

# PONTORMO



# Pontormo E Il Suo Tempo

**Liana Cheney**



## **Pontormo E Il Suo Tempo:**

**Interpreting Christian Art** Heidi J. Hornik, Mikeal Carl Parsons, 2003 Since the iconoclastic controversies of the eighth and ninth centuries the visual arts have been the subject of much ecclesiastical discussion and contention In particular since the mid 1960s Protestant scholars and clergy have been paying more attention to the potential role of the visual arts in theology and liturgy of the Christian Church As a result numerous programs were begun under a variety of nomenclature e g Religion and the Arts Theology and the Arts etc Most of the essays in this book were originally presented as part of the Fruit Symposium on Interpreting Christian Art held at Baylor University in October 2000 The symposium provided the opportunity to bring together scholars clergy and laity who are interested in the question of how religious art can contribute to the life of the contemporary Christian community The resulting essays are a rich fare in interdisciplinary exploration of Christian art by art historians theologians and biblical scholars Essayists include Margaret Miles Robin M Jensen Graydon F Snyder Charles Barber Anthony Cutler William M Jensen Paolo Berdini John W Cook and the editors Heidi J Hornik and Mikeal C Parsons

**The Drawings of Bronzino** Carmen Bambach, Agnolo Bronzino, Janet Cox-Rearick, George R. Goldner, Philippe Costamagna, Marzia Faietti, Elizabeth Pilliod, 2010 Drawings by the great Italian Mannerist painter and poet Agnolo Bronzino 1503 1572 are extremely rare This important and beautiful publication brings together for the first time nearly all of the sixty drawings attributed to this leading draftsman of the 16th century Each drawing is illustrated in color discussed in detail and shown with many comparative photographs Bronzino's technical virtuosity as a draftsman and his mastery of anatomy and perspective are vividly apparent in each stroke of the chalk pen or brush The younger generations of Florentine artists particularly admired Bronzino for his technical virtuosity as a painter and Giorgio Vasari praised him for his powers as a disegnatore designer and draftsman *The Fruit of Liberty* Nicholas Scott Baker, 2013-11-04 In the middle decades of the sixteenth century the republican city state of Florence birthplace of the Renaissance failed In its place the Medici family created a principality becoming first dukes of Florence and then grand dukes of Tuscany The Fruit of Liberty examines how this transition occurred from the perspective of the Florentine patricians who had dominated and controlled the republic The book analyzes the long slow social and cultural transformations that predated accompanied and facilitated the institutional shift from republic to principality from citizen to subject More than a chronological narrative this analysis covers a wide range of contributing factors to this transition from attitudes toward officeholding clothing the patronage of artists and architects to notions of self family and gender Using a wide variety of sources including private letters diaries and art works Nicholas Baker explores how the language images and values of the republic were reconceptualized to aid the shift from citizen to subject He argues that the creation of Medici principality did not occur by a radical break with the past but with the adoption and adaptation of the political culture of Renaissance republicanism **Illuminating Luke: The infancy narrative in Italian Renaissance painting** Heidi J. Hornik, Mikeal Carl Parsons, 2003-01-01 Interdisciplinary study of how

the infancy narrative in the Gospel of Luke is Portrayed in Italian Renaissance paintings      *Revaluing Renaissance Art* Gabriele Neher, Rupert Shepherd, 2017-11-22 This title was first published in 2000 Michelangelo gave his painting of Leda and the Swan to an apprentice rather than hand it over to the emissary of the Duke of Ferrar who had commissioned it He was apparently disgusted by the failure of the emissary who was probably more used to buying pigs than discussing art to accord the picture and the artist the value they deserved Any discussion of works of art and material culture implicitly assigns them a set of values Whether these values be monetary cultural or religious they tend to constrict the ways in which such works can be discussed The variety of potential forms of valuation becomes particularly apparent during the Italian Renaissance when relations between the visual arts and humanistic studies were undergoing rapid changes against an equally fluid social economic and political background In this volume 13 scholars explicitly examine some of the complex ways in which a variety of values might be associated with Italian Renaissance material culture Papers range from a consideration of the basic values of the materials employed by artists to the manifestation of cultural values in attitudes to dress and domestic devotion By illuminating some of the ways in which values were constructed they provide a broader context within which to evaluate Renaissance material culture      The A to Z of Renaissance Art Lilian H. Zirpolo, 2009-09-16 The Renaissance era was launched in Italy and gradually spread to the Netherlands Germany Spain France and other parts of Europe and the New World with figures like Robert Campin Jan van Eyck Rogier van der Weyden Albrecht Dürer and Albrecht Altdorfer It was the era that produced some of the icons of civilization including Leonardo da Vinci's Mona Lisa and Last Supper and Michelangelo's Sistine Ceiling Piet and David Marked as one of the greatest moments in history the outburst of creativity of the era resulted in the most influential artistic revolution ever to have taken place The period produced a substantial number of notable masters among them Caravaggio Donato Bramante Donatello El Greco Filippo Brunelleschi Masaccio Sandro Botticelli Raphael Titian and Tintoretto The result was an outstanding number of exceptional works of art and architecture that pushed human potential to new heights The A to Z of Renaissance Art covers the years 1250 to 1648 the period most disciplines place as the Renaissance Era A complete portrait of this remarkable period is depicted in this book through a chronology an introductory essay a bibliography and over 500 hundred cross referenced dictionary entries on major Renaissance painters sculptors architects and patrons as well as relevant historical figures and events the foremost artistic centers schools and periods major themes and subjects noteworthy commissions technical processes theoretical material literary and philosophic sources for art and art historical terminology      Medici Women Gabrielle Langdon, 2006-01-01 The ducal court of Cosimo I de' Medici in sixteenth century Florence was one of absolutist rule bound order Portraiture especially served the dynastic pretensions of the absolutist ruler Duke Cosimo and his consort Eleonora di Toledo and was part of a Herculean programme of propaganda to establish legitimacy and prestige for the new sixteenth century Florentine court In this engaging and original study Gabrielle Langdon analyses selected portraits of women by

Jacopo Pontormo Agnolo Bronzino Alessandro Allori and other masters She defines their function as works of art as dynastic declarations and as encoded documents of court culture and propaganda illuminating Cosimo's conscious fashioning of his court portraiture in imitation of the great courts of Europe Langdon explores the use of portraiture as a vehicle to express Medici political policy such as with Cosimo's Hapsburg and Papal alliances in his bid to be made Grand Duke with hegemony over rival Italian princes Stories from archives letters diaries chronicles and secret ambassadorial briefs open up a world of fascinating personalities personal triumphs human frailty rumour intrigue and appalling tragedies Lavishly illustrated Medici Women Portraits of Power Love and Betrayal in the Court of Duke Cosimo I is an indispensable work for anyone with a passion for Italian renaissance history art and court culture *mundos del arte, Los. Estudios en homenaje a Joan Sureda* Eva March, Carme Narváez, 2019-12-19 Los estudios de investigadores nacionales e internacionales que reñen este libro se han escrito para rendir tributo a Joan Sureda Agrupados en cinco apartados que definen algunos de los ejes temáticos por los desarrollados a lo largo de su trayectoria profesional los textos transitan por territorios diversos desde el románico a la contemporaneidad emulando la visión analítica y crítica con la que Sureda ha cartografiado el hecho artístico y proyectan asimismo el caleidoscópico universo en el que ha desplegado su actividad como historiador del arte **Florence** Michael Levey, 1998 Nestled in the Apennines cradle of the Renaissance home of Dante Michelangelo and the Medici Florence is unlike any other city in its extraordinary mingling of great art and literature natural splendor and remarkable history Intimate and grand learned and engaging Michael Levey's Florence renders the city in all of its madness and magnificence

**Historical Dictionary of Renaissance Art** Lilian H. Zirpolo, 2016-08-19 The art of the Renaissance is usually the most familiar to non specialists and for good reason This was the era that produced some of the icons of civilization including Leonardo da Vinci's Mona Lisa and Last Supper and Michelangelo's Sistine Ceiling Piet and David Marked as one of the greatest moments in history the outburst of creativity of the era resulted in the most influential artistic revolution ever to have taken place The period produced a substantial number of notable masters among them Donatello Filippo Brunelleschi Masaccio Sandro Botticelli Raphael Titian and Tintoretto This second edition of Historical Dictionary of Renaissance Art contains a chronology an introduction and an extensive bibliography The dictionary section has over 700 cross referenced entries on artists from Italy Flanders the Netherlands Germany Spain and Portugal historical figures and events that impacted the production of Renaissance art This book is an excellent access point for students researchers and anyone wanting to know more about the Renaissance art Art Without an Author Marco Ruffini, 2011 Why is the history of art so often construed as a history of artists when its alleged focus is art This book responds to this question by examining Giorgio Vasari's Lives and the artist it features most centrally Michelangelo More than any other artist in the Lives Michelangelo exemplifies art as an expression of the individual Yet at the same time as this book aims to show the Lives fashions Michelangelo as the founder of a new academic era in which art develops collectively as a discipline Paradoxically Vasari's

celebration of Michelangelo mobilizes a conception of art as teachable and transmissible that is antithetical to Michelangelo's aesthetic ideals and unique style Page 4 of cover

The Materiality of Terracotta Sculpture in Early Modern Europe  
 Zuzanna Sarnecka, Agnieszka Dżiki, 2023-07-31 Through meticulously researched case studies this book explores the materiality of terracotta sculpture in early modern Europe Chapters present a broad geographical perspective showcasing examples of modelling firing painting and gilding of clay in Portugal Spain Italy Germany and the Netherlands The volume considers known artworks by celebrated artists such as Luca della Robbia Andrea del Verrocchio Filipe Hodart or Hans Reichle in parallel with several lesser studied terracotta sculptures and tin glazed earthenware made by anonymous artisans This book challenges arbitrary distinctions into the fine art and the applied arts that obscured the image of artistic production in the early modern world The centrality of clay in the creative processes of artists working with two and three dimensional artefacts comes to the fore The role of terracotta figures in religious practices as well as processes of material substitutions or mimesis confirm the medium's significance for European visual and material culture in general This book will be of interest to scholars working in art history Renaissance studies and material culture

Pontormo's Frescos in San Lorenzo  
 Massimo Firpo, 2021-07-19T15:16:00+02:00 In the choir of the Basilica of San Lorenzo a truly sacred temple of the Medici dynasty Pontormo painted a grandiose cycle of frescos between 1545 and 1556 which were then unfortunately destroyed in the mid 18th century Far earlier Giorgio Vasari issued a severe judgment on them that lasted into the modern day His was a dismissal motivated formally by artistic reasons but it concealed other more insidious ideological and religious motivations On the basis of drawings copies paintings and literary sources this study reconstructs the design and arrangement of the frescoes revealing them to have been inspired by a contemporary heterodox text one that was included in the Index in 1549 From a dense web of Florentine religious cultural and political life and its shifts in the middle decades of the century the political motivations underlying Vasari's commitment to transforming the doctrinal heresy from which those grandiose paintings had drawn inspiration into an artistic heresy emerge It was a commitment that after the conclusion of the Council of Trent risked reflecting upon the new Counter Reformist structure of Medici power

The Homes of Giorgio Vasari  
 Liana Cheney, 2006 Giorgio Vasari was one of the few artists in the history of art who built designed and decorated his homes This book is the first to focus on Vasari's decorative cycles for his homes in Arezzo and Florence revealing the significance of the artistic cultural and historical milieu of the sixteenth century This study breaks new ground in two ways First in a personal and original manner the imagery is related to Vasari's artistic ideas on history painting and the role of the artist And second Vasari's imagery portrays visual galleries applauding his teachers antiquity and the creation of art

*The Fabrication of Leonardo da Vinci's Trattato della pittura (2 vols.)*  
 Claire Farago, Janis Bell, Carlo Vecce, 2018-01-29 The basis for our understanding of Leonardo's theory of art was for over 150 years his Treatise on Painting which was issued in 1651 in Italian and French This present volume offers both the first scholarly edition of the Italian editio princeps as well as the first

complete English translation of this seminal work In addition It provides a comprehensive study of the Italian first edition documenting how each editorial campaign that lead to it produced a different understanding of the artist s theory What emerges is a rich cultural and textual history that foregrounds the transmission of artisanal knowledge from Leonardo s workshop in the Duchy of Milan to Carlo Borromeo s Milan Cosimo I de Medici s Florence Urban VIII s Rome and Louis XIV s Paris

**A Companion to Cosimo I de' Medici** Alessio Assonitis, Henk Th. van Veen, 2021-11-01 Mining the rich documentary sources housed in Tuscan archives and taking advantage of the breadth and depth of scholarship produced in recent years the seventeen essays in this Companion to Cosimo I de Medici provide a fresh and systematic overview of the life and career of the first Grand Duke of Tuscany with special emphasis on Cosimo I s education and intellectual interests cultural policies political vision institutional reforms diplomatic relations religious beliefs military entrepreneurship and dynastic concerns Contributors Maurizio Arfaio Alessio Assonitis Nicholas Scott Baker Sheila Barker Stefano Calonaci Brendan Dooley Daniele Edigati Sheila ffolliott Catherine Fletcher Andrea G ldy Fernando Loffredo Piergabriele Mancuso Jessica Maratsos Carmen Menchini Oscar Schiavone Marcello Simonetta and Henk Th van Veen

**The Codex of the Anonimo Magliabechiano** Bouk Wierda, Lotte van ter Toolen, Henk Th. van Veen, 2024-06-24 This book offers a new edition of one of the most important art historical sources on Italian art Written not long before Vasari s famous Lives 1550 this source provides an overview of art from Cimabue to Michelangelo Moreover the author s ambition was to provide a sketch of the art of classical antiquity First published in the late nineteenth century the Codex has led to numerous questions the main one being who was its author We believe we have found the answer to this question which led us to come up with a new edition of the Codex

Florentine Festivals from the Middle Ages to the Modern Age and their Relationship with Art Anita Valentini, Maria Giulia Cantuti Castelvetri, 2023-07-07 This volume retraces the history art and culture of the city of Florence through three unique festivities the festival of New Year ab Incarnazione Domini and those celebrating the figures of Saint Anne and of Saint Reparata All these festivals with their sacred connotations have been characterised since ancient times by political civic or secular values As Florentine citizens curious about the world and in love with our city the authors would like to underline how these values have continued to be vigorously represented up to the present day in new forms and have also contributed to forming the distinctive character of the city of the lily In this book the reader will find both very famous and lesser known artists and works of art that will allow them to better understand the history of this Tuscan city

**Le vite de' più eccellenti pittori, scultori e architetti** Giorgio Vasari, 1862 Opere Giorgio Vasari, 1857

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