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Baxandall ' s Painting and Experience in Fifteenth-Century Italy: A Primer in the Social History of Pictorial Style was first published in 1972. Although relatively short it has subsequently been published in numerous languages, most recently Chinese, with a second edition published in 1988.

A Review of Michael Baxandall ' s Painting and Experience in ...

Book Review: Michael Baxandall-Painting and Experience in Fifteenth Century Italy

Book Review: Michael Baxandall-Painting and Experience in ...

It must be argued that the revival of antiquity is a contribution to the pictorial style of fifteenth-century Italy. Painting and Experience had its many supporters who viewed it as an important guide to bringing out the direct causal relationships between artistic and social change.

A Review of Michael Baxandall's Painting and Experience in ...

Renaissance painting is related for instance to experience of activities such as preaching, dancing and gauging barrels. Finally, 16 concepts used by a contemporary critic, Cristoforo Landino, in his description of Masaccio, Filippo Lippi, Andrea del Castagno and Fra Angelico are described and illustrated, as a basis for looking at 15th century painting.

Painting and Experience in Fifteenth-Century Italy: A ...

This was followed in 1972 by Painting and Experience in Fifteenth Century Italy, now considered a classic of art history, in which he developed the influential concept of the period eye. These were followed by The Limewood Sculptors of Renaissance Germany (1980), Patterns of Intention (1985), Tiepolo and the Pictorial Intelligence (1994, with Svetlana Alpers), Shadows and Enlightenment (1994) and Words for Pictures (2003).

Michael Baxandall - Wikipedia

Painting and Experience in Fifteenth Century Italy An introduction to 15th century Italian painting and the social history behind it, arguing that the two are interlinked and that the conditions of the time helped fashion distinctive elements in the painter's style.

Painting and Experience in Fifteenth-Century Italy: A ...

Painting and experience in fifteenth century Italy. First published in 1972. Subjects. Renaissance ,Painting, Renaissance ,Renaissance Painting , Italian Painting , Artists and patrons , Art and society , Psychological aspects of Painting , Civilization , Psychological aspects , Painting, Italian , Art patronage , Painting , Pictorial works ,History , Peinture de la Renaissance , Peinture italienne , Artistes et mécènes , Mécénat , Schilderkunst , Art et société , Sociale aspecten , ...

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An introduction to Italian painting in the 15th century, and the social history behind it. The book covers the structure of the picture trade and its economic basis through contracts, letters and accounts.

Painting and Experience in Fifteenth-Century Italy (豆瓣)

Overview. Serving as both an introduction to fifteenth-century Italian painting and as a text on how to interpret social history from the style of pictures in a given historical period, this new edition to Baxandall's pre-eminent scholarly volume examines early Renaissance painting, and explains how the style of painting in any society reflects the visual skills and habits that evolve out of daily life.

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Painting and experience in fifteenth century Italy; a ...

Painting and experience in fifteenth century Italy by Michael Baxandall. 1988, Oxford University Press edition, in English - 2nd ed.

Painting and experience in fifteenth century Italy (1988 ...

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Painting and Experience in... book by Michael Baxandall

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art. Painting and Experience in Fifteenth - I Conditions of... Baxandall's Painting and Experience in Fifteenth-Century Italy: A Primer in the Social History of Pictorial Style was first published in 1972. Although relatively short it has been notably published in Page 3/15

Painting and Experience in Fifteenth - I Conditions of ...

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Painting and Experience in Fifteenth - I Conditions of ...

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A detail examination of the craftsmanship and lives of German woodcarvers from 1475 to 1525 discusses their artistic styles, techniques of carving, and place in society.

An exploration of ways of looking in Renaissance Florence, where works of art were part of a complex process of social exchange Renaissance Florence, of endless fascination for the beauty of its art and architecture, is no less intriguing for its dynamic political, economic, and social life. In this book Patricia Lee Rubin crosses the boundaries of all these areas to arrive at an original and comprehensive view of the place of images in Florentine society. The author asks an array of questions: Why were works of art made? Who were the artists who made them, and who commissioned them? How did they look, and how were they looked at? She demonstrates that the answers to such questions illuminate the contexts in which works of art were created, and how they were valued and viewed. Rubin seeks out the meeting places of meaning in churches, in palaces, in piazzas—places of exchange where identities were taken on and transformed, often with the mediation of images. She concentrates on questions of vision and visually, on "seeing and being seen." With a blend of exceptional illustrations; close analyses of sacred and secular paintings by artists including Fra Angelico, Fra Filippo Lippi, Filippino Lippi, and Botticelli; and wide-ranging bibliographic essays, the book shines new light on fifteenth-century Florence, a special place that made beauty one of its defining features.

"Painters and humanists were joint pace-makers for the early Italian Renaissance: this was recognized even at the time. But how much the painters' visual art had in common with the humanists' verbal art is still not clear. This book - acclaimed on its first publication as 'almost beyond value in its appeal to the mind' - examines the one firm bridge between them, what Petrarch and other humanists wrote about painting. It makes a survey of the range and main themes of their art criticism. It describes how incessant analysis of their own medium, neo-classical language, also conditioned their own insights into painting. Finally, it explains in detail the genesis of one humanist invention still with us - the notion that a picture has a 'composition.'" -- Cover page 4.

This groundbreaking book spans the fields of art history, material culture, and gender studies in its examination of a range of objects from Italian Renaissance society. Addressing painted and sculpted portraits, marriage and betrothal gifts, and paxes, Adrian W. B. Randolph uses themes such as family and individual memory, windows, perspectival space, and touch to investigate how these items were experienced at the time, particularly by women. Rather than focusing on the social contexts of the objects, this original study deals with the objects themselves, asking how individuals lived with, looked at, and responded to complex things that at the time hovered between the nascent category of art and the everyday. Accompanied by beautiful and engaging accounts and illustrations of late-14th- and 15th-century Italian art, this compelling and thought-provoking argument makes the case for an alternate account of art and experience that challenges many conceptions about Renaissance art.

The Medici are famous as the rulers of Florence at the high point of the Renaissance. Their power derived from the family bank, and this book tells the fascinating, frequently bloody story of the family and the dramatic development and collapse of their bank (from Cosimo who took it over in 1419 to his grandson Lorenzo the Magnificent who presided over its precipitous decline). The Medici faced two apparently insuperable problems: how did a banker deal with the fact that the Church regarded interest as a sin and had made it illegal? How in a small republic like Florence could he avoid having his wealth taken away by taxation? But the bank became indispensable to the Church. And the family completely subverted Florence's claims to being democratic. They ran the city. Medici Money explores a crucial moment in the passage from the Middle Ages to the Modern world, a moment when our own attitudes to money and morals were being formed. To read this book is to understand how much the Renaissance has to tell us about our own world. Medici Money is one of the launch titles in a new series, Atlas Books, edited by James Atlas. Atlas Books pairs fine writers with stories of the economic forces that have shaped the world, in a new genre - the business book as literature.

Explores significant business dealings between artists and patrons in a historical tour through the Renaissance that posits that the period's fabulous advances in culture were tied to the creation of wealth

For sixteenth-century Italian masters, the creation of art was a contest. They knew each other's work and patrons, were colleagues and rivals. Survey of this artistic rivalry, the emotional and professional circumstances of their creations.

"Focuses primarily on the social and historical context in which art was made and used"--Bibliographic essay (p. 326).

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