

La Storia Delle Storie Dell'arte

The Mosaics of the Baptistery of Florence Miklós Boskovits 2007

Alberto Giacometti e Maurice Merleau-Ponty Lorella Scacco 2017-06-05T00:00:00+02:00 Il libro analizza in modo approfondito le opere di Alberto Giacometti, uno dei protagonisti della storia dell'arte del XX secolo, accostandole al pensiero di un importante filosofo coevo, Maurice Merleau-Ponty. Ripercorrendo la sua vita e gli scambi culturali intrattenuti con gli intellettuali del dopoguerra, in particolare a Parigi, il volume propone una lettura fenomenologica dell'esperienza artistica di Giacometti. L'autrice attribuisce un disegno di Giacometti del 1946 al ritratto di Maurice Merleau-Ponty, che si recò nello studio parigino dell'artista in quel periodo. Il libro include un epistolario avvenuto tra Lorella Scacco e lo studioso svizzero Reinhold Hohl che è stato rilevante per lo sviluppo del libro. This book presents an in-depth analysis of the oeuvre produced by Alberto Giacometti, one of the most prominent players of Twentieth-century art history. It draws a parallel between his works and the theories of an important coeval philosopher, Maurice Merleau-Ponty. Retracing his life and the cultural exchanges he held with postwar intellectuals, especially in Paris, the volume proposes a phenomenological interpretation of Giacometti's artistic experience. The author identified a 1946 drawing by Giacometti as the portrait of Maurice Merleau-Ponty, who visited the artist's studio in Paris in that period. The book also includes an exchange of letters between Lorella Scacco and Swiss scholar Reinhold Hohl, which provided key material for the book. LORELLA SCACCO. Laureata in Storia dell'Arte e in Estetica, Lorella Scacco insegna Fenomenologia delle arti contemporanee nelle Accademie di Belle Arti. Ha curato esposizioni e cataloghi di numerose mostre d'arte contemporanea in spazi espositivi pubblici e privati in Italia e all'estero. Collabora come giornalista con riviste d'arte specializzate. È autrice dei libri: Estetica mediale. Da Jean Baudrillard a Derrick de Kerckhove (Guerini, 2004) e Northwave. Una ricognizione sulla video arte nei Paesi Nordici (Silvana Editoriale, 2009). LORELLA SCACCO. Graduated in History of Art and Aesthetics, Lorella Scacco teaches Phenomenology of contemporary arts in Academies of Fine Arts. She has curated exhibitions and catalogues for contemporary art exhibitions in public and private spaces in Italy and abroad. As a journalist, she contributes to specialized art magazines. Author of Media Aesthetic. From Jean Baudrillard to Derrick de Kerckhove (Guerini 2004) and Northwave. A Survey of Video Art in Nordic Countries (Silvana Editoriale 2009).

The Cult of Remembrance and the Black Death Samuel Kline Cohn 1997-06-15 In his award-winning study, *Death and Property in Siena*, historian Samuel K. Cohn, Jr., used close analysis of last wills to chart transformations in mentalities over a six-hundred-year history. Now, in *The Cult of Remembrance and the Black Death*, Cohn applies the same methodology to fashion a comparative history of six Italian city-states - Arezzo, Florence, Perugia, Assisi, Pisa, and Siena - showing the rise of a new Renaissance cult of remembrance. In 1363 the Black Death devastated central Italy for the second time, causing a detectable shift in notions of afterlife and patterns of charitable giving. Throughout Tuscany and Umbria, patricians and peasants alike abandoned the practice of dividing their bequests into small sums, combining them instead into last gifts to enhance their "fame and glory". But this new cult of remembrance, Cohn argues, does not support Burckhardt's thesis of Renaissance "individualism". Instead, the new piety grew in tandem with reverence for ancestors and a strong sense of family identity founded on the importance of male blood lines. But rather than retreat into the religious pessimism of earlier times, survivors of the plague would develop into a new generation of art patrons, albeit one with a taste for distinctively cruder and more regimented forms of religious art. From the supposed center of Renaissance culture - Florence - to the citadel of Franciscan devotion - Assisi - the widespread change of sentiment created a new demand for monumental burials, testamentary commissions for art, and other efforts to exert control over the living from beyond the grave.

Roman Sculpture in Asia Minor Francesco D'Andria 2011

Le storie dell'arte Aa.Vv. 2012-05-31T00:00:00+02:00 Accardi - Corpora - De Chirico - Dorazio - Guttuso - Manzù - Perilli - Scialoja - Turcato - Uncini La specificità di questa iniziativa, curata da Massimo Mininni, è la presentazione di tutte i lavori che la Galleria nazionale d'arte moderna possiede, o detiene in comodato, di determinati artisti. Gli obiettivi sono tre: proporre un approccio monografico che integri quelli di tipo principalmente cronologico e tematico usati nell'attuale ordinamento delle collezioni del museo; ruotare le opere esposte, creando un'osmosi fra le sale e i depositi; dare rilievo alla documentazione che su queste opere e sulle circostanze della loro acquisizione si conserva nell'archivio della soprintendenza. In questa terza mostra della serie, i nuclei di Accardi, Corpora, Dorazio, Perilli, Scialoja, Turcato, Uncini sono posti in rapporto con le sale di De Chirico, Guttuso e Manzù riallestite alla fine del 2012 e con la donazione De Conciliis la quale, essendo già stata oggetto di una pubblicazione specifica, non viene trattata in questo volume, che non è un catalogo ma una raccolta di saggi basati sui documenti e sulle testimonianze dirette. La prima parte è dedicata alla ricostruzione di come questi nuclei si sono formati, con inevitabili riferimenti ai rapporti - non sempre facili - fra gli artisti e la Galleria. La seconda parte contiene una testimonianza di Simonetta Lux sui suoi amici artisti, un commento di Giuseppina Di Monte ai nuovi itinerari del museo, la storia di due iniziative fallite (una mostra su Duchamp e una donazione di Picasso) raccontata da Claudio Bianchi e quella del ritiro di due quadri di Dorazio al tempo di Palma Bucarelli di cui mi sono occupata io. Massimo Mininni ha invece raccolto i curricula di tutti i soprintendenti, direttori e curatori anziani succedutisi dalla fondazione della Galleria nel 1883 a oggi. È un'operazione al tempo stesso di storiografia e di trasparenza museale. [Maria Vittoria Marini Clarelli]

ASMOSIA 4 Association for the Study of Marble and Other Stones used in Antiquity. International Symposium 1999

L'arte vietata in U.R.S.S. Giorgio Cortenova 2000

A Critical and Historical Corpus of Florentine Painting Richard Offner 2007

Tapestry in the Renaissance Thomas P. Campbell 2002 Tapestries--the art form of kings--were a principal tool used by powerful Renaissance rulers to convey their wealth and might. From 1460 to 1560, courts and churches lavished vast sums on costly weavings in silk and gold thread from designs by leading artists. In this lavishly illustrated book, the first major survey of tapestry production of this period, contributors analyze some of these & beautiful tapestries, examine the stylistic and technical development of tapestry production in the Low Countries, France, and Italy during the Renaissance, and discuss the contribution that the medium made to art, liturgy, and propaganda of the day.

Encyclopedia of Italian Literary Studies: A-J Gaetana Marrone 2007 Publisher description

Garrisoning the Borderlands of Medieval Siena Anabel Thomas 2011 Through a close study of local demographics and topographies and primary source material in the form of tax returns and notarial records, this study considers the development of urban fabrics and patterns of piety, charity and patronage in Siena's southern contado during the thirteenth and fourteenth centuries. By extension, it also presents an analysis of the art and architecture of the region during this time.

Delle storie d'Asisi libri sei Antonio Cristofani 1866

Andrea del Sarto Julian Brooks 2015-06-23 The great Renaissance artist Andrea del Sarto (1486-1530) rivals Leonardo da Vinci as one of history's most accomplished draftsmen. Moving beyond the graceful elegance of his contemporaries, such as Raphael and Fra Bartolommeo, he brought unprecedented realism to his drawings through the rough and rustic use of chalk in his powerfully rendered life and compositional studies. With an immediacy few other Renaissance artists possess, del Sarto's work has proven to be inspirational and compelling to later audiences, with admirers such as Degas and Redon. This lavishly illustrated book reveals del Sarto's dazzling inventiveness and creative process, presenting fifty core drawings on paper together with a handful of paintings. The first publication to look to del Sarto's working practice through a close examination of his art from across all the world's major collections, this volume analyzes new studies of his panel underdrawings as well. The depth and breadth of its research make this book an important

contribution to the study of del Sarto and Florentine Renaissance workshop practice. This volume is published to accompany an exhibition on view at the J. Paul Getty Museum from June 23 through September 13, 2015, and at the Frick Collection in New York from October 6, 2015, through January 10, 2016.

Die Winckelmann-Rezeption in Italien und Europa Elisabeth Décultot 2020-11-23 Schon zu Lebzeiten hat der deutsche Archäologe und Kunsthistoriker Johann Joachim Winckelmann (1717-1768) europaweit Resonanz gefunden. Seine Geschichte der Kunst des Altertums (1764) wurde vor 1800 zweimal ins Italienische und gleich dreimal ins Französische übersetzt. Winckelmann war damit ein europäischer Klassiker, noch bevor er am Anfang des 19. Jahrhunderts von Weimar aus zu einem deutschen Klassiker gemacht wurde. Ziel des vorliegenden Bandes ist es, die bislang wenig erforschte Wirkungsgeschichte seines Werkes in Italien vor dem Hintergrund seiner europäischen Rezeption zu untersuchen. Am Beispiel Winckelmans wird damit der Versuch unternommen, ein nationales Rezeptionsphänomen mit einer europäischen Perspektive zu kombinieren. Deutlich wird dabei, dass die italienische Winckelmann-Rezeption vor allem deshalb komplex ist, weil sie immer in Kenntnis von und mit Blick auf die Winckelmann-Rezeption in anderen europäischen Ländern – insbesondere in Deutschland und Frankreich – stattfindet: Rezeptionsgeschichte kann hier nur als eine Geschichte von Verflechtungen geschrieben werden.
Storia generale delle storie Gabriele Rosa 1865

Romanesque Patrons and Processes Jordi Camps 2018-03-09 The twenty-five papers in this volume arise from a conference jointly organised by the British Archaeological Association and the Museu Nacional d'Art de Catalunya in Barcelona. They explore the making of art and architecture in Latin Europe and the Mediterranean between c. 1000 and c. 1250, with a particular focus on questions of patronage, design and instrumentality. No previous studies of patterns of artistic production during the Romanesque period rival the breadth of coverage encompassed by this volume – both in terms of geographical origin and media, and in terms of historical approach. Topics range from case studies on Santiago de Compostela, the Armenian Cathedral in Jerusalem and the Winchester Bible to reflections on textuality and donor literacy, the culture of abbatial patronage at Saint-Michel de Cuxa and the re-invention of slab relief sculpture around 1100. The volume also includes papers that attempt to recover the procedures that coloured interaction between artists and patrons – a serious theme in a collection that opens with 'Function, condition and process in eleventh-century Anglo-Norman church architecture' and ends with a consideration of 'The death of the patron'.

Storie dell'arte Giovanni Romano 1998

Archives, Ancestors, Practices Nathan Schlanger 2008-06-30 In line with the resurgence of interest in the history of archaeology manifested over the past decade, this volume aims to highlight state-of-the-art research across several topics and areas, and to stimulate new approaches and studies in the field. With their shared historiographical commitment, the authors, leading scholars and emerging researchers, draw from a wide range of case studies to address major themes such as historical sources and methods; questions of archaeological practices and the practical aspects of knowledge production; 'visualizing archaeology' and the multiple roles of iconography and imagery; and 'questions of identity' at local, national and international levels.

Portals and Politics in the Early Italian City-state Christine Verzár Bornstein 1988

Winckelmann-Handbuch Martin Disselkamp 2017-07-19 Das Handbuch präsentiert Leben und Werk Johann Joachim Winckelmans auf dem Stand der aktuellen internationalen Forschung und eröffnet weiterführende Perspektiven. Im Mittelpunkt stehen die Schriften des Archäologen und Kunstkenner, die in allen Teilbereichen und Aspekten dargestellt werden. Zugleich wird Winckelmann als Figur und mit seinem Werk im deutschen und europäischen Kontext verortet. Die Rezeption in Literatur, bildenden Künsten und Altertumswissenschaft bildet einen weiteren Schwerpunkt des Handbuchs, das durch Abbildungen, Bibliographien und Register abgerundet wird.

Piero Della Francesca Judith Veronica Field 2005-01-01 Studie over de wiskundige kennis van de renaissanceschilder (ca. 1416-1492) en over het belang van de exacte wetenschap in de betreffende

kunstperiode.

Just another exhibition Federica Martini 2011

Literature and Artistic Practice in Sixteenth-Century Italy Angela Cerasuolo 2017-01-05 A study on the technique of painting through cross-analysis of literary texts by Leonardo, Vasari, Armenini, Borghini, Lomazzo and works of art, examining some significant paintings in the Capodimonte Museum, Naples.

Millard Meiss, American Art History, and Conservation Jennifer Cooke 2020-09-28 A member of the art history generation from the golden age of the 1920s and 1930s, Millard Meiss (1904–1975) developed a new and multi-faceted methodological approach. This book lays the foundation for a reassessment of this key figure in post-war American and international art history. The book analyses his work alongside that of contemporary art historians, considering both those who influenced him and those who were receptive to his research. Jennifer Cooke uses extensive archival material to give Meiss the critical consideration that his extensive and important art historical, restoration and conservation work deserves. This book will be of interest to scholars in art history, historiography and heritage management and conservation.

Classical Influences on European Culture, A.D. 500-1500 Robert Ralph Bolgar 1979

Discipline Filosofiche (2008-2) Matteucci Giovanni 2008-09-01

Italian Renaissance and Baroque Bronzes in the Metropolitan Museum of Art Denise Allen 2022-06-15 The revival of the bronze statuette popular in classical antiquity stands out as an enduring achievement of the Italian Renaissance. These small sculptures attest to early modern artists' technical prowess, ingenuity, and desire to emulate—or even surpass—the ancients. From the studioli, or private studies, of humanist scholars in fifteenth-century Padua to the Fifth Avenue apartments of Gilded Age collectors, viewers have delighted in the mysteries of these objects: how they were made, what they depicted, who made them, and when. This catalogue is the first systematic study of The Metropolitan Museum of Art's European Sculpture and Decorative Arts collection of Italian bronzes. The collection includes statuettes of single mythological or religious figures, complex figural groups, portrait busts, reliefs, utilitarian objects like lamps and inkwells, and more. Stunning new photography of celebrated masterpieces by leading artists such as Antico, Riccio, and Giambologna; enigmatic bronzes that continue to perplex; quotidian objects; later casts; replicas; and even forgeries show the importance of each work in this complex field. International scholars provide in-depth discussions of 200 objects included in this volume, revealing new attributions and dating for many bronzes. An Appendix presents some 100 more complete with provenance and references. An essay by Jeffrey Fraiman provides further insight into Italian bronze statuettes in America with a focus on the history of The Met's collection, and Richard E. Stone, who pioneered the technical study of bronzes, contributes an indispensable text on how artists created these works and what their process conveys about the object's maker. A personal reminiscence by James David Draper, who oversaw the Italian sculpture collection for decades, rounds out this landmark catalogue that synthesizes decades of research on these beloved and complex works of art.

Renaissance Women Patrons Catherine King 1998-07-15 This book considers how writing over the period of a century justified and was affected by the introduction and extension of British domination of India, thus demonstrating the link between writing and the ideological, economic and political climate and debates.

ENCICLOPEDIA ECONOMICA ACCOMODATA ALL' INTELLIGENZA FRANCESCO. PREDARI 1860

La storia delle storie dell'arte O. Rossi Pinelli 2014

Encyclopedia of Italian Literary Studies Gaetana Marrone 2006-12-26 The Encyclopedia of Italian Literary Studies is a two-volume reference book containing some 600 entries on all aspects of Italian literary culture. It includes analytical essays on authors and works, from the most important figures of Italian literature to little known authors and works that are influential to the field. The Encyclopedia is distinguished by substantial articles on critics, themes, genres, schools, historical surveys, and other topics related to the overall subject of Italian literary studies. The Encyclopedia also includes writers and subjects of contemporary interest, such as those relating to journalism,

film, media, children's literature, food and vernacular literatures. Entries consist of an essay on the topic and a bibliographic portion listing works for further reading, and, in the case of entries on individuals, a brief biographical paragraph and list of works by the person. It will be useful to people without specialized knowledge of Italian literature as well as to scholars.

Post-Palaeolithic Filiform Rock Art in Western Europe Fernando Coimbra 2016-04-30 This session focuses on Filiform rock art which appears as a spontaneous technique, more simple and immediate than pecking, good either for autonomous strands of expression, or for sketches and first drafts regarding works of painting or pecking.

Storia generale delle storie di Gabriele Rosa Gabriele Rosa 1865

The Traveling Artist in the Italian Renaissance David Young Kim 2014-12-23 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.

Tapestry in the Baroque Thomas P. Campbell 2007

The History and Life Stories of European Women in the Arts Milena Gammaitoni 2022-03-30

Offering historical identity fortified by the presence of women belonging to the various areas of creative and intellectual life, this book allows readers to understand greater contexts of their identity. The history of female artists is an indicator of how social identity was erased from the historiography which asserted itself in nineteenth-century Europe. Analysis of the biographical pathways traced here reveals how women in the Middle Ages and beyond have been active protagonists of the arts, received reviews, as well as had an authoritative role as the esteemed and attentive witnesses of the society around them. Reconstruction of social relationships, intellectual and creative production as well as of the life stories of some of Europe's most important female artists, foregrounds this omission and highlights their extraordinary nature. The different stories contained in this book narrate the lives and works of Hildegard von Bingen, Francesca Caccini, Mary Wollstonecraft, George Sand, Lou Andreas Salomé and Elke Mascha Blankenburg. By reinforcing the awareness of social and historical origins, the informed reader is better equipped to tackle their futures and build up their personalities.

Cinema and Art as Archive Aa. Vv. 2015-03-11T00:00:00+01:00 As Jacques Derrida wrote in 1995, while considering *Archive Fever*, nothing is less reliable or less clear today than the word "archive". Nevertheless, the historic-cultural dimension of the contemporary discursive practices in cinema and art develops in the semantic openendedness of the term, in the repositioning of the idea of archive. The individual disciplines involved in one such field - history of cinema and art, theory of cinema and art, aesthetics, semiotics, philology, etc. - begin to open up to questioning the notion of archive even 'in negative': in other words what - after Michel Foucault - the "archive" is not, or does not seem to be. The "archive" is not the 'library of libraries' or 'encyclopedia', it is not 'memory', it is not museum, it is not a 'database'. In recent years, the attention focused on such ideas has not so much highlighted the 'impulses', 'turns' and specific forms of art ("art archive") as it has revealed in many ways how the "archive" concerns us in the interrelation of aesthetic, political, ethical and legal levels among various disciplinary fields.

Opere complete. vol. 1 Giacomo TOMMASINI 1832

Ricerche di storia dell'arte 1996

Saggi Filosofici Benedetto Croce 1927

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