

Art 1b- key terms- test 1

[Art & Culture](#), [Renaissance](#)



Art 1B- Key Terms- Test 1 Lecture 1: Introduction Naturalism -- the style of painted or sculptures representation based on close observation of the natural world that was at the core of the classical tradition. Iconography -- Greek, the " writing of images. " The term refers both to the content, or subject, of an artwork and to the study of content in art. It also includes the study of the symbolic, often religious, meaning of objects, persons, or events depicted in work of arts. (is the art that craving and painting) Lecture 2: The Trecento Humanism — in the Renaissance, an emphasts on education and on expanding knowledge (especially of classical antiquity), the exploration of the individual potential and a desire to excel, and a commitment maniera greca — Italian, " Greek manner" the Italo- Byzantine painting style of the 13th century. city states — Republics' of Siena and Florence Maestã -- Virgin Enthroned in Majesty fresco —Painting on lime plaster, either dry (dry fresco, or fresco secco) or wet (true, or buon, fresco). In the latter method, the pigments are mixed with water and become chemically bound to the freshly laid lime plaster. Also, a painting executed in either method chiaroscuro — in drawing or painting, the treatment and use of light and dark, especially the gradations of light that produce the effect of modeling. Lecture 3: Early Northern Renaissance Oil painting -- a paint technique using oil based pigments that rose to prominence in Northern Europe in the 15th Century and is now the standard medium for painting on canvas. Polyptych —an altarpiece or a painting composed of more than three sections. Triptych -- A three-paneled painting or altarpiece. Grisaille — a monochrome painting done mainly in neutral grays to simulate sculpture. Memento Mori — Latin, " reminder of death. " In painting, a reminder of human mortality, usually

represented by a skull. Lecture 4: Early Renaissance in Florence Key Terms

Medici Family --Florentine banking family didn't restricts its collecting any specific style or artists. Medici acquisitions ranged from mythological to biblical to historical subject matter and included both paintings and sculptures. Leon Battista Alberti -- (Renaissance architect)he makes a remarkable contribution to architectural. 1st study the ancient Roman architectural treatise of Vitruvius. Cornice — The projecting, crowning member of the entablature framing the pediment; also, any crowning projection. Pilasters -- A flat, rectangular, vertical member projecting from a wall of which it forms a part. It usually has a base and a capital and is often fluted. Contrapposto — The disposition of the human figure in which one part is turned in opposition to another part (usually hips and legs one way, shoulders and chest another), creating a counterpositioning of the body about its central axis. Sometimes called " weight shift" because the weight of the body tends to be thrown to one foot, creating tension on one side and relaxation on the other. Lecture 5: Renaissance in Florence Key Terms

Vanishing point — A method of presenting an illusion of the three-dimensional world on a two-dimensional surface. In linear perspective, the most common type, all parallel lines or surface edges converge on one, two, or three vanishing points located with reference to the eye level of the viewer (the horizon line of the picture), and associated objects are rendered smaller the farther from the viewer they are intended to seem. Atmospheric, or aerial, perspective creates the illusion of distance by the greater diminution of color intensity, the shift in color toward an almost neutral blue, and the blurring of contours as the intended distance between eye and

object increases. Foreshortening — the use of perspective to represent in art the apparent visual contraction of an object that extends back in space at an angle to the perpendicular plane of sight. Neo-Platonism -- Savonarola --

Lecture 6: Italy Renaissance High Trompe l'oeil -- French, "fools the eye." A form of illusionistic painting that aims to deceive viewers into believing that they are seeing real objects rather than a representation of those objects. Di sotto in su --Italian, "from below upwards." A perspective view seen from below. Sacra conversazione -- Italian, "holy conversation"; a style of altarpiece painting popular after the middle of the 15th century, in which saints from different epochs are joined in a unified space and seem to be conversing either with each other or with the audience. Lecture 7: Protestant Reformation —believed religious imagery could lead to idolatry and distract viewers from focusing on the real reason for their presence in church — to communicate directly with God. Counter Reformation — in striking contrast, Catholics embraced church decoration as an aid to communicating w/ God. Composed of cardinals, archbishops, bishops, abbots, and theologians, the council of Trent dealt w/ issues of Church doctrine, including many Protestants contested. (p254) Giorgio Vasari -- Pope Julius II — Commission of Michelangelo Lecture 8: High Renaissance Il sfumato —Italian, "smoky." A smokelike haziness that subtly softens outlines in painting; particularly applied to the painting of Leonardo da Vinci. (the debate at 16th century about the sculpture and painting) paragon -- Lecture 9: Venetian Art colorito -- Italian, "colored" or "painted." A term used to describe the application of paint. Characteristic of the work of 16th-century Venetian artists who emphasized the application of paint as an important element of the creative

process. Central Italian artists, in contrast, largely emphasized disegno—the careful design preparation based on preliminary drawing. Lecture 10: Mannerism mannerism -- A style of later Renaissance art that emphasized "artifice," often involving contrived imagery not derived directly from nature. Such artworks showed a self-conscious stylization involving complexity, caprice, fantasy, and polish. Mannerist architecture tended to flout the classical rules of order, stability, and symmetry, sometimes to