

Lecture 8

Cave and a place of refuge

(Michelangelo did these drawings while hiding in one of the secret chambers of Basilica di San Lorenzo. He was involved in a feud due to which he went into hiding)

Understanding Materials & Techniques

eg # The Crucifixion with - - - by Pietro Perugino

- oil on panel + material of arcs/frame
- panel was then transferred to canvas
- the arcs/frame are a separate entity, they are not painted but the painting is ingrained with them
- unity achieved by the use of lines & also by color
 - ↓
 - almost glowing luminous skin tone of Jesus (like heavenly)
- figure of Jesus in the

- 'middle' of the sky almost like a gleaming sun
 - distribution of yellow tone in other parts of the painting as well.
- sought of like a window to the world? (due to the arch/frame/nature outside)
- the frame was apparently added very late (almost a century after the painting), so the motifs on the frame have Persian influence (probably)
- influence of Flemish landscape paintings

eg Sculpture of David by Michelangelo

- perfect curly hair style was common during that era
- Greek/Roman connection by the style of the sculpture

- all the 'details of the human anatomy are very pronounced, the stone almost looks like the body of a man
 - David is eyeing towards Goliath before killing him with his slingshot
 - similar kind of handling of marble was done in the Greek-Roman times
 - eg - Venus di Milo)
- these old sculptures were discovered in Italy after a long time.

- symbol of the florentine youth (David), Florence as a city was taking charge in the Greek-Roman revival.

eg Bodhisattva

- 'Gandhara' art - sort of - an Indo-Greek art -

- Buddha is almost-placed like royalty in the sculpture (unlike his common perception as a common man)
- soft stone which supports intricate details