

Pontormo And Rosso Fiorentino Diverging Paths Of Mannerism

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Pontormo And Rosso Fiorentino Diverging Paths Of Mannerism:

Pontormo and Rosso Fiorentino Carlo Falciani, Antonio Natali, 2014 In 1956 Palazzo Strozzi hosted the exhibition Pontormo and Early Florentine Mannerism in which Pontormo's work was displayed alongside that of Rosso Fiorentino, Beccafumi and other adepts of the new and unconventional trend in painting. Almost sixty years later Palazzo Strozzi has decided to hold an exhibition devoted to only two of that movement's leading lights, Pontormo and Rosso Fiorentino. In exploring the work of the two greatest Florentine exponents of what 20th century critics christened Mannerism, the exhibition and this accompanying volume aims to track the chronological development of the movement. The Philosophy of Mannerism Sjoerd van Tuinen, 2022-11-17 Sjoerd van Tuinen argues for the inseparability of matter and manner in the form of a group portrait of Leibniz, Bergson, Whitehead, Souriau, Simondon, Deleuze, Stengers and Agamben. Examining afresh the 16th century style of mannerism, this book synthesizes philosophy and aesthetics to demonstrate not only the contemporary relevance of artists such as Michelangelo or Arcimboldo but their broader significance as incorporating a form of modal thinking and perceiving. While looking at mannerism as a style that spurned the balance and proportion of earlier Renaissance models in favour of compositional instability and tension, this book also conceives of mannerism as a historically to investigate what it can tell us about continental modal metaphysics. Whereas analytical metaphysics privileges logical essence and asks whether something is possible, real, contingent or necessary, continental philosophy privileges existence and counts as many modes as there are ways of coming into being. In three main parts, van Tuinen first explores the ontological, aesthetic and ethical ramifications of this distinction. He then develops this through an extended study of Leibniz as a modal and indeed mannerist philosopher, before outlining in the final part a neo-mannerist aesthetics that incorporates diagrammatics, alchemy and contemporary technologies of speculative design. **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.

Pontormo and the Art of Devotion in Renaissance Italy Jessica A. Maratsos, 2021-09-09 Both lauded and criticized

for his pictorial eclecticism the Florentine artist Jacopo Carrucci known as Pontormo created some of the most visually striking religious images of the Renaissance These paintings which challenged prevailing illusionistic conventions mark a unique contribution into the complex relationship between artistic innovation and Christian traditions in the first half of the sixteenth century Pontormo's sacred works are generally interpreted as objects that reflect either pure aesthetic experimentation or personal and cultural anxiety Jessica Maratsos however argues that Pontormo employed stylistic change deliberately for novel devotional purposes As a painter he was interested in the various modes of expression and communication direct address tactile evocation affective incitement as deployed in a wide spectrum of devotional culture from sacri monti to Michelangelo's marble sculptures to evangelical lectures delivered at the Accademia Fiorentina Maratsos shows how Pontormo translated these modes in ways that prompt a critical rethinking of Renaissance devotional art

Andrea del Sarto: Splendor and Renewal in the Renaissance Altarpiece Steven J. Cody, 2020-08-25 Over the course of his career Andrea del Sarto 1486-1530 created altarpieces rich in theological complexity elegant in formal execution and dazzlingly brilliant in chromatic impact This book investigates the spiritual dimensions of those works focusing on six highly significant panels According to Steven J. Cody the beauty and splendor of Andrea's paintings speak to a profound engagement with Christian theories of spiritual renewal an engagement that only intensified as Andrea matured into one of the most admired artists of his time From this perspective Andrea del Sarto Splendor and Renewal in the Renaissance Altarpiece not only shines new light on a painter who has long deserved more scholarly attention it also offers up fresh insights regarding the Renaissance altarpiece itself

Mannerism, Spirituality and Cognition Lynette M. F. Bosch, 2020-01-23 This book employs a new approach to the art of sixteenth century Europe by incorporating rhetoric and theory to enable a reinterpretation of elements of Mannerism as being grounded in sixteenth century spirituality Lynette M. F. Bosch examines the conceptual vocabulary found in sixteenth century treatises on art from Giorgio Vasari to Federico Zuccari which analyses how language and spirituality complement the visual styles of Mannerism By exploring the way in which writers from Leone Ebreo to Gabriele Paleotti describe the interaction between art and spirituality Bosch establishes a religious base for the language of art in sixteenth century Europe The book will be of interest to scholars working in art history Renaissance studies religious studies and religious history

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

The Medici: Portraits and Politics 1512-1570 Keith Christiansen, Carlo Falciani, Andrea Bayer, Elizabeth Cropper, Davide Gasparotto, Sefy Hendler, Antonella Fenech Kroke, Tommaso Mozzati, Elizabeth Pilliod, Julia Siemon, Linda Wolk-Simon, 2021-04-19 Between 1512 and 1570 Florence underwent dramatic political transformations As citizens jockeyed for prominence portraits became an essential means not only of recording a likeness but also of conveying a sitter's character social position and cultural ambitions This fascinating book explores the ways that painters including Jacopo Pontormo Agnolo Bronzino and Francesco Salviati sculptors such as Benvenuto Cellini and artists in other media endowed their works with an erudite and self consciously stylish character that made Florentine portraiture distinctive The Medici family had ruled Florence without interruption between 1434 and 1494 Following their return to power in 1512 Cosimo I de' Medici who became the second Duke of Florence in 1537 demonstrated a particularly shrewd ability to wield culture as a political tool in order to transform Florence into a dynastic duchy and give Florentine art the central position it has held ever since Featuring more than ninety remarkable paintings sculptures works on paper and medals this volume is written by a team of leading international authors and presents a sweeping penetrating exploration of a crucial and vibrant period in Italian art

Art Patronage, Family, and Gender in Renaissance Florence Maria DePrano, 2018-02-22 This book examines a Renaissance Florentine family's art patronage even for women inspired by literature music love loss and religion

A Companion to Cosimo I de' Medici Alessio Assonitis, Henk Th. van Veen, 2021-11-01 Mining the rich documentary sources housed in Tuscan archives and taking advantage of the breadth and depth of scholarship produced in recent years the seventeen essays in this Companion to Cosimo I de' Medici provide a fresh and systematic overview of the life and career of the first Grand Duke of Tuscany with special emphasis on Cosimo I's education and intellectual interests cultural policies political vision institutional reforms diplomatic relations religious beliefs military entrepreneurship and dynastic concerns Contributors Maurizio Arfaioli Alessio Assonitis Nicholas Scott Baker Sheila Barker Stefano Calonaci Brendan Dooley Daniele Edigati Sheila Ffolliott Catherine Fletcher Andrea G. Ildy Fernando Loffredo Piergabriele Mancuso Jessica Maratsos Carmen Menchini Oscar Schiavone Marcello Simonetta and Henk Th. van Veen

Venus and the Arts of Love in Renaissance Florence Rebekah Compton, 2021-03-11 In this volume Rebekah Compton offers the first survey of Venus in the art culture and governance of Florence from 1300 to 1600 Organized chronologically each of the six chapters investigates one of the goddess's alluring attributes her golden splendor rosy hued complexion enchanting fashions green gardens erotic anatomy and gifts from the sea By examining these attributes in the context of the visual arts Compton uncovers an array of materials and techniques employed by artists patrons rulers and lovers to manifest Venusian virtues Her book explores technical art history in the context of love's protean iconography showing how different discourses and disciplines can interact in the creation and

reception of art Venus and the Arts of Love in Renaissance Florence offers new insights on sight seduction and desire as well as concepts of gender sexuality and viewership from both male and female perspectives in the early modern era Strokes of Genius Jean Goldman,Nicolas Schwed,Art Institute of Chicago,2014-01-01 Strokes of Genius Italian Drawings from the Goldman Collection was published in conjunction with an exhibition of the same title organized by and presented at the Art Institute of Chicago from November 1 2014 to February 1 2015 *The ^ABlack Prince of Florence* Catherine Fletcher,2016-08-01 The riveting tale of Alessandro de Medici s unexpected rise and spectacular fall which unravels centuries old mysteries exposes forgeries and brings to life the epic personalities of the Medicis Borgias and others as they waged sordid campaigns to rise to the top **Miraculous Encounters** Bruce Edelstein,Davide Gasparotto,2018 Jacopo Carucci known as Pontormo 1494 1557 was the leading painter in mid sixteenth century Florence and one of the most original and extraordinary Mannerist artists His extremely personal style was much influenced by Michelangelo though he also drew from northern art especially the work of Albrecht Dürer This catalogue brings together a small but important group of preparatory drawings and finished paintings that center on Pontormo s great masterpiece The Visitation one of the most moving and mesmerizing works by the artist The Visitation represents the intense moment of encounter between the Virgin Mary and her cousin Elizabeth who reveal to each other that both are pregnant The painting is presented for the first time along with its highly finished preparatory drawing which is squared for transfer to the larger surface of the panel The combination of rigorous research and gorgeous reproductions reveals the painter s creative process as never before Other acclaimed paintings including Portrait of a Halberdier and Portrait of Carlo Neroni will also be shown alongside their preparatory drawings Readers will encounter Pontormo both as a religious painter and a painter of portraits in this original and nuanced account of the celebrated artist **Unfinished** Kelly Baum,Andrea Bayer,Sheena Wagstaff,2016-03-01 This groundbreaking book explores the evolving concept of unfinishedness as essential to understanding art movements from the Renaissance to the present day Unfinished features more than 200 works created in a variety of media by artists ranging from Leonardo Titian Rembrandt Turner and C zanne to Picasso Warhol Twombly Freud Richter and Nauman What unites these works across centuries and media is that each one displays some aspect of being unfinished Essays and case studies by major contemporary scholars address this key concept from the perspective of both the creator and the viewer probing the impact that this long artistic trajectory which can be traced back to the first century has had on modern and contemporary art The book investigates the degrees to which instances of incompleteness were accidental or intentional experimental or conceptual Also included are illuminating interviews with contemporary artists including Tuymans Celmins and Marden and parallel considerations of the unfinished in literature and film The result is a multidisciplinary approach and thought provoking analysis that provide valuable insight into the making meaning and critical reception of the unfinished in art

Polidoro da Caravaggio David Franklin,2018-05-08 Polidoro da Caravaggio c 1500 1543 one of Raphael s most

influential and distinctive followers has not been well treated by time His significant early frescoes which graced exterior palace facades in Rome have perished almost without exception A rare few are preserved but most are known only in copies Consequently the originality of Polidoro's public work has been little explored despite his once famous reputation and the association of his name with Raphael and Michelangelo His move to Sicily later in life a region with few surviving primary sources further complicates the study of his work Extant pieces by the artist from this period are unusually severe in content and technique and their attribution has often been controversial In this first account in English Polidoro's radical Sicilian paintings are considered through the lens of the religious life of the era and in relation to his early secular work This much needed investigation establishes Polidoro's proper place in the canon of art history

The Renaissance of Etching Catherine Jenkins, Nadine M. Orenstein, Freyda Spira, Peter Fuhring, Donald J. La Rocca, Anne Varick Lauder, Christof Metzger, Femke Speelberg, Ad Stijnman, Pierre Terjanian, Julia Zaunbauer, 2019-10-21 The Renaissance of Etching is a groundbreaking study of the origins of the etched print Initially used as a method for decorating armor etching was reimagined as a printmaking technique at the end of the fifteenth century in Germany and spread rapidly across Europe Unlike engraving and woodcut which required great skill and years of training the comparative ease of etching allowed a wide variety of artists to exploit the expanding market for prints The early pioneers of the medium include some of the greatest artists of the Renaissance such as Albrecht Dürer, Parmigianino and Pieter Bruegel the Elder who paved the way for future printmakers like Rembrandt, Goya and many others in their wake Remarkably contemporary artists still use etching in much the same way as their predecessors did five hundred years ago Richly illustrated and including a wealth of new information The Renaissance of Etching explores how artists in Germany, the Netherlands, Italy and France developed the new medium of etching and how it became one of the most versatile and enduring forms of printmaking

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Kunst und Fremderfahrung Werner Fitzner, 2016-09-15 Mit Kunst gehen oft spezifische Fremdheitserfahrungen einher Nach einer verbreiteten Auffassung entstehe und wirke Kunst etwa durch Verfremdungen von Hergebrachtem, manche progressive Kunst führe zu Affekten des Befremdens Allerdings wurden die vielfältigen Verknüpfungen von Kunst und Fremdheit bislang kaum eingehender untersucht Die kunstphilosophischen und wissenschaftlichen Aufsätze thematisieren die eigentlichen Zusammenhänge von Kunst und Fremderfahrung vornehmlich aber nicht ausschließlich mit Bezug zur bildenden Kunst und rufen dazu auf den Themenkomplex neu zu verhandeln

la rivista di engramma 2015 130-131 Engramma, 2020 Raccolta dei numeri di La Rivista di Engramma www.engramma.it 130 131 8 dell'anno 2015 Raccolta della rivista di engramma del Centro studi classico Iuav laboratorio di ricerche costituito da studiosi di diversa formazione e da giovani ricercatori coordinato da Monica Centanni Al centro delle ricerche della rivista la tradizione classica nella cultura occidentale persistenze riprese nuove interpretazioni di forme, temi e motivi dell'arte, dell'architettura e della letteratura antica, nellet medievale, rinascimentale, moderna e contemporanea

Faith, Politics and the Arts Christina Strunck, 2019

This volume brings together essays based on a conference that took place in 2016 at the Herzog August Bibliothek in Wolfenbüttel. The purpose of the event was to explore the role of the arts within confessional transfer and negotiation processes. While many aspects of cultural transfer in the field of secular representation within Europe are already well studied, the exchange of architectural forms and images between different confessions as well as the political contexts and motivations for these exchanges remains little understood. For this reason, the following questions are central to this volume: Which aspects of art and architecture were transferred from one confession to another and how were they modified? What theological or political intentions motivated processes of reception and adaptation? How did the arts help to interpret the relationship between politics and religion and how did they as part of a linguistic and visual discourse model the relationship between spiritual and temporal powers? And to what extent was religious tolerance thereby encouraged or undermined?

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