

Crocifisso Di Giotto Santa Maria Novella

Gaetano Milanesi

L'Italia di Giotto Alessandro Tomei,Claudia Viggiani,2016-01-03T00:00:00+01:00 Giotto è il primo artista del Medioevo ad avere di fatto attraversato l'Italia; partendo da Colle di Vespignano presso Vicchio nel Mugello, dove secondo la tradizione ebbe i natali intorno al 1266/67, e trasferendosi ben presto nella vicina Firenze, dove compì i primi passi nella pittura, egli lasciò le proprie testimonianze ad Assisi, a Rimini, a Padova, a Roma, a Napoli, a Bologna, a Milano. Ma non furono solo queste città ad essere segnate dalle rivoluzionanti novità della sua arte; un singolare fenomeno, che non ha precedenti nel periodo medievale, si verifica dopo il passaggio del maestro nei diversi centri. Le sue opere, infatti, impressero una svolta decisiva alle tradizioni e alle scuole pittoriche locali; opere in qualche caso purtroppo del tutto scomparse, ma idealmente ricostruibili non solo attraverso le fonti scritte che ne diedero spesso immediato riscontro, ma, soprattutto, grazie agli echi riscontrabili nella pittura dei maestri che le videro e con le quali furono, per così dire, costretti a confrontarsi. È infatti un dato incontrovertibile il verificarsi di una più o meno immediata reazione agli stimoli imposti dalla autorevolezza e originalità della sua arte, aspetti che furono ben compresi non solo dagli artisti a lui contemporanei, ma anche dai suoi committenti. È questo dei committenti, un elemento anch'esso di novità: si rivolgono a Giotto Ordini religiosi, i Francescani innanzitutto, ricchi mercanti e banchieri, come Enrico Scrovegni a Padova, i Peruzzi e i Bardi a Firenze, ecclesiastici di rango, fra i quali Jacopo Stefaneschi a Roma e Bertrando del Poggetto a Bologna, sovrani e nobili come Roberto d'Angiò, re di Napoli e Azzone Visconti, signore di Milano. Infine, il Comune di Firenze nel 1334 lo nomina soprintendente alle opere pubbliche della città e capomaestro della cattedrale di Santa Maria del Fiore. Un tracciato, dunque, assolutamente trasversale, sia in senso geografico sia in termini più ampiamente sociali. Una così straordinaria vicenda artistica e biografica, non poteva non incidere in profondità nel tessuto vitale della cultura italiana della fine del Medioevo, una cultura, soprattutto in campo figurativo, decisamente sfaccettata e aperta ad accogliere apporti tra i più diversificati. Giotto per la prima volta in Italia costruisce, con sorprendente rapidità, un modello normativo che sarà difficile eludere; come Dante Alighieri getta le basi della lingua volgare italiana, così Giotto fonda le regole grammaticali di base della pittura occidentale e delinea la fisionomia dello snodo cruciale dell'arte tra Medioevo e Rinascimento. Si tratta, senza dubbio, di un fenomeno che, al di là di una situazione politica a quel tempo assai frammentata, può essere definito, con tutte le precauzioni del caso, nazionale, nel senso che di fatto tutto il territorio italiano fu toccato, con declinazioni e intensità diverse, dalla lezione di Giotto. Il volume è

a cura di Claudia Viggiani, con introduzione di Alessandro Tomei.

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.

The Building Complex of Santa Maria Novella ,2004

Il teatro delle statue Francesca Flores d'Arcais, 2005

The Mosaics of the Baptistery of Florence Miklós Boskovits, 2007

The Structural Conservation of Panel Paintings Kathleen Dardes, Andrea Rothe, 1998-10-29 This volume presents the proceedings of an international symposium organized by the Getty Conservation Institute and the J. Paul Getty Museum. The first conference of its kind in twenty years, the symposium assembled an international group of conservators of painted panels, and gave them the opportunity to discuss their philosophies and share their work methods. Illustrated in color throughout, this volume presents thirty-one papers grouped into four topic areas: Wood Science and Technology, History of

Panel-Manufacturing Techniques, History of the Structural Conservation of Panel Paintings, and Current Approaches to the Structural Conservation of Panel Paintings.

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.

Arte in opera. vol. 2 Dal Tardoantico al Gotico internazionale Giuseppe Nifosì, 2015-07-01T00:00:00+02:00 Arte in opera, dal Tardoantico al Gotico internazionale, è un manuale completo ed esauriente, a norma del DM 781/2013, di storia dell'arte e dell'architettura: correnti, protagonisti e opere sono "raccontati" con precisione e semplicità, per offrire agli studenti un quadro insieme ricco e stimolante. Questo prodotto contiene link esterni per la fruizione delle espansioni digitali correlate. Alcuni e-reader potrebbero non gestire questa funzionalità.

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.

L'arte svelata . vol. 1. Mondo antico e Medioevo Giuseppe Nifosì, 2014-09-08T00:00:00+02:00 L'arte svelata è un'opera a norma del DM 781/2013: insieme con il manuale cartaceo, il manuale digitale in formato epub (modalità mista - tipo B), con funzioni evolute di interattività e personalizzazione. Il manuale digitale è in vendita anche separatamente (modalità digitale - tipo C). L'arte svelata accompagna il lettore alla scoperta delle grandi opere d'arte del passato e del presente, grazie a una scrittura sempre chiara e coinvolgente che fa del testo un vero e proprio racconto dell'arte. Il manuale è articolato in moduli divisi in capitoli; per ogni modulo il capitolo iniziale fornisce un adeguato inquadramento storico e culturale del periodo o dell'artista, nel caso di capitoli monografici. Nel corso della trattazione è sempre centrale l'analisi

delle opere, illustrate con immagini di grande leggibilità per dimensioni e qualità grafica. I maggiori capolavori, inoltre, sono ulteriormente messi a fuoco nelle schede Il punto sulle opere, e, per le opere architettoniche, con il sussidio di piante e di disegni tecnici. Nei capitoli ricorrono approfondimenti sulle tecniche artistiche e architettoniche (Il punto sulle tecniche), schede sui Siti Unesco e un apparato didattico che accompagna lo studente nella verifica e nel consolidamento delle competenze e conoscenze, potenziato, sul Web, dalla didattica interattiva. Tra i contenuti digitali integrativi, CLIL Art Activities, una serie di attività in lingua inglese - per III, IV e V anno - destinate alle classi che utilizzano la metodologia CLIL.

Giotto Igino Benvenuto Supino,1920

Dedalo,1929

Tra Medioevo e Rinascimento Cesare Brandi,2006

Le vite de' più Eccellenti pittori, scultori e architetti, di giorgio vasari Gaetano Milanesi,1886

Arte e turismo Chiara De Capoa,2013-09-10T00:00:00+02:00 Il volume raccoglie tutti i principali argomenti relativi alla storia dell'arte oggetto delle prove (scritte e orali) degli esami regionali o provinciali per il conseguimento dell'abilitazione alla professione di guida turistica. La trattazione ha un utile taglio pratico ed è integrata da: piante e tabelle riassuntive delle principali opere di ciascun periodo esaminato; 30 analisi di opere d'arte che ne illustrano le principali caratteristiche tecniche, stilistiche e storiche; numerosi itinerari che insegnano a preparare una visita guidata all'interno di una città o di una regione italiana; descrizione dei principali musei d'arte di ogni regione e delle loro collezioni. A queste si aggiungono una sezione dedicata alla terminologia artistica e una ai principali termini artistici in quattro lingue straniere.

Le Vite de'più eccellenti pittori, scultori e architetti ... scelte e annotate da Gaetano Milanesi. Seconda edizione Giorgio Vasari,1868

Firenze ai tempi di Dante Robert Davidsohn,1929

Le vite de' più eccellenti pittori, scultori e architetti Giorgio Vasari,Gaetano Milanesi,1872

Tutto storia dell'arte. Vol. 1 Aa. Vv.,2011-12-22T00:00:00+01:00 Schemi riassuntivi e quadri di approfondimento per memorizzare rapidamente la storia dell'arte dalle civiltà antiche fino al culmine del Rinascimento, nelle sue straordinarie espressioni (pittura, scultura e architettura), nei grandi movimenti, negli artisti e nelle opere che l'hanno caratterizzata.

Giotto Giotto,2001

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