



# Ludovico Carracci

**Catherine Loisel**



## **Ludovico Carracci:**

Ludovico Carracci Lodovico Carracci, Gail Feigenbaum, 1994      **The Drawings of Ludovico Carracci** Babette Bohn, Lodovico Carracci, 1982      **Ludovico Carracci and the Art of Drawing** Babette Bohn, 2004

The primary goal of *Ludovico Carracci and the Art of Drawing* is to provide a ground breaking model for a new kind of book on Italian drawings. In addition to covering the traditional scholarly terrain of chronology, style, and connoisseurship, this book utilizes up to date art historical methods including considerations of the historical context of Bologna, its impact on Ludovico's art, and a new portrayal of the role of women and women artists in the city. Bologna is perhaps the last great artistic capital in Europe that still offers the specialist the possibility for ground breaking studies. This quotation from a recent exhibition at the Metropolitan Museum testifies to the rich possibilities for research in this field. In 1983, Sydney Freedberg wrote a book on the three pivotal innovators in Italian painting at the turn of the seventeenth century: Caravaggio, Annibale Carracci, and the latter's cousin Ludovico Carracci (1555-1619). The dramatic intensity of Ludovico's paintings exerted a seminal influence on the direction of Italian Baroque painting. His highly individual renditions of his subjects make him one of the great interpreters of Italian art. Working in Bologna, the second city of the papal states during the period of the Counter Reformation, Ludovico was well positioned to reshape religious painting during a period that demanded change. Ludovico was a prolific draftsman who produced over 300 extant drawings. His drawings offer the key to his artistic personality because he conceived his original subjects and planned his dramatic compositions in these sheets. Like most Italian artists of the early modern period, Ludovico developed his ideas in drawings and began painting only after his conceptions had been finalized. Thus his drawings reveal how he thought, how his ideas changed, and which features of a composition were most important or challenging to his creative imagination. Such drawings as these have tremendous appeal to modern audiences who are attracted by the excitement of watching the creative process in progress rather than seeing only the painting that represents the end of that process. The Carracci have always been considered some of the most important draftsmen in Italian art for their revival of drawing the human figure from life in the course of designing paintings. But Ludovico's drawings were not only preparatory studies for pictures. He was also an innovator in developing finished compositional drawings that were produced as works of art in their own right, made for sale to a new audience of private collectors in Bologna. This book will be indispensable for university libraries, museum libraries, and the private libraries of all scholars, dealers, and collectors with a serious interest in Italian art. As a study of a major artist that breaks new methodological ground, the book will bring together fresh insights on the artist and his culture with a useful compendium of illustrations and will provide a model for future studies of draftsmen from the early modern period.

Ludovico Carracci Catherine Loisel, 2004      **Seventeenth-century Art & Architecture** Ann Sutherland Harris, 2005

Encompassing the socio-political-cultural background of the period, this title takes a look at the careers of the Old Masters and many lesser known artists. The book covers artistic developments across

six countries and examines in detail many of the artworks on display Malvasia's Life of the Carracci: Commentary and Translation, 2000 *The Chalk Drawings of Ludovico Carracci*, 1984 Ludovico Carracci, Studies in Criticism and Aesthetics, 1660-1800 Howard Anderson, John S. Shea, 1967-01-01 Studies in Criticism and Aesthetics 1660 1800 was first published in 1967 Minnesota Archive Editions uses digital technology to make long unavailable books once again accessible and are published unaltered from the original University of Minnesota Press editions In this volume nineteen contributors in as many essays discuss various aspects of critical and aesthetic development in the late seventeenth and the eighteenth centuries from the time of Dryden to Wordsworth This was a period in which traditional literary criticism progressed in important new directions and which saw the rise of aesthetic theory The book is published in honor of Samuel Holt Monk professor of English at the University of Minnesota and distinguished American scholar in the field of eighteenth century English literature literary criticism and aesthetics The essays all of which were written for this volume analyze the literary theories and assumptions of some of the most important artists and critics of the time as well as the aesthetic theories which influenced painting and literature During the period under discussion the progress of social and philosophical thought stimulated an intensive examination of the nature and function of art Although neoclassical ideals dominated Restoration criticism and continued to influence Pope and later critics like Johnson and Reynolds other tendencies were gaining ground and throughout the eighteenth century the effort to reconcile a growing interest in the pleasing emotions with the tenets of classicism created criticism and aesthetic theory of extraordinary complexity These essays illuminate that complexity without oversimplifying it The book is illustrated with reproductions of works of art of the period In addition to the essays there is a bibliography of Professor Monk's writings **Lodovico Carracci** Gail Feigenbaum, 1984 The Beholder Robert Williams, 2017-07-05 One of the most significant developments in the study of works of art over the past generation has been a shift in focus from the works themselves to the viewer's experience of them and the relation of that experience both to the works in question and to other aspects of cultural life The ten essays written for this volume address the experience of art in early modern Europe and approach it from a variety of methodological perspectives concerns range from the relation between its perceptual and significative dimensions to the ways in which its discursive formation anticipates but does not exactly correspond to later notions of aesthetic experience The modes of engagement vary from careful empirical studies that explore the complex complementary relationship between works of art and textual evidence of different kinds to ambitious efforts to mobilize the powerful interpretative tools of psychoanalysis and phenomenology This diversity testifies to the vitality of current interest in the experience of beholding and the urgency of the challenge it poses to contemporary art historical practice *Encyclopædia Americana* Francis Lieber, Edward Wigglesworth, Thomas Gamaliel Bradford, Henry Vethake, 1857 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 [Encyclopædia Americana](#) ,1847 **How Catholic Art Saved the**

**Faith** Elizabeth Lev,2018-09-20 Not long after Martin Luther's defiance of the Church in 1517 dialogue between Protestants and Catholics broke down brother turned against brother and devastating religious wars erupted across Europe Desperate to restore the peace and recover the unity of Faith Catholic theologians clarified and reaffirmed Catholic doctrines but turned as well to another form of evangelization the Arts Convinced that to win over the unlettered the best place to fight heresy was not in the streets but in stone and on canvas they enlisted the century's best artists to create a glorious wave of beautiful works of sacred art Catholic works of sacred art to draw people together instead of driving them apart How Catholic Art Saved the Faith tells the story of the creation and successes of this vibrant visual arts SWAT team whose war cry could have been art for Faith's sake Over the years it included Michelangelo of course and among other great artists the edgy Caravaggio the graceful Guido Reni the technically perfect Annibale Carracci the colorful Barocci the theatrical Bernini and the passionate Artemisia Gentileschi Each of these creative souls despite their own interior struggles was a key player in this magnificent generations long project the affirmation through beauty of the teachings of the Holy Catholic Church Here you will meet the fascinating artists who formed this cadre's core You will revel in scores of their full color paintings And you will profit from the lucid explanations of their lovely creations works that over the centuries have touched the hearts and deepened the faith of millions of pilgrims who have made their way to the Eternal City to gaze upon them Join those pilgrims now in an encounter with the magnificent artworks of the Catholic Restoration artworks which from their conception were intended to delight teach and inspire As they have done for the faith of so many so will they do for you [Papers on Art](#)

[Educational Subjects](#) Anonymous,2023-10-20 Reprint of the original first published in 1875 **The Antefix Papers** ,1875 The plates are by James R Osgood and Company Boston This group of lectures before the Massachusetts Art Teachers Association points to the value of these photomechanical printing methods for the dissemination of knowledge Hanson Collection catalog p 53 [Historical Dictionary of Baroque Art and Architecture](#) Lilian H. Zirpolo,2018-03-13 The baroque period deals with the art created roughly between the end of the 16th and the early years of the 18th centuries The masters of the era include Caravaggio Gianlorenzo Bernini Rembrandt Vermeer Diego Velazquez and Nicolas Poussin The Historical

Dictionary of Baroque Art and Architecture Second Edition covers the most salient works of baroque artists the most common themes depicted historical events and key figures responsible for shaping the artistic vocabulary of the era and definitions of terms pertaining to the topic at hand This second edition of Historical Dictionary of Baroque Art and Architecture contains a chronology an introduction and an extensive bibliography The dictionary section has over 600 cross referenced entries on famous artists sculptors architects patrons and other historical figures and events This book is an excellent resource for students researchers and anyone wanting to know more about Baroque art Mariette and the Science of the Connoisseur in Eighteenth-Century Europe Kristel Smentek, 2017-07-05 Celebrated connoisseur drawings collector print dealer book publisher and authority on the art of antiquity Pierre Jean Mariette 1694 1774 was a pivotal figure in the eighteenth century European art world Focusing on the trajectory of Mariette s career this book examines the material practices and social networks through which connoisseurs forged the idea of art as an object of empirical and historical analysis Drawing on significant unpublished archival material as well as on histories of science publishing collecting and display this book shows how Mariette and his colleagues practices of classification and interpretation of the graphic arts gave rise to new conceptions of artistic authorship and to a history of art that transcended the biographies of individual artists To follow Mariette s career through the eighteenth century is to see that art was consolidated as a specialized category of intellectual inquiry and that style emerged as its structuring analytic device in the overlapping spaces of the collector s cabinet the connoisseur s portfolio and the dealer s shop *Pontormo and the Art of Devotion in Renaissance Italy* Jessica A. Maratsos, 2021-09-09 Both lauded and criticized for his pictorial eclecticism the Florentine artist Jacopo Carrucci known as Pontormo created some of the most visually striking religious images of the Renaissance These paintings which challenged prevailing illusionistic conventions mark a unique contribution into the complex relationship between artistic innovation and Christian traditions in the first half of the sixteenth century Pontormo s sacred works are generally interpreted as objects that reflect either pure aesthetic experimentation or personal and cultural anxiety Jessica Maratsos however argues that Pontormo employed stylistic change deliberately for novel devotional purposes As a painter he was interested in the various modes of expression and communication direct address tactile evocation affective incitement as deployed in a wide spectrum of devotional culture from sacri monti to Michelangelo s marble sculptures to evangelical lectures delivered at the Accademia Fiorentina Maratsos shows how Pontormo translated these modes in ways that prompt a critical rethinking of Renaissance devotional art

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