

GIOTTO DI BONDONE
(1266–1337)

JAN VAN EYCK (1390–1441)

SANDRO BOTTICELLI
(1445–1510)

HIERONYMUS BOSCH
(1450–1516)

LEONARDO DA VINCI
(1452–1519)

ALBRECHT DÜRER (1471–1528)

LUCAS CRANACH THE ELDER
(1472–1553)

MICHELANGELO (1475–1564)

TITIAN (1488–1576)

RAPHAEL (1483–1520)

HANS HOLBEIN THE YOUNGER
(1497–1543)

PIETER BRUEGEL THE ELDER
(1525–1569)

CARAVAGGIO
(1571–1610)

PETER PAUL RUBENS
(1577–1640)

DIEGO VELÁZQUEZ (1599–1660)

1200

1300

1400

1500

TIMELINE

		GUSTAVE COURBET (1819–1877)	
		DANTE GABRIEL ROSSETTI (1828–1882)	
		ÉDOUARD MANET (1832–1883)	
		PAUL CÉZANNE (1839–1906)	
		CLAUDE MONET (1840–1926)	
		VINCENT VAN GOGH (1853–1890)	
		GEORGES SEURAT (1859–1891)	
		GUSTAV KLIMT (1862–1918)	
		WASSILY KANDINSKY (1866–1944)	
		HENRI MATISSE (1869–1954)	
		PAUL KLEE (1879–1940)	
		PABLO PICASSO (1881–1973)	
		EDWARD HOPPER (1882V1967)	
		MAX BECKMANN (1884–1950)	
	THOMAS GAINSBOROUGH (1727–1788)	MARC CHAGALL (1887–1985)	SALVADOR DALÍ (1904–1989)
	FRANCISCO DE GOYA (1746–1828)	MARCEL DUCHAMP (1887–1968)	FRIDA KAHLO (1907–1954)
REMBRANDT (1606–1669)	JACQUES-LOUIS DAVID (1748–1825)	MAX ERNST (1891–1976)	JACKSON POLLOCK (1912–1956)
JAN VERMEER (1632–1675)	CASPAR DAVID FRIEDRICH (1774–1840)	JOAN MIRÓ (1893–1983)	JOSEPH BEUYS (1921–1986)
JEAN-ANTOINE WATTEAU (1684–1721)	WILLIAM TURNER (1775–1851)	ALEXANDER CALDER (1898–1976)	ANDY WARHOL (1928–1987)
WILLIAM HOGARTH (1697–1764)		HENRY MOORE (1898–1986)	DAVID HOCKNEY (1937–)

1600

1700

1800

1900



50 ARTISTS

YOU SHOULD KNOW

Thomas Köster
With contributions by Lars Röper

PRESTEL

Munich · London · New York

CONTENTS

- 01 GIOTTO DI BONDONE 8
- 02 JAN VAN EYCK 12
- 03 SANDRO BOTTICELLI 16
- 04 HIERONYMUS BOSCH 20
- 05 LEONARDO DA VINCI 24
- 06 ALBRECHT DÜRER 26
- 07 LUCAS CRANACH THE ELDER 30
- 08 MICHELANGELO 34
- 09 TITIAN 38
- 10 RAPHAEL 42
- 11 HANS HOLBEIN THE YOUNGER 44
- 12 PIETER BRUEGEL THE ELDER 48
- 13 CARAVAGGIO 52
- 14 PETER PAUL RUBENS 56
- 15 DIEGO VELÁZQUEZ 60
- 16 REMBRANDT 62
- 17 JAN VERMEER 66
- 18 JEAN-ANTOINE WATTEAU 70

-
- 19** WILLIAM HOGARTH **72**
- 20** THOMAS GAINSBOROUGH **74**
- 21** FRANCISCO DE GOYA **76**
- 22** JACQUES-LOUIS DAVID **80**
- 23** CASPAR DAVID FRIEDRICH **82**
- 24** WILLIAM TURNER **86**
- 25** GUSTAVE COURBET **88**
- 26** DANTE GABRIEL ROSSETTI **90**
- 27** ÉDOUARD MANET **92**
- 28** PAUL CÉZANNE **96**
- 29** CLAUDE MONET **98**
- 30** VINCENT VAN GOGH **102**
- 31** GEORGES SEURAT **106**
- 32** GUSTAV KLIMT **108**
- 33** WASSILY KANDINSKY **110**
- 34** HENRI MATISSE **112**
- 35** PAUL KLEE **116**
- 36** PABLO PICASSO **118**
- 37** EDWARD HOPPER **120**
- 38** MAX BECKMANN **124**
- 39** MARC CHAGALL **126**
- 40** MARCEL DUCHAMP **128**
- 41** MAX ERNST **130**
- 42** JOAN MIRÓ **132**
- 43** ALEXANDER CALDER **134**
- 44** HENRY MOORE **136**
- 45** SALVADOR DALÍ **138**
- 46** FRIDA KAHLO **140**
- 47** JACKSON POLLOCK **142**
- 48** JOSEPH BEUYS **144**
- 49** ANDY WARHOL **146**
- 50** DAVID HOCKNEY **148**
- GLOSSARY **150**
- PICTURE CREDITS **156**

01

GIOTTO DI BONDONE

The Italian painter Giotto di Bondone was a great storyteller. He used dramatic gestures and realistically-painted figures to illustrate Bible stories. He updated the fresco and impressed the early Italian Renaissance artists with his convincing presentation of spatial depth.



GIOTTO DI BONDONE

c. 1267

Born in Vespignano near Florence

1290 Works in Assisi, presumably as assistant to the painter Cimabue

1300 Paints frescos in the Papal Palace

1302–05

Creates frescos for the Scrovegni Chapel in Padua

1310 Works in the old St. Peter's in Rome

1325 Paints the Peruzzi Chapel in the Florentine church of Santa Croce

1328 King Robert of Anjou summons him to Naples

1334 Becomes cathedral architect in Florence

1337 Dies on 8 January in Florence

When Giotto was ten years old his father sent him out to look after the sheep in the fields. To pass the time, the shepherd boy picked up a flat stone and began to draw one of the animals on it. The famous painter Cimabue of Florence happened to pass by and asked the talented boy if he might like to work in his studio. So that is how Giotto became a painter, according to Giorgio Vasari, one of the first art historians, in his writings about the life and work of contemporary masters.

We cannot really be sure today whether Giotto actually became Cimabue's pupil. But it probably is true that he started to draw live from nature at a very early stage.

Medieval artists used to paint their religious pictures from standard versions in pattern books, or by copying from earlier works, but Giotto used the people around him as models. His *Madonna Ognissanti* is a proud and tender mother, holding her son on her lap. If viewed from close up one can even see two teeth sparkling between her lips. Giotto thus lent Biblical heroes lifelike features and personal gestures in his frescos.

Giotto's new fresco technique.

For frescos, the paint is applied to damp plaster made of lime, sand and marble dust. Cimabue always made his assistants plaster the whole area that could be reached from the painter's scaffold. If he didn't finish painting the plastered area in a day, he continued the next day on dry plaster, but the paint did not take as well on this. Giotto plastered only as much as he could paint in a day. This is why Giotto's frescos continue to survive in such good condition. Picture stories on the church wall Giotto's exciting new frescos soon became so well known beyond the boundaries of Florence that he needed assistants himself to meet the demand for his pictures. It was not just rich merchants and bankers who ordered his work, but the Pope, and the King of Naples, too. Giotto painted the ceiling and walls of the Franciscan monks' church in Assisi.

The rich and ambitious Enrico Scrovegni called Giotto to Padua to decorate his private chapel there with forty magnificent frescos. Painted in bright colours, Giotto's cycle tells the story of the lives of Jesus, Mary and other saints like a picture story that is easy to understand – even by people who cannot read. Gestures and expressions show rage, mourning and disappointment, but also happiness and faith in God's wondrous power. The frescos in the Scrovegni chapels made the shepherd boy Giotto the most important artist in Europe.



Madonna Ognissanti, 1310. Tempera on wood, 325 x 204 cm. Uffizi, Florence



Giotto di Bondone, *Lamentation* (Scenes from the Lives of Mary and Christ), c. 1303–1306.
Fresco, 185 x 200 cm. Arena Chapel, Padua



Giotto di Bondone, *The Wedding at Cana* (Scenes from the Lives of Mary and Christ),
c. 1303-06. Fresco, 185 x 200 cm. Arena Chapel, Padua