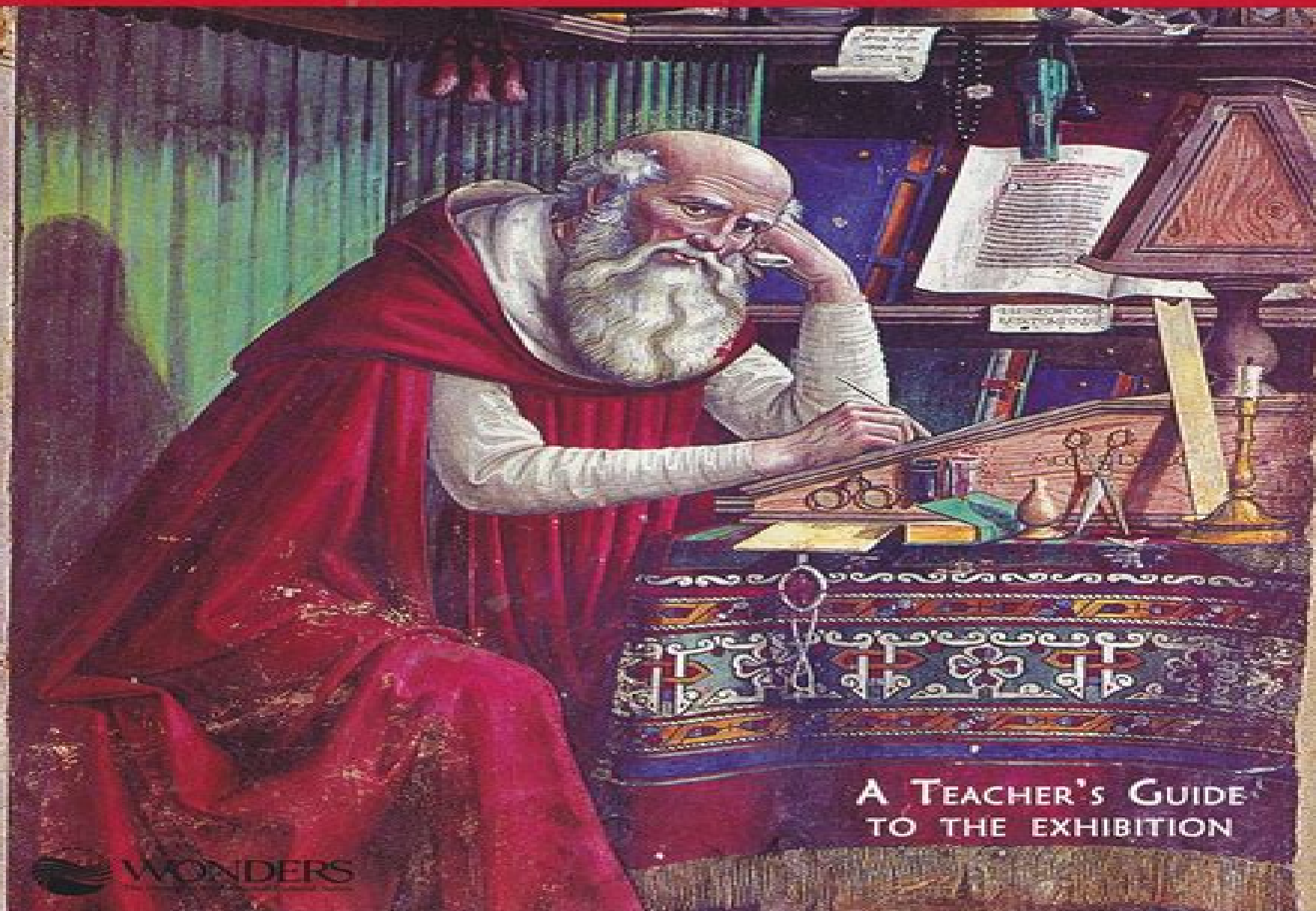


Masters of Florence

Glory & Genius at the Court of the Medici



A TEACHER'S GUIDE
TO THE EXHIBITION

Masters Of Florence Glory And Genius At The Court Of The Medici

Clarice Innocenti



Masters Of Florence Glory And Genius At The Court Of The Medici:

Art of the Royal Court Wolfram Koeppe, Anna Maria Giusti, Cristina Acidini Luchinat, Metropolitan Museum of Art (New York, N.Y.), 2008 In the royal and princely courts of Europe artworks made of multicolored semiprecious stones were passionately coveted objects Known as pietre dure or hardstones this type of artistic expression includes paintings in stone which were composed of intricately cut separate pieces that were made into magnificent tabetops cabinets and wall decorations Other works included vessels and ornaments carved with virtuosic skill from a single piece of rare and brilliant lapis lazuli chalcedony jasper or similarly prized substance exquisite objects such as boxes clocks and jewelry and portraits of nobles sculpted in variously colored stones Derived from ancient Roman decorative stonework the art of pietre dure was developed in Renaissance Florence where the manufacture of such objects was enthusiastically sponsored by Medici princes Ideally suited for ostentatious display the works sent an unmistakable message of wealth and political might that was understood in centers of power everywhere From Italy the medium spread across Europe to Prague Madrid Naples Paris and later Saint Petersburg Precious and fragile pietre dure objects are rarely brought together in large numbers This richly illustrated catalogue contains more than 150 masterworks from across Europe dating from five centuries including almost every artistic use of semiprecious stone during this time as well as some of the finest examples of the medium Eight essays by European and American experts discuss the individualized development of pietre dure in every European region the latest developments in scholarship the interrelationships between art and dynastic politics and between cultures and a variety of techniques used to produce these luxurious masterworks Metropolitan Museum of Art website *Voice, Slavery, and Race in Seventeenth-Century Florence* Emily Wilbourne, 2023 *Voice Slavery and Race in Seventeenth Century Florence* argues for the power of sound particularly musical and vocal sounds to systems of racial and ethnic difference Foregrounding newly discovered archival sources Emily Wilbourne documents the significant presence of foreign and racially marked individuals in Medici Florence many of whom were living under conditions of slavery or unfree labor This book considers how the musical and verbal sounds of these individuals were recruited to represent or communicate access to subjectivity agency and voice

Federal Register , 2004 *Praying to Portraits* Adam Jasienski, 2025-01-14 In *Praying to Portraits* art historian Adam Jasienski examines the history meaning and cultural significance of a crucial image type in the early modern Hispanic world the sacred portrait Across early modern Spain and Latin America people prayed to portraits They prayed to true effigies of saints to simple portraits that were repainted as devotional objects and even to images of living sitters depicted as holy figures Jasienski places these difficult to classify image types within their historical context He shows that rather than being harbingers of secular modernity and autonomous selfhood portraits were privileged sites for mediating an individual's relationship to the divine Using Inquisition records hagiographies art theoretical treatises poems and plays Jasienski convincingly demonstrates that portraiture was at the very center of broader debates about the status of images in Spain and

its colonies Highly original and persuasive *Praying to Portraits* profoundly revises our understanding of early modern portraiture It will intrigue art historians across geographical boundaries and it will also find an audience among scholars of architecture history and religion in the early modern Hispanic world

Official Gazette of the United States Patent and Trademark Office, 2005 Museum Frictions Ivan Karp, Corinne A. Kratz, Lynn Szwaja, Tomas Ybarra-Frausto, 2006-12-07

Museum Frictions is the third volume in a bestselling series on culture society and museums The first two volumes in the series *Exhibiting Cultures* and *Museums and Communities* have become defining books for those interested in the politics of museum display and heritage sites Another classic in the making *Museum Frictions* is a lavishly illustrated examination of the significant and varied effects of the increasingly globalized world on contemporary museum heritage and exhibition practice The contributors scholars artists and curators present case studies drawn from Africa Australia North and South America Europe and Asia Together they offer a multifaceted analysis of the complex roles that national and community museums museums of art and history monuments heritage sites and theme parks play in creating public cultures Whether contrasting the transformation of Africa's oldest museum the South Africa Museum with one of its newest the Lwandle Migrant Labor Museum offering an interpretation of the audio guide at the Guggenheim Bilbao reflecting on the relative paucity of art museums in Peru and Cambodia considering representations of slavery in the United States and Ghana or meditating on the ramifications of an exhibition of Australian aboriginal art at the Asia Society in New York City the contributors highlight the frictions contradictions and collaborations emerging in museums and heritage sites around the world The volume opens with an extensive introductory essay by Ivan Karp and Corinne A Kratz leading scholars in museum and heritage studies Contributors Tony Bennett David Bunn Gustavo Buntinx Cuauht moc Camarena Andrea Fraser Martin Hall Ivan Karp Barbara Kirshenblatt Gimblett Corinne A Kratz Christine Mullen Kreamer Joseph Masco Teresa Morales Howard Morphy Ingrid Muan Fred Myers Ciraj Rassool Vicente Razo Fath Davis Ruffins Lynn Szwaja Krista A Thompson Leslie Witz Tom s Ybarra Frausto

The Museo Degli Argenti Marilena Mosco, Ornella Casazza, 2004 *Muse*, 2002 European Sculpture, 1400-1900, in the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.), Ian Wardropper, 2011 This beautiful book features masterpieces of sculpture in the collection of the Metropolitan Museum dating from the Renaissance through the nineteenth century Celebrated works by the great European sculptors including Luca and Andrea della Robbia Juan Mart nez Monta s Gianlorenzo Bernini Jean Antoine Houdon Bertel Thorvaldsen Antoine Louis Barye Jean Baptiste Carpeaux Edgar Degas and Auguste Rodin are joined by striking new additions to the collection notably Franz Xaver Messerschmidt's remarkable bust of a troubled and introspective man The ninety two selected examples are diverse in media marble bronze wood terracotta and ivory and size ranging from a tiny oil lamp fantastically conceived and decorated by the Renaissance bronze sculptor Riccio to Antonio Canova's eight foot high *Perseus with the Head of Medusa* executed in the heroic Neoclassical style Incorporating information from the latest scholarly research and recent conservation studies sculpture

specialist Ian Wardropper discusses the history and significance of the highlighted works each of which is reproduced with glorious new photography **Federal Register Index** , Piero Di Cosimo Dennis Geronimus,2006-01-01 Inverting rules with obvious relish Florentine artist Piero di Cosimo 1462 1522 is known today as he was in his own time for his highly personal visual language one capable of generating images of the most mesmerizing oddity In this book Dennis Geronimus overcomes the scarcity of information about the artist s life and works only one of the nearly sixty known works by Piero is actually signed and dated and pieces together from extensive archival research the most complete and accurate account of Piero s life and career ever written Unfettered imagination was the sign under which Piero exercised his pictorial invention and yet the complicated artist was also a product of his culture The book fills gaps in the artist s biography and provides intensive analysis of Piero s protean imagery discusses his various patrons and commissions and lists his extant lost and uncertainly attributed works **Desiderio Da Settignano** Musée du Louvre,Museo nazionale del Bargello (Florence, Italy),National Gallery of Art (U.S.),2007 **Showcase** ,2005 *Home & Away in Kentucky* ,2004 **Galileo** Paolo Galluzzi,2009 Since the dawn of time man has been fascinated by the night sky and the heavenly bodies that inhabit it In 1609 Galileo Galilei created an instrument that would change the way the world looked at the heavens forever the telescope Galileo Images of the Universe is a magnificently illustrated volume that takes readers on a journey via the works of artists great and small known and unknown from the mystical and poetic visions of the heavens held in Egypt and Mesopotamia through the Greek cosmogonies and the planetary architecture of Ptolemy to the heliocentric theories of Copernicus that inspired the likes of Galileo Kepler and Newton to create the modern concept of the universe *Women in Power* Clarice Innocenti,2008 *Classica Et Beneventana* Frank T. Coulson,Anna A. Grotans,2008 The Festschrift volume *Classica et Beneventana* presented to Virginia Brown on the occasion of her 65th birthday brings together twenty one insightful new essays by leading scholars devoted to the fields of classical reception and Latin palaeography The authors investigate a wide range of topics such as the development and application of the Beneventan script comparative codicology uses of early liturgical manuscripts medieval artes and biblical texts and their readers and the reception and dissemination of classical texts during the Italian Renaissance Since 1970 Virginia Brown has been a Senior Research Fellow at the Pontifical Institute of Mediaeval Studies She is recognized as one of the world s leading authorities in classical reception and Latin palaeography Her numerous publications on the Beneventan script have dramatically altered our knowledge of the dissemination of this southern Italian book hand from 800 to 1600 Her editorial work for the *Catalogus translationum et commentariorum* as a member of the Editorial Board and since 1985 as Editor in Chief has resulted in several learned volumes tracing the fortuna and study of classical authors from antiquity to the year 1600 As editor of *Mediaeval Studies* from 1974 to 1988 she single handedly produced tomes noted for their scholarly rigor and acumen This collection of essays serves as a fitting tribute to a scholar who via her scholarly research and editorial work has done so much to advance the fields of palaeography codicology

and the history of classical scholarship Maria de' Medici (1573-1642) Museo degli argenti (Florence, Italy), 2005 **Le**
gemme dei Medici al Museo degli argenti Riccardo Gennaioli, 2007 **House Beautiful** , 2004

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