

ANNIBALE CARRACCI
AND THE BEGINNINGS
OF BAROQUE STYLE

Second Edition

by
Charles Dempsey



Annibale Carracci And The Beginnings Of Baroque Style

Morten Steen Hansen



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Charles Dempsey, Annibale Carracci and the Beginnings of Baroque Style, 1980* *Annibale Carracci and the Beginnings of Baroque Style* Charles Dempsey, 2000 **Caravaggio** John Varriano, 2010-11-01 In Caravaggio Varriano uncovers the principles and practices that guided Caravaggio's brush as he made some of the most controversial paintings in the history of art. He sheds an important new light on these disputes by tracing the autobiographical threads in Caravaggio's paintings, framing these within the context of contemporary Italian culture. Getty Research Journal No. 2 Thomas W. Gaehtgens, Katja Zelljadt, 2010-04-05 The Getty Research Journal showcases the remarkable original research underway at the Getty. Articles explore the rich collections of the J. Paul Getty Museum and Research Institute as well as the Research Institute's research projects and annual theme of its scholar program. Shorter texts highlight new acquisitions and discoveries in the collections and focus on the diverse tools for scholarship being developed at the Research Institute.

Redefining Eclecticism in Early Modern Bolognese Painting Daniel Unger, 2025-10-01 *Redefining Eclecticism in Early Modern Bolognese Painting: Ideology, Practice and Criticism* focuses on the unique nature of early modern Bolognese painting that found its expression in stylistic diversity. The flourishing of different stylistic approaches in the Mannerist paintings of the previous generation evolved at the turn of the seventeenth century in the work of the Bolognese painters into an approach best described as eclecticism, characterized by the combination of two or more styles in a single work of art. Eclecticism was a major innovation and major contribution to the history of art. But it then also became a critical term that suffered much negative press. The book therefore also traces the role of eclecticism as a concept in the evolution of criticism and scholarship about the Bolognese school of painting over 250 years, showing how the dramatically vacillating attitudes towards this concept shaped the historical view of the Bolognese painters, ultimately having a tremendous dampening impact on our understanding of seventeenth-century art.

The Understanding of Ornament in the Italian Renaissance Clare Lapraik Guest, 2015-11-16 In this paradigm-shifting study, developed through close textual readings and sensitive analysis of artworks, Clare Lapraik Guest re-evaluates the central role of ornament in pre-modern art and literature. Moving from art and thought in antiquity to the Italian Renaissance, she examines the understandings of ornament arising from the Platonic, Aristotelian and Sophistic traditions and the tensions which emerged from these varied meanings. The book views the Renaissance as a decisive point in the story of ornament when its subsequent identification with style and historicism are established. It asserts ornament as a fundamental, not an accessory, element in art and presents its restoration to theoretical dignity as essential to historical scholarship and aesthetic reflection. **Macaulay and the Enlightenment** Nathaniel Wolloch, 2022 A new intellectual biography of Thomas Babington Macaulay showing how nineteenth-century British liberal culture retained and transformed the ideas of the Enlightenment in a rapidly changing world. Macaulay and the Enlightenment sheds new light on both familiar and unfamiliar aspects of the life and ideas of this most famous of nineteenth

century British historians Thomas Babington Macaulay 1800-1859 was a prominent representative of mainstream British liberalism in the first half of the nineteenth century. He was also a Member of Parliament and government minister and famously spent several years as a member of the governing council in India where he promoted legal and educational reforms. One of the book's key contributions is the investigation of Enlightenment influences on the more well-known aspects of Macaulay's thought: history, politics, social and economic issues, religion, revolution and colonialism. The book also offers new revelations about Macaulay's attitude towards women and provides insight into his views on art, nature and animals. In this study, Macaulay emerges as a more subversive at times even radical figure than previously assumed. The book thus emphasizes the transformation of Enlightenment ideas into early nineteenth-century liberalism. Publisher description

Artistic Practices and Cultural Transfer in Early Modern Italy Allison Sherman, 2017-07-05 For too long the centre of the Renaissance has been considered to be Rome and the art produced in or inspired by it. This collection of essays dedicated to Deborah Howard brings together an impressive group of internationally recognised scholars of art and architecture to showcase both the diversity within and the porosity between the centre and periphery in Renaissance art. Without abandoning Rome but together with other centres of art production the essays both shift their focus away from conventional categories and bring together recent trends in Renaissance studies notably a focus on cultural contact, material culture and historiography. They explore the material mechanisms for the transmission and evolution of ideas, artistic training and networks as well as the dynamics of collaboration and exchange between artists, theorists and patrons. The chapters each with a wealth of groundbreaking research and previously unpublished documentary evidence as well as innovative methodologies reinterpret Italian art relating to canonical sites and artists such as Michelangelo, Titian, Tintoretto, Veronese and Sebastiano del Piombo in addition to showcasing the work of several hitherto neglected architects, painters and an inimitable engineer-inventor. Seventeenth-century Art & Architecture Ann Sutherland Harris, 2005 Encompassing the

socio-political-cultural background of the period, this title takes a look at the careers of the Old Masters and many lesser-known artists. The book covers artistic developments across six countries and examines in detail many of the artworks on display. **Early Modern Art Theory. Visual Culture and Ideology, 1400-1700** James Hutson, 2016-03 The development of art theory over the course of the Renaissance and Baroque eras is reflected in major stylistic shifts. In order to elucidate the relationship between theory and practice, we must consider the wider connections between art theory, poetic theory, natural philosophy and related epistemological matrices. Investigating the interdisciplinary reality of framing art-making and interpretation, this treatment rejects the dominant synchronic approach to history and historiography and seeks to present anew a narrative that ties together various formal approaches focusing on stylistic transformation in particular artists' oeuvres: Michelangelo, Annibale Carracci, Guercino, Guido Reni, Poussin and others, and the contemporary environments that facilitated them. Through the dual understanding of the art-theoretical concept of the Idea, an evolution will be revealed that

illustrates the embittered battles over style and the overarching intellectual shifts in the period between art production and conceptualization based on Aristotelian and Platonic notions of creativity beauty and the goal of art as an exercise in encapsulating the divine truth of nature *The Shapes of Knowledge from the Renaissance to the Enlightenment* D.R. Kelley, Richard Henry Popkin, 1991-10-31 The original idea for a conference on the shapes of knowledge dates back over ten years to conversations with the late Charles Schmitt of the Warburg Institute What happened to the classifications of the sciences between the time of the medieval Studium and that of the French Encyclopedie is a complex and highly abstract question but posing it is an effective way of mapping and evaluating long term intellectual changes especially those arising from the impact of humanist scholarship the new science of the seventeenth century and attempts to evaluate to apply to reconcile and to institutionalize these rival and interacting traditions Yet such patterns and transformations cannot be well understood from the heights of the general history of ideas Within the eneral framework of the organization of knowledge the map must be filled in by particular explorations and soundings and our project called for a conference that would combine some encyclopedic as well as interdisciplinary and inter national breadth with scholarly and technical depth **A Brief Illustrated History of Art** David West, 2018-01-25 [Art and the Religious Image in El Greco's Italy](#) Casper, Andrew R., 2014-02-04 Art and the Religious Image in El Greco s Italy is the first book length examination of the early career of one of the early modern period s most notoriously misunderstood figures Born around 1541 Domenikos Theotokopoulos began his career as an icon painter on the island of Crete He is best known under the name El Greco for the works he created while in Spain paintings that have provoked both rapt admiration and scornful disapproval since his death in 1614 But the nearly ten years he spent in Venice and Rome from 1567 to 1576 have remained underexplored until now Andrew Casper s examination of this period allows us to gain a proper understanding of El Greco s entire career and reveals much about the tumultuous environment for religious painting after the Council of Trent Art and the Religious Image in El Greco s Italy is a new book in the Art History Publication Initiative AHPI a collaborative grant from the Andrew W Mellon Foundation Thanks to the AHPI grant this book will be available in the following e book editions Kindle Nook Study Google Editions ebrary EBSCO Project MUSE and JSTOR *German Art History and Scientific Thought* Mitchell B. Frank, 2017-07-05 A fresh contribution to the ongoing debate between Kunstwissenschaft scientific study of art and Kunstgeschichte art history this essay collection explores how German speaking art historians of the late nineteenth and early twentieth century self consciously generated a field of study Prominent North American and European scholars provide new insights into how a mixing of diverse methodologies took place in order to gain a more subtle and comprehensive understanding of how art history became institutionalized and legitimized in Germany One common assumption about early art historical writing in Germany is that it depended upon a simplistic and narrowly defined formalism This book helps to correct this stereotype by demonstrating the complexity of discussion surrounding formalist concerns and by examining how German speaking art historians borrowed

incorporated stole and made analogies with concepts from the sciences in formulating their methods In focusing on the work of some of the well known fathers of the discipline such as Alois Riegl and Heinrich Wölfflin as well as on lesser known figures the essays in this volume provide illuminating and sometimes surprising treatments of art history's prior and understudied interactions with a wide range of scientific orientations from psychology sociology and physiognomics to evolutionism and comparative anatomy *Leonardo da Vinci - Nature and Architecture* Constance Moffatt, Sara Tagliagamba, 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 Tagliagamba Cristiano Tessari Marco Versiero and Raffaella Zama

Renaissance Self-portraiture Joanna Woods-Marsden, 1998-01-01 An exploration of the genesis and early development of the genre of self portraiture in Italy in the 15th and 16th centuries The author examines a series of self portraits in Renaissance Italy arguing that they represented the aspirations of their creators to change their social standing

Renaissance Theory James Elkins, Robert Williams, 2008-04 Renaissance Theory presents an animated conversation among art historians about the optimal ways of conceptualizing Renaissance art and the links between Renaissance art and contemporary art and theory This is the first discussion of its kind involving not only questions within Renaissance scholarship but issues of concern to art historians and critics in all fields Organized as a virtual roundtable discussion the contributors discuss rifts and disagreements about how to understand the Renaissance and debate the principal texts and authors of the last thirty years who have sought to reconceptualize the period They then turn to the issue of the relation between modern art and the Renaissance Why do modern art historians and critics so seldom refer to the Renaissance Is the Renaissance our indispensable heritage or are we cut off from it by the revolution of modernism The volume includes an introduction by Rebecca Zorach and two final synoptic essays as well as contributions from some of the most prominent thinkers on Renaissance art including Stephen Campbell Michael Cole Frederika Jakobs Claire Fargo and Matt Kavalier

In Michelangelo's Mirror Morten Steen Hansen, 2013 Explores the imitation of Michelangelo by three artists Perino del Vaga Daniele da Volterra and Pellegrino Tibaldi from the 1520s to the time around Michelangelo's death in 1564 Argues that his Mannerist followers applied imitation to identify with and or create ironical distance from the older artist Provided by

publisher Artemisia Gentileschi Jesse M. Locker, 2021-01-19 An important reassessment of the later career and life of a beloved baroque artist Hailed as one of the most influential and expressive painters of the seventeenth century Artemisia Gentileschi 1593 ca 1656 has figured prominently in the art historical discourse of the past two decades This attention to Artemisia after many years of scholarly neglect is partially due to interest in the dramatic details of her early life including the widely publicized rape trial of her painting tutor Agostino Tassi and her admission to Florence's esteemed Accademia del Disegno While the artist's early paintings have been extensively discussed her later work has been largely dismissed This beautifully illustrated and elegantly written book provides a revolutionary look at Artemisia's later career refuting longstanding assumptions about the artist The fact that she was semi illiterate has erroneously led scholars to assume a lack of literary and cultural education on her part Stressing the importance of orality in Baroque culture and in Artemisia's paintings Locker argues for her important place in the cultural dialogue of the seventeenth century

Dreaming with Open Eyes Ayana O. Smith, 2019-02-19 Dreaming with Open Eyes examines visual symbolism in late seventeenth century Italian opera contextualizing the genre amid the broad ocularcentric debates emerging at the crossroads of the early modern period and the Enlightenment Ayana O Smith reevaluates significant aspects of the Arcadian reform aesthetic and establishes a historically informed method of opera criticism for modern scholars and interpreters Unfolding in a narrative fashion the text explores facets of the philosophical and literary background and concludes with close readings of text and music using visual symbolism to create readings of gender and character in two operas Alessandro Scarlatti's *La Statira* Rome 1690 and Carlo Francesco Pollaro's *La forza della virtù* Venice 1693 Smith's interdisciplinary approach enhances our modern perception of this rich and underexplored repertory and will appeal to students and scholars not only of opera but also of literature philosophy and visual and intellectual cultures

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