

ART, THEORY, AND CULTURE IN SIXTEENTH-CENTURY ITALY

From Tribuna to Mannerism

ROBERT HILLMAN



Art Theory And Culture In Sixteenth Century Italy

David Young Kim



Art Theory And Culture In Sixteenth Century Italy:

Art, Theory, and Culture in Sixteenth-Century Italy Robert Williams, 1997-10-13 Art Theory and Culture in Sixteenth Century Italy offers a critical overview of the literature on the visual arts produced during the High and Late Renaissance Analyzing and interpreting texts by such writers as Vasari Lomazzo Zuccaro and Tasso Robert Williams demonstrates how these works offer insight into the experience of contemporary viewers thus permitting a clearer view of the relationship between abstract thought and lived experience By focusing on a heretofore neglected but important body of literature Williams shows how an understanding of it can transform our knowledge and appreciation of the Renaissance Art, Theory, and Culture in Sixteenth-century Italy ,1997 *Raphael and the Redefinition of Art in Renaissance Italy* Robert Williams, 2017-04-03 A comprehensive re assessment of Raphael s artistic achievement and the ways in which it transformed the idea of what art is **The Traveling Artist in the Italian Renaissance** David Young Kim, 2014-12-23 This important and innovative book examines artists mobility as a critical aspect of Italian Renaissance art It is well known that many eminent artists such as Cimabue Giotto Donatello Lotto Michelangelo Raphael and Titian traveled This book is the first to consider the sixteenth century literary descriptions of their journeys in relation to the larger Renaissance discourse concerning mobility geography the act of creation and selfhood David Young Kim carefully explores relevant themes in Giorgio Vasari s monumental *Lives of the Artists* in particular how style was understood to register an artist s encounter with place Through new readings of critical ideas long standing regional prejudices and entire biographies *The Traveling Artist in the Italian Renaissance* provides a groundbreaking case for the significance of mobility in the interpretation of art and the wider discipline of art history **Giovanni Paolo Lomazzo's Trattato dell'Arte della Pittura: Color, Perspective and Anatomy** Barbara Tramelli, 2016-11-07 Barbara Tramelli s Giovanni Paolo Lomazzo s *Trattato dell Arte della Pittura Color Perspective and Anatomy* investigates the context in which the writings of the painter Giovanni Lomazzo were produced the types of theoretical and practical knowledge which they conveyed to artists and how painters in the second half of the sixteenth century shared this knowledge among themselves In his books Lomazzo drew on earlier and contemporary art literature his own expertise as a painter works of natural philosophy and his personal exchanges with contemporary artists astrologers and scientists Lomazzo and his work are placed in the context of the city where he operated and published paying particular attention to the role of Milanese institutions as spaces of interactions with colleagues and men of letters in which the material for his books was discussed and collected Tramelli highlights three main areas of Lomazzo s studies color perspective and anatomy linking his theoretical discourse to what was known and discussed about these topics in Milan at the end of the sixteenth century The Ashgate Research Companion to Giorgio Vasari David J. Cast, 2016-04-01 The Ashgate Research Companion to Giorgio Vasari brings together the world s foremost experts on Vasari as well as up and coming scholars to provide at the 500th anniversary of his birth a comprehensive assessment of the current state of

scholarship on this important and still controversial artist and writer The contributors examine the life and work of Vasari as an artist architect courtier academician and as a biographer of artists They also explore his legacy including an analysis of the reception of his work over the last five centuries Among the topics specifically addressed here are an assessment of the current controversy as to how much of Vasari's *Lives* was actually written by Vasari and explorations of Vasari's relationships with as well as reports about contemporaries including Cellini Michelangelo and Giotto among less familiar names The geographic scope takes in not only Florence the city traditionally privileged in Italian Renaissance art history but also less commonly studied geographical venues such as Siena and Venice

The Cambridge Companion to English Literature, 1500-1600 Arthur F. Kinney, 2000 The first comprehensive account of English Renaissance literature and the culture which shaped it *Ficino and Fantasy* Marieke J.E. van den Doel, 2021-12-13 Did the Florentine philosopher Marsilio Ficino 1433-99 influence the art of his time Art historians have been fiercely debating this question for decades This book starts with Ficino's views on the imagination as a faculty of the soul and shows how these ideas were part of a long philosophical tradition and inspired fresh insights This approach combined with little known historical material offers a new understanding of whether how and why Ficino's Platonic conceptions of the imagination may have been received in the art of the Italian Renaissance The discussion explores Ficino's possible influence on the work of Botticelli and Michelangelo and examines the appropriation of Ficino's ideas by early modern art theorists

The Italian Renaissance Imagery of Inspiration Maria Ruvoldt, 2004-03-29 Publisher Description **The Spiritual Language of Art: Medieval Christian Themes in Writings on Art of the Italian Renaissance** Steven F.H. Stowell, 2014-11-13 Analyzing the literature on art from the fifteenth and sixteenth centuries *The Spiritual Language of Art* explores the complex relationship between visual art and spiritual experiences during the Italian Renaissance Though scholarly research on these writings has predominantly focused on the influence of classical literature this study reveals that Renaissance authors consistently discussed art using terms concepts and metaphors derived from spiritual literature By examining these texts in the light of medieval sources greater insight is gained on the spiritual nature of the artist's process and the reception of art Offering a close re-readings of many important writers Alberti Leonardo Vasari etc this study deepens our understanding of attitudes toward art and spirituality in the Italian Renaissance

The Pictorial Art of El Greco Livia Stoenescu, 2025-10-01 *The Pictorial Art of El Greco* Transmaterialities Temporalities and Media investigates El Greco's pictorial art as foundational to the globalising trends manifested in the visual culture of early modernity It also exposes the figurative semantic and allegorical senses that El Greco created to challenge an Italian Renaissance centered discourse Even though he was guided by the unprecedented burgeoning of devotional art in the post-Tridentine decades and by the expressive possibilities of earlier religious artifacts especially those inherited from the apostolic past the author demonstrates that El Greco forged his own independent trajectory While his paintings have been studied in relation to the Italian and Spanish school traditions his pictorial art in a

global Mediterranean context continues to receive scant attention Taking a global perspective as its focus the book sheds new light on El Greco's highly original contribution to early Mediterranean and multi institutional configurations of the Christian faith in Byzantium Venice Rome Toledo and Madrid

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 Farago and Matt Kavalier

Creating the "Divine" Artist Patricia A. Emison, 2004 An investigation of why Michelangelo first and then many other Renaissance artists and works were called divine by contemporaries this study ranges from fourteenth century praise of Dante to a variety of sixteenth century habits of courtly compliment

Space, Image, and Reform in Early Modern Art Arthur J. DiFuria, Ian Verstegen, 2021-11-08 The essays in Space Image and Reform in Early Modern Art build on Marcia Hall's seminal contributions in several categories crucial for Renaissance studies especially the spatiality of the church interior the altarpiece's facture and affectivity the notion of artistic style and the controversy over images in the era of Counter Reform Accruing the advantage of critical engagement with a single paradigm this volume better assesses its applicability and range The book works cumulatively to provide blocks of theoretical and empirical research on issues spanning the function and role of images in their contexts over two centuries Relating Hall's investigations of Renaissance art to new fields Space Image and Reform expands the ideas at the center of her work further back in time further afield and deeper into familiar topics thus achieving a cohesion not usually seen in edited volumes honoring a single scholar

A Companion to the Worlds of the Renaissance Guido Ruggiero, 2008-04-15 This volume brings together some of the most exciting renaissance scholars to suggest new ways of thinking about the period and to set a new series of agendas for Renaissance scholarship Overturns the idea that it was a period of European cultural triumph and highlights the negative as well as the positive Looks at the Renaissance from a world as opposed to just European perspective Views the Renaissance from perspectives other than just the cultural elite Gender sex violence and cultural history are integrated into the analysis

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

Art Without an Author Marco Ruffini, 2011 Why is the history of art so often construed as a history of artists when its alleged focus is art This book responds to this question by examining Giorgio Vasari's *Lives* and the artist it features most centrally Michelangelo More than any other artist in the *Lives* Michelangelo exemplifies art as an expression of the individual Yet at the same time as this book aims to show the *Lives* fashions Michelangelo as the founder of a new academic era in which art develops collectively as a discipline Paradoxically Vasari's celebration of Michelangelo mobilizes a conception of art as teachable and transmissible that is antithetical to Michelangelo's aesthetic ideals and unique style Page 4 of cover

Jacopo Tintoretto: Identity, Practice, Meaning Marie-Louise Lillywhite, Tom Nichols, Giorgio Tagliaferro, Autori Vari, 2022-04-04T17:35:00+02:00 Over the past twenty years or so it has finally been understood that Jacopo Tintoretto 1518-191594 is an old master of the very highest calibre whose sharp visual intelligence and brilliant oil technique provides a match for any painter of any time Based on papers given at a conference held at Keble College Oxford to mark the quincentenary of Tintoretto's birth this volume comprises ten new essays written by an international range of scholars that open many fresh perspectives on this remarkable Venetian painter Reflecting current hot spots in Tintoretto studies and suggesting fruitful avenues for future research chapters explore aspects of the artist's professional and social identity his graphic oeuvre and workshop practice his secular and sacred works in their cultural context and the emergent artistic personality of his painter son Domenico Building upon the opening up of the Tintoretto phenomenon to less fixed or partial viewpoints in recent years this volume reveals the great master's painting practice as excitingly experimental dynamic open ended and original

"Michael Baxandall, Vision and the Work of Words" Robert Williams, 2017-07-05 The most important art historian of his generation is how some scholars have described the late Michael Baxandall 1933-2007 Professor of the Classical Tradition at the Warburg Institute University of London and of the History of Art at the University of California Berkeley Baxandall's work had a transformative effect on the study of European Renaissance and eighteenth century art and contributed to a complex transition in the aims and methods of art history in general during the 1970s 80s and 90s While influential he was also an especially subtle and independent thinker occasionally a controversial one and many of the implications of his work have yet to be fully understood and assimilated This collection of 10 essays endeavors to

assess the nature of Baxandall's achievement and in particular to address the issue of the challenges it offers to the practice of art history today. This volume provides the most comprehensive assessment of Baxandall's work to date while drawing upon the archive of Baxandall papers recently deposited at the Cambridge University Library and the Warburg Institute.

Siting Federico Barocci and the Renaissance Aesthetic Peter Gillgren, 2017-07-05. Focusing on what he calls the performative gaze, the author explores the artistic world of the Urbino painter Federico Barocci (1535–1612) in the context of Renaissance culture. Through analysis of Barocci's works, Gillgren also sheds new light on Renaissance aesthetic communication generally. The first part of the book discusses the poetics of Early Modern painting based on contemporary theories of Reception Aesthetics, hermeneutics, and phenomenology but grounded in Renaissance culture itself through numerous examples from Early Modern painting. The author discusses works by such artists as Botticelli, Raphael, Titian, Velázquez, and Poussin from the point of view of their spectator status. The second part deals specifically with the art of Federico Barocci, showing in detail how his works relate to aspects of the gaze and to their intended spectators. Gillgren's method is unusual in that he takes care to set the images within their original physical contexts: lighting, space, framing, materials, angle of viewer approach, as much as possible through careful analysis of early descriptions of now destroyed or modified chapels. The third section of the volume contains a brief catalogue of Barocci's paintings presented in a chronological order with a full bibliography and with details about the painting's original locations.

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