



THE NEW JERSEY ITALIAN HERITAGE COMMISSION



Italian Renaissance Art Three Dimensional

Grade Level: 9-12

Can be adjusted to accommodate grades 6-8

Subject: Art / World History / World Languages

Categories: Arts and Sciences

Standards:

Please see page 10 of the lesson plan for complete New Jersey Student Learning Standards alignment.

Objectives:

Students will be able to:

1. contrast medieval paintings with High Renaissance Italian painting and Late Renaissance Italian painting.
2. identify the three-dimensional nature of Renaissance Art.
3. identify the reaction against equilibrium of form and proportion of the High Renaissance found in Late Renaissance Mannerism.

Abstract:

During the Middle Ages artists very rarely took credit for their work. Their focus was on the hereafter. They painted to give "Glory to God alone"-- *Solo Deo Gloria*. Taking personal credit was considered vain, if not sacrilegious. The concept of individualism that developed more fully during the Renaissance had yet to take hold. Students will see the transformation from anonymous artists creating more abstract works to individual artists creating more natural looking works, reminiscent of the art of ancient Greece and Rome.

Key Terms:

Apostles	<i>Greek</i>	One of a group made up of the 12 disciples chosen by Jesus.
Fresco	<i>Italian</i>	The art of painting on fresh, moist plaster with pigments dissolved in water.
Mannerism		An artistic style of the 16th century characterized by distortion of elements such as scale and perspective.
Perspective		The technique of representing three-dimensional objects and depth relationships on a two-dimensional surface.

Background:

During the Middle Ages artists very rarely took credit for their work. Their focus was on the hereafter. They painted to give "Glory to God alone"-- *Solo Deo Gloria*. Taking personal credit was considered vain, if not sacrilegious. The concept of individualism that developed more fully during the Renaissance had yet to take hold. Artists painted the abstract and were not concerned with accurate dimensions, space, or lighting. Notice that it looks like all of the men are standing in the twelfth century San Baudelio fresco, with a man (Judas) out of proportion with the other Apostles.

By the 14th century, as the Santa Monica fresco shows, artists still had little concern for spatial rendering. The scene of Christ kneeling in the Garden of Gethsemane in the corner of the painting, looks awkward to twenty-first century eyes. Jesus' disciples form a triangle, with Christ at the highest position. Also, all of the disciples are on the same side of the table, and the work is painted in two dimensions.

During the fifteenth-century, Italian artists began to emphasize the direct observation and study of the natural world. They presented a unified effect of pictorial representation. The painting began to amplify the dramatic force and physical presence of a work of art. Works of art presented a unity, and a controlled symmetry, with a three-dimensional framework, using the technique of perspective.

As demonstrated in the final painting, artists of the Mannerism period began to emphasize elegance and grace. Scenes remained three-dimensional; yet, they began to depict elongated, elegant figures, twisted into uncomfortable positions. Mannerism was a strong reaction against the symmetry in form and proportion of the High Renaissance, and they often confused scale and spatial relationships.

Procedures:

- I. Students will view the four works of arts below.
- II. They will use the compare and contrast chart to identify the differences of styles that were present during the different time periods.
- III. Once students have identified the differences and have reviewed their work, ask them to consider
 - a. "Why did artists changed their approaches to painting over time."
 - b. Why are the two earlier works anonymous?
 - c. What major change in worldview took place that caused artists to move

from the abstract two-dimensional style to a three dimensional, naturalistic style?

- d. What were the major changes that took place from during the period between the Italian High and Late Renaissance.

Italian Renaissance Art: Three Dimensional

Fresco #1



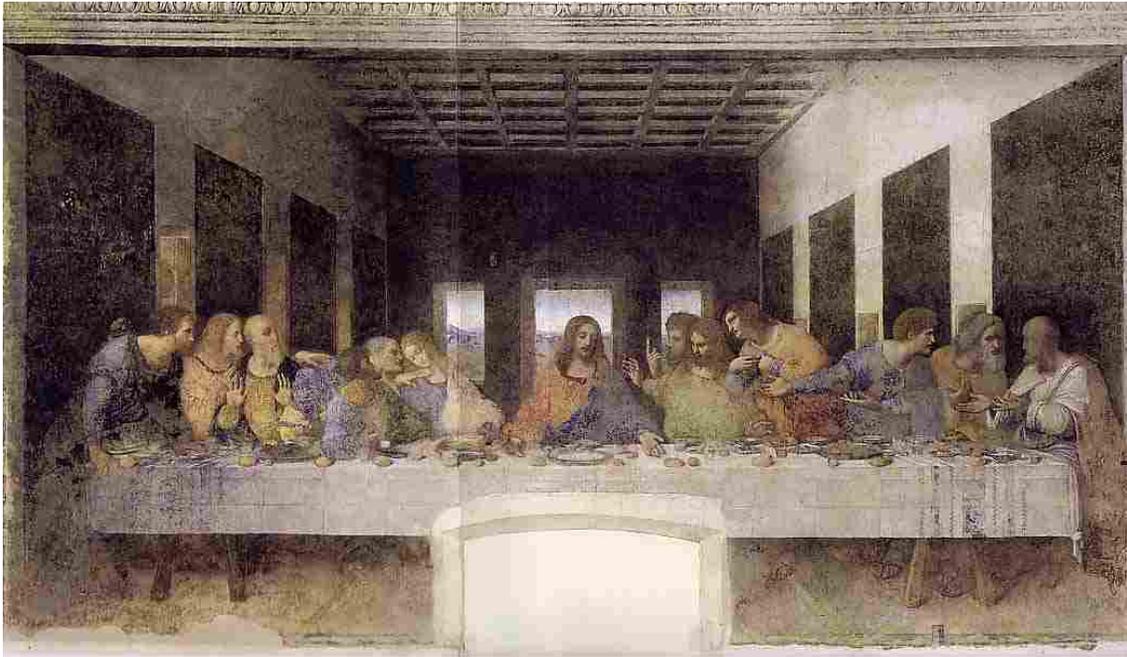
Unidentified artist, Spanish (Castilian), 12th century
The Last Supper Frieze (from the church of San Baudelio near Berlanga)

Fresco #2



Church of Santa Monica inter Angelos near Spoleto (c 1300)

Fresco #3



**The Last Supper (1497)
Leonardo DaVinci**

Fresco #4



**Jacopo Bassano
Last Supper (1542)**

Student Activity Sheet

Name: _____

Date: _____

Directions:

Identify the differences of styles in the four works of art that were present during the different time periods.

	Fresco #1	Fresco #2	Fresco #3	Fresco #4
Number of Dimensions				
Identity of Artist				
Positions of the Characters				
Proportional				
Symmetry				

	Fresco #1	Fresco #2	Fresco #3	Fresco #4
Abstractions				
Arbitrariness and Individualism				
Consideration of Light and Color				

Answer Key

	Fresco #1	Fresco #2	Fresco #3	Fresco #4
Number of Dimensions	Two	Two	Three	Three
Identity of Artist	Anonymous	Anonymous	Da Vinci	Bassano
Positions of the Characters	Looks like they are standing, all in order. Judas is on the one side of the table	In a triangular formation, with Christ at the apex	All on one side of the table, but in more natural positions	All are seated on three sides of the table. The table looks at lot more busy than does DaVinci's
Proportional	Characters are not drawn in proportion to each other	Characters are not drawn in proportion to each other	Characters are proportional	Characters are proportional , with some elongation of limbs.
Symmetry	It looks like the artist attempted to provide balance, but Judas alone is at the front of the table	Although, the Apostles form a triangular shape, there is a scene of Jesus in the Garden of Gethsemane in the right hand corner.	Balanced, six men on the left, six men on the right. The table is arrangement is balanced.	There are six men on the right and six on the left. Nevertheless, the table arrangement is unbalanced.

Abstract or Naturalistic	Abstract	Abstract	Natural	Natural
Arbitrariness and Individualism	No	No	No, unless one counts the hills of Umbria in the background.	Yes, there is a dog and a cat in the scene. The bowl and the flask are there because Jesus washed the disciples feet.
Consideration of Light and Color	No	No	Yes	Yes

New Jersey Student Learning Standards Social Studies

6.2.12.D.2.a Determine the factors that led to the Renaissance, the significance of the location of the Italian city-states as the center of the Renaissance, and the impact on the arts

6.2.12.D.4.i Compare and contrast the actions of individuals as perpetrators, bystanders, rescuers during events of persecution or genocide, and describe the long-term consequences of genocide for all involved.

Visual and Performing Arts

1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.

English Language Arts

SL.9-10.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

SL.11-12.1a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas

SL.11-12.1c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

SL.9-10.2. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, qualitatively, orally) evaluating the credibility and accuracy of each source. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

SL.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

SL.11-12.1a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from

texts and other research on the topic or issue to stimulate a thoughtful, well reasoned exchange of ideas.

SL.11-12.1c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives

SL.11-12.2 Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, qualitatively, orally) evaluating the credibility and accuracy of each source.