

Mannerism

School Name _____

Student Name _____

Teacher Name _____

Date ____ / ____ /20 ____

Per. ____

Fill in the blanks with the following words:

ideal

originality

perspective

Italian

overwhelm

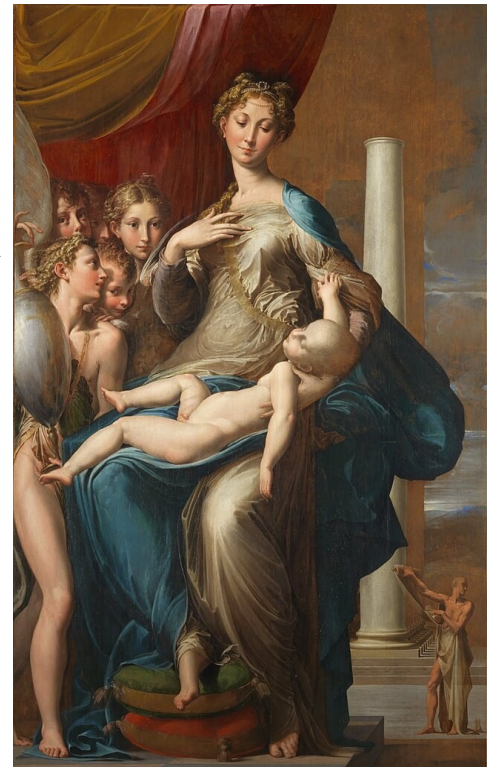
wealthy

Disquiet in the High Renaissance appeared at the beginning of the 1500s in the work of some young painters in Florence, Italy which amounted to a revolt against the classical balance of the High Renaissance. At this stage of art development, between 1510 and 1520 in Italy, artists increasingly prized _____ above all. This emerging new style of painting attempted to push forward the achievements of High Renaissance art, but often upsetting its harmony for the sake of effect and virtuosity.

Thus, Mannerism emerged in northern Italy around 1520, (and during the latter years of the Italian High Renaissance). By then, the problems of rendering reality in two dimensions- that is

_____ – had been solved and art reached a peak of perfection and harmony. The artist's next step was to innovate by replacing harmony with disharmony and rationality with excesses of emotion. They strained for novelty and exaggerated the qualities considered beautiful. Mannerism moved away from the naturalism of the Renaissance, with its emphasis on balance and _____ beauty.

Mannerists created distortions and asymmetrical composition, especially elongations that evoked a sense of tension. While the movement was short-lived, its influence beyond Italy to northern Europe was partly due to its



Madonna with a Long Neck
by Parmigianino

Mannerism

introduction at various royal courts. The King of France, Francis I, and Emperor Rudolf II in Prague both invited _____ artists to their courts. Artists from the Netherlands also adopted Mannerist styles. Mannerist paintings and sculpture often included the *figura serpentinata* or “serpentine figure”: bodies twisted into fluid S-shapes.

Mannerism was expressive and exaggerated, featuring a variety of approaches, including artifice, imbalance and contrasting proportions, often set against artificial backgrounds. Here are some more characteristics:

- Courtly elitism – The Mannerist style was seen as elegant and courtly a style for the _____ and well bred. Its complex symbolism required elite knowledge to interpret.
- Bold colors and lighting – Decorative, unnatural colors – often bright or sharp – and clear, bright light all added to the distortions and tensions. Colors are lurid, heightening the impression of tension, movement, and unreal lighting.
- Tension and Drama – Mannerists believed that they were conveying their sophistication and intellect by creating tension and drama through often unsettling distortions.
- Elongated and exaggerated – Departing from the equilibrium of the High Renaissance, Mannerists elongated and exaggerated for elegant effect.

Mannerism became a bad name when it became obsessive and when the art began to _____ or obscure what was being represented: the Council of Trent, with new rules for religious art, reacted against the excesses of Mannerism. The movement flourished first in Rome and then in Florence, Parma, Mantua, and other Italian cities, before spreading beyond Italy, across the rest of Europe and lasted until approximately the end of the 16th century, when it was eclipsed by the Baroque style.

Mannerism, from the Italian *di maniera* meant a work of art done according to an acquired style rather than depicting nature.