

The Great Painters of Venice during the Renaissance

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Abstract: It is recommended to copy the works of foreign artists as an effective means of learning to draw in art classes. That's why undergraduates of higher education are taught the life, creativity, and image processing technologies of great foreign artists in fine art technology and photocopying classes.

Keywords: Venice, Architect, reconstruction, Giorgio Barbarelli, Tistian, Sleeping Venus, Caesarian dinar.

The period of development of fine art is the Renaissance period, during which Italian fine art ranks first. When it comes to fine art of the Italian renaissance period, the representatives of all art fields come to the eyes of the works with clearly revealed light and shadow, based on reality, and the color perspective is so clearly worked out that everyone is surprised.

Architect Jacopo Sansovino lived and worked in 1486-1570. The reconstruction works carried out by him in Venice changed the appearance of the city and were inextricably linked with water channels. Finally, the quiet and elegant library of St. Mark (San Marco) united the square close to it into a single ensemble. The bell tower and church buildings gave the city an irrevocable image.

However, during the Renaissance, Venice achieved greatness, especially in terms of painting, and became famous for its rich and colorful colors. The Belini family played an important role in the formation and development of this art. The direction started by Jacopo Bellini (1400-1470), the eldest of this family, using the possibilities of perspective in depicting reality, paying attention to anatomical accuracy in working with the human figure, was continued in the works of his two sons, Gentile and Giovanni. Especially in the work of his younger son Giovanni Bellini (1430-1516), the traditions of the Renaissance in Venetian art reached their finished form. Giovanni Bellini used the watercolor technique to achieve vivid colors.

The 16th century laid the foundation for the great achievements of Venetian artists in the field of color. He greatly influenced the formation of high Renaissance art with his works, and his students Giorgione and Tistian played an important role in this formation.

Being fascinated by the physical beauty of a person, striving to create its image, occupies a special place in the works of Venetian artists. Loyalty to humanistic principles, belief in human will and capabilities formed the basis of the work of mature artists. These features of Venetian painting began to be seen in the work of Giorgio Barbarelli Castel-Franco (1476-1510), who was

first called Giorgione. His famous works such as "Yudif" (1502), "Sleeping Venus" (1508-1510) are characterized by a poetic interpretation of reality and an abundance of deep lyrical feelings.

The artist often portrays his characters in the bosom of nature, so the calm, peaceful scenery of nature adds a poetic spirit to his works and increases their effectiveness. Giorgione further enriched the technique of his teacher Bellini's painting in watercolor, expressed the charm of volume, light, air and colors in watercolor with great skill. In particular, in the work "Sleeping Venus" the body temperature is convincingly interpreted through the charm and color of the colors. Giorgione died at a time when his creativity was flourishing, he did not even have time to finish his work "Sleeping Venus".

By the 1530s-1540s, the exciting and dynamic composition in the artist's works was replaced by a calm, balanced part of his landscape, as well as a number of orders, continued and completed by his student Tizian Vechello (1487-90-1576). Continuing the work started by his teacher, Tizian created mature examples of the art of the Venetian High Renaissance, complementing his high professional skills, the desire to fully use the emotional side of color with deep humanistic ideas. In Tizian's first works, Giorgione's influence can be felt in his calm perception of reality, the appearance of his chosen types, and the subject matter.

But Tizian's images are distinguished by their fullness, cheerfulness and temperament. In his works, he often describes opposite characters, their inner state and experiences. This can be seen in works such as "Earthly and Imaginary Love" (1514), "Kesari Dinori" (1516). In the heyday of Tizian's creativity, he worked on a series of paintings for the altar, painted portraits. In them, one can feel the desire to describe reality in full and in detail. Striving to show each clear, complete character that is depicted adds vitality to his works.

In the paintings of the artist, who worked on religious and mythological themes, scenes of urban life and concrete types are directly included.

Throughout his career, Tizian created portraits. When revealing the character of his characters, he pays attention to the behavior, demeanor, and facial expression of the person depicted. In the "Portrait of a Man with Gloves" (1520), pursed lips, sparkling eyes, white and black clothes deepen the character and embody the image of a business-minded and intelligent person who is striving for a specific goal and knows his potential and value.

In "Portrait of Ippolito Riminaldi" (end of 1540), the gaze of the portrayed character, his pale face reveals his inner mood - the mood of hesitation and surprise.

Tizian's works "Pope Paul III with his nephews" (1545-1546), "Portrait of Charles V while sitting on a horse" (1548) are valuable for their realistic character.

From the middle of the 16th century, the beginning of the crisis in the Republic of Venice, the strengthening of the feudal-Catholic reaction began to affect the works of the artist. Tizian now began to create works depicting the moments of suffering and suffering of people. For example, "The Torture of Saint Lawrence", "The Thorn Belt", "Saint Sebastian", etc. k.

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