

## Devotion By Design Italian Altarpieces Before 150

Italian Altarpieces 1250-1550

The Word made Visible in the Painted Image

Byzantine Art and Italian Panel Painting

Marian Devotion in the Late Middle Ages

Visions of Paradise

Frame Work

Giotto to Dürer

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Pontormo and the Art of Devotion in Renaissance Italy

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Italian Painting Before 1400

European Art and the Wider World 1350-1550

Sensational Religion

Religion and Contemporary Art

The Renaissance in the North

Architect Knows Best

*Devotion By Design Italian Altarpieces Before 150*

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### MATHEWS TOMMY

**Italian Altarpieces 1250-1550** Middlebury College Press

"In this volume, the work of the German, Dutch, Flemish, French, and English masters of the fifteenth and sixteenth centuries is explored in more than one hundred reproductions. In addition to such well-known masterpieces as Van Eyck's Crucifixion and Last Judgment, Memling's Tommaso Portinari and Maria Baroncelli, Bruegel's Harvesters, Durer's woodcut The Four Horsemen of the Apocalypse, Cranach's Judgment of Paris, and Holbein's Erasmus of Rotterdam, this volume includes many lesser-known works in oil and on paper, as well as sculpture, decorative arts, and armor from the collections of The Metropolitan Museum of Art."--Page [2] of cover.

*The Word made Visible in the Painted Image* National Gallery London

-Published to accompany the exhibition Visions of Paradise, The National Gallery, London, 4 November 2015--14 February 2016---Colophon.

*Byzantine Art and Italian Panel Painting* National Gallery London

"This book provides a survey of European painting between 1260 and 1510, in both northern and southern Europe, based largely on the National Gallery collection ... some 70 of the finest and best known paintings in the Gallery are examined in detail"--Cover.

*Marian Devotion in the Late Middle Ages* Manchester University Press

"This text reappraises an art form crucial to the development of Spanish art. In 16th and 17th-century Spain, sculptors worked in a unique relationship with painters, combining their skills to depict, with astonishing realism, the great religious themes"--OCLC

**Visions of Paradise** Cambridge University Press

Since the 1960s, the Italian altarpiece has attracted unprecedented scholarly attention, bringing artistic, liturgical, social and technical considerations to bear on the subject. The eight contributors to this book provide an impressive synopsis of the different approaches developed in order to enlarge and deepen our knowledge of paintings in terms of their historical functions. Patronage, morphology, religious meaning, pictorial composition, reception, and original setting are all discussed. In several cases, new light is shed on paintings that until a few years ago were dealt with only as elements within a history of style. In nearly all the contributions there is an overwhelming concern with reconstruction, and much new material is presented concerning the historical significance of a specific category of painting. This volume is the result of an international symposium held in June 1988 at the Harvard University for Italian Renaissance Studies at Villa I Tatti in Florence.

*Frame Work* BRILL

Both lauded and criticized for his pictorial eclecticism, the Florentine artist Jacopo Carrucci, known as Pontormo, created some of the most visually striking religious images of the Renaissance. These paintings, which challenged prevailing illusionistic conventions, mark a unique contribution into the complex relationship between artistic innovation and Christian traditions in the first half of the sixteenth century. Pontormo's sacred works are generally interpreted as objects that reflect either pure aesthetic experimentation, or personal and cultural anxiety. Jessica Maratsos, however, argues that Pontormo employed stylistic change deliberately for novel devotional purposes. As a painter, he was interested in the various modes of expression and communication - direct address, tactile evocation, affective incitement - as deployed in a wide spectrum of devotional culture, from sacri monti, to Michelangelo's marble sculptures, to evangelical lectures delivered at the Accademia Fiorentina. Maratsos shows how Pontormo translated these modes in ways that prompt a critical rethinking of Renaissance devotional art.

*Giotto to Dürer* Cambridge Scholars Publishing

Focuses on one of the most attractive features of late medieval manuscript illumination: the portrait of the book owner at prayer within the pages of her prayer-book.

*Devotional Cinema* Cambridge University Press

This book explores the areas of perspective, proportion, witness and theological threshold in the devotional art of the Italian Renaissance, with particular reference to the painted image of Christ. While the Incarnation, in a very real way, legitimised the idea of the portrayal of God in human form (as Jesus Christ), problems remained as to how this might be achieved and whether it should be restricted to the second person of the Holy Trinity. This book looks at the creation of pictorial space and the presentation of the image - paying special attention to schemes of perspective, as a way to better describe reality, as well as to considerations of proportion through such geometric methodology as the Golden Section and dynamic root-rectangles (based on certain 'perfect' or divine ratios) to balance and harmonise form. The Word Made Visible in the Painted Image also explores the theological theme of threshold and liminal space, describes how themes such as the Incarnation and Revelation were represented, and looks at the symbolism employed in so doing. It shows how such themes were captured, set in space and communicated in the painted image. This study is necessarily interdisciplinary, combining the subject areas of art history and theory, theology, biblical study, philosophy, aesthetics, physics, metaphysics, mathematics, geometry, optics, physiology, psychology, and sociology, in greater and lesser degrees. Few books take such an interdisciplinary stance on art, theology, science and related disciplines to this extent.

*Renaissance Et Réforme* SPCK

The result of a collaborative, multiyear project, this groundbreaking book explores the interpretive worlds that inform religious practice and derive from sensory phenomena. Under the rubric of "making sense," the studies assembled here ask, How have people used and valued sensory data? How have they shaped their material and immaterial worlds to encourage or discourage certain kinds or patterns of sensory experience? How have they framed the sensual capacities of images and objects to license a range of behaviors, including iconoclasm, censorship, and accusations of blasphemy or sacrilege? Exposing the dematerialization of religion embedded in secularization theory, editor Sally Promey proposes a fundamental reorientation in understanding the personal, social, political, and cultural work accomplished in religion's sensory and material practice. Sensational Religion refocuses scholarly attention on the robust material entanglements often discounted by modernity's metaphysic and on their inextricable connections to human bodies, behaviors, affects, and beliefs.

*Pontormo and the Art of Devotion in Renaissance Italy* Yale University Press

By the late Middle Ages, manifestations of Marian devotion had become multifaceted and covered all aspects of religious, private and personal life. Mary becomes a universal presence that accompanies the faithful on pilgrimage, in dreams, as holy visions, and as pictorial representations in church space and domestic interiors. The first part of the volume traces the development of Marian iconography in sculpture, panel paintings, and objects, such as seals, with particular emphasis on Italy, Slovenia and the Hungarian Kingdom. The second section traces the use of Marian devotion in relation to space, be that a country or territory, a monastery or church or personal space, and explores the use of space in shaping new liturgical practices, new Marian feasts and performances, and the bodily performance of ritual objects.

*Archeologia e Calcolatori, Supplemento 10, 2018. Progetti digitali per la Storia dell'Arte medievale / Digital Projects in Medieval Art History* Yale University Press

Focuses on issues of assimilation, translation and misunderstanding as art objects moved between cultures, either literally or imaginatively, and considers how visual culture expresses the increasing contact between Europe and the rest of the world in this era.

*Communities of Devotion* Bloomsbury Publishing USA

A Companion to Late Medieval and Early Modern Siena introduces the once-powerful commune to a wider audience. Edited by Santa Casciani and Heather Richardson Hayton, this collection explores how Siena built a distinctive civic identity and institutions that endured for centuries.

**Durer to Veronese** Yale University Press

Generously illustrated exhibition catalogue explores the demand for and production of devotional works in early fifteenth-century Italy

**Painting and Experience in Fifteenth Century Italy** BRILL

Scenography and Art History reimagines scenography as a critical concept for art history, and is the first book to demonstrate the importance and usefulness of this concept for art historians and scholars in related fields. It provides a vital evaluation of the contemporary importance of scenography as a critical tool for art historians and scholars from related branches of study addressing phenomena such as witchy designs, Early Modern festival books, live rock performances, digital fashion photography, and outdoor dance interventions. With its nuanced and detailed case studies, this book is an innovative contribution to ongoing debates within art history and visual studies concerning multisensory events. It extends the existing literature by demonstrating the importance of a reimagined scenography concept for comprehending historical and contemporary art histories and visual cultures more broadly. The book contends that scenography is no longer restricted to the traditional space of the theatre, but has become an important concept for approaching art historical and contemporary objects and events. It explores scenography not solely as a critical approach and theoretical concept, but also as an important practice linked with unrecognized labour and broader political, social and gendered issues in a great variety of contexts, such as festive culture, sacred settings, fashion, film, or performing arts. Designed as a key resource for students, teachers and researchers in art history, visual studies, and related subjects, the book, through its cross-disciplinary frame, does consider, implicitly and explicitly, the roles of both scenography and art in society.

**A Companion to the English Dominican Province** Bloomsbury Publishing

The idea that buildings could be used to reform human behaviour and improve society was fundamental to the 'modernist' architecture and planning of people like Walter Gropius, Le Corbusier and José Luis Sert in the first half of the 20th century. Their proposals for functional zoning, multi-level transport, high-rise living, and machine-inspired aesthetics came under attack from the 1950s onwards, and many alternative approaches to architecture and planning emerged. It was thought that the environmental determinist strand of the discourse was killed off at this time as well. This book argues that it was not, but on the contrary, that it has deepened and diversified. Many of the most prominent architect-planners continue to design with a view to improving the behaviour of individual people and of society at large. By looking at - and interviewing - major figures and movements of recent years in Britain, Europe and America, including Léon Krier, Peter Eisenman, Andrés Duany, Jane Jacobs, Robert Venturi and Denise Scott Brown, it demonstrates the myriad

ways that architect-planners seek to shape human behaviour through buildings. In doing so, the book raises awareness of this strand within the discourse and examines its different purposes and manifestations. It questions whether it is an ineradicable and beneficial part of architecture and planning, or a regrettable throwback to a more authoritarian phase, discusses why it is seldom acknowledged directly and whether it could be handled more responsibly and with greater understanding. Richards does not provide any simple solutions but in conclusion, is critical of architect-planners who abuse the rhetoric of social reform simply to leverage their attempts to secure building commissions, while being more sympathetic towards those who appear to have a sincere desire to improve society through their buildings.

**Visualising a Sacred City** Routledge

The book gives an account of various movements in art and their relation to the visual and in churches and in liturgy, for example the Franciscan movement, different approaches to the crucifixion, and the restoration of creation. It recovers the links between the cross and creation, and relates the baptismal covenant to a commitment to care for creation.

**Public Painting and Visual Culture in Early Republican Florence** Getty Publications

'ReVisioning: Critical Methods of Seeing Christianity in the History of Art' explores some of underlying methodological assumptions in the field of art history by examining the suitability and success, as well as the incompatibility and failure, of varying art historical methodologies when applied to works of art which distinctly manifest Christian narratives, themes, motifs, and symbols.

**The Art of Devotion** Bloomsbury Publishing

Published on the occasion of an exhibition of works chiefly from the collection of the National Gallery, London, held there, July 6-Oct. 2, 2011.

**A Companion to Late Medieval and Early Modern Augsburg** Oxford Paperbacks

In Italy between 1270 and 1370 the whole tradition of European painting underwent a radical and enduring change of direction. This attractive and unusual study of Italian painted panels of the Early Renaissance examines the materials with which this transformation was effected and demonstrates how modern technology has increased our understanding of medieval panel painting. The authors survey the primarily religious function of these works and the professional context in which the artists worked. They provide explanations of the construction of panels and the preparation of wood for painting and of the preparation and application of gold leaf. The substantial sections on pigments and color represent original research done at the Gallery that has enabled the writers to provide the first comprehensive survey of how paints were prepared, mixed, and applied.

**Moving with the Magdalen** National Gallery London Publications

"The authors look closely at a variety of types of painting - including large altarpieces, small domestic, devotional images, diplomatic gifts, furniture, decorations and both intimate and full-length portraits - as well as frescoes, drawings and prints. They provide insights into the meanings of individual pictures and into the purposes they were originally intended to serve, and they explore the social position of the artist in the 1500s.

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