

Renaissance art case study history essay

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The renaissance period is one of the most influential in the time of our cultural architectural and scientific history. Initiating with Giotto in about 1299 the renaissance has more to depict than can be written but a few words can be said about specific influential pieces and artists of the period such as Tommaso Cassai and his representation of the holy trinity. The Holy Trinity Artist Masaccio (1425) Type fresco Location Santa Maria Novella, Florence Born in San Giovanni Valero near Florence on December 21, 1401 Tommaso Cassai was raised as a son a poor notary of the sheggia family. When his father passed away and his younger brother at the age of five he began painting and was given the title Massaccio which has been translated as slovenly tom because he was careless with his possessions and didn't find interest in the his surroundings , described as " focused on a different future." Although he lived a small life Masaccio did much to influence the renaissance era of painting. At the age of 20 he became a guild painter under the hand of Masolini di Panicale and worked on frescos that can still be seen on the walls of the church of Santa Maria Del carmine in Florence. Considered to be the first painter of the renaissance, Masaccio's talents were incomparable to any other of his age during his life time and are still recognized as being linear perspective a characteristic that had not yet been seen in previous art. Unfortunately much is still unknown of the artist as he did not gain large fame or popularity during the time of his life; a difficult concept to believe as he was so greatly praised after the time of his death. Many of his painting have been lost but fortunately few remain of the few included is the Holy Trinity. Probably the most recognized pieces from Masaccio the holy trinity is adored for much more than initially meets the common eye. Masaccio's beautiful fresco is remarkable for its complex and <https://assignbuster.com/renaissance-art-case-study-history-essay/>

deep religious images that incorporate one of the first aspects of naturalism in painting. The painting initiates a sense of scientific perspective by being a first to use a vanishing point under the feet of Jesus to establishing an occupational 3d space within the painting. What set this painting apart is not only the latterer but Hellenistic characteristics that were reestablished within the architectural points such as the ionic and Corinthian columns as well as the rigged vaulting and arches. As seen under the steps of the painting there is an exposed tomb and on that sarcophagus there is a skeleton and an inscription in Latin that translates as " I am now so you shall be, as you are now so once was I. What is meant by this is that death is inevitable that the skeleton is what we will become into a reminder of the remittance of our death and the people take advantage of haven woken up this very day, this message one could say means to live life as if were your last but during the period in which this was written the message interestingly changes into a reminder of death that's is there to make yourself remember to prepare now for your salvation in heaven an appropriate idea as it was painted during the time of catholic decline prior to the catholic reformation. As shown in the image above one can see the depiction of the God the son the holy spirit which can be seen between god and the Holy spirit and like many paintings produced in the renaissance in Florence it is both religious and secular. The work is not beautiful but you can see the religious devotion of the people and prominence of the Catholics in their religion their strong belief towards these strong spirits. The painting was commissioned by Domenico Lnezi and his wife who wished it to remain as mural painting to be rembered within the church for their contribution and donations that made the church what it was. <http://upload.wikimedia>.

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[org/wikipedia/commons/c/c3/Santa_Maria_Novella. jpg](https://org/wikipedia/commons/c/c3/Santa_Maria_Novella.jpg)Basilica of Santa Maria Novella - Leon Battista Alberti (1456-70)But the renaissance is more than murals paintings and frescos; much of what defined this era of artistic prowess is the renovation of architecture by architects such as Filippo Brunelleschi Michelangelo Andrea Palladio Jacopo Sansovino and many more. Of these in particular is Leon battista Alberti and his development of the facade of the Santa Maria basilica. Alberti was born in Genoa in 1404 as a member of a wealthy florentine family whose money deprived from banking and was later exiled from florence in 1377 for poiltical reasons. Raised in exile Alberti continously traveled with his family studying at the best universitys studying literature, law and greek even though much of his intrest was directed at music, painting, sculpture, physics, mathematics and architecture. Once his father passed away Alberti moved back to Florence where he then began to study and develope his own architectural ideas though his own research and studies. He then set off to rome where he was influenced by romanestic characteristics such as the use of arches and corinthien columns that can be found on his own creation on the facade of the Santa Maria novella. As accomponiment to Pope Eugenius IV to florence Alberti had the oppurtunity to meeet other famous characters of the renaissance period such as Brunelleschi, Ghiberti, Donatello, and other artisans and achitects that influnced him and involved him more in the artistic world. Patroned by Giovanni di Paolo Rucellai, as Alberti had earlier creates a palace for the Rucellai family, di Paolo hired Alberti to construct the facade. The building serves as a representation of transition in architecture as gothic architecture qualities such as the sculptures that represented biblical features incorporated with romanistic qualities with little imagery or <https://assignbuster.com/renaissance-art-case-study-history-essay/>

symbolism. Not only was the renaissance remembered for its artisan's architects for many sculptors of the era are still remembered to this day and for good reason as they helped define a large part of our cultural history. Of these sculptors there is the remarkable Michelangelo remembered for his statue of David

Click! Statue of David by Michelangelo (1504) Born in Caprese Italy on March 6 1475, Michelangelo Buonarroti was a sculptor of great abilities. He was unhealthy young boy and was sent to work with a family of stone cutters this was when he first discovered he wanted to become an artist even when his father disapproved. He was always a shy young man, very precautions and when his mother passed away his conditions even worsened. But his father soon recognized his son intellectual talents and sent him to school to learn literature. While he was there he met Francesco Grannaci a growing artist and major influence on Michelangelo on pursuing his own artistic dreams. Michelangelo took his advice and pursued his dream at eh the age of thirteen he agreed to be an apprentice to painter Domenico Ghikandrio. After learning the art of frescos Michelangelo soon left to sculpture at Medici gardens where he was later invited by Lorenzo de Medici to converse. Through Medici Michelangelo was able to meet many humanists such as Marsilo Ficino and Angelo Poliziano. By the age of sixteen Michelangelo had already spent years studying the human anatomy and even created two relief sculptors the battle of the Centaurs and the Madonna of the Stairs. Soon afterword the Medici family lost power in Florence and Michelangelo left to Rome where as well as Alberti was influenced by Hellenistic art. During his life in Rome he created his first great sculpture the Pieta (1498-1500) one the most famous pieces of work that he developed. On August 4th, 1501, Michelangelo returned to Florence where he was soon

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commissioned by the Arte Della Lana or wool guild, a wealthy corporation to sculpt the statue of David. The David stood as a symbol for Florence and stood as a civic identity that symbolized civil liberty a concept that Michelangelo believed in pursued himself. The project previously abandoned by many others appears to have been no trouble as he executes every little detail onto the marble body. The statue being fourteen feet high showed Michelangelo's pride in his work and in Florence.