(Classical antiquity, Art)
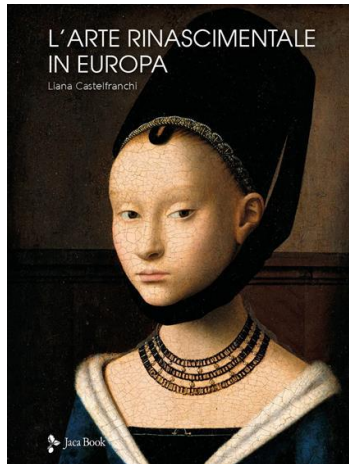
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L'arte Rinascimentale in Europa
Il Quattocento
Liana Castelfranchi
pp. 248, 21,5x29 cm, color

The Transition from Medieval to Renaissance Art in the European Context

Liana Castelfranchi taught History of Medieval Art at the University of Verona and the University of Milan, devoting himself to the study of 14th- and 15th-century painting with a focus on the phenomena of artistic circulation and the relations between Italian and transalpine art.

Other titles by Liana Castelfranchi: Storia dell'Arte Europea - Le arti minori nel Medioevo - L'Arte romanica - L'arte medievale in Europa - Lo splendore nascosto del Medioevo - Italia Fiandra nella pittura del '400 - Van Eyck - L'arte rinascimentale in Europa

Renaissance Art in Europe
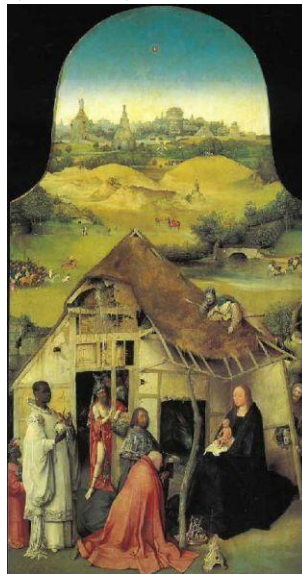## The Fifteenth Century

While much of Europe extended the already long Middle Ages on an artistic level, an axis was created linking Italy, via France, to Flanders. This is the axis between Masaccio and Van Eyck via Barthélemy D'Aix in France and Campin in Belgium. Perspective, nature, the human figure, classicism, light, achieve a revolution that will have no equal in the history of Western art. Cities, seigniories, bourgeoisies, artists' workshops, markets, banks and travel give context and substance to the artistic revolution, making it irreversible and preparing its spread throughout Western Euro-pe. Although still innervated in the cult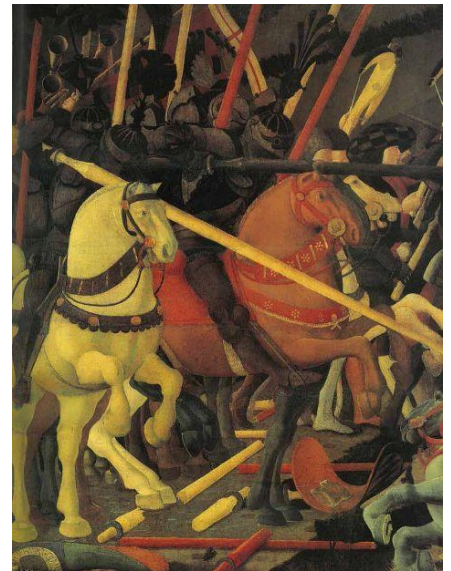ure of the late Middle Ages and its iconography, the art of the 15th century has a change of forms that falls into the tradition of classicism. It does not slip into the 'manner'. Artists such as Masaccio, Piero and Angelico, thinkers such as Pico della Mirandola or Erasmus renew without making a rupture.

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