

The background image is a faded Gothic painting. It depicts a religious scene, possibly the Adoration of the Kings. In the center, a figure, likely the Virgin Mary, is seated on a throne or a raised platform, holding a child. Several figures are gathered around them, some kneeling in prayer. The scene is set in a landscape with a large, ornate building, possibly a church or palace, in the background. The sky is filled with a large, glowing sun or moon. The overall style is characteristic of Gothic art, with its emphasis on religious themes and detailed landscapes.

GOTHIC PAINTING

Introduction

- Wall painting disappeared during the gothic
 - ⇒ more windows
 - ⇒ too high vaults
- Painting changed its place:
 - On wood
 - Altarpieces
 - Triptychs



Altarpieces

- They were put inside of the churches, instead of wall painting
- They are found in the inside the chapels
- They consist of several parts:
- Predella or basis
- Bodies horizontally
- Streets vertically

Bodies



Streets

Predella

Techniques

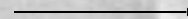
- Tempera is used
- To bring the pigments together they used egg or glue obtained from animal bones
- Since 15th century oil painting was used
- This uses oil for bring together the colours.



Tempera



Oil



Evolution

- There are four phases:
 - Lineal Gothic or French Gothic 13th
 - Italo-Gothic or Three-hundreds' 14th
 - International style 14th
 - Flemish style 15th



↑ Lineal



↑ Italian



↑ International



→ Flemish

Lineal Gothic

- It began in the 13th century and lasted until the 14th
- Characteristics:
- Importance to the drawing lines
- Intensity of the colours
- easy to understand



Lineal Gothic

- It is a gentle style
- The main depictions appear in three forms:
 - Wall painting
 - Wood painting
 - Miniature



Italian Gothic



- It appeared in Italy in the 13th century and expanded in Europe in the 14th
- Characteristics:
 - Persecution of deepness
 - Analysis of human body
 - Importance of the light in relation to colour

Italian Gothic

- The development of Franciscan order led to give more importance to the feeling
- They tried to emote the spectator
- The work has a more intellectual character.



Italian Gothic



- In 13th century the Tuscan school created a new style:
 - Very stylised Christs, with a curved body painted on a piece of wood with cross shape in which the extremes are expanded.
 - Long paintings organised as altarpieces with the image of the saint in the middle, in bigger size than the rest and the lateral scenes organised in bands.



Italian Gothic

- A common image is the Virgin with the Child, of Byzantine influence
- Other schools are those of Rome, Siena and Florence
- In there the basis for the Renaissance are established
- Authors:
 - Giotto
 - Simone Martini
 - Duccio



Italian Gothic



- Giotto marked the evolution from the Byzantine hieratic images to the Renaissance's naturalism
- In his painting influenced:
- His master Cimabue, with his Byzantine style
- Classical culture
- Open mentality of the bourgeoisie
- The problems to depict the visible world

Italian Gothic

- Giotto's characteristics are:
 - Inspiration in nature
 - Rupture with the Byzantine tradition
 - Depiction of the third dimension
 - Anatomic studies
 - Creation of the chromatic hue
 - Idealization of the world



Italian Gothic



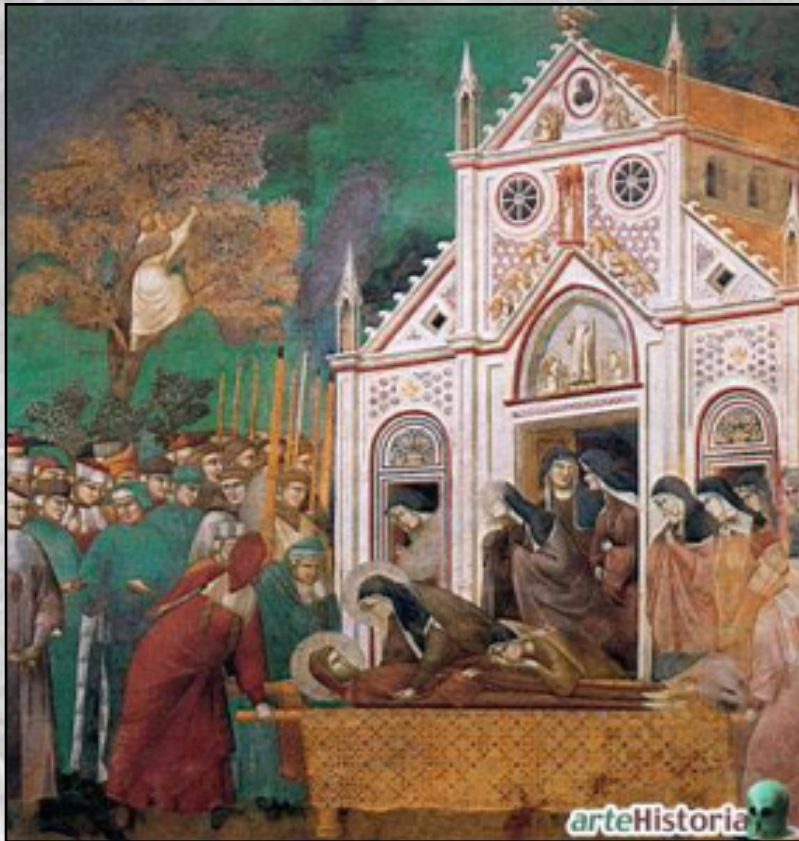
- He used several matters, such as tempera
- His wall paintings are characteristic:
 - Attempt to represent the volume of the images
 - Creation of the third dimension
 - Strong drawing

Italian Gothic

- Giotto's characters gesticulate making the narration more vivid
- The frame is the landscape with cities, even if a bit naïf, but trying to depict the architectonical volumes
- Holy stories are close to the spectators
- Images are solid



Italian Gothic



- Giotto created very expressive images, with psychological characteristics and interrelated
- Colour and light model the images and stress the drama
- His most famous work are the frescoes of Padua's Scrovegni Chapel.

International Style

- It appeared in Central Europe from the fusion of
 - Lineal gothic
 - Italian gothic
- Characteristics:
 - Importance of the anecdote
 - Taste for curve line
 - Abundance of folders and movement
 - Introduction of natural details with symbolic character
 - Detailed technique



International Style



This style developed in the courts of Berry and Borgoña being specially important in miniature

It influenced in the Flemish painters

- In Spain it developed in Aragon
- There are schools in
 - Valencia
 - Catalonia
 - Aragon and
 - Castile

Flemish Style

- It evolved from the International Style
- The use of oil to bring colours together:
 - Made colours more vivid
 - Gave more bright
 - Allowed the depiction of transparencies
 - Allowed the creation of composite colours
 - Compositions are detailed, with attention to human or objects' features.



Flemish Style



- It is easel painting
- It was influenced by the detailed painting of miniatures
- It appeared in Flanders because of the rich bourgeoisie who demanded these works
- Main artists:
 - Van Eyck
 - Van der Weyden

Flemish Style

- Reality acquired a bigger value
- Subjects:



Religious



Portrait



Group
portrait



Customs



Flemish Style

- Characteristics:
 - Oil painting: brilliant, different colours one over the other, detail
 - Technical virtuosity
 - Painting on wood of small size and big altarpieces
 - Taste for the detail
 - Need for being looked at closely



Flemish Style

- Characteristics:
 - Value given to the light
 - Interest for daily objects
 - Symbolic value of objects
 - Love for landscape and nature
 - Naturalism and realism
 - Creation of a pictorial space



Flemish Style

- There is a second generation of painters with El Bosco (contemporary of the first Italian Renaissance)
- In Spain it was influential in Catalonia (Dalmau).



El Bosco



Dalmau

