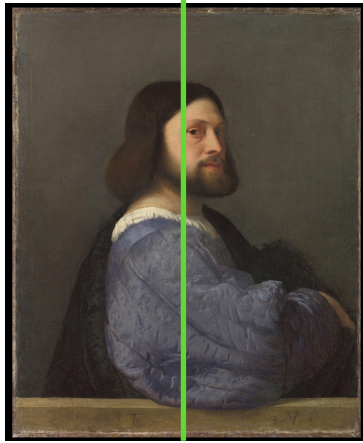


SAMPLE

A Comparative Analysis of Portraiture in the Renaissance and Baroque Period



vertical axis



FIGURE 1
TITIAN
MAN WITH A QUILTED SLEEVE
CA. 1510
HIGH RENAISSANCE ITALY
OIL ON CANVAS
32" X 26"
THE NATIONAL GALLERY, LONDON

FIGURE 2
DIEGO VELÁZQUEZ
JUAN DE PAREJA
1650
BAROQUE SPAIN
OIL ON CANVAS
32" x 27-1/2"
THE METROPOLITAN MUSEUM OF ART, NY

For this assignment you are to **conduct a comparison of Figure 1 and Figure 2**. What similarities and differences can you note between these two works of art?

Include both images at the beginning of your assignment and a label indicating- Figure#, Artist, Title, Date, Stylistic Period, Medium, Dimensions, and Current Location. Refer back to Assignment 1, *What is Art?*, and the handouts for assistance. USE those art terms.

Compare these works based on the following:

- 1) the type of art form that it represents and its relationship to the physical world
- 2) the media used, the techniques associated with that media, and the size of the works
- 3) the time period, culture and place in which these works were created and/or originally placed
- 4) the subject matter/content, and purpose of these two works
- 5) one principle of design

Use *Janson's* to support your statements with facts. Provide footnotes where you have quoted from the text.

- 1) Both Figure 1 and Figure 2 are examples of painting, a major art form. Both Figure 1 and Figure 2 are also figurative works of art that are representational and realistic.
- 2) The media used for both Figure 1 and Figure 2 is the same, both paintings are produced using oil paints, pigments traditionally suspended in either linseed or walnut oil¹, and in both Figure 1 and Figure 2 applied to a canvas. The technique that the artist Titian employs to paint Figure 1 is chiaroscuro, an Italian term meaning *light and dark*, a method of painting forms by using light and shade,² that is, using colors that go from light to dark in subtle transitions. On the other hand, the artist Diego Velazquez in Figure 2 uses a new technique for creating forms with color known as tenebrism, meaning “dark/darkness” in Italian and referring to intense darkness and its contrast to lightness in painting.³ Both works, Figure 1 and 2, are similarly sized as well, both measuring 32 inches in height, while Figure 1 is 26 inches wide and Figure 2 is 27 1/2 inches wide. Both works are therefore life-size, the size of an actual sitter in real life.
- 3) Figure 1 was painted in about 1510, during the High Renaissance period in Venice, Italy by the Venetian painter Tiziano Vecellio, also known as Titian. Figure 2 however was painted 140 years later by the Spanish artist from Seville, Diego Velazquez. He painted this work while he was visiting Rome in 1650,⁴ which dates to the Baroque period.
- 4) Both Figure 1 and Figure 2 are again, figurative works of art and specifically portraits. The subject depicted in Figure 1 is, as the title indicates, of a man wearing a quilted garment. The identity of the sitter in Figure 1 is unknown although some have identified him as possibly being the poet Ariosto, a

¹ Valerie Sioufas-Lalli, *Introduction to Visual Art Forms* (NCC, Fall 2022) accessed November 10, 2022, https://nccarthistory.weebly.com/uploads/1/2/1/4/121443569/visualformsintro_22.pdf.

² Penelope J. Davies, et al, *Janson's Basic History of Art* (NJ: Pearson, 2014), 640.

³ *Janson's Basic History of Art*, 643.

⁴ *ibid.*, 405.

Venetian patrician (aristocrat), or even a self-portrait of the artist, Titian.⁵ Figure 2, however, depicts a known sitter. As the title indicates for Figure 2 the man presented in the painting is Juan de Pareja, “the Sevillian assistant and servant to Diego Velazquez who accompanied him to Rome and was an artist himself.”⁶ As portraits, both Figure 1 and Figure 2 are presenting, in half-length, the depiction of specific individuals, recording their appearance with details that speak to who they are and their status in society. The purpose therefore for both Figure 1 and Figure 2 can be seen as both for commemoration, a way to remember⁷ someone and/or a particular event in that person’s life, or for the purpose of commentary, that is to record the visual appearance⁸ of these men as a way to identify them.

- 5) Principles of design describe the ways that artists use compositional elements (line, shape, color, space, etc.)⁹ in a work of art to successfully communicate the purpose of their work. One principle of design that both Figure 1 and Figure 2 share is that of balance and specifically, asymmetrical balance. The distribution of the visual weight of these figures along the vertical axis is different or unequal on either side of that axis. In Figure 1, the sitter is presented to us, the viewer, in both profile view of his upper body and a three-quarter view of his head, where in Figure 2, the sitter is posed completely in three-quarter view. Neither figure is depicted looking straight out at the viewer, and since they are not frontal, their bodies are twisted and our view of them is partial and uneven—asymmetrical.

⁵ *ibid.*, 349-350.

⁶ *ibid.*, 405.

⁷ Valerie Sioufas-Lalli, *Questioning Visual Art* (NCC, Fall 2022), accessed November 10, 2022, https://nccarthistory.weebly.com/uploads/1/2/1/4/121443569/questioning_visual_art.pdf.

⁸ *ibid.*

⁹ *ibid.*