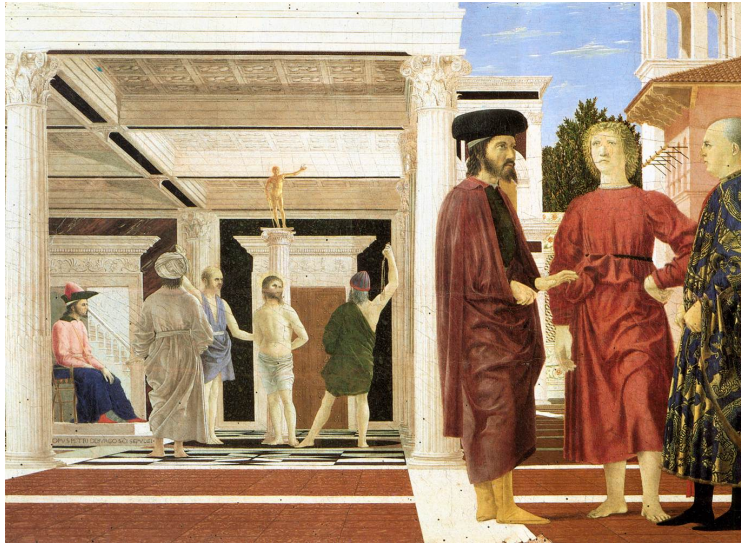


Proposal

by Jimmy Ha

The goal of the project is to recreate Renaissance themes and visuality, but using modern settings. Models will dress and pose in costumes that would be familiar in European paintings from the late 14th to early 16th centuries. However, the background and surroundings would consist of 21st century environments. This project is very ambitious, and requires careful planning, both in technical considerations and in artistic interpretation.



"The Flagellation of Christ" - Piero della Francesca (1445)

Technical Considerations

Print Size

The size of paintings ranged from very small literally taking up entire walls when considering frescos. Either medium format or a very high-megapixel camera should be used. Every mistake at large sizes will be magnified, so we must consider using tripods. However, most scenes will be done in outdoor locations, so the practicality of setup must be weighed.

Wide-Angle Distortion

Renaissance paintings often played with deep horizons and perspectives to convey the sense of a large space.

Everything is in Focus



"Calumny of Apelles" - Sandro Botticelli (1494)

Every renaissance painting is always in focus from foreground to background. We can't rely on shallow depth of field to isolate the subject. Bokeh must be kept to a minimum. The result will probably be small apertures and long exposure times. Tripods will probably be needed. Backgrounds must be chosen very carefully in order help composition instead of causing distraction.

Even Color Grading

To mimic the painterly look, the prints cannot look like clinical accurate digital camera pictures. Either filters will be relied upon heavily or I will have to use low-contrast film.

Direction of Light

Light is used to give depth to scenes and give dimensionality to subjects. The impression of sunlight is strong. We will need strobes to simulate the sun. The strobes and setup must be portable enough to go from location to location. Natural light will not be enough to achieve the exaggerated realism.

Artistic Interpretations

There are no rule of thirds or dynamic imbalance. Renaissance painting usually aspire to an ideal of order and hyper-realism.

Single-point Linear Perspective



"Announcement of Death to St Fina" - Domenico Ghirlandaio (1473)

To create the space in order in settings, perspective is created with a **vanishing point**, **horizon lines**, and **orthogonals**. The goal was to create the illusion of a world that is a continuation of our own world. From a point often in the very center of a painting indicating the horizon, there usually are many radiating lines. Ideally, the gaze of the viewer would meet at that horizon.

Planar Arrangement



"Perseus and Pegasus" Baldassare Peruzzi (1510)

Elements of the painting are typically arranged on a series of planes parallel to the painting itself.

Clear Outlines of Figures (Clarity in Isolation)



"Portrait of Giovanni Arnolfini and his Wife" - Jan van Eyck (1434)

Each subject is outlined and represented as they are. The aim is to express realism in each subject.

Closed Form



"Allegory (The Knight's Dream)" - Raffaello Sanzio (1504)

Compositions are based on the framing of the horizontal and vertical edges of the painting. Figures will echo the boundaries of the painting and will be self-contained within, thereby reinforcing the shape of the work. The effect is stability, balance, and symmetry. Paintings avoid implying or calling to things or spaces beyond the edges of the frame, which make them less dynamic.

Distinct Parts



"The Annunciation" - Fra Angelico (1442)

Often we will see parts of Renaissance paintings or details that seem to be able to stand on their own as a painting. The most famous example is the painting of the two cherubs by Raffaello Sanzio. They are actually part of a much larger painting featuring the virgin. In contrast, later Baroque paintings often have subjects grouped and associated together, so that they must be interpreted as a whole.

Local Color



"Angels Worshipping (right side of the chancel)" - Benozzo Gozzoli (1459)

Color is used to give each figure distinction from other figures. Additionally, the color is maintained with obvious directional light. Colors do not really blend into other forms, and do not depend heavily on how the light behaves.

Miscellaneous Considerations

Religious Symbolism

The majority of Renaissance paintings use religious themes and subjects. It is best to avoid making the final results too overtly religious or the artistic value of the photos will be lost. The goal is not to offend or give the impression of satire or mockery.

Framing and Presentation

I think the best way to frame these photos is to have them in large, ornate gilt wooden frames to mimic those commonly found in art museums.