

Kunsthistorisches Institut In Florenz

Max Seidel

Kunsthistorisches Institut in Florenz, Max-Planck-Institut, Casa Zuccari, 2006

Jahresbericht - Kunsthistorisches Institut in Florenz Kunsthistorisches Institut (Florence, Italy), 1976

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Sculpture in Print, 1480-1600 Anne Bloemacher, Mandy Richter, Marzia Faietti, 2021-04-19 In this first in-depth study dedicated to the intriguing history of the translation of statues and reliefs into print, the essays in this volume reflect the printmakers' various approaches and challenges of translating antique or contemporary artworks, underlining their highly creative handling.

Photo Archives and the Idea of Nation Costanza Caraffa, Tiziana Serena, 2014-12-16 Das lange 19. Jahrhundert der Nationalstaatenbildung ist auch das Jahrhundert der Erfindung der Fotografie wie auch der Geburt der modernen Archivwissenschaften. Die Fotografie wurde bald von den Nationalstaaten in ihrem Bedürfnis nach bildlicher Visualisierung in den Dienst genommen. Nach dem II. Weltkrieg, dem Zerfall der kolonialistischen Systeme und schließlich dem Fall der Berliner Mauer erlangten nationale Fragen erneut Aktualität - nun in einem globalen Rahmen. Die Beiträge in diesem Band untersuchen den Zusammenhang zwischen Fotografie/Fotoarchiven und der Idee der Nation, wobei das Objektiv sich nicht auf einzelne Ikonen, sondern auf die weitreichende Dimension des Archivs richtet.

Ecologies, Aesthetics, and Histories of Art Hannah Baader, Gerhard Wolf, Sugata Ray, 2019-11-30 What are the conceptual interconnections, fractures, and correspondences between theories of nature, ecology, environment, and aesthetics? In answering such a question, 'Ecologies, Aesthetics, and Histories of Art' brings art history, a discipline that has for long been concerned with notions of landscape, nature, materiality, and aesthetic processes, into the emerging

conversation of the ecological turn in visual culture studies.

Katalog Des Kunsthistorischen Instituts in Florenz Kunsthistorisches Institut (Florence, Italy), Kunsthistorisches Institut in Florenz, 1968

The Cicerone Jacob Burckhardt, 1873

Cosimo I De' Medici and His Self-Representation in Florentine Art and Culture Hendrik Thijs van Veen, Henk Th. van Veen, 2006-08-21 In this study, Henk Th. van Veen reassesses how Cosimo de' Medici represented himself in images during the course of his rule. The text examines not only art and architecture, but also literature, historiography, religion, and festive culture.

Italian Art of the Middle Ages and the Renaissance Max Seidel, 2005 This compilation presents a complete history of the art of the Middle Ages and the Renaissance in Italy. In a single volume edition, the author's landmark work covers everything found in the two volume set, including painting, sculpture, and architecture. Several exciting discoveries that have never before been published are also featured.

Katalog Des Kunsthistorischen Instituts in Florenz, Catalogue of the Institute for the History of Art, Florence Kunsthistorisches Institut in Florenz, 1977

Nazi Exhibition Design and Modernism Michael Tymkiw, 2018-05-29 A new and challenging perspective on Nazi exhibition design In one of the most comprehensive analyses ever written on the subject, Michael Tymkiw reassesses the relationship between Nazi exhibition design and modernism. While National Socialist exhibitions are widely understood as platforms for attacking modern art, they also served as sites of surprising formal experimentation among artists, architects, and others, who often drew upon and reconfigured the practices and principles of modernism when designing exhibition spaces and the objects within. In this book, Tymkiw reveals that a central motivation behind such experimentation was the interest in provoking what he calls engaged spectatorship—attempts to elicit experiences among exhibition-goers that would pique their desire to become involved in wider processes of social and political change. For historians of art, architecture, performance, and other forms of visual culture, *Nazi Exhibition Design and Modernism* unravels long-held assumptions, particularly concerning the ideological stakes of participation.

Murillo Benito Navarrete Prieto, 2021 Murillo has attracted particular attention from historians since the seventeenth century to the present day, though opinions of his oeuvre have varied from period to period. The communicative power of his paintings, both then and now, has led him to be used and exploited for different ends. He deliberately cultivated this quality from the time he became an accomplished artist in his native Seville, where he enjoyed great prestige during his lifetime thanks to the resources of his art, his talent and his ability to elicit emotions and arouse passions. His paintings, as if they were prophecies, can only be understood from a visual culture approach and by analysing what his images provoke. Their

seemingly easy and familiar appearance is merely the mirror that Murillo, with his command of local codes and the devices of painting, places in front of viewers to trigger a complex empathetic process designed solely to persuade and seduce them, often anticipating their response.

Typical Venice? Ella Beaucamp, Philippe Cordez, 2021-01-21 This book focuses on the question of how Venice designed and exported its own identity through all kinds of its goods. What are Venetian commodities? More than any other medieval or early modern city, Venice lived off of the trade of portable goods. In addition to trading foreign imports, the city also engaged in intense local production, manufacturing high quality glass, crystal, cloth, metal, enamel, leather, and ceramic objects, characterized by their exceedingly rich forms and complex production processes. Today, these objects are scattered in collections throughout the world, but little remains in Venice itself. In individual instances, it is often difficult to tell whether the objects in question were actually made in Venice or if they originated in Byzantine, Islamic, or other European contexts. This book focuses on the question of how Venice designed and exported its own identity through all kinds of its goods.

Reading Objects in the Contact Zone Eva-Maria Troelenberg, Kerstin Schankweiler, Anna Sophia Messner, 2021

Images Take Flight Alessandra Russo, Gerhard Wolf, Diana Fane, 2015 This beautiful catalog presents the first systematic study of feather mosaics from New Spain in the context of a broader creative exchange between Mesoamerican and European aesthetics and materials. Thirty-three scholars look at these unprecedented artworks that circulated in the sixteenth and seventeenth centuries from a range of vantage points, including art history, anthropology, collecting, natural history, archeology, and conservation. Published to complement a major international exhibition held at the National Museum of Art (MUNAL) in Mexico City in 2011, the book is organized thematically and includes over three hundred color photographs of feather mosaics with astonishing detail, as well as relevant paintings, sculptures, drawings, engravings, books, European illuminated manuscripts, Mesoamerican codices, and studies of natural history. No book has ever brought together so many images of artworks from this tradition, let alone assembled a team of scholars to offer such trenchant analysis. It will be essential for art historians, scholars of colonialism, and historians of the Spanish Empire alike.

Verrocchio John K. Delaney, Charles Dempsey, Gretchen A. Hirschauer, Alison Luchs, Lorenza Melli, Dylan Smith, Elizabeth Walmsley, 2021-09-28 A comprehensive survey of the work of this most influential Florentine artist and teacher Andrea del Verrocchio (c. 1435-1488) was one of the most versatile and inventive artists of the Italian Renaissance. He created art across media, from his spectacular sculptures and paintings to his work in goldsmithing, architecture, and engineering. His expressive, confident drawings provide a key point of contact between sculpture and painting. He led a vibrant workshop where he taught young artists who later became some of the greatest painters of the period, including Leonardo da Vinci, Sandro Botticelli, Lorenzo di Credi, and Domenico Ghirlandaio. This beautifully illustrated book presents a comprehensive

survey of Verrocchio's art, spanning his entire career and featuring some fifty sculptures, paintings, and drawings, in addition to works he created with his students. Through incisive scholarly essays, in-depth catalog entries, and breathtaking illustrations, this volume draws on the latest research in art history to show why Verrocchio was one of the most innovative and influential of all Florentine artists. Published in association with the National Gallery of Art, Washington, DC

Cosmos and Community in Early Medieval Art Benjamin Anderson, 2017-02-28 In the rapidly changing world of the early Middle Ages, depictions of the cosmos represented a consistent point of reference across the three dominant states--the Frankish, Byzantine, and Islamic Empires. As these empires diverged from their Greco-Roman roots between 700 and 1000 A.D. and established distinctive medieval artistic traditions, cosmic imagery created a web of visual continuity, though local meanings of these images varied greatly. Benjamin Anderson uses thrones, tables, mantles, frescoes, and manuscripts to show how cosmological motifs informed relationships between individuals, especially the ruling elite, and communities, demonstrating how domestic and global politics informed the production and reception of these depictions. The first book to consider such imagery across the dramatically diverse cultures of Western Europe, Byzantium, and the Islamic Middle East, *Cosmos and Community in Early Medieval Art* illuminates the distinctions between the cosmological art of these three cultural spheres, and reasserts the centrality of astronomical imagery to the study of art history.

Mitteilungen des Kunsthistorischen Institutes in Florenz Kunsthistorisches Institut in Florenz, 2007

I Medici E Il Levante : Culture E Dialoghi Tra Firenze E Il Mediterraneo Orientale (1532-1743) Maurizio Arfaio, Marta Carosio, 2016 This volume addresses the major themes that marked the complex relations between the Medici Grand Dukes and the Levant. For over two centuries (1532-1737), the Medici, as Dukes of Florence and Grand Dukes of Tuscany, ruled over a western Mediterranean state, which had a mainly European geopolitical sphere of influence. However, the transformation of the House of Medici, from republican primi inter pares of Quattrocento Florence to dynastic rulers, occurred at the same moment when the Ottoman Empire rose to the rank of early modern superpower, polarizing Mediterranean politics. The Italian Peninsula became the arena where the cultural forces of the eastern and western Mediterranean converged. As a result, from the early days of their rule, the Medici Grand Dukes became enmeshed in a power dynamic which encompassed war, religion, diplomacy, and economic interests. This collection of essays addresses these very themes and sheds new light on key aspects of the complex relationships between the Medici Grand Dukes and the Levant.

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