

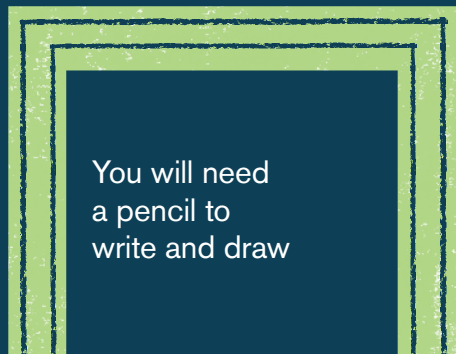
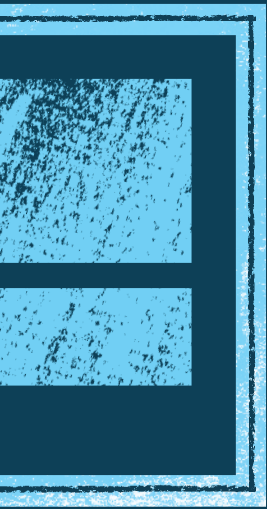
RA

Royal Academy of Arts

Art Detectives

A guide for
young visitors

Art Detectives are supported
by the Flow Foundation



You will need
a pencil to
write and draw

Introduction

This exhibition looks at a very short but extremely important period in art – the first ten years of the 16th century in Venice, Italy. During this time, a great change in artistic style was happening in Venice, one of the most exciting cities in the world, and home to some of the greatest artists in Europe. Some of these artists were at the heart of this revolution – Giovanni Bellini, Titian and Albrecht Dürer, but in particular a mysterious and talented painter known as Giorgione. This show explores how his paintings influenced others and would change art history forever.

Let's explore...

This show explores how his paintings influenced others and would change art history forever.

Let's explore...



What makes a city a fun place to live?
Tell us your favourite things about your city or town,
and your local neighbourhood!

[illegible]

Section 1.

Portraits



Find Giovanni Bellini, *Portrait of a Man (Pietro Bembo?)*, c. 1505

By 1500, Giovanni Bellini was an old man in his 70s, but he was still the most well-respected painter in Venice. However, in the coming years, a younger generation, including the artists Giorgione and Titian, would change how portraits were created.

What can we discover about a person just by looking at his or her portrait?
What do you think we can learn about this man?

In this painting, where is the man looking?

Describe the background behind the young man – what do you see?



Find Giorgione, *Portrait of a Man ('Terris Portrait')*, 1506

The Renaissance artist Giorgione is a bit of a mystery. He died young, probably from plague, leaving behind very little information about his life. We still have arguments about whether paintings are by him, or by other artists. He rarely signed his paintings, but this is one of the few works we know is definitely by him.

This painting was made around the same time as the portrait by Bellini that we just looked at. Would you describe it as the same, or different? If different, how so?

Is the man in this painting looking away from us, or directly at us? How does that make you feel?

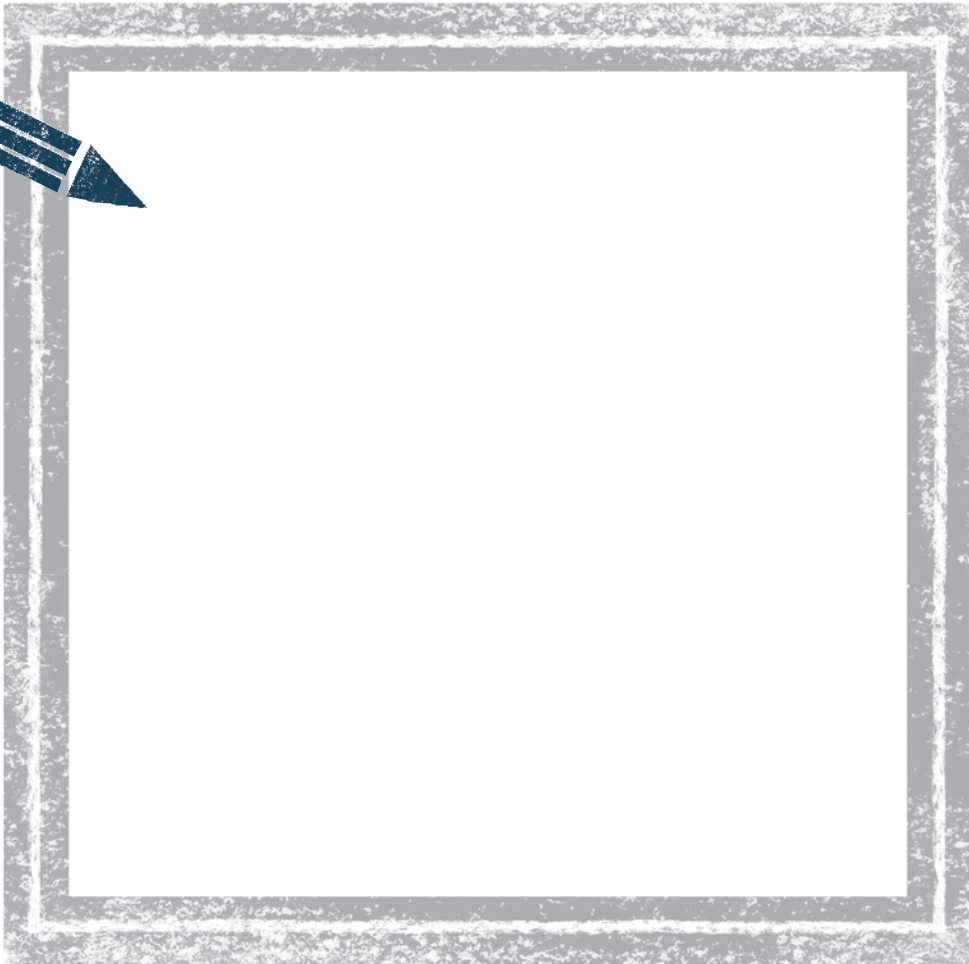
How would you describe the expression on the man's face?

Did you know that Giorgione was famous for a technique called sfumato, which was probably introduced to Venice by Leonardo da Vinci? It means 'smoky' in Italian, and refers to the blurry and soft outlines in his paintings. Are there any particular parts of this painting that look softer or blurry to you?

Section 1

(continued)

In the space below, draw a portrait of your own. You might want to look at some of the paintings you've seen already for inspiration. Maybe you could include the nose of one man, or another person's eyes? Don't forget the background and any objects you might want to include... (there are books, helmets, fruit and more to choose from!) Mix and match to make a new face!



Section 2

Landscape



This mysterious landscape scene has puzzled experts for years, as they try and figure out what it might mean.

Find Giorgione, *Il Tramonto*, c. 1502–05

'Il Tramonto' means 'The Sunset' in Italian. Is it clear that this painting is set at sunset? How can you tell?

Look closely at this landscape painting. Can you spot:

- A knight on his horse?
- A dragon?
- An old hermit in a cave?
- A strange looking duck?

No one really knows who the people in this painting are. What do you think? Write a story about these people and places, telling us what is happening here...

Section 3.

Devotional Works



Find Titian, *Jacopo Pesaro Being Presented by Pope Alexander VI to Saint Peter*, c. 1508–11

Devotional works are pieces of art that were created to help people in their moments of prayer. They often feature religious characters from the Bible, like Jesus, Mary or St Peter.

This large painting is by the artist Titian. Giorgione and Titian worked together and had a close relationship – so close that experts still argue over which of them painted what.

There are three figures in this painting. On the left is St Peter. You can tell he is a saint because of the thin gold halo around his head. How else is he different to the other men in the scene?

Describe the colours and textures of the clothing worn by the men in this painting.

What seems to be happening in the background?



Find Titian, *Christ and the Adulteress*, c. 1511

This is a biblical story, where a woman caught cheating on her husband is brought before Jesus for his judgement. Instead of punishing her, he asks the crowd for their forgiveness, saying that only those who have committed no crime themselves could attack her.

Describe the expression of the woman on the right (the adulteress). How does she seem to you?

Which figure in this scene do you think is Jesus? How can you tell?

Do the people in the picture look the same or different to the painting we just looked at? If different, how so? Think about their clothes, their poses, and the way they have been painted.

Section 4.

Allegorical Portraits



Find Giorgione, *La Vecchia*,
c. 1508–10

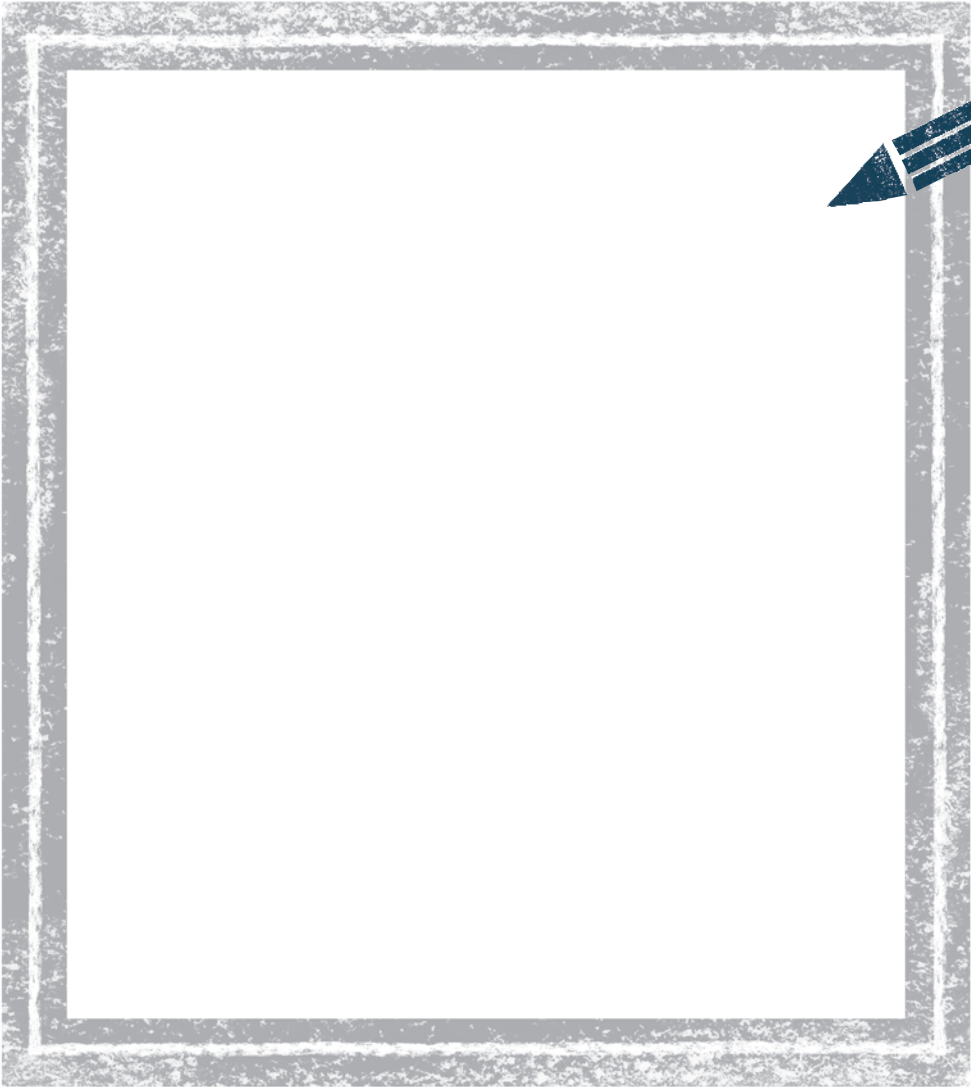
An allegory is a story or picture with a hidden meaning, usually a moral one. This allegory seems to be about how old age will come to all of us, something that's hard to imagine when you are young!

At this time, it was very unusual to have an elderly woman as the subject of a painting, not a beautiful young man or woman. Choose some words from the selection below that best describe how this woman looks to you:

Old Sad Beautiful
Wise Lonely Friendly
Wrinkly Tired

The woman holds in her hand a piece of paper with COL TEMPO written on it. Did you know 'Col Tempo' means 'with time' in Italian? Why do you think she is pointing at herself while holding this message?

In this last room, there are paintings of characters from myths and Bible stories. Pick a portrait, and draw them a pet or 'spirit animal' that reflects their personality. You can think about their clothes, accessories and expressions to help you decide who their animal should be!



Written by
Asha McLoughlin,
Anna Nunhofer and
Gwen Ramsay, RA Learning
© Royal Academy of Arts
Designed by
Kathrin Jacobsen

If you would like to see your drawings on the RA website, please hand in your completed Art Detective at the Reception Desk. Alternatively, if you would like to work on your picture at home and send it to us later, you can post it to:

Learning Department
Royal Academy of Arts
Burlington House
London
W1J 0BD