

ART 101 AUTUMN 2019
TEST NO. 3 STUDY QUESTIONS

Test No. 3 will cover Gardner chapter 20 (*Portrait of a Lady, the Ghent Altarpiece*), chapters 23 and 24 (chapter 24 up to what we've covered in class)

20.9-20.10 Hubert and Jan van Eyck, *Ghent Altarpiece*, Saint Bavo Cathedral, Ghent, Belgium, ca. 1423–1432. Oil on wood, 11' 5" x 15' 1".

- Who commissioned this altarpiece? From what level of society did he come?
- What benefit did he receive as the result of this altarpiece?
- With the altarpiece open (fig. 20.10), we see two levels, what are they?
- Who are shown in the upper level?
- What is taking place in the lower level? Who are gathered there?
- How does van Eyck visually link the upper and lower levels?
- How does he convey the hierarchy of the relationships among the figures?
- The earlier Gothic ideal of beauty survives. How does van Eyck idealize the figures to give a sense of this ideal of beauty?
- In the lower part of the altarpiece, what elements refer to the Eucharist (Holy Communion) of the Catholic mass?
- What is the message of the Ghent altarpiece?
- How is this the image of a miraculous vision?

20.12A Rogier van der Weyden, *Portrait of a Lady*, ca. 1460. Oil on wood, 1' 1 3/8" x 10 1/16".

- How is it that increasing numbers of people could afford to buy portraits and art objects at this time?
- What characterizes the revival of interest in portraiture? In other words, what purpose did portraits serve?
- Where does van der Weyden focus our attention?
- What visual elements does he use to focus our attention?
- How does he idealize the woman - that is, create the sense of ideal beauty that continues from the Medieval Gothic period?

23.3 Albrecht Dürer (ca. 1471-1528), *Self-Portrait*, 1500. Oil on wood, 2' 2 1/4" x 1' 7 1/4".

- Who was Albrecht Dürer? (review the biographical information on him)
 - How was he an example of Renaissance Humanist ideas about artists?
- How and on what does he focus our attention in this self-portrait?
- He alludes to images of Christ. How?
- Why does he intentionally recall medieval images of Christ? What is he saying about himself as an artist? How does this fit with ideas about the artist in Renaissance Humanism?

23.3A Albrecht Dürer (ca. 1471-1528), *Great Piece of Turf*, 1503. Watercolor, 1' 3 3/4" x 1' 3/8".

- What does Dürer see in such a simple, "lowly" subject that makes it worthy of a painting? What is it that we might see or experience in such a painting?
- For Dürer, what was the most important sense? Why?
- Does he simply paint what he sees purely objectively? How not?

23.5 Albrecht Dürer (ca. 1471-1528), *Melencolia I*, 1514. Engraving, 9 3/8" x 7 1/2".

- What is an engraving? How is it made?
- What are the advantages of a print (over a painting or sculpture, for example)?
- What were the benefits of engraving and printing for Dürer?

- What is the subject of this print? What is melancholia according to Renaissance theory?
- Why *Melencolia I* - why "one", as opposed to two or three?
- What's shown in the image?
- Many consider this an image of the artist. If so, what is this saying about the artist?

23.2 Matthias Grünewald (ca. 1480-1528), *Isenheim Altarpiece* (top: closed; bottom: open), from the chapel of the Hospital of Saint Anthony, Isenheim, France, ca. 1512-1515. Oil on wood, center panel 9' 9 1/2" x 10' 9", each wing 8' 2 1/2" x 3' 1/2", predella 2' 5 1/2" x 11' 2". Shrine carved by Nikolaus Hagenauer, ca. 1505. Painted and gilt limewood, 9' 9 1/2" x 10' 9".

- For whom was this altarpiece made? Where was it placed originally?
- Who were the monks of St. Anthony? What was their focus?
- Why might the monks of St. Anthony be interested in this particular approach to the image of the Crucifixion?
- What is the setting of the scene? Is it meant to suggest a real place?
- How is Christ depicted? What's emphasized?
- Does the way in which Christ's body is shown have anything to do with the work of the monks of St. Anthony?
- Why St. Anthony Abbot (and St. Sebastian)?
- What is ergotism? What is St. Anthony's fire?
- What message might the altarpiece have been intended to communicate?

23.9 Hans Baldung Grien (ca. 1484-1545), *Witches' Sabbath*, 1510. Chiaroscuro woodcut, 1' 2 7/8" x 10 1/4".

- What is a chiaroscuro woodcut? What is *chiaroscuro*?
- What is the subject matter? What might have been the interest in such subject matter?
- Why the nudity?
- Why make a print? Who's buying these prints?

23.10 Hans Baldung Grien (ca. 1484-1545), *Three Ages of Woman and Death*, 1510. Oil on wood, 1' 3 3/4" x 1' 3/4".

- What is this painting about? What does it show? What's the lesson?
- There is also an erotic element, how so?

23.13 Hieronymus Bosch, *Garden of Earthly Delights*, ca. 1505-1510. Oil on wood, center panel 7' 2 5/8" x 6' 4 3/4", each wing 7' 2 5/8" x 3' 2 1/4". Museo del Prado, Madrid.

- What is this painting about? What are some of the theories?

23.1 Quinten Massys (ca. 1466-1530), *Money-Changer and His Wife*, 1514. Oil on wood, 2' 3 3/4" x 2' 2 3/8".

- What is happening in this painting?
- How is this painting a critique of the focus on money?
- What is the economic context in the Netherlands for this painting?
- Why might someone wish to hang this painting at home?

23.15 Pieter Aertsen (ca. 1507-1575), *Butcher's Stall*, 1551. Oil on wood, 4' 3/8" x 6' 5 3/4".

- What is a "genre scene"?
- How does Aertsen focus our attention on the butcher's merchandise? Is this painting simply about the dramatic display of the butcher's wares?
- What else do we see, but primarily placed in the background?

- What are the “spiritual foods”?
- What effect were mussels and oysters thought to have had?
- What is written on the sign in the upper right hand corner?
- Aertsen offers a kind of social critique. What is it?
- Why might someone choose to display this painting at home?

23.19 Pieter Bruegel the Elder (ca. 1528-1569), *Netherlandish Proverbs*, 1559. Oil on wood, 3' 10" x 5' 4 1/8".

- Instead of showing separate scenes for each proverb, such as might work in a book, how does Bruegel show us the proverbs?
- What was the interest in such a painting?
- What are some of the proverbs shown? Be prepared to identify some examples.

23.20 Pieter Bruegel the Elder, *Hunters in the Snow*, 1565. Oil on wood, 3' 10 1/8" x 5' 3 3/4".

- What is the view of nature and humankind expressed in this landscape?
- How does Bruegel visually express the idea that nature is a cyclic process?
- What is the place or status of human beings in this landscape?

23.11 Albrecht Altdorfer (ca. 1480-1538), *Battle of Issus*, 1529. Oil on wood, 5' 2 1/4" x 3' 11 1/4".

- Who commissioned this painting and why?
- What is the subject of the painting?
- How does Altdorfer “update” the subject so that it clearly makes reference to contemporary events?
- How does Altdorfer turn the battle into a cosmic or apocalyptic event?

23.12A Hans Holbein the Younger, *Henry VIII*, 1540. Oil on wood, 2' 8 1/2" x 2' 5 1/2".

- Who was Holbein the Younger, and how is it that he came to do portraits of Henry VIII of England?
- How does Holbein communicate visually the confident, authoritarian character of the king? How does he have the viewer focus on Henry VIII's face?

23.16 Caterina van Hemessen (1528-1587), *Self-Portrait*, 1548. Oil on wood, 1' 3/4" x 9 7/8".

- Why were there so few women painters at this time?
- How did women artists receive their training?
- How does Caterina van Hemessen show herself in this self-portrait? How does she communicate to the viewer that she is a confident professional?
- How does she have the viewer focus attention on her face, hands, and work?

23.27 El Greco, *Burial of Count Orgaz*, 1586. Oil on canvas, 16' x 12'. Santo Tomé, Toledo.

- Who commissioned this painting? For what church? Why was the Count of Orgaz important for this church?
- What is the miracle that is happening?
- Was the clear division made between Heaven (above) and Earth below required?
- What techniques does El Greco use to create a sense that Heaven, Christ, Mary, etc. are above and beyond the human, and dwelling in the divine world of Heaven?
- How does El Greco give a sense that the lower part of the painting is of the earth?
- Who are some of the important figures shown attending the burial?
- What does it say about El Greco that he can include himself and his son among those in attendance?

24.1 Gian Lorenzo Bernini (1598-1680), *Ecstasy of Saint Teresa*, Cornaro chapel, Santa Maria della Vittoria, Rome, Italy, 1647–1652. Marble, group of Teresa and angel, 11' 6" high.

- What is the subject?
- Why this Saint? Who sponsored this work? What for?
- What theatrical ideas and techniques in the architectural setting does Bernini use to dramatize the subject?
- How does Bernini visually create a sense of the drama and of the emotions in the encounter between St. Teresa and the angel?
- What is “baroque” about this work?

24.6 Gian Lorenzo Bernini, *David*, from the Villa Borghese, Rome, Italy, 1623. Marble, 5' 7" high.

- How does Bernini’s version differ from Donatello’s, Verrocchio’s, and Michelangelo’s?
- What moment does Bernini choose to depict?
- How does Bernini pose the figure to create a sense of powerful tension and drama?
- What is baroque about this sculpture?

24.3 Carlo Maderno, (1556-1629) east facade of Saint Peter’s (fig. 24.4), Vatican City, Rome, Italy, 1606–1612.

- Maderno makes use of the “classical vocabulary” or classical elements of architecture. What are some of these elements in the facade of St. Peter’s?
- How does Maderno use these elements to create a sense of sculptural drama the plays over the facade?

24.8 - 24.10 Francesco Borromini (1599-1667), two views of the facade of San Carlo alle Quattro Fontane (left: looking south; right: looking southeast), Rome, Italy, 1638–1641.

- What does Borromini do to create a sense of dramatic sculptural movement on the exterior and interior of San Carlo alle Quattro Fontane?
- How does this baroque style approach differ from earlier classical Renaissance architecture in Italy?

24.17 Caravaggio, *Calling of Saint Matthew*, ca. 1597–1601. Oil on canvas, 11' 1" × 11' 5". Contarelli chapel, San Luigi dei Francesi, Rome.

- What is the subject of this painting? What is happening?
- Where is this taking place?
- How does Caravaggio update the setting and costumes to make them contemporary for his viewers?
- What techniques does Caravaggio use to intensify the sense of emotional drama and make it more “real” for his audience?
- What is *tenebrism*?

24.17A Caravaggio, *Conversion of Saint Paul*, ca. 1601. Oil on canvas, 7' 6" × 5' 9". Cerasi chapel, Santa Maria del Popolo, Rome.

- What is the subject? What is happening?
- How does Caravaggio use light and shadow to intensify the drama?
- Where does the light come from?
- What is our point of view?
- How does Caravaggio use space to focus and intensify the drama?
- How does Caravaggio draw us into the scene as if we were present?
- The light is both dramatic and symbolic, symbolic of what?

24.17B Caravaggio, *Entombment*, from the chapel of Pietro Vittrice, Santa Maria in Vallicella, Rome, Italy, ca. 1603. Oil on canvas, 9' 10 1/8" x 6' 7 7/8".

- What is the subject of this painting? What is happening?
- Where is this taking place?
- How does Caravaggio use light and shadow to intensify the drama?
- How does Caravaggio use space to focus and intensify the drama?
- What is our point of view?
- How does Caravaggio draw us into the scene as if we were present?
- There were critics of Caravaggio's approach. What did these critics not like?

24.19 Artemisia Gentileschi (ca. 1593-1653), *Judith Slaying Holofernes*, ca. 1614–1620. Oil on canvas, 6' 6 1/3" x 5' 4".

- What is the story? What might the message of the story be?
- What moment does Gentileschi choose to portray? Who also chose this moment to paint?
 - Does this choice perhaps reflect Baroque period interest?
- How does Gentileschi's use of space, light and shadow, and point of view intensify the drama?
- How did Gentileschi become a painter?

24.20 Artemisia Gentileschi (ca. 1593-1653), *Self-Portrait as the Allegory of Painting*, ca. 1638–1639. Oil on canvas, 3' 2 7/8" x 2' 5 5/8".

- How does Gentileschi's self-portrait differ from the earlier Renaissance approach taken by Caterina van Hemessen [fig. 23.16]? How is van Hemessen's more Renaissance in approach? How is Artemisia's more Baroque?

24.23 Giovanni Battista Gaulli (1639-1709), *Triumph of the Name of Jesus*, ceiling fresco with stucco figures on the nave vault of Il Gesù (fig. 22.59, left), Rome, Italy, 1676–1679.

- How do ceiling paintings such as this one by Gaulli satisfy the needs of the Counter Reformation?
- What is Baroque about this painting?
- What is the subject?
- What role did the Jesuits play in the Counter Reformation?