



THE RENOVATION OF
PAINTINGS IN TUSCANY
1250-1500

CATHLEEN HOOVER

Renovation Of Paintings In Tuscany 1250 15

Anabel Thomas



Renovation Of Paintings In Tuscany 1250 15:

Paintings and the Past Ivan Gaskell, 2019-05-13 This book is an exploration of how art specifically paintings in the European manner can be mobilized to make knowledge claims about the past No type of human made tangible thing makes more complex and bewildering demands in this respect than paintings Ivan Gaskell argues that the search for pictorial meaning in paintings yields limited results and should be replaced by attempts to define the point of such things which is cumulative and ever subject to change He shows that while it is not possible to define what art is other than being an open kind it is possible to define what a painting is as a species of drawing regardless of whether that painting is an artwork or not at any given time The book demonstrates that things can be artworks on some occasions but not necessarily on others though it is easier for a thing to acquire artwork status than to lose it That is the movement of a thing into and out of the artworld is not symmetrical All such considerations are properly matters not of ontology what is and what is not an artwork but of use that is how a thing might or might not function as an artwork under any given circumstances These considerations necessarily affect the approach to paintings that at any given time might be able to function as an artwork or might not be able to function as such Only by taking these factors into account can anyone make viable knowledge about the past This lively discussion ranges over innumerable examples of paintings from Rembrandt to Rothko as well as plenty of far less familiar material from contemporary Catholic devotional works to the Chinese avant garde Its aim is to enhance philosophical acuity in respect of the analysis of paintings and to increase their amenability to philosophically satisfying historical use *Paintings and the Past* is a must read for all advanced students and scholars concerned with philosophy of art aesthetics historical method and art history

Re-framing the Italian Renaissance at the National Gallery, 1824 - 2014 Harriet O'Neill (1980 - 2023), 2025-04-07 This pioneering study examines how Italian Renaissance painting has been physically and conceptually framed and re framed at the National Gallery London from its foundation in 1824 to the present day Harriet O'Neill's research focuses primarily on historic historicising and Neo Renaissance picture frames while considering the changing appearance of the physical gallery spaces as a wider conceptual frame Through six chapters the author identifies the varied roles frames and framing have played in mediating the entry of Italian Renaissance panels into the museum environment Chapter 1 situates the research within broader theoretical frameworks bringing together literature on frames with conceptualisations of museums decorative arts and museological constructions of the Renaissance Chapters 2 and 3 examine the motivations for re framing Renaissance panels under the Gallery's first Director Sir Charles Eastlake and his Keeper Ralph Nicholson Wornum exploring the connection between Neo Renaissance frames and visitor experience alongside art historical practice Chapter 4 analyses frames modelled on the portal ornament of the Venetian church of San Giobbe commissioned under the Gallery's third Director Sir Frederic Burton comparing them with the widely deployed Watts frames Chapter 5 discusses the collection and adaptation of antique frames contextualising this within international

museological approaches pioneered in Berlin Chapter 6 charts the recent re framing of Italian Renaissance art at the National Gallery particularly in the Sainsbury Wing considering the types of narratives communicated to visitors through framing decisions This study reveals how re framing has transformed dislocated panels into both art historical specimens and works for aesthetic pleasure while engaging with the establishment of the Renaissance artistic canon and making controversial works more acceptable to English taste

Editors Note Following Harriet O Neill s untimely passing in 2023 we sought to honour her scholarly legacy by making her doctoral research publicly available Completed at the National Gallery and University College London in 2015 Harriet s thesis represents significant original scholarship that she had hoped to publish While we cannot know how she might have revised her work for formal publication we felt it vital to share her valuable contribution with the wider academic community To ensure the broadest possible reach without commercial constraints the book is published on Zenodo with a unique DOI and distributed worldwide through platforms such as Google Books and Internet Archive under a Creative Commons Attribution NonCommercial ShareAlike 4 0 International License

Editorial Contributions As editors we have enhanced the original manuscript while preserving the integrity of Harriet s work and ideas Standardised the text redesigned the appendices restructured the bibliography and compiled a detailed new index Integrated over 150 illustrations originally presented in a separate volume into the main text at appropriate points Sourced high resolution images without fees thanks to the generosity of various institutions with approximately two thirds provided by the National Gallery itself This publication represents a collective effort from colleagues and friends particularly from the National Gallery s Learning and National Programmes Department who contributed their expertise through Editorial Team Proofreading Fiona Alderton Carlo Corsato Anne Fay Ed Dickenson Josepha Sanna Catherine Heath George Fountain Joseph Kendra Georgios Markou Bibliography Endnotes Carlo Corsato Chloe Cooke Charlotte Dodson Coco Lloyd Demitra Procopiou Caroline Miller Caroline Smith Katy Tarbard National Gallery Archival References Zara Moran Index Carlo Corsato Peter Humfrey Josie Wood Manuscript Review Susanna Avery Quash Alison Wright Carlo Corsato Design Typesetting Photo Editing Paolo Pirroni Carlo Corsato Captions Carlo Corsato Susanna Avery Quash Joanna Conybeare Isabella Kocum Anna Murray National Gallery Image Permissions Denise King Rachael Fenton Robin Vickers Claudia Thwaites This book stands as a lasting tribute to Harriet s exceptional scholarship and ensures her significant contribution to Renaissance studies endures

Carlo Corsato Susanna Avery Quash Access and Citation If you use this research in your work please cite it as Harriet O Neill Re framing the Italian Renaissance at the National Gallery 1824 2014 eds Carlo Corsato and Susanna Avery Quash Independent Publishing Network London 2025 Full version free <https://doi.org/10.5281/zenodo.13383617> Share this publication We encourage you to share this open access resource with colleagues students and anyone interested in Renaissance studies museum practices or art history

The Spirit of Secular Art Robert Nelson, 2007 THE SPIRIT OF SECULAR ART explains the spiritual prestige of art Various theorists have discussed how art has an aura or indefinable

magic This book explains how when and why it gained its spiritual properties The idea that all art is somehow spiritual even though not religious is often assumed this book while narrating the historical trajectory of art in the most accessible language reveals how the mysteries of religious practice are abstracted and saved through all stages of secularisation in European culture THE SPIRIT OF SECULAR ART presents a coherent theory defining the sacred basis of Western aesthetics It evocatively describes the afterlife of the holy from Ancient Greece to the present and outlines how the mysterious institution of art can be explained in material terms Unlike other books in the genre THE SPIRIT OF SECULAR ART radically deconstructs traditional art history in terms of prestige and the value of the non material The book functions as an alternative critical history of art integrated with the histories of literature and belief a philosophical essay on the fundamental values of art and religion and a critique of the spiritual conceits of contemporary aesthetics and art appreciation

Garrisoning the Borderlands of Medieval Siena Anabel Thomas,2016-12-05 Through a close study of local demographics and topographies this study considers patterns of piety charity and patronage and by extension the development of art and architecture in Siena s southern contado during the thirteenth and fourteenth centuries Garrisoning the Borderlands of Medieval Siena describes Sant Angelo in Colle as a designated castello di frontiera under the Sienese Government of the Nine 1287 1355 against the background of Siena s military and economic buoyancy during the early fourteenth century At the same time mining thoroughly the Tax Record of 1320 and the Boundary Registration of 1318 and presenting a large number of individual records that have not been published before including wills tenancy agreements land exchange and sharecropping contracts the author constructs a portrait of the people buildings and surrounding countryside of Sant Angelo in Colle Finally adopting the methodological approach of first considering patterns of ownership of land and property in the context of identifying potential patrons of art the study considers patterns of piety and charity established in the early fourteenth century village and the extent to which these affected the development of the urban fabric and the embellishment of key buildings in medieval Sant Angelo in Colle

The Delight of Art David Cast,2009 A study based on the text the Lives of the Artists by Giorgio Vasari Discusses how the visual arts in the Renaissance were an occasion for delight or pleasure Argues that such an attention was encouraged by certain social and intellectual practices Provided by publisher

The Living Icon in Byzantium and Italy Paroma Chatterjee,2014-03-17 Explores the development and diffusion of the vita image which emerged in Byzantium in the twelfth century and spread to Italy and beyond

Iconotropy and Cult Images from the Ancient to Modern World Jorge Tomás García,Sandra Sáenz-López Pérez,2022-04-06 The book examines the process of symbolic and material alteration of religious images in antiquity the middle ages and the modern period The process by which the form and meaning of images are modified and adapted for a new context is defined by a large number of spiritual religious artistic geographical or historical circumstances This book provides a defined theoretical framework for these symbolic and material alterations based on the concept of iconotropy that is the way in which images change and or

alter their meaning Iconotropy is a key concept in religious history particularly for periods in which religious changes often turbulent took place In addition the iconotropic process of appropriating cult images brought with it changes in the materiality of those images Numerous accounts from antiquity the middle ages and the modern period detail how cult images were involved in such processes of misinterpretation both symbolically and materially The book will be of interest to scholars working in art history visual culture and religious history *Conservation* Alison Richmond, Alison Bracker, 2010-07-15

Conservation Principles Dilemmas and Uncomfortable Truths presents multi perspective critical analyses of the ethics and principles that guide the conservation of works of art and design archaeological artefacts buildings monuments and heritage sites on behalf of society Contributors from the fields of philosophy sociology history art and design history museology conservation architecture and planning and public policy address a wide range of conservation principles practices and theories from the US Canada Europe Australia and New Zealand encouraging the reader to make comparisons across subjects and disciplines By wrestling with and offering ways of disentangling the ethical dilemmas confronting those who maintain and sustain cultural heritage for today and tomorrow *Conservation Principles Dilemmas and Uncomfortable Truths* provides an essential reference text for conservation professionals museum and heritage professionals art and cultural historians lecturers and students and all others invested in cultural heritage theories and practices Alison Richmond as a Senior Conservator in the Victoria and Albert Museum and Deputy Head of the Conservation Department at the Royal College of Art maintains teaching and research roles in conservation theory principles and ethics and has developed decision making tools for conservators She is an Accredited Conservator Restorer ACR a Fellow of the International Institute for Conservation FIIC and a Trustee of the UK s Institute of Conservation Icon since 2005 Alison Bracker received her PhD in the History of Art from the University of Leeds and manages the Events Lectures programme at the Royal Academy of Arts in London As co founder of Bracker Fiske Consultants she advises on the presentation description documentation and care of artworks comprising modern media and lectures and publishes widely on the theoretical and practical issues arising from the conservation of non traditional and impermanent materials in contemporary works of art **Art and the Augustinian**

Order in Early Renaissance Italy Louise Bourdua, Anne Dunlop, 2007 *Art and the Augustinian Order in Early Renaissance Italy* views art in the formative period of the Augustinian Hermits an order with a particularly difficult relation to art As a first detailed study of visual culture in the Augustinian order this book will be a basic resource making available previously inaccessible material discussing both well known and more neglected artworks and engaging with fundamental methodological questions for pre modern art and church history from the creation of religious iconographies to the role of gender in art **Leonardo's Paradox** Joost Keizer, 2019-06-15

Leonardo da Vinci 1452 1519 was one of the preeminent figures of the Italian Renaissance He was also one of the most paradoxical He spent an incredible amount of time writing notebooks perhaps even more time than he ever held a brush yet at the same time Leonardo was Renaissance culture s most

fanatical critic of the word When Leonardo criticized writing he criticized it as an expert on words when he was painting writing remained in the back of his brilliant mind In this book Joost Keizer argues that the comparison between word and image fueled Leonardo's thought The paradoxes at the heart of Leonardo's ideas and practice also defined some of Renaissance culture's central assumptions about culture and nature that there is a look to script that painting offered a path out of culture and back to nature that the meaning of images emerged in comparison with words and that the difference between image making and writing also amounted to a difference in the experience of time **Siena and the Virgin** Diana Norman, 1999-01-01 Celebrating the Virgin Mary as both an object of religious affection and a focus of civic pride artists of fourteenth century Siena established for their city a vibrant tradition that continued into the early decades of the next century Such celebratory portraits of the Virgin were also common in Siena's extensive subject territories the contado This richly illustrated book explores late medieval Sienese art how it was created commissioned and understood by the citizens of Siena Examining political economic and cultural relations between Siena and the contado Diana Norman offers a new understanding of Marian art and its political function as an expression of civic ideology Drawing on extensive unpublished archives Norman reconstructs the circumstances surrounding the commission of Marian art in the three most prestigious locations of fourteenth century Siena the cathedral the Palazzo Pubblico and the hospital of Santa Maria della Scala She analyzes similarly important commissions in the contado towns of Massa Marittima Montalcino and Montepulciano Casting new light on such topics as the original site for the reliquary tomb of Saint Cerbone patron saint of Massa Marittima and the identity of the patrons of the Marian frescoes in the rural hermitage of San Leonardo al Lago the author deepens our insight into the origins and meanings of Sienese art production of the late medieval period *Frame Work* Alison Wright, 2019-01-01 *Frame Work* explores how framing devices in the art of Renaissance Italy respond and appeal to viewers in their social religious and political context [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 [Fra Filippo Lippi the Carmelite Painter](#) Megan Holmes, Filippo Lippi (Fra), 1999-01-01 Widely admired for his paintings of exquisitely beautiful Madonnas Florentine Renaissance friar artist Fra Filippo Lippi c 1406-69 gained renown also for his love affair with the nun Lucrezia who bore their son Filippino Lippi later a well known painter himself In this beautiful and compelling book Megan Holmes shines new light on Lippi's life and career from the first paintings he created while a friar in Santa Maria del Carmine to the later works he painted when living outside the monastery for the Medici family their supporters and other patrons Focusing especially on the fascinating conjunction of

Lippi's work as a painter and his experiences as a Carmelite friar Holmes transforms our understanding of Filippo Lippi and of the way art was produced and viewed in fifteenth century Florence Unlike most monastic artists Fra Filippo learned to paint only after joining a religious order In the first section of the book the author considers how the doctrines rules rituals and practices of the Carmelites shaped Lippi's art and manner of envisioning sacred subjects In the second section Holmes discusses Lippi's life and painting after he left the monastery demonstrating how his mature work broke new ground but continued to draw upon Carmelite influences The final section of the book looks closely at three altarpieces Fra Filippo painted for monastic institutions and sets them in a broader social and religious context **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 Studies in the History of Art, 2002 **Byzantium** Metropolitan Museum of Art (New York, N.Y.), 2004 The fall of the Byzantine capital of

Constantinople to the Latin West in 1204 during the Fourth Crusade abruptly interrupted nearly nine hundred years of artistic and cultural traditions In 1261 however the Byzantine general Michael VIII Palaiologos triumphantly re entered Constantinople and reclaimed the seat of the empire initiating a resurgence of art and culture that would continue for nearly three hundred years not only in the waning empire itself but also among rival Eastern Christian nations eager to assume its legacy Byzantium Faith and Power 1261 1557 and the groundbreaking exhibition that it accompanies explores the artistic and cultural flowering of the last centuries of the Empire of the Romans and its enduring heritage Conceived as the third of a trio of exhibitions dedicated to a fuller understanding of the art of the Byzantine Empire whose influence spanned more than a millennium Byzantium Faith and Power 1261 1557 follows the 1997 landmark presentation of The Glory of Byzantium

which focused on the art and culture of the Middle Byzantine era the Second Golden Age of the Byzantine Empire 843 1261 In the late 1970s The Age of Spirituality explored the early centuries of Byzantium s history The present concluding segment explores the exceptional artistic accomplishments of an era too often considered in terms of political decline Magnificent works from splendid frescoes textiles gilded metalwork and mosaics to elaborately decorated manuscripts and liturgical objects testify to the artistic and intellectual vigor of the Late and Post Byzantine era In addition forty magnificent icons from the Holy Monastery of Saint Catherine Sinai Egypt join others from leading international institutions in a splendid gathering of these powerful religious images While the political strength of the empire weakened the creativity and learning of Byzantium spread farther than ever before The exceptional works of secular and religious art produced by Late Byzantine artists were emulated and transformed by other Eastern Christian centers of power among them Russia Serbia Bulgaria and Cilician Armenia The Islamic world adapted motifs drawn from Byzantium s imperial past as Christian minorities in the Muslim East continued Byzantine customs From Italy to the Lowlands Byzantium s artistic and intellectual practices deeply influenced the development of the Renaissance while in turn Byzantium s own traditions reflected the empire s connections with the Latin West Fine examples of these interrelationships are illustrated by important panel paintings ceramics and illuminated manuscripts among other objects In 1557 the Empire of the Romans as its citizens knew it which had fallen to the Ottoman Turks in 1453 was renamed Byzantium by the German scholar Hieronymus Wolf The cultural and historical interaction and mutual influence of these major cultures the Latin West and the Christian and Islamic East during this fascinating period are investigated in this publication by a renowned group of international scholars in seventeen major essays and catalogue discussions of more than 350 exhibited objects **Art and Archaeology Technical Abstracts** ,1995

A Printed Icon in Early Modern Italy Lisa Pon,2015-03-23 In 1428 a devastating fire destroyed a schoolhouse in the northern Italian city of Forl leaving only a woodcut of the Madonna and Child that had been tacked to the classroom wall The people of Forl carried that print now known as the Madonna of the Fire into their cathedral where two centuries later a new chapel was built to enshrine it In this book Lisa Pon considers a cascade of moments in the Madonna of the Fire s cultural biography when ink was impressed onto paper at a now unknown date when that sheet was recognized by Forl s people as miraculous when it was enshrined in various tabernacles and chapels in the cathedral when it or one of its copies was and still is carried in procession In doing so Pon offers an experiment in art historical inquiry that spans more than three centuries of making remaking and renewal Michelin Green Guide Tuscany Michelin Travel & Lifestyle,2012-10-01 This eBook version of the Green Guide Tuscany by Michelin has been completely revised with new text photography and maps Now helpfully organized by district the guide helps you discover the region s peaks and valleys covered with rows of vines and grains and pockets of olive trees as well as its breath taking cities such as Renaissance Florence Explore the glamorous Tuscan coast its ports idyllic beach coves and the Archipelago not forgetting the hidden gems such as lesser known Arezzo

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