



Federico Barocci A Critical Study In Italian Cinquecento Painting

Ian F. Verstegen



Federico Barocci A Critical Study In Italian Cinquecento Painting:

Federico Barocci Harald Olsen, 1955 **Siting Federico Barocci and the Renaissance Aesthetic** Peter

Gillgren, 2017-07-05 Focusing on what he calls the performative gaze the author explores the artistic world of the Urbino painter Federico Barocci 1535 1612 in the context of Renaissance culture Through analysis of Barocci's works Gillgren also sheds new light on Renaissance aesthetic communication generally The first part of the book discusses the poetics of Early Modern painting based on contemporary theories of Reception Aesthetics hermeneutics and phenomenology but grounded in Renaissance culture itself through numerous examples from Early Modern painting The author discusses works by such artists as Botticelli Raphael Titian Velazquez and Poussin from the point of view of their spectator status The second part deals specifically with the art of Federico Barocci showing in detail how his works relate to aspects of the gaze and to their intended spectators Gillgren's method is unusual in that he takes care to set the images within their original physical contexts lighting space framing materials angle of viewer approach as much as possible through careful analysis of early descriptions of now destroyed or modified chapels The third section of the volume contains a brief catalogue of Barocci's paintings presented in a chronological order with a full bibliography and with details about the painting's original locations

Federico Barocci Judith W. Mann, 2017-09-22 Reviewers of a recent exhibition termed Federico Barocci ca 1533 1612 the greatest artist you've never heard of One of the first original iconographers of the Counter Reformation Barocci was a remarkably inventive religious painter and draftsman and the first Italian artist to incorporate extensive color into his drawings The purpose of this volume is to offer new insights into Barocci's work and to accord this artist the dates of whose career fall between the traditional Renaissance and Baroque periods the critical attention he deserves Employing a range of methodologies the essays include new ideas on Barocci's masterpiece the Entombment of Christ fresh thinking about his use of color in his drawings and innovative design methods insights into his approach to the nude revelations on a key early patron a consideration of the reasons behind some of his most original iconography an analysis of his unusual approach to the marketing of his pictures an exploration of some little known aspects of his early production such as his reliance on Italian majolica and contemporary sculpture in developing his compositions and an examination of a key Barocci document the post mortem inventory of his studio A translated transcription of the inventory is included as an appendix **Federico**

Barocci and the Oratorians Ian F. Verstegen, 2015-07-01 In 1586 Federico Barocci delivered his Visitation of the Virgin and St Elizabeth to the Chiesa Nuova in Rome For the next quarter century Barocci dominated the art scene in Rome there was no other artist from whom it was harder to get work and no other artist charged such high prices Having two important altarpieces in the Chiesa Nuova and two additional commissions discussed was an impressive feat for an artist living exclusively in Urbino Why did the Oratorians monopolize Barocci's talents in Rome and why does it seem that Barocci was their first choice when considering artists to decorate their church What was it about Barocci's art that appealed to

Oratorian sensibilities and their vision of the artistic program for decoration of their church This book examines the relationship between Barocci and the Congregation of the Oratory arguing for a distinct physiognomy of Oratorian patronage and exposing the function the Oratorians expected of religious imagery in contrast to other groups of their time While explaining Oratorian patronage it thus deals with a thorny question in social science how can a collective body have unified intentions and actions The result is a contribution both to the history of Italian painting and to art historical methodology

15th and 16th Century Italian Drawings in the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.), Jacob Bean, Lawrence Turčić, 1982 **Italian Fifteenth- to Seventeenth-century Drawings** Anna Forlani Tempesti, Metropolitan Museum of Art (New York, N.Y.), 1991 Perhaps more than any other collector of his generation in the United States Robert Lehman was interested in acquiring early drawings He made a great effort to add drawings to the collection of paintings sculpture ceramics glass and other objects that his father Philip Lehman had begun assembling The 116 Italian drawings analyzed and discussed in this volume are among the more than 2 000 works of art from the collection now housed in the Robert Lehman Wing of The Metropolitan Museum of Art Robert Lehman s collection demonstrates the variety of drawings produced in Italy from the fifteenth to the seventeenth century a period when the purposes and techniques of drawings as well as the aims and abilities of the artist who made them became increasingly sophisticated The volume includes an elaborate design for an equestrian monument by Antonio Pollaiuolo a magnificent study of a bear by Leonardo da Vinci a cartoon by Luca Signorelli a study for a vault fresco by Taddeo Zuccaro and many other drawings that are among the best Italian examples to have survived from that era Most types of drawings in a wide variety of techniques are represented figure studies grand compositions landscapes cartoons modelli and even sculptors studies Metropolitan Museum of Art website *100 European Drawings in The Metropolitan Museum of Art* , **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 **Drawings from New York Collections. Vol. 1, The Italian Renaissance** , 1967 *Sixteenth-century Italian Drawings in New York Collections* William Griswold, Linda Wolk-Simon, Metropolitan Museum of Art (New York, N.Y.), 1994 Focusing exclusively on examples from the 16th century the great age of Italian drawing this stunning volume published to accompany an early 1994 exhibition at The Metropolitan Museum of Art includes 124 prized works from The Metropolitan the Pierpont Morgan Library the Cooper Hewitt Museum and some 20 private collections in New York The catalogue is organized by school and within each section chronologically by artist Each drawing is illustrated and presented with a discussion that places it in the context of

the artist s career and explores the purpose for which it was made Paper edition unseen 35 Annotation copyright by Book News Inc Portland OR

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