

Mannerism in Venice

Art Discussed:

Veronese, *Christ in the House of Levi*

Veronese, *Triumph of Venice*

Tintoretto, *Last Supper*

HW: Activity Sheet

Veronese, *Christ in the House of Levi*

- Hard to notice Christ and Mary, lost in the shuffle
- Architecture sets the scene, dominates the action
- Rich costumes, tables magnificently set, stage-like quality
- After the dinner: no one is eating any more
- Chaotic diffuse composition
- Christ turns water into wine for the groom of the wedding who has run out
- Not many people are interested in the miracle that has taken place
- Came into trouble with the Inquisition for the lack of spirituality in the painting: dwarves, jesters and German soldiers abound—daring artistic license

Veronese, *Triumph of Venice*

- Deep perspective, bold foreshortening
- Di sotto in sù, cf. Mantegna, *Room of the Newlyweds*
- Huge architectural space recedes into the background
- Costuming in an elaborate pageant
- Architectural elements frame the oval composition
- Animals seen poised to fall out of composition into our space

Tintoretto, *Last Supper*

- May be a reaction against the Veronese
- Deep perspective leads your eye back into the painting to nothing in particular; dynamic diagonal
- Muddy atmosphere with lamps burning fitfully
- Lamps reveal angels swooping down from the sky
- Only light sources: swinging oil lamps and Christ's (and apostle's) incandescent halos
- Christ gives the Eucharist to Saint Peter
- Judas on opposite side of table, without glow of halo
- Long table divides earthly food from spiritual food
- Hectic scene in a dining hall
- Dogs, cats, servants and miscellaneous figures
- Very busy composition