



Renaissance Print 1470 155

**Mathijs Lamberigts, A. A. den
Hollander**



Renaissance Print 1470 155:

The Renaissance Print, 1470-1550 David Landau, Peter W. Marshall, 1994-01-01 Through an examination of material and institutional circumstances through the study of work shop practices and of technical and aesthetic experimentation this book seeks to give an account of the ways in which Renaissance prints were realized distributed acquired and handled by their public

"Prints in Translation, 1450-1750" Edward H. Wouk, 2017-07-05 Printed artworks were often ephemeral but in the early modern period exchanges between print and other media were common setting off chain reactions of images and objects that endured Paintings sculpture decorative arts musical or scientific instruments and armor exerted their own influence on prints while prints provided artists with paper veneers templates and sources of adaptable images This interdisciplinary collection unites scholars from different fields of art history who elucidate the agency of prints on more traditionally valued media and vice versa Contributors explore how after translations across traditional geographic temporal and material boundaries original meanings may be lost reconfigured or subverted in surprising ways whether a Netherlandish motif graces a cabinet in Italy or the print itself colored or copied is integrated into the calligraphic scheme of a Persian royal album These intertwined relationships yield unexpected yet surprisingly prevalent modes of perception

Andrea Mantegna's 1470-1500 Battle of the Sea Gods an engraving that emulates the properties of sculpted relief was in fact reborn as relief sculpture and fabrics based on print designs were reapplied to prints returning color and tactility to the very objects from which they derived Together the essays in this volume witness a methodological shift in the study of print from examining the printed image as an index of an absent invention in another medium a painting sculpture or drawing to considering its role as a generative active agent driving modes of invention and perception far beyond the locus of its production

Handbuch Rhetorik der Bildenden Künste Wolfgang Iser, 2017-03-06 Vor allem in der Antike und der Frühen Neuzeit hat die Rhetorik maßgeblichen Einfluss auf die bildenden Künste ausgeübt Als eine allgemeine Kommunikationslehre stellte sie ein höchst differenziertes Theoriemodell dar dem die Kunsttheorie zahlreiche Begriffe und Theoreme entlehnte nicht zuletzt um auf diesem Wege die künstlerische Arbeit als eine intellektuelle den artes liberales ebenbürtige Tätigkeit auszuweisen Doch auch die künstlerische Praxis orientierte sich in vielfältiger Weise an der Rhetorik z.B. an ihrer Lehre der Gattungen und Stilen und an den Wirkungsfunktionen des docere delectare und movere Auf der Grundlage eines sprachanalogen Bildverständnisses wurden insbesondere die Malerei als Schwesterkunst der Dichtung und Rhetorik und ihre Werke als intentionale der moralischen Unterweisung dienende Gebilde aufgefasst Erst mit der Autonomieästhetik der Aufklärung verlor die Rhetorik ihre Bedeutung als Referenzsystem der bildenden Künste ein wobei sich weiterhin bestimmte Gattungen wie das Denkmal und die Karikatur rhetorischer Mittel bedienten Das vorliegende Handbuch behandelt diese Zusammenhänge zwischen Rhetorik und bildender Kunst erstmals auf systematische Weise von der Antike bis zur Gegenwart

Shakespeare's Visual Theatre Frederick Kiefer, 2003-09-25 In this study of Shakespeare's visual culture

Frederick Kiefer looks at the personified characters created by Shakespeare in his plays his walking talking abstractions These include Rumour in 2 Henry IV Time in The Winter s Tale Spring and Winter in Love s Labour s Lost Revenge in Titus Andronicus and the deities in the late plays All these personae take physical form on the stage the actors performing the roles wear distinctive attire and carry appropriate props The book seeks to reconstruct the appearance of Shakespeare s personified characters to explain the symbolism of their costumes and props and to assess the significance of these symbolic characters for the plays in which they appear To accomplish this reconstruction Kiefer brings together a wealth of visual and literary evidence including engravings woodcuts paintings drawings tapestries emblems civic pageants masques poetry and plays The book contains over forty illustrations of personified characters in Shakespeare s time A Short History of the Renaissance in Northern Europe Malcolm Vale,2020-04-02 The concept of a Northern European Renaissance in the arts in thought and in more general culture north of the Alps often evokes the idea of a cultural transplant which was not indigenous to or rooted in the society from which it emerged Classic definitions of the European Renaissance during the 14th 15th and 16th centuries have often seen it as an Italian import of for example humanism and classical learning into the Gothic North There were certainly differences between North and South which have to be addressed not least in the development of the visual arts In this book Malcolm Vale argues for a Northern Renaissance which while cognisant of Italian developments had a life of its own expressed through such innovations as a rediscovery of pictorial space and representational realism and which displayed strong continuities with the indigenous cultures of northern Europe But it also contributed new movements and tendencies in thought the visual arts literature religious beliefs and the dissemination of knowledge which often stemmed from and built upon those continuities A Short History of the Renaissance in Northern Europe while in no way ignoring or diminishing the importance of the Greek and Roman legacy seeks other sources and different uses of classical antiquity for a rather different kind of Renaissance in the North *Eye for Detail* Florike Egmond,2021-09-20 Image transforming techniques such as close up time lapse and layering are generally associated with the age of photography but as Florike Egmond shows in this book they were already being used half a millennium ago Exploring the world of natural history drawings from the Renaissance *Eye for Detail* shows how the function of identification led to image manipulation techniques that will look uncannily familiar to the modern viewer Egmond shows how the format of images in nature studies changed dramatically during the Renaissance period as high definition naturalistic representation became the rule during a robust output of plant and animal drawings She examines what visual techniques like magnification can tell us about how early modern Europeans studied and ordered living nature and she focuses on how attention to visual detail was motivated by an overriding question the secret of the origins of life Beautifully and precisely illustrated throughout this volume serves as an arresting guide to the massive European collections of nature drawings and an absorbing study of natural history art of the sixteenth century **Andrea Mantegna and the Italian Renaissance** Joseph Manca,2012-05-08 Mantegna humanist

geometrist archaeologist of great scholastic and imaginative intelligence dominated the whole of northern Italy by virtue of his imperious personality Aiming at optical illusion he mastered perspective He trained in painting at the Padua School where Donatello and Paolo Uccello had previously attended Even at a young age commissions for Andrea's work flooded in for example the frescos of the Ovetari Chapel of Padua In a short space of time Mantegna found his niche as a modernist due to his highly original ideas and the use of perspective in his works His marriage with Nicolosia Bellini the sister of Giovanni paved the way for his entree into Venice Mantegna reached an artistic maturity with his Pala San Zeno He remained in Mantova and became the artist for one of the most prestigious courts in Italy the Court of Gonzaga Classical art was born Despite his links with Bellini and Leonardo da Vinci Mantegna refused to adopt their innovative use of colour or leave behind his own technique of engraving

The Living Image in the Middle Ages and Beyond Kamil Kopania, Henning Laugerud, Zuzanna Sarnecka, 2025-02-25 This edited volume discusses images that bleed speak cry move and behave in ways we usually attribute to living creatures Living images have been the object of devotion as well as targets of destruction and they have been marginalised in both culture and cultural studies for their ambivalence as well as their transgressive nature But what is it that makes images the loci of such powerful properties The present volume is an attempt to recuperate the living image draw it from the margins and re illuminate its importance for cultural history The title of this book reflects the ambition of the contributions to navigate between the Middle Ages of the past and the Middle Ages of the present Our aim is to provide new theoretical reflections and methodologies concerning the study of material agency and living images both historically and today The chapters include close examination of surviving objects and archival research as well as theoretical reflections and span chronologically and geographically across Europe from North to South medieval to modern The book will be of interest to scholars working in art history medieval studies material culture theatre studies and religious history

The Technical Image Horst Bredekamp, Vera Dünkel, Birgit Schneider, 2019-04-10 In science and technology the images used to depict ideas data and reactions can be as striking and explosive as the concepts and processes they embody both works of art and generative forces in their own right Drawing on a close dialogue between the histories of art science and technology *The Technical Image* explores these images not as mere illustrations or examples but as productive agents and distinctive multilayered elements of the process of generating knowledge Using beautifully reproduced visuals this book not only reveals how scientific images play a constructive role in shaping the findings and insights they illustrate but also however mechanical or detached from individual researchers choices their appearances may be how they come to embody the styles of a period a mindset a research collective or a device Opening with a set of key questions about artistic representation in science technology and medicine *The Technical Image* then investigates historical case studies focusing on specific images such as James Watson's models of genes drawings of Darwin's finches and images of early modern musical automata These case studies in turn are used to illustrate broad themes ranging from Digital Images to Objectivity and

Evidence and to define and elaborate upon fundamental terms in the field Taken as a whole this collection will provide analytical tools for the interpretation and application of scientific and technological imagery

Gentile Bellini's Portrait of Sultan Mehmed II Elizabeth Rodini,2020-08-20 In 1479 the Venetian painter Gentile Bellini arrived at the Ottoman court in Istanbul where he produced his celebrated portrait of Sultan Mehmed II An important moment of cultural diplomacy this was the first of many intriguing episodes in the picture's history Elizabeth Rodini traces Gentile's portrait from Mehmed's court to the Venetian lagoon from the railway stations of war torn Europe to the walls of London's National Gallery exploring its life as a painting and its afterlife as a famous often puzzling image Rediscovered by the archaeologist Austen Henry Layard at the height of Orientalist outlooks in Britain the picture was also the subject of a lawsuit over what defines a portrait it was claimed by Italians seeking to hold onto national patrimony around 1900 and it starred in a solo exhibition in Istanbul in 1999 Rodini's focused inquiry also ranges broadly considering the nature of historical evidence the shifting status of authenticity and verisimilitude and the contemporary political resonance of Old Master paintings Told as an object biography and imagined as an exploration of art historical methodologies this book situates Gentile's portrait in evolving dialogues between East and West uncovering the many and varied ways that objects construct meaning

Painted Prints Susan Dackerman,2002 Betr u a Hans Holbeins Totentanz in den Simulachres histori es faces de la mort Lyon 1538 S 176 179

Guide to the Literature of Art History 2 Max Marmor,Alex Ross,2005 This bibliography supplements the greatest of modern art bibliographies Etta Arntzen and Robert Rainwater's Guide to the literature of art history ALA 1980 Preface

Image, Knife, and Gluepot: Early Assemblage in Manuscript and Print Kathryn M. Rudy,2019-07-14 In this ingenious study Kathryn Rudy takes the reader on a journey to trace the birth life and afterlife of a Netherlandish book of hours made in 1500 Image Knife and Gluepot painstakingly reconstructs the process by which this manuscript was created and discusses its significance as a text at the forefront of fifteenth century book production when the invention of mechanically produced images led to the creation of new multimedia objects Rudy then travels to the nineteenth century to examine the phenomenon of manuscript books being pillaged for their prints and drawings she has diligently tracked down the dismembered parts of this book of hours for the first time Image Knife and Gluepot also documents Rudy's twenty first century research process as she hunts through archives while grappling with the logistics and occasionally the limits of academic research This is a timely volume focusing on questions of materiality at the forefront of medieval and literary studies Beautifully illustrated throughout its use of original material and its striking interdisciplinary approach combining book and art history make it a significant academic achievement Image Knife and Gluepot is a valuable text for any scholar in the fields of medieval studies the history of early books and publishing cultural history or material culture Written in Rudy's inimitable style it will also be rewarding for any student enrolled in a course on manuscript production as well as non specialists interested in the afterlives of manuscripts and prints The Royal Society of Edinburgh has generously contributed

to this Open Access publication Due to the number and quality of the images in this book we have provided the option of a more expensive hardback edition printed on the best quality paper available in order to present the images as clearly and beautifully as possible We hope this range of options the freely available PDF HTML and XML editions the economically priced EPUB MOBI and paperback editions and the more expensively printed hardback will satisfy everyone Furthermore the HTML edition allows readers to magnify the images of the manuscripts displayed in the book *Images of Islam, 1453-1600* Charlotte Colding Smith, 2015-10-06 Using evidence from contemporary printed images Smith examines the attitudes of Christian Europe to the Ottoman Empire and to Islam She also considers the relationship between text and image placing it in the cultural context of the Reformation and beyond **Reclaiming Female Agency** Norma Broude, Mary D. Garrard, 2005-04-11 Reclaiming Feminine Agency identifies female agency as a central theme of recent feminist scholarship offers 23 essays on artists issues from the Renaissance to the present written in the 1990s after **The Postal Revolution** Juraj Kittler, 2025-07-03 This monograph explores the impact of expanding long distance communication networks on business politics diplomacy international law and personal freedom Trailblazed initially by pedestrian and later also mounted couriers in the context of Italy postal operations were first and foremost at the heart of the commercial revolution that transformed late medieval banking and commerce In their next stage they were also essential to the formation of centralized states and early modern diplomacy Expanding access to postal services during the Renaissance was likewise instrumental to the inception of the Republic of Letters while travel by the posts fostered personal mobility The emergence of the earliest postal networks is therefore presented in this volume as the opening stage of an entire series of subsequent communications revolutions that ushered in the modern era 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 *Visions of Savage Paradise* Rebecca Parker Brien, 2006 Visions of

Savage Paradise is the first major book length study of seventeenth century Dutch artist Albert Eckhout to be published in nearly seventy years Eckhout who was court painter to the colonial governor of Dutch Brazil created life size paintings of Amerindians Africans and Brazilians of mixed race in support of the governor s project to document the people and natural history of the colony In this study Rebecca Parker Brienen provides a detailed analysis of Eckhout s works framing them with discussions of both their colonial context and contemporary artistic practices in the Dutch republic Raffaello Borghini s Il Riposo Raffaello Borghini,2007-01-01 Raffaello Borghini s Il Riposo 1584 is the most widely known Florentine document on the subject of the Counter Reformation content of religious paintings Despite its reputation as an art historical text this is the first English language translation of Il Riposo to be published A distillation of the art gossip that was a feature of the Medici Grand Ducal court Borghini s treatise puts forth simple criteria for judging the quality of a work of art Published sixteen years after the second edition of Giorgio Vasari s Vite the text that set the standard for art historical writing during the period Il Riposo focuses on important issues that Vasari avoided ignored or was oblivious to Picking up where Vasari left off Borghini deals with artists who came after Michaelangelo and provides more comprehensive descriptions of artists who Vasari only touched upon such as Tintoretto Veronese Barocci and the artists of Francesco I s Studiolo This text is also invaluable as a description of the mid sixteenth century reaction against the style of the maniera which stressed the representation of self consciously convoluted figures in complicated works of art The first art treatise specifically directed toward non practitioners Il Riposo gives unique insight into the early stages of art history as a discipline late Renaissance art and theory and the Counter Reformation in Italy *Lay Bibles in Europe 1450-1800* Mathijs Lamberigts,A. A. den Hollander,2006 This volume contains the proceedings of an international conference entitled Lay Bibles in Europe 1450 1800 The conference took place in Amsterdam in April 2004 and was organized by Biblia sacra a joint Dutch Flemish research group The clamor for Bibles in the vernacular flourished within lay renewal movements of the late 14th century including groups like the Brethren and Sisters of the Common Life In the early 16th century humanists like Erasmus and Lefevre d Etaples stimulated vernacular Bible reading As the Protestant Reformation became established lay Bibles were produced on a large scale In reaction to this development Catholic theologians issued orthodox Bible translations in various vernaculars based on the Vulgate In sum from the 15th to the 18th century editions from various confessional or ideological backgrounds appeared throughout Western Europe Of course the invention and spread of the printing press greatly enhanced the distribution of these editions The essays collected in this volume approach Lay Bibles in Europe 1450 1800 from various perspectives including the history of books art history and church history

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