

DEFINING THE BOUNDARIES BETWEEN ILLUSTRATION AND FINE ART.

SHOULD MICHELANGELO'S WORK WITHIN THE
SISTINE CHAPEL BE CONSIDERED AS FINE ART
OR ILLUSTRATION?

A Dissertation submitted in partial fulfilment
of the requirements for the degree of

BA (Hons) in Illustration

University of Wales Trinity Saint David

P146507

December 2017

5,845 words

Louise Burston

Contents

Page 1	-	Contents
Page 2	-	Illustrations
Page 3	-	Introduction
Page 4-6	-	Chapter 1
Page 7-11	-	Chapter 2
Page 12-17	-	Chapter 3
Page 18	-	Conclusion
Page 19-21	-	References
Page 22	-	Bibliography

5845 words

6624 words with references

Illustrations

Fig.1. Fig.1 *Portrait*, Eleanor Meredith (Meredith, 2017).

Fig.2. *Urbino bible*. Illuminated by Davide and Domenico Ghirlandaio, among others, 1478 (IllustrationHistory.org N.D.).

Fig.3. Raphael. (1515). *Portrait of Baldassare Castiglione*. [oil on canvas].

Fig.4. Jan van Eyck. (1433). *Portrait of Man (Man in Red Turban)* [oil on wood].

Fig.5. Ghirlandaio, D. (1488). *Adoration of the Magi*. [Tempera on panel] Florence: Ospedale degli Innocenti.

Fig.6. Fabriano, G. (1423). *Adoration of the Magi*. [Tempera on Panel] Florence: Uffizi Gallery.

Fig.7. Sangallo, B. (1542). *The Battle of Cascina*. [Oil on wood] Norfolk: Holkham Hall.

Fig.8. The Ceiling of the Sistine Chapel (Bartz and König, 1998).

Fig.9. . Michelangelo, *Judith and Holofernes*. Sistine Chapel. 1508-12 (De Vecchi, 1994).

Introduction

Each chapter within this dissertation will look and discuss relevant subjects regarding the dissertation title. This then leading to the dissertations conclusion on whether Michelangelo's work within the Sistine Chapel should be considered illustration or fine art. The first chapter will look to define the boundaries between illustration and fine art. Individually looking at what illustration is and what fine art is. This will then lead to discussing the blurred lines between the two. This leading to Chapter Two, the dissertation will look in to portraiture, looking in to the Renaissance period in particular. Then identifying the blurred lined between illustration and fine art within portraiture. This then leading to Chapter 3, discussing art within churches in the Renaissance period leading to, discussing Michelangelo and whether Michelangelo's work within the Sistine Chapel should be considered as Fine Art or Illustration using the knowledge that has gained within the previous chapters. The will then lead to concluding on the information that has been gained within this dissertation and concluding on whether Michelangelo's work within the Sistine Chapel should be considered illustration or fine art.

Looking in to defining the differences between illustration and fine art is beneficial as illustration has always been connected to fine art, meaning this can make it potentially difficult for a new illustrator to define themselves as just an illustrator. Looking in to portraiture and its history in the renaissance period will be useful as understanding the differences between illustrated portraiture and fine art portraiture within this era will aid in answering the dissertation as well as aiding the understanding the difference between illustration and fine art. The discussion on the art in churches in the Renaissance period will aid in understanding what church art displays and aid answering the question at hand. The discussion of Michelangelo and his work within the Sistine Chapel will also aid in answering the dissertation question. Leading to the conclusion. This is beneficial as it will lead to the understanding of how artwork can be wrongly identified to as illustration or fine art. Understating how to identify this and why. This will also aid in understanding how to move forward as an illustrator and how to avoid work being defined as fine art instead of illustration.

Chapter 1

“An illustrator answers questions while a fine artist asks questions.” (Bond, 2010). This statement made by Keith Bond in his article; *Fine Artist Vs Illustrator* gives a brief summary of how illustration and fine art perceived as being different. But what does this mean? This chapter will look at distinguishing what illustration means and what fine art means. It will also look at the difference between illustration and fine art, this will include identifying the boundaries in which illustration and fine art can be blurred.

The definition of illustration in the *Oxford English Dictionary* is as follows ‘A picture illustrating a book, newspaper, etc.’ (Illustration, 2017) This meaning that the illustration is a visual express of what a piece of text or someone is saying. Lawrence Zeegen is an illustrator, educator, and author of half a dozen books. He has also contributed to many magazines and publications, such as Creative Review and several others. In Zeegen’s book *What is illustration?* He writes about what he believes to be illustration. “illustration sits somewhere between art and graphic design.” “..much illustration is created for a client for fulfil a task or brief.” (Zeegen, 2009) This statement taken from Zeegen’s book shows that illustrations are created due to the initial idea or vision of another person made into a brief. Then the illustrator will execute this brief by creating their own visual outcome, the illustration. This will then be sold to the client to be used at will. These are called commissions as the illustrator is paid for doing this one-off piece of work by the client. Alan Male is an illustrator and author, in his book *Illustration: A Theoretical and Contextual Perspective* he writes that illustration has a distinct core that is unlike anything else. Illustration is about communicating and delivering a specific message to a certain audience. It is a fixed objective need, which has been created by the illustrator or a client to complete a specific task. (Male, 2007) Here Male is agreeing with what Zeegen also said about illustrations being commissioned. However Male touches upon how illustrators themselves create the brief, to sell to a particular audience. This could be seen as cutting out the middle man as this would mean the illustrators would be selling their own work. Fran Meneses says, “Illustrators gather income from commissions and self-lead projects such as online shops.” (Meneses, 2017) This is what Fran Meneses an illustrator said in a blog on patreon. This shows that when illustrators do create their own briefs and freedom, they do still have to meet the expectations of a particular audience that the illustrator plans to sell too. After looking at this information in to the definition of illustration, it can be said that illustrations are created because of the idea of the client and need of the client or audience.

The definition of fine art in the *Oxford English Dictionary* is ‘Creative art, especially visual art whose products are to be appreciated primarily or solely for their imaginative, aesthetic, or intellectual content.’ (Fine Art, 2017) This meaning that fine art is created out of the sole creativity, imagination and context of the artist and not for a specific client or audience. Larry Shiner the author of the book *The Invention of Art: A cultural History* says in his book what he believes to be fine art. Fine art is a matter of inspiration and genius and meant to be enjoyed by the artist in these moments of refined artistic pleasure (Shiner, 2001) He later

goes on to mention; Establishments devoted to art such as galleries, libraries, churches and museums are a central part of showcasing fine art. (Shiner, 2001) These extracts show that Shiner believes fine art is created by the artist for the artist. The artist has the option to use any media, to create any imagery they want. This could be the expression of the artist or it could be an inspired piece. Fine art is created with full freedom for the artist. When Shiner mentions the establishments and institutions that the art is displayed at, this is showing that fine art is displayed in these places and not solely enjoyed but just the artist. Writer Anna Louis Sussman in her Blog on *"the art market"* says; "Galleries have several roles, to incubate and support the artist, promoting the artist, putting on shows of the artists work and selling the artworks." (Sussman, 2017) this reinforces Shiner's opinion on establishments, with them being important for artists to display their fine art. These institutions allow the artist the sell their work to a buyer who choses the piece of art and is not commissioning the art. Artist and Curator of the Saatchi Art online gallery Evangelyn Delacare in her blog, titled *'What is Fine Art?'*, discusses the term fine art and fine arts and their meaning. Within this article she says; Works considered to be fine art especially painting and sculpture are created mainly for aesthetics and from the artists desire of expression. (Delacare, 2016) This is agreeing with what Shiner believes to be fine art. Delacare also touches upon the different types of fine arts, not just paintings and imagery, and how these are created through different mediums and techniques, but with the same freedom and artists desire of artistic expression.

However, Delacare then goes on to say; Some of the most well-known pieces of fine art such as, *'The Statue of David'* by Michelangelo, *'Mona Lisa'* By Leonardo da Vinci and *'Portrait of Adele Bloch-Bauer'* by Gustav Klimt aren't necessarily pieces of fine art as they were all commissioned pieces by a client. (Delacare, 2016) This showing how the boundaries between fine art and illustrations can be distorted. Showing that these pieces would normally be considered as fine art however because these have been commissioned by a client to portray a particular brief. Mark Zeegen in this book also speaks about the blurred lines between fine art and illustration. He says, illustration has strained associations with graphic design but illustrations relationship with fine art is tested even further. This has improved since the Renaissance, where fine art used to be figurative and commissioned to express an opinion or tell a story for a client. Much like the role of an illustrator in todays society. (Zeegen, 2009) This is also agreeing with the motion that fine art and illustration are blurred together and that this has improved over time. Meaning the links between the two have become less alike over the years. He also goes on to mention, Artists that create Fine art are acknowledged in todays contemporary society for taking steps in to the illustration world. However, illustrators who take steps in to the fine art world are rarely given the same acknowledgement. (Zeegen, 2009) Here Zeegen is explaining that fine artists that are commissioned for their work or create art to meet a specific brief or view point, much like illustrators, are welcomed in today's contemporary society. Allowing them to try and enter the illustration world. However, illustrators that create their work for galleries and art for

art's sake, much like Fine Artists, are not as welcomed in today's contemporary society to do so. An example of this is the artwork by Eleanor Meredith.

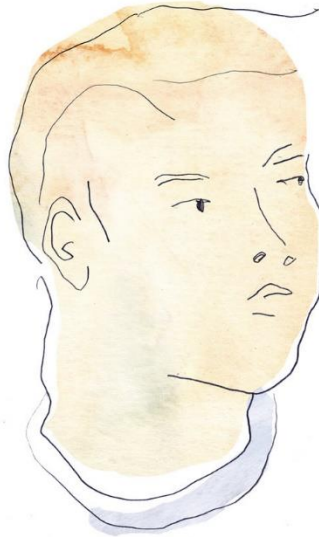


Fig.1 *Portrait*, Eleanor Meredith (Meredith, 2017)

Eleanor Meredith is an illustrator who mainly works on commissions, she creates her artwork using ink, pen and watercolour. Fig.1 shows a portrait of a man drawn with ink, coloured using watercolour paint with a plain background. Using the information gathered already within this dissertation its possible to work out whether Fig.1 is an illustration or fine art. However, to do so knowledge on the context of Fig.1 and why it was created is needed. On Eleanor's website she describes this image as, '*Sketches from Westfield shopping centre.*' (Meredith, 2017) As Fig.1 is described as being a sketch and given the location in which it was drawn, a shopping centre, it is possible to say that Meredith was not commissioned for this work. Therefor Fig.1 should be known as fine art as she produced these drawings with no input from any other person and through her own creative thoughts. However, Fig.1 is known as an illustration. This could be due to the fact that artwork that is produced with more traditional media, such oil paint and created in a more detailed and realistic style are well associated with being fine art. Whereas illustrations are known for being less realistic in style and are created using less traditional media, such as digital and mixed media. As Fig.1 has been created using a more illustrated style this would be a factor in why it is known as an illustration and not fine art. Another factor would be knowing and not knowing the context of Fig.1. It is not clear when looking at Fig.1 whether it has been commissioned or not. Meaning this could be considered either when looking at Fig.1 with no context. If it were to be commissioned by a client it should technically be known as an illustration. If it was not a commissioned it would be known as fine art. Due to these factors Fig.1 is widely known as an illustration and not a piece of fine art.

Chapter 2

“Although the meaning of the term ‘portraiture’ may appear to be self-evident, there is often only a fine distinction between objects that could be considered portraits and those that are best classified differently.” (West, 2004) This quote by Shearer West from his book *Portraiture*, explaining the term portraiture can often be applied to artwork incorrectly. Would portraiture be considered as fine art or illustration? This chapter will look at portraiture and its history to determine what makes a portrait an illustrated portrait or a fine art portrait. Particularly looking at the Renaissance era.

On the Tate website their article titled *Portraiture* describes what purpose portraiture serves. “Portraits have always been more than just a record. They have been used to show the power, importance, virtue, beauty, wealth, taste, learning or other qualities of the sitter. Portraits have almost always been flattering, and painters who refused to flatter...tended to find their work rejected.” (Tate, N.D.) This explains that the client or ‘sitter’ dictates to the artist what they want their portrait to portray. The artist would have been compelled to do this or their work would be turned away, thus meaning no income.

In Julia Schonlau’s book *1,000 portrait illustrations: Contemporary Illustration from Pencil to Digital*. Schonlau writes about the origin of portraiture and where it is believed to have started. “Portraiture always had one primary function – to keep us present among the living, even after we have perished. Some of the earliest examples of standardized but impressively realistic portraits have been found in Egypt.” (Schonlau, 2012) Here she explains how the first known portraits came from ancient Egypt. This was then to be followed by the ancient Greeks and the Romans. In an article called *A Brief History of Portraiture* by Fabulous Noble they say, Ancient Greeks had a fascination with portraiture, representing gods and lay people meaning their status in society would rise. Romans followed similar traditions by creating portrait busts displaying key power personalities. (FabulousNoble.com, N.D.) Following this was the medieval period, Julia Schonlau writes briefly about this period. Saying, medieval art was only allowed to display saints and biblical scenes. However, wealthy merchants commissioned these works, so they could be included within them. (Schonlau, 2012) Here Schonlau is describing how portraiture was restricted within this time. However, these were tested when artists would include their clients in their work. This led up to the Renaissance era.

“The Renaissance saw the re-invention of portraiture in its modern sense and is a pivotal moment in the history of the genre. Predominately portraying royals, nobles, and religious figures, Renaissance portraits concentrated on the status and personality of the sitter through the depiction of objects of characterisation (such as a globe for a well-travelled sitter).” (FabulousNoble.com, N.D.) This explains how portraiture reached its peak in the Renaissance period. More wealthy people were commissioning portraits to show their wealth and other characteristics. ‘This led to more artists becoming confident with their work and the new discovery of oil paints meant the artists could achieve more realistic and life like paintings.’ (Schonlau, 2012) Schonlau also mentions, that around the start of the Renaissance period self-portraiture also started to emerge, along with glass mirrors. Giving artists, a new-found confidence allowing them to paint themselves. (Schonlau, 2012) In Paul

Heaston's art blog, he writes, "By the time of the Baroque period following the Italian Renaissance, some painters had also begun to take an interest in portraits of the common man." (Heaston, 2013) Here Heaston is describing how portraiture started to become increasingly common with artists painting more lower-class people. From there on it was possible for any person to have a portrait.

To be able to determine whether a portrait from the Renaissance period could be considered as illustrated portraiture or fine art portraiture, the understanding of the view point of illustration and fine art in this period must be discussed. Here is a quote from the Norman Rockwell Museum's article titled *Illustration History*.

"Throughout the Middle Ages and into the central period of the Renaissance, there was no difference seen between picture-making and any other craft or skill. Michelangelo and most others performed commissions that were essentially illustrative (and often, narrative) in nature and served government, business, the royal courts, or the clergy. Like today's illustrators, artists of the Renaissance worked with clients and had to seek approval for their designs, state the costs of materials, and sign contracts agreeing to all of the conditions and fees. In the later Renaissance, distinctions began to be made between "fine art" and craft." (IllustrationHistory.org, N.D.).

This quote explains that picture making or art in the Renaissance period was not even a classification of its own. Therefore the people that practised as artists in the Renaissance period were only described as craftsmen. Let alone the artists that portrayed the role of an illustrator in this period.



Fig.2 *Urbino bible*. Illuminated by Davide and Domenico Ghirlandaio, among others, 1478 (IllustrationHistory.org N.D.)

The article then goes to speaking about fine art becoming its own division. It mentions, towards the end of the Renaissance period fine art had its own classification as it had vastly impacted society. Patrons would choose great artists to paint for them as their work brought status to the person or church. It would also display their affluence and accomplishments. (IllustrationHistory.org N.D.) This explains that art became its own division because of the popularity of art within this period. The client would dictate how they wished to be perceived and this is what made it so appealing to these people. However, illustration did not have the same recognition. The article does however say this, “Magnificent achievements like the Urbino bible, illustrated by Davide and Domenico Ghirlandaio, among others, were hand-calligraphed, but in the late Renaissance hand painting might be applied to typeset books that could be manufactured.” (IllustrationHistory.org N.D.) This explains that when Davide and Domenico Ghirlandaio illustrated the Urbino bible it was a great accomplishment at this period as it was the first heavily illustrated book that was hand-calligraphed (See Fig.2 above.) It also explains how typesetting allowed for the illustrations to be printed on to the books pages. These would then be hand painted if desired. In today’s society these would be considered as illustration and even though they were described as illustrations in the Renaissance period they were known as being fine art. This would continue until the end of the Renaissance period.

As illustration was not a classification of its own in the Renaissance period the artists creating the portraits would not have known they were potentially creating illustrations. However, using the information within Chapter 1 it is possible to determine whether a portrait can be called in today’s society as an illustrated portrait or a fine art portrait.



Fig.3. Raphael. (1515). *Portrait of Baldassare Castiglione*. [oil on canvas]

Fig.3 and Fig.4 are portraits of two different men, painted by two different artists and created within the Renaissance era. To determine where these are illustrated portraits and fine art portraits, the context of the paintings must be known.



Fig.4. Jan van Eyck. (1433). *Portrait of Man (Man in Red Turban)* [oil on wood]

First to be discussed will be Fig.3. Here is what is said about Fig.3 in an article about *The Portrait of Baldassare Castiglione* on the Louvre Museum website, written by Cécile Scailliérez. The portrait was created by Raphael and is named after the subject Baldassare Castiglione. The name of the painting being *The Portrait of Baldassare Castiglione*. The painting was estimated to have been executed in Rome within 1514-1515. It was created using oil paint on canvas. (Scailliérez, 2017) Here Scailliérez mentions all the main information about this portrait. It explains Baldassare Castiglione would have been the client and would have wanted Raphael to portray him in a certain way. Using this information gathered about the painting and the knowledge of why portraits were created in this period. It will be possible to determine if Fig.3 could be known as an illustrated portrait or a fine art portrait in today's society. In the article Baldassare Castiglione is described as being a "poet, humanist and ambassador," (Scailliérez, 2017) This showing that he would have been at a high status in society at this period. However, Fig.3 doesn't display any scenery or items that would display the client as being of high status. The background also doesn't display the client as wealthy as it simply only displays the shadow of the sitter. Nonetheless the clothing Baldassare Castiglione is wearing in Fig.2 does show his wealth, the fur sleeves and medallion displayed below his turban suggest that the client is wealthy and of high status as these items were seen high end and expensive. The quality of the portrait also suggests the wealth of the client. The portrait is very life like and is very well detailed, these factors show that this portrait is of high end meaning it would have been expensive. Again, this suggests the wealth of the Client. Using this information, it is now possible to decide whether Fig.3 should be considered an illustration or fine art. Due to the fact Raphael was commissioned to create this portrait and the client had a significant amount of input in to the portrait. In today's society it should be considered an illustrative portrait.

In an article on the Artble website about Fig.4 it gives all the main information about the portrait. The portrait was created in 1433 by Jan van Eyck. The official name of the portrait is *Portrait of Man* however it is also known as *Man in Turban* and as *Self Portrait*. It was

created using oil paint on oak. (Artble, 2017) This explains that the portrait was created within the early Renaissance and due to the fact, the portrait is known as Self Portrait suggests that the portrait is of the artist Jan van Eyck himself. On the National Gallery webpage about Fig.4 it says how the painting can be described as a self-portrait without any context from the artist. "The painting, so carefully inscribed, was presumably one of particular significance to the painter, and it has been suggested that it may be a self-portrait. The direction of the man's gaze also suggests this." (NationalGallery.org.uk, 2017) This explains that the amount of intricate detail that's displayed within Fig.4 suggests this painting would have meant a lot to the artist. The direction of eyesight also suggests this as they are looking directly forward, as if to be looking in a mirror. To truly decide whether Fig.4 should be considered as illustration or fine art. The understanding of the portrait being a self-portrait or not is necessary. The Artble article refers to this when saying "Maybe the earliest self-portrait on panel, the painting is a portrait of a man dressed in a fur cloak and a chaperone on his head. It is thought that the portrait is probably a self-portrait but there is no evidence to confirm that." This explains that this is one of the earliest self-portraits to be discovered however there is no evidence to confirm this. However, the fact Fig.4 is known as *Self Portrait* and the suggestions that the painting portrays a self-portrait and there is no known knowledge of this being a commissioned piece. It is described as being a self-portrait. From this information it is possible to decide whether this should be known as illustration or fine art in today's society. As Fig.4 was not commissioned by a client and is described as being a self-portrait this is an example of a portrait being art for art's sake. Therefore, in today's society Fig.4 should be known as fine art.

Chapter 3

“Prior to the nineteenth century painting was illustration. In Europe it served the Church. A largely illiterate society was able to follow the teachings of the Bible through the spoken word augmented by imagery found in churches and cathedrals. Scenes from the Bible were depicted in frescoes, icons, mosaics and stained-glass windows.” (Klimowski, 2011) This is a quote taken from Andrzej Klimowski’s book called *On Illustration*. It explains the importance on church art in what would have been the Renaissance period. It allowed for illiterate people to understand the words and stories within the Bible. With religion was a massive part of society in the Renaissance era. This chapter will look at art within churches and its connections with fine art and illustration. This will then lead on the discussion on Michelangelo’s work within the Sistine Chapel and whether it should be considered illustration or fine art.



Fig.5. Ghirlandaio, D. (1488). *Adoration of the Magi*. [Tempera on panel] Florence: Ospedale degli Innocenti.

In the book *Christian Art: A Very Short Introduction* the author Beth Williamson refers to Christian art within churches, “Unlike other terms that might be used to categorize art, ‘Christian art’ is unusual in that it does not describe art for a particular style, period, or region, but art for a particular range of purposes, which encompasses a wide range of forms and styles.” (Williamson, 2004) This is explaining that art created for religious purposes are not defined by their style or where they come from. It is about the religious context of the of the artwork displaying biblical scenes. Williamson then goes on to saying, Christian art would be seen in cathedrals, abbeys, churches royal palaces and public spaces. The art work could be seen in great wall-paintings in churches. (Williamson, 2004) This shows that the artists that were to create these art works on the walls of churches would have had to overcome unusual circumstances to paint. They would have been painting on substantially large walls, in unfamiliar surroundings and have to pressure of displaying these biblical senses.



Fig.6. Fabriano, G. (1423). *Adoration of the Magi*. [Tempera on Panel] Florence: Uffizi Gallery.

The reasoning behind churches displaying these images on their walls was because “Images were meant to enhance the experience of the faithful both in communal and individual worship.” (Soraballa, 2008) This was taken from the article *Painting the Life of Christ in Medieval and Renaissance Italy* from the Metropolitan Museum website. It explains that churches displayed these paintings on the walls to aid the connection between religion and its followers. The article also describes, that in the fourteenth and fifteenth centuries these paintings were more increasingly occurring in series’. This allowed the viewers to trace the stories and the progression of these events. (Soraballa, 2008) This suggests that these paintings would help the faithful to visualize the bible, this would have been extremely important to the illiterate at this time. Especially the paintings that occurred in series’. Being able to see the stories said in the Bible and seeing Christ’s life would create a stronger faith within the religions followers. The article then goes on to describing that, in these paintings, particularly Italian ones, there were a countless amount of paintings portraying the same scene however, no two are the same or alike. The variation between these paintings displays the creativity of the artist and the amount of creativity the artists had when creating these. This was due to patrons being concerned about changing attitudes within the church. (Soraballa, 2008) (Fig.5 and Fig.6 gives an example of the two paintings that display the same scenes and are not the same.) This explains as to why these paintings were of great importance to the churches and why the church would hire such talented artists to do so, given the amount of detail that was required, and the importance of the stories displays. One of these artists being Michelangelo.

Michelangelo di Lodovico Buonarroti Simoni was born in 1475 in to a middle-class Florentine Family. He was one of the most predominant figures within the Renaissance more specifically in Italy. Michelangelo was celebrated as being the greatest practitioner of sculpture, painting, and architecture for more than five decades, until his death in 1564. (Chapman, 2006) This is what is written about Michelangelo in the book *Michelangelo* by Hugo Chapman. This shows that Michelangelo traded not in just paintings and was and still is well known for all of these professions. In a book by Gabriella Di Cagno called *Michelangelo* she explains, as a boy Michelangelo worked as an apprentice in a workshop owned by brothers Domenico and Davide Ghirlandaio. This is where he started practicing drawing and learning about fresco painting. This is also when he started to show an interest in statuary. After a year of his apprenticeship in 1488, Michelangelo left to apply himself in sculpture. (Di Cagno, 2008) This shows that Michelangelo knew from a young age that he wished to practise within the arts.



Fig.7 Sangallo, B. (1542). *The Battle of Cascina*. [Oil on wood] Norfolk: Holkham Hall.

Michelangelo achieved many great things before being sought out to paint the Sistine Chapel, Chapman lists these in his book.

“1488/92 Joins household of Lorenzo de’Medici and studies in the Medici Garden”..

“1496 Arrives in Rome, aged twenty-one; commission for the Bacchus sculpture

1498 Contract for marble *Pietà*

1501 Returns to Florence. Contract for the marble *David* (installed outside Palazzo Vecchio in 1504)

- 1503 Contract to carve twelve over-life size *Apostles* for Florence cathedral
- 1504 Begins work on the Battle of Cascina cartoon. At work on the Bruges Madonna, and the Taddei and Pitti marble tondons. Doni Tondo panel painting probably completed
- 1505 Summoned to Rome by Pope Julius II and commissioned to execute his tomb
- 1506 Returns to Florence. Works in Bologna on monumental bronze statue of Julius II (destroyed 1511)
- 1508 Commission for Sistine chapel in Vatican (finished in late summer 1512)" (Chapman, 2006)

This quote suggests that a lot of Michelangelo's main achievements and commissions before 1504 were for his sculptures and not for painting. However, in 1504 Michelangelo was commissioned by Piero Soderini to paint the portrayal of the *Battle of Cascina* for the Salone dei Cinquecento. In the book *Michelangelo: A Tormented Life* it describes, Michelangelo was meant to portray the battle of Cascina on the opposite wall that Leonardo da Vinci had supposedly painted the *Battle of Anghiari*. However, Michelangelo never finished this painting. Nonetheless he produced a cartoon of the *Battle of Cascina* (see Fig.7). (Forcellino, 2009) In the online article *The Battle of Cascina Michelangelo's lost fresco!* It explains the work was never completed as "Leonardo had technical difficulties and Michelangelo was summoned to Rome by Pope Julius II" (ItalianRenaissanceArt.com, 2017) The reasoning behind Michelangelo being summoned to Rome was to create a bronze statue of Pope Julius II. Even though Michelangelo did not complete the painting *Battle of Cascina* it is considered as a significant achievement. "had it been completed, (the *Battle of Cascina*) would have been one of the greatest works of the Renaissance" (ItalianRenaissanceArt.com, 2017).

"Having returned to Rome in the winter of 1508, Michelangelo set about organizing work on both the tomb and the decoration of the Sistine Chapel." (Forcellino, 2009) This quote is from the book *Michelangelo: A Tormented Life*. Later on in the book it describes, Michelangelo completed this work in the summer of 1512. (Forcellino, 2009) This information describes that it would have taken Michelangelo 6 years to complete his work within the Sistine Chapel. This is understandable due to the extensive size of the work that was executed. According to the article *Sistine Chapel: Facts, History & Visitor Information* on the Live Science website, "The chapel is 40.23 meters long, 13.40 meters wide, and 20.70 meters high (about 132 by 44 by 68 feet)" (Szalay, 2013). This explains how large the area was that Michelangelo painted. (See Fig. 8) The work he created within this time is widely and fondly known as fine art.



Fig 8. The Ceiling of the Sistine Chapel (Bartz and König, 1998)

When deciding whether Michelangelo's work should be considered illustration or fine art, the understanding and context of these paintings should be known. Each scene that has been painted on the ceiling of the Sistine Chapel are all from the Bible. The painting named *Judith and Holofernes* from the ceiling of the Sistine Chapel, will now be discussed. This can be seen in Fig 8, bottom left corner and also see Fig.9.



Fig.9. Michelangelo, *Judith and Holofernes*. Sistine Chapel. 1508-12 (De Vecchi, 1994)

In the book *The Sistine Chapel A Glorious Restoration* by Pierluigi De Vecchi, it gives the brief quote from the Bible that Michelangelo was portraying.

“Judith 13.8-10

And she smote twice upon his neck with all her might, and she took away his head from him,
And tumbled his body down from the bed,
and pulled down the canopy from the pillars; and anon after she went forth, and gave Holofernes his head to her maid;
And she put it in her bag of meat: so they twain went together
According to their custom unto prayer.” (De Vecchi, 1994)

When reading this it is clear to see that Fig.9 is portraying Judith 13.8-10, thus being the context of the painting. As all the paintings on the ceiling of the Sistine Chapel are portraying a story from the Bible it can be said that the other paintings would reflect the same as Fig.9 and its context. Now all the relevant information has been collected it is possible to decide whether Michelangelo's work within the Sistine Chapel should be considered as illustration and fine art. Michelangelo was commissioned for his work within the Sistine Chapel and as he was also portraying to stories of the Bible in to visual form. It should be said that Michelangelo's work within the Sistine Chapel should be considered as illustration and not fine art.

Conclusion

The knowledge that has been learned from the research and discussions within this dissertation are as followed. From within the First chapter, the ability to define an illustration and how to identify fine art. This also aided in discovering how people perceive art and illustration. This knowledge will allow the reader to understand what an illustration is and what fine art is, to be able to look at a piece of art and define whether it is illustration or fine art. It also gives the reader the ability to look at art with a description already and can decide whether this is correct or not. Such as, Michelangelo's work within the Sistine Chapel. The knowledge learnt from the first chapter then aided the discussion in chapter 2, being able to determine whether a portrait should be considered as an illustrated portraiture or a fine art portraiture. The information on portraiture in the Renaissance period aided with this and the understanding of art in this era and how people perceived art in this era. This then led to the learning about Michelangelo and his work within the Sistine Chapel in chapter 3. This includes knowledge on Michelangelo and the work he did before he was commissioned for the Sistine Chapel. Leading to the discussion of his work within the Sistine Chapel and deciding whether it should be considered illustration or fine art. The knowledge learnt about illustration, fine art, the blurred lines between the two, Renaissance art history, illustrated portraiture, fine art portraiture and Michelangelo's information on his previous work and the knowledge and context of his work within the Sistine Chapel, led to the discussion on whether Michelangelo's work within the Sistine Chapel should be considered illustration or fine art. This then gave the conclusion of Michelangelo's work within the Sistine Chapel should be considered as illustration.

References

1. Artble. (2017). Man in a Turban. [online] Available at:
https://www.artble.com/artists/jan_van_eyck/paintings/man_in_a_turban
[Accessed 11 Dec. 2017].
2. Bartz, G. and König, E. (1998). Michelangelo Buonarroti, 1475-1564, Volume 13.
Koln: Konemann.
3. Bond, K. (2010). Fine artist vs illustrator. [online] Faso. Available at:
<http://faso.com/fineartviews/18678/fine-artist-vs-illustrator> [Accessed 6 Dec. 2017].
4. Chapman, H. (2006). Michelangelo. New Haven: Yale University Press.
5. De Vecchi, P. (1994). The Sistine Chapel: A Glorious Restoration. Harry N. Abrams.
6. Delacare, E. (2016). What is fine art?. [Blog] Canvas. Available at:
<https://canvas.saatchiart.com/art/art-history-101/what-is-fine-art> [Accessed 7 Dec. 2017].
7. Di Cagno, G. (2008). Michelangelo. Minneapolis, MN: Oliver Press.
8. Eleanor Meredith. (2017). About. [online] Available at:
<http://www.eleanormeredith.co.uk/contact/> [Accessed 11 Dec. 2017].
9. Fabriano, G. (1423). Adoration of the Magi. [Tempera on panel] Florence: Uffizi Gallery.
10. Fabulousnoble.com. (n.d.). A brief history of portraiture. [online] Available at:
http://www.fabulousnoble.com/news/history_of_portraiture [Accessed 10 Dec. 2017].
11. Fine Art. (2017). In: Oxford English Dictionary. [online] Oxford: Oxford Press.
Available at: https://en.oxforddictionaries.com/definition/fine_art [Accessed 13 Dec. 2017].
12. Forcellino, A. (2009). Michelangelo: A Tormented Life. Cambridge: Polity.
13. Ghirlandaio, D. (1488). Adoration of the Magi. [Tempera on panel] Florence: Ospedale degli Innocenti.
14. Heaston, P. (2013). The history of portraiture. [Blog] Available at:
<https://www.craftsy.com/blog/2013/05/the-history-of-portraiture/> [Accessed 10 Dec. 2017].

15. Holland, K. (n.d.). How Illustrator Fran Meneses Went from Unemployed to Full-Time Artist (and How You Can, Too). [Blog] Patreon. Available at: <https://blog.patreon.com/fran-meneses/> [Accessed 11 Dec. 2017].
16. Illustration. (2017). In: Oxford English Dictionary. [online] Oxford University Press. Available at: <https://en.oxforddictionaries.com/definition/illustration> [Accessed 7 Dec. 2017].
17. Illustrationhistory.org. (n.d.). Renaissance - Illustration History. [online] Available at: <https://www.illustrationhistory.org/history/time-periods/renaissance> [Accessed 11 Dec. 2017].
18. Italian Renaissance Art.com. (2017). The Battle of Cascina Michelangelo's unfinished masterpiece.. [online] Available at: <https://www.italian-renaissance-art.com/Battle-of-Cascina.html> [Accessed 12 Dec. 2017].
19. Klimowski, A. (2011). On illustration. London: Oberon Books.
20. Male, A. (2017). Illustration: A Theoretical and Contextual Perspective. 2nd ed. Bloomsbury Publishing.
21. Meredith, E. (2017). Work. [online] Eleanor Meredith. Available at: <http://www.eleanormeredith.co.uk/#/westfield/> [Accessed 11 Dec. 2017].
22. Nationalgallery.org.uk. (2017). Jan van Eyck | Portrait of a Man (Self Portrait?) | NG222 | National Gallery, London. [online] Available at: <http://www.nationalgallery.org.uk/paintings/jan-van-eyck-portrait-of-a-man-self-portrait> [Accessed 11 Dec. 2017].
23. Raphael (1515). Portrait of Baldassare Castiglione. [Oil on Canvas] Paris: Musée du Louvre.
24. Sangallo, B. (1542). The Battle of Cascina. [Oil on wood] Norfolk: Holkham Hall.
25. Scaillièrez, C. (2017). Portrait of Baldassare Castiglione (1478–1529) | Louvre Museum | Paris. [online] Louvre.fr. Available at: <http://www.louvre.fr/en/oeuvre-notices/portrait-baldassare-castiglione-1478-1529> [Accessed 11 Dec. 2017].
26. Schonlau, J. (2012). 1000 portrait illustrations: Contemporary Illustration from pencil to digital. Beverly, MA: Quarry.
27. Sorabella, J. (2008). Painting the Life of Christ in Medieval and Renaissance Italy | Essay | Heilbrunn Timeline of Art History | The Metropolitan Museum of Art. [online]

- The Met's Heilbrunn Timeline of Art History. Available at:
https://www.metmuseum.org/toah/hd/chri/hd_chri.htm [Accessed 11 Dec. 2017].
28. Sussman, A. (2017). How Do Galleries Actually Support Their Artists?. [online] Artsy. Available at: <https://www.artsy.net/article/artsy-editorial-galleries-support-artists> [Accessed 11 Dec. 2017].
29. Szalay, J. (2013). Sistine Chapel: Facts, History & Visitor Information. [online] Live Science. Available at: <https://www.livescience.com/40802-sistine-chapel.html> [Accessed 13 Dec. 2017].
30. Tate. (n.d.). Portrait – Art Term | Tate. [online] Available at:
<http://www.tate.org.uk/art/art-terms/p/portrait> [Accessed 10 Dec. 2017].
31. The Creation of Adam. (1512). [Fresco] Vatican City: Sistine Chapel.
32. Van Eyck, J. (1433). Portrait of a Man. [Oil on oak] Sunley Room.
33. West, S. (2004). Portraiture. Oxford: Oxford University Press.
34. Williamson, B. (2004). Christian Art: A Very Short Introduction. Oxford: Oxford University Press.
35. Zeegen, L. (2009). What is illustration. Mies: RotoVision SA.

Bibliography

Arnold, D. (2010). Art history. Malden, MA: Wiley-Blackwell.

Barnes, B. (1998). Michelangelo's Last judgment. Berkeley, Calif.: University of California Press.

Chapman, H. (2006). Michelangelo. New Haven: Yale University Press.

Di Cagno, G. (2008). Michelangelo. Minneapolis, MN: Oliver Press.

Forcellino, A. (2009). Michelangelo: A Tormented Life. Cambridge: Polity.

Johnson, G. (2010). Renaissance art. New York: Sterling Pub.

Schonlau, J. (2012). 1000 portrait illustrations: Contemporary Illustration from pencil to digital. Beverly, MA: Quarry.

Zeegen, L. (2009). What is illustration. Mies: RotoVision SA.