

THE ARTIST



CFE 3211V

OPEN CAPTIONED
BARR MEDIA GROUP

1993

Grade Levels: 10-13+

55 minutes

3 Instructional Graphics Enclosed

DESCRIPTION

Thirteen artists of the 15th, 16th, and 17th centuries represent characteristics associated with the historic period known as the *Renaissance*. During the Renaissance, the artist moved from craftsman and guild member to a more independent, respected, and celebrated role in society. Modern historians and artists comment on the role of the artist in the Renaissance and today. THE RENAISSANCE SERIES.

INSTRUCTIONAL GOALS

- To dramatize the developing independence of the individual artist during the Renaissance.
- To examine the role of the artist during the Renaissance and compare it to the role of the artist today.
- To present some characteristic works by thirteen Renaissance artists.

BEFORE SHOWING

1. Preview the video to determine unfamiliar vocabulary and language concepts.
2. Share the instructional goals with the viewers.
3. As artists appear in the video, classify them into the following categories. (See INSTRUCTIONAL GRAPHICS.)
 - a. The present-day artists and their contemporaries.
 - b. The Renaissance artists and their contemporaries.
4. Describe the presentation techniques used throughout the video:
 - a. Examples of Renaissance art and architecture
 - b. On-screen and voice-over narration
 - c. Dramatizations by actors in period costumes and settings

- d. Head and shoulder shots of one to three actors wearing black shirts and speaking lines of dialogue as various characters
- e. On-screen and voice-over commentary by various experts

AFTER SHOWING

1. Describe the influence of guilds on Renaissance artists and identify the architect who successfully challenged their power.
2. Describe the power of patrons in Renaissance art and describe any corresponding power held by Renaissance artists.
3. Describe the factors that contributed to Durer's financial success as an artist.
4. Compare the challenges faced by today's artists to those faced by Renaissance artists.
5. Complete a fill-in-the-blank exercise which identifies the artists in the video. (See INSTRUCTIONAL GRAPHICS.)
6. If time permits, correct the fill-in-the-blank exercises while watching the video a second time. Stop the video to confirm each identity. Answers:
 - a. Masaccio
 - b. Raphael
 - c. George Segal
 - d. Michelangelo
 - e. Albrecht Durer
 - f. Titian
 - g. Paolo Veronese
 - h. Peter Bruegel
 - i. Caravaggio
 - j. Velazquez
7. Locate the following cities on a map of Europe and associate at least one artist with each city.
 - a. Florence: Brunelleschi, Donatello, Masaccio, Leonardo da Vinci, Michelangelo
 - b. Nuremberg: Durer

- c. Venice: Titian
 - d. Rome: Caravaggio
 - e. Madrid: Velazquez
8. Choose an artist's quotation from the video and present the quotation in sign. (See INSTRUCTIONAL GRAPHICS.)
- a. Identify the speaker.
 - b. Identify the subject.
 - c. Present the interpretation in sign, using as little fingerspelling as possible.
 - d. Encourage feedback and additional interpretations of the same quotations.

INSTRUCTIONAL GRAPHICS

Three instructional graphics are included with this lesson guide. They may be enlarged and used to create transparencies or copies.

- IN ORDER OF APPEARANCE
- WHO AM I?
- QUOTATIONS

SUMMARY

Selected European artists of the 15th, 16th, and 17th centuries represent characteristics associated with the historic period known as the *Renaissance*. The artists emphasized include Filippo Brunelleschi, Leonardo da Vinci, Michelangelo Buonarotti, Albrecht Durer, Titian, Peter Bruegel, and Caravaggio. Artists represented with less detail include Donatello, Masaccio, Raphael, Paolo Veronese, Artemisia Gentileschi, and Diego Velazquez. All of these artists except Gentileschi were male. They practiced one or more of the following visual arts: architecture, painting, drawing, sculpture, and printmaking.

During the Renaissance, the artist moved from craftsman and guild member to a more celebrated and respected role in society. Although guilds

preserved and taught the techniques of various crafts, they also controlled the personal and professional lives of their members. As individual artists earned personal fame and escaped domination by guilds, they still were dependent upon wealthy patrons for work. Some Renaissance artists struggled with their patrons in an attempt to preserve artistic integrity.

With woodcuts, Durer was able to reach a mass market by producing art with devotional themes. Bruegel dared to present art as social commentary. By the end of the 16th century, Caravaggio's popularity proved that an artist could be judged for the quality of his work more than the way he led his life. The Renaissance artists asserted independence.

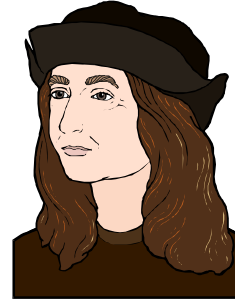
Film footage of Renaissance artists' works and dramatizations of incidents from their careers illustrate the artists' contributions. Costumed dramatizations take place within period settings. Other dramatizations are head and shoulder shots of actors dressed in black and reciting dialogue. Most on-screen and offscreen narration is by British actor Ian Richardson.

Princeton historians Theodore K. Rabb and Natalie Z. Davis, along with museum representative Stephen E. Weil, conceptual artist Adrian Piper, painter Avigdor Arikha, and sculptor George Segal, provide individual commentary on the roles of the artist during the Renaissance and today. Segal presents a contemporary view of the conflict between artist and patron by telling a story from his personal experience.

IN ORDER OF APPEARANCE

Modern Artists and Others

George Segal, sculptor and painter representing The Sidney Janis Gallery, New York
 Stephen E. Weil, Deputy Director of the Hirshhorn Museum and Sculpture Garden, Smithsonian Museum, Washington, D.C.
 Avigdor Arikha, painter representing Marlborough Gallery, New York
 Adrian Piper, conceptual artist representing John Weber Gallery and Paula Cooper Gallery, New York
 Ian Richardson, British actor serving as the main narrator for the video
 Theodore K. Rabb, Professor of History, Princeton University



Appearing late in the video:

Natalie Z. Davis, Professor of History, Princeton University



Renaissance Artists and Others

Filippo Brunelleschi (1377-1446)
 Giorgio Vasari, first biographer of the Artists of the Renaissance
 Donatello (1386-1466)
 Masaccio (1401-1428)
 The Medici Family, art patrons in Florence
 Isabella D'Este, the only patron to have her portrait painted by both Leonardo da Vinci and Titian
 Leonardo da Vinci (1452-1519)
 Raphael (1483-1520)
 Michelangelo (1475-1564)
 Pope Julius, patron of Michelangelo
 Albrecht Durer (1471-1528)
 Titian (1488-1576)
 Paolo Veronese (c.1528-1588)
 Peter Bruegel (1525-1569)
 Caravaggio (1573-1610)
 Artemisia Gentileschi (c.1593-1651)
 Velazquez (1599-1660)



WHO AM I?



DIRECTIONS: Fill in the blanks with the artist's name.

1. In my paintings for the Brancacci Chapel, I achieve what Brunelleschi and Donatello have done in architecture and sculpture.
I am _____
2. I communicate a feeling of gentle serenity. My figures have calm faces and gestures. I use stable, often triangular, compositions.
I am _____
3. The president of Kent State University wanted me to junk my sculpture and instead make a sculpture of a nude young girl putting a flower into the barrel of a soldier's rifle. I said, "That's *your* sculpture. Why don't *you* make that?"
I am _____
4. I paid workmen in advance with my own money. Then Pope Julius changed his mind and no longer wished to have the work done. I, not knowing this, went to ask him for the money, and I was driven from his chamber. When Pope Julius went to Bologna, I had to go with a collar of penitence around my neck and beg his forgiveness.
I am _____
5. The painstaking care needed to produce excellent paintings takes far too much time. Therefore, I will take up engraving again. Had I done this in the past, I would be a thousand florins richer.
I am _____
6. This is a story told about me. While I was painting a portrait of the Emperor Charles V, I dropped my brush. The emperor got up, bent down, and handed me my brush!
I am _____
7. I chose to depict the last supper as a lavish banquet, but the church was offended. I was summoned by an inquisitor who challenged my treatment of the subject. To avoid punishment, I gave the work a new name: *The Feast in the House of Levi*.
I am _____
8. I create paintings that attack human folly, violence, and cruelty. To do this is not without risk, so I hide my commentary behind allegory and analogy. My work titled *The Massacre of the Innocents* is disguised as a Biblical subject, but it is clear that these are Spanish soldiers murdering Flemish children.
I am _____
9. I select my models from among the poor, the homeless, and the dispossessed. Many of my paintings are homoerotic. The establishment overlooks my unorthodox, even outrageous, behavior and honors me for the quality of my art alone.
I am _____
10. In my painting *Las Meninas*, I depict myself as a splendid courtier being visited by the king and queen.
I am _____



QUOTATIONS



Epitaph (Words on a tomb)

Subject: Donatello

“What many skilled hands once did for sculpture, Donatello has accomplished alone. To the marble he has given life, emotion and movement. What more can nature give, save speech?”

Speaker: Theodore Rabb

Subject: Figures painted in churches by the first great artists of the Renaissance, such as Masaccio

“These figures have now shown that churches can, in a certain sense, become shrines because of the beauty of their art--not only because of the holiness of their contents.”

Speaker: Adrian Piper

Subject: The function of art in the Renaissance

“It emphasized, for example, our rationality, our ability to make choices, our relation to the ancient Greeks and Romans.”

Speaker: Ian Richardson as narrator

Subject: The power of the patron

“Too often, the power of the patron reduces the artist to the role of a supplicant, a servant begging for favors.”

Speaker: Leonardo da Vinci

Subject: The solitary nature of the artist

“A painter should be solitary. Solitude is essential to his art. Alone, you belong to yourself.”

Speaker: Leonardo da Vinci

Subject: The artist's subject

“A good painter is to paint two main things--man and the working of man's mind. The first is easy, the second difficult--for it is to be represented through the gestures and movements of the limbs.”

Speaker: Leonardo da Vinci

Subject: The mind of the painter

“The mind of the painter should be like a mirror which is filled with as many images as there are things placed before him.”

Speaker: Leonardo da Vinci

Subject: Painting

“Painting is concerned with the ten things you can see; these are: darkness and brightness, substance and color, form and place, remoteness and nearness, movement and rest.”

Speaker: Natalie Davis

Subject: Artemisia Gentileschi

“As a female painter, she is a rarity in the Renaissance, but she asserts the independence of both the artist and the woman.”

Speaker: Ian Richardson as narrator

Subject: Freedom of expression

“For the artist, freedom of expression remains central to the entire creative process. In the end, it is the liberating force that has made all art possible--now, and in that time we call *Renaissance*.”