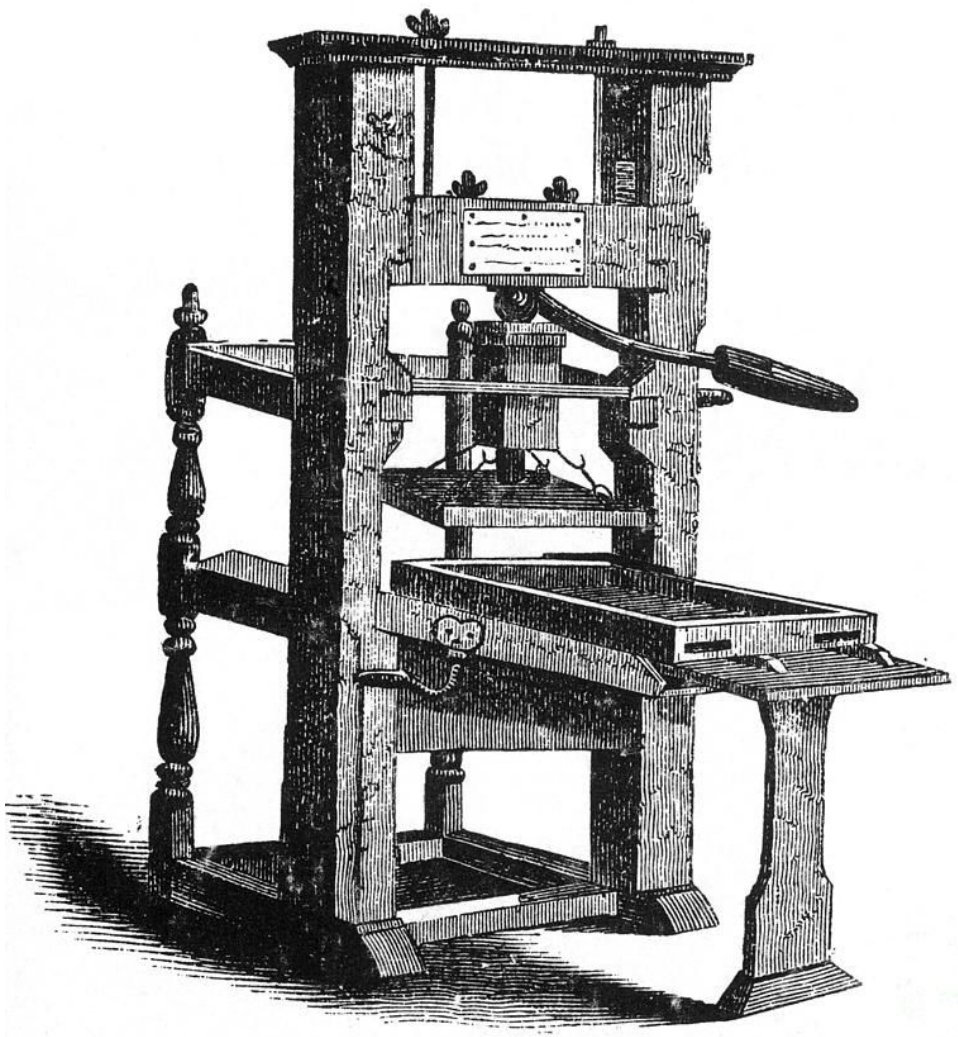


The Creation of Adam (1508-1512) Michelangelo

Gutenberg
Printing Press

c. 1440

Gutenberg's printing **press** spread literature to the masses for the first time in an efficient, durable way, shoving Europe headlong into the original information age – the Renaissance.

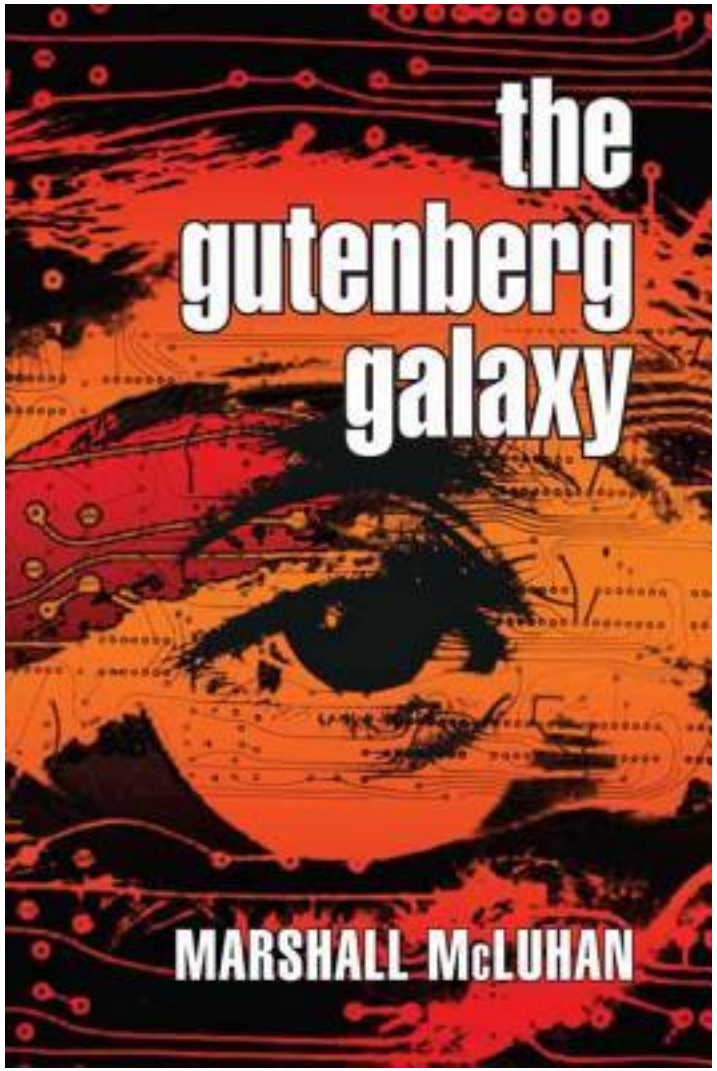


Gutenberg Man

…500 years later ...1962

The Gutenberg Galaxy: The Making of Typographic Man is a 1962 book by Marshall McLuhan, in which the author analyzes the effects of mass media, especially the printing press, on European culture and human consciousness. It popularized the term *global village*, which refers to the idea that mass communication allows a village-like mindset to apply to the entire world; and *Gutenberg Galaxy*, which we may regard today to refer to the accumulated body of recorded works of human art and knowledge, especially books.

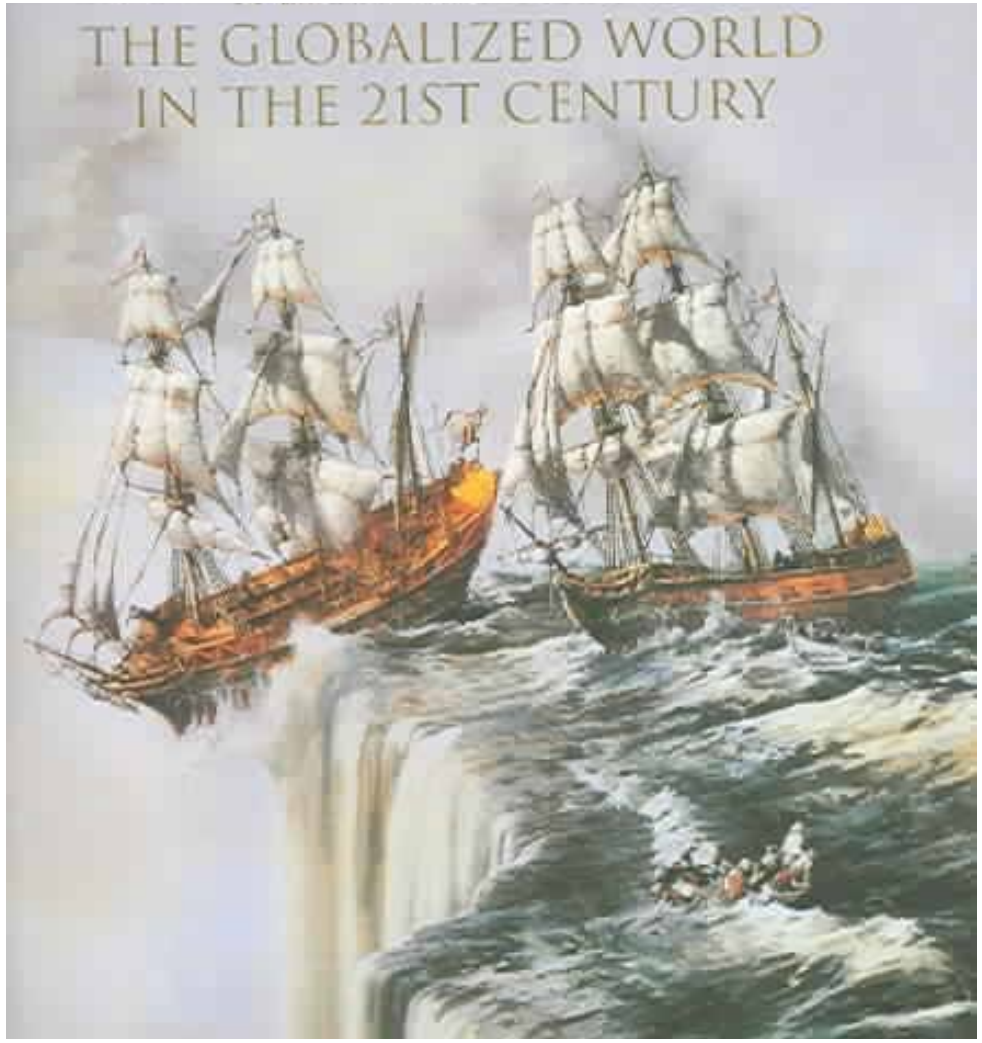
"*The new electronic interdependence recreates the world in the image of a* ***global village***." – **Marshall McLuhan**



The World is Round

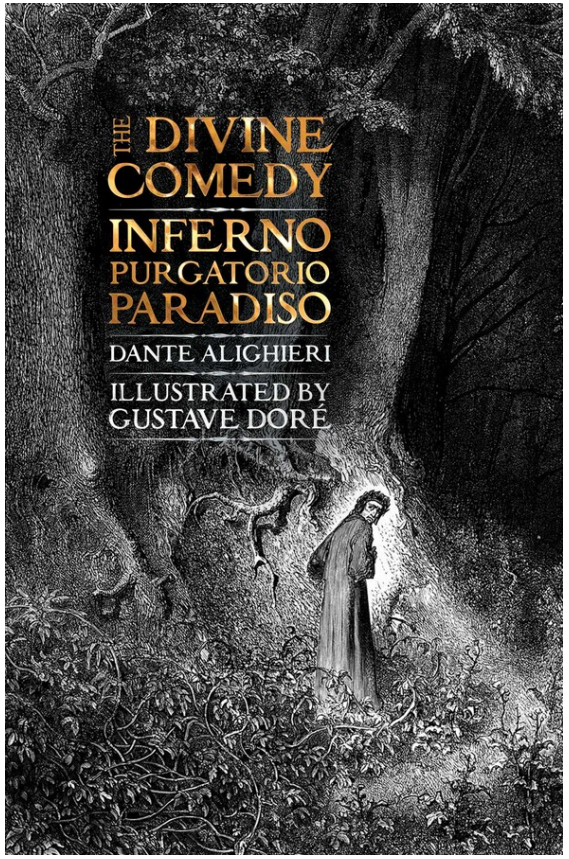
Christopher Columbus 1492

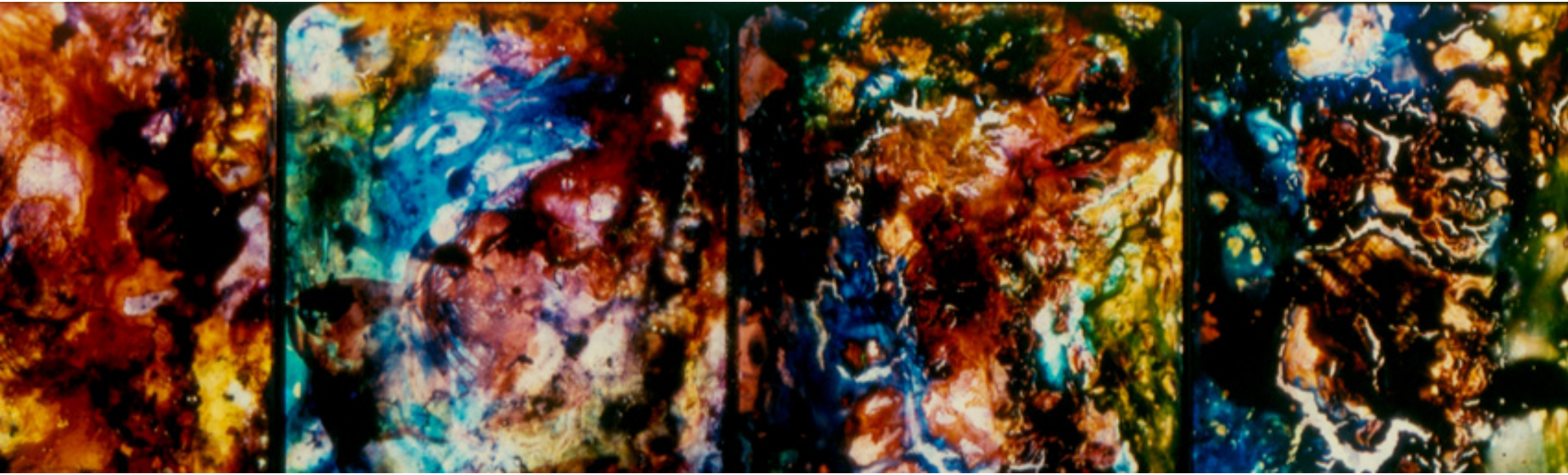
The World is Flat



Thomas Friedman 2005

Dante Alighieri
The Divine Comedy





Dante Quartet (1967) Stan Brakhage

Humanism in Botticelli's work

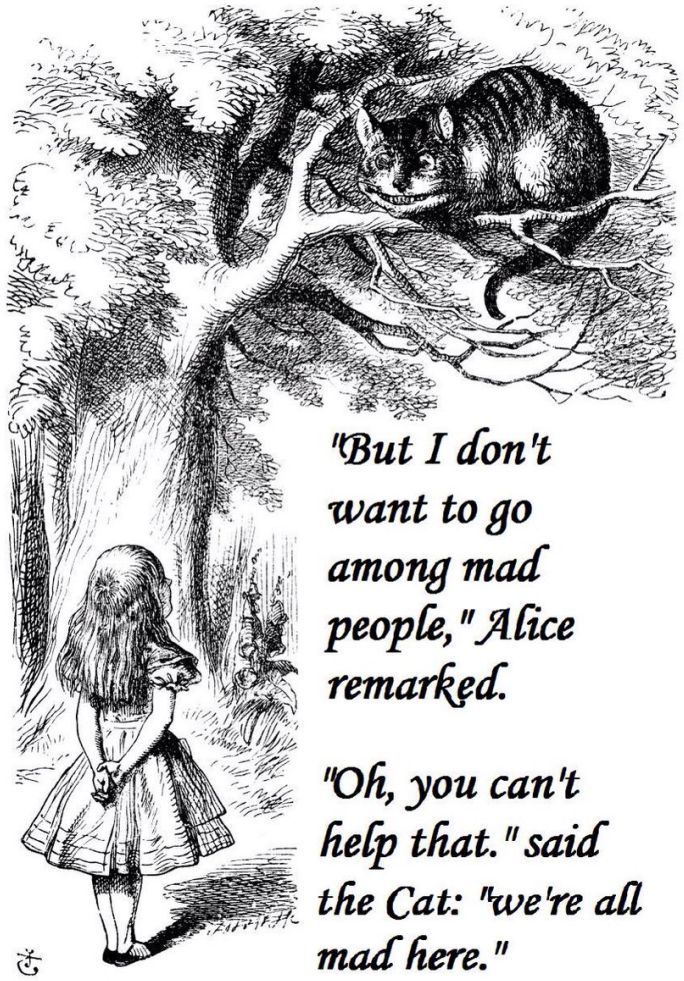
How does Botticelli's work reflect the values of the early Renaissance?

“But I don’t want to go among mad people,"
Alice remarked.

"Oh, you can’t help that," said the Cat: "we’re all
mad here. I’m mad. You’re mad."

"How do you know I’m mad?" said Alice.
"You must be," said the Cat, or you wouldn’t
have come here.”

—Lewis Carroll,
Alice in Wonderland



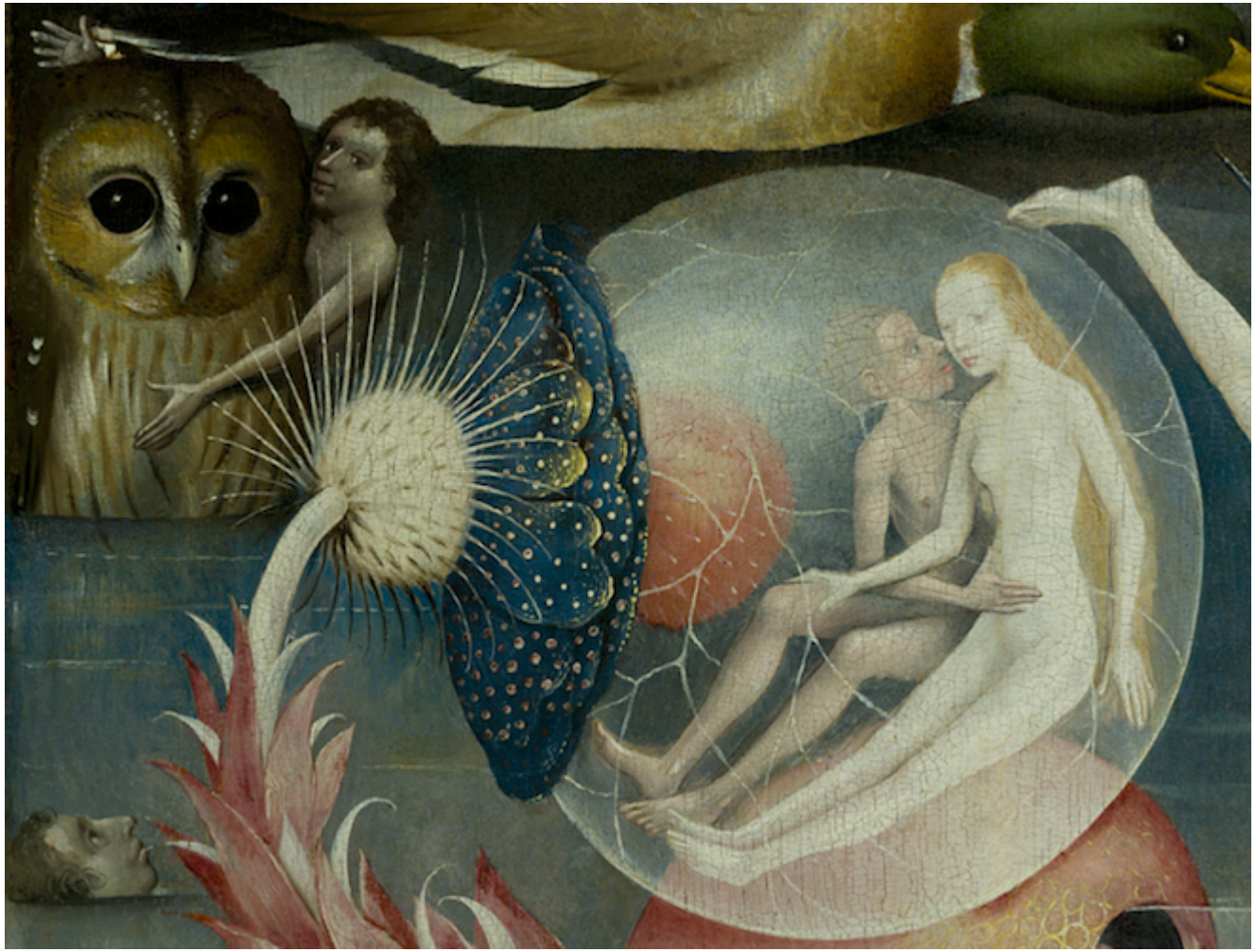
Deciphering the indecipherable

Bosch's Garden of Earthly Delights shows a world waking up to the future

With its giant strawberries and nudity, Hieronymus Bosch’s painting has been seen as a celebration and warning about sin – but it’s really about a Renaissance-era curiosity that helped better explain the world

The First Panel: God Introduces Eve to Adam (and All Hell Breaks Loose)

The Central Panel – People Nakedly Cavort (and All Hell Breaks Loose)



Details with strawberries from the central panel.

The Third Panel – Finally, All Hell Breaks Loose

“Tree Man” detail

The Garden of Emoji Delights
Carla Gannis

In "The Garden of Emoji Delights", Carla Gannis contextualizes Emoji within the iconographic lineage of the works of Hieronymus Bosch, re-inscribing the third panel of his triptych, "The Garden of Earthly Delights", by using the new secular, pop vocabulary of signs and digital symbols.

Mannerism

1527–1580

CHARACTERISTICS

Stylized features, exaggerated details, decorative elements

LEADING CONTRIBUTORS

Bronzino, Francesco Salviati, Giorgio Vasari

INFLUENTIAL WORKS

Bronzino, *Venus, Cupid, Folly and Time*, 1540

Giorgio Vasari

Allegory of the Immaculate Conception, 1541

Bronzino, Venus, Cupid, Folly and Time, 1540

Mannerism

Mannerism launched a highly imaginative period in art following the climax of perfection that naturalistic painting had reached in Renaissance Italy. Artists in 16th century Florence and Rome started to veer from classical influences and move toward a more intellectual and expressive approach. This ushered in a veer from authentic portrayals of figures and subjects, a rejection of harmony, and the development of a dramatic new style unconfined by the pictorial plane, reality, or literal correctness. Radical asymmetry, artifice, and the decorative also informed this movement**. New discoveries in science had led society away from Humanist ideals and paintings no longer posited man as the center of the universe, but rather as isolated, peripheral participants in the great mysteries of life.**

Some scholars further divide Mannerism into two periods. Early Mannerism, which expressed an anti-traditional approach and lasted until 1535, was followed by High Mannerism where a more intricate and artificial style appealed to more sophisticated patrons, becoming a kind of court style. Later, the use of the term Mannerism to denote a particular period of art history was pioneered by Luigi Lanzi, a 17th century art historian and archeologist. **The period would become a forebear to the Baroque period.**

- A key element of Mannerism was the use of *figurative serpentinata*, or "serpentine figure" in depicting human bodies. With extended limbs, elongated forms, and a fluid S-shaped grace, these figures presented an otherworldliness that departed from classical renditions.
- Many Mannerist works presented individuals or scenes in non-naturalistic settings, oftentimes without any contextual basis, inviting the viewer into a more philosophical experience rather than a literal reading of the work.
- Mannerism's reach was wide, with many important schools that cropped up to experiment within this new form. Yet, while each school drew upon its own indigenous attachments and cultural lore, the styles of presentation remained largely the same.
- Subjects and themes of Mannerism furthered the Venetian School's genres and expounded upon them. Mythological and allegorical subjects with an erotic theme, architecture, landscapes, and pastorals were common motifs albeit evolved via the new morphed aesthetics.