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From Flanders To Florence The Impact Of Netherlandish Painting 1400 15

Susie Nash



From Flanders To Florence The Impact Of Netherlandish Painting 1400 15:

From Flanders to Florence Paula Nuttall, 2004 02 This innovative book presents a fresh view of fifteenth century Netherlandish art and the significance of its contributions to contemporary Italian art notably in such areas as oil painting landscape and portraiture Focusing on Florence a prime center of Renaissance culture the book explores for the first time the profound impact of Netherlandish works on Italian painters including Leonardo Perugino and Ghirlandaio Paula Nuttall discusses Italian ownership of Netherlandish paintings in the fifteenth century and the shared artistic concerns of Florentine and Netherlandish painters She examines in depth the various means by which artistic contact occurred the growth in demand for Netherlandish art in Florence and the holdings of the Medici and other collectors With particular emphasis on the period 1460 1500 when the vogue for Netherlandish painting was at its height the author shows that the consequences of Italian exposure to Netherlandish art were far more sweeping than has been understood before Paula Nuttall is an independent scholar She teaches at the Victoria and Albert Museum in London and at other U K institutions She is a specialist on relationships between Netherlandish painting and Italy and has published widely in this area This innovative book presents a fresh view of fifteenth century Netherlandish art and the significance of its contributions to contemporary Italian art notably in such areas as oil painting landscape and portraiture Focusing on Florence a prime center of Renaissance culture the book explores for the first time the profound impact of Netherlandish works on Italian painters including Leonardo Perugino and Ghirlandaio Paula Nuttall discusses Italian ownership of Netherlandish paintings in the fifteenth century and the shared artistic concerns of Florentine and Netherlandish painters She examines in depth the various means by which artistic contact occurred the growth in demand for Netherlandish art in Florence and the holdings of the Medici and other collectors With particular emphasis on the period 1460 1500 when the vogue for Netherlandish painting was at its height the author shows that the consequences of Italian exposure to Netherlandish art were far more sweeping than has been understood before Paula Nuttall is an independent scholar She teaches at the Victoria and Albert Museum in London and at other U K institutions She is a specialist on relationships between Netherlandish painting and Italy and has published widely in this area

The Meanings of Nudity in Medieval Art Sherry C. M. Lindquist, 2012 Addressing a strangely neglected key issue in the history of art this volume engages the variety and complexity of medieval representations of the unclothed human body The Meanings of Nudity in Medieval Art breaks ground by offering a variety of approaches to explore the meanings of both male and female nudity in European painting manuscripts and sculpture ranging from the late antique era to the fifteenth century

Cultural Exchange in Early Modern Europe Robert Muchembled, William Monter, 2006 This 2007 volume reveals how a first European identity was forged from the fifteenth to the seventeenth centuries Cultural exchange played a central role in the elites fashioning of self The cultures they exchanged and often integrated with included palaces dresses and jewellery but also gestures and dances

Netherlandish and Italian Female Portraiture in the Fifteenth

Century Elisabetta Torenò, 2025-10-01 This book investigates the aesthetic and conceptual characteristics of fifteenth century female portraiture on panel Portraits of women increased substantially during this century They formed part of a material and a visual culture borne out of the rapid rise of an oligarchy from entrepreneurial activities that was especially advanced in the urbanised territories of Italy and Flanders For this reason the portraits in this book are by Netherlandish and Italian painters They are simultaneously illustrative of the emancipation of the genre from its medieval idiom and of the responses to the matrix of patriarchy under which society was organised Patriarchy is an androcentric structure that places women in a paradoxical situation of legal and social disenfranchisement on the account of purported psychophysical inadequacy whilst making them the catalysts through arranged marriages for the success of the spheres of power which are controlled by men Thus these portraits are also a window into women's lives in this structure This book is the first systematic study of their sign system and of the feminine experience of seeing and being seen at the intersection of disciplines that include art history anthropology legal history philosophy The surprising results suggest new interpretations of form and function in female portraiture women's active role in the imaging process and the early instances of a pro women ideology **Peter von**

Danzig Beata Możejko, 2019-09-16 This study traces the chequered history of Peter von Danzig a French caravel which was inadvertently taken over by Gdańsk Danzig Beata Możejko charts the fluctuating and often dramatic fortunes of the caravel from her arrival in Gdańsk as a merchantman in 1462 to her demise near La Rochelle in 1475 The author examines the caravel's role as a warship during the Anglo Hanseatic conflict and her most famous operation when she was used by Gdańsk privateer Paul Beneke to capture a Burgundian galley with a rich cargo that included Hans Memling's Last Judgement triptych Using literary and archival sources Możejko provides a comprehensive overview and analysis of the information available about the caravel and her colourful career Collecting Art in the Italian Renaissance Court Leah R.

Clark, 2018-06-28 In this book Leah R Clark examines collecting practices across the Italian Renaissance court exploring the circulation exchange collection and display of objects Rather than focusing on patronage strategies or the political power of individual collectors she uses the objects themselves to elucidate the dynamic relationships formed through their exchange Her study brings forward the mechanisms that structured relations within the court and most importantly also with individuals representations and spaces outside the court The volume examines the courts of Italy through the wide variety of objects statues paintings jewellery furniture and heraldry that were valued for their subject matter material forms histories and social functions As Clark shows the late fifteenth century Italian court can be located not only in the body of the prince but also in the objects that constituted symbolic practices initiated political dialogues caused rifts created memories and formed associations The Shadow Drawing Francesca Fiorani, 2020-11-17 Insightful and beautiful A wonderful study of how Leonardo's art and science are interwoven Walter Isaacson author of Leonardo Da Vinci A New York Times Book Review Editors Choice Shortly after Leonardo da Vinci's death his peers and rivals created the myth of the two Leonardos there was

Leonardo the artist and then later in life Leonardo the scientist In this pathbreaking biographical interpretation the art historian Francesca Fiorani tells a very different and much more interesting story Taking a fresh look at Leonardo's celebrated but challenging notebooks and other sources Fiorani shows that Leonardo became fluent in science when he was still young man As an apprentice in a Florence studio he was especially interested in the science of optics He aspired to use this knowledge to capture as no artist before him had ever done the interior lives of his subjects to paint the human soul in its smallest tenderest motions and vicissitudes And then he hoped to take one further step to gather his scientific knowledge together in a book that would be even more important than his paintings In *The Shadow Drawing* Fiorani revises our understanding of Leonardo the artist's most renowned paintings and reconstructs the wisdom Leonardo the author hoped to impart The result is both a stirring biography and a bold reconsideration of how the Renaissance understood science and art and of what was lost when the two were sundered Fiorani's lively intellectual adventure gives us new understanding and appreciation of Leonardo's cross fertilization of art and science It is a perceptive biography of Leonardo exploring the frontiers of science but also a brilliantly informative guide to his paintings Ross King author of *Brunelleschi's Dome* Leonardo and the Last Supper and *Mad Enchantment* *The Varnish and the Glaze* Marjolijn Bol, 2023-04-21 Introduction The paint that glows Oil and apelles Vasari's invention of a new paint medium The color of the sun varnishing practice before 1450 Crystal clear changes in varnishing practice 1450 1500 In search of splendor gems and their imitations before 1400 Making glazes practices recipes and reconstructions The Eyckian turning point glazing and the imitation of the visible world **Art Patronage, Family, and Gender in Renaissance Florence** Maria DePrano, 2018-02-22 This book examines a Renaissance Florentine family's art patronage even for women inspired by literature music love loss and religion *Picturing German Antiquity in the Age of Print* Rachel Carlisle, 2025-10-01 *Picturing German Antiquity in the Age of Print* Art Archaeology and the Style All antica in Early Modern Augsburg examines the central role of print to local antiquarian pursuits and generation of a style all antica in early sixteenth century Augsburg Germany Working in the shadow of Holy Roman Emperor Maximilian I Augsburg's leading patrons including humanist Konrad Peutinger and the mercantile Fugger family documented local antiquities and commissioned new works of classicizing art and architecture visually asserting a genuine unbroken lineage to the city's past This study challenges earlier narratives by arguing that Augsburg's artists and printers did not directly copy Italian Renaissance models but instead manipulated the imported visual vocabulary according to local concerns The book brings together scholarly discourses on transalpine exchange scientific advancements in printmaking and reception of antiquity north of the Alps to offer a new understanding of art in early modern Augsburg and northern Europe at large **Art and the Relic Cult of St. Antoninus in Renaissance Florence** SallyJ. Cornelison, 2017-07-05 Tracing the history of St Antoninus cult and burial from the time of his death in 1459 until his remains were moved to their final resting place in 1589 this interdisciplinary study demonstrates that the saint's relic cult was a key element of Florence's sacred cityscape The

works of art created in his honor as well as the rituals practiced at his fifteenth and sixteenth century places of burial advertised Antoninus saintly power and persona to the people who depended upon his intercessory abilities to negotiate life's challenges Drawing on a rich variety of contemporary visual literary and archival sources this volume explores the ways in which shifting political familial and ecclesiastical aims and agendas shaped the ways in which St Antoninus holiness was broadcast to those who visited his burial church Author Sally Cornelison foregrounds the visual splendor of the St Antoninus Chapel which was designed built and decorated by Medici court artist Giambologna and his collaborators between 1579 and 1591 Her research sheds new light on the artist whose secular and mythological sculptures have received far more scholarly attention than his religious works Cornelison draws on social and religious history patronage and gender studies and art historical and anthropological inquiries into the functions and meanings of images relics and ritual performance to interpret how they activated St Antoninus burial sites and defined them in ways that held multivalent meanings for a broad audience of viewers and devotees Among the objects for which she provides visual and contextual analyses are a banner from the saint's first tomb early printed and painted images and the sculptures frescoes panel paintings and embroidered textiles made for the present St Antoninus Chapel

Man, Myth, and Sensual Pleasures Jan Gossaert, Stijn Alsteens, Nadine Orenstein, Lorne Campbell, Metropolitan Museum of Art (New York, N.Y.), National Gallery (Great Britain), 2010 Issued in connection with an exhibition held Oct 5 2010 Jan 17 2011 Metropolitan Museum of Art New York and Feb 23 May 30 2011 National Gallery London selected paintings only

Venus and the Arts of Love in Renaissance Florence Rebekah Compton, 2021-03-11 In this volume Rebekah Compton offers the first survey of Venus in the art culture and governance of Florence from 1300 to 1600 Organized chronologically each of the six chapters investigates one of the goddess's alluring attributes her golden splendor rosy hued complexion enchanting fashions green gardens erotic anatomy and gifts from the sea By examining these attributes in the context of the visual arts Compton uncovers an array of materials and techniques employed by artists patrons rulers and lovers to manifest Venusian virtues Her book explores technical art history in the context of love's protean iconography showing how different discourses and disciplines can interact in the creation and reception of art Venus and the Arts of Love in Renaissance Florence offers new insights on sight seduction and desire as well as concepts of gender sexuality and viewership from both male and female perspectives in the early modern era

Northern Renaissance Art Susie Nash, 2008-11-27 This book offers a wide ranging introduction to the way that art was made valued and viewed in northern Europe in the age of the Renaissance from the late fourteenth to the early years of the sixteenth century Drawing on a rich range of sources from inventories and guild regulations to poetry and chronicles it examines everything from panel paintings to carved altarpieces While many little known works are foregrounded Susie Nash also presents new ways of viewing and understanding the more familiar such as the paintings of Jan van Eyck Rogier van der Weyden and Hans Memling by considering the social and economic context of their creation and reception Throughout Nash challenges the

perception that Italy was the European leader in artistic innovation at this time demonstrating forcefully that Northern art and particularly that of the Southern Netherlands dominated visual culture throughout Europe in this crucial period

A Companion to Renaissance and Baroque Art Babette Bohn, James M. Saslow, 2012-01-02 A Companion to Renaissance and Baroque Art provides a diverse fresh collection of accessible comprehensive essays addressing key issues for European art produced between 1300 and 1700 a period that might be termed the beginning of modern history Presents a collection of original in depth essays from art experts that address various aspects of European visual arts produced from circa 1300 to 1700 Divided into five broad conceptual headings Social Historical Factors in Artistic Production Creative Process and Social Stature of the Artist The Object Art as Material Culture The Message Subjects and Meanings and The Viewer the Critic and the Historian Reception and Interpretation as Cultural Discourse Covers many topics not typically included in collections of this nature such as Judaism and the arts architectural treatises the global Renaissance in arts the new natural sciences and the arts art and religion and gender and sexuality Features essays on the arts of the domestic life sexuality and gender and the art and production of tapestries conservation technology and the metaphor of theater Focuses on Western and Central Europe and that territory's interactions with neighboring civilizations and distant discoveries Includes illustrations as well as links to images not included in the book

Creation John-Paul Stonard, 2021-10-14 SELECTED AS A BEST ART BOOK OF THE YEAR BY THE SUNDAY TIMES Stonard traverses the sweep of human history moving between cultures and hemispheres His book consists of myriad flashes of brilliance and inventiveness LITERARY REVIEW A worthy and richly illustrated successor to Ernst Gombrich's fabled *The Story of Art* SUNDAY TIMES This bountifully illustrated book is a history of connections Lucid and thoughtful COUNTRY LIFE _____ A fully illustrated panoramic world history of art from ancient civilisation to the present day exploring the remarkable endurance of humankind's creative impulse Fifty thousand years ago on an island in Indonesia an early human used red ochre pigment to capture the likeness of a pig on a limestone cave wall Around the same time in Europe another human retrieved a lump of charcoal from a fire and sketched four galloping horses It was like a light turning on in the human mind Our instinct to produce images in response to nature allowed the earliest Homo sapiens to understand the world around them and to thrive Now art historian John Paul Stonard has travelled across continents to take us on a panoramic journey through the history of art from ancient Anatolian standing stones to a Qing Dynasty ink handscroll from a drawing by a Kiowa artist on America's Great Plains to a post independence Congolese painting and on to Rachel Whiteread's *House* Brilliantly illustrated throughout with a mixture of black and white and full colour images Stonard's *Creation* is an ambitious thrilling and landmark work that leads us from Benin to Belgium China to Constantinople Mexico to Mesopotamia Journeying from pre history to the present day it explores the remarkable endurance of humankind's creative impulse and asks how and why we create

Mannerism, Spirituality and Cognition Lynette M. F. Bosch, 2020-01-23 This book employs a new approach to the art of sixteenth century Europe by

incorporating rhetoric and theory to enable a reinterpretation of elements of Mannerism as being grounded in sixteenth century spirituality Lynette M F Bosch examines the conceptual vocabulary found in sixteenth century treatises on art from Giorgio Vasari to Federico Zuccari which analyses how language and spirituality complement the visual styles of Mannerism By exploring the way in which writers from Leone Ebreo to Gabriele Paleotti describe the interaction between art and spirituality Bosch establishes a religious base for the language of art in sixteenth century Europe The book will be of interest to scholars working in art history Renaissance studies religious studies and religious history **Re-thinking Renaissance**

Objects Peta Motture,Michelle O'Malley,2011-09-07 Inspired by research undertaken for the new Medieval Renaissance Galleries at the Victoria and Albert Museum Re thinking Renaissance Objects explores and often challenges some of the key issues and current debates relating to Renaissance art and culture Puts forward original research including evidence provided by an in depth study arising from the Medieval Renaissance Gallery project Contributions are unusual in their combination of a variety of approaches but with each paper starting with an examination of the objects themselves New theories emerge from several papers some of which challenge current thinking *The Early Modern Italian Domestic Interior, 1400-1700* Erin J. Campbell,Stephanie R. Miller,Elizabeth Carroll Consavari,2016-03-23 Emphasizing on the one hand the reconstruction of the material culture of specific residences and on the other the way in which particular domestic objects reflect shape and mediate family values and relationships within the home this volume offers a distinct contribution to research on the early modern Italian domestic interior Though the essays mainly take an art historical approach the book is interdisciplinary in that it considers the social implications of domestic objects for family members of different genders age and rank as well as for visitors to the home By adopting a broad chronological framework that encompasses both Renaissance and Baroque Italy and by expanding the regional scope beyond Florence and Venice to include domestic interiors from less studied centers such as Urbino Ferrara and Bologna this collection offers genuinely new perspectives on the home in early modern Italy **Piero di Cosimo** Sarah Blake McHam,2024-05-06 An original survey of the Renaissance painter s life and work This book is a concise survey of the life of the Florentine painter Piero di Cosimo 1462 1522 within his social and cultural surroundings Delving into the artist s deliberately idiosyncratic life the book shows how di Cosimo chose to live in squalor eating nothing but boiled eggs cooked fifty at a time in his painting glue Sarah Blake McHam shows how the artist became a favorite among sophisticated patrons eager for pagan artworks featuring Greco Roman mythological subjects as well as orthodox but never ordinary religious altarpieces and private devotional paintings The result is a newly accessible introduction to the life of this important Renaissance artist

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