

Succession De M Gentili Di Giuseppe Tableaux Anci

Frederick Ilchman,Linda Borean

Titian Remade Maria H. Loh,2007 This insightful volumes the use of imitation and the modern cult of originality through a consideration of the disparate fates of two Venetian painters - the canonised master Titian and his artistic heir, the little-known Padovanino.

The J. Paul Getty Museum Journal The J. Paul Getty Museum,1979-01-01 The J. Paul Getty Museum Journal 6/7 is a compendium of articles and notes pertaining to the Museum's permanent collections of antiquities, paintings, sculpture, and works of art. This volume includes an editorial statement by the journal's editors: Burton B. Fredericksen, curator of Paintings, Jiří Frel, curator of Antiquities, and Gillian Wilson, curator of Decorative Arts. Conservation problems are discussed along with articles written by K. Christiansen, B. B. Fredericksen, S. Holo, G. Wilson, B. L. Shifman, M. Shapiro, J. Frel, D. M. Brinkerhoff, C. C. Vermeule, G. Koch, S. Downey, I. Kilian-Dirlmeier, C. Cardon, F. Brommer, M. A. Del Chiaro, P. Visonà, J. Cody, R. Mellor, D. L. Thompson, E. Langlotz, P. Zazoff, S. Knudsen Morgan, M. Jentoft-Nilsen, and A. Manzoni.

Making a Prince's Museum Carole Paul,Alberta Campitelli,Getty Research Institute,2000 In 1775 Prince Marcantonio Borghese IV and the architect Antonio Asprucci embarked upon a decorative renovation of the Villa Borghese. Initially their attention focused on the Casino, the principal building at the villa, which had always been a semi-public museum. By 1625 it housed much of the Borghese's outstanding collection of sculpture. Integrating this statuary with vast baroque ceiling paintings and richly ornamented surfaces, Asprucci created a dazzling and unified homage to the Borghese family, portraying its legendary ancestors as well as its newly born heir. In this book, Carole Paul reads the inventive decorative program as a set of exemplary scenes for the education of the ideal Borghese prince. Her wide-ranging essay also situates the Villa Borghese among the sumptuous palaces and suburban villas of Rome's collectors of antiquities and outlines the renovated Casino's pivotal role in the historic transition from the princely collection to the public museum. Rounding out this volume is a catalog of the Getty Research Institute's fifty-nine drawings for the refurbishing of the Villa Borghese and Alberta Campitelli's discussion of sketches for the short-lived Museo di Gabii, the Villa's other antiquities museum.

Incendiary Art Kevin Salatino,1998-01-15 Festivities such as those exalting the court of Louis XIV, the celebration of James II's London coronation, and the commemoration of the peace celebrations of 1749 at The Hague culminated in dazzling pyrotechnical displays. These were in turn reproduced as prints, paintings, and narrative descriptions. This unique book

examines the propagandistic and rhetorical functions these printed records came to serve as vehicles of aesthetic, cultural, and emotional significance.

The Fabrication of Leonardo da Vinci's Trattato della pittura (2 vols.) Claire Farago, Janis Bell, Carlo Vecce, 2018-01-29 This first complete English translation, including over 250 full-color images, is a longitudinal cultural history of how art came to be institutionalized in the history of western representational practices.

The Shapes of Knowledge from the Renaissance to the Enlightenment D.R. Kelley, R.H. Popkin, 2012-12-06 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 general 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 international) breadth with scholarly and technical depth.

Six Centuries of Painting Randall Davies, 2022-07-20 You will enjoy this collection of essays about beautiful and fantastic paintings by artists throughout history. Contents: Tuscan Schools, Venetian Schools, Spanish Schools, Flemish School, Dutch School, German Schools, French School, English School, cont.

The Bader Collection David Albert De Witt, 2014 For many decades the Agnes Etherington Art Centre has received European paintings from the Bader Collection from a wide range of periods and schools, from the German Renaissance to the Italian Rococo. This book features the centre's substantial group of over 50 remarkable paintings from European schools, notably Italy, Germany, France and England.

Titian, Tintoretto, Veronese Frederick Ilchman, Linda Borean, 2009 For nearly four decades in the sixteenth century, the careers of Renaissance Venice's three greatest painters - Titian, Tintoretto, and Veronese - overlapped, encouraging mutual influences and bitter rivalries that changed the course of art history. Venice was then among Europe's richest cities, and its plentiful commissions fostered an exceptionally fertile and innovative climate. In this environment, the three artists - brilliant, ambitious, and fiercely competitive - vied with each other for primacy, deploying the new combination of oil on canvas, with its unique expressive possibilities, and such new approaches as a personal and identifiable signature touch. They also pioneered the use of easel painting, a newly portable format that allowed for unprecedented fame in their lifetimes. With more than 160 stunning examples by the three masters and their contemporaries, Titian, Tintoretto, Veronese

elucidates the technical and aesthetic innovations that helped define the Venetian style--Characterized by loose technique. rich coloring, and often sensual subject matter - as well as the social, political, and economic context in which it flourished. Essays range from examinations of new approaches to studies of such crucial institutions as state commissions and the private patronage system. Most of all, by concentrating on the lives and careers of Venice's three greatest painters, the volume presents a vibrant human portrait - one brimming with intense competition, one-upmanship, humor, and passion.-- Jacket.

The Unmaking of Fascist Aesthetics Kriss Ravetto,2001 In works by filmmakers from Bertolucci to Spielberg, debauched images of nazi and fascist eroticism, symbols of violence and immorality, often bear an uncanny resemblance to the images and symbols once used by the fascists themselves to demarcate racial, sexual, and political others. This book exposes the madness inherent in such a course, which attests to the impossibility of disengaging visual and rhetorical constructions from political, ideological, and moral codes. Kriss Ravetto argues that contemporary discourses using such devices actually continue unacknowledged rhetorical, moral, and visual analogies of the past. Against postwar fictional and historical accounts of World War II in which generic images of evil characterize the nazi and the fascist, Ravetto sets the more complex approach of such filmmakers as Pier Paolo Pasolini, Liliana Cavani, and Lina Wertmuller. Her book asks us to think deeply about what it means to say that we have conquered fascism, when the aesthetics of fascism still describe and determine how we look at political figures and global events. Book jacket.

The Criminal Prosecution and Capital Punishment of Animals Edward Payson Evans,1906

The Venice Variations Sophia Psarra,2018-04-30 From the myth of Arcadia through to the twenty-first century, ideas about sustainability - how we imagine better urban environments - remain persistently relevant, and raise recurring questions. How do cities evolve as complex spaces nurturing both urban creativity and the fortuitous art of discovery, and by which mechanisms do they foster imagination and innovation? While past utopias were conceived in terms of an ideal geometry, contemporary exemplary models of urban design seek technological solutions of optimal organisation. The Venice Variations explores Venice as a prototypical city that may hold unique answers to the ancient narrative of utopia. Venice was not the result of a preconceived ideal but the pragmatic outcome of social and economic networks of communication. Its urban creativity, though, came to represent the quintessential combination of place and institutions of its time. Through a discussion of Venice and two other works owing their inspiration to this city - Italo Calvino's *Invisible Cities* and Le Corbusier's *Venice Hospital* - Sophia Psarra describes Venice as a system that starts to resemble a highly probabilistic 'algorithm', that is, a structure with a small number of rules capable of producing a large number of variations. The rapidly escalating processes of urban development around our big cities share many of the motivations for survival, shelter and trade that brought Venice into existence. Rather than seeing these places as problems to be solved, we need to understand how

urban complexity can evolve, as happened from its unprepossessing origins in the marshes of the Venetian lagoon to the 'model city' that endured a thousand years. This book frees Venice from stereotypical representations, revealing its generative capacity to inform potential other 'Venices' for the future.

Bernini Genevieve Warwick, 2012 While Baroque artist Gian Lorenzo Bernini (1598-1680) is celebrated as a sculptor, architect, and painter, it is less known that he also was a playwright, scenographer, actor, and director. The Baroque period saw the rise of opera and ballet, as well as increasingly elaborate scenographic technologies for court and religious theatre. Bernini drew from this lexicon of theatrical effects, deploying light, movement, and the porous boundary between fictive and physical space to forge a language of Baroque illusion for both his scenographies and his sculptural ensembles. *Bernini: Art as Theatre* investigates the different types of cultural space for the staging of his art, from court settings to public squares and church interiors. Drawing parallels between the visual and theatrical arts, and highlighting the dramatic amplification of religious art in the period, this provocative study provides a model that can be extended beyond Bernini to enable us to reconsider 17th-century visual culture as a whole.

Theatre and Metatheatre Elodie Paillard, Silvia Sueli Milanezi, 2021-11-22 The aim of this book is to explore the definition(s) of 'theatre' and 'metatheatre' that scholars use when studying the ancient Greek world. Although in modern languages their meaning is mostly straightforward, both concepts become problematical when applied to ancient reality. In fact, 'theatre' as well as 'metatheatre' are used in many different, sometimes even contradictory, ways by modern scholars. Through a series of papers examining questions related to ancient Greek theatre and dramatic performances of various genres the use of those two terms is problematized and put into question. Must ancient Greek theatre be reduced to what was performed in proper theatre-buildings? And is everything that was performed within such buildings to be considered as 'theatre'? How does the definition of what is considered as theatre evolve from one period to the other? As for 'metatheatre', the discussion revolves around the interaction between reality and fiction in dramatic pieces of all genres. The various definitions of 'metatheatre' are also explored and explicated by the papers gathered in this volume, as well as the question of the distinction between paratheatre (understood as paratragedy/comedy) and metatheatre. Readers will be encouraged by the diversity of approaches presented in this book to re-think their own understanding and use of 'theatre' and 'metatheatre' when examining ancient Greek reality.

The Cambridge History of Fifteenth-Century Music Anna Maria Busse Berger, Jesse Rodin, 2015-07-16 Through forty-five creative and concise essays by an international team of authors, this Cambridge History brings the fifteenth century to life for both specialists and general readers. Combining the best qualities of survey texts and scholarly literature, the book offers authoritative overviews of central composers, genres, and musical institutions as well as new and provocative reassessments of the work concept, the boundaries between improvisation and composition, the practice of listening,

humanism, musical borrowing, and other topics. Multidisciplinary studies of music and architecture, feasting, poetry, politics, liturgy, and religious devotion rub shoulders with studies of compositional techniques, musical notation, music manuscripts, and reception history. Generously illustrated with figures and examples, this volume paints a vibrant picture of musical life in a period characterized by extraordinary innovation and artistic achievement.

The J. Paul Getty Museum Journal The J. Paul Getty Museum, 1990-03-01 The J. Paul Getty Museum Journal 17 is a compendium of articles and notes pertaining to the Museum's permanent collections of antiquities, decorative arts, drawings, and photographs. This volume includes a supplement introduced by John Walsh with a fully illustrated checklist of the Getty's recent acquisitions. Volume 17 includes articles written by Elisabeth Doumeyrou, Gerhard Gruitrooy, Lee Hendrix, Clark Hulse, David Jaffé, Jean-Nérée Ronfort, and Belinda Rathbone.

The Vatican Collections Metropolitan Museum of Art (New York, N.Y.), Art Institute of Chicago, Fine Arts Museums of San Francisco, 1982 Nearly three hundred illustrations and a text reveal the entire range of the Vatican's artistic holdings, replete with priceless masterworks from all periods.

An Autobiography Lady Elizabeth Southerden Thompson Butler, 1923

The Aura in the Age of Digital Materiality. Rethinking Preservation in the Shadow of an Uncertain Future, 2020 This publication focuses on Factum Foundation's work to promote the use of high-resolution recording, digital restoration and creative re-materialisation while bringing into focus the changing attitudes towards owning, sharing, preserving and displaying cultural artefacts. It accompanies the exhibition 'La Riscoperta di un Capolavoro' at Palazzo Fava in Bologna, which has reunified the sixteen original panels that still exist from the Polittico Griffoni, a remarkable example of painting from the Bolognese Renaissance. The altarpiece stood in the Griffoni Chapel in the Church of San Petronio until it was broken up in 1725. The 16 tempera paintings by Francesco del Cossa and Ercole de' Roberti will be exhibited together with 16 facsimiles arranged in what is thought to be the original configuration of the altarpiece ? allowing it to be seen as its patrons and makers intended. The aim of the collection of thoughts and images in this book is to encourage reflection on the ways that digital technologies in virtual and physical form, are changing our approach to the preservation and conservation of the material evidence of the past. The 'Aura in the Age of Digital Materiality' brings together recent projects by Factum and a wonderfully diverse collection of essays, many written especially for this book, by collaborators and friends. Their widely different backgrounds and disciplines only illustrate the importance of this subject and the huge range of its relevance. Exhibition: Genus Bononiae. Musei nella città, Bologna, Italy (12.03.-28.06.2020).

Judaean-Christian Intellectual Culture in the Seventeenth Century A.P. Coudert, S. Hutton, R.H. Popkin, G.M. Weiner, 1999-06-30 MURIEL MCCARTHY This volume originated from a seminar organised by Richard H. Popkin in Marsh's Library on July 7-8, 1994. It was one of the most stimulating events held in the Library in recent years. Although we have

hosted many special seminars on such subjects as rare books, the Huguenots, and Irish church history, this was the first time that a seminar was held which was specifically related to the books in our own collection. It seems surprising that this type of seminar has never been held before although the reason is obvious. Since there is no printed catalogue of the Library scholars are not aware of its contents. In fact the collection of books by late seventeenth and early eighteenth century European authors on, for example, such subjects as biblical criticism, political and religious controversy, is one of the richest parts of the Library's collections. Some years ago we were informed that of the 25,000 books in Marsh's at least 5,000 English books or books printed in England were printed between 1640 and 1700.

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