

Art and architecture: critical essay example

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



Introduction

This paper focuses on a critical evaluation and analysis of the artworks of three artists, who lived between the Baroque periods through the postmodern era. The three selected artists and their respective pieces are; Giotto Di Bondone " Lamentation", Sandro Botticelli " Birth of Venus", and Leonardo Da Vinci " The Last Supper." The style and theme depicted by the three artworks will also be covered in this paper. The artist perspectives when creating the pieces in respect to the prevailing conditions that surround the artworks are also covered.

We will begin with a critical evaluation. During that period, Leonardo da Vinci worked for one Ludovico Sforza a Duke of Milan. He worked for nearly 18 years i. e. from 1482 to 1499. He created a piece of art work after the duke decided that he would want a religious scene depicting Jesus and His 12 apostles at a table having the Last Supper. It was in late fifteenth century, the painting by Leonardo da Vinci completed. The painting is painted on the wall of the Convent of Santa Maria Della Grazie, in Milan. On the wall opposite to it, was a crucifixion dating one that had the same period as one by Giovanni D. Montorfano. The painting measured 460 cm × 880 cm, and it covers from the end of the wall to the other in the dining hall located at the monastery inside the Santa Maria Coventry. Sforza commissioned the painting and intended it to be his family's mausoleum centerpiece. The painting had a traditional theme and intended for refectories. The opening of the church and the later remodeling sees the chronological events of the painting before Leonardo began to print it. In other words, the painting was done in the perception of repairing the church.

Leonardo decided to use oil paint to draw his masterpiece that was a somewhat far less reliable choice during the Renaissance era. His work was assumed to have been commenced in 1495, and finished the painting in 1498. Leonardo was known to be a procrastinator who had a tendency is spending much time on his works or even leaving the projects unfinished. The painting represents Jesus (seated at the middle) with the twelve disciples. As Leonardo painted the images, he was keen to make sure the consternation that occurred among the disciples when Christ announced his betrayal by one of them.

The disciples are seen displaying very notable human emotions. The painting also has a technical perspective that can be identified by viewers when they first look at the painting. Leonardo painted every single element to directing the viewer's attention to the center position of the painting, Christ was seated at the center hence; he was arguably the center of attention. Among the painted disciple's images, one had a particular interesting darker appearance. The elements directing to one figure in the painting ideology, is backed by the linear perspective and also the hidden geometry exhibited by the painting. The geometrical appearance was pointing to at the center of the image. To the far right, a figure that was darker than the rest images was depicted by Leonardo. This darker figure represented Judas, who was experiencing guilt as Christ reiterated how one of them was going to betray him.

Sandro Botticelli " Birth of Venus" is the next masterpiece to be critically evaluated. The " Birth of Venus" has been recorded as one of the worlds appreciated and most famous works of art. Botticelli painted this peace

between the year 1482 and 1485. Little did he know that his work would become a landmark of the XV century in Italian paintings. The painting depicted allegorical reference, methodological painting with rich meanings since antiquity. The painting is located Medici's country villa on a wall. It is clear that the painting was indeed commissioned by one of the Medici's family members; hence, it is a family possession. The most vivid scene that strikes on-looking viewers is Venus rising from the sea. Botticelli remarkably depicts her appearance, as a classical statue that happens to be floating on a seashell. The above description makes this piece of art, one of the greatest images recorded in the Italian art history.

Venus stands in the middle and on her right; a god of wind by the name Zephyrus carries Aura of a gentle breeze as they blow this goddess of Love to the shore. Zephyrus and Aura are presented as airborne, floating character in a motionless ambience as they surge her forward only using their breath. Venus poses graceful in a curvaceous body holds hair in front of her reaching to her knees, and the other hand covers one of her breasts. The wind is gently seen caressing Venus's hair. Meanwhile, Horae, the goddess of Seasons, is opening her arms waiting to receive the love goddess spreading out a flower covered robe to dress her naked body. The meadow is seen sprinkled with violets to symbolize love.

The artist made use of alabaster powder to make the colors appear brighter and timeless. The style and methodology are indeed another characteristic making this work of art out and appear unique. Botticelli brings out Venus denoting a modesty posture and one that might be borrowed in the Romans. The female form is also Greece oriented, but presented with a remarkable

feeling representation. A viewer can identify the painting is bringing back an ancient religion. Botticelli paints the sea deep as calm in nature; however, the little wavelets appearing on the sea surface enables the viewer to see how the water plane reaches back the depths of the painting. Her nakedness appears to the viewer genuinely divine as she preserves modesty as it had been mentioned earlier in the paper. Another special aspect about the mode of painting delivery is that, a tangible sense of the overlying divine power but not Christian allegory is identifiable when an individual looks at this painting.

The last critical evaluation is on " Lamentation" by Giotto Di Bondone. In the fourteenth century, one Enrico Degli Scrovegni was concerned about his family's afterlife together with his It is through this reason that he commissioned the building of a church on his property located in Padua. It was to be a burial and worship space for him and his entire family. During those times, rich people would commission arts for churches in order to be seen as to do good deeds. The above information sees onset of the " Lamentation" initiated. Giotto was an apprentice for Cimabue, so that he could learn how to paint. Cimabue is one of the important groups of painters during those days, in order to learn painting. It is clear that he had a passion for painting at large.

The painting depicts the sadness as the death of Christ is experienced. There is an overall grief and tragedy feeling as Christ is dead and had been brought down the cross. His followers are seen mourning and among them, are Mary Christ's mothers holding Christ's head and standing at Jesus' feet is Mary Magdalene. Giotto uses the golden halos to depict the Angels in heaven and

his followers mourning. The expressions of the followers and supporters are expressed as tender, subtle, and in a very humanistic way. The angels, on the other hand, express dramatic faces and their bodies jagged facing the indicated point of attention. The people crouching symbolize the earthliness nature of the relationship of humans with the earth. The angels in the sky help the viewer to identify the divine status of the situation pictured in the artwork.

The “ Lamentation” has made Giotto appear as an innovative and inspirational during his time. What makes this painting to truly stand out is, the decision made by Giotto to break away from the traditional Byzantine art, which initially conveyed stiff characters depiction in a one-dimensional space. The Byzantine art made it difficult for viewers to relate to the various experiences exhibited by the paintings. It is through these reasons why Giotto broke away into coming up with a painting depicting both emotional and realism.

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