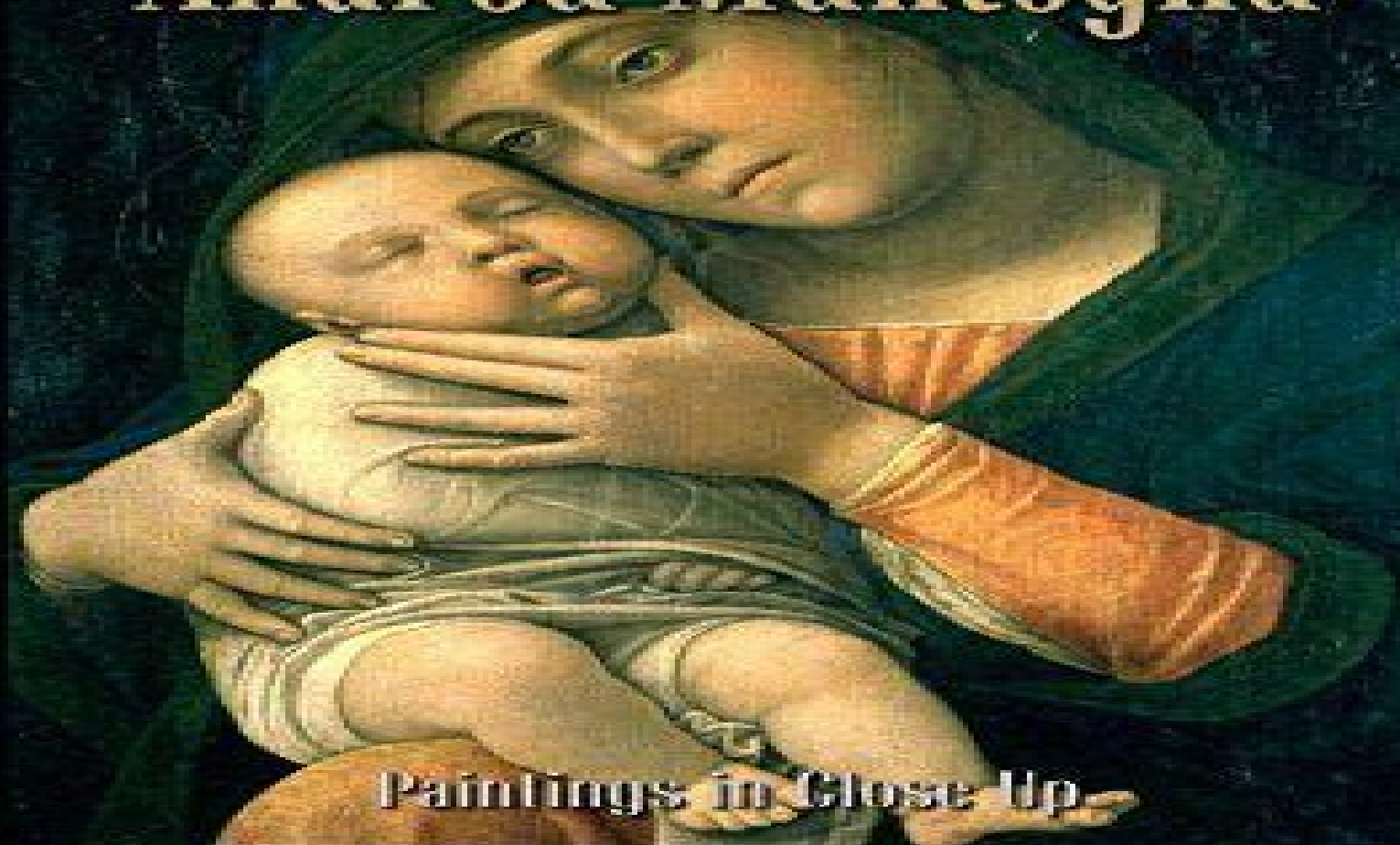


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Andrea Mantegna



Paintings in Close Up

Andrea Mantegna Paintings In Close Up Volume 4

Marco Cascella



Andrea Mantegna Paintings In Close Up Volume 4:

Mantegna and Painting as Historical Narrative Jack M. Greenstein, 1992-06 In this study Jack M Greenstein draws on Early Renaissance art theory modern narratology translation studies critical theory the philosophy of history and biblical hermeneutics to explicate the sense and significance of one of Andrea Mantegna s most enigmatic and influential works the Uffizi Circumcision of Christ Faced with a work that resists established methods of iconographical analysis Greenstein reassesses the nature and goals of high humanist narrative painting The result is a new historically grounded theory of iconography that calls into question many widely held assumptions about the social and intellectual value of Early Renaissance art Greenstein s theory rests on a careful analysis of Leon Battista Alberti s commentary On Painting which equated both the form and the content of artistically composed painting with historia Situating this equation within a centuries old discourse on the multivalent significance of the Bible Greenstein shows that for Alberti historia was a mode of artistic narrative common to literature and painting in which moral truths were presented to the corporeal senses particularly to vision in the guise of plausible human actions In Greenstein s reading the painter s primary task was the construction of a visually plausible narrative that effectively conveyed the higher meanings of historia Having thus delineated the structure of significance in Albertian painting Greenstein shows what was at stake when a painter of Mantegna s historical bent undertook to produce a historia As one of the leading historical thinkers of his age Mantegna imbued his depicted scenes with the plausibility of historical events by employing those codes of evidence causality and historical distance that underlay the Renaissance sense of the past But the Circumcision of Christ resisted such treatment because the symbolic conventions developed by earlier artists for conveying the higher theological meanings of the theme were incompatible with the representational fidelity embraced by painters of historia Mantegna overcame these difficulties by arriving at a new understanding of the Circumcision which remained faithful to the narrative structure as well as the theological content of the biblical account His interpretation was widely adopted by later artists but was so pictorial in nature that despite its consistency with the biblical account it remained with out parallel in theological literature Greenstein s discovery that artistic production of Albertian painting was a specialized and singularly visual form of thinking whose roots lay more in readerly hermeneutics than in perception commerce or common visual experience raises questions about narrative representation and the textuality of art that will interest a wide array of scholars

Andrea Mantegna Stephen J. Campbell, Jérémie Koering, 2016-01-19 Andrea Mantegna Making Art History presents the art of Mantegna as challenging the parameters of the history of art in the demands it makes upon historical interpretation and explores the artist s potentially transformative impact on the study of the early Renaissance Features an array of new methodologies for the study of Mantegna and early Renaissance art Critically addresses the question of iconography and literary art as well as the politics of the monographic exhibition Includes translations of two seminal accounts of the artist by Roberto Longhi and Daniel Arasse

key texts not previously available in English Explores the Mantegna s potentially transformative impact on the study of the early Renaissance Faith and Feminism in Nineteenth-Century Religious Communities Michaela Sohn-Kronthaler, Ruth Albrecht, 2019-06-28 Explore a diversity of feminist readings of the Bible This latest volume in the Bible and Women series is concerned with documenting through word and image both well known and largely unknown women and their relationship to the Bible from the period of the late eighteenth century up to the beginning of the twentieth century The essays in this collection illustrate the broad range of treatment of the Holy Scripture Paul Chilcote Marion Ann Taylor Christiana de Groot Elizabeth M Davis and Pamela S Nadell offer perspectives on the Anglo American sphere during this period Marina Cacchi Adriano Valerio Inmaculada Blasco Herranz and Alexei Klutschewski and Eva Maria Synek illuminate the areas of southern and eastern Europe Angela Berlis Ruth Albrecht Doris Brodbeck Ute Gause and Michaela Sohn Kronthaler examine women from the German speaking world and their texts Bernhard Schneider Magda Mott Katharina B ttner Kirschner and Elfriede Wiltschnigg treat the subject area of religious literature and art Features Insight into how women participated in academic exegesis and applied biblical figures as models for structuring their own lives Exploration of genres used by women including letters diaries autobiographical records stories novels songs poems and specialized exegetical treatises and commentaries on individual books of the Bible Detailed analyses of women s interpretations ranging from those that sought to confirm traditions to those that challenged them The J. Paul Getty Museum Journal The J. Paul Getty Museum, 1986-01-01 The J Paul Getty Museum Journal 14 is a compendium of articles and notes pertaining to the Museum s permanent collections of antiquities decorative arts paintings and photographs Volume 14 includes articles written by Dietrich von Bothmer Dietrich Willers Jean Louis Zimmermann Marjatta Nielsen R R R Smith Lawrence J Bliquez Anne Ratzki Kraatz Charissa Bremer David Simon Jervis Gillian Wilson C Gay Nieda Rosalind Savill M Roy Fisher Nigel Glendinning Burton B Fredericksen Graham Smith and Anne McCauley *Paintings from the Samuel H. Kress Collection: Italian Schools: XV-XVI century* Fern Rusk Shapley, 1968 Groundwork David Young Kim, 2022-10-18 An illuminating look at a fundamental yet understudied aspect of Italian Renaissance painting The Italian Renaissance picture is renowned for its depiction of the human figure from the dramatic foreshortening of the body to create depth to the subtle blending of tones and colors to achieve greater naturalism Yet these techniques rely on a powerful compositional element that often goes overlooked Groundwork provides the first in depth examination of the complex relationship between figure and ground in Renaissance painting Ground can refer to the preparation of a work s surface the fictive floor or plane or the background on which figuration occurs In laying the material foundation artists perform groundwork opening the ground as a zone that can precede penetrate or fracture the figure David Young Kim looks at the work of Gentile da Fabriano Giovanni Bellini Giovanni Battista Moroni and Caravaggio reconstructing each painter s methods to demonstrate the intricacies involved in laying ground layers whose translucency and polychromy permeate the surface He charts significant transitions from gold ground painting in the Trecento to the darkened grounds in

Baroque tenebrism and offers close readings of period texts to shed new light on the significance of ground forms such as rock face wall and cave This beautifully illustrated book reconceives the Renaissance picture revealing the passion and mystery of groundwork and discovering figuration beyond the human figure *Art For Dummies* Thomas Hoving, 2011-05-04

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Leo Steinberg was one of the most original art historians of the twentieth century known for taking interpretive risks that challenged the profession by overturning reigning orthodoxies In essays and lectures ranging from old masters to contemporary art he combined scholarly erudition with an eloquent prose that illuminated his subject and a credo that privileged the visual evidence of the image over the literature written about it His writings sometimes provocative and controversial remain vital and influential reading Steinberg's perceptions evolved from long hard looking at his objects of study Almost everything he wrote included passages of formal analysis but always put into the service of interpretation This volume begins and ends with thematic essays on two fundamental precepts of Steinberg's art history how dependence on textual authority mutes the visual truths of images and why artists routinely copy or adapt earlier artworks In between are fourteen chapters on masterpieces of renaissance and baroque art with bold and enlightening interpretations of works by Mantegna Filippo Lippi Pontormo El Greco Caravaggio Steen and finally Velázquez Four chapters are devoted to some of Velázquez's best known paintings ending with the famously enigmatic *Las Meninas* *Renaissance and Baroque Art* is the third volume in a series that presents Steinberg's writings selected and edited by his longtime associate Sheila Schwartz **The Publishers' Circular and Booksellers' Record**, 1908 **The Publisher**, 1907

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