



Sculpture Of Jacopo Sansovino

Giorgio Vasari

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Sculpture Of Jacopo Sansovino:

The Sculpture of Jacopo Sansovino Bruce Boucher,1991 The Sculpture of Jacopo Sansovino 2 Bruce Boucher,1991
The Early Sculpture of Jacopo Sansovino Mary DuBose Garrard,Iacopo Sansovino,1970 **The Early Sculpture of Jacopo Sansovino** Mary DuBose Garrard,1982 *The Venetian Sculpture of Jacopo Sansovino* Bruce Boucher,Courtauld Institute of Art,1987 **The early sculpture of Jacopo Sansovino** Mary D. Garrard,1989 **The Materiality of Terracotta Sculpture in Early Modern Europe** Zuzanna Sarnecka,Agnieszka Dziki,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 **Catalogue of Romanesque, Gothic and Renaissance Sculpture** Metropolitan Museum of Art (New York, N.Y.),Joseph Breck,1913 *Making and Moving Sculpture in Early Modern Italy* KelleyHelmstutler DiDio,2017-07-05 In recent years art historians have begun to delve into the patronage production and reception of sculptures sculptors workshop practices practical aesthetic and esoteric considerations of material and materiality and the meanings associated with materials and the makers of sculptures This volume brings together some of the top scholars in the field to investigate how sculptors in early modern Italy confronted such challenges as procurement of materials their costs shipping and transportation issues and technical problems of materials along with the meanings of the usage hierarchies of materials and processes of material acquisition and production Contributors also explore the implications of these facets in terms of the intended and perceived meaning s for the viewer patron and or artist A highlight of the collection is the epilogue an interview with a contemporary artist of large scale stone sculpture which reveals the similar challenges sculptors still encounter today as they procure manufacture and transport their works **Famous Sculptors and Sculpture** Julia Ann Clark Shedd,1896
A History of European and American Sculpture from the Early Christian Period to the Present Day: part I early Christian sculpture; part II the middle ages; part III the renaissance Chandler Rathfon Post,1921 **The Performance of Sculpture in Renaissance Venice** Lorenzo G. Buonanno,2022-03-02 This study reveals the broad material devotional and cultural implications of sculpture in Renaissance Venice Examining a wide range of sources the era s art theoretical and devotional

literature guidebooks and travel diaries and artworks in various media Lorenzo Buonanno recovers the sculptural values permeating a city most famous for its painting The book traces the interconnected phenomena of audience response display and thematization of sculptural bravura and artistic self fashioning It will be of interest to scholars working in art history Renaissance history early modern art and architecture material culture and Italian studies [A History of European and American Sculpture from the Early Christian Period to the Present Day](#) Chandler Rathfon Post,1921 **"Architecture, Art and Identity in Venice and its Territories, 1450-1750"** Nebahat Avcioglu,2017-07-05 Cities are shaped as much by a repertoire of buildings works and objects as by cultural institutions ideas and interactions between forms and practices entangled in identity formations This is particularly true when seen through a city as forceful and splendid as Venice The essays in this volume investigate these connections between art and identity through discussions of patronage space and the dissemination of architectural models and knowledge in Venice its territories and beyond They celebrate Professor Deborah Howard's leading role in fostering a historically grounded and interdisciplinary approach to the art and architecture of Venice Based on an examination and re interpretation of a wide range of archival material and primary sources the contributing authors approach the notion of identity in its many guises as self representation as strong sub currents of spatial strategies as visual and semantic discourses and as political and imperial aspirations Employing interdisciplinary modes of interpretation these studies offer ground breaking analyses of canonical sites and works of art diverse groups of patrons as well as the life and oeuvre of leading architects such as Jacopo Sansovino and Andrea Palladio In so doing they link together citizens and nobles past and present the real and the symbolic space and sound religion and power the city and its parts Venice and the Stato da Mar the Serenissima and the Sublime Port **History of Sculpture, from the Earliest Ages to the Present Time** Wilhelm Lübke,1878 *Lives of the Most Eminent Painters, Sculptors & Architects* Giorgio Vasari,1912 **Michelangelo to the Flemings** Giorgio Vasari,1915 **Synagonism: Theory and Practice in Early Modern Art**,2024-05-06 This book explores for the first time the concept of synagonism from together and struggle for an analysis of the productive exchanges between early modern painting sculpture architecture and other art forms in theory and practice In doing so it builds on current insights regarding the so called paragone debate seeing this however as only one too narrow perspective on early modern artistic production Synagonism rather implies a breaking up of the schematic connections between art forms and individual senses drawing attention to the multimediality and intersensoriality of art as well as the relationship between image and body *Architecture, Art and Identity in Venice and its Territories, 1450-1750* Dr Nebahat Avcioglu,2013-12-23 Inspired by Deborah Howard's leading role in fostering a historically grounded and interdisciplinary approach to the art and architecture of Venice the essays here examine the connections and rapports between art and identity through the discussion of patronage space domestic and ecclesiastical and dissemination of architectural knowledge as well as models within Venice its territories and beyond **Tintoretto** Tom Nichols,1999 The Venetian painter Jacopo

Tintoretto 1518-94 is an ambiguous figure in the history of art. Critics and writers such as Vasari, Ruskin and Sartre all placed him in opposition to the established artistic practice of his time, noting that he had abandoned the values that typified the venerable Venetian Renaissance tradition, even being expelled as an apprentice from the workshop of Titian. This generously illustrated book offers a long overdue re-evaluation of Tintoretto. Tom Nichols charts the artist's life and work in the context of Venetian art and the culture of the Cinquecento. He shows how the artist created a new manner of painting which, for all its originality and sophistication, made its first appeal to the shared emotions of the widest possible viewing audience. The book deals extensively with Tintoretto's greatest works, including the paintings at the Scuola di San Rocco in Venice.

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