

MANNERISM

VENICE: 1500'S



During the 16th century, Venice could be described as a city of constantly changing lights and reflections. Surrounded by colourful buildings, shimmering sunlight, and the rippling water of the canals, Venetian artists were inspired to paint works that glowed with colour.

PAST INFLUENCES



Venetian artists skillfully adapted the Byzantine use of colour, light, and texture to their own painting. At the same time they were aware of the new Renaissance concern for reality that characterized the art of Florence and Rome.

OIL PAINTING



Oil paint allowed for a new richness in colours. This medium was more suited to the Venetian taste than the cold, pale frescoes of Florence and Rome. It was more vivid and allowed the artist to create delicate changes in hue, intensity and value. Further, the artist could linger over a painting to produce a glowing effect with colours that stayed wet and workable for days. Hard edges were abandoned for soft, cloud-like surroundings.

MANNERISM

1525 - 1600

MANNERISM

- Mannerism was a deliberate revolt by artists against the goals of the Renaissance.

- Important artists

EL GRECO

TINTORETTO

ANGUISSOLA

VERONESE



CULTURAL INFLUENCES

- **POLITICAL UNREST:** At the time of the High Renaissance, Italy was at peace. Then, France invaded and took over parts of Italy, leaving a continuing war over control and many areas being ruled by foreign kings.
- **RELIGIOUS DISUNITY:** In the early 16th century, Europe was Catholic and the church was dogmatic, politically powerful, wealthy and corrupt. Renaissance Humanism led to a more secular lifestyle where the church was viewed as meaningless rituals. Eventually, dissatisfaction led to revolt and the beginning of other versions of Christianity, Protestant Reformation.



CHARACTERISTICS

- While Renaissance artists sought nature to find style, Mannerists looked first for a style and found manner.
 - No focal point
 - Space is ambiguous. The composition is “jammed”
 - Expressive, but lightly coloured
 - Imbalanced compositions
 - Seeks instability and restlessness
 - Has an artificial appearance
 - Based on emotion
 - Figures are:
 - Athletically bending and twisting
 - Distorted
 - Exaggerated
 - Elongated
 - Bizarrely postured (yet graceful)

El Greco

Born in Crete, near Greece, he moved to Spain and acquired the nickname “El Greco”, which means “The Greek.”

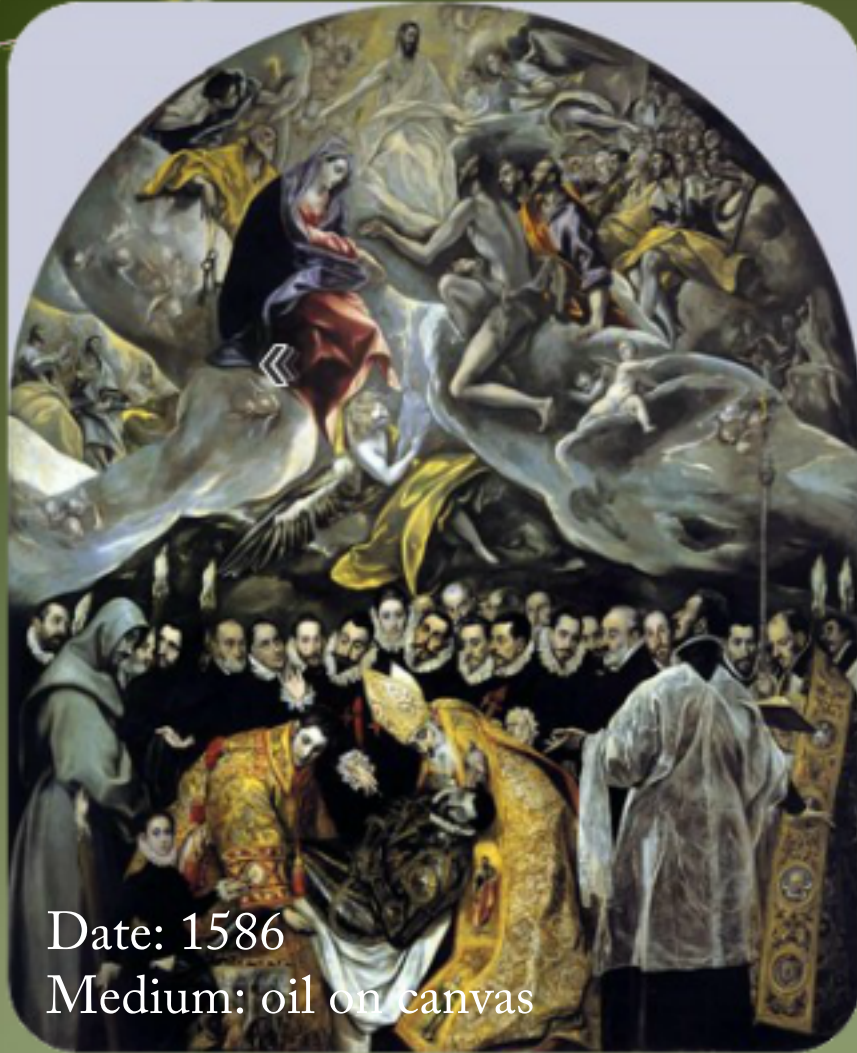
His work uses strong color, elongated forms, movement and emotion.

Date: 1597

Medium: oil on canvas

St. Martin and the Beggar





Date: 1586

Medium: oil on canvas

The Burial of Count Orgaz

El Greco's most famous work.

The bottom half of the canvas is Earth, and is fairly realistic.

The top half is Heaven, and is more mystical in appearance.

El Greco's art seemed so strange at the time, that some people thought he had an eye affliction.

Resurrection by El Greco

El Greco often painted heads too small
◀ for their bodies.

In this painting, the spiritual energy released by Christ's triumph over death is imagined as a sort of explosion.

Christ is carrying the victory banner

The flame-like figures seem to burn with the intensity of the moment.



Date: 1579

Medium: oil on canvas

Christ Cleansing the Temple

Date: 1570

Medium: oil on panel

Christ Driving the Traders from the Temple

Date: 1600

Medium: oil on canvas



Tintoretto

His name means “little dyer”, (his father’s occupation)
His subjects were mostly religious, due to his strong faith.

Christ on the Sea of Galilee



Date: 1580

Medium: oil on canvas

The Last Supper by Tintoretto

The shimmering halos and unnatural light emphasize the importance of the event.



Date: 1594

Medium: oil on canvas

The Miracle of the Slave by Tintoretto

The legend of a Christian slave who was to be tortured as a punishment, but was saved by a miraculous intervention, who shattered the bone-breaking and blinding implements which were about to be applied.



Date: 1548

Medium: oil on canvas

Sofonisba Anguissola

A well-known child prodigy who painted into her 80's.

She painted charming and affectionate family portraits rather than formal ones.

She is credited with introducing genre painting.

genre – referring to the common or ordinary



Anguissola's *The Chess Game*



Date: 1555

Medium: oil on canvas

Veronese

A Venetian master whose work featured superb color and majestic, classical settings on huge canvases.

Christ in the House of Levi



Date: 1573

Medium: oil on canvas



Date: 1575

Medium: oil on canvas

The Finding of Moses

Veronese was criticized by the Catholic Church for including dwarves and animals in Biblical scenes.

This painting places the story of Moses being found in Italy and by an Italian princess and her court.

The Sculpture of Giovanni da Bologna

Abduction of the Sabine Women

This was the 1st large-scale group sculpture since antiquity.

The 3 figures form a spiraling movement on a vertical axis.

