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The Origins Of Florentine Painting 11001270 A Critical And Historical Corpus Of Florentine Painting

Richard Offner



The Origins Of Florentine Painting 1100-1270 A Critical And Historical Corpus Of Florentine Painting:

The Origins of Florentine Painting, 1100-1270 Miklós Boskovits, 1993 Attempts to provide a comprehensive study of the paintings produced in Florence between circa 1100 and 1270 the scope of the book ranges from early examples of medieval art to the generation of painters preceding Cimabue All known works of the period are included accompanied by descriptions

A Critical and Historical Corpus of Florentine Painting Richard Offner, Miklós Boskovits, Klara Steinweg, Mina Gregori, Martina Ingendaay Rodio, 2001 This new volume proposes in similar format but with recent photographs illustrating the painting in their present state the new edition of the book dedicated by Richard Offner in 1947 to the workshop of Bernardo Daddi artist very much in demand in the first half of the 14th century To some 70 pictures catalogued by Offner with entries which are now updated with new data on state and history as well as with bibliography ten further hitherto unpublished or little known items are given in this edition The survey offered here makes the circle of Daddi where several of chief figures of the Florentine painting in the second half of the Trecento were formed one of the better known areas of the history of Italian painting of the Middle Age and early Renaissance

A Critical and Historical Corpus of Florentine Painting Richard Offner, 2007

A Critical and Historical Corpus of Florentine Painting: The fourteenth century. v. 1. The St. Cecilia Master and his circle Richard Offner, 2000

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 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 Sienese painters pressured him in his later years to try new approaches again *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 Italy, Cyprus, and Artistic Exchange in the Medieval Mediterranean Anthi Andronikou,2022-09-08 In this volume Anthi Andronikou explores the social cultural religious and trade encounters between Italy and Cyprus during the late Middle Ages from ca 1200 1400 and situates them within several Mediterranean contexts Revealing the complex artistic exchange between the two regions for the first time she probes the rich but neglected cultural interaction through comparison of the intriguing thirteenth century wall paintings in rock cut churches of Apulia and Basilicata the puzzling panels of the Madonna della Madia and the Madonna di Andria and painted chapels in Cyprus Lebanon and Syria Andronikou also investigates fourteenth century cross currents that have not been adequately studied notably the cult of Saint Aquinas in Cyprus Crusader propaganda in Santa Maria Novella in Florence and a unique series of icons crafted by Venetian painters working in Cyprus Offering new insights into Italian and Byzantine visual cultures her book contributes to a broader understanding of cultural production and worldviews of the medieval Mediterranean **Routledge Revivals: Medieval Italy (2004).** Christopher Kleinhenz,2017 **Mary Magdalene, Iconographic Studies from the Middle Ages to the Baroque** ,2012-11-21 Mary Magdalene Iconographic Studies from the Middle Ages to the Baroque examines the iconographic inventions in Magdalene imagery and the contextual factors that

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