

Giuseppe Porzio Storico Dellarte

Michelangelo Merisi da Caravaggio

Artemisia Gentileschi and the Business of Art Christopher R. Marshall, 2024-06-11 A new account of the renowned Baroque painter, revealing how her astute professional decisions shaped her career, style, and legacy Art has long been viewed as a calling—a quasi-religious vocation that drives artists to seek answers to humanity's deepest questions. Yet the art world is a risky, competitive business that requires artists to make strategic decisions, especially if the artist is a woman. In *Artemisia Gentileschi and the Business of Art*, Christopher Marshall presents a new account of the life, work, and legacy of the Italian Baroque painter, revealing how she built a successful four-decade career in a male-dominated field—and how her business acumen has even influenced the resurrection of her reputation today, when she has been transformed from a footnote of art history to a globally famous artist and feminist icon. Combining the most recent research with detailed analyses of newly attributed paintings, the book highlights the business considerations behind Gentileschi's development of a trademark style as she marketed herself to the public across a range of Italian artistic centers. The disguised self-portraits in her early Florentine paintings are reevaluated as an effort to make a celebrity brand of her own image. And, challenging the common perception that Gentileschi's only masterpieces are her early Caravaggesque paintings, the book emphasizes the importance of her neglected late Neapolitan works, which are reinterpreted as innovative responses to the conventional practices of Baroque workshops. *Artemisia Gentileschi and the Business of Art* shows that Gentileschi's remarkable success as a painter was due not only to her enormous talent but also to her ability to respond creatively to the continuously evolving trends and challenges of the Italian Baroque art world.

Valentin de Boulogne Annick Lemoine, Keith Christiansen, 2016-10-07 Following Caravaggio's death in 1610, the French artist Valentin de Boulogne (1591-1632) emerged as one of the great champions of naturalistic painting. The eminent art historian Roberto Longhi honored him as the most energetic and passionate of Caravaggio's naturalist followers. In Rome, Valentin—who loved the tavern as much as the painter's palette—fell in with a rowdy confederation of artists but eventually received commissions from some of the city's most prominent patrons. It was in this artistically rich but violent metropolis that Valentin created such masterworks as a major altarpiece in Saint Peter's Basilica and superb renderings of biblical and secular subjects—until his tragic death at the age of forty-one cut short his ascendant career. With discussions of nearly fifty works, representing practically all of his painted oeuvre, *Valentin de Boulogne: Beyond Caravaggio* explores both the the

artist's superlative depictions of daily life and the tumultuous context in which they were produced. Essays by a team of international scholars consider his key attributions to European painting, his devotion to everyday objects and models from life, his technique of staging pictures with the immediacy of unfolding drama, and his place in the pantheon of French artists. An extensive chronology surveys the rare extant documents that chronicle his biography, while individual entries help situate his works in the contexts of his times. Rich with incident and insight, and beautifully illustrated in Valentin's complex, suggestive paintings, *Valentin de Boulogne: Beyond Caravaggio* reveals a seminal artist, a practitioner of realism in the seventeenth century who prefigured the naturalistic modernism of Gustave Courbet and Edouard Manet two centuries later.

Lucillo Grassi Paola Pizzamano, Lucillo Grassi, 2009

Gli operai e l'arte del disegno Federica Maria Chiara Santagati, 2016-06-29T00:00:00+02:00 La vicenda di tre scuole catanesi per operai, destinate «solo a chi esercitava già una professione» e simili ad altre istituzioni scolastiche del secondo Ottocento in Italia, appare paradigmatica della complessa interazione tra una progettualità economico-sociale, un reale intento di formazione artistico-professionale ed una politica d'intervento anche a fini di proselitismo. Tuttavia, la nascita di queste scuole a Catania non è legata a una politica statale frutto di un'analisi delle esigenze di crescita nazionale connessa ad un circuito virtuoso fra sviluppo economico e istruzione: sono soprattutto gli enti privati (prevalentemente associazioni di mutuo soccorso) a far nascere queste istituzioni scolastiche, con diverse motivazioni sociali. Una documentazione archivistica inedita rinvenuta a Roma e a Catania ha consentito di mettere in luce che le tre scuole catanesi esaminate, la Scuola di disegno d'ornato ed industriale del Circolo degli Operai, la Scuola di disegno industriale e plastica elementare della Società democratica I Figli del Lavoro e la Scuola serale di disegno industriale di Gaetano Brusà e Carmelo Malerba Guerrieri, rappresentarono una realtà cittadina importante e meritano un posto di rilievo nella storia della formazione artistica dedicata agli operai. In particolare, il disegno assumeva in quegli anni un ruolo fondamentale nella trasmissione di messaggi visivi determinanti per la creazione del «gusto dell'arte», diventando in certi casi un possibile strumento per accedere alla cultura borghese e migliorare la produzione artistica locale. Ciò nonostante, non essendo stato coltivato un rapporto sistematico con le industrie del territorio, le scuole per operai, pur preziose nell'affinare le conoscenze tecniche degli allievi, non servirono ad innescare il processo di industrializzazione che sarebbe stato immaginabile nella 'Milano del Sud' di Giuseppe De Felice. FEDERICA MARIA CHIARA SANTAGATI è docente di Museologia presso l'Università degli Studi di Catania, ha anche insegnato presso altre università italiane. Ha pubblicato vari saggi di museologia in riviste e in atti di convegni. Autrice dei volumi *Il Museo Nazionale Etrusco di Villa Giulia: origine e metamorfosi di un'istituzione museale del XIX secolo* (Erma di Bretschneider, Roma 2004); *Arti e mestieri: una scuola artistico-professionale a Catania fra Otto e Novecento* (Bonanno, Roma-Acireale 2010), ha concentrato i suoi studi prevalentemente sulla formazione degli artisti, sulla storia del collezionismo, sull'organizzazione e sull'allestimento dei musei e delle esposizioni. Nell'ambito della fruizione e

valorizzazione dei musei, più di recente si è interessata all'elaborazione di pratiche innovative collegate al territorio che coinvolgono le comunità locali, le istituzioni e i differenti pubblici, ai fini della conoscenza del relativo patrimonio artistico e culturale identitario.

Caravaggio Michelangelo Merisi da Caravaggio, 2007

Studi di storia dell'arte ,2008

Rosa-rame AA. VV., 2015-04-03T00:00:00+02:00 Catalogo della mostra presso Museo dell'Istituto nazionale per la Grafica, Roma 10 aprile - 29 giugno 2014 L'Istituto nazionale per la Grafica dedica una mostra a Salvator Rosa (1615-1673) esponendo il patrimonio di stampe, disegni e matrici dalle sue collezioni, in vista delle celebrazioni per l'anniversario dei 400 anni dalla nascita. In catalogo, oltre a saggi critici, si pubblicano importanti documenti inediti sull'attività incisoria dell'artista napoletano, che offrono una nuova interpretazione della misteriosa figura di Salvator Rosa, artista molto amato dal pubblico europeo per le sue affascinanti composizioni. In light of the celebrations for the 400th anniversary of the birth of Salvator Rosa (1615-1673), the Istituto nazionale per la Grafica has organised an exhibition of the prints, drawings and copperplates in its collections. The catalogue provides critical essays, commentaries, and important unpublished documents on the etchings of the Neapolitan artist, as well as a new interpretation of the mysterious figure of Salvator Rosa, an artist much loved by the European public for his fascinating compositions.

The Cults of Raphael and Michelangelo Tamara Smithers, 2022-07-29 This study explores the phenomenon of the cults of Raphael and Michelangelo in relation to their death, burial, and posthumous fame—or second life—from their own times through the nineteenth century. These two artists inspired fervent followings like no other artists before them. The affective response of those touched by the potency of the physical presence of their art- works, personal effects, and remains—or even touched by the power of their creative legacy—opened up new avenues for artistic fame, divination, and commemoration. Within this cultural framework, this study charts the elevation of the status of dozens of other artists in Italy through funerals and tomb memorialization, many of which were held and made in response to those of Raphael and Michelangelo. By bringing together disparate sources and engaging material as well as a variety of types of artworks and objects, this book will be of great interest to anyone who studies early modern Italy, art history, cultural history, and Italian studies.

Francesco Solimena Simona Carotenuto, 2015-10-15 Il volume propone una revisione critica del percorso artistico del Solimena, relativo al periodo della sua crescente affermazione. Partendo da una nuova serie di dipinti giovanili, viene analizzato il rapporto con la bottega del padre Angelo, per ripercorrere le tappe di un fondamentale processo di collaborazione e di progressiva innovazione stilistica. Vengono individuate le figure cardine della committenza, ecclesiastica e nobiliare, che permisero l'inserimento dell'artista nel circuito dei principali ordini religiosi presenti a Napoli. Nella fase di

passaggio al nuovo secolo sono state indagate le principali direttrici che segnarono la svolta dei suoi contatti con l'esterno: dai rapporti con i Benedettini di Montecassino e con l'ambiente romano, fino all'apertura verso la committenza europea. Notevole risulta l'apporto dei nuovi documenti prodotti, soprattutto in relazione ai committenti veneti, dei quali sono stati ripercorsi i riferimenti cardine, che hanno contribuito all'individuazione di nuove opere. Ha trovato anche nuova considerazione l'Atelier solimenniano che, partendo dall'ambito dell'Accademia, trovò efficaci diramazioni attraverso la collaborazione con architetti, scultori e argentieri contemporanei.

Nuova rivista storica, 1920 Bibliografia italiana sulla guerra europea: anno 1 p. [373]-380.

Atti e memorie della Accademia di storia dell'arte sanitaria Accademia di storia dell'arte sanitaria, 1921

Norma e capriccio. Spagnoli in Italia agli esordi della maniera moderna Tommaso Mozzati, Antonio Natali, 2013-05-07 Catalogo della mostra (Uffizi, Firenze, 5 marzo - 26 maggio 2013). Catalogo e mostra sono dedicati ai pittori spagnoli che nel Cinquecento ebbero contatti fruttuosi con il manierismo italiano: Berruguete, Machuca, Fernández, Ordóñez, De Silóe, qui posti a confronto con i loro modelli italiani: Rosso, Pontormo, Michelangelo, Andrea del Sarto

Bollettino del Comune di Napoli rassegna illustrata di storia, arte, topografia e statistica napoletana, 1927

Percorsi di conoscenza e tutela Francesco Abbate, 2008

Lo Stato dell'Arte - L'Arte dello Stato AA. VV., 2015-10-28T00:00:00+01:00 Catalogo della mostra presso il Museo Nazionale di Castel Sant'Angelo aperta al pubblico dal 26 maggio al 29 novembre 2015 Catalogo dell'esposizione con più di centocinquanta opere (dall'archeologia ai lavori di artisti viventi), che mira ad evidenziare come le acquisizioni e le donazioni, non solo arricchiscono il patrimonio culturale ma spesso vanno a "colmare le lacune" di cui purtroppo troppo spesso le collezioni museali soffrono. Il tema centrale della mostra consiste nelle acquisizioni di opere d'arte messe a segno nel corso degli ultimi anni dallo Stato italiano, attraverso il Ministero per i Beni e le Attività Culturali e del Turismo. I curatori articolano l'esposizione in sette sezioni che, nei loro intenti, sono funzionali ad illustrare altrettante logiche sottese all'azione pubblica: nelle prime due sezioni, "Tornare a casa" e "Restare a casa" lo Stato è intervenuto con l'acquisto per mantenere o per restituire le opere al loro contesto originario, in "Integrare le collezioni" per colmare lacune esistenti nel percorso dei singoli musei e per recuperare pezzi dispersi di collezioni di proprietà dello Stato stesso, in "Continuare la tradizione", infine, per ampliare il patrimonio culturale della Nazione.

Giovanni da Nola, Annibale Caccavello, Giovan Domenico D'Auria Riccardo Naldi, 2007

Enciclopedia universale, o Repertorio didascalico opera necessaria ad ogni ordine di persone, 1868

La Mostra d'Oltremare nella Napoli occidentale. Ricerche storiche e restauro del moderno Aldo Aveta, Alessandro Castagnaro, Fabio Mangone, 2021 [Italiano]: Il presente lavoro nasce con un duplice obiettivo: andare più a fondo nella conoscenza di un caposaldo urbano e al tempo stesso contribuire a delineare per esso uno scenario futuro adeguato al suo

valore, a partire da un corretto recupero delle multiformi e pregiate architetture che lo compongono. La necessità di approfondimento ha riguardato azioni e temi plurimi: esaminare il retroterra del progetto della Mostra d'Oltremare, individuato nei nuovi studi non soltanto nel dibattito cittadino su un adeguato spazio per le esposizioni da collocarsi preferibilmente ad occidente, ma anche in interessanti e autoriali soluzioni preliminari, finora sconosciute, che hanno condizionato la conformazione definitiva; mettere in luce la specificità dei singoli elementi del complesso, sopravvissuti o scomparsi, senza limitarsi ai casi più noti e celebrati, ma anche a quelli meno indagati e più difficili da interpretare, senza trascurare gli spazi aperti e il verde; approfondire anche quelle architetture non interpretabili nella linea della modernità, e tuttavia ugualmente emblematiche di quella fase, per cui meritevoli di conservazione; non limitare l'attenzione alla fase eroica, ancorché discutibile, della prima fondazione, ma analizzare con la medesima acribia anche quelle successive, a partire dalla problematica ricostruzione e risignificazione del Dopoguerra; non arrestarsi alla pur vasta ricognizione sistematica di fonti indirette finora non indagate - dai tanti archivi, a scala non solo cittadina ma nazionale, ai quotidiani e alla stampa coeva - ma interrogare con metodo scientifico le stesse consistenze materiali degli edifici; infine, non direzionare lo sguardo solo sul passato e sulla storia della Mostra e delle singole architetture, ma proiettarlo sul futuro individuando le migliori strategie di recupero, restauro e conservazione./[English]: The present work was born with a twofold objective: to go deeper into the knowledge of an urban landmark and, at the same time, to outline a future scenario aligned to its value, starting from a proper recovery of the multiform and valuable architecture that compose it. The deepening arises from the need to study multiple actions and themes: to examine the background project of the Mostra d'Oltremare identified in the new studies, not only in the city debate on a suitable space for exhibitions to be preferably located to the west, but also in authorial preliminary solutions, until now unknown, which have conditioned the final conformation; to highlight the specificity of the single elements of the complex, the survived and the disappeared ones, without limiting the study to the best known and most celebrated cases, but also to the less investigated and difficult to interpret ones, without neglecting the open spaces and the green areas; to deepen also those architectures that cannot be interpreted in the line of modernity but equally emblematic of that phase, therefore worthy of preservation; not limiting attention to the heroic, albeit debatable, phase of the first foundation, but analyzing with the same acumen the subsequent ones, starting with the problematic reconstruction and redefinition of the post-war period; not stopping at the systematic reconnaissance of indirect sources that have not been investigated until now - from the many archives, not only on a city but also on a national scale, to the newspapers and the press of the time - but questioning the same material consistency of the buildings with a scientific method; finally, not focusing only on the past and on the history of the Exhibition and of the single architectures, but projecting it into the future by identifying the best strategies of recovery, restoration and preservation.

La pittura sacra in Italia nell'Ottocento Daniela Vasta,2016-01-03T00:00:00+01:00 La disamina della pittura sacra del

XIX secolo, nella ricchezza ed eterogeneità delle sue proposte, costituisce un tassello fondamentale per la comprensione del dibattito sviluppatosi successivamente nel Novecento. L'Ottocento rappresenta il lento, faticoso "laboratorio" nel quale si rifrequentano i linguaggi del passato, si esauriscono le opzioni linguistiche sterili, si imposta la soluzione al problema di come coniugare in modo credibile l'arte religiosa con la sensibilità dell'uomo moderno. Proprio grazie a questo lavoro continuo, l'arte sacra ha potuto riconsegnarsi, nel XX secolo, alla sensibilità di artisti e uomini di cultura che si sono nuovamente interrogati sul suo significato, sul suo futuro e sulla sua missione.

Bollettino delle pubblicazioni italiane ricevute per diritto di stampa Biblioteca nazionale centrale di Firenze, 1894

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