The High Middle Ages – Gothic Architecture

*Notre Dame (Our Lady) of Paris* (1163-1250) West façade (main entrance) vs. South transept possibly first cathedral to use Flying BuKresses

*Notre Dame de Chartres* (first built 1145-1194) Mariolatry  
June 10, 1194 – fire!  
*Notre Dame de Chartres* (1194-1260)

Guilds  
Romanesque vs. Gothic sculpture:

-*Last Judgment at Sainte Foy* on the typanum (Romanesque) - *Last Judgment at Autun* (Romanesque)  
- Jamb statues at *Chartres* (Gothic)

Proto-Renaissance  
GioKo  
*-The Lamenta?on* (1305) In the Arena Chapel in Padua, Italy Fresco

The Renaissance (Re-birth)

The Early Renaissance in Florence (c. 1400-1495) Humanism  
The Medici family  
ShiY in patronage

Donatello  
*St. Mark* (1411) Contrapposto (weight shiY) *David* (1430)

Masaccio  
*Trinity with the Virgin, St John the Evangelist, and Donors* (1425) Linear Perspec]ve

Sandro Bo^celli  
*The Birth of Venus* (c. 1480)

Girolamo Savonarola – priest in Florence

The Renaissance

The High Renaissance (c. 1495-1525):  
Leonardo da Vinci  
Renaissance Man  
*Madonna and Child with Saint Anne* (c. 1503-06) Chiaroscuro/sfumato

*The Last Supper* (c. 1495-1497)

Michelangelo di Buonarro] Simoni  
*David* (1501-1504)  
*Crea?on of Adam* in the Sis]ne Chapel (1511)

Raphael  
*The Madonna of the Meadows* (1505) Implied lines/shapes

Northern Renaissance Robert Campin  
*Merode Altarpiece* (c. 1426)

Jan Van Eyck  
*Arnolfini Double Portrait* (1434)

Northern Renaissance Oil paint invented

Robert Campin  
*Merode Altarpiece* (c. 1426)

Jan Van Eyck  
*Arnolfini Double Portrait* (1434)

Mannerism (c. 1520-1600)  
Parmigianino  
*Madonna and Child with Angels* (1535-40)

TintoreJo  
*The Last Supper* (1592-94)

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The Art Elements

Line: The path leO by a moving point FuncRons of line:  
-outline  
-movement

-emphasis  
-direcRon  
-paJern  
-texture  
-shading and modeling

-hatching -cross-hatching --sRppling

Types of lines:  
-actual lines  
-implied lines  
-lines formed by edges

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The Art Elements (cont’d)

Shape and Mass  
Shape = a two-dimensional form Mass = a three-dimensional form

Geometric shapes and masses  
Picasso. *Les Demoiselles d’Avignon* Pre-Cubism

Organic shapes and masses  
Dali. *The Persistence of Memory* Surrealism

Figure-ground relaRonship PosiRve shapes  
NegaRve shapes

Light  
Actual light  
Implied light (the illusion of light) Value

-Chiaroscuro (light dark)

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Art Elements (cont’)

Color  
Primary colors (red, yellow, blue)  
Secondary colors (combinaRon of two primaries)  
TerRary colors (product of one primary and one secondary color) Complementary colors (directly opposite each other on the color wheel) MaRsse. *The Joy of Life* Fauvism

ProperRes of color:  
-hue (the name of a color)  
-value (relaRve lightness or darkness) -intensity (relaRve purity of a color)

Color harmonies: -complementary harmony -analagous harmony -triad harmony

Simultaneous contrast/aOer image

Texture Actual texture Visual texture PaJern

The Visual Elements (cont’d)

Space Three-dimensional space Two-dimensional space

-the illusion of depth -picture plane -overlapping -posi?on

-linear perspec?ve -vanishing point

-foreshortening -isometric perspec?ve -atmospheric perspec?ve

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Principles of Design

Unity and Variety:  
Andy Warhol *Campbell’s Soup Cans* (1962) Ma?sse *The Snail* (1952-53)  
Jackson Pollock *Number 1* (1948)

Balance:  
Visual weight Symmetrical Balance Asymmetrical Balance

Emphasis and Focal Point

Scale and Propor?on  
Scale = size in rela?on to a standard “normal” size  
Propor?on = size rela?onships between parts of an art work Hierarchal Scale = use of scale to indicate rela?ve importance

Rhythm

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The Baroque (c. 1600-1700)

Mar?n Luther – German priest/theology professor 95 Theses (wriaen in 1517, printed in 1518) Indulgences  
The Protestant Reforma?on

The Catholic Counter-Reforma?on  
The Council of Trent (1545-1563)  
Barocco = Portuguese for “irregular or imperfect pearl” Gianlorenzo Bernini  
*The Baldacchino* (1624-1633) in *St. Peter’s* in Rome Propaganda  
Bernini  
*Cornaro Chapel* (1647-1652)

*-Ecstasy of Saint Teresa*

In the church of Santa Maria della Viaoria in Rome

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Italian Baroque

Michelangelo Merisi = Caravaggio  
-*Calling of St. MaAhew* (1597-1601)  
vs  
Michelangelo (Renaissance ar?st)  
*CreaCon of Adam* on the Sis?ne Ceiling (1512)

Caravaggio *DeposiCon* (1604) Vs  
Raphael *DeposiCon* (1507)

Worm’s eye view

Italian Baroque

Caravaggis2 (followers of Caravaggio) Orazio Gen2leschi  
Artemisia Gen2leschi

Agos2no Tassi

Artemisia Gen2leschi  
*-Judith and Maidservant with the Head of Holofernes* (c. 1625) -*Judith Slaying Holofernes* (1614-20)

Caravaggio  
*Judith Beheading Holofernes* (c. 1598)

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Flemish Baroque

Peter Paul Rubens Jan/Maria Rubens (parents) Antwerp

Protestant iconoclasm Altarpieces  
Rubens  
*The Eleva;on of the Cross* (1610) Triptych – pain2ng in three parts Foreshortening

Michelangelo Spanish Baroque

Hapsburg Kings – Philip III, Philip IV, Charles II Diego Rodriguez de Silva y Velazquez  
-*Water Carrier of Seville* (c. 1619)  
*-Las Meninas* (The Maids of Honor) (1656) Infanta (princess) Margarita

Knights of the Order of San2ago (1659)

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Dutch Baroque  
Genre – everyday subjects  
Portraits = most popular type of pain2ng

Johannes (Jan) Vermeer  
*-Young Woman with a Water Jug* (1664-1665) *-A Woman Holding a Balance* (c. 1664)  
Last Judgment

French Baroque  
Nicolas Poussin  
Classicism  
*-Et in Arcadia Ego* (Even in Arcadia I Am) (c. 1655) *-The Burial of Phocion* (1648)

*-The Spreading of the Ashes of Phocion* (1648)

*Louis XIV* (1701)  
Louis Le Vau (architect) and Charles Le Brun (painter) *Versailles* (1669-1750)  
*Salon de la Guerre (War Room)*Roi Soleil (Sun King)  
Jules Mansart  
*Galerie des Glaces (Hall of Mirrors)* (1678)  
André Le Notre (landscape architect)

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The Rococo

Fete Galante – elegant outdoor entertainment

Francois Boucher

*-Madame de Pompadour  
-Jupiter in the Guise of Diana Seducing Callisto* (1759) *-Cupid a Cap;ve* (1754)

Jean-Honoré Fragonard *The Swing* (1766)

Neoclassicism  
Pompeii and Herculaneum – ancient Roman ci2es rediscovered in 1738 Mount Vesuvius (79)  
Jacques-Louis David  
Prix de Rome – a compe22ve honor  
*Oath of the Hora;i* (1784)  
Hora2i family vs. Curia2i family

Roman&cism

Eugene Delacroix  
*Liberty Leading the People* (1830) The July Revolu&on of 1830  
King Charles X  
July Ordinances  
King Louis-Philippe

Realism  
Rousseau  
*Under the Birches* (1842-1843)

Jean-Francois Millet *-The Sower* (1850)

Realism/Impressionism  
Edouard Manet  
*Le Déjeuner sur l’Herbe (Luncheon on the Grass)* (1863) Victorine Meurent – model and ar&st  
Marcantonio Raimondi  
*The Judgment of Paris* (c. 1510-1520)

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Impressionism

The Salon – The Ecole des Beaux-Arts The Salon des Refusés

Anonymous Society of painters, sculptors, engravers, etc. Nadar’s studio – Boulevard des Capucines  
April 15, 1874 – first exhibit  
Louis Leroy – art cri&c

“Impressionism”

Claude Monet *Autumn Effect* (1873)

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Post-Impressionism

Last (eighth) Impressionist exhibit: 1886

Georges Seurat  
*A Sunday AIernoon on the Island of La Grande JaKe* (1884-1886) Divisionism  
Ecole des Beaux-Arts (School of Fine Arts)  
Chevreul – French chemist and color theorist, inventor of the color wheel Complementary colors  
Ogden Rood – American physicist and color theorist

Vincent van Gogh  
Theo van Gogh (brother and art dealer) Impasto – thick applica&on of paint *Starry Night* (1889)  
*Crows Over a WheaQield* (July 1890)