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this is the first book which gives a general overview of women as subject matter in italian renaissance painting it presents a view of the interaction between artist and patron and also of the function of these paintings in italian society of the fifteenth and sixteenth centuries using letters poems and treatises it examines through the eyes of the contemporary viewer the way women were represented in paintings

for survey courses in italian renaissance art a broad survey of art and architecture in italy between c 1250 and 1600 this book approaches the works from the point of view of the

artist as individual creator and as an expression of the city within which the artist was working history of italian renaissance art seventh edition brings you an updated understanding of this pivotal period as it incorporates new research and current art historical thinking while also maintaining the integrity of the story that frederick hartt first told so enthusiastically many years ago choosing to retain frederick hartt s traditional framework david wilkins incisive revisions keep the book fresh and up to date

art in renaissance italy sets the art of that time in its context exploring why it was created and in particular looking at who commissioned the palaces and cathedrals the paintings and the sculptures

many famous artworks of the italian renaissance were made to celebrate love marriage and family they were the pinnacles of a tradition dating from early in the era of commemorating betrothals marriages and the birth of children by commissioning extraordinary objects maiolica glassware jewels textiles paintings that were often also exchanged as gifts this volume is the first comprehensive survey of artworks arising from renaissance rituals of love and marriage and makes a major contribution to our understanding of renaissance art in its broader cultural context the impressive range of works gathered in these pages extends from birth trays painted in the early fifteenth century to large canvases on mythological themes that titian painted in the mid 1500s each work of art would have been recognized by contemporary viewers for its prescribed function within the private domestic domain book jacket

art power and patronage in renaissance italy has a freshness and breadth of approach that sets the art in its context exploring why it was created and who commissioned the palaces cathedrals paintings and sculptures for as the authors claim italian renaissance artists were no more solitary geniuses than are most architects and commercial artists today this book covers not only the foremost artistic centers of rome and florence here too are venice and the veneto assisi siena milan pavia genoa padua mantua verona ferrara urbino and naples each city revealing unique political and social structures that influenced its artistic styles the book includes genealogies of influential families listings of popes and doges plans of cities a time chart a bibliography a glossary and an index book jacket

focusing on select examples of italian art spanning roughly four hundred years italian renaissance art a sourcebook explores contextual explanatory information that is rarely part of general surveys of the period artists chronologies are at the core of this text providing overviews of artists careers with timelines of their activities and commentary on significant works the book also uniquely incorporates numerous drawings diagrams and line arts as a means of allowing the reader to develop a fuller idea of the art of the period supporting the artists chronologies are chapters devoted to historical notes and a glossary of terms and concluding chapters offer in depth information on select examples of renaissance patrons and cities easy to find information and a highly accessible format encourage the cross reading of sections emphasizing the many interconnections among artists and patrons

within a historical context such a layered presentation of information allows readers to construct a dynamic picture of the period and inspires an active role in looking at and thinking about italian renaissance art

considers the business of picture making in the renaissance in particular the text discusses the role of the artist and the functions of works of art in relation to their various kinds of audience

the book is about a new development in italian renaissance art its aim is to show how artists and humanists came together to effect this revolution it is important because this is a long ignored but crucial aspect of the italian renaissance showing us why the masterpieces we take for granted are the way they are and there is no competitor in the field the book sheds light on some of the world's greatest masterpieces of art including botticelli's venus leonardo's leda raphael's galatea and titian's bacchus and ariadne provided by publisher

richly illustrated and featuring detailed descriptions of works by pivotal figures in the italian renaissance this enlightening volume traces the development of art and architecture throughout the italian peninsula in the fifteenth and sixteenth centuries a smart elegant and jargon free analysis of the italian renaissance what it was what it means and why we should study it provides a sustained discussion of many great works of renaissance art that will significantly enhance readers understanding of the period focuses on renaissance art and architecture as it developed throughout the italian peninsula from venice to sicily situates the italian renaissance in the wider context of the history of art includes detailed interpretation of works by a host of pivotal renaissance artists both well and lesser known

in the sensory world of italian renaissance art françois quiviger explores the ways in which the senses began to take on a new significance in the art of the sixteenth century

the chronology of the italian renaissance its character and context have long been a topic of discussion among scholars some date its beginnings to the fourteenth century work of giotto others to the generation of masaccio brunelleschi and donatello that flourished from around 1400 the close of the renaissance has also proved elusive mannerism for example is variously considered to be an independent but subsidiary late aspect of renaissance style or a distinct style in its own right

mantegna humanist geometrist archaeologist of great scholastic and imaginative intelligence dominated the whole of northern italy by virtue of his imperious personality aiming at optical illusion he mastered perspective he trained in painting at the padua school where donatello and paolo uccello had previously attended even at a young age commissions for andrea's work flooded in for example the frescos of the ovetari chapel of padua in a short space of time mantegna found his niche as a modernist due to his highly original ideas and the use of perspective in his works his marriage with nicolosia bellini the sister of giovanni paved the way for his entree into venice mantegna reached an artistic

maturity with his pala san zeno he remained in mantova and became the artist for one of the most prestigious courts in italy the court of gonzaga classical art was born despite his links with bellini and leonardo da vinci mantegna refused to adopt their innovative use of colour or leave behind his own technique of engraving

in this incisive study hellmut wohl redefines style in the italian renaissance in light of contemporary testimony and close rereadings of seminal works through analysis of visual and textual evidence he posits that renaissance artists and their viewers conceived of art as decoration of surfaces offering a new approach to the issue of style wohl suggests that the scientific dimensions of early modern art works were less important to contemporaries than their function as ornamentation

dana e katz reveals how italian renaissance painting became part of a policy of tolerance that deflected violence from the real world onto a symbolic world while the rulers upheld toleration legislation governing christian jewish relations they simultaneously supported artistic commissions that perpetuated violence against jews

a leading art historian s plea for a more engaged reading of italian renaissance art only connect constructs a history of renaissance paintings and sculptures that are by design completed outside themselves by the spectator that draw the spectator into their narrative plot or aesthetic functioning and that reposition the spectator imaginatively or in time and space john shearman s concern is mostly with anterior relationships with the viewer that is relationships conceived and constructed as part of a work s design making and positioning he proposes unconventional ways in which works of art may be distinguished from one another and in which spectators may be distinguished as well and enlarges the accepted field of artistic invention only connect challenges us to recognize the presuppositions of renaissance artists about their viewers shining a light on the process of discovery by some of the most inventive and intellectual artists of the period

in this important and revelatory book david young kim examines how mobility and travel affected the identities and artistic styles of artists such as giotto brunelleschi donatello lotto michelangelo raphael and titian it is well known that italian renaissance artists traveled this book considers the cultural and historical contexts of their voyages kim establishes connections between artists travel and responses to their work in early modern literature with critical analysis of 16th century written culture relevant themes in giorgio vasari s monumental lives of the artists are explored in depth through new readings of critical ideas prejudices and entire biographies in renaissance art literature kim makes a groundbreaking case for the circuitous development of the artists individual styles offering a complex understanding of how the concepts of mobility and identity were changing in a shifting and widening world

stephen campbell michael cole offer a new and invigorating approach to italian renaissance art that combines a straightforward chronological structure with new insights and approaches from contemporary scholarship

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