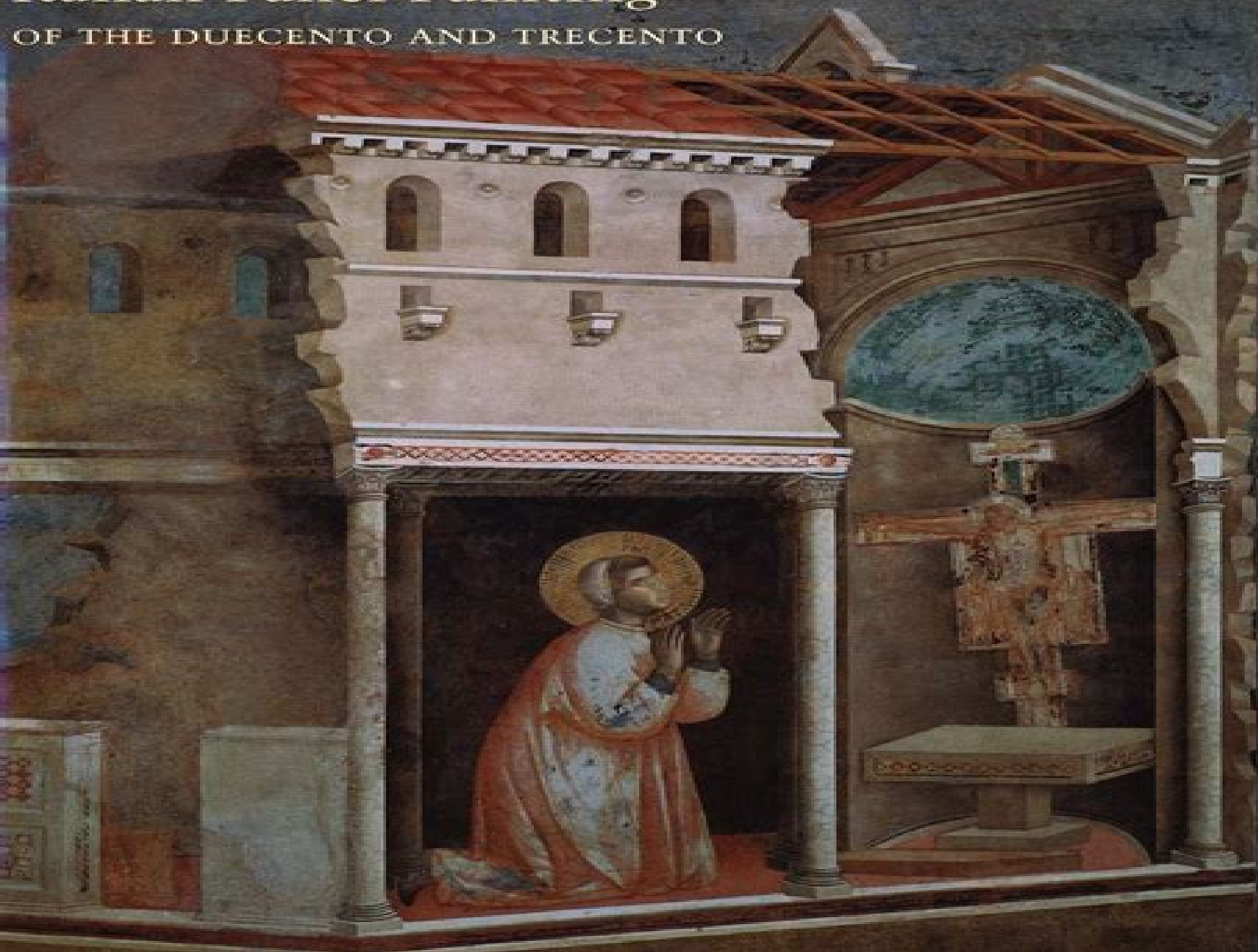


# Italian Panel Painting

## OF THE DUECENTO AND TRECENTO



# Italian Panel Painting In The Duecento And Trecento

**Michael Viktor Schwarz**



## **Italian Panel Painting In The Duecento And Trecento:**

Studies in the History of Art ,1972 *Italian Panel Painting of the Duecento and Trecento* Victor Michael Schmidt,2002

*Byzantine Art and Italian Panel Painting* Jaroslav Folda,2015-07-28 Jaroslav Folda traces the appropriation of the Byzantine Virgin and Child Hodegetria icon by thirteenth century Crusader and central Italian painters and explores its transformation by the introduction of chrysography on the figure of the Virgin in the Crusader Levant and in Italy

Images-within-Images in Italian Painting (1250-1350) P?r Bokody,2017-07-05 The rebirth of realistic representation in Italy around 1300 led to the materialization of a pictorial language which dominated Western art until 1900 and it dominates global visual culture even today Paralleling the development of mimesis self reflexive pictorial tendencies emerged as well Images within images visual commentaries of representations by representations were essential to this trend They facilitated the development of a critical pictorial attitude towards representation This book offers the first comprehensive study of Italian meta painting in the age of Giotto and sheds new light on the early modern and modern history of the phenomenon By combining visual hermeneutics and iconography it traces reflexivity in Italian mural and panel painting at the dawn of the Renaissance and presents novel interpretations of several key works of Giotto di Bondone and the Lorenzetti brothers The potential influence of the contemporary religious and social context on the program design is also examined situating the visual innovations within a broader historical horizon The analysis of pictorial illusionism and reality effect together with the liturgical narrative and typological role of images within images makes this work a pioneering contribution to visual studies and premodern Italian culture

The Grove Encyclopedia of Medieval Art and Architecture Colum Hourihane,2012 This volume offers unparalleled coverage of all aspects of art and architecture from medieval Western Europe from the 6th century to the early 16th century Drawing upon the expansive scholarship in the celebrated Grove Dictionary of Art and adding hundreds of new entries it offers students researchers and the general public a reliable up to date and convenient resource covering this field of major importance in the development of Western history and international art and architecture

**Byzantine Art and Renaissance Europe** Angeliki Lymberopoulou,Rembrandt Duits,2016-12-05 Byzantine Art and Renaissance Europe discusses the cultural and artistic interaction between the Byzantine east and western Europe from the sack of Constantinople by the Fourth Crusade in 1204 to the flourishing of post Byzantine artistic workshops on Venetian Crete during the fifteenth and sixteenth centuries and the formation of icon collections in Renaissance Italy The contributors examine the routes by which artistic interaction may have taken place and explore the reception of Byzantine art in western Europe analysing why artists and patrons were interested in ideas from the other side of the cultural and religious divide In the first chapter Lyn Rodley outlines the development of Byzantine art in the Palaiologan era and its relations with western culture Hans Bloemsmas then re assesses the influence of Byzantine art on early Italian painting from the point of view of changing demands regarding religious images in Italy In the first of two chapters on Venetian Crete Angeliki Lymberopoulou

evaluates the impact of the Venetian presence on the production of fresco decorations in regional Byzantine churches on the island. The next chapter by Diana Newall continues the exploration of Cretan art manufactured under the Venetians, shifting the focus to the bi-cultural society of the Cretan capital Candia and the rise of the post-Byzantine icon. Kim Woods then addresses the reception of Byzantine icons in western Europe in the late Middle Ages and their role as devotional objects in the Roman Catholic Church. Finally, Rembrandt Duits examines the status of Byzantine icons as collectors' items in early Renaissance Italy. The inventories of the Medici family and other collectors reveal an appreciation for icons among Italian patrons, which suggests that received notions of Renaissance tastes may be in need of revision. The book thus offers new perspectives and insights and repositions late and post-Byzantine art in a broader European cultural context. Nuns and Reform Art in Early Modern Venice Benjamin Paul, 2017-07-05. Decorated by Giovanni Buonconsiglio, Jacopo Tintoretto, Palma il Giovane, Sebastiano Ricci, and Giambattista Tiepolo, the church of the former Benedictine female monastery Santi Cosma e Damiano occupies an outstanding position in Venice. The author of this study argues that from its foundation in 1481 to its dissolution in 1805, Santi Cosma e Damiano was a reform convent and that its nuns employed art and architecture as a means to actively express their specific religious concerns. While on the one hand focusing on the basis of extensive archival research on the reconstruction of the history and construction of the convent, this study's larger concern is with the religious reform movement, its ideas concerning art and architecture, and with the convent as a space for female self-realization in early modern Venice. Late Medieval Italian Art and Its Contexts Joanna Cannon, 2022. Joanna Cannon's scholarship and teaching have helped shape the historical study of thirteenth and fourteenth century Italian art; this essay collection by her former students is a tribute to her work. The essays collected here form a tribute to Joanna Cannon, whose scholarship and teaching have done so much to shape the historical study of thirteenth and fourteenth century Italian art. Her teaching lies at the heart of this book, as its chapters are all written by those who gained their doctorates under her supervision. The reach of her interests and expertise is also reflected in its range of subjects. The book is unified by its concentration on Italian art history and material culture, spanning the thirteenth to the fifteenth centuries, but within that scope, the individual essays focus on an impressive variety of subjects across many media, including panel painting, wall painting, architecture, sculpture, metalwork, manuscripts, and gilded glass. Ranging across Italy from Bologna to Siena to Assisi to Florence, they address key themes in the field, such as artistic patronage, sainthood and sanctity, the visual culture of the mendicant orders, devotional practice, and civic religion. Some essays bring fresh approaches to familiar material: Ambrogio Lorenzetti's Saint Nicholas panels, the frescoes in Siena's Palazzo Pubblico, Simone Martini's Holy Family, while others illuminate objects and images that are less well known: the central panel of the Santa Chiara triptych in Trieste and the statue of Saint Francis in San Francesco in Siena. As a collection, they combine to make an important contribution to the study of Early Italian art, seeking thereby to echo the extraordinary contribution of Joanna Cannon's own work to that field. *Art and the Augustinian Order in Early*

*Renaissance Italy* Anne Dunlop, 2016-12-05 The rise of the mendicant orders in the later Middle Ages coincided with rapid and dramatic shifts in the visual arts The mendicants were prolific patrons relying on artworks to instruct and impress their diverse lay congregations Churches and chapels were built and new images and iconographies developed to propagate mendicant cults But how should the two phenomena be related How much were these orders actively responsible for artistic change and how much did they simply benefit from it To explore these questions *Art and the Augustinian Order in Early Renaissance Italy* looks at art in the formative period of the Augustinian Hermits an order with a particularly difficult relation to art As a first detailed study of visual culture in the Augustinian order this book will be a basic resource making available previously inaccessible material discussing both well known and more neglected artworks and engaging with fundamental methodological questions for pre modern art and church history from the creation of religious iconographies to the role of gender in art

**Giotto the Painter. Volume 3: Survival** Michael Viktor Schwarz, 2023-04-17 Giotto is considered by many to be the founder of modern painting This thesis is discussed and modified in the present volume on an empirical basis What emerges is that Giotto's impact cannot be reduced simply to the introduction of the study of nature Rather his art was involved in the development of pictorial idioms that were attuned to the skills and interests of their audiences The new approaches in his painting contributed in particular to the possibility of examining and communicating psychological narrative and allegorical content of great complexity outside the media of language and text which not only changed the face of European art but certainly contributed to the intellectual opening of Western societies

**Giotto the Painter. Volume 1-3** Michael Viktor Schwarz, 2023-04-17 Vol 1 *Life* Giotto 1334 is the first European artist about whom it is possible to write following the schema of life and work The situation of the sources however is complicated On Giotto's life there are on the one hand biographical accounts from the mid fourteenth century onwards that responded to various ideological requirements patriotism humanism Renaissance ideology cult of the artist on the other there is extensive documentary material from Giotto's lifetime which seems to reflect less the biography of an artist than that of a bourgeois businessman resolutely climbing the social ladder The present volume focuses on this second aspect of the Giotto figure's double life relating it to the form of existence of the pre modern artist Vol 2 *Works* The paintings examined and contextualised in this volume are those secured for Giotto through early written sources These sources also help to reconstruct the sequence of his works and artistic inventions as is plausible in the context of media culture in the decades around and after 1300 while Giotto was spiritually and intellectually formed in the sphere of the Florentine Dominicans his artistic path began in Rome in the shadow of the Curia The breakthrough to his own artistic concept came immediately before and during his work in Padua In addition to prominent churchmen ecclesiastical institutions and the King of Naples his clients were predominantly members of Italy's urban and financial elites The adoption and further development of his inventions by other especially Sienese painters pressured him in his later years to try new approaches again Vol 3 *Survival* Giotto is considered by many to be the founder of

modern painting This thesis is discussed and modified in the present volume on an empirical basis What emerges is that Giotto's impact cannot be reduced simply to the introduction of the study of nature Rather his art was involved in the development of pictorial idioms that were attuned to the skills and interests of their audiences The new approaches in his painting contributed in particular to the possibility of examining and communicating psychological narrative and allegorical content of great complexity outside the media of language and text which not only changed the face of European art but certainly contributed to the intellectual opening of Western societies

Art as Politics in Late Medieval and Renaissance Siena Timothy B. Smith, 2017-07-05 In *Art as Politics in Late Medieval and Renaissance Siena* contributors explore the evolving relationship between image and politics in Siena from the time of the city state's defeat of Florence at the Battle of Montaperti in 1260 to the end of the Sienese Republic in 1550 Engaging issues of the politicization of art in Sienese painting sculpture architecture and urban design the volume challenges the still prevalent myth of Siena's cultural and artistic conservatism after the mid fourteenth century Clearly establishing uniquely Sienese artistic agendas and vocabulary these essays broaden our understanding of the intersection of art politics and religion in Siena by revisiting its medieval origins and exploring its continuing role in the Renaissance

**Cross-Cultural Interaction Between Byzantium and the West, 1204-1669** Angeliki Lymberopoulou, 2018-03-29 The early modern Mediterranean was an area where many different rich cultural traditions came in contact with each other and were often forced to co exist frequently learning to reap the benefits of co operation Orthodox Roman Catholics Muslims Jews and their interactions all contributed significantly to the cultural development of modern Europe The aim of this volume is to address explore re examine and re interpret one specific aspect of this cross cultural interaction in the Mediterranean that between the Byzantine East and the mainly Italian West The investigation of this interaction has become increasingly popular in the past few decades not least due to the relevance it has for cultural exchanges in our present day society The starting point is provided by the fall of Constantinople to the troops of the Fourth Crusade in 1204 In the aftermath of the fall a number of Byzantine territories came under prolonged Latin occupation an occupation that forced Greeks and Latins to adapt their life socially and religiously to the new status quo Venetian Crete developed one of the most fertile bi cultural societies which evolved over 458 years Its fall to the Ottoman Turks in 1669 marked the end of an era and was hence chosen as the end point for the conference By sampling case studies from the most representative areas where this interaction took place the volume highlights the process as well as the significance of its cultural development

**Hybridity in Early Modern Art** Ashley Elston, Madeline Rislow, 2021-09-15 This collection of essays explores hybridity in early modern art through two primary lenses hybrid media and hybrid time The varied approaches in the volume to theories of hybridity reflect the increased presence in art historical scholarship of interdisciplinary frameworks that extend art historical inquiry beyond the single time or material The essays engage with what happens when an object is considered beyond the point of origin or as a legend of information the implications of the

juxtaposition of disparate media how the meaning of an object alters over time and what the conspicuous use of out of date styles means for the patron artist and or viewer Essays examine both canonical and lesser known works produced by European artists in Italy northern Europe and colonial Peru ca 1400 1600 The book will be of interest to art historians visual culture historians and early modern historians Public Painting and Visual Culture in Early Republican Florence George Bent,2017-01-16 Street corners guild halls government offices and confraternity centers contained paintings that made the city of Florence a visual jewel at precisely the time of its emergence as an international cultural leader This book considers the paintings that were made specifically for consideration by lay viewers as well as the way they could have been interpreted by audiences who approached them with specific perspectives Their belief in the power of images their understanding of the persuasiveness of pictures and their acceptance of the utterly vital role that art could play as a propagator of civic corporate and individual identity made lay viewers keenly aware of the paintings in their midst Those pictures affirmed the piety of the people for whom they were made in an age of social and political upheaval as the city experimented with an imperfect form of republicanism that often failed to adhere to its declared aspirations **Giotto the Painter. Volume 2: Works** Michael Viktor Schwarz,2023-04-17 The paintings examined and contextualised in this volume are those secured for Giotto through early written sources These sources also help to reconstruct the sequence of his works and artistic inventions as is plausible in the context of media culture in the decades around and after 1300 while Giotto was spiritually and intellectually formed in the sphere of the Florentine Dominicans his artistic path began in Rome in the shadow of the Curia The breakthrough to his own artistic concept came immediately before and during his work in Padua In addition to prominent churchmen ecclesiastical institutions and the King of Naples his clients were predominantly members of Italy's urban and financial elites The adoption and further development of his inventions by other especially Sieneese painters pressured him in his later years to try new approaches again **The Grove Encyclopedia of Materials and Techniques in Art** Gerald W. R. Ward,2008 The Grove Encyclopedia of Materials and Techniques deals with all aspects of materials techniques conservation and restoration in both traditional and nontraditional media including ceramics sculpture metalwork painting works on paper textiles video digital art and more Drawing upon the expansive scholarship in The Dictionary of Art and adding new entries this work is a comprehensive reference resource for artists art dealers collectors curators conservators students researchers and scholars Similar in design to The Grove Encyclopedia of Decorative Arts this one volume reference work contains articles of various lengths in alphabetical order The shorter more factual articles are combined with larger multi section articles tracing the development of materials and techniques in various geographical locations The Encyclopedia provides unparalleled scope and depth and it offers fully updated articles and bibliography as well as over 150 illustrations and color plates The Grove Encyclopedia of Materials and Techniques offers scholarly information on materials and techniques in art for anyone who studies creates collects or deals in works of art The entries

are written to be accessible to a wide range of readers and the work is designed as a reliable and convenient resource covering this essential area in the visual arts

Touching the Passion — Seeing Late Medieval Altarpieces through the Eyes of Faith Donna L. Sadler, 2018-03-06 In *Touching the Passion Seeing Late Medieval Altarpieces through the Eyes of Faith* Donna Sadler explores the manner in which worshipers responded to the carved and polychromed retables adorning the altars of their parish churches Framed by the symbolic death of Christ re enacted during the Mass the historical account of the Passion on the retable situated Christ's suffering and triumph over death in the present The dramatic gestures contemporary garb and wealth of anecdotal detail on the altarpiece invited the viewer's absorption in the narrative As in the *Imitatio Christi* the worshiper imaginatively projected himself into the story like a child before a dollhouse The five senses the sculptural medium the small scale and the rhetoric of memory foster this immersion

Death, Disease and Mystical Experience in Early Modern Art Michael Hill, Jennifer Milam, 2025-10-01 Fear of death and disease preoccupied the European consciousness throughout the early modern era becoming most acute at times of plague and epidemics In these times of heightened anxieties images of saints and protectors served to reassure the faithful of their religious protection against infection Modes of visual engagement and devotional subject matter were coupled in new ways to reinforce the emotive impact of art works and to reaffirm the perceived reality of the afterlife In this context a visual language of mystical devotion which overcame the limits of the body and even eroticised its suffering could serve the needs of the desolate and the pained In this series of essays focused on spiritual sensibilities in Renaissance art and its legacies authors present original ideas about the themes of death disease and mystical experience based primarily on the study of objects and their documented historical contexts Methodologically wide ranging in approach the resulting volume provides novel insights into the interplay between suffering and art making in the Western world

**Painted Palaces: The Rise of Secular Art in Early Renaissance Italy**, 2009 Even many Renaissance specialists believe that little secular painting survives before the late fifteenth century and its appearance becomes a further argument for the secularizing of art This book asks how history changes when a longer record of secular art is explored It is the first study in any language of the decoration of Italian palaces and homes between 1300 and the mid Quattrocento and it argues that early secular painting was crucial to the development of modern ideas of art Of the cycles discussed some have been studied and published but most are essentially unknown A first aim is to enrich our understanding of the early Renaissance by introducing a whole corpus of secular painting that has been too long overlooked Yet *Painted palaces* is not a study of iconography In examining the prehistory of painted rooms like Mantegna's *Camera Picta* the larger goal is to rethink the history of early Renaissance art



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