



Pittura Del Due E Trecento Nel Museo Di Pisa

Miklós Boskovits



Pittura Del Due E Trecento Nel Museo Di Pisa:

A Critical and Historical Corpus of Florentine Painting Richard Offner, Klara Steinweg, 1984 **The Fourteenth Century** Miklós Boskovits, 1984 **The Fourteenth Century** Richard Offner, 1989 Section 3 Vol 3 **Benozzo Gozzoli** Diane Cole Ahl, Benozzo Gozzoli, Benozzo (di Lese), 1996-01-01 Providing a reassessment of Benozzo Gozzoli one of the most esteemed and prolific artists of the Renaissance this work focuses on the social and cultural context within which he worked The book provides stylistic and technical discussions of each of his major works **The Grove Encyclopedia of Medieval Art and Architecture** Colum Hourihane, 2012 This volume offers unparalleled coverage of all aspects of art and architecture from medieval Western Europe from the 6th century to the early 16th century Drawing upon the expansive scholarship in the celebrated Grove Dictionary of Art and adding hundreds of new entries it offers students researchers and the general public a reliable up to date and convenient resource covering this field of major importance in the development of Western history and international art and architecture *Creative Women in Medieval and Early Modern Italy* E. Ann Matter, John Coakley, 2016-11-11 This book is a volume in the Penn Press Anniversary Collection To mark its 125th anniversary in 2015 the University of Pennsylvania Press rereleased more than 1 100 titles from Penn Press s distinguished backlist from 1899 1999 that had fallen out of print Spanning an entire century the Anniversary Collection offers peer reviewed scholarship in a wide range of subject areas Millard Meiss, American Art History, and Conservation Jennifer Cooke, 2020-09-28 A member of the art history generation from the golden age of the 1920s and 1930s Millard Meiss 1904 1975 developed a new and multifaceted methodological approach This book lays the foundation for a reassessment of this key figure in post war American and international art history The book analyses his work alongside that of contemporary art historians considering both those who influenced him and those who were receptive to his research Jennifer Cooke uses extensive archival material to give Meiss the critical consideration that his extensive and important art historical restoration and conservation work deserves This book will be of interest to scholars in art history historiography and heritage management and conservation

Dominican Women and Renaissance Art Ann Roberts, 2016-12-05 Starting from an inventory and other documents Ann Roberts has identified some 30 works of art that originated from the convent of San Domenico of Pisa She here examines those objects commissioned for and made by the nuns during the fifteenth century some of the objects included have never before been published One of her goals in this study is to bring into the discussion of Renaissance art a body of images that have been previously overlooked because they come from a non Florentine context and because they do not fit modern notions of the development of Renaissance style She also analyzes the function of the images social as well as religious within the context of a female Dominican convent Finally she offers descriptions of and documentation for the process of patronage as it was practiced by cloistered women and the making of art in such enclosures The author presents a catalogue of works which gives basic data and bibliography for the objects described in the text Roberts offers other valuable resources in the

appendices including unpublished C19th inventories of the objects in the convent at various moments documents regarding the commission of works of art for the convent letters written by the nuns a list of the Prioresses of San Domenico lists of nuns at different points in the fifteenth and early sixteenth century and a list of the relics owned by the convent in the sixteenth century Roberts firmly grounds her interpretation in the values of the Order to which the nuns belonged and in the political and social concerns of their city

Piero Della Francesca Marilyn Aronberg Lavin, 1990-06-22 Lavin's study of the Piero della Francesca Flagellation at Urbino as befits this exquisite masterpiece is a model of lucid and precise exposition as well as being an exciting exercise of scholarship Informed with the intellectual rigour of Scholastic exegesis it deserves to be placed with the classic readings of fifteenth and sixteenth century works by Erwin Panofsky and Edgar Wind Spectator Lavin leaves the picture more wondrous than before a simultaneous triumph of the theological and biographical as well as pictorial imagination Rackstraw Downes New York Times Book Review

Millard Meiss. Tra connoisseurship, iconologia e Kulturgeschichte Jennifer Cook, 2016-02-11 Membro di quella prima generazione formatasi nell'età dell'oro della storia dell'arte americana tra gli anni Venti e Trenta Millard Meiss 1904-1975 elaborò un originale e multiforme approccio metodologico Da un lato la scienza del conoscitore del primo maestro Richard Offner trovò applicazione nei saggi sul Trecento toscano da Francesco Traini al Camposanto di Pisa alle contese tra Duccio e Cimabue alla questione assai delicata Dall'altro lo studio dei rapporti tra Italia e Fiandra e il loro incrocio nella miniatura francese fu invece stimolato dall'incontro con Panofsky insieme a una riformulazione del proprio metodo ora orientato all'indagine del significato dell'opera Un percorso che condusse Meiss ad approfondire le influenze del clima filosofico religioso sulla produzione artistica nel celebre Pittura a Firenze e Siena dopo la Morte Nera la cui problematica ricezione tra culture anglosassone e italiana offre lo spunto per una discussione sulla storia sociale dell'arte A ciò si aggiunse una sensibilità per lo studio delle tecniche artistiche e i problemi di restauro tradotta nel diretto impegno di Meiss nei comitati per il recupero delle opere danneggiate dalla guerra ACRIM e nuovamente a soccorso del patrimonio fiorentino e veneziano dopo l'alluvione del 1966 CRIA Alcuni elementi utili per una riflessione sulla fortuna critica dello studioso infine emergono dalla ricostruzione dei suoi rapporti con gli storici dell'arte italiani nel quadro dell'altrettanto difficile affermazione dell'iconologia in Italia

Storia dell'arte italiana Pietro Toesca, 1927

Art, Politics and Civic Religion in Central Italy, 1261-1352 Beth Williamson, 2017-09-29 This title was first published in 2000 Introduced by Joanna Cannon this volume of essays by postgraduate students at the Courtauld Institute University of London explores some of the ways in which art was used to express to celebrate and to promote the political and religious aims and aspirations of those in power in the city states of central Italy in the thirteenth and fourteenth centuries The contributions focus on four centres Siena Arezzo Pisa and Orvieto and range over a number of media fresco panel painting sculpture metalwork and translucent enamel Employing a variety of methods and approaches these stimulating essays offer a fresh look at some of the key artistic projects of the period The dates cited in the title 1261 and 1352 refer to two well known

works Coppo di Marcovaldo s Madonna del Bordone and the Guidoriccio Fresco in the Palazzo Pubblico of Siena here newly assigned to this date By concentrating on individual cases such as these the essays provide rewardingly sustained consideration at the same time raising crucial issues concerning the role of art in the public life of the period These generously illustrated studies introduce new material and advance new arguments and are all based on original research Clear and lively presentation ensures that they are also accessible to students and scholars from other disciplines Art Politics and Civic Religion in Central Italy 1261 1352 is the first volume in the new series Courtauld Institute Research Papers The series makes available original recently researched material on western art history from classical antiquity to the present day

Storia dell'arte italiana. [Vol.11, pt.3 is a facs. repr. With] Index, by J.D. Sisson Adolfo Venturi,1911 *L'Arte* ,1915

Filippino Lippi Paula Nuttall,Geoffrey Nuttall,Michael Kwakkelstein,2020-07-20 Filippino Lippi 1457 1504 although one of the most original and gifted artists of the Florentine renaissance has attracted less scholarly attention than his father Fra Filippo Lippi or his master Botticelli and very little has been published on him in English This book authored by leading Renaissance art historians covers diverse aspects of Filippino Lippi s art his role in Botticelli s workshop his Lucchese patrons his responses to Netherlandish painting portraits space and temporality the restoration of the Strozzi Chapel in Santa Maria Novella his immediate artistic legacy and finally his nineteenth century critical reception The fourteen chapters in this volume were originally presented at the international conference Filippino Lippi Beauty Invention and Intelligence held at the Dutch University Institute NIKI in Florence in 2017 See inside the book *Bulletin* Art Association of Indianapolis, Indiana,1967 **Annuario della R. Università di Pisa per l'anno accademico ...** ,1929 Corso elementare di storia dell'arte Carotti (Giulio),1913 *Corso elementare di storia dell' arte* Giulio Carotti,1913 **Restauri e musei** Francesca Giusti,2023-10-13 Sui lungarni di Pisa s incrociano gli sguardi dei viaggiatori del Grand Tour sullo sfondo del processo ottocentesco di trasformazione delle rive e degli edifici che vi si affacciano contribuendo a definirne la vocazione culturale Il momento di svolta che innesca nuove dinamiche funzionali coincide col secondo dopoguerra e inizia dalla conversione dell ex convento di San Matteo in museo nazionale su progetto di Piero Sanpaolesi L intervento s inquadra nel contesto del dibattito internazionale sulla cultura e la prassi museografica offrendo importanti argomenti di riflessione sul rapporto tra restauro e musealizzazione tra musei citt e recupero delle rive fluviali Con la teoria dei musei in continuit diacronica e contiguit di percorso Palazzo Reale Palazzo Lanfranchi Palazzo Blu delle Navi di Pisa e della scienza prende corpo il concetto di sistema come insieme di pi musei tra loro diversi ma uniti dal legame col territorio che li accoglie rappresentato dall Arno che attraversa la citt e la sua storia

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