



Italian Renaissance Masters

Annemarie; David Franklin & Louis Alexander Waldman Sawkins

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The exhibitions reflect diverse geographical locations and span approximately 250 years, overlapping the Italian Renaissance. In "Old Master Paintings," Flemish artist Gillis Mostaert creates an interesting narrative in the oil image Entry of Christ into Jerusalem (1570), which retells Christ's last months from Palm Sunday to his ascension into heaven, which is pictured in the painting's top right corner. Another half-length portrait, Mary Magdalene in Penitence (1700-1715) by Francesco Trevisani, relates Baroque characteristics combined with classical components 200 years after the Renaissance. The viewer distinctly notices that Mary's view is turned outward, even when looking downward to contemplate a book. Her hands rest atop a skull that represents the inevitability of death. In an Italian portrait following the Renaissance, Lorenzo Sabbatini's The Mystic Marriage of St. Catherine of Alexandria (1576), viewers will notice the less balanced but emotional composition to the figures. This expresses Mannerism and the Baroque period that ultimately reflected the 1600s. In "The Northern Masters," High Renaissance art points to revolutionary innovation and expertise in engravings, etchings and woodcuts. Germany's Albrecht Dürer introduced ancient themes and ideas after studying in Italy. Dürer's attention to detail, draftsmanship and symbolism demonstrate his genius as one of the great Renaissance artists, especially in the woodcuts from his Life of the Virgin series displayed in the exhibition. Additional engravings from 1513-1517 represent his accomplished and intricate artwork....

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