

REDISCOVERING FRA ANGELICO

A Fragmentary History



Rediscovering Fra Angelico A Fragmentary History

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Rediscovering Fra Angelico A Fragmentary History:

Rediscovering Fra Angelico Angelico (fra), Clay Dean, Laurence B. Kanter, Carl Brandon Strehlke, 2001 Two fascinating essays reveal how art historians and conservators do their sleuthing Laurence Kantor explores the attribution of three of his panels that had been at Yale but belong to a triptych at the Getty **Fra Angelico** Laurence B. Kanter, Pia Palladino, fra Angelico (ca.), Metropolitan Museum of Art (New York, N.Y.), 2005 **Spaces of Connoisseurship** Alison Clarke, 2022-07-18 In *Spaces of Connoisseurship* Alison Clarke explores the who where and how of judging Old Master paintings in the nineteenth century British art trade She describes how the staff at family art dealers Thomas Agnew Sons Agnew s and London s National Gallery took advantage of emerging technologies such as the railways and photography Through encounters with pictures in a range of locations both private and public these art market actors could build up the visual memory and necessary expertise to compare artworks and judge them in terms of attribution condition and beauty Also explored are the display tactics adopted by both commercial outfit and art museum to showcase pictures once acquired In a time of ever spiralling art prices this book tackles the question of why some paintings are preferred over others and exactly how art experts reach their judgements [Anachronic Renaissance](#) Alexander Nagel, Christopher S. Wood, 2010-04-02 A reconsideration of the problem of time in the Renaissance examining the complex and layered temporalities of Renaissance images and artifacts In this widely anticipated book two leading contemporary art historians offer a subtle and profound reconsideration of the problem of time in the Renaissance Alexander Nagel and Christopher Wood examine the meanings uses and effects of chronologies models of temporality and notions of originality and repetition in Renaissance images and artifacts *Anachronic Renaissance* reveals a web of paths traveled by works and artists a landscape obscured by art history s disciplinary compulsion to anchor its data securely in time The buildings paintings drawings prints sculptures and medals discussed were shaped by concerns about authenticity about reference to prestigious origins and precedents and about the implications of transposition from one medium to another Byzantine icons taken to be Early Christian antiquities the acheiropoieton or image made without hands the activities of spoliation and citation differing approaches to art restoration legends about movable buildings and forgeries and pastiches all of these emerge as basic conceptual structures of Renaissance art Although a work of art does bear witness to the moment of its fabrication Nagel and Wood argue that it is equally important to understand its temporal instability how it points away from that moment backward to a remote ancestral origin to a prior artifact or image even to an origin outside of time in divinity This book is not the story about the Renaissance nor is it just a story It imagines the infrastructure of many possible stories [How Divine Images Became Art](#) Oleg Tarasov, 2024-02-09 *How Divine Images Became Art* tells the story of the parallel discovery of Russian medieval art and of the Italian primitives at the beginning of the twentieth century While these two developments are well known they are usually studied in isolation Tarasov s study has the great merit of showing the connection between the art world in Russia and the

West and its impact in the cultural history of the continent in the pre war period Drawing on a profound familiarity with Russian sources some of which are little known to Western scholars and on equally expert knowledge of Western material and scholarship Oleg Tarasov presents a fresh perspective on early twentieth century Russian and Western art The author demonstrates that during the Belle poque the interest in medieval Russian icons and Italian primitives lead to the recognition of both as distinctive art forms conveying a powerful spiritual message Formalist art theory and its influence on art collecting played a major role in this recognition of aesthetic and moral value of primitive paintings and was instrumental in reshaping the perception of divine images as artworks Ultimately this monograph represents a significant contribution to our understanding of early twentieth century art it will be of interest to art scholars students and anyone interested in the spiritual and aesthetic revival of religious paintings in the Belle poque **Reconstructing the Renaissance** Laurence B. Kanter,2008 Saint Hames Freeing Hermogenes is an important painting by one of the world s most beloved Renaissance artists In analysing this painting Laurence Kanter reexamines and confirms Fra Angelico s status as a pioneer of the new representational style championed in Florence in the early 15th century **Fra Angelico. Ediz. illustrata** Diane Cole Ahl,Angelico (fra),2008-07-31 Examines the life and work of possibly the most celebrated religious painter of the Italian Early Renaissance Fra Giovanni da Fiesole known as Fra Angelico From the delicate altarpieces to the serene frescos in the monastery of San Marco in Florence this book discusses the context of the time and places in which his works were created

Current Contents Institute for Scientific Information (Philadelphia),2002 **Cimabue and the Franciscans** Holly Flora,2018 Cimabue and the Franciscans sheds new light on the legendary artist Cimabue revealing his sophisticated engagement with complicated intellectual and theological ideas about materials memory beauty and experience This book offers a fresh look at the broader question of artistic change in the late thirteenth century by examining the intersection of two histories that of the artist Cimabue ca 1240 1302 and that of the Franciscan Order While focused on the work of a single artist this study sheds new light on the religious motives and artistic means that fueled the period s visual and spiritual transformations Flora s study reveals that Cimabue was not just a crucial figure in processes of stylistic change He and his Franciscan patrons engaged with complicated intellectual and theological ideas about materials memory beauty and experience creating innovative works of art that celebrated the Order and enabled new modes of Christian devotion Cimabue s contributions to the history of art thus can finally be recognized for their wide ranging scope and impact within the rapidly evolving religious culture of the late thirteenth century **Grants for Arts, Culture & the Humanities** Foundation Center,2003-12 **Cimabue and Early Italian Devotional Painting** Holly Flora,Frick Collection,2006 Catalog accompanying an exhibition at the Frick Collection New York of two paintings by Cimabue Cenni di Pepo ca 1240 1302 called by some the founder of Italian Renaissance painting The painter s Flagellation of Christ Frick Collection New York and Virgin and Child Enthroned with Two Angels National Gallery London were once part of a larger work possibly a commission of Franciscan

origin Exhibited with the two panels are other examples of Italian devotional art of the late 13th and early 14th centuries from New York collections Art Now Gallery Guide ,2002 Dictionary of Artists Emmanuel Bénézit,2006 First English language edition of Emmanuel Bénézit's Dictionnaire critique et documentaire des peintres sculpteurs dessinateurs et graveurs based on the 14 volume French edition published in 1999 It has been revised adapted and updated Preface **The Panel Paintings of Masaccio and Masolino** Carl Brandon Strehlke,Cecilia Frosinini,Roberto Bellucci,Masaccio,2002 The book is the result of a study begun in 1995 of the panel paintings of Masolino and Masaccio A team from the Opificio delle Pietre Dure Italy joined by colleagues from the National Gallery in London and the Philadelphia Museum of Art visited museums in Europe and the United States that own paintings by these two Renaissance masters This research supported by the Samuel H Kress Foundation investigated the painting technique of the artists in ways that even a few years before would not have been possible The study has led to a greater understanding of the nature of the collaboration of the two artists and the chronology of their work Fine examples of Masaccio underdrawing have been revealed as well as Masolino's innovative use of oil mediums The Panel Paintings of Masolino and Masaccio includes an introduction by Carl Brandon Strehlke summarising the results and reviewing the usefulness of laboratory research for art history A major essay by Roberto Bellucci and Cecilia Frosinini in Arts & Humanities Citation Index ,2002 ARTnews ,2002 Fra Giovanni Angelico Angelico (fra),2007 **Masaccio e le origini del Rinascimento** Luciano Bellosi,Laura Cavazzini,Aldo Galli,2002 **Beato Angelico** Angelico (fra),Alessandro Zuccari,2009 **American Book Publishing Record** ,2002

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