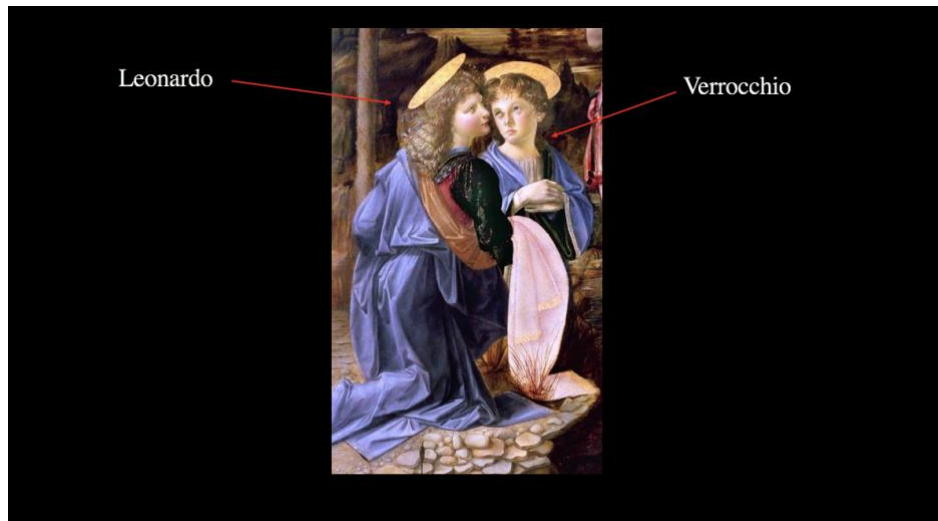


#### 4.6.20 Response Questions

**RESPONSE QUESTION 1/4: Compare and contrast the angels. What looks similar and different about them? Which is more naturalistic? Bullet points are fine for this.**



The crucial thing about these angels is that they address how artists solve the question of how to depict divine figures naturalistically, without bringing the divine to a human level. Leonardo's angel is a little less perfect than Verrocchio's. This is particularly visible in their faces, though both angels are very naturalistic. Leonardo's angel is glowing, with a perfect rosy cheek. Verrocchio uses highlights and shadows to show the volume of the angel's face, but Leonardo's has more of an all over, more than perfect glow.

**RESPONSE QUESTION 2/4: Write one paragraph describing this sculpture using formal analysis.**



Michelangelo's *David* is extremely naturalistic and idealized. The best responses went into detail describing the naturalism, rather than just defining naturalism. For example, you could have talked about the veins in his hands, which are visible up his wrist and respond to the movement in his figures as he curls them.

#### 4.6.20 Response Questions

**RESPONSE QUESTION 3/4: Describe this painting in a couple of sentences.**



It was important to mention atmospheric perspective in this description. Many of you focused on chimney smoke, but they grey behind the houses are trees without their leaves. This painting feels a little bit abstracted compared to some of the landscapes we've seen. There is less emphasis on little details and figures because this is meant to be a panoramic view of the town as the hunters arrive. The melancholy feeling that many of you described is exactly right. Notice that the hunters return empty handed- this is a scene of harsh winters. This is contrasted though with the small figures in the right middle ground who are ice skating, which is typically a fun activity. This painting is about daily life at this time.

#### Student Questions

**Mannerism: Does the use of elongated figures distinguish how each artist had their own idealistic view of the human form? Was Mannerism's intention to rebel against correct autonomy? What other perspectives and dimensions did the artist chose to use in Mannerist art?**

The departure from accurate anatomy to more elongated figures in the Mannerist period is more about a general change in what was considered appropriate for art than it was about individual artists deciding they didn't want to depict figures very naturalistically anymore. The style emerged because it seemed that the perfect naturalism of the Renaissance had already been achieved; the new generation of artists sought new approaches to showcase their own skill, which led to changing styles. Subjects also changed; newer scientific compositions were made, such as the self-portrait in the mirror, which was a study in how reflections work, rather than just religious and mythological scenes.

**Can we send in responses before 9:30 AM the day after lectures?**

Yes, you can send in responses whenever you'd like before the deadline.