

LOOKING AT THE
Renaissance

Essays toward a Contextual Appreciation

CHARLES R. MACK

Looking At The Renaissance Essays Toward A Contextual Appreciation

Molly Youngkin



Looking At The Renaissance Essays Toward A Contextual Appreciation:

Looking at the Renaissance Charles R. Mack, 2005 Charles Mack examines the evolving context of Renaissance art while offering fresh insight into the meaning of the Renaissance

Rethinking the High Renaissance Jill Burke, 2017-07-05 The perception that the early sixteenth century saw a culmination of the Renaissance classical revival only to degrade into mannerism shortly after Raphael's death in 1520 has been extremely tenacious but many scholars agree that this tidy narrative is deeply problematic Exploring how we can reconceptualize the High Renaissance in a way that reflects how we research and teach today this volume complicates and deepens our understanding of artistic change Focusing on Rome the paradigmatic centre of the High Renaissance narrative each essay presents a case study of a particular aspect of the culture of the city in the early sixteenth century including new analyses of Raphael's stanze Michelangelo's Sistine Ceiling and the architectural designs of Bramante The contributors question notions of periodization reconsider the Renaissance relationship with classical antiquity and ultimately reconfigure our understanding of high Renaissance style

The Urban Archetypes of Jane Jacobs and Ebenezer Howard Abraham Akkerman, 2020-01-09 Ebenezer Howard an Englishman and Jane Jacobs a naturalized Canadian personify the twentieth century's opposing outlooks on cities Howard had envisaged small towns newly built from scratch fashioned on single family homes with small gardens Jacobs embraced existing inner city neighbourhoods emphasizing the verve of the living street From Howard's idea the American Dream of garden suburbs had emerged yet his conceptualization of a modern city received criticism for being uniform and alienated from the rest of the city Similarly at the turn of the new century Jacobs inner city neighbourhoods came to be recognized as the result of commodification vacillating between poverty and newly discovered hubs of urban authenticity Presenting Howard and Jacobs within a psychocultural context The Urban Archetypes of Jane Jacobs and Ebenezer Howard addresses our urban crisis in the recognition that city form is a gendered allegorical medium expressing femininity and masculinity within two founding features of the built environment void and volume Both founding contrasts bring tensions but also the opportunities of fusion between pairs of urban polarities human scale against superscale gait against speed and spontaneity against surveillance Jacobs and Howard in their respective attitudes have come to embrace the two ancient archetypes the Garden and the Citadel leaving it to future generations to blend their two contrarian stances

Unbuilt Utopian Cities

1460 to 1900: Reconstructing their Architecture and Political Philosophy Tessa Morrison, 2016-03-09 Bringing together ten utopian works that mark important points in the history and an evolution in social and political philosophies this book not only reflects on the texts and their political philosophy and implications but also their architecture and how that architecture informs the political philosophy or social agenda that the author intended Each of the ten authors expressed their theory through concepts of community and utopian architecture but each featured an architectural solution at the centre of their social and political philosophy as none of the cities were ever built they have remained as utopian literature

Some of the works examined are very well known such as Tommaso Campanella's *Civitas Solis* while others such as Joseph Michael Gandy's *Designs for Cottages* are relatively obscure. However, even with the best known works, this volume offers new insights by focusing on the architecture of the cities and how that architecture represents the author's political philosophy. It reconstructs the cities through a 3-D computer program, ArchiCAD, using Artlantis to render. Plans, sections, elevations, and perspectives are presented for each of the cities. The ten cities are Filarete's *Sforzina*, Albrecht Dürer's *Fortified Utopia*, Tommaso Campanella's *The City of the Sun*, Johann Valentin Andreae's *Christianopolis*, Joseph Michael Gandy's *An Agricultural Village*, Robert Owen's *Villages of Unity and Cooperation*, James Silk Buckingham's *Victoria*, Robert Pemberton's *Queen Victoria Town*, King Camp Gillette's *Metropolis*, and Bradford Peck's *The World a Department Store*. Each chapter considers the work in conjunction with contemporary thought, the political philosophy, and the reconstruction of the city. Although these ten cities represent over 500 years of utopian and political thought, they are an interlinked thread that had been drawn from literature of the past and informed by contemporary thought and society. The book is structured in two parts.

European Perceptions of Islam and America from Saladin to George W. Bush P. O'Brien, 2008-12-22 This book considers European perceptions of their rivals throughout history from the Islamic civilization between the first Crusade in 1095 and the final Ottoman siege of Vienna in 1683 to the United States of America from independence in 1776 until the present and investigates Europe's capacity to lead the world.

British Women Writers and the Reception of Ancient Egypt, 1840-1910 Molly Youngkin, 2016-04-29 Focusing on British women writers' knowledge of ancient Egypt, Youngkin shows the oftentimes limited but pervasive representations of ancient Egyptian women in their written and visual works. Images of Hathor, Isis, and Cleopatra influenced how British writers such as George Eliot and Edith Cooper came to represent female emancipation.

Explorations in Renaissance Culture, 2008 *European Art in the Columbia Museum of Art, Including the Samuel H. Kress Collection* Columbia Museum of Art (1998), Charles R. Mack, 2009 This is a vivid guidebook to the Columbia Museum of Art's Renaissance collection. Established in 1950, the Columbia Museum of Art is the only public museum in South Carolina with an extensive collection of international art. This is thanks in no small part to significant donations from the Samuel H. Kress Foundation between 1954 and 1974, which have made the museum one of the nation's major depositories of Kress gifts of art. This catalogue serves as a striking visual reference to the museum's holdings in European art from the late Gothic period to the end of the Renaissance and includes paintings, drawings, prints, sculptures, decorative bronzes, furniture, ceramics, stained glass, and textiles. In all, eighty-four pieces are presented in color illustrations and detailed in an art-historical context to benefit scholars and researchers as well as interested museum visitors. Fifty-six works of Renaissance art, several by such prominent figures as Bernardo Daddi, Sandro Botticelli, Giovanni Antonio Boltraffio, Andrea Solario, Mariotto Albertinelli, Albrecht Dürer, Parmigianino, Ambrosius Benson, Alessandro Allori, François Clouet, and Jacopo Tintoretto, are described by accomplished art historian Charles R. Mack and a team of researchers in catalogue essays.

that each provide an in depth consideration of the artist s biography and contribution the work its provenance and its history of attributions ownership and exhibition The entries also describe such matters as condition conservation history and in the case of paintings the authenticity of frames Arranged in chronological order by date of execution the pieces in this section represent most of the museum s Kress materials An additional twenty six pieces are more briefly described in an illustrated checklist The volume also includes an essay on the formation and distribution of the Kress Collection and an essay on the history of medieval and Renaissance art with particular attention paid to the museum s holdings The catalogue concludes with three appendixes treating changes in attribution the correlation of museum inventory numbers with catalogue numbers and the correlation of 1962 Kress Collection catalogue numbers with new catalogue numbers A subsequent volume will catalogue the museum s Baroque and Rococo art

Studying and Conserving Paintings New York University. Institute of Fine Arts. Conservation Center, 2006 Contents Overview The Samuel H Kress Collection Conservation and Context Marilyn Perry The Samuel H Kress Program in Paintings Conservation at the Conservation Center Institute of Fine Arts New York University Margaret Holben Ellis Introduction to the Volume Michele Marincola Acknowledgements Michele Marincola 2 Historical Papers Philosophies and Tastes in Nineteenth Century Paintings Conservation Wendy Partridge Stephen Pichetto conservator of the Kress Collection 1927 1949 Ann Hoenigswald Mario Modestini Conservator of the Kress Collection 1949 1961 Dianne Modestini 3 Technical Studies Treatment A New Leaf Recent Technical Discoveries in the Goodhart Ducciesque Master s Madonna and Child with Four Saints Jennifer Sherman Botticelli s Nativity Charles R Mack The Re use of a Desco da Parto Mika Okawa Dianne Dwyer Modestini The Triumphs of Petrarch An Analysis of a Renaissance Decorative Cycle Wendy Partridge A Portable Triptych in El Paso Dianne Dwyer Modestini Guidoccio Cozzarelli s Scenes from the Life of the Virgin Dianne Modestini School of Pietro Perugino Saint Sebastian Annette Rupprecht Sheri Francis Shaneyfelt The Master of the Manchester Madonna Restoration Technique and a Context for Attribution Molly March Portrait of a Lady and Techniques in the late Paintings of Nicolaes Maes and Painting Techniques in the Late Paintings of Nicolaes Maes Laurent Sozzani with Christopher McGlinchey View of the Molo A Canaletto Attribution Reinstated Elise Effmann Canaletto Paints the Molo from the Ponte della Paglia Katharine Baetjer View of the Grand Canal with Dogana and Guardi Studio Pictures Helen Spande

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