

The Botticelli Renaissance Botticelli 2015 1445

This second edition of Historical Dictionary of Renaissance Art contains a chronology, an introduction, and a 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.

Piero di Cosimo, Painter of Faith and Fable makes available the proceedings of a conference of the same name, hosted by the Dutch University Institute for Art History (NIKI), Florence, in September 2015, at the conclusion of the second of two exhibitions dedicated to Piero at the National Gallery of Art, Washington, and the Galleria degli Uffizi, Florence. It is the twelfth publication in the NIKI series and the first such anthology to be published by Brill.

Das Werk Dantes erfährt im deutschen Sprachraum und darüber hinaus mit mehreren neuen Übersetzungen, mit Lesungen, wissenschaftlichen und populären Veranstaltungen aus Anlass des 750. Geburtstags des Autors große Aufmerksamkeit. Die Beiträge dieses Bandes möchten die Bandbreite der Dante-Forschung über die Disziplinen hinweg sichtbar machen: Dabei finden sich sowohl die kulturhistorisch bedeutsame Form der Lectura Dantis als auch thematisch orientierte Beiträge zum Zusammenhang zwischen Ekphraserung und Werk, zur Leseerolle und Lektüreerfahrung, zum paradisiertem Umgang der Commedia mit antiken Mythen, sowie zu Tanz und Theologie. Der Band bietet Einblicke in die historische und zeitgenössische künstlerische und literarische Dante-Rezeption neben Beiträgen zur Odysseus-Motivik, zur Dante-Rezeption in Chile und in Dan Browns Inferno steuern komparatistische Aspekte bei. Dante als ein Monument des kulturellen Gedächtnisses ist ebenfalls ein Aufsatz gewidmet. Mit Beiträgen von H.-J. Backes, M. Baumbach, U. Ernst, B. Füll, A. Gipper, P. Goßens, S. Heimgartner, K. Maurer, U. Rehm, M. Schmitz-Emans, L. Simonis, K. Stierle, R. Weidte

The mid-twentieth century saw a change in paradigms of art history: iconology. The main claim of this novel trend in art history was that renowned Renaissance artists (such as Botticelli, Leonardo, or Michelangelo) created imaginative syntheses between their art and contemporary cosmology, philosophy, theology, and magic. The Neoplatonism in the books by Marsilio Ficino and Giovanni Pico della Mirandola became widely acknowledged for its lasting influence on art. It thus became common knowledge that Renaissance artists were not exclusively concerned with problems intrinsic to their work but that their artifacts encompassed a much larger intellectual and cultural horizon. This volume brings together historians concerned with the history of their own discipline – and also those whose research is on the art and culture of the Italian Renaissance itself – with historians from a wide variety of specialist fields, in order to engage with the contested field of iconology. The book will be of interest to scholars working in art history, Renaissance history, Renaissance studies, historiography, philosophy, theology, gender studies, and literature.

Photography in Latin America

Iconology, Neoplatonism, and the Arts in the Renaissance

Western Civilization: Volume I: To 1715

Artist and Designer

The Routledge History of the Renaissance

A revealing look at the commercial strategy and diverse output of this canonical Renaissance artist. In this vivid account, Ana Debenedetti reexamines the life and work of Renaissance artist Sandro Botticelli through a novel lens: his business acumen. Focusing on the organization of Botticelli's workshop and the commercial strategies he devised to make his way in Florence's very competitive art market, Debenedetti looks with fresh eyes at the remarkable career and output of this pivotal artist within the wider context of Florentine society and culture. Uniquely, Debenedetti evaluates Botticelli's celebrated works, like The Birth of Venus, alongside less familiar forms such as tapestry and embroidery, showing the breadth of the artist's oeuvre and his talent as a designer across media.

Smuggling the Renaissance: The Illicit Export of Artworks Out of Italy, 1861-1909 offers an account of the dynamics and protagonists of the Post-Unification art spoliation crisis in Italy, focusing on the intertwinement of the art trade, scholarship and protection policies.

This edited collection traces the impact of monographic exhibitions on the discipline of art history from the first examples in the late eighteenth century through the present. Roughly falling into three genres (retrospectives of living artists, retrospectives of recently deceased artists, and monographic exhibitions of Old Masters), specialists examine examples of each genre within their social, cultural, political, and economic contexts. Exhibitions covered include Nathaniel Hone's 1775 exhibition, the Holbein Exhibition of 1871, the Courbet retrospective of 1882, Titian's exhibition in Venice, Poussin's Louvre retrospective of 1960, and El Greco's anniversary exhibitions of 2014.

Wie Objekte zu den gefeiertsten Ikonen der Kunstgeschichte wurden Von der Venus de Milo, über Leonardo da Vincis Mona Lisa bis hin zu Edvard Munchs Gemälde Der Schrei - der Kunsttourismus boomt, wie die hohen Besucherzahlen in Museen weltweit zeigen. Was aber macht diese Kunstwerke für uns so attraktiv? Dieses Buch widmet sich 25 Ikonen der Kunst, deren populärer Ruhm bis heute prägend ist für Literatur, Musik, Film und die Kunstwelt allgemein. Die Autorin erklärt anschaulich, welche Faktoren dazu beitrugen, dass ein Kunstwerk zur Ikone wurde, welchen Einfluss diese Werke auf Generationen von Betrachtern bis heute genommen haben und wie sie Teil unseres kulturellen Gedächtnisses wurden.

L'Inquisizione romana, I giudici e gli eretici

The Illicit Export of Artworks Out of Italy, 1861-1909

Lektüren, Transformationen und Visualisierungen

Botticelli Past and Present

Historical Dictionary of Renaissance Art

Did the Florentine philosopher Marsilio Ficino (1433-99) influence the art of his time? This book starts with an exploration of Ficino's views on the imagination and discusses whether, how and why these ideas may have been received in Italian Renaissance works of art.

The Florentine painter Sandro Botticelli (1445-1510) is celebrated as one of the most important painters of the Italian Renaissance. His paintings have been endlessly reproduced and interpreted. His motifs - widely borrowed and adapted - have gone out into the world, often at a considerable remove from the originals. Indeed, they can take us so far away from the actual paintings by Botticelli that the artist's name has come to stand for fashion and lifestyle, with no mention at all of his work. Products are named after him, displays of popular culture follow patterns established by him, and individual figures, chief among them his iconic Venus, have become part of the collective visual memory. Botticelli's fame today was by no means a foregone conclusion. Quickly forgotten after his death, he was only rediscovered in the nineteenth century. The English Pre-Raphaelites and their admiration for Botticelli's work were instrumental in ushering in an extraordinary renaissance that went on to captivate the imagination of a growing circle of artists and, eventually, to enchant the public at large. Since then, Botticelli's work has been interpreted in many different ways. Yet it continues to raise a multitude of questions. How does a painter acquire international fame? What made Botticelli a pop icon? Why are his works considered timeless? What is it that makes him so 'European' that his Venus appears on the obverse of a 10 cent euro coin? What we can safely say is that Botticelli, more than almost any other Old Master, inspired and continues to inspire modern and contemporary art. Exhibition: Berliner Gemäldegalerie, Berlin, Germany (24.09.2015-25.01.2016), Victoria & Albert Museum, London, UK (05.03-03.07.2016).

Gertrud Bing erede di Warburg, a cura di Monica Centanni e Daniela Sacco. Editoriale a cura di Monica Centanni e Daniela Sacco. Gertrud Bing, Notes on the Warburg Library, Gertrud Bing, Il Warburg Institute e gli studi umanistici, a cura di Elisa Del Prete. Gertrud Bing-Eugenio Garin, Epistolario 1949-1963, a cura di Vittoria Magnoler. Gertrud Bing 1892-1964. In memoriam, edited by Ernst Gombrich. Donald Gordon, In memoriam Gertrud Bing, a cura di Chiara Velicogna. Kurt W. Forster, The Untorgettable Gertrud Bing. Gertrud Bing. Bibliografia delle opere e della letteratura critica (con una Nota biografica), a cura di Monica Centanni e Elisa Del Prete Un giugno energetico per la Scienza della cultura. Presentazione di: Kurt W. Forster, Il metodo di Aby Warburg, L'antico dei gesti, il futuro della memoria, traduzione di Giulia Bordignon. Bärbel Hedinger, Michael Diers, Presentazione di: Mary Warburg, geb. Hertz. Ein kurzes Porträt der vergessenen Künstlerin. Bibliography. Works by Aby Warburg and secondary Literature, edited by Lucrezia Not, updated November 2020.

Best-selling author Jackson Spielvogel has helped over one million students learn about the present by exploring the past. Spielvogel's engaging narrative weaves the political, economic, social, religious, intellectual, cultural, and military aspects of history into a gripping story that is as memorable as it is instructive. WESTERN CIVILIZATION includes 155 maps and excerpts of more than 250 primary sources that enliven the past while introducing students to the source material of historical scholarship. Additionally, the text is illustrated with 430 photographs that add visual context. A variety of pedagogical tools, including features on relevant films and end-of-chapter study aids, make this edition accessible to any learning style. The book is available in a variety of split options. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Vom wahren Wert der Kunst

Painter of Faith and Fable

e1777") Bibliography. Works by Aby Warburg and secondary Literature

Imagination in Renaissance Art and Theory from Botticelli to Michelangelo

KOREA Magazine April 2015

The Renaissance Nude

The Renaissance was the Ruin-naisance, the birth of the ruin as a distinct category of cultural discourse, one that inspired voluminous poetic production. For humanists, the ruin became the material sign that marked the rupture between themselves and classical antiquity. In the first full-length book to document this cultural phenomenon, Andrew Hui explains how the invention of the ruin propelled poets into creating works that were self-aware of their absorption of the past as well as their own survival in the future.

Sulla scia delle pionieristiche ricerche di John Tedeschi sulla storia istituzionale del Sant' Uffizio romano e delle sue indagini sull' emigrazione dei dissidenti, la censura libraria, la storia dell' eresia nel Cinquecento e la storia degli ebrei, alcuni tra i maggiori storici d Italia, e non solo, affrontano temi importanti per la storia politica, culturale e religiosa della prima et à moderna per offrire un piccolo omaggio a uno studioso italo-americano di grande sensibilità à e apertura intellettuale.

Raccolta dei numeri di 'La Rivista di Engramma' (www.egramma.it) 132-133 dell'anno 2016. Raccolta della rivista di engramma del Centro studi classicA | Luav, laboratorio di ricerche costituito da studiosi di diversa formazione e da giovani ricercatori, coordinato da Monica Centanni. Al centro delle ricerche della rivista è la tradizione classica nella cultura occidentale: persistenze, riprese, nuove interpretazioni di forme, temi e motivi dell' arte, dell' architettura e della letteratura antica, nell' et à medievale, rinascimentale, moderna e contemporanea.

In 'Het een als het ander' vertelt Ali Smith twee levensverhalen: dat van het Engelse tienermeisje George anno 2013 en van Renaissance-schilder Francesco anno 1460. George, die onlangs haar moeder heeft verloren, raakt gefascineerd door het werk van Francesco, terwijl de schilder het rouwende meisje vanuit een andere dimensie observeert. Beide levensverhalen raken op onverwachte manieren met elkaar verstrengeld.

und wie sie zu dem wurden, was sie heute sind

Smuggling the Renaissance

The Poetics of Ruins in Renaissance Literature

la rivista di engramma 2016 132-133

Ist das Kunst oder kann das weg?

Studi in onore di John Tedeschi

Historical photographs taken in Latin America have now become key sites for memory politics, ethnographic imagination, and the negotiation of identity. This volume opens up a set of questions relating to the contemporaneous agency of images as well as their current appropriation via new technologies. Case studies of pictures taken in Mexico, Colombia, Peru and Brazil analyze these processes by tracing how the images have been resignified over time and space. The contributions examine photographs that have been recently rediscovered by such diverse actors as European museums, human rights organizations, anthropologists, shamans, local historians, and communities of internet users.

WE WANT TO HELP YOU SUCCEED ON THE ACT® We've put all of our proven expertise into McGraw-Hill Education: ACT to make sure you're ready for this difficult exam. With this book, you'll get essential skillbuilding techniques and strategies developed by professional ACT instructors who have helped thousands of students just like you to succeed on this important test. You'll get online help, 6 full-length practice tests, model ACT essays, hundreds of practice problems, and all the facts about the current exam. With McGraw-Hill Education: ACT, we'll guide you step-by-step through your preparation program—and give you the tools you need to succeed. Features

Include: 6 full-length practice ACTs: 4 in the book and 2 interactive tests online at MHPracticePlus.com FREE customizable Test Planner app Hundreds of sample questions with explanations Strategies to help you answer every type of ACT question

Venice and Padua are neighboring cities with a topographical and geopolitical distinction. Venice is a port city in the Venetian Lagoon, which opened up towards Byzantium and the East. Padua on the mainland was founded in Roman times and is a university city, a place of Humanism and research into antiquity. The contributions analyze works of art as aesthetic formulations of their places of origin, which however also have an effect on and expand their surroundings. International experts investigate how these two different concepts stimulated each other in the Early Modern Age, and how the exchange worked.

The most widely read and respected history of art and architecture in the English language for over 85 years just got easier to carry. GARDNER'S ART THROUGH THE AGES: BACKPACK EDITION, BOOK D: RENAISSANCE AND BAROQUE, 15e is part of a six-book set that provides you with a comprehensive, beautifully illustrated tour of the world's great artistic traditions. GARDNER has built its stellar reputation on up-to-date and extensive scholarship, reproductions of unsurpassed quality, and the consistent voice of a single storyteller. Author and award-winning scholar-professor Fred Kleiner continues to set the standard for art history textbooks, combining impeccable and authoritative scholarship with an engaging approach that discusses the most significant artworks and monuments in their full historical and cultural contexts—all reproduced according to the highest standards of clarity and color fidelity. The Fifteenth Edition includes new images, new boxed features, updated maps, Google Earth coordinates for every artwork and site in the text, a reorganized chapter on High Renaissance and Mannerism in Northern Europe and Spain, and more. In addition, more than 40 reviewers contributed to the accuracy and readability of this edition. For half-year and Western-only courses, books within the six-book set can be purchased individually. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Botticelli 2015 - 1445

Botticelli 1445-2015

The Botticelli Renaissance

Western Civilization: Volume A: To 1500

Pagans and Christians in the City

Ficino and Fantasy

De Jonge vrijgevochten Luciana die deels als prostituee werkt en deels als schildersmodel wordt door een van haar voornaamste klanten gevraagd om te poseren voor een bevriende schilder. Deze schilder blijkt niemand minder te zijn dan Sandro Botticelli en Luciana poseert als de centrale figuur Flora op zijn beroemde schilderij La Primavera. Wanneer de kunstenaar haar echter wegstuurt zonder haar te betalen, steelt Luciana in haar woede een niet afgemaakte miniatuur van het schilderij. Hiermee zet ze een keten van gebeurtenissen in werking en binnen een paar uur nadat Luciano de miniatuur onder haar rok had meegesmokkeld zijn er drie moorden geplegd. Wat kan er blijkbaar zo kostbaar zijn aan dit schilderij? Luciana richt zich tot monnik en bibliotheecaris Guido van Sante Croce met wie Venetië ontvlucht, langs de negen steden in vijftiende eeuws Italië om de geheimen van La Primavera te ontcijferen. Het raadsel van Botticelli is een magnifieke, originele en intense roman met een heerlijk oneerbiedige heldin. Een onverstaanbare roman met geschiedenis, humor en spanning. '

A gloriously illustrated examination of the origins and development of the nude as an artistic subject in Renaissance Europe reflecting an era when Europe looked to both the classical past and a global future, this volume explores the emergence and acceptance of the nude as an artistic subject. It engages with the numerous and complex connotations of the human body in more than 250 artworks by the greatest masters of the Renaissance. Paintings, sculptures, prints, drawings, illuminated manuscripts, and book illustrations reveal private, sometimes shocking, preoccupations as well as surprising public beliefs—the Age of Humanism from an entirely new perspective. This book presents works by Albrecht Dürer, Lucas Cranach, Lucas Cranach, and Martin Schongauer in the north and Donatello, Raphael, and Giorgione in the south; it also introduces names that deserve to be known better. A publication this rich in scholarship could only be produced by a variety of expert scholars; the sixteen contributors are preeminent in their fields and wide-ranging in their knowledge and curiosity. The structure of the volume—essays alternating with shorter texts on individual artworks—permits studies both broad and granular. From the religious to the magical and the poetic to the erotic, encompassing male and female, infancy, youth, and old age, The Renaissance Nude examines in a profound way what it is to be human.

This pioneering study reveals the central place held by Virgil's 'messianic' Eclogue in the art and literature of Renaissance Italy.

Veel aspecten van de Renaissance worden in dit boek in samenhang beschreven, ondersteund door fraaie illustraties. Jacob Slavenburg geeft een levendig beeld van kunstenaars, filosofen, monniken en pausen die in dit bijzondere tijdvak leefden. Het was een tijd waarin mens-en wereldbeeld fundamenteel veranderden. Een tijd waarin beledende kunst en literatuur een huwelijk aangingen. Bij het lezen van de fascinerende teksten komen de beroemde fresco's en schilderijen als vanzelf naar boven. In de kunstwerken resonoert de onthullende wijsheid die de humanistische filosofen toegankelijk hebben gemaakt. Hun nieuwe ideeën hebben een blijvende invloed gehad op de hele westerse cultuur.

Komparatistische Perspektiven auf Dantes 'Divina Commedia'

Botticelli and the Renaissance in Florence ; The Bunkamura Museum of Art, Tokyo, March 21 – June 28, 2015

Money and beauty

e182 | Che cosa significa, allora, Ninfa?

Het een als het ander

Botticelli

Christianism in their linear grace, the divine and mythological masterpieces of Botticelli are the epitome of the golden age of Florentine art. Delphi's Masters of Art Series presents the world's first digital e-Art books, allowing digital readers to explore the works of great artists in comprehensive detail. This volume presents Botticelli's complete works in beautiful detail, with concise introductions, hundreds of high quality images and the usual Delphi bonus material. (Version 1) * The complete paintings of Botticelli – over 120 paintings, fully indexed and arranged in chronological and alphabetical order * Includes reproductions of rare works * Features a special 'Highlights' section, with concise introductions to the masterpieces, giving valuable contextual information * Enlarged 'Detail' images, allowing you to explore Botticelli's celebrated works in detail, as featured in traditional art books * Hundreds of images in stunning colour – highly recommended for viewing on tablets and smart phones or as a valuable reference tool on more conventional eReaders * Special chronological and alphabetical contents tables for the complete paintings * Easily locate the paintings you want to view * Includes Botticelli's drawings * Features three bonus biographies, including Vasari's original work - discover Botticelli's artistic life * Scholarly ordering of plates into chronological order Please visit www.delphiclassics.com to browse through our range of exciting e-Art books CONTENTS: The Highlights PORTRAIT OF A YOUNG MAN MADONNA OF THE ROSE GARDEN PORTRAIT OF A MAN WITH A MEDAL OF COSIMO THE ELDER PORTRAIT OF EMERALDA BRANDINI ST. SEBASTIAN ADORATION OF THE MAGI TEMPTATIONS OF CHRIST MAGNIFICAT MADONNA PRIMAVERA MADONNA OF THE BOOK VENUS AND MARS PALLAS AND THE CENTAUR PORTRAIT OF A YOUNG WOMAN, 1484 THE BIRTH OF VENUS MADONNA OF THE POMEGRANATE CESTELLO ADORATION OF THE KINGS OF APOLLIS THE STORY OF VIRGINIA THE MYSTICAL NATIVITY The Paintings THE COMPLETE PAINTINGS ALPHABETICAL LIST OF PAINTINGS The Drawings LIST OF DRAWINGS The Biographies LIFE OF SANDRO BOTTICELLI by Giorgio Vasari BOTTICELLI by Henry Bryan Binns BRIEF BIOGRAPHY: SANDRO BOTTICELLI by Sir Sidney Colvin Please visit www.delphiclassics.com to browse through our range of exciting titles

1478 was the year in which Leonardo da Vinci, aged 26, obtained his first official commission and witnessed the Pazzi Conspiracy against the Medici family. In that year, he probably opened his independent workshop, leaving that of his master Andrea del Verrocchio, and, in its final months, he began to paint two paintings representing the Virgin Mary. One of these paintings is very likely the Benois Madonna at the State Hermitage, St. Petersburg; a work that marks a strong change in Leonardo's style and power of expression and his representation of light and human emotions. This book provides an in-depth analysis of Leonardo's growth as an artist in this year, detailing his training, his culture, his collaboration with Verrocchio, and his engagement in the artistic and cultural life of 1460s and 1470s Florence.

Traditionalist Christians who oppose same-sex marriage and other cultural developments in the United States wonder why they are being forced to bracket their beliefs in order to participate in public life. This situation is not new, says Steven D. Smith: Christians two thousand years ago faced very similar situations. This book argues that the future of the West would be determined by a contest between Christianity and "modern paganism," Smith argues in this book that today's culture wars can be seen as a reprise of the basic antagonism that pitted pagans against Christians in the Roman Empire. Smith's Pagans and Christians in the City looks at that historical conflict and explores how the same competing ideas continue to clash today. All of us, Smith shows, have much to learn by observing how patterns from ancient history are reemerging in today's most controversial issues.

Drawing together the latest research in the field, The Routledge History of the Renaissance treats the Renaissance not as a static concept, but as a one of ongoing change within an international framework. It takes as its unifying theme the idea of exchange and interchange through the movement of goods, ideas, disease and people, across social, religious, political and physical boundaries. Covering a broad range of temporal periods and geographic regions, the chapters discuss topics such as the material cultures of Renaissance societies; the increased popularity of shopping as a pastime in fourteenth-century Italy; military entrepreneurs and their networks across Europe; the emergence and development of the Ottoman empire from the early fourteenth to the late sixteenth century; and women and humanism in Renaissance Europe. The volume is interdisciplinary in nature, combining historical methodology with techniques from the fields of anthropology, sociology, psychology and literary criticism. It allows for juxtapositions of approaches that are usually segregated into traditional subfields, such as intellectual, political, gender, military and economic history. Capturing dynamic new approaches to the study of this fascinating period and

Gardner's Art through the Ages: Backpack Edition, Book D: Renaissance and Baroque

Images and Identities Across Time and Space

Het raadsel van Botticelli

Culture Wars from the Tiber to the Potomac

Het Renaissanceworder

Warum sieht zeitgenössische Kunst oft so aus, als käme sie frisch aus dem Abfall und nicht aus dem Atelier? Und warum werden dafür auch noch Millionen bezahlt? Saehrendt und Kitt reden Klartext. Sie gehen dem Irrsinn der Kunstwelt humorvoll, ohne Rücksicht auf Tretninen und Fettnäpfchen auf den Grund. Mit Ist das Kunst oder kann das weg? legt das Autorenduo nun endlich den Nachfolgeband des Bestsellers 'Das kann ich auch!' vor. Preisekorde, Fälschungskandale, hohle Massenevents und schriller VIP-Glamour: Das sind die Schlagworte, um die sich die Kunstwelt dreht. Doch der eigentliche Sinn der Kunst geht unter all dem Krepel verloren. Saehrendt und Kitt bringen den wahren Wert der Kunst jenseits des Warenwertes auf den Punkt – für Kunsthasser, Kunstkenner und alle, die endlich wissen wollen, warum sich die Auseinandersetzung mit Kunst eigentlich lohnt. »Gnadenlos, sehr unterhaltsam, mit Expertise und viel Witz« Tanja Kühle, HR2

He was the son of a citizen in comfortable circumstances, and had been, in Vasari's words, "instructed in all such things as children are usually taught before they choose a calling." However, he refused to give his attention to reading, writing and accounts, continues Vasari, so that his father, despairing of his ever becoming a scholar, apprenticed him to the goldsmith Botticello: whence came the name by which the world remembers him.
Hitzen, Sandro, a stubborn-featured youth with large, quietly searching eyes and a shock of yellow hair – he has left a portrait of himself on the right-hand side of his picture of the Adoration of the Magi – would also become a painter, and to that end was placed with the Carmelite monk Fra Filippo Lippi. But he was a realist, as the artists of his time had become, satisfied with the joy and skill of painting, and with the study of the beauty and character of the human subject instead of religious themes. Botticelli made rapid progress, loved his master, and later on extended his love to his master's son, Filippo Lippi, and taught him to paint, but the master's realism scarcely touched Lippi, for Botticelli was a dreamer and a poet. Botticelli is a painter not of facts, but of ideas, and his pictures are not so much a representation of certain objects as a pattern of forms. Nor is his colouring rich and lifelike; it is subordinated to form, and often rather a tinting than actual colour. In fact, he was interested in the abstract possibilities of his art rather than in the concrete. For example, his compositions, as has just been said, are a pattern of forms; his figures do not actually occupy well-defined places in a well-defined area of space; they do not attract us by their suggestion of bulk, but as shapes of form, suggesting rather a flat pattern of decoration. Accordingly, the lines which enclose the figures are chosen with the primary intention of being decorative. It has been said that Botticelli, "though one of the worst anatomists, was one of the greatest draughtsmen of the Renaissance." As an example of false anatomy we may notice the impossible way in which the Madonna's head is attached to the neck, and other instances of faulty articulation and incorrect form of limbs may be found in Botticelli's pictures. Yet he is recognised as one of the greatest draughtsmen: he gave to 'line' not only intrinsic beauty, but also significance. In mathematical language, he resolved the movement of the figure into its factors, its simplest forms of expression, and then combined these various forms into a pattern which, by its rhythmic and harmonious lines, produces an effect upon our imagination, corresponding to the sentiments of grave and tender poetry that filled the artist himself. This power of making every line count in both significance and beauty distinguishes the great master- draughtsmen from the vast majority of artists who used line mainly as a necessary means of representing concrete objects.

KOREA Magazine April 2015 KOREA is a monthly promotional magazine published by the Korean government. It delivers a fresh and diverse range of the latest news and information about the country, covering the president's activities, national policies, the arts, science & technology, people, travel and language. Editoriale a cura di Vittoria Magnoler e Lucrezia Not. Ada Naval García. El reliquat de la Ninfa. Aproximación a la Patroformal Ninfa en la obra de Georges Didl-Huberman. "Moderns", Fluids", "Profunda", "Dolorosa". Una entrevue sur la Ninfa avec Georges Didl-Huberman, a cura di Lucrezia Not. Il passo della Ninfa fiorentina. Lettura interpretativa di Mnesmoyne Atlas, Tavola 46, a cura del Seminario Mnesmoyne. Filippo Peretti, Venus Virgo/Venus Magistra. Lettera della figura femminile in trono, negli affreschi di Villa Lemmi, alla luce di Mnesmoyne Atlas, Tavola 46. Le storie di Lucrezia Torabuoni. Presentazione di: Storia di Hester e Vita di Tuba, Edizioni di Storia e Letteratura, Roma 2020, a cura di Luca Mazzoni Victoria Criot, Nietzsche, secondo Aripana. Presentazione di: Ariadna abandonada. Nietzsche trabaja en el mito, Alpha Decay,

Barcelona 2021. Aby Warburg, Three Lectures on Leonardo. 1899, edited by Bill Sherman. The Warburg Institute, London 2019, reviewed by Salvatore Settis

Complete Works of Sandro Botticelli (Delphi Classics)

Western Civilization, Alternate Volume: Since 1300

Piero di Cosimo

Arte contemporanea e tradizione

Transcultural Exchange in the Early Modern Age

McGraw-Hill Education ACT, 2015 Edition

Nel 1937 Duchamp si tagliò la testa. In questa opera senza titolo, di fianco alla testa mozzata dell'artista compare una donna trasognata. Tra le mani ha un metro da sartoria e indossa una veste allantica, da sacerdotessa o menade. Come si guarda un'opera di Duchamp? Cosa vorrà misurare quel metro? Si può decifrare l'enigma di un montaggio che sfida o addirittura esortomette l'osservatore? Cominciano così le incursioni di Salvatore Settis nelle opere di dieci importanti artisti del nostro tempo. Duchamp, Guttuso, Bergman, Jodice, Pericoli, Bruskin, Penone, Viola, Konröder e Schutz rappresentano l'onda d'urto dell'arte contemporanea, che travolge regole e abitudini consolidate. Ma la loro opera comporta davvero un rifiuto drastico della tradizione o la capacità di dimenticarla? "Tra antico e contemporaneo" scrive Settis, "c'è una perpetua tensione, che continuamente si riarticola nel fluire dei linguaggi critici e del gusto, nei meccanismi di mercato, nei funzionamento delle istituzioni. Talora anche in dura polemica con l'arte del passato, ma senza poterla ignorare." Ogni artista lo fa e forse lo sa anche il suo pubblico. La citazione, la parodia, la stratificazione della memoria, il ritorno di un gesto sono solo alcune tracce del rapporto che lega i maestri di oggi con il passato. Il coraggio dell'incursione da un artista all'altro, da un'opera all'altra, è la strada per esplorare connessioni e distanze senza rinunciare alla condizione essenziale della conoscenza: la capacità di sentirsi stranieri in ogni luogo.

The recent exhibitions dedicated to Botticelli around the world show, more than ever, the significant and continued debate about the artist. Botticelli Past and Present engages with this debate. The book comprises four thematic parts, spanning four centuries of Botticelli's artistic fame and reception from the fifteenth century. Each part comprises a number of essays and includes a short introduction which positions them within the wider scholarly literature on Botticelli. The parts are organised chronologically beginning with discussion of the artist and his working practice in his own time, moving onto the progressive rediscovery of his work from the late eighteenth to the turn of the twentieth century, through to his enduring impact on contemporary art and design. Expertly written by researchers and eminent art historians and richly illustrated throughout, the broad range of essays in this book make a valuable contribution to Botticelli studies.

Aus dem Wunsch und Bedürfnis heraus, Hans Körner ein Geschenk zu machen, das sowohl sein umfassendes wissenschaftliches Œuvre als auch sein fast vierzigjähriges Wirken als Wissenschaftler, Lehrer, Mentor und Kollege widerspiegelt, entstand der vorliegende Sammelband. Mit dem Titel »Blickränder. Grenzen, Schwellen und ästhetische Randphänomene in den Kunstsen soll Bezug genommen werden auf Hans Körners facettenreiche Beschäftigung mit dem Phänomen der Kunstwahrnehmung, der Begegnung von Werk und Betrachter, welche vielleicht die grundsätzliche Schwelensituation bei der Analyse von Kunst und (kunst-)historischen Zusammenhängen darstellt. Dieser Schwelensituation nähern sich die Beiträge des Liber Amicorum aus ganz unterschiedlichen Perspektiven und versuchen so, die Kontaktaufnahme des Subjekts mit dem Objekt über dessen dingliche, räumliche, semiotische und kontextuelle Grenzen auszuloten. Und auch die Randgebiete der kunst- und kulturhistorischen Forschungslandschaft | In Bezug auf genau diese Kontaktaufnahme, welche Hans Körner im Laufe seiner wissenschaftlichen Tätigkeit immer wieder fasziniert haben, werden durch die Autorinnen und Autoren des Bandes aus diversen Blickwinkeln beleuchtet.

Bakermat van een nieuw mens- en wereldbeeld

Monographic Exhibitions and the History of Art

roman

Virgil's Fourth Eclogue in the Italian Renaissance

Blickränder

1478, a Year in Leonardo da Vinci's Career