



Art And History Of Florence

John T. Paoletti, Gary M. Radke



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Renaissance Florence Roger J. Crum, John T. Paoletti, 2006-04-03 This book examines the social history of Florence from the fourteenth through to sixteenth centuries

The Florentine paintings in Holland, 1300-1500 Netherlands Institute for Art History (Florence), 1974

The Art, History and Architecture of Florentine Churches Susan Bracken, 2016-12-14 Churches and palaces in Florence have been the subject matter of book length often multi volume studies over the centuries This book is a compendium of the main churches in Florence and has been written with two distinct audiences in mind English speaking students of Renaissance art architecture literature and history and the well read traveller to Florence who wishes to place the works of art and architecture into the wider context of Italian culture The choice of churches discussed here was influenced by the author's experience as teacher for several university programmes on site in Florence The buildings described and analysed are those which students will most likely encounter in the course of their study abroad stay in Florence whether they wish to specialise in art architecture or the history of the Florentine Renaissance This book represents a textbook that offers concise information on the history art and architecture of 25 of the main Florentine churches provides plans and photos of the facades and introduces the student to some of the most important vocabulary and the main textual sources of the thirteenth to the seventeenth centuries

The History of Florence in Painting Antonella Fenech Kroke, 2013-12-10 A landmark hardcover slipcased volume that tells the story of the archetypal Renaissance city anew through its art Placed at the heart of Italy Florence was already in the Middle Ages a center of commerce and fine craftsmanship Spurred on by a few powerful dynasties of merchants and financiers above all the Medici but also the Strozzi the Pitti and others the city became the leading force in the Renaissance of the arts literature and science Challenging the primacy of the Venetian Republic and even the city of the Popes Florence attained a glory that was reflected down through the later centuries of Medici rule And Florence was all along a city of painters who recorded its sights the likenesses of its leaders and luminaries its battles civic myths and patron saints and of course the changing tastes of their Tuscan patrons In this magnificent volume are assembled a wide variety of artworks both familiar and rarely seen that interwoven with an authoritative text illustrate the eventful history of Florence from the age of Cimabue and Giotto through the High Renaissance of Leonardo and Michelangelo to the Mannerism of Vasari and Bronzino and even to the era of modern travelers like Sargent and Degas The History of Florence in Painting is a feast for the eyes and the intellect and worthy companion to the previous volumes in this series The History of Venice in Painting The History of Paris in Painting and The History of Rome in Painting

Art History as Cultural History Richard Woodfield, 2014-04-08 This book focuses on Aby Warburg 1866-1929 one of the legendary figures of twentieth century cultural history His collection which is now housed in the Warburg Institute of the University of London bears witness to his idiosyncratic approach to a psychology of symbolism and explores the Nachleben of classical antiquity in its manifold cultural legacy This collection of essays offers the first translation of one of

Warburg's key essays the Gombrich lecture described by Carlo Ginzburg as the richest and most penetrating interpretation of Warburg and original essays on Warburg's astrology his Mnemosyne project and his favourite topic of festivals Richard Woodfield is Research Professor in the Faculty of Art and Design at the Nottingham Trent University England He has edited E H Gombrich's *Reflections on the History of Art* 1987 Gombrich on Art and Psychology 1996 *The Essential Gombrich* 1996 and a volume on Riegl in the *Critical Voices in Art Theory and Culture* series He is also the General Editor of a new series of books for G B Arts International Aesthetics and the Arts Edited by Richard Woodfield Research Professor in the Faculty of Art and Design at Nottingham Trent University UK

The Palazzi of Florence Leonardo Ginori Lisci, 1985 **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

Images and Identity in Fifteenth-century Florence Patricia Lee Rubin, 2007-01-01 An exploration of ways of looking in Renaissance Florence where works of art were part of a complex process of social exchange Renaissance Florence of endless fascination for the beauty of its art and architecture is no less intriguing for its dynamic political economic and social life In this book Patricia Lee Rubin crosses the boundaries of all these areas to arrive at an original and comprehensive view of the place of images in Florentine society The author asks an array of questions Why were works of art made Who were the artists who made them and who commissioned them How did they look and how were they looked at She demonstrates that the answers to such questions illuminate the contexts in which works of art were created and how they were valued and viewed Rubin seeks out the meeting places of meaning in churches in palaces in piazzas places of exchange where identities were taken on and transformed often with the mediation of images She concentrates on questions of vision and visibility on seeing and being seen With a blend of exceptional illustrations close analyses of sacred and secular paintings by artists including Fra Angelico Fra Filippo Lippi Filippino Lippi and Botticelli and wide ranging bibliographic essays the book shines new light on fifteenth century Florence a special place that made beauty one of its defining features

Art in Renaissance Italy John T. Paoletti, Gary M. Radke, 2005 *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

Creative Writing and Art History Catherine Grant, Patricia

Rubin,2012-03-19 Creative Writing and Art History considers the ways in which the writing of art history intersects with creative writing Essays range from the analysis of historical examples of art historical writing that have a creative element to examinations of contemporary modes of creative writing about art Considers the ways in which the writing of art history intersects with creative writing Covers a diverse subject matter from late Neolithic stone circles to the writing of a sentence by Flaubert The collection both contains essays that survey the topic as well as more specialist articles Brings together specialist contributors from both sides of the Atlantic

Florence; Her History and Art to the Fall of the Republic

Francis A. Hyett,2019-08 This book has been considered by academicians and scholars of great significance and value to literature This forms a part of the knowledge base for future generations We have represented this book in the same form as it was first published Hence any marks seen are left intentionally to preserve its true nature *Northern Italy, as far as Leghorn, Florence and Ancona, and the Island of Corsica, etc* Karl Baedeker,1882 *The Building of Renaissance Florence*

Richard A. Goldthwaite,1982-10 Patrons The Guilds Strozzi family Succchielli family **Changing Patrons: Social Identity and the Visual Arts in Renaissance Florence** , To whom should we ascribe the great flowering of the arts in Renaissance Italy Artists like Botticelli and Michelangelo Or wealthy discerning patrons like Cosimo de Medici In recent years scholars have attributed great importance to the role played by patrons arguing that some should even be regarded as artists in their own right This approach receives sharp challenge in Jill Burke s Changing Patrons a book that draws heavily upon the author s discoveries in Florentine archives tracing the many profound transformations in patrons relations to the visual world of fifteenth century Florence Looking closely at two of the city s upwardly mobile families Burke demonstrates that they approached the visual arts from within a grid of social political and religious concerns Art for them often served as a mediator of social difference and a potent means of signifying status and identity Changing Patrons combines visual analysis with history and anthropology to propose new interpretations of the art created by among others Botticelli Filippino Lippi and Raphael Genuinely interdisciplinary the book also casts light on broad issues of identity power relations and the visual arts in Florence the cradle of the Renaissance *Painting in Renaissance Florence, 1500-1550* David Franklin,2001-01-01 Franklin s unprecedented examination of Vasari s work as a painter in relation to his vastly better known writings fully illuminates these dual strands in Florentine art and offers us a clearer understanding of sixteenth century painting in Florence than ever before The volume focuses on twelve painters Perugino Leonardo de Vinci Piero di Cosimo Michelangelo Fra Bartolomeo Ridolfo Ghirlandaio Andrea del Sarto Franciabigio Rosso Fiorentino Jacopo da Pontormo Francesco Salviati and Giorgio Vasari

BOOK JACKET *Women, Fertility, and Maternal Art in Renaissance Florence* Costanza Gislon

Dopfel,2024-12-24 Women Fertility and Maternal Art in Renaissance Florence examines maternity centered art to reveal women s crucial function in saving Florence from a depopulation catastrophe Nativity and Madonna and Child images that graced many households and chapels in Florentine society formed a program of visual indoctrination championing a birth

epic that glorified the social duty of reproduction but dismissed its high risk As images emphasizing women s reproductive value multiplied throughout the century the accounts of their deaths in childbirth and the records of their elaborate public funerals present these mothers as new examples of self sacrifice and martyrdom This book re centers the history of the Renaissance around women and their bodies both as subjects of artistic representation and as critical but ignored contributors to Florentine society It proposes a more inclusive vision of an era that is still too often addressed exclusively via the history of its male artists bankers and merchants Women Fertility and Maternal Art in Renaissance Florence appeals to both students and scholars in field of art history social history Renaissance art and gender studies and also the general reader who has an interest in these areas

A Critical and Historical Corpus of Florentine Painting Richard Offner,Klara Steinweg,1984 *The Cyclopaedia; Or, an Universal Dictionary of Arts, Sciences, and Literature* Abraham

Rees,1819 **An Anthropology of Contemporary Art** Thomas Fillitz,Paul van der Grijp,2020-05-15 Drawing on the exciting developments that have occurred in the anthropology of art over the last twenty years this study uses ethnographic methods to explore shifts in the art market and global contemporary art Recognizing that the huge diversity of global phenomena requires research on the ground An Anthropology of Contemporary Art examines the local art markets biennials networks of collectors curators artists patrons auction houses and museums that constitute the global art world Divided into four parts Picture and Medium World Art Studies and Global Art Art Markets Maecenas and Collectors Participatory Art and Collaboration chapters go beyond the standard emphasis on Europe and North America to present first hand fieldwork from a wide range of areas including Brazil Turkey and Asia and the Pacific With contributions from distinguished anthropologists such as Philippe Descola and Roger Sansi Roca this book provides a fresh approach to key topics in the discipline A model for demonstrating how contemporary art can be studied ethnographically this is a vital read for students in anthropology of art visual anthropology visual culture and related fields

Siena, Florence, and Padua: Interpretative essays Diana Norman,1995-01-01 Siena Florence and Padua were all major centres for the flowering of early Italian Renaissance art and civic culture The three communities shared a common concern for the embellishment of their cities by means of painting sculpture and architecture The eleven papers in this volume re examine and re assess the artistic legacy of the three cities during the 14th century amd locate the various works of art considered within their broader cultural social and religious contexts Contributors include D Norman Patrons politics and art C Harrison Giotto and the rise of painting C King The arts of carving and casting T Benton The building trades and design methods D Norman Art and religion after the Black Death C King The trecento New ideas new evidence

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