

L3-9day9

Italian Quattrocento Painting

Art Discussed:

Perugino, *Christ Delivering the Keys of the Kingdom to Saint Peter*

Mantegna, *Dead Christ*

Mantegna, *Room of the Newlyweds*

Piero, *Brera Altarpiece*

VOCAB:

Trompe l'oeil

HW:

Activity Sheet

Perugino, *Christ Delivering the Keys of the Kingdom to Saint Peter*

- Figures lined up in a row
- Emphasis on clarity, bright colors
- Feeling of easy grace
- Contemporaries in the painting
- Shapely mantles
- Weight placed on one foot, hip noticeable
- Vast Renaissance plaza
- Arch of Constantine, dome of Florence Cathedral in background
- Catholic Church centered on Saint Peter: open space to highlight the key
- Middle Left: Render to Caesar the things which are Caesar's
- Middle Right: Stoning of Christ
- Located in the Sistine Chapel, the place where Popes are elected

Mantegna, *Dead Christ*

- Uncharacteristic use of almost grisaille in contrast to his usual bold coloring
- Emotionally charged
- Bold foreshortening
- Feet placed over the edge into our own space
- Head enlarged to see it better; feet reduced to see body better
- Wounds and dislocated shoulders of Christ prominently displayed

Mantegna, *Room of the Newlyweds*

- Oculus: eight winged putti and a peacock
- Women lean over balcony
- Foreshortening and perspective
- Walls: heavy curtain pulled back
- Antique decorative elements around main scenes
- Patrons are the Gonzagas, their colors red and white on their hosiery
- Realism of Gonzaga bodies: hump back, double chins, protruding foreheads and jaws, limp and spindly arms and legs
- Charming legend about the possible use by newlyweds on their first night: Cupids abound, with a peacock as a symbol of marital harmony

Piero, *Brera Altarpiece*

- Light, open, clear space
- Set within an actual Renaissance church interior
- Crystalline, almost bleaching light
- Roman architectural forms
- Classical, quiet and a still quality
- Deeply reverend patron
- Egg as the Renaissance symbol for a perfectly centralized harmonious and symmetrical space
- Mathematical proportion and balance
- Barrel vault, cf. Alberti's Sant'Andrea

- Light comes in from left casting shadows on figures and vault
- Armor-clad patron seen in profile on his knees in front
- Pose requested by patron to hide disfigurement on the other side of his face: loss of right eye

Activity 3:8 Castagno

How does Castagno indicate who Judas is?



Discuss the spatial relationships expressed in the architecture of this room.

