


Welcome...

The Story of Art (Gombrich):
Chapter 12 - Europe 1400's CE:
The conquest of reality

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What's up?

Since 1300's CE...

End of the era of cathedral building

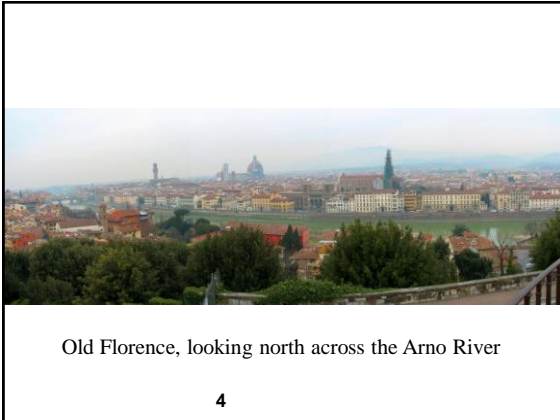
Perspective and architectural innovations by Brunelleschi

New techniques to create realism in visual objects; **detail** and **perspective**

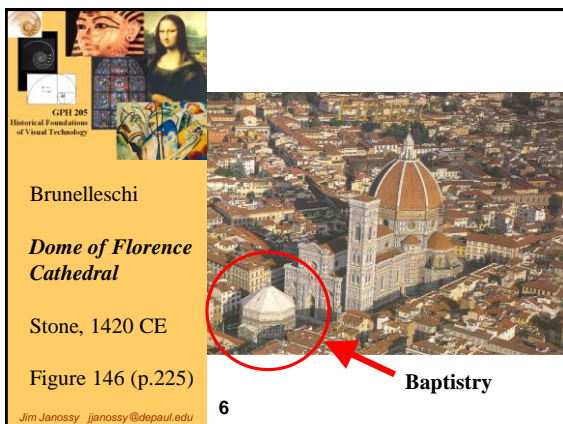
Oil painting, pigments, dyeing, and chemicals used in cloth processing

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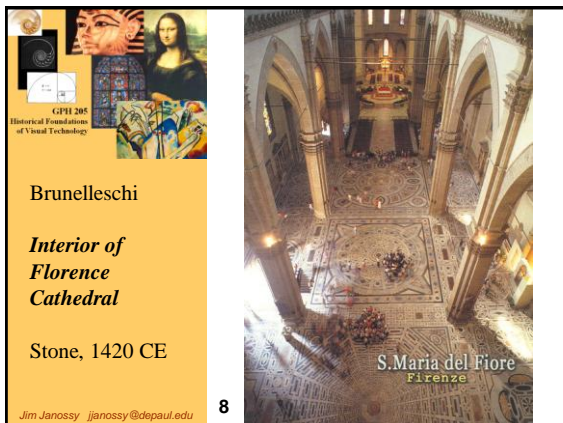
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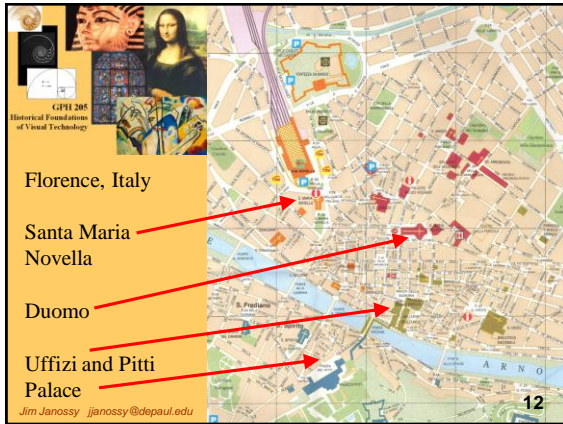






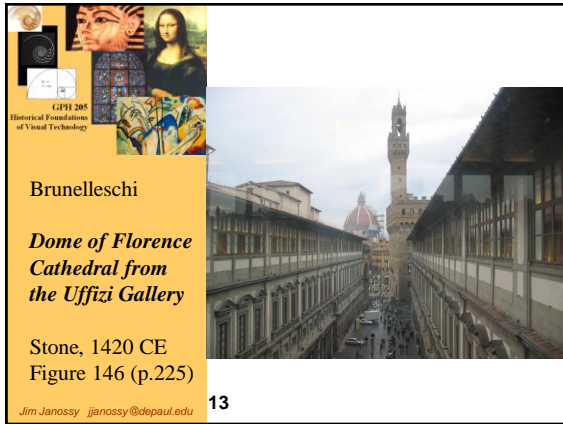


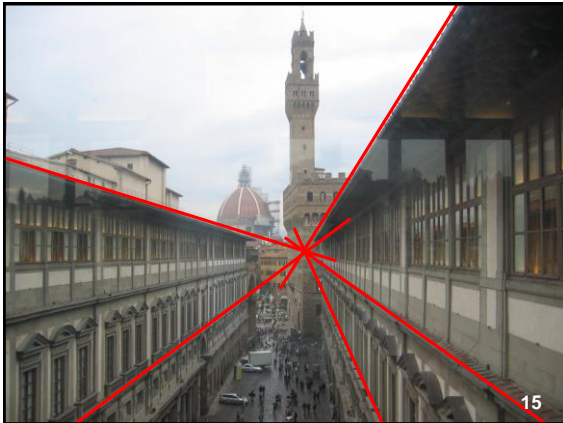






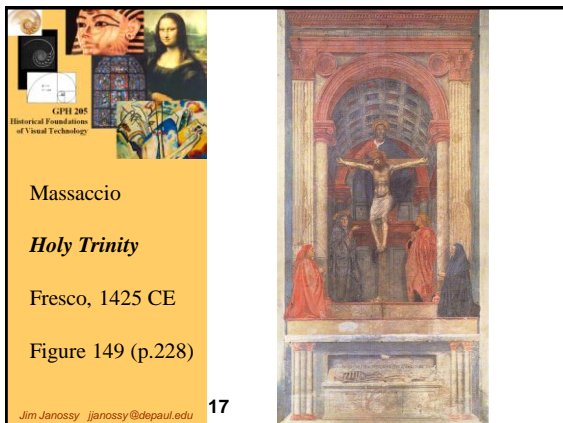


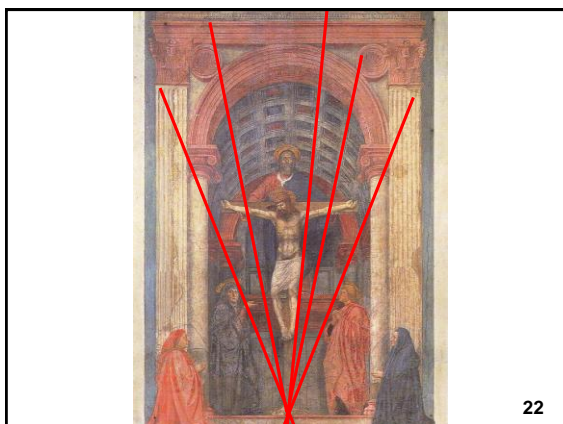










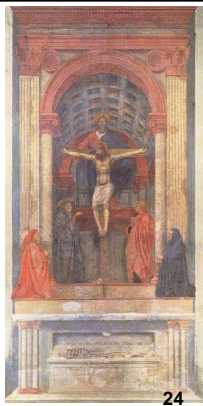




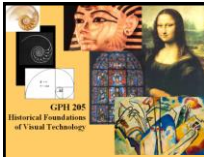
Landscape Wall painting, 90 BCE
Figure 72 (p.114)

Hellenistic and Roman artists had some sense of objects appearing smaller in the distance and tried to represent distance in this way, but not until the Brunelleschi's documentation of the law of perspective did artists know the mathematical basis for representing perspective in a realistic way.

Massaccio **Holy Trinity**
Fresco, 1425 CE
Figure 149 (p.228)



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Donatello

St. George

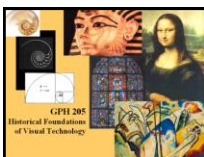
Marble, 1415 CE

Figure 151 (p.231)

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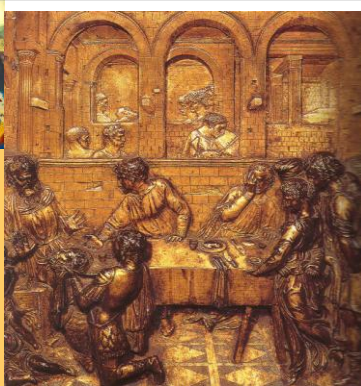
Donatello

The Feast of Herod


Gilt bronze, 1423 CE, Figure 152
(p.232)

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Claus Sluter

Daniel and Isaiah

Limestone, 1396
CE, Figure 154
(p.234)

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Jan van Eyck

***Ghent altarpiece,
wings folded***

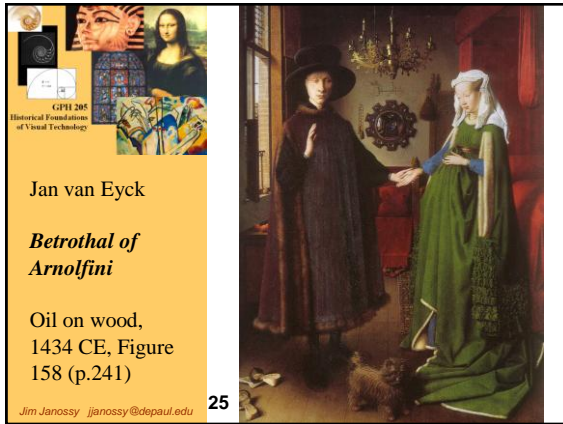
Oil on panel,
1432 CE, Figure
156 (p.237)

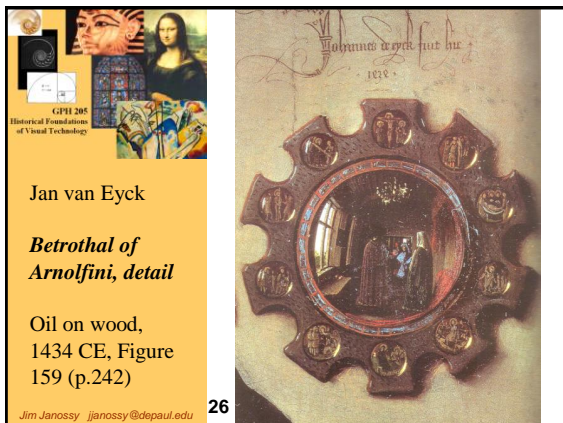
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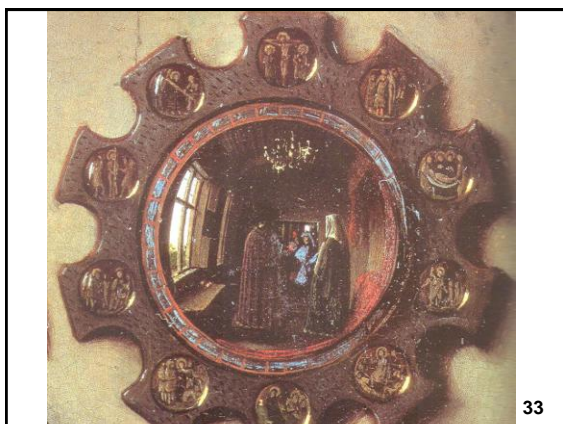


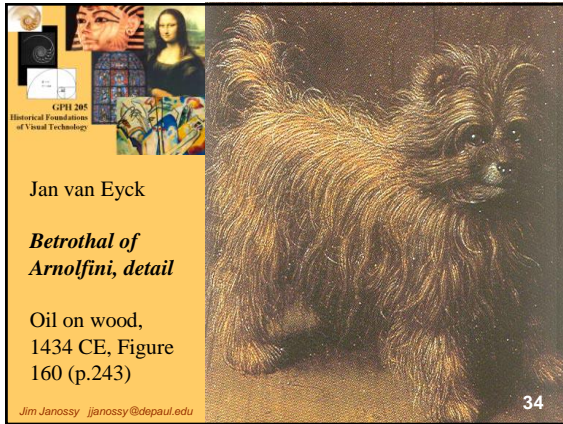
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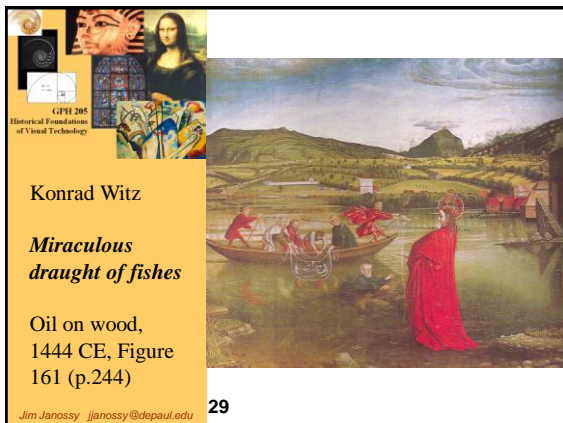


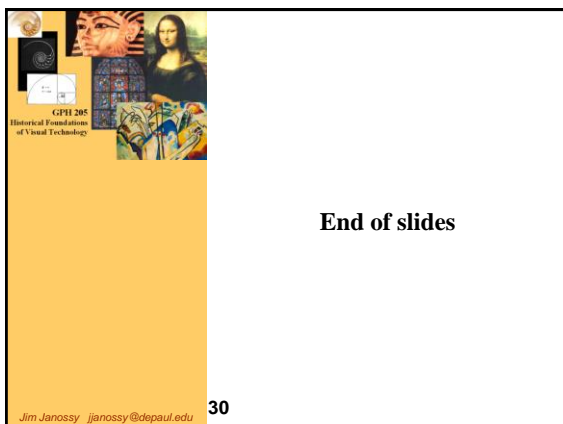


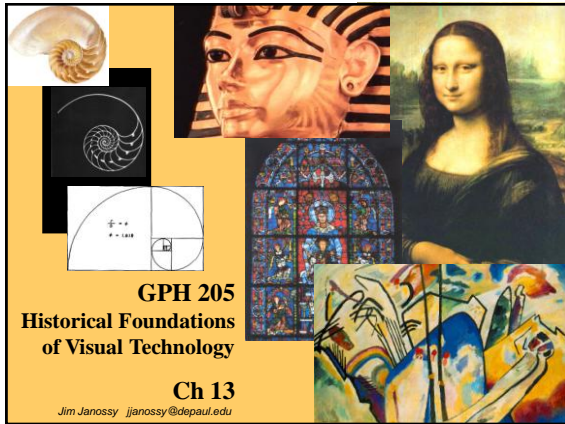


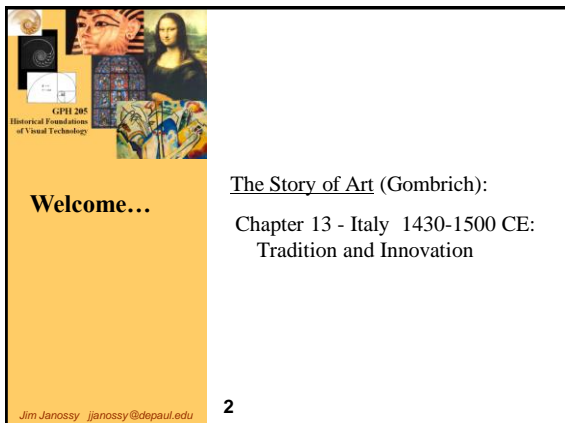


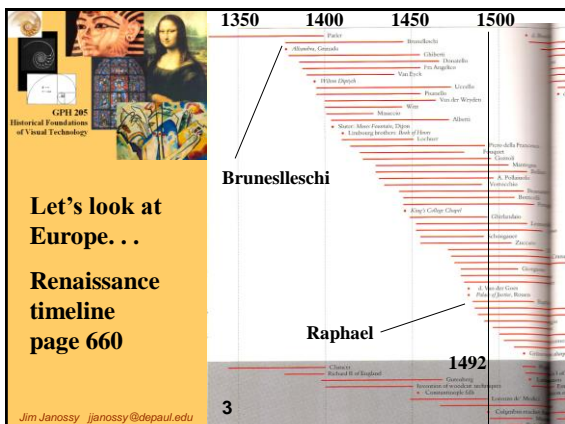


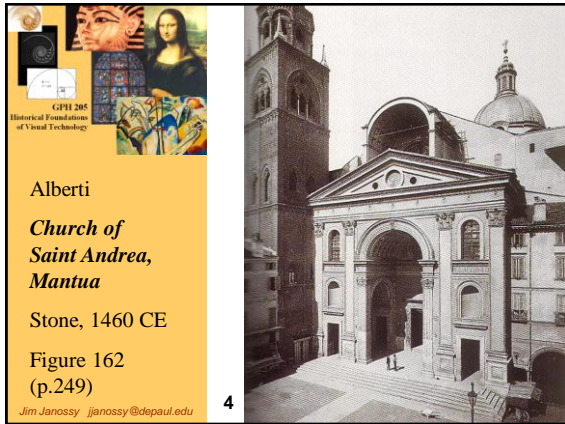








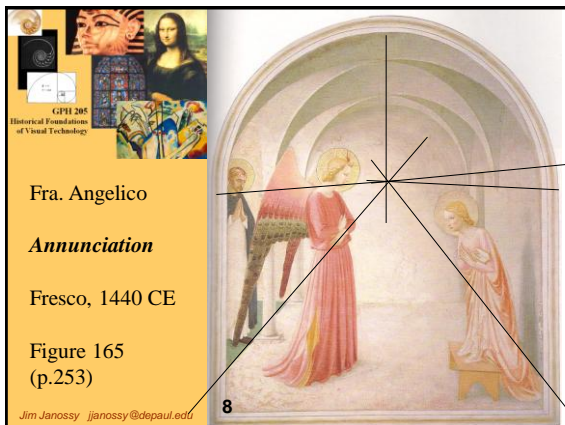




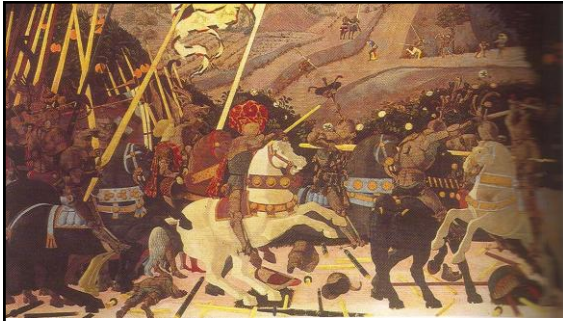








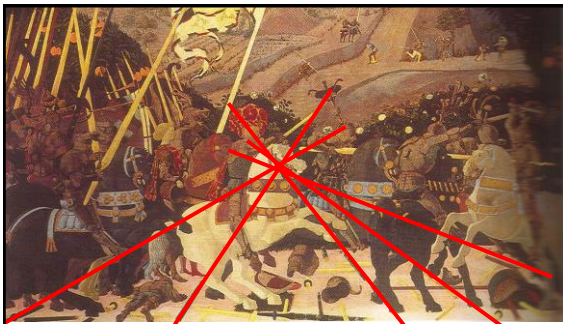




Uccello *Battle of San Romano* Fresco, 1450 CE

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Uccello *Battle of San Romano* Fresco, 1450 CE

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Uccello

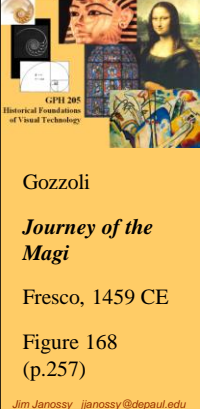
Battle of San Romano, detail

Fresco, 1450 CE

Figure 167
(p.254)

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Gozzoli


*Journey of the
Magi*


Fresco, 1459 CE

Figure 168
(p.257)

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Gozzoli


*Journey of the
Magi*

Fresco, 1459 CE

Figure 168
(p.257)

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Gozzoli

*Journey of the
Magi (detail)*

Fresco, 1459 CE

Figure 168
(p.257)

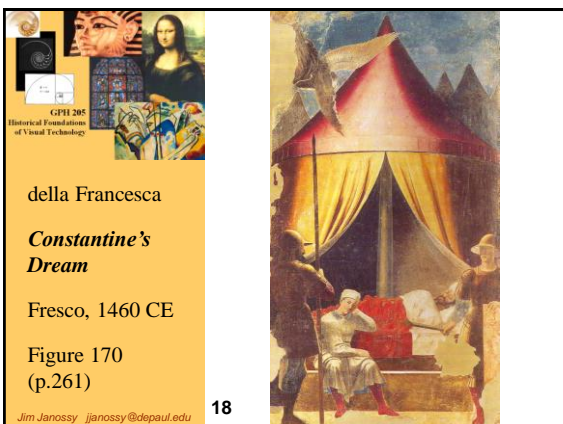
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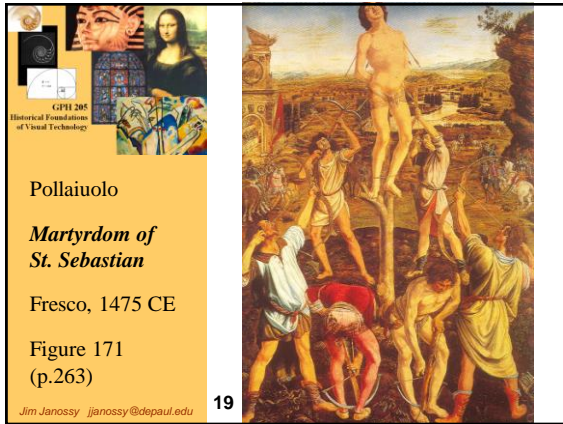
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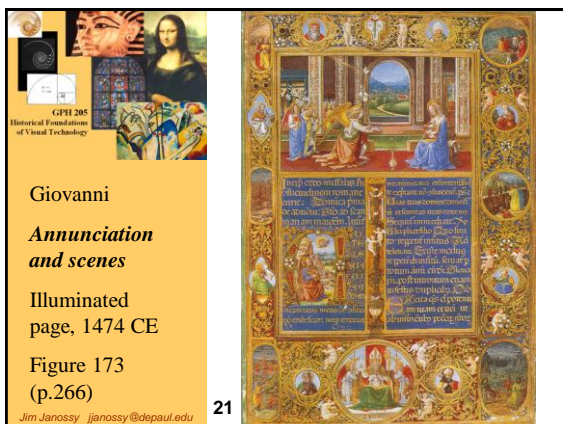










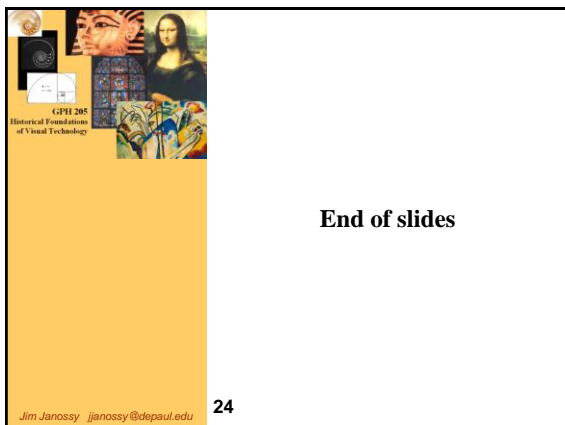




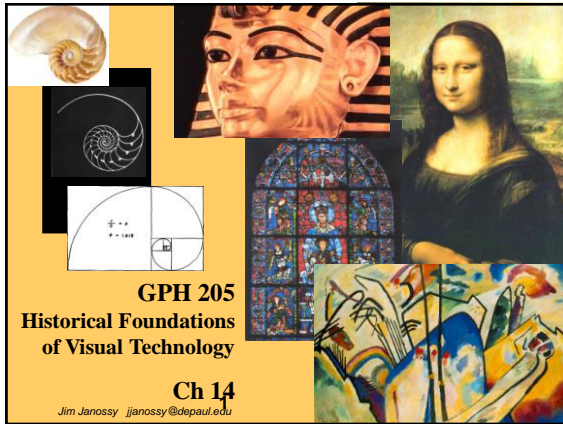
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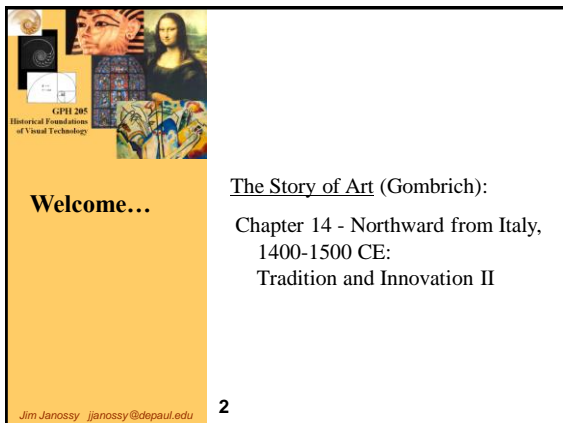


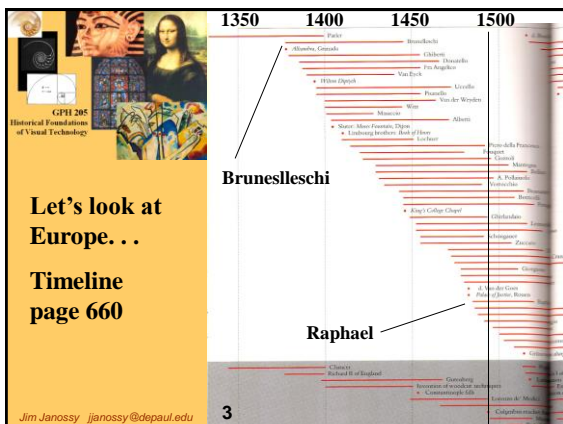
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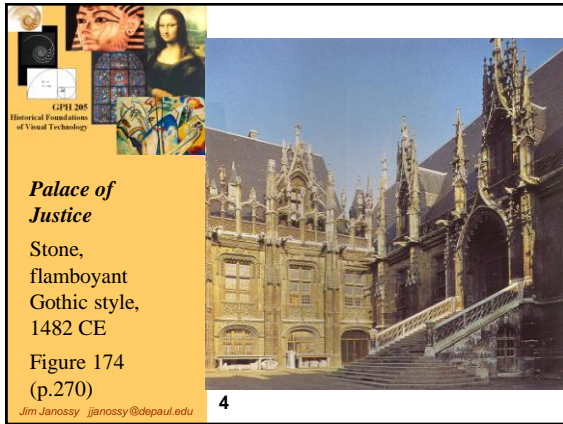


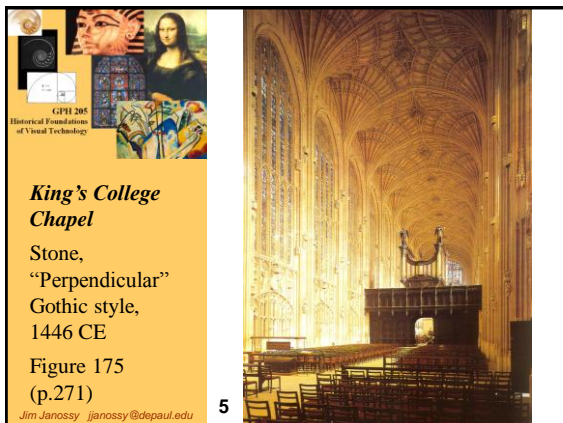
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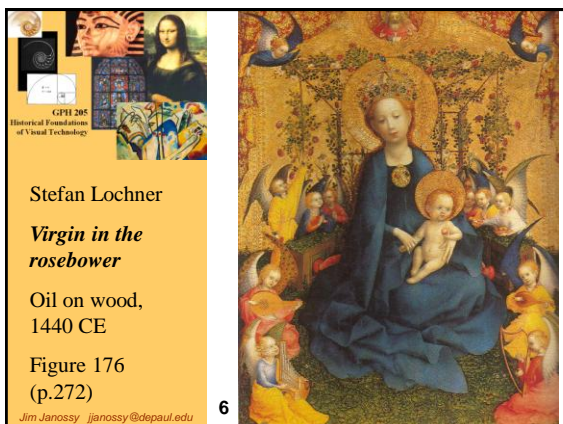




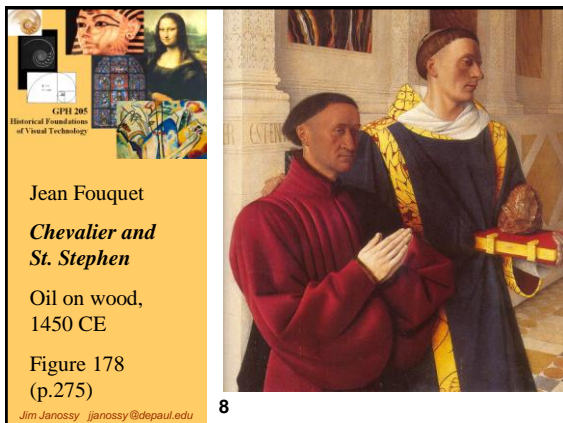


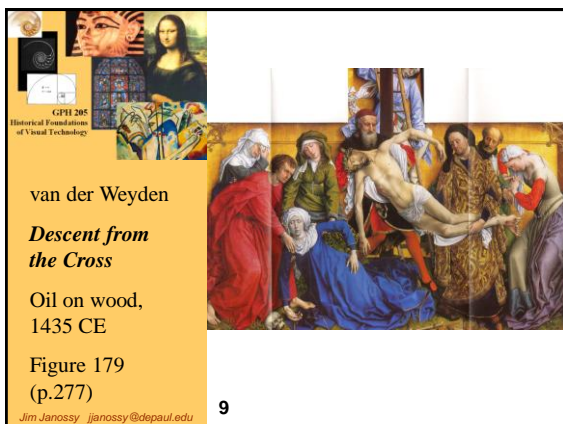


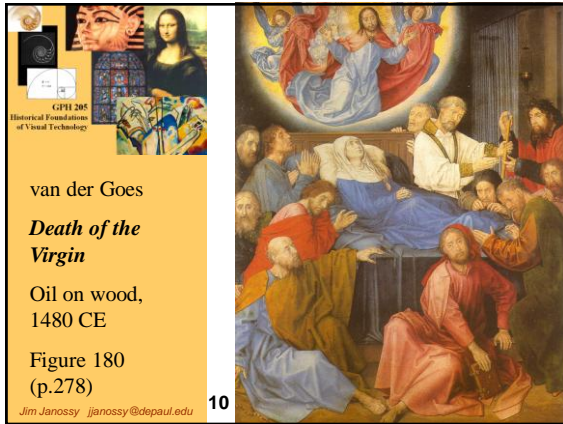


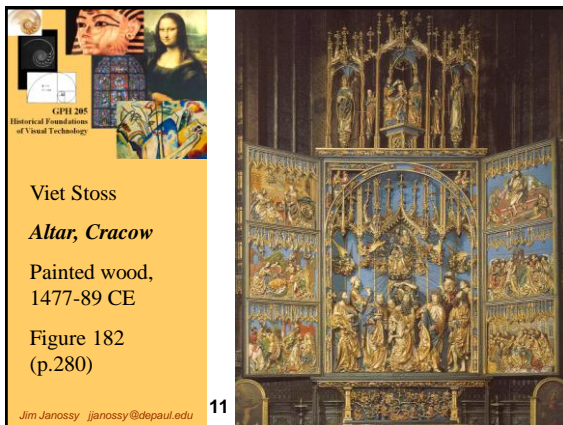


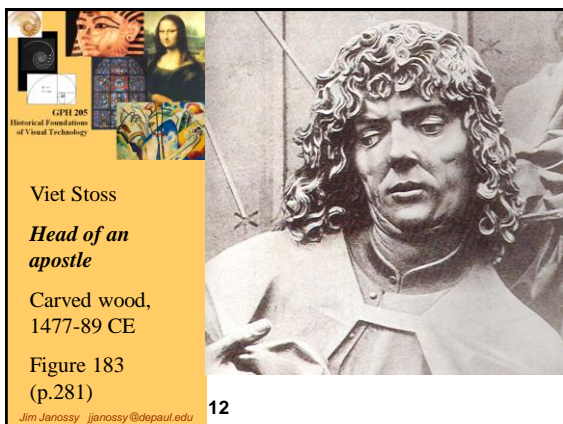


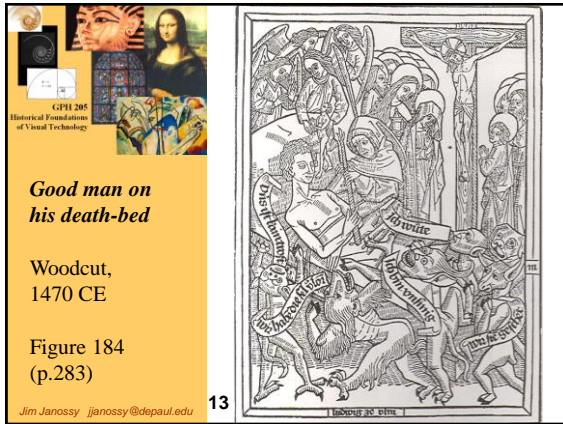


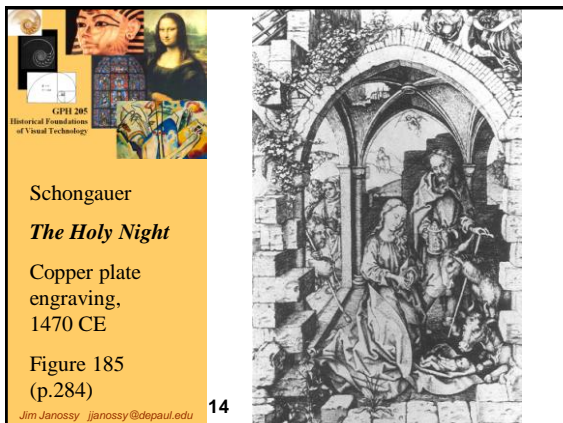


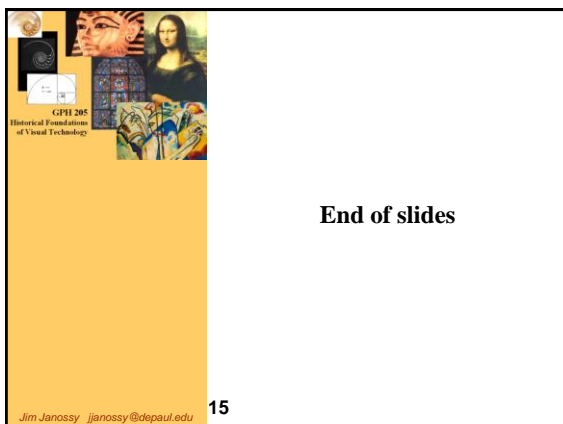


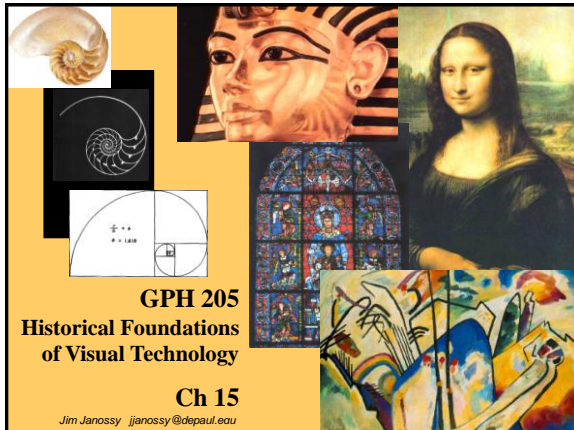


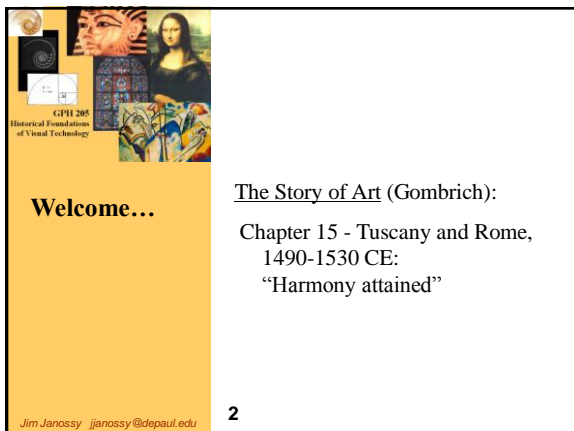


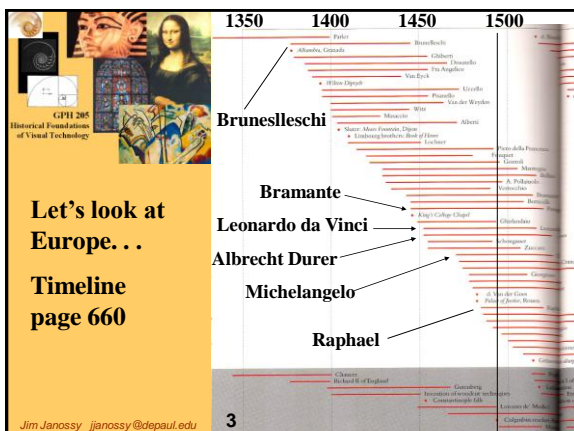


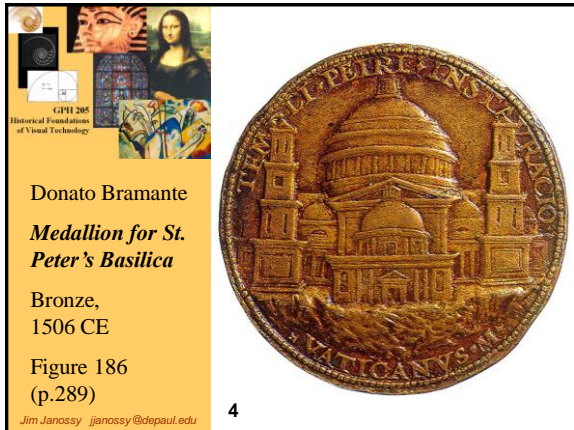


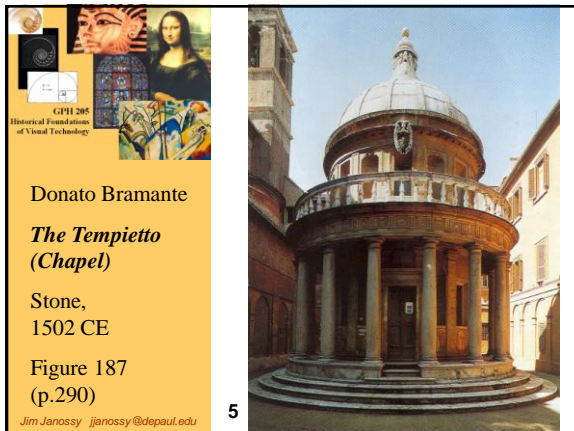






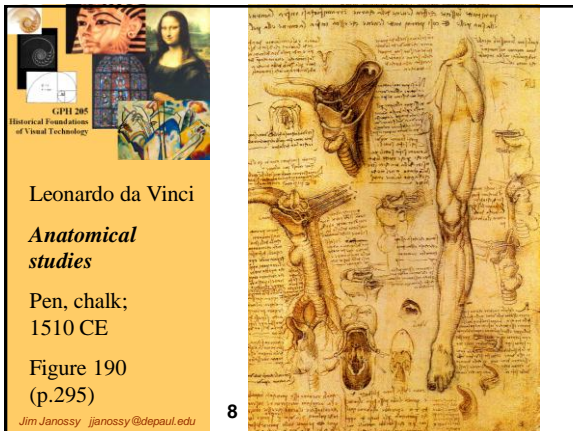


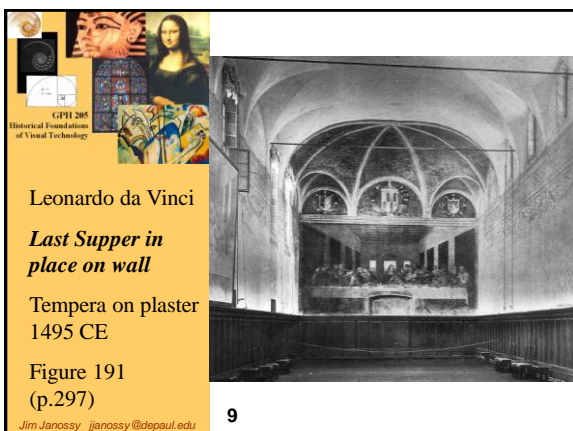






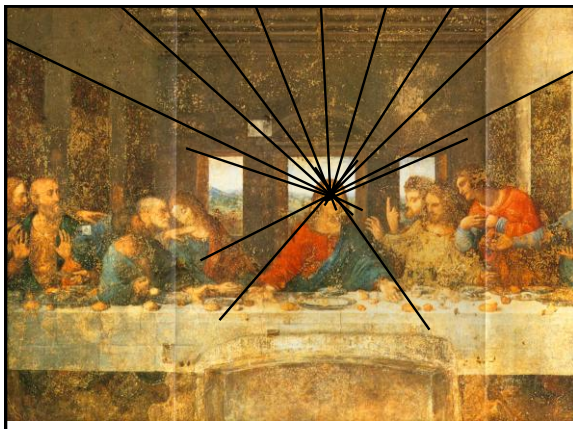


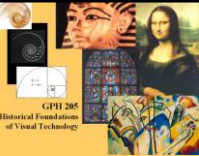












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**Let's look at
Leonardo Da
Vinci's "Last
Supper" and
Michelangelo's
"David" . . .**

Interesting reproductions of some art can be found in unusual locations.

Forest Lawn in Glendale, California makes some items accessible.

Let's look at Da Vinci's "Last Supper" in full size stained glass, and a copy of Michelangelo's "David" . . .

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Leonardo da Vinci
The Last Supper
Stained glass by Rosa Moretti, 1925-27

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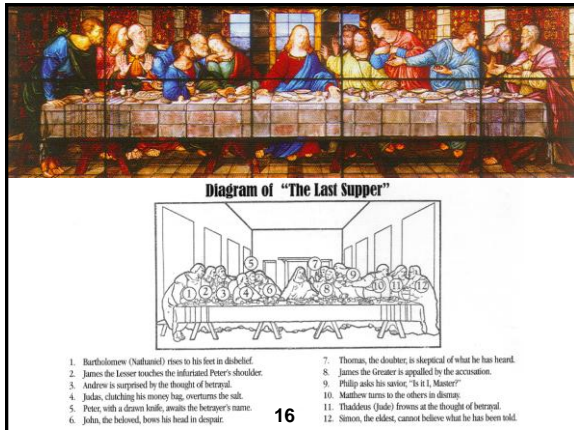
14



Leonardo da Vinci *The Last Supper*
Stained glass by Rosa Moretti, 1925-27

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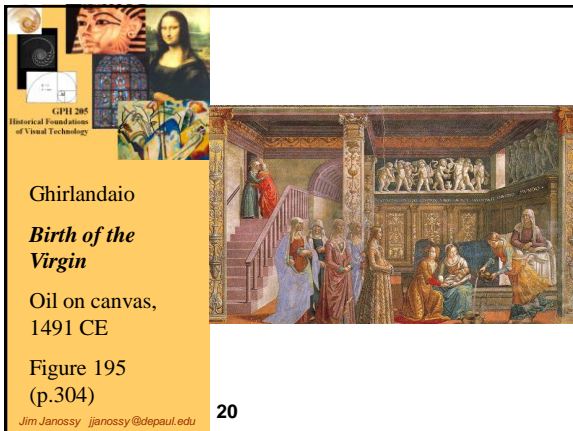
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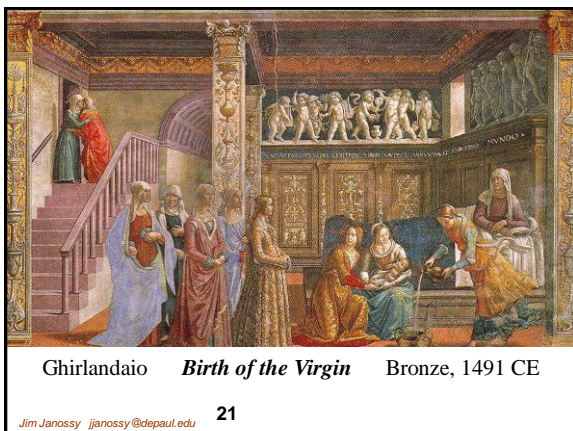


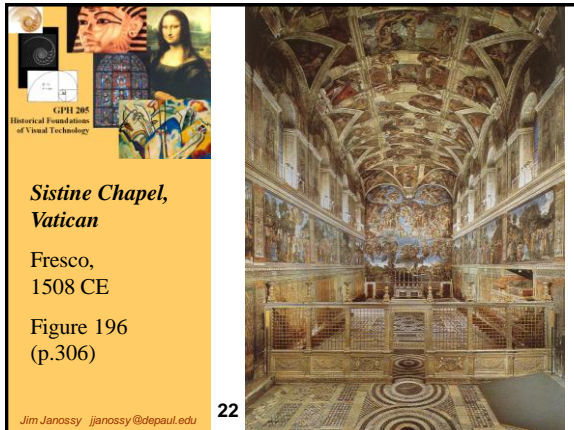






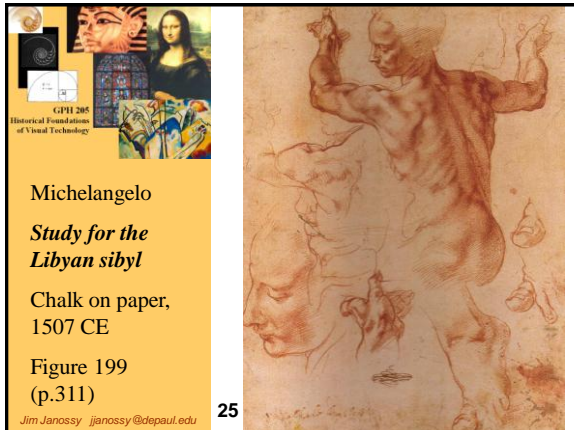


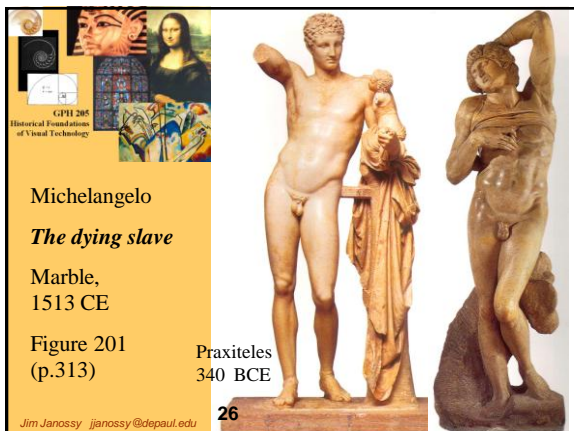
















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Raphael
*Madonna del
Granduca*
Oil on wood,
1505 CE
Figure 203
(p.316)

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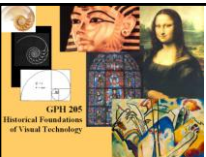
GPH 285
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of Visual Technology

Raphael
Pope Leo X
Oil on canvas,
1518 CE
Figure 206
(p.322)

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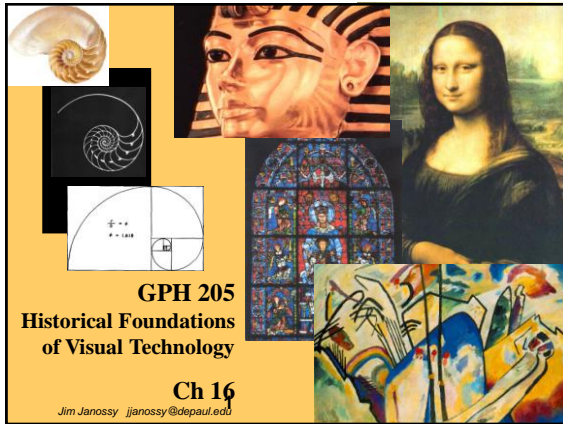



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End of slides

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Welcome...

The Story of Art (Gombrich):
 Chapter 16 - Venice and N. Italy,
 1500-1560 CE:
 Light and Color

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**Renaissance methods of melding forms
 and figures into a unified pattern**

Perspective:

- Linear
- Atmospheric
- Light
- Focus
- Positional

→ Detail up close

→ Distant = fuzzy

Florence:

- Perspective
- Composition


Venice:

- Color
- Light

Three tangible achievements of the Italian masters, as viewed by northern Europeans:


1. Scientific discoveries of perspective
2. Knowledge of human anatomy and how to render it realistically
3. Knowledge of classical forms of architecture (dignified and ideal of beauty)

3

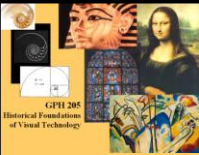


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Sansovino
*Library of San
Marco, Venice*
Stone,
1536 CE
Figure 207
(p.326)
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Bellini
*Madonna with
saints*
Oil on wood,
1505 CE
Figure 208
(p.327)
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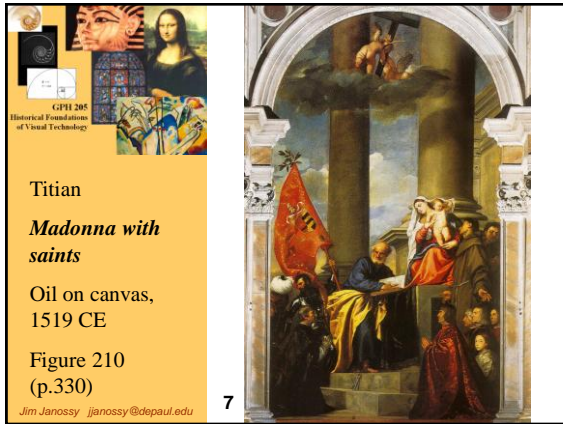


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Giorgione
The tempest
Oil on canvas,
1508 CE
Figure 209
(p.328)
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Titian
*Pope Paul III
 with Farneses*
 Oil on canvas,
 1546 CE
 Figure 214
 (p.335)
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Titian
*Bacchus and
 Ariadne (before
 cleaning)*
 Oil on canvas,
 1523 CE
 Figure B51
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Titian
*Bacchus and
 Ariadne (after
 cleaning)*
 Oil on canvas,
 1523 CE
 Figure B22
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Historical Foundations of Visual Technology

Titian


Madonna and Child

Oil on canvas, 1530 CE

Figure B47

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13



Historical Foundations of Visual Technology

Correggio

The Holy Night

Oil on wood, 1530 CE

Figure 215 (p.336)

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Correggio

Assumption of the Virgin (study)

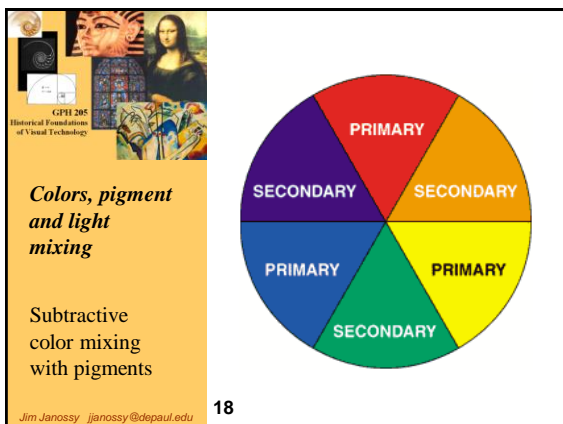
Red chalk on paper, 1530 CE, Figure 216 (p.337)

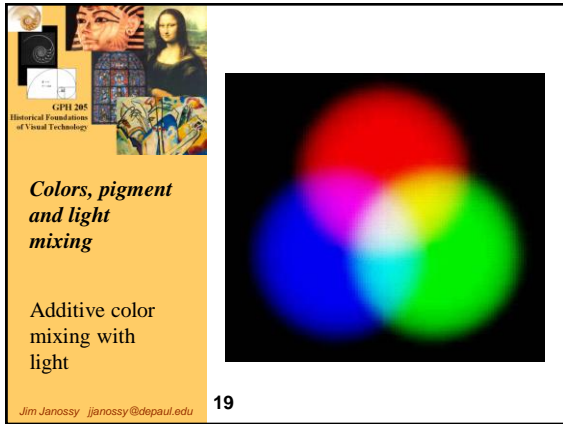
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15





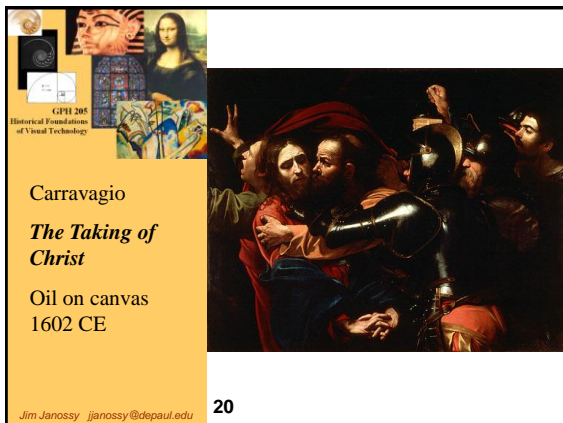




**Colors, pigment
and light
mixing**

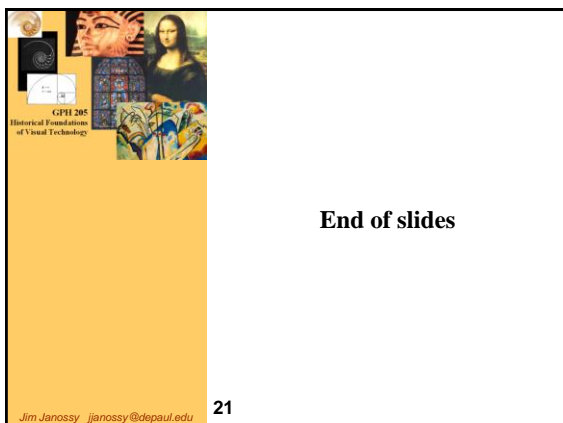
Additive color
mixing with
light

19



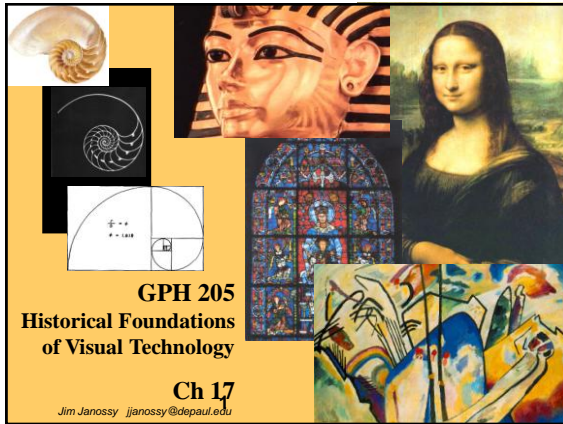
Carravaggio
The Taking of Christ
Oil on canvas
1602 CE

20

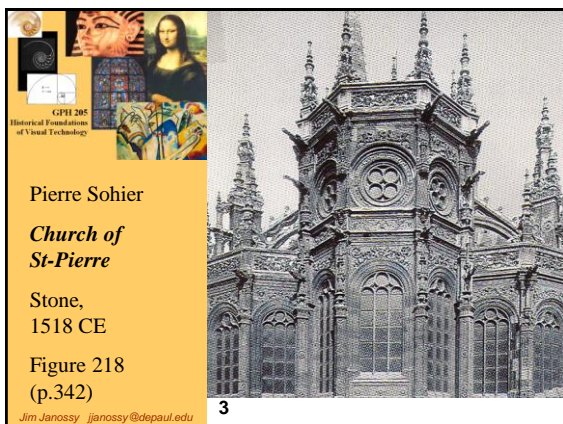


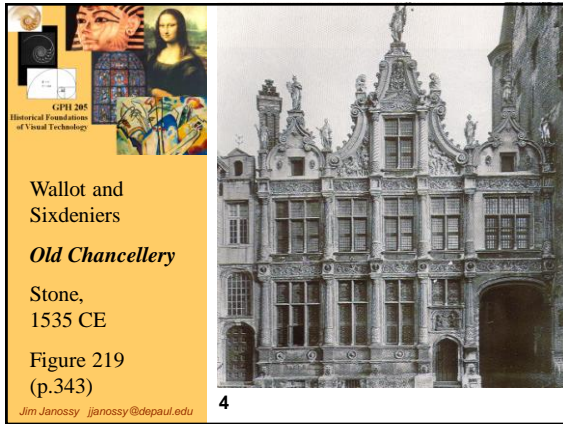
End of slides

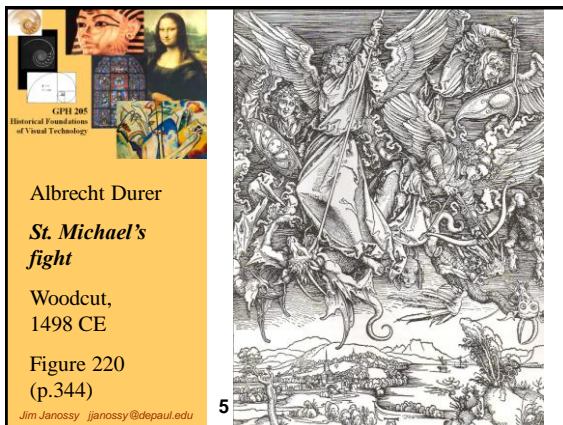
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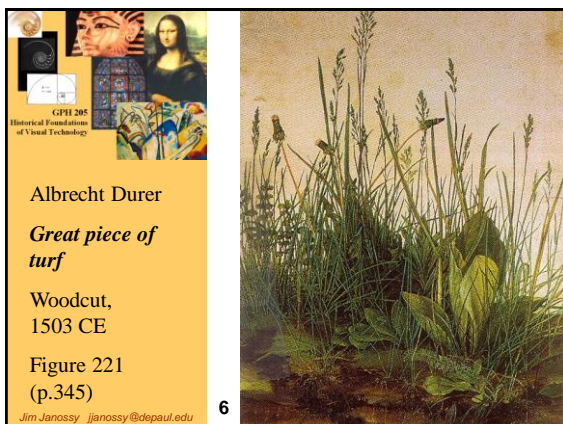


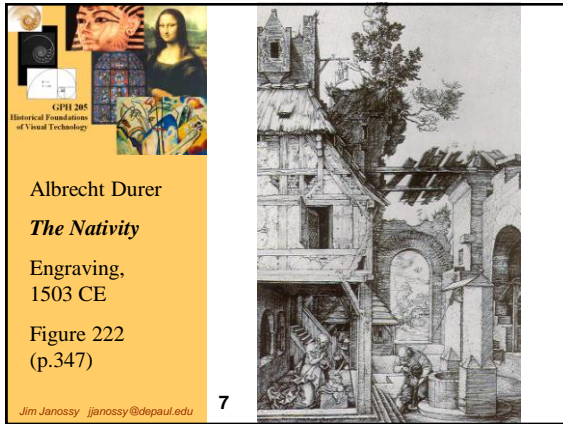


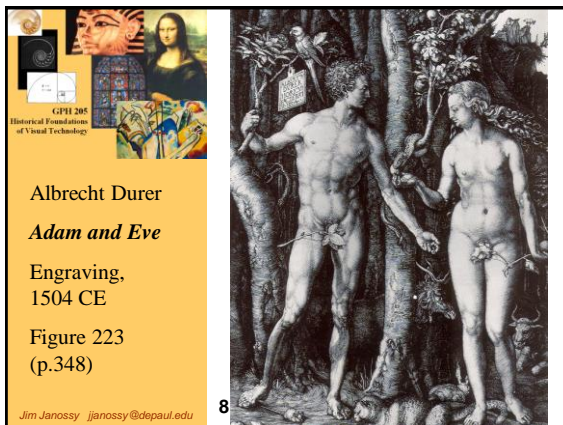


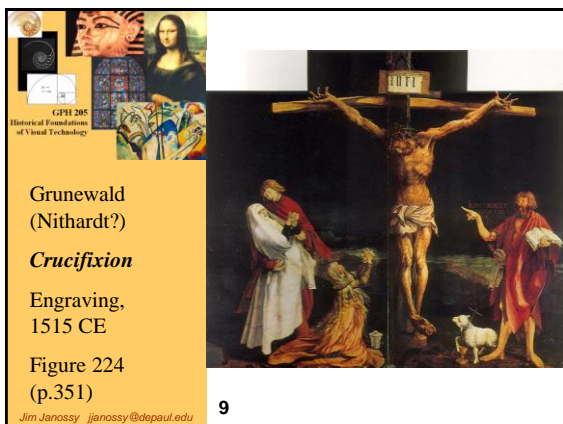


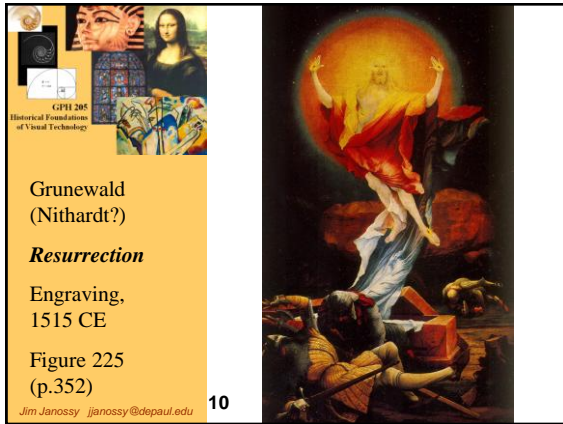


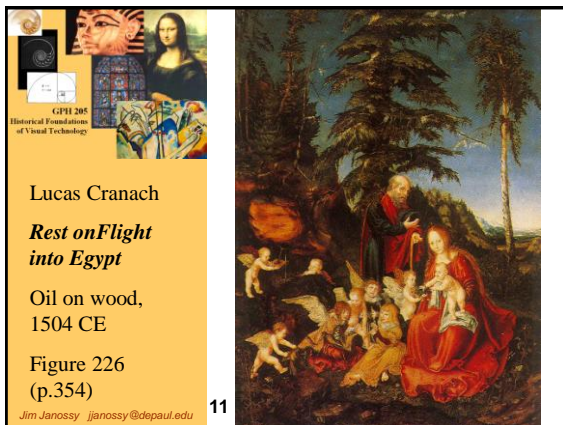


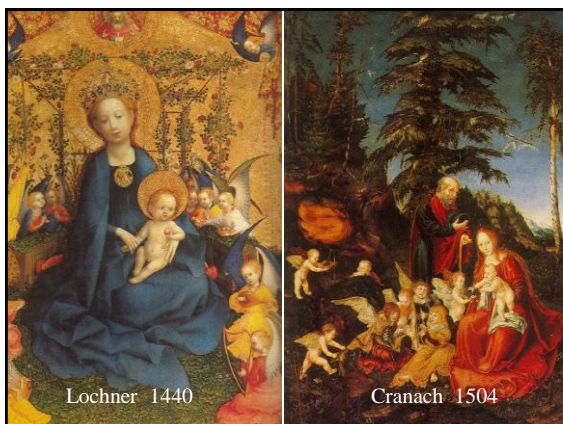









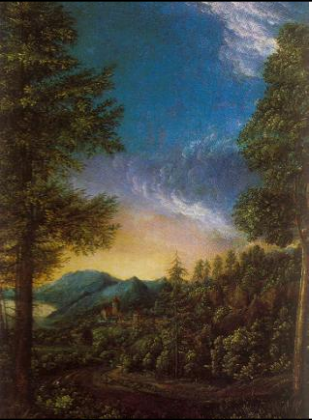






Albrecht Altdorfer
Landscape
Oil on parchment,
1526 CE
Figure 227
(p.355)

Jim Janossy jjanossy@depaul.edu



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Mabuse
(Jan Gossaert)
St. Luke painting the Virgin
Oil on wood,
1515 CE
Figure 228
(p.357)

Jim Janossy jjanossy@depaul.edu




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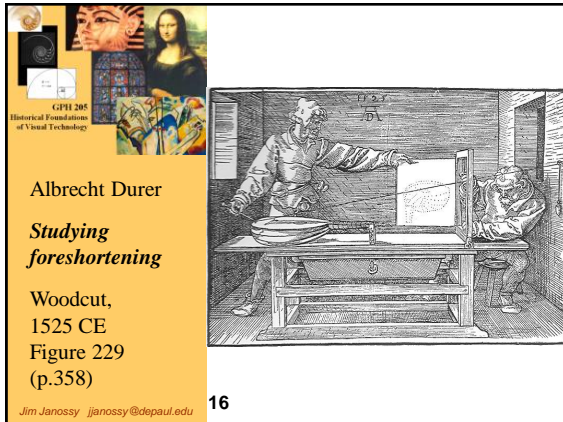


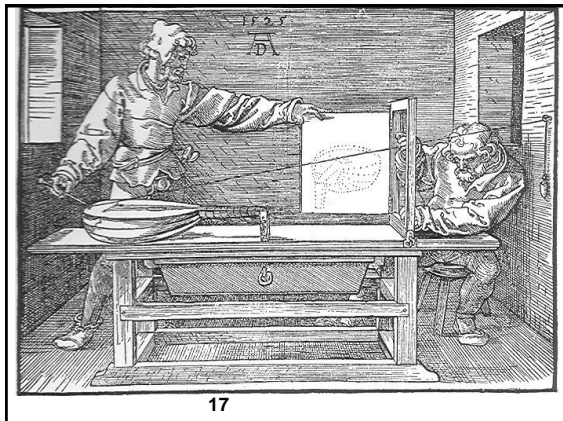
Hieronymus Bosch
Paradise and Hell
Oil on wood,
1510 CE,
Figure 229
(p.358)

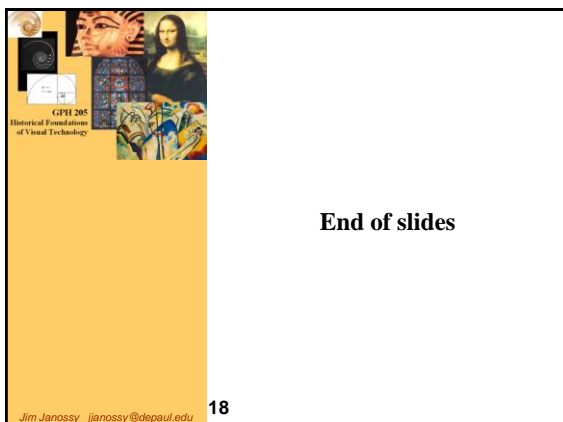
Jim Janossy jjanossy@depaul.edu

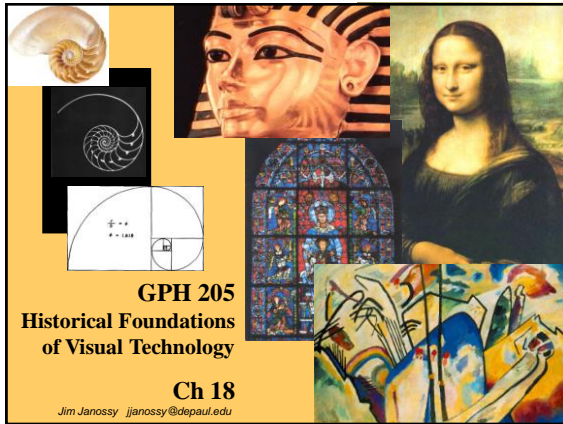


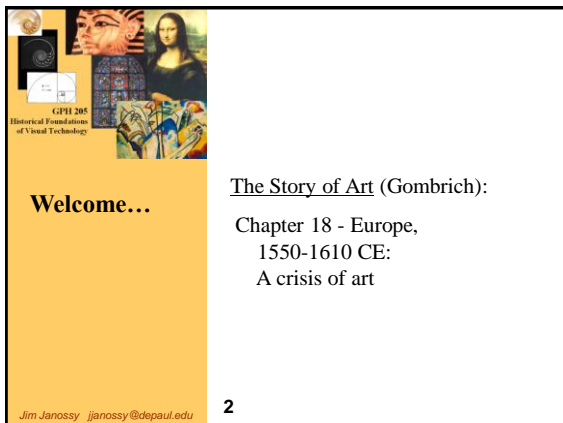
15





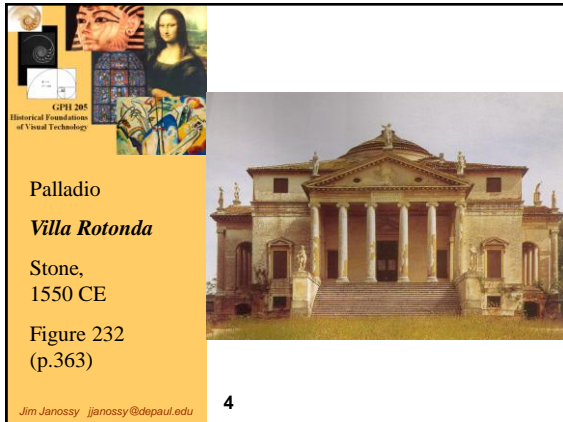




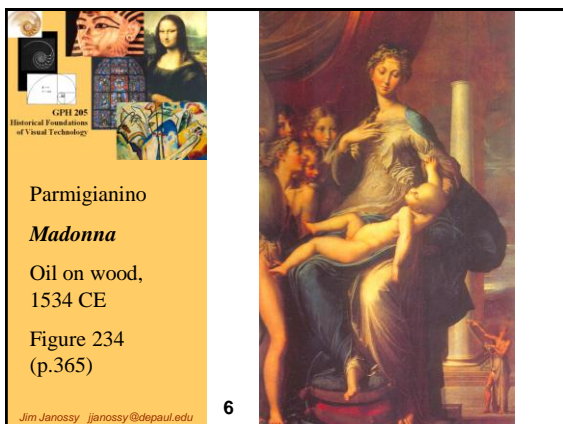


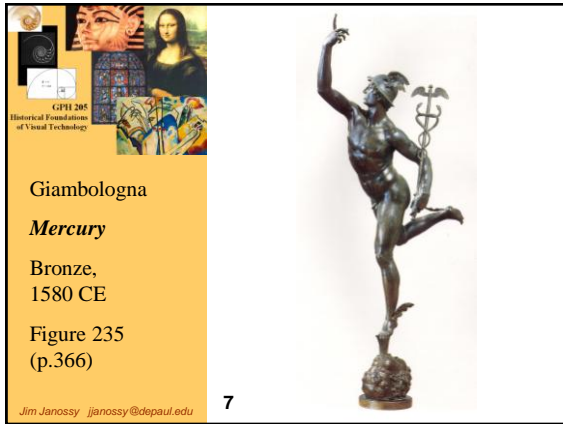


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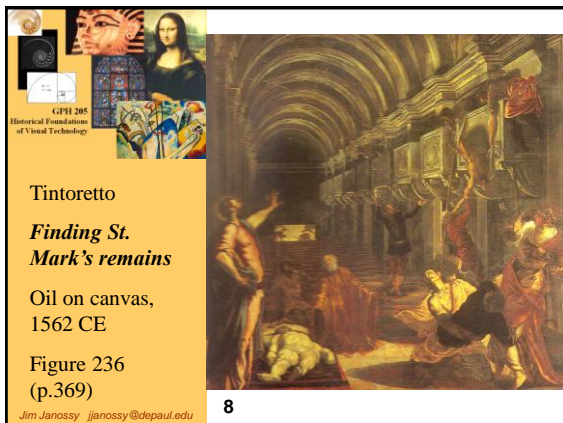








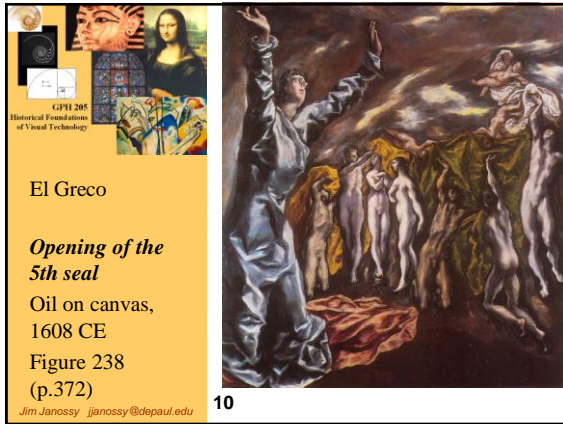
7



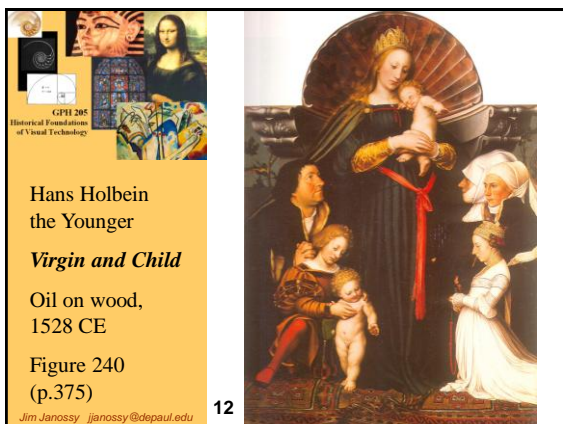
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GPH 205
Historical Foundations
of Visual Technology

Hans Holbein
the Younger


Ann Cresacre


Ink and chalk on
paper, 1528 CE

Figure 241
(p.376)

Jim Janossy jjanossy@depaul.edu

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GPH 205
Historical Foundations
of Visual Technology


Hans Holbein
the Younger

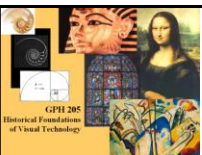
Sir Richard Southwell

Oil on wood,
1536 CE, Figure
242 (p.377)

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GPH 205
Historical Foundations
of Visual Technology

Hans Holbein
the Younger


George Gisze


Oil on wood,
1532 CE

Figure 243
(p.378)


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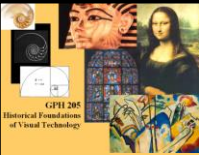





Nicholas Hilliard
Young man among roses
 Watercolor on vellum, 1587 CE
 Figure 244
 (p.379)
Jim Janossy jjanossy@depaul.edu



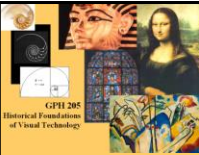
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Peter Bruegel
Painter and the buyer
 Ink on brown paper, 1565 CE
 Figure 245
 (p.380)
Jim Janossy jjanossy@depaul.edu




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Peter Bruegel
Peasant wedding
 Oil on wood, 1568 CE
 Figure 246
 (p.382)
Jim Janossy jjanossy@depaul.edu



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 **GPH 205**
Historical Foundations
of Visual Technology

Jean Goujon
Nymphs
Marble,
1547 CE
Figure 248
(p.384)

Jim Janossy jjanossy@depaul.edu

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 **GPH 205**
Historical Foundations
of Visual Technology

Jacques Callot
*Two Italian
clowns (detail)*
Etching,
1622 CE
Figure 249
(p.385)

Jim Janossy jjanossy@depaul.edu

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 **GPH 205**
Historical Foundations
of Visual Technology

End of slides

Jim Janossy jjanossy@depaul.edu

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