High Renaissance Art Gallery
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High Renaissance Art: Introduction

I chose High Renaissance art because the artwork in this period shows real distinctive details and emotion.

I want to know why the human body was so inspirational to these artists.

I am interested in learning why this art period is called the "rebirth" of art .

High Renaissance Art: Introduction

- Renaissance Art was done in Europe from the late 1400's to1600.

- Separated into three main categories: Early Renaissance, High Renaissance, and Late Renaissance.

- Marked by "logical thought and the new philosophical, literary, and artistic movement called humanism" (Frank, 2014, p. 279).

- Artists studied anatomy and "applied geometry to the logical construction of implied space through linear perspective" (Frank, 2014, p. 281).

- High Renaissance was peak of Italian art from 1490 to 1530 (Frank, 2014).

La Primavera
Sandro Botticelli
1482
Tempera on panel

(Botticelli, ca. 1482)

La Primavera

Visual Elements:

- **Lines**- vertical curved lines to create motion
- **Light**- light to dark techniques with the use of heavy outlines
- **Color**- light colors against a dark background; light colors are used for the bodies and the shell.
- **Motion**- outstretched arms and legs indicate motion by the figures
- **Shape**- female shapes are elongated to show their beauty
- **Texture** –fabrics, some appear see-through, fruit and leaves on trees, and scattered flowers on the ground
- **Mass** – light shading creates the illusion of the figures taking up space and mass
- **Time** – blue sky, but dark forest make the painting seem like it's taking place in early or late day

La Primavera

Design Principles:

- **Balance –** the painting is well balanced with figures from left to right
- **Contrast –** the light clothing and figures are a sharp contrast with the dark background
- **Directional forces –** many of the arms appear to be reaching upward
- **Emphasis –** the center figure is the focal point with the angel above her
- **Proportion/scale –** the human proportions appear to be elongated vertically
- **Repetition/rhythm –** figures are repeated and grouped into rhythmic clusters
- **Unity/variety -** the figures create a unity, while their stance and motion creates variety

Mona Lisa
Leonardo da Vinci
1503-1506
Oil on wood
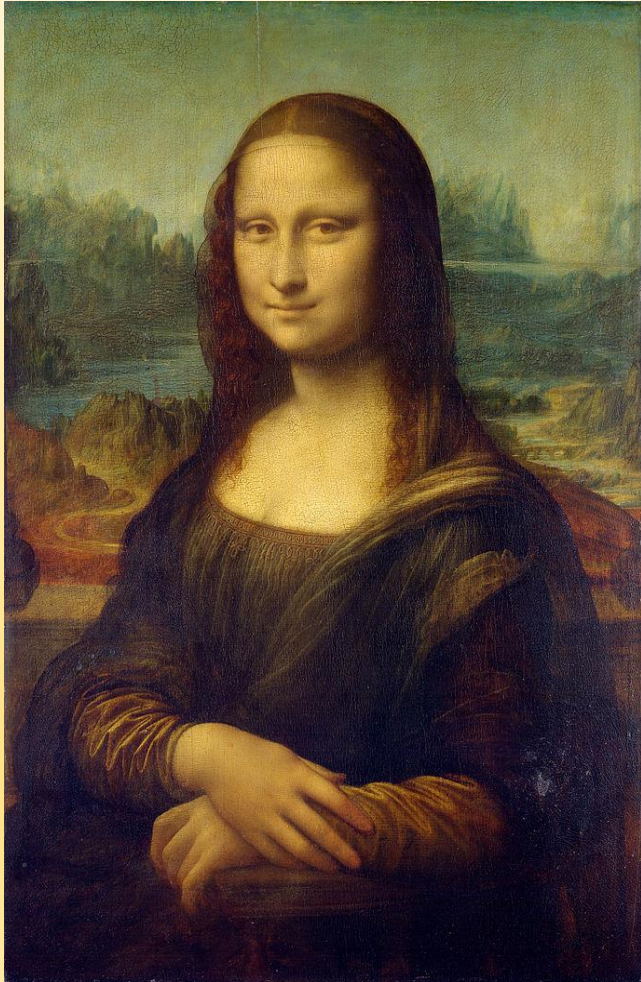
(Da Vinci, ca. 1503)

Mona Lisa

Visual elements:

- **Ligh**t- da Vinci uses light on the subject's face
- **Lines**- no lines or edges because colors and tones are merged together in the Mona Lisa
- **Colors**- blended without borders in the Mona Lisa; use of dull yellows and red colors with contrasting color background
- **Shape**- rounded shapes form the body and hands in the foreground
- **Mass**- lower part of the person in his painting represents the majority of mass.
- **Texture**- shows folds in the clothing for texture
- **Motion** – no apparent motion
- **Time** – clothing alludes to Renaissance, but time of day is not specific

Mona Lisa

Design Principles:

•**Balance –** places Mona Lisa in the center, creating symmetry between the two half of her face

•**Contrast –**low contrast between Mona Lisa and the background, which helps her figure fit into the space

•**Directional forces –**not strong directional forces since the viewer is stuck mostly looking at Mona Lisa's eyes

•**Emphasis** – strong emphasis is placed on Mona Lisa's eyes, since they are looking right at you

•**Proportion/scale-** Mona Lisa is in the foreground making her presence be in greater proportion to the background

•**Repetition/rhythm –**uses repetition in the folds of Mona Lisa's clothes to create a visual rhythm along the sleeves of her shirts

•**Unity/variety –** overall low contrast and desaturated colors creates unity across the painting, and variety is found in the colors used to paint landscape in the background

The Last Supper
Leonardo da Vinci
1495
Paint on plaster

(Da Vinci, ca. 1495)

The Last Supper

Visual elements:

- **Ligh**t- da Vinci uses light on the right side wall, and in the distance
- **Lines**- lines converge at a vanishing point in the center
- **Colors**- much white for table and walls with blue and orange clothing
- **Shape**- top half of human figures with rectangular table and walls
- **Mass**- the gathering of figures in the foreground
- **Texture**- shows folds in the clothing for texture
- **Motion** –apostles are leaning toward each other as if talking
- **Time** – the setting is just before the death of Christ

The Last Supper

Design Principles:
- **Balance –** Christ perfect triangle in center of figures, equal on each side
- **Contrast –** high contrast in shadows of background and on figures
- **Directional forces –** turbulence in figures surrounding Christ, but bracketed by figures at ends of table to "hold" in the movement
- **Emphasis –** emphasis on Christ, door way behind head creates halo
- **Proportion/scale –** correct proportions for figures used
- **Repetition/rhythm –** repeating doorways and windows in background
- **Unity/variety –** figures create variety and symmetrical table and background unify scene

Adam and Eve
Albrecht Dürer
1504
Engraving

(Dürer, 1504)

Adam and Eve

Visual Elements:
- **Light**- uses the 'chiaroscuro' technique to provide tone in his art pieces
- **Lines**- uses a variety of line work to emphasize the vertical elements
- **Shape**- vertical organic shapes to show forms found in nature
- **Mass**- persons in his paintings represent three dimensional mass
- **Texture**- uses hatching and cross-hatching to create the textured surfaces
- **Motion** – figures reaching toward each other
- **Color** – intaglio process uses black ink, grayscale is used throughout artwork
- **Time** – image is bright and clear, making it seem like midday

Adam and Eve

- **Unity**: Adam and Eve have nearly identical, symmetrical poses. They are visually intertwined with each other in their positioning.
- **Variety**: variety in size between Adam and Eve and animals. In treatment of their static poses and animals more animated ones (snake) Variety in details. Also in positioning of animals in foreground and background. Lots of angles...
- **Compositional balance** is achieved with parallel forms of Adam and Eve and trees.
- **Emphasis** on Adam and Eve and the snake. Animals subordinated in background. Value contrast helps with this.
- **Directional force** of Adam's gaze at Eve and continuation of that line through her hair curving back into picture plane. Pulls us back to center of image.
- **Contrast** between light figures in foreground and darker shapes of animals and forest in background.
- **Repetition and Rhythm** of parallel shapes of A and E and trees moving (rippling) across composition.
- **Scale** of Adam and Eve are much larger than animals as emphasis is on them

Virgin and Child before an Archway
Albrecht Dürer
1495
Oil on panel

(Dürer, ca. 1495)

Virgin and Child before an Archway

Visual Elements:

- **Light**- uses the 'chiaroscuro' technique to provide tone in his art pieces
- **Color** – used dark warm colors for clothing to contrast with the baby
- **Lines**- uses a variety of curved lines to outline clothing and shapes
- **Shape**- rounded shapes for the body of the child and virgin
- **Mass**- persons in his paintings represent three dimensional mass
- **Texture**- uses folds in clothing and curled hair to create the textures
- **Motion** – mother reaching to child's hand and looking at child
- **Time** – interior scene makes it hard to determine time of day, dress references time of Christ

Virgin and Child before an Archway

Design Principles:

- **Balance –** the figure of Mary in the center creates symmetrical balance
- **Contrast –** there is strong contrast in the dark background against the light color of the skin
- **Directional forces –** the sightline between the mother and child create a directional force
- **Emphasis –** the focal point is the baby created by the light color
- **Proportion/scale –** the scale of the baby to the mother looks accurate, emphasizing the difference in size
- **Repetition/rhythm –** repetition shows in the curls of hair
- **Unity/variety –** unity is evident in the facial features, variety is evident in the different elements of figure, clothing and archway**.**

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