



THE SPRINGTIME OF THE RENAISSANCE

SCULPTURE AND THE ARTS IN FLORENCE 1400-60

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The Springtime Of The Renaissance Sculpture And The Arts In Florence 1400 6

**John and Mable Ringling Museum of
Art, Virginia Brilliant**

The Springtime Of The Renaissance Sculpture And The Arts In Florence 1400 6:

The Springtime of the Renaissance Beatrice Paolozzi Strozzi, Marc Bormand, 2013 Florence is justly named the cradle of the renaissance It was here that inspired by the revival of interest in classical antiquity fuelled by civic pride and fostered by the wealthy Medici family a visual language was created that was to be spoken **The Springtime of the Renaissance**

Beatrice Paolozzi Strozzi, Marc Bormand, 2013 **The Early Modern Italian Domestic Interior, 1400-1700** Erin J. Campbell, Stephanie R. Miller, Elizabeth Carroll Consavari, 2016-03-23 Emphasizing on the one hand the reconstruction of the material culture of specific residences and on the other the way in which particular domestic objects reflect shape and mediate family values and relationships within the home this volume offers a distinct contribution to research on the early modern Italian domestic interior Though the essays mainly take an art historical approach the book is interdisciplinary in that it considers the social implications of domestic objects for family members of different genders age and rank as well as for visitors to the home By adopting a broad chronological framework that encompasses both Renaissance and Baroque Italy and by expanding the regional scope beyond Florence and Venice to include domestic interiors from less studied centers such as Urbino Ferrara and Bologna this collection offers genuinely new perspectives on the home in early modern Italy

Florence, Berlin and Beyond: Late Nineteenth-Century Art Markets and their Social Networks, 2020-06-22 Recent and increasing interest in art market studies the dealers mediators advisors taste makers artists etc indicate that the transaction of art and decorative art is anything but linear Taking as its point of departure two of the most active agents of the late nineteenth century Wilhelm von Bode and Stefano Bardini the essays in this volume also look beyond to other art market individuals and their vast and frequently interconnected social and professional networks Newly told history taken from rich business epistolary and photographic archives these essays examine the art market within a broader and more complex context In doing so they offer new areas of inquiry for mapping of works of art as they were exchanged over time and place Practice and Theory in the Italian Renaissance Workshop Christina Neilson, 2019-07-18 Verrocchio worked in an extraordinarily wide array of media and used unusual practices of making to express ideas **Making and Moving Sculpture in Early Modern Italy** KelleyHelmstutler DiDio, 2017-07-05 In recent years art historians have begun to delve into the patronage production and reception of sculptures sculptors workshop practices practical aesthetic and esoteric considerations of material and materiality and the meanings associated with materials and the makers of sculptures This volume brings together some of the top scholars in the field to investigate how sculptors in early modern Italy confronted such challenges as procurement of materials their costs shipping and transportation issues and technical problems of materials along with the meanings of the usage hierarchies of materials and processes of material acquisition and production Contributors also explore the implications of these facets in terms of the intended and perceived meanings for the viewer patron and or artist A highlight of the collection is the epilogue an interview with a contemporary artist of large scale stone

sculpture which reveals the similar challenges sculptors still encounter today as they procure manufacture and transport their works

Donatello and the Dawn of Renaissance Art A. Victor Coonin, 2019-11-15 The Italian sculptor known as Donatello helped to forge a new kind of art one that came to define the Renaissance His work was progressive challenging and even controversial Using a variety of novel sculptural techniques and innovative interpretations Donatello uniquely depicted themes involving human sexuality violence spirituality and beauty But to really understand Donatello one needs to understand his changing world marked by the transition from Medieval to Renaissance style and to an art that was more personal and representative of the modern self Donatello was not just a man of his times he helped shape the spirit of the times he lived in and profoundly influenced those that came after In this beautifully illustrated book the first thorough biography of Donatello in twenty five years A Victor Coonin describes the full extent of Donatello s revolutionary contributions revealing how his work heralded the emergence of modern art

Giorgio Vasari and the Birth of the Museum Maia Wellington Gahtan, 2017-07-05 Giorgio Vasari and the Birth of the Museum offers the first dedicated and comprehensive study of Vasari s original contributions to the making of museums addressing the subject from the full range of aspects collecting installation conceptual historical in which his influence is strongly felt Uniting specialists of Giorgio Vasari with scholars of historical museology this collection of essays presents a cross disciplinary overview of Vasari s approaches to the collecting and display of art artifacts and memorabilia Although the main focus of the book is on the mid late 16th century contributors also bring to light that Vasari s museology enjoyed a substantial afterlife well into the modern museum era This volume is a fundamental addition to the museum studies literature and a welcome enhancement to the scholarly industry on Giorgio Vasari

Maiolica: Italian Renaissance Ceramics in the Metropolitan Museum of Art Timothy

Wilson, 2016-08-29 The form of tin glazed earthenware known as maiolica reveals much about the culture and spirit of Renaissance Italy Engagingly decorative often spectacularly colorful sometimes whimsical or frankly bawdy these magnificent objects which were generally made for use rather than simple ornamentation present a fascinating glimpse into the realities of daily life Though not as well known as Renaissance painting and sculpture maiolica is also prized by collectors and amateurs of the decorative arts the world over This volume offers highlights of the world class collection of maiolica at the Metropolitan Museum It presents 135 masterpieces that reflect more than four hundred years of exquisite artistry ranging from early pieces from Pesaro including an eight figure group of the Lamentation the largest most ambitious piece of sculpture produced in a Renaissance maiolica workshop to everyday objects such as albarelli pharmacy jars bella donna plates and humorous genre scenes Each piece has been newly photographed for this volume and each is presented with a full discussion provenance exhibition history publication history notes on form and glaze and condition report Two essays by Timothy Wilson widely considered the foremost scholar in the field provide overviews of the history and technique of maiolica as well as an account of the formation of The Met s collection Also featured is a wide ranging introduction by Luke Syson that

examines how the function of an object governed the visual and compositional choices made by the pottery painter As the latest volume in The Met's series of decorative arts highlights Maiolica is an invaluable resource for scholars and collectors as well as an absorbing general introduction to a multifaceted subject

The Woman and the Dragon in Premodern Art Sharon Khalifa-Gueta, 2025-10-01 The motif of the woman and the dragon has been prevalent in Western art since antiquity yet has hitherto remained understudied and artworks featuring this motif in Western Mediterranean cultures have been examined primarily in relation to the topos of the male dragon slayer This book analyzes artistic images of women and dragons over an extensive period from Classical Greece and Rome with forays to Egypt and Mesopotamia to the early modern period in Western Europe The unique methodology employed in the study of this motif reveals its sacred core as well as its relationship to rituals of fertility and oracular knowledge to the liminal realm between life and death and to the symbolism of Great Mother goddesses At the same time the images explored throughout expose stereotypes and biases against women in unusual positions of power which were embedded in the motif and persisted in Western European art

Art and Violence in Early Renaissance Florence Scott Nethersole, 2018-07-17 This study is the first to examine the relationship between art and violence in 15th century Florence exposing the underbelly of a period more often celebrated for enlightened and progressive ideas Renaissance Florentines were constantly subjected to the sight of violence whether in carefully staged rituals of execution or images of the suffering inflicted on Christ There was nothing new in this culture of pain unlike the aesthetic of violence that developed towards the end of the 15th century It emerged in the work of artists such as Piero di Cosimo Bertoldo di Giovanni Antonio del Pollaiuolo and the young Michelangelo Inspired by the art of antiquity they painted engraved and sculpted images of deadly battles ultimately normalizing representations of brutal violence Drawing on work in social and literary history as well as art history Scott Nethersole sheds light on the relationship between these Renaissance images violence and ideas of artistic invention and authorship

Botticelli Past and Present Ana Debenedetti, Caroline Elam, 2019-01-08 The recent exhibitions dedicated to Botticelli around the world show more than ever the significant and continued debate about the artist Botticelli Past and Present engages with this debate The book comprises four thematic parts spanning four centuries of Botticelli's artistic fame and reception from the fifteenth century Each part comprises a number of essays and includes a short introduction which positions them within the wider scholarly literature on Botticelli The parts are organised chronologically beginning with discussion of the artist and his working practice in his own time moving onto the progressive rediscovery of his work from the late eighteenth to the turn of the twentieth century through to his enduring impact on contemporary art and design Expertly written by researchers and eminent art historians and richly illustrated throughout the broad range of essays in this book make a valuable contribution to Botticelli studies

Leonardo da Vinci - Nature and Architecture Constance Moffatt, Sara Tagliagammba, 2019-06-17 The second volume of Leonardo Studies explores a dual theme of nature and architecture offering a wide ranging overview of current Leonardo scholarship

on these two abundant subjects While Leonardo worked on his Treatise on Painting he noted that understanding the physical properties of nature must precede individual projects of painting or designing buildings The volume begins with the Trattato and follows with physics geology painting that imitates architectural structure and vice versa and proceeds to architectural projects questions of attribution urban planning and the dissemination of Leonardo's writings in the Trattato and its historiography This impressive group of articles constitutes not only new research but also a departure point for future studies on these topics Contributors are Janis Bell Andrea Bernardoni Marco Carpiceci Paolo Cavagnero Fabio Colonnese Kay Etheridge Diane Ghirardo Claudio Giorgione Domenico Laurenza Catherine Luchek Silvio Mara Jill Pederson Richard Schofield Sara Tagliagamla Cristiano Tessari Marco Versiero and Raffaella Zama **The Modeller** Frits

Scholten, 2025-06-30 In these days the most famous modeller this is how the Dutch sculptor Adriaen de Vries 1556-1626 was characterised in 1621 A virtuoso modeller De Vries explored new ways to enliven his art His bronze sculptures were made in a radically new sketchy style with free figure compositions and a vigorous treatment of human anatomy often balancing on the border between realism and distortion This book explores how and why a Late Renaissance sculptor broke so drastically with the prevailing stylistic paradigm of his time in search of *vivezza* natural liveliness and the *viva figura* the statue on the brink of coming to life Adriaen de Vries aimed to create sculptures that move in the metaphorical no man's land between death and life back and forth from inert bronze to apparent vitality as this study will argue *The Renaissance Nude*

Thomas Kren, Jill Burke, Stephen J. Campbell, 2018-11-20 A gloriously illustrated examination of the origins and development of the nude as an artistic subject in Renaissance Europe Reflecting an era when Europe looked to both the classical past and a global future this volume explores the emergence and acceptance of the nude as an artistic subject It engages with the numerous and complex connotations of the human body in more than 250 artworks by the greatest masters of the Renaissance Paintings sculptures prints drawings illuminated manuscripts and book illustrations reveal private sometimes shocking preoccupations as well as surprising public beliefs the Age of Humanism from an entirely new perspective This book presents works by Albrecht Dürer Lucas Cranach and Martin Schongauer in the north and Donatello Raphael and Giorgione in the south it also introduces names that deserve to be known better A publication this rich in scholarship could only be produced by a variety of expert scholars the sixteen contributors are preeminent in their fields and wide ranging in their knowledge and curiosity The structure of the volume essays alternating with shorter texts on individual artworks permits studies both broad and granular From the religious to the magical and the poetic to the erotic encompassing male and female infancy youth and old age *The Renaissance Nude* examines in a profound way what it is to be human

superficies Magdalena Bushart, Andreas Huth, 2021-12-06 Dreidimensionale Bildwerke werden nicht nur als gestaltete Volumina sondern auch als gestaltete Oberflächen wahrgenommen Die superficies das gemachte und Eie aber auch die Erscheinung gibt Auskunft über Wertvorstellungen künstlerische Konzepte wandelnde ästhetische Ansprüche und

Erhaltungszustände Sie kann das Ausgangsmaterial betonen und die Spuren der Bearbeitung sichtbar machen oder die Herkunft der Materialien und Produktionsprozesse verweigern. Indem sie einfallendes Licht reflektiert und auf Wärme oder die Zusammensetzung der Luft reagiert, wirkt sie als eine Art Membran, die die das Bildwerk Verbindung zu seiner unmittelbaren Umgebung aufnimmt. Damit beeinflusst sie die Wirkung der plastischen Körper und lässt diese lebendig oder auch besonders artifiziell erscheinen. Der vorliegende Band geht dem Umgang mit der Oberfläche anhand ausgewählter Werke des Mittelalters und der Frühen Neuzeit nach. Die Beiträge stellen unterschiedliche gestalterische Konzepte vor und fragen mit Blick auf Material, Technik, Funktion und kunsttheoretischer Diskussion nach der Rolle der superficies in der Bildhauerei.

Italian, Spanish, and French Paintings John and Mable Ringling Museum of Art, Virginia
Brilliant, 2017-12-04 The first comprehensive examination of the Italian, Spanish and French Old Master paintings in the collections of the John and Mable Ringling Museum of Art. Presenting a wealth of new research, analysis and previously unpublished documentation, this beautifully illustrated volume is the first comprehensive examination of the Italian, Spanish and French Old Master paintings in the collections of the John and Mable Ringling Museum of Art. The largest and most significant collection of its kind in the American Southeast, the Ringling's 300 plus Italian, Spanish and French paintings include important works by well-known artists such as Cortona, Piero di Cosimo, Guercino, Rosa, Strozzi, Tiepolo and Veronese. Coypel, Nattier and Raoux and Cano, Ribera and Velázquez. A rich resource for scholars and enthusiasts alike, this elegantly designed book includes comprehensive entries for each painting with details of technique and materials, provenance, patronage, attribution, date, subject, iconography, conservation history and bibliography, all accompanied by vivid, newly commissioned colour photography of each work. Contents: Introduction, Italian Paintings, Spanish Paintings, French Paintings. Follow The Ringling on Twitter: 3550 followers. **Jahrbuch der Berliner Museen** Staatliche Museen zu

Berlin--Preussischer Kulturbesitz, 2015. Art of Renaissance Florence, 1400-1600 Loren W. Partridge, 2009-10-27 Rich and engaging. This account of Florentine art tells the story of who commissioned these works, who made them, where they were seen and how they were experienced and understood by their viewers. Includes a useful timeline, glossary and series of artists' biographies. Patricia L. Reilly, Swarthmore College. An extraordinarily useful book, not only for teachers but also for historically minded travelers interested in an illustrated guide to the art of Renaissance Florence. Evelyn Lincoln, Brown University. Clear and compelling. The well-chosen illustrations include ground plans and diagrams of key architectural monuments and sculpture. The updated, judicious bibliography is a resource for anyone tackling the vast scholarship on the art of Renaissance Florence. Cristelle Baskins, editor of *The Triumph of Marriage Painted*. Cassoni of the Renaissance *Florentine Renaissance Sculpture* Charles Avery, 1970.

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