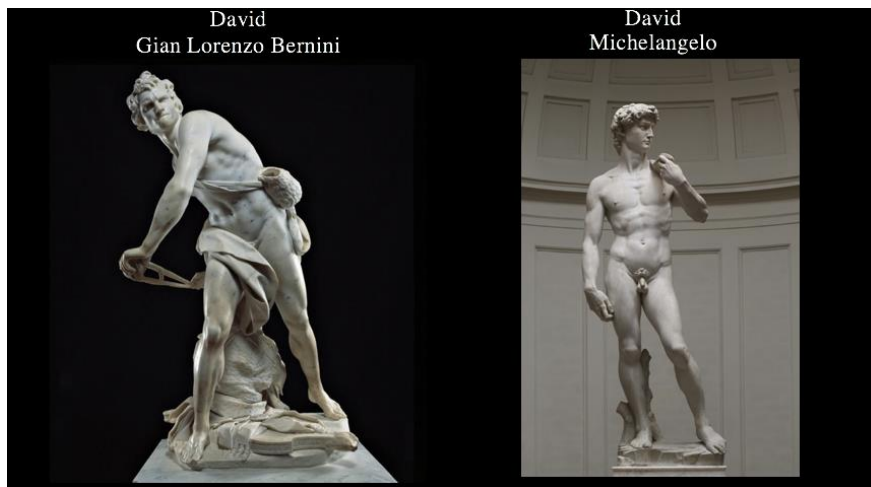


**RESPONSE QUESTION 1/3: compare and contrast these two David's. Bullet points are fine.**



Both sculptures are naturalistic and idealized, with an emphasis on musculature and anatomy. The major differences are in motion and emotion. Michelangelo's *David* is still, while Bernini's is mid-action, twisting dramatically while he pulls back the slingshot. His face is contorted while Michelangelo's *David* is calm. Bernini's also is a clear moment in the story, and so has a clearer narrative. While we know the subject of Michelangelo's sculpture, the exact moment in the story is unclear.

**RESPONSE QUESTION 2/3: Write a short paragraph comparing these two paintings. Focus on the figures' expressions and the way they interact.**



Rembrandt's painting is much less staged. The figures interact \naturalistically, as if they are being observed, not posed for a painting. They seem to have been painted as a group. In the *Osteology Lesson*, every figure is posed and looks outward. They all seem to be posing for an individual portrait because the composition is not about the interaction between figures.

## Student Questions

**Was it a big deal for people to know human anatomy for art back then?**

Yes, and no. There were theories of anatomy and how the body works going back all the way to the ancient world. In this period, modern science as we know it starts to develop, so it's a new way of understanding the body. This is a big deal because understanding of human anatomy is based on science and observation. In this period the study of cadavers becomes legal so scientists were experimenting with the human body to understand how the skeleton, muscles, etc. work. So, the understanding of how the body truly functions was a scientific innovation that affected art.

**Would you mind explain the tighter strokes again? Could the strokes on the dress have been added for texture purposes?**

If you can distinguish between the different strokes of the brush, it is "loose." If you can't it is "tight." You are absolutely right that the loose brushstrokes create texture. This is what Velazquez intended. He is using looser brushstrokes to differentiate between textures. Here are some examples.

Tight brushstrokes



Loose brushstrokes



Looser Brushstrokes



### **Would the mirror portrait of the king and queen be a selfie of today?**

Technically no, because Velazquez is painting the reflection of the king and queen, so they have not taken/painted the picture themselves. It's more of a portrait within a painting.

**If there's a painting of a person standing next to an object that looks like a person (like a mannequin or something humanoid), but the viewer doesn't know if the object really is a person, would that make it a group portrait since its consisting 2 or more people or is it just a personal portrait?**

If it's multiple people, it's a group portrait. If it's one person surrounded by other things, like sculptures of people it's a portrait. If you aren't sure if there are multiple people, you could argue either way, but would need to explain the confusion.

### **There is some confusion about how to create depth in painting. Let's review.**

Depth in a painting is the illusion of spatial recession on a flat surface. Any technique to create a sense of space and depth has to do with perspective, which is defined as "the art of drawing solid objects on a two-dimensional surface so as to give the right impression of their height, width, depth, and position in relation to each other when viewed from a particular point."

We've had 4 main types of perspective. Here are definitions and examples.

Overlapping Perspective- when one object covers part of a second object, so that the first seems closer to the viewer.



Stacked Perspective- when objects placed higher in the composition seem farther away from the viewer, and objects placed lower seem closer

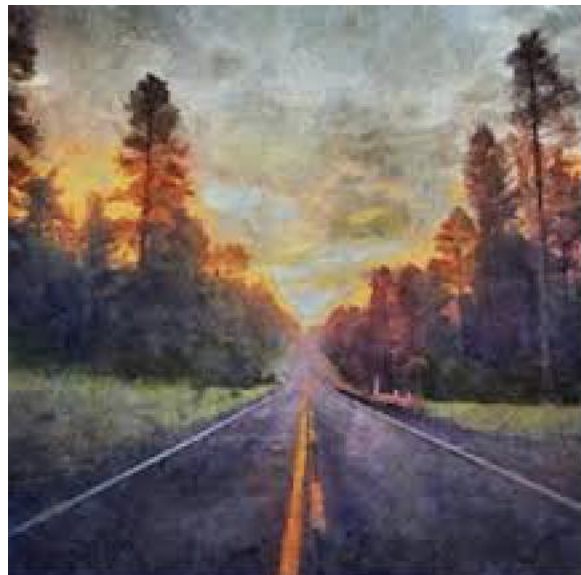
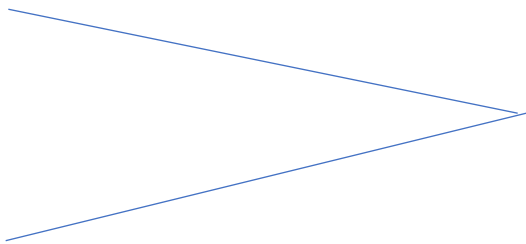


Atmospheric Perspective- objects further away are smaller and blurrier

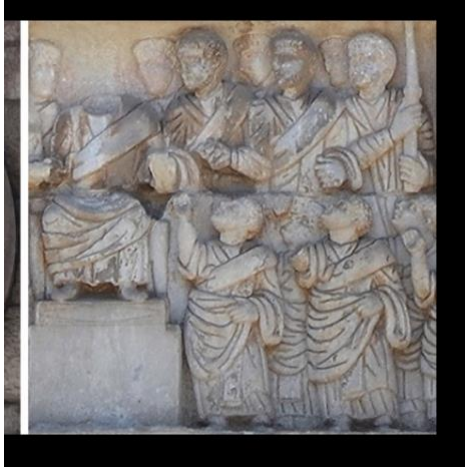


Linear Perspective- a type of perspective used by artists in which the relative size, shape, and position of objects are determined by drawn or imagined lines converging at a point on the horizon.

Linear perspective can get confusing. The technique uses orthogonal lines, a horizon line, and a vanishing point. Objects in the painting get smaller as they get closer to the vanishing point. Imagine you are standing in the middle of a road and looking into the distance. The sides of the road will seem to get closer and closer together in the distance, until they eventually converge and you can't see any further. The point at which they disappear is the vanishing point. In this example, the sides of the roads are the orthogonal lines. Now of course, the sides of the road don't actually meet, but they appear to based on how far you can see. It's this affect that artists are using.



Different types of perspective can be used in combination. Here are some examples.



Stacked and overlapping



Linear and atmospheric perspective

**On page 14, I am still having trouble understanding how artist is using Diagonals, Vanishing points, and Orthogonal lines. What is the green line?**

Perspective gets very confusing in *Las Meninas* because there are multiple vanishing points and focal points. In art the focal point is where the composition directs the eye. This is different from the vanishing point. The green line is where we, as the viewer are, and so straight ahead (at the mirror) is a focal point. But the vanishing point is at the doorway. The diagonals show that one vanishing point is at the exact center of the painting. But Velazquez is using multiple points of perspective so that there is a 2<sup>nd</sup> vanishing point beyond the doorway. The perspective changes based on where you are looking from, which is what Velazquez is experimenting with.