THE PAINTER'S PRACTICE IN



Amabal Thomas

Painters Practice In Renaissance Tuscany

Charles L. Killinger

Painters Practice In Renaissance Tuscany:

The Painter's Practice in Renaissance Tuscany Anabel Thomas, 1995 An illustrated account of the way in which a Art in Renaissance Italy, 1350-1500 Evelyn S. Welch, 2000 Between the Black Renaissance artist s workshop operated Death in the mid fourteenth century and the French invasions at the end of the fifteenth artists such as Masaccio Donatello Fra Angelico and Leonardo working in the kingdoms princedoms and republics of the Italian peninsula created some of the most influential and exciting works in a variety of artistic fields Yet the traditional story of the Renaissance has been dramatically revised in the light of new scholarship and new issues have greatly enriched our understanding of the period Emphasis has been placed on recreating the experience of contemporary Italians the patrons who commissioned the works the members of the public who viewed them and the artists who produced them In this book Evelyn Welch presents a fresh picture of the Italian Renaissance Giving equal weight to the Italian regions outside Florence she discusses a wide range of works from paintings to coins and from sculptures to tapestries examines the issues of materials workshop practises and artist patron relationships and explores the ways in which visual imagery related to contemporary sexual social and political behaviour Painting in Renaissance Perugia Sheri Francis Shaneyfelt, 2023-05-11 This volume offers the first comprehensive study of painting in Renaissance Perugia from the late fifteenth to the mid sixteenth centuries Showcasing works by Perugino Raphael and Pintoricchio as well as less familiar artists who worked in Perugia from ca 1480 1540 Sheri Shaneyfelt traces the influence and impact of Perugino's workshop in central Italy over more than a half a century She demonstrates why Perugia which has been overlooked in modern scholarship was such a vital center for the production of early modern Italian art Shaneyfelt's study also shifts the focus away from the analysis of individual artistic creativity by highlighting the importance and significance of collaboration and workshop production in Renaissance Italy Interweaving historical and archival evidence with analyses of numerous paintings and drawings her book richly illustrated with 115 color illustrations offers many new insights into the vibrant artistic culture of early modern Perugia 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

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Fifteenth-Century Studies Edelgard E. DuBruck, Barbara I. Gusick, 2008 Articles on drama letter writing Arthurian romances translation mythology and folklore print media and Pizan Sachs Schedel Chartier and Henryson The fifteenth century defies consensus on fundamental issues most scholars agree however that this period outgrew the Middle Ages that

it was a time of transition and a passage to modern times Founded in 1977 as the publication organ for the Fifteenth Century Symposia Fifteenth Century Studies offers essays on diverse aspects of the fifteenth century including liberal and fine arts historiography medicine and religion Following the standard opening article on the current state of fifteenth century drama research volume 33 offers essays investigating authors such as Christine de Pizan Hans Sachs Hartmann Schedel Alain Chartier and Robert Henryson Genres and themes treated include drama epistles of persuasion late Arthurian romances translations mythology and folklore print media and art appreciation Alternative interpretations are afforded by Franco Mormando s study of male nakedness and the Franciscans Twelve book reviews round out the volume Contributors Edelgard E DuBruck Tracy Adams Lidia Amor Roci del R o Fern ndez Leonardas Vytautas Gerulaitis Jonathan Green Christiane J Hessler Ashby Kinch Franco Mormondo Alessandra Petrina Edelgard E DuBruck is Professor Emerita of French and Humanities at Marygrove College Detroit Michigan and Barbara I Gusick is Professor Emerita of English atTroy University Dothan Alabama The Culture of San Sepolcro During the Youth of Piero Della Francesca James R. Banker, 2003 A portrait of the artist as a young man an examination of the influence of his hometown

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