

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 than 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 Veronese
 - 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

Notes: _____

