Gallery 6 – High Renaissance in Venice and Northern Italy, 1500-1600

Main talking points **– *CHOOSE ONE THEME TO DISCUSS***

- This gallery contains two important themes associated with Venice and Northern Italy; that of *colorito* ("coloring" - the use of paint to capture brilliant light and color effects), and the importance of portraiture.
    - ***Disegno* versus *colorito*** – In Florence (and much of central Italy), *disegno*, meaning "drawing" or "design," was the beginning of any artistic undertaking, and considered fundamental to making art which reflects nature. In Venice, *colorito*, "coloring," referring to both color and its application, was thought to be essential to creating painted images that are full of life. Florentine artists typically used more vibrant colors that their Venetian counterparts, but Venetian painters layered and blended colors to achieve a glowing richness.
        - ie: Compare Bernardino Campi's *Holy Family to* Paolo Veronese's *The Rest on the Flight into Egypt*
        - *Colorito* – Paolo Vernonese
            - Subtle modulations of color and light highlight the Virgin's blue mantle
            - Gold highlights help to define the shape and texture of the kneeling angel's wings and garments
            - The white cloth draping St. Joseph's lap glows radiantly, as if it were silk hit by vibrant light

- *Disegno* – Bernardino Campi
    - Notice the highly sculptural quality of the figures; they are solid and three-dimensional, like marble sculptures
    - Note the strong, hard contours of the figures' robes; they seem to defy gravity in their elaborate draping
    - The Virgin sits on a highly-detailed bench in a well-defined architectural space

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- **Portraiture** – Wealthy Venetian patrons showcased their social status and sophistication through large-scale portraiture. Traditionally, portraits were of bust length. In Venice, they expanded to three-quarters and even full-length, reflecting a growing sense of self-importance. Titian was one of the most important portraitists of his time. He developed a portrait style in which he focused primarily on the sitter's psychological intensity, emphasizing their most expressive features, the head and hands, while subtly calling attention to the trappings of their wealth and status.
    - ie: Examine how the painter communicates the wealth and social distinction of the sitter using one of the following portraits
        - Paolo Veronese's *Portrait of Francesco Franceschini*,
        - Giovanni Antonio Fasolo's *Portrait of a Family Group*,
        - or Titian's *La Sultana Rossa*

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