

Art leonardo

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Art Leonardo The most intriguing masterpiece of Leonardo is the last supper. The art beautifully reflects the end walls of Santa Maria delle Grazie. Additionally, it constitutes renowned paintings of the high Renaissance. The portrait has a well displayed explicit painting technique, through which walls are painted in layers. Furthermore, this masterpiece displays a more dramatic narrative that is supported by subtle pectoral illusions. Leonardo has focused on the moments immediately after Christ, told his apostles that among them there was a betrayer. This continues with the illustration of the Eucharist. Notably, the portrait reflects an emotion wave that sweeps through the apostles regarding Christ's statement. Actually, the photo practically portrays an expected scene.

The statement, from Christ is reflected by the art as triggering independent reaction among the apostles. This scene is displayed by the portrait, which shows more actual drama expected in the real scene. Furthermore, Christ's head is placed centrally in the architect and the frame depicts an architectural opening that seems to be " halo like". Through these scenes, the photos clearly depict an expectation that is surprising to the apostles. The disappearing head of Christ form a perspectival projection that gives the portrait a more architectural setting coverage. Judas, being the betrayer is separated out of the rest to emphasize the lack of " unity" between him and the rest of the disciples. Generally, the photos communicate a lot of issues, which relate to what actually transpired during the last supper (Da Vinci & Cremante 209).

Leonardo paintings are oriented more to religion, which classically reflect the fading face of the ancient Christianity. These features and architect are not

only with Leonardo, but also with other ancient artists. Leonardo's architects, portray the church as a building of uniform interior that formed the structure of all other Christian churches. Leonardo, through his art, aimed at bringing the humanity and nature together. Leonardo, combined both Christian and classical elements in a symmetric plan, in an attempt to synthesize on knowledge and tradition in a more harmonious and natural way. In conclusion, many scholars have tried to conceptualize Leonardo's techniques of painting (Da Vinci & Cremante 209).

Works Cited

Da Vinci L, Cremante S. Leonardo da Vinci: the complete works. New York: David & Charles, 2006. Print