

Botticelli's adoration of christ child: early italian renaissance essay examples

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The image called the adoration of Magi is a painting that was put forth by one talented and renowned painter named Sandro Botticelli, in the year of 1475. In the subsequent years, due to its sentimental and cosmetic value, it has been housed in the Uffizi of Florence. Due to the prowess and the magnificence of the painter, he was commissioned to do seven more incarnations or versions of the Adoration of Magi. From the face value of the painting, one easily spots and sees the various and numerous characters that are present in the painting. For instance, all the members of the Medici Family are all exhibited in the painting. The beauty and ambiance of the heads of the characters shown in this picture are unmistakably touching and noteworthy. There are the different and varied attitudes that are articulated here such as the bending or kneeling down of the sons, while the De Lama, the old man points to the direction of the observer. The details and attention given in this line of thought and reasoning includes garments rendering, which shows the acquisition of the artist and the influence he obtained from the Flemish school. The painting was however put forth during the time of Lorenzo while all the three members of the Medici had already died.

Boucher's the Cherub Harvesters:

It is a representation of the thematic stance Rococo, because of the nature and the manner of the painting. It is a playful scene and representation or picture of cherubs who bear baskets that are filled with grapes. The physical environment and surrounding bespeaks that of a Mediterranean environment or landscape, in the middle of a light autumn. From the face value of the painting, a group of three cherubs endeavor to lead a stubborn goat while the other hovers above them bearing a basket full of grapes. Francois

Boucher defied the convention in the spectrum and art by encompassing engravings after paintings-which were a departure from tradition and a mark of the new venture into newer fields. In retrospect, the paintings seem more like children enjoying themselves other than an outright representation of personification of theoretical and abstract concepts.

Joseph Mallord William Turner" s Sheerness as seen from the Nore: Romanticism

This painting stands as one of the most articulate and express painting that left an indelible mark in the field of art in the past centuries. The outright and face value definition of the painting is a blend and meeting between landscapes in a romantic articulation. Prior to this work, there had been nothing as similar to it. Thus, the critics of the day dismissed as a passing cloud. This painting expresses the principle and primary love between the sea and the impressed motions under varied conditions and specters of light and weather. This piece magnificence present harmony between watercolors and motions of the sea.

Monet's Water Lilies (Nymphaea): Impressionism

On the average and general scale this work presents approximately two hundred and fifty oil paintings which depict and highlight the flower garden in Giverny. The outright impression is presented to the fore by the fact that the lily paintings were original and real in the theoretical manner and stance. The details are so pronounced that one easily notices that the painter; Monet was a master of his craft and trade.

Manet's the Toilers of the Sea: Realism

Edouard Manet is an artist and a craftsman who is worth his salt and pedigree in all aspects and fairness. Toiler of the sea was put forth in the eighteenth century and up to date it has remained relevant as a vintage collection and painting under the abstract and theoretical stance of Impressionism. From the face value, this bespeaks of a good articulate maritime painting which features sailors on a voyage in a small boat in terms of size. The small boat sails across the rough seas as waves splash it and rock it from the sides while splashing over the bow of the boat. In all aspects and respects, this departure and a move from the realism as a theoretical concept to impression, which is presented and highlighted by the details in the paintings? The balance of color is accurate and on point.

Seurat's Young woman powdering herself: Pointillism

This painter is regarded as the founder and the principal architect of post-impressionists technique and in turn introduced a technique called pointillism. It is a combination of academic ideals and principles, French art with a measured commentary or view of the commentary modern life. This painting shows Seurat teasing and adoring his partner, who is regarded as his lover. The details in the work lay her against the traditional measures and conventions of flattery (Yang, Chuan and Yang, 311). There is a comical attempt to treat her in an out of scale model relative to the small and tiny rococo table frequently used for dressing the requirements of culture and traditions. There is an accurate depiction of misogynistic, cosmetics. There is a deliberate attempt to compare the character as a bourgeois.

Matisse's Woman in a Purple Hat: Fauvism

It was postulated and put forth as a representation of Amelie, who was the wife of Henri Matisse. It is a typical oil on canvas work, an incomparable draftsmanship and fluid. He attempted to represent traditions of the French culture at that time by according express respect and reverence to the women. The purple hat worn was a representation of affluence and class in the society, thus other progressive-minded artists opposed his works because they thought it lacked newness. Fauvism is regarded as the very first ever painting to have received acknowledgment due to a scandal.

Kandinsky's Sketch 160A German Expressionism

It was an accurate representation of abstractness in the modern and non-conventional form of art. There was the evocative interrelation between form and color which was used to create an outstanding experience which involved the emotions of the public. The Expressionism as a theoretical base was used to lay the possibility of a profound and transcendental expressions. And the very thought or assumption that one would copy or imitate from nature was an interference with free flowing nature of growth and development. Thus, this painter created a spiritual communication technique and method which freely and loosely related to the physical and the outside world. The irreducible minimum in this line of thought and viewpoint is the fact that this expression did represent the depth of volumes about his inner experience and value or worth (Britain et al., 2). As a matter of principle and fact, this work changed and grew in three basic steps and phases. Firstly was

shifting from representation in canvases, divine symbolism to the biomorphic and geometric horizontal or the flat planes of color.

Work Cited

Britain, Tate, et al. " The Art of the Sublime."

Yang, Chuan-Kai, and Hue-Lin Yang. " Realization of Seurat's pointillism via non-photorealistic rendering." *The Visual Computer* 24. 5 (2008): 303-322.