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CHARLES
DEMPSEY

Inventing The Renaissance Putto

KelleyHelmstutler DiDio



Inventing The Renaissance Putto:

Inventing the Renaissance Putto Charles Dempsey, 2001 The figure of the putto often portrayed as a mischievous baby made frequent appearances in the art and literature of Renaissance Italy Commonly called spiritelli or sprites putti embodied a minor species of demon in their nature neither good *The Art of Dreams* Barbara Hahn, Meike Werner, 2016-08-22 We all dream we all share these strange experiences that infuse our nights But we only know of those nightly adventures when we decide to represent them In the long history of coming to terms with dreams there seem to be two different ways of delineating our forays into the world of the unconscious One is the attempt of interpreting or unveiling the hidden meaning of dreams The other one is not so much concerned with the relation of dream and meaning of dream and reality it rather concentrates on trying to find means of representation for this extremely productive force that determines our sleep The essays collected in this book explore both attempts They follow debates in philosophy and psychoanalysis and they study literature theatre dance film and photography **Experiments with Body Agent Architecture** Alessandro

Ayuso, 2022-03-31 *Experiments with Body Agent Architecture* puts forward the notion of body agents non ideal animate and highly specific figures integrated with design to enact particular notions of embodied subjectivity in architecture Body agents present opportunities for architects to increase imaginative and empathic qualities in their designs particularly amidst a posthuman condition Beginning with narrative writing from the viewpoint of a body agent an estranged quattrocento spiritello who finds himself uncomfortably inhabiting a digital milieu or as the spiritello calls it Il Regno Digitale the book combines speculative historical fiction and original design experiments It focuses on the process of creating the multi media design experiments moving from the design of the body itself as an original prosthetic to architectural proposals emanating from the body A fragmented history of the figure in architecture is charted and woven into the designs with chapters examining Michelangelo's enigmatic figures in his drawings for the New Sacristy in the early sixteenth century Gian Lorenzo Bernini's physically ephemeral putti adorning chapels and churches in the seventeenth century and Austrian artist architect Walter Pichler's personal and prescient figures of the twentieth century *Queer Philologies* Jeffrey Masten, 2016-07-25 Beginning with the beguiling queerness of the Renaissance letter Q Jeffrey Masten's stylishly written and extensively illustrated *Queer Philologies* demonstrates the intimate relation between the history of sexuality and the history of the language **The Material Imagination** Matthew Mindrup, 2016-03-03 In recent years architectural discourse has

witnessed a renewed interest in materiality under the guise of such familiar tropes as material honesty form finding or digital materiality Motivated in part by the development of new materials and an increasing integration of designers in fabricating architecture a proliferation of recent publications from both practice and academia explore the pragmatics of materiality and its role as a protagonist of architectural form Yet as the ethos of material pragmatism gains more popularity theorizations about the poetic imagination of architecture continue to recede Compared to an emphasis on the design of visual form in

architectural practice the material imagination is employed when the architect thinks matter dreams in it lives in it or in other words materializes the imaginary As an alternative to a formal approach in architectural design this book challenges readers to rethink the reverie of materials in architecture through an examination of historical precedent architectural practice literary sources philosophical analyses and everyday experience Focusing on matter as the premise of an architect s imagination each chapter identifies and graphically illustrates how material imagination defines the conceptual premises for making architecture

Mapping Ethnography in Early Modern Germany S. Leitch, 2010-09-27 As the first book length examination of the role of German print culture in mediating Europe s knowledge of the newly discovered people of Africa South Asia and the Americas this work highlights a unique and early incident of visual accuracy and an unprecedented investment in the practice of ethnography

The Early Modern Child in Art and History Matthew Knox Averett, 2015-10-06 Childhood is not only a biological age it is also a social construct The essays in this collection range chronologically from the fifteenth to the eighteenth century and geographically across England France Germany Italy and Spain They chart the depictions of children in various media including painting sculpture and the graphic arts

What Was History Painting and What Is It Now? Mark Salber Phillips, Jordan Bear, 2019-10-10 The dominant visual language of European painting from the Renaissance to the nineteenth century history paintings were formidable in their monumental scale ambitious moral lessons and intricate narratives With the rise of modernist avant gardes the genre receded from the forefront of artistic production into the realm of nostalgia Yet history painting cast a shadow that would subtly colour even the works that sought to displace it Exploring the resilience of this distinctive mode of visual representation What Was History Painting and What Is It Now brings together an internationally distinguished group of scholars to trace the endurance adaptation and mutation of history painting These studies offer a reexamination of the fortunes of the genre from North America to Europe and Africa Organized around illuminating themes the book explores the creation of an audience attuned to the genre s didactic aims the entry of history painting into the marketplace of commercial art and attractions and the reimagination of the mode in response to the edicts of modern and contemporary art Spanning the full range and diversity of history painting this collection is a broad reconsideration of the tradition and the vibrant ways in which it resonates through the art of the present

Inside Paradise Lost David Quint, 2014-02-02 *Inside Paradise Lost* opens up new readings and ways of reading Milton s epic poem by mapping out the intricacies of its narrative and symbolic designs and by revealing and exploring the deeply allusive texture of its verse David Quint s comprehensive study demonstrates how systematic patterns of allusion and keywords give structure and coherence both to individual books of *Paradise Lost* and to the overarching relationship among its books and episodes Looking at poems within the poem Quint provides new interpretations as he takes readers through the major subjects of *Paradise Lost* its relationship to epic tradition and the Bible its cosmology and politics and its dramas of human choice Quint shows how Milton radically revises the epic tradition and the

Genesis story itself by arguing that it is better to create than destroy by telling the reader to make love not war and by appearing to ratify Adam's decision to fall and die with his wife. The Milton of this *Paradise Lost* is a Christian humanist who believes in the power and freedom of human moral agency. As this indispensable guide and reference takes us inside the poetry of Milton's masterpiece *Paradise Lost*, it reveals itself in new formal configurations and unsuspected levels of meaning and design.

Painting with Demons Michael Fried, 2020-10-15 The achievements of Italian Renaissance painter Giovanni Gerolamo Savoldo were even during a period of unprecedented artistry out of the ordinary. Born in Brescia around 1480, he radically reimagined Christian subjects. His surviving oeuvre of roughly fifty paintings, from the intensely poetic *Tobias and the Angel* to sober self-portraits, represents some of the most profound work of the period. In *Painting with Demons*, a beautifully illustrated book and the first in English devoted to the painter, Michael Fried brings his celebrated skills of looking and thinking to bear on Savoldo's art, providing a stunning contribution to our understanding both of the early modern European imagination and of the achievement of this underappreciated artist.

Fortress of the Soul Neil

Kamil, 2020-03-03 French Huguenots made enormous contributions to the life and culture of colonial New York during the seventeenth and eighteenth centuries. Huguenot craftsmen were the city's most successful artisans, turning out unrivaled works of furniture which were distinguished by unique designs and arcane details. More than just decorative flourishes, however, the visual language employed by Huguenot artisans reflected a distinct belief system shaped during the religious wars of sixteenth-century France. In *Fortress of the Soul*, historian Neil Kamil traces the Huguenots' journey to New York from the Aunis-Saintonge region of southwestern France. There, in the sixteenth century, artisans had created a subterranean culture of clandestine workshops and meeting places inspired by the teachings of Bernard Palissy, a potter, alchemist, and philosopher who rejected the communal militaristic ideology of the Huguenot majority, which was centered in the walled city of La Rochelle. Palissy and his followers instead embraced a more fluid, portable, and discrete religious identity that encouraged members to practice their beliefs in secret while living safely, even prospering as artisans in hostile communities. And when these artisans first fled France for England and Holland, then left Europe for America, they carried with them both their skills and their doctrine of artisanal security. Drawing on significant archival research and fresh interpretations of Huguenot material culture, Kamil offers an exhaustive and sophisticated study of the complex worldview of the Huguenot community. From the function of sacred violence and alchemy in the visual language of Huguenot artisans to the impact among Protestants everywhere of the destruction of La Rochelle in 1628, to the ways in which New York's Huguenots interacted with each other and with other communities of religious dissenters and refugees, *Fortress of the Soul* brilliantly places American colonial history and material life firmly within the larger context of the early modern Atlantic world.

Birth Figures Rebecca Whiteley, 2023-02-23 The first full study of birth figures and their place in early modern knowledge-making. Birth figures are printed images of the pregnant womb, always shown in series that depict the variety of

ways in which a fetus can present for birth Historian Rebecca Whiteley coined the term and here offers the first systematic analysis of the images creation use and impact Whiteley reveals their origins in ancient medicine and explores their inclusion in many medieval gynecological manuscripts focusing on their explosion in printed midwifery and surgical books in Western Europe from the mid sixteenth to the mid eighteenth century During this period birth figures formed a key part of the visual culture of medicine and midwifery and were widely produced They reflected and shaped how the pregnant body was known and treated And by providing crucial bodily knowledge to midwives and surgeons birth figures were also deeply entangled with wider cultural preoccupations with generation and creativity female power and agency knowledge and its dissemination and even the condition of the human in the universe Birth Figures studies how different kinds of people understood childbirth and engaged with midwifery manuals from learned physicians to midwives to illiterate listeners Rich and detailed this vital history reveals the importance of birth figures in how midwifery was practiced and in how people both medical professionals and lay readers envisioned and understood the mysterious state of pregnancy **The Art Collector in Early Modern Italy**

Monika Schmitter,2021-09-23 Lorenzo Lotto s Portrait of Andrea Odoni is one of the most famous paintings of the Italian Renaissance Son of an immigrant and a member of the non noble citizen class Odoni understood how the power of art could make a name for himself and his family in his adopted homeland Far from emulating Venetian patricians however he set himself apart through the works he collected and the way he displayed them In this book Monika Schmitter imaginatively reconstructs Odoni s house essentially a portrait of Odoni through his surroundings and possessions Schmitter s detailed analysis of Odoni s life and portrait reveals how sixteenth century individuals drew on contemporary ideas about spirituality history and science to forge their own theories about the power of things and the agency of object She shows how Lotto s painting served as a meta commentary on the practice of collecting and on the ability of material things to transform the self

Chora 7 Alberto Pérez-Gómez,Stephen Parcell,2016-02-01 For over twenty years the Chora series has received international acclaim for its excellence in interdisciplinary research on architecture The seven volumes of Chora have challenged readers to consider alternatives to conventional aesthetic and technological concepts The seventy eight authors and eighty seven scholarly essays in the series have investigated profound cultural roots of architecture and revealed rich possibilities for architecture and its related disciplines Chora 7 the final volume in the series includes fifteen essays on architectural topics from around the world France Greece Iran Italy Korea and the United States and from diverse cultures antiquity Renaissance Italy early modern France and the past hundred years Thematically they bring original approaches to human experience theatre architectural creation and historical origins Readers will also gain insights into theoretical and practical work by architects and artists such as Leon Battista Alberti Peter Brook Douglas Darden Filarete Andy Goldsworthy Anselm Kiefer Frederick Kiesler Claude Nicolas Ledoux and Peter Zumthor Contributors to Chora 7 include Anne Bordeleau University of Waterloo Diana Cheng Montreal Negin Djavaherian Montreal Paul Emmons Washington Alexandria

Architecture Center of Virginia Tech Paul Holmquist McGill University Ron Jelaco McGill University Yoonchun Jung Kyoto University Christos Kakalis Edinburgh School of Architecture and Landscape Architecture Lisa Landrum University of Manitoba Robert Nelson Monash University Marc J Neveu Woodbury University Alberto Prez Gomez McGill University Angeliki Sioli Monterrey Institute of Technology and Higher Education Nikolaos Ion Terzoglou National Technical University of Athens and Stephen Wischer North Dakota State University Considering Medieval Women and Gender Susan Mosher Stuard, 2024-10-28 Professor Stuard collects here a set of her articles on women and gender in the Middle Ages beginning with her first published in 1975 The first section on marriage opens with an exploration of the Ragusa Dubrovnik archives reaches out to consider patterns of gift giving at marriage and of consumption The second section focuses on slavery specifically women destined for domestic service The final parts contain historiographical surveys of the field of women and gender studies and three biographical studies *Making and Moving Sculpture in Early Modern Italy* Kelley Helmstutler DiDio, 2017-07-05 In recent years art historians have begun to delve into the patronage production and reception of sculptures sculptors workshop practices practical aesthetic and esoteric considerations of material and materiality and the meanings associated with materials and the makers of sculptures This volume brings together some of the top scholars in the field to investigate how sculptors in early modern Italy confronted such challenges as procurement of materials their costs shipping and transportation issues and technical problems of materials along with the meanings of the usage hierarchies of materials and processes of material acquisition and production Contributors also explore the implications of these facets in terms of the intended and perceived meanings for the viewer patron and or artist A highlight of the collection is the epilogue an interview with a contemporary artist of large scale stone sculpture which reveals the similar challenges sculptors still encounter today as they procure manufacture and transport their works Andrea Mantegna Stephen J. Campbell, Jérémie Koering, 2016-01-19 Andrea Mantegna Making Art History presents the art of Mantegna as challenging the parameters of the history of art in the demands it makes upon historical interpretation and explores the artist's potentially transformative impact on the study of the early Renaissance Features an array of new methodologies for the study of Mantegna and early Renaissance art Critically addresses the question of iconography and literary art as well as the politics of the monographic exhibition Includes translations of two seminal accounts of the artist by Roberto Longhi and Daniel Arasse key texts not previously available in English Explores the Mantegna's potentially transformative impact on the study of the early Renaissance Piero di Cosimo Dennis Geronimus, 2006-01-01 Inverting rules with obvious relish Florentine artist Piero di Cosimo 1462-1522 is known today as he was in his own time for his highly personal visual language one capable of generating images of the most mesmerizing oddity In this book Dennis Geronimus overcomes the scarcity of information about the artist's life and works only one of the nearly sixty known works by Piero is actually signed and dated and pieces together from extensive archival research the most complete and accurate account of Piero's life and career ever written

Unfettered imagination was the sign under which Piero exercised his pictorial invention and yet the complicated artist was also a product of his culture The book fills gaps in the artist s biography and provides intensive analysis of Piero s protean imagery discusses his various patrons and commissions and lists his extant lost and uncertainly attributed works Imago Exegetica Walter Melion,James Clifton,Michel Weemans,2014-03-10 This volume consists of essays that pose fundamental questions about the relation between verbal and visual hermeneutics especially as relates to biblical culture Exegesis as theologians and historians of art religion and literature have come increasingly to acknowledge was neither solely textual nor aniconic on the contrary following from Scripture itself which is replete with verbal images and rhetorical figures exegesis has traditionally utilized visual devices of all kinds In turn visual exegesis since it concerns the most authoritative of texts supplied a template for the interpretation of other kinds of significant text by means of images Seen in this light exegetical images prove crucial to understanding how meaning was constituted visually not only in the sacred sphere but also in the secular Contributors include Giovanni Careri Joseph Chorprenning James Clifton Nathalie de Br z Maria Deiters Ralph Dekoninck Arthur diFuria Caroline van Eck Dagmar Eichberger Ingrid Falque Wim Fran ois Merel Groentjes Agn s Guiderdoni Barbara Haeger Alexander Linke Walter Melion J rgen M ller Birgit Ulrike M nch Colette Nativel Wolfgang Neuber Shelley Perlove Leopoldine Prosperetti Todd Richardson Bret Rothstein Tatiana Senkevitch Larry Silver Jamie Smith Trudeli en van t Hof Michel Weemans and Elliott Wise *Sani ol-Molk's The Thousand and One Nights* Elham Etemadi,2024-10-14 This book examines The Thousand and One Nights by Abol Hassan Khan Sani ol Molk Ghaffari 1813 1814 1867 of the content of the illustrations of the main story the story of Shahrzad and Shahrbaz as well as a codicological study of the manuscript It intends to explain how Sani ol Molk complicates the visual frame by adaptive strategies that build on the relationship between presented objects inside an illustration and the meanings that could be conventionally attributed to them from outside of the image Examining the illustrations of the manuscript shows how Sani ol Molk s visualization of the main story of The Thousand and One Nights adds to the narrative and adapts it to convey meaning s that transcend the story the illustrations refer to

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