

RENAISSANCE VENICE AND THE NORTH

CRONACHE E RITRATTI IN TRE TEMPI DI
DIEGO BELLINE AND TITIAN



Thomas A. Hudson

Renaissance Venice And The North Crosscurrents In The Time Of Durer Bellini And Titian

Elisabetta Toreno



Renaissance Venice And The North Crosscurrents In The Time Of Durer Bellini And Titian:

Renaissance Venice and the North Bernard Aikema, Beverly Louise Brown, 1999 Over 700 wonderful reproductions capture the achievements of such artists as Cranach Dürer Titian and Bellini Essays by an international panel of experts analyse the cultural and artistic crosscurrents between Renaissance artists musicians and intellectuals in Venice and Northern Europe revealing how both areas distinctive styles had a lasting effect on each other while maintaining their own character This vital dialogue produced an abundance of brilliant forward looking art Renaissance Venice and the North Bernard Aikema, Beverly Louise Brown, Giovanna Nepi Sciré, 2000 A study of Renaissance Italy and the north focusing on crosscurrents in the time of Durer Bellini and Titian It contains essays on subjects such as the invention of oil painting Netherlandish music and musicians in the City of Doges and commercial contacts and intellectual inspirations

Renaissance Venice and the North Bernard Aikema, Beverly Louise Brown, 1999 Albrecht Dürer and the Venetian Renaissance Katherine Crawford Luber, Albrecht Dürer, 2005-05-30 Publisher Description Landscape and the Visual Hermeneutics of Place, 1500-1700 Karl A.E. Enenkel, Walter Melion, 2020-12-29 This volume examines the image based methods of interpretation that pictorial and literary landscapists employed between 1500 and 1700 The seventeen essays ask how landscape construed as the description of place in image and or text more than merely inviting close viewing was often seen to call for interpretation or better for the application of a method or principle of interpretation Contributors Boudewijn Bakker William M Barton Stijn Bussels Reindert Falkenburg Margaret Goehring Andrew Hui Sarah McPhee Luke Morgan Shelley Perlove Kathleen P Long Lukas Reddemann Denis Ribouillault Paul J Smith Troy Tower and Michel Weemans A Companion to Pietro Aretino Marco Faini, Paola Ugolini, 2021-08-16 A Companion to Pietro Aretino offers exhaustive yet accessible essays aimed at understanding this complex and fascinating author Its scope extends beyond the field of Italian studies and includes references to other European literatures visual arts music performance studies gender studies and social and religious history It explores multiple areas of Aretino s literary and biographical identity in particular his religious writings and their fortune his relationships to visual arts and music and his fashioning of a public persona The essays here included support the current scholarly trend that no longer considers Aretino merely as a pornographer but interpret his work in the light of the contemporary religious debate and cultural crisis Contributors include lise Boillet Maria Cristina Cabani Eleonora Carinci Philip Cottrell Giuseppe Crimi Cathy Ann Elias Marco Faini Augusto Gentili Harald Hendrix Paul Larivaille Chiara Lastraioli Paolo Marini Ian F Moulton Paolo Procaccioli Brian Richardson Angelo Romano Deanna Shemek Jane Tylus Paola Ugolini and Raymond B Waddington **Placing Prints: New Developments in the Study of Print, 1400-1800** Bryony Bartlett-Rawlings, Naomi Lebens, 2025-01-15 This volume presents a broad spectrum of essays exemplifying current advances in print scholarship It aims to focus attention on the medium of print While the essays reflect the varied production and role of print central themes explored here include the making of prints and their perceived place

within a printmaker's practice or the circulation reception and use of prints in the hands of diverse publishers and audiences. The volume highlights the importance of the print medium as an art historical topic.

Netherlandish and Italian Female Portraiture in the Fifteenth Century Elisabetta Toreno, 2025-10-01. This book investigates the aesthetic and conceptual characteristics of fifteenth-century female portraiture on panel. Portraits of women increased substantially during this century. They formed part of a material and a visual culture borne out of the rapid rise of an oligarchy from entrepreneurial activities that was especially advanced in the urbanised territories of Italy and Flanders. For this reason, the portraits in this book are by Netherlandish and Italian painters. They are simultaneously illustrative of the emancipation of the genre from its medieval idiom and of the responses to the matrix of patriarchy under which society was organised. Patriarchy is an androcentric structure that places women in a paradoxical situation of legal and social disenfranchisement on the account of purported psychophysical inadequacy whilst making them the catalysts through arranged marriages for the success of the spheres of power which are controlled by men. Thus, these portraits are also a window into women's lives in this structure. This book is the first systematic study of their sign system and of the feminine experience of seeing and being seen at the intersection of disciplines that include art history, anthropology, legal history, philosophy. The surprising results suggest new interpretations of form and function in female portraiture, women's active role in the imaging process and the early instances of a pro-women ideology.

Reframing Albrecht Dürer Andrea Bubenik, 2017-07-05. Focusing on the ways his art and persona were valued and criticized by writers, collectors, and artists subsequent to his death, this book examines the reception of the works of Albrecht Dürer. Andrea Bubenik's analysis highlights the intensive and international interest in Dürer's art and personality and his developing role as a paragon in art historiography in conjunction with the proliferation of portraits after his likeness. The author traces carefully how Dürer's paintings, prints, drawings, and theoretical writings traveled widely and were appropriated into new contexts and charged with different meanings. Drawing on inventories and correspondences and taking collecting practices into account, Bubenik establishes who owned what by Dürer in the 16th and 17th centuries and characterizes the key locations where interest in Dürer peaked, especially the courts of Maximilian I in Munich and Rudolf II in Prague. Bubenik treats the emergent artistic appropriations of Dürer, borrowings from or transformations of his originals in conjunction with contemporary sources on art theory. The volume includes illustrations of numerous imitative works after Dürer. As well as being the first book to fully address the early reception of the most important of German Renaissance artists, *Reframing Albrecht Dürer* shows how appropriation is a crucial concept for understanding artistic practice during the early modern period.

Picturing German Antiquity in the Age of Print Rachel Carlisle, 2025-10-01. *Picturing German Antiquity in the Age of Print: Art, Archaeology, and the Style All Antica in Early Modern Augsburg* examines the central role of print to local antiquarian pursuits and generation of a style *all antica* in early sixteenth-century Augsburg, Germany. Working in the shadow of Holy Roman Emperor Maximilian I, Augsburg's leading patrons, including humanist Konrad Peutinger and

the mercantile Fugger family documented local antiquities and commissioned new works of classicizing art and architecture visually asserting a genuine unbroken lineage to the city's past This study challenges earlier narratives by arguing that Augsburg's artists and printers did not directly copy Italian Renaissance models but instead manipulated the imported visual vocabulary according to local concerns The book brings together scholarly discourses on transalpine exchange scientific advancements in printmaking and reception of antiquity north of the Alps to offer a new understanding of art in early modern Augsburg and northern Europe at large

The Power of Color Marcia B. Hall, 2019-01-01 This beautifully illustrated volume explores the history of color across five centuries of European painting unfolding layers of artistic cultural and political meaning through a deep understanding of technique

Reformation and Early Modern Europe David M. Whitford, 2007-11-01 Continuing the tradition of historiographic studies this volume provides an update on research in Reformation and early modern Europe Written by expert scholars in the field these eighteen essays explore the fundamental points of Reformation and early modern history in religious studies European regional studies and social and cultural studies Authors review the present state of research in the field new trends key issues scholars are working with and fundamental works in their subject area including the wide range of electronic resources now available to researchers Reformation and Early Modern Europe A Guide to Research is a valuable resource for students and scholars of early modern Europe

Artful Armies, Beautiful Battles Pia F. Cuneo, 2021-12-28 Warfare and the circumstances surrounding it have often provided important impulses for cultural production This book explores the relationship between warfare and image making in the early modern period Rather than dealing with images simply as reproductions of actual events the volume demonstrates complex processes by which political national and social identities are negotiated and fashioned in warfare imagery The book analyses three main issues the impact of war on art the ways in which warfare imagery supports dominant ideologies and the manner in which such imagery also constructs alternative identities The essays offer a broad range of methodologies while dealing with a wide array of chronological geographical and artistic materials Historians and art historians will find this volume particularly useful in its nuanced examination of the relationship between art and history

Green Worlds in Early Modern Italy Karen Hope Goodchild, April Oettinger, Leopoldine Prosperetti, 2025-10-01 The green mantle of the earth This metaphor is a poetic image that borrows from the vocabulary of weaving and epitomizes the Renaissance interest in fashioning green worlds in art and poetry Here it serves as a motto for a cultural poetics that made representing living nature increasingly popular across Italy in the Early Modern period The explosion of landscape art in this era is often associated with the rise of interest in the literary pastoral narrowly defined but this volume expands that understanding to show Green's broad appeal as it intrigued audiences ranging from the ecclesiastic to the medical and scientific to the humanistic and courtly The essays gathered here explore the expanding technologies and varied cultural dimensions of verdure and verdancy in the Italian Renaissance and thus the role of visual art in shaping the poetics and

expression of greenery in the arts of the 16th century and beyond **Albrecht DU+00FCrer** Peter Strieder, 2016-04-01

Albrecht DU 00FCrer was a prolific painter draughtsman printmaker and writer Now considered by many scholars the greatest of all German artists he not only executed paintings and drawings of the highest quality but also made a major contribution to the development of printmaking especially engraving and to the study of anthropometry This fully illustrated Grove Art Essentials title explores DU 00FCrer s life and work delving into his working methods character personality and theoretical writings with an exploration of the critical reception and posthumous reputation that have made him an enduring fixture of the art historical cannon German Paintings in the Metropolitan Museum of Art, 1350-1600 Maryan W.

Ainsworth, Joshua P. Waterman, Dorothy Mahon, Metropolitan Museum of Art (New York, N.Y.), 2013 Paintings by Renaissance masters Lucas Cranach the Elder Albrecht Durer and Hans Holbein the Younger are among the works featured in this lavish volume the first to comprehensively study the largest collection of early German paintings in America These works created in the 14th through 16th centuries in the region that comprises present day Germany Austria and Switzerland include religious images such as Virgin and Child with Saint Anne by Durer and the double sided altarpiece The Dormition of the Virgin by Hans Schaufelein as well as remarkable portraits by Holbein and the iconic Judgment of Paris by Cranach In all more than 70 works are thoroughly discussed and analyzed making this volume an incomparable resource for the study of this rich artistic period **Political Economies of Empire in the Early Modern Mediterranean** Maria Fusaro, 2015-05-05 Early modern

European economic development seen through the interaction of two major players in the Mediterranean economy Venice and England **Beyond the Yellow Badge** Mitchell Merback, 2008 Bringing together thirteen leading art historians Beyond the Yellow Badge seeks to reframe the relationship between European visual culture and the many changing aspects of the Christian majority s negative conceptions of Jews and Judaism during the Middle Ages and early modern periods

Cultural Exchange in Early Modern Europe Robert Muchembled, William Monter, 2006 This 2007 volume reveals how a first European identity was forged from the fifteenth to the seventeenth centuries Cultural exchange played a central role in the elites fashioning of self The cultures they exchanged and often integrated with included palaces dresses and jewellery but also gestures and dances **The Art of Paper** Caroline Fowler, 2019-11-05 The untold story of how paper

revolutionized art making during the Renaissance exploring how it shaped broader concepts of authorship memory and the transmission of ideas over the course of three centuries In the late medieval and Renaissance period paper transformed society not only through its role in the invention of print but also in the way it influenced artistic production The Art of Paper tells the history of this medium in the context of the artist s workshop from the thirteenth century when it was imported to Europe from Africa to the sixteenth century when European paper was exported to the colonies of New Spain In this pathbreaking work Caroline Fowler approaches the topic culturally rather than technically deftly exploring the way paper shaped concepts of authorship preservation and the transmission of ideas during this period This book both tells a

transcultural history of paper from the Cairo Genizah to the Mesoamerican manuscript and examines how paper became Europeanized through the various mechanisms of the watermark colonization and the philosophy of John Locke Ultimately Fowler demonstrates how paper as refuse and rags transformed into white surface informed the works for which it was used as well as artists thinking more broadly across the early modern world

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