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Fine Arts and Global Literature

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1. How did the architect, Palladio, change the look for Venice and in many others cities worldwide?

Palladio's life centered on building churches in Venice. In the first half of the Veneto century, due to the wars with the Pope, few churches were built, and there are no church designs in his early drawings. Palladio's first design was for the facade of San Pietro di Castello (1558) in Venice, but this design no longer exists. He began working for monastic councils in Venice at the refectory and convent of Santa Maria della Carità and San Giorgio Maggiore. In the early 1560s he designed the facade of San Francesco della Vigna in Venice, which was built to Sansovino's design from 1534, but was never completed. Palladio's facade became the prototype for the design of classical churches with a high nave or aisle and lower aisles. He worked hard on the classical facade of the temple, connecting the aisles and other grander facades above it and covering the higher navel elevations. This ingenious solution was refined and perfected in the facades of San Giorgio Maggiore (1566, completed 1610) and Il Redentore (1576, completed 1592). The liturgical revival of the Counter-Reformation opposed centrally planned churches that required different functions for different parts of the Latin Cross Church. Consequently, Palladio's proposal to build the round church of Il Redentore was rejected. The naves of both churches are halls of gray stone columns, lit by tall windows and covered by modest stucco barrel vaults. The interior is pure white without any kind of decoration. The apse of Il Redentore is lit from the dome above and the choir is behind a semi-circular cylindrical screen.

2. Briefly tell the story of the Bellini family, beginning with Jacobo, and recalling the distinction of each great artist.

The Bellini family is a famous artistic dynasty from Venice, Italy. Giovanni is the best known, but his brother Gentil and his father Jacob were also famous painters. Jacopo was one of the founders of the Renaissance style of painting and he ushered in the modern era of the Venetian Renaissance. Born around 1400, many of his most important works have been lost, but his workshop was most productive in Venice. Jacopo worked in Venice and himself influenced the city's art. He named his eldest son Gentil in honor of his old master from Umbria, whose daughter Nicolai married the painter Andrea Mantegna in the union of two families of artists. Born around 1429, Gentila was overshadowed by his brother Giovanni. But during his lifetime he became famous as one of the most important Venetian painters. His portraits brought great wealth and fame to Bellini's studio, and he was the official portraitist of the Doge of Venice. Emperor Frederick III made Gentil a count, and ten years later, in 1479, he was sent to the court of Sultan Mehmet II, cementing the close ties between Venice and the East. Giovanni was born around 1431 and grew up with his brothers in his father's house in Venice. His brother-in-law was Andrea Mantegna, whose influence is evident in 1459-1465. in the garden painted in series. After the death of his brother Gentile in 1507, Giovanni became the foremost artist in Venice, but he was overwhelmed with commissions, unable to fulfill them, and had difficulty delivering various works on time. Giovanni was appointed conservator of paintings at the Ducal Palace in Venice and received a fixed annual pension for his work. He was the head of a famous workshop and his pupils included Giorgione and Titian. Perhaps Gentile's most famous painting, "The Miracle of the True Cross," is part of a series of ten paintings in which Gentile collaborated with

various artists of the time. Most of Giovanni's work in the Doge's Palace was destroyed by fire in 1577, but some of his official portraits of the Doge survive, such as the 1502 Doge Leonardo Loredan.