

Le Sculture Farnese Ediz Illustrata 3

In no other period of Western art history was the creation of copies from great masterpieces of the past as important as in late Republican Rome and throughout the Imperial Age. Certain Greek and Roman sculptures were established as canonical, their prestige so high and their acquisition so impossible that their reproductions--even on a small, portable scale--became sought-after commodities among the well-read populace of ancient Rome and modern Europe. With almost 400 duotone illustrations, a wealth of explanatory and groundbreaking scholarship and beautiful, delicate paper changes, "Serial / Portable Classic" examines this culture of the copy. Published to accompany the Fondazione Prada exhibitions "Serial Classic" in Milan and "Portable Classic" in Venice, whose display has been conceived by OMA/Rem Koolhaas, it is bound to be treasured by the student of art history and casual reader alike.

In the mold of his acclaimed *History of Beauty*, renowned cultural critic Umberto Eco's *On Ugliness* is an exploration of the monstrous and the repellant in visual culture and the arts. What is the voyeuristic impulse behind our attraction to the gruesome and the horrible? Where does the magnetic appeal of the sordid and the scandalous come from? Is ugliness also in the eye of the beholder? Eco's encyclopedic knowledge and captivating storytelling skills combine in this ingenious study of the Ugly, revealing that what we often shield ourselves from and shun in everyday life is what we're most attracted to subliminally. Topics range from Milton's Satan to Goethe's Mephistopheles; from witchcraft and medieval torture tactics to martyrs, hermits, and penitents; from lunar births and disemboweled corpses to mythic monsters and sideshow freaks; and from Decadentism and picturesque

ugliness to the tacky, kitsch, and camp, and the aesthetics of excess and vice. With abundant examples of painting and sculpture ranging from ancient Greek amphorae to Bosch, Brueghel, and Goya among others, and with quotations from the most celebrated writers and philosophers of each age, this provocative discussion explores in-depth the concepts of evil, depravity, and darkness in art and literature.

This publication offers an unprecedented view of a group of works by some of the most celebrated names in Italian art, including Michelangelo, Raphael, Giorgio Vasari, Federico Barocci, and Annibale Carracci, as well as lesser-known but superb artists, many of whom have only recently been appreciated for their skill and relevance. Essays by internationally recognized Renaissance scholars illuminate one of the most extraordinary periods in art history: 16th-century Rome. This lavishly illustrated publication has been produced on the occasion of an exhibition presented exclusively at the National Gallery of Canada.

Arte e turismo. Manuale di storia dell'arte per la preparazione all'esame di abilitazione per guida turistica. Ediz.

illustrataHOEPLI EDITOREPhilibert de l'Orme. Ediz.

illustrataMondadori ElectaThe Power of ArtHarper Collins

Malvasia's life of Marcantonio Raimondi includes

Malvasia's critical catalogue of prints by or after Bolognese artists, from Giulio Bonasone to Giovan

Battista Pasqualini. A great connoisseur and avid collector of prints, Malvasia recognizes the

intelligence and novelty inherent in Giorgio Vasari's life of Marcantonio with its list of prints produced by

the Bolognese engraver. In republishing Vasari's life, Malvasia not only adds valuable new information, but

also completes Vasari's list by cataloguing all the

prints unnoticed by his Florentine predecessor. Aware of the interest of amateurs and collectors in identifying old and new prints, establishing their states, and building up an exhaustive collection, Malvasia undertakes the groundbreaking task of describing, one by one or by coherent series, the whole corpus of prints executed by or after Bolognese masters as far as he could determine. He describes the subjects of these works accurately, transcribes their inscriptions, specifies their techniques (whether engraving, etching, or woodcut), supplying their measurements in Bolognese once. In listing the works of Bonasone, the Carracci, Giovan Luigi Valesio, Guido Reni, and Simone Cantarini, among others, Malvasia often comments on their technical and aesthetic qualities, resorting to a refined and complex terminology that reveals his profound knowledge of printmaking. In her introductory essay, Naoko Takahate explains the historical significance of Malvasia's innovative production of the first extensive print catalogue, shedding new light on the unique context of Bolognese printmaking in the sixteenth and seventeenth centuries. In her notes, Takahatake identifies over eight hundred prints mentioned by Malvasia, almost all of which are reproduced in color in a separate volume. Underscoring the importance of Malvasia's critical catalogue for amateurs and collectors, Carlo Alberto Girotto offers a critical

edition of the annotations made by the French art theorist Roger de Piles to his own copy of the Felsina pittrice (now in the library of the Institut National d'Histoire de l'Art, Paris). At the end of the translation and notes, Lorenzo Pericolo publishes the sections of Malvasia's *Scritti originali* (Ms. B16, Biblioteca Comunale dell'Archiginnasio, Bologna) relating to Bonasone.

Draws on contemporary biographies and a wealth of hitherto unpublished archival material to illuminate the position and practice of the Baroque sculptor, to enable the reader to appreciate, understand and evaluate the sculptural monuments of the Roman Baroque.

Reconsidering the terminology art historians use to describe 17th-century Roman sculpture, this history examines how famous artists, such as Bernini, Alessandro Algardi, Francois Duquesnoy, and lesser-known artists influenced one another during this period. Artistic events and completed works are presented in chronological order with an emphasis on the workshop relationships that allowed accomplished sculptors to apprentice younger artists. The use of Venetian-derived color, sublime accents, and travertine and marble that marked this era created a thoroughly modern Rome as statues and other examples of sculpture were placed in gardens, homes, and churches.

This expert guide to the art of Mesopotamia,

spanning more than 8000 years, is especially important as this ancient cultural legacy is threatened by contemporary conflict

Une exposition sur le thème "Cartes et figures de la terre" s'est tenue au Centre Georges Pompidou à Paris du 24 mai au 17 novembre 1980. Ce prestigieux ouvrage est le catalogue de l'exposition. On doit à une pléiade de spécialistes la rédaction des notices et des commentaires. Quant à l'illustration, elle est phénoménale. Les documents cartographiques et iconographiques qui s'y trouvent réunis offrent un éventail exceptionnel d'informations sur le passé, le présent et même les tendances futures de l'activité cartographique et géographique dans le monde.

- A collection of sublime black and white photographs of plaster models by sculptor Antonio Canova - Brings attention to the significance of the plaster work phase as part of the creative process - Includes text from well-known Italian Art Historian Vittorio Sgarbi The full-size plaster models that represented the passage from a preliminary designing phase to the production of the marble sculpture were of great significance to Italian sculptor Antonio Canova's creative process. As the subtitle emphasizes, the temporal dimension holds great importance in the neoclassic sculptor's creative and productive phases: the plaster artifact posits a before and an after. Before comes the preparatory

study; after is the finished work. Plaster stands in between, it is central. The plaster forms are not the finished works, however they contain all their power and potential. This volume explores this meaningful and little-known phase in the creative process of Antonio Canova, along with quality closeup photo sequences that expose the plaster surfaces, bringing a greater focus and appreciation to the plaster form.

- Examines The Alexander Mosaic also known as the 'Battle of Issus' with photography by Luigi Spina and essays by Valeria Sampaolo and Fausto Zevi -

The third volume in the Hidden Treasures series The third volume in the Hidden Treasures series launched in 2018 with the Farnese Cup examines another undoubted masterpiece: The Alexander Mosaic. It is certainly one of the great attractions for visitors who everyday throng the rooms of the National Archaeological Museum in Naples. The mosaic is made up of over one and a half million tesserae, arranged asymmetrically using the opus vermiculatum technique, which allows the figures to be outlined to make them stand out against the background. Luigi Spina gets his camera in close to the crush of men and animals to bring out all the stunning detail in the expressions, gestures, and poses that the viewer often overlooks when taking in the scene as a whole. Eyes wide open and alert, loose reins, flying whips, but also unwonted finery: sumptuous fabrics, precious ornaments, and

elaborately coiffed manes. Essays by Valeria Sampaolo and Fausto Zevi close the book, placing the floor mosaic in its context and highlighting its extraordinary nature within the panorama of ancient art.

Thanks to current portrayals of Jesus of Nazareth, we are apt to think of him as having long hair and a short beard. But, the holy scriptures do not describe Christ's physiognomy, and his representations are inconsistent in early Christian and medieval arts. How did this long-haired archetype come to be accepted in the late ninth century as the standard iconography of the Son of God? To answer this question, *The Many Faces of Christ* examines the complex historical and cultural dynamics underlying the making and final establishment of Christ's image between late antiquity and the early Renaissance. Taking into account a broad spectrum of iconographic and textual sources, Michele Bacci describes the process of creating Christ's image against the backdrop of ancient and biblical conceptions of beauty and physicality as indicators of moral, ascetic, or messianic qualities. He investigates the increasingly dominant role played by visual experience in Christian religious practice, which promoted belief in the existence of ancient documents depicting Christ's appearance, and he shows how this resulted in the shaping of portrait-like images that were said to be true to life. With glances

at analogous progressions in the Jewish, Muslim, Buddhist, Hindu, Jain, and Taoist traditions, this beautifully illustrated book will be of interest to specialists of Late Antique, Byzantine, and medieval studies, as well as anyone interested in the shifting, controversial conceptions of the historical figure of Jesus Christ.

- The Farnese Cup: the largest cameo hardstone cup to have survived from the ancient world - A treasured piece that traveled over centuries - A meticulously prepared publication illustrating the Farnese Cup in varying perspectives A tour de force of a carver's skill and craftsmanship, the Farnese Cup is the largest cameo hardstone cup to have survived from the ancient world. Thought to be made in Hellenist Egypt sometime between 300 BC and 30 BC, the Cup was not an archaeological find but rather a treasured piece that traveled over centuries through many hands from Alexandria to Rome to Constantinople and back to Rome before joining the Farnese Collection now housed at the National Archeological Museum of Naples. The Cup, carved out of sardonyx agate, remains the subject of scholarly debate: what do the enigmatic figures in the inner scene mean? And the terrifying face of the Gorgon on the outside? Why was it made? And in what context? Whatever its inherent meaning, the piece itself is commanding, requiring a close-up view of each hand-carved detail, the balance and impact

of the whole, and the subtle variations in the material itself. This book provides that close-up in a series of photographs and varying perspectives that pull back from the delicate infinitesimal cut to the magnificent, perfect whole. There is no better way - in fact no possible way - for the general reader or connoisseur to fully appreciate the Farnese Cup than through the pages of this meticulously prepared publication.

I marmi Torlonia costituiscono uno spaccato altamente rappresentativo e privilegiato della storia del collezionismo di antichità in Roma dal XV al XIX secolo. Le sculture in mostra non sono solo insigni esempi di scultura antica (busti, rilievi, statue, sarcofagi ed elementi decorativi), ma anche il riflesso di un processo culturale - gli inizi del collezionismo di antichità e il passaggio dalla collezione al Museo - di fondamentale importanza: un processo in cui Roma e l'Italia hanno avuto un primato incontestabile. Perciò l'esposizione ripercorre il formarsi della raccolta Torlonia, e l'ultima delle sue cinque sezioni si lega in modo eloquente all'adiacente esedra dei bronzi e del Marco Aurelio nei Musei Capitolini, evidenziando il nesso fra gli inizi del collezionismo privato di antichità e il significato della donazione dei bronzi del Laterano al Comune da parte di Sisto IV nel 1471.00Exhibition: Musei Capitolini - Villa Caffarelli, Rome, Italy (04.04.2020 - 10.01.2021).

Mythical Diary is a visual journey through the

classical sculpture of the Archaeological Museum of Naples. It is a physical engagement with the marble bodies of myth. Through his black and white photography, Luigi Spina disassembles the limbs of the sculptures, emphasizing their curves and hidden eroticism, humanizing them to establish a dialogue with the observer. Sculpture is a sign of eternal, unchanging beauty: the only true testimony of many lives that have passed and come to an end, leaving a profound mark in the story of many other existences. For Spina, with his own vision of sculpture, a statue of Aphrodite is not merely a stereotypical portrayal of myth. In it are gathered the anxieties, dreams, hopes and joys of all those who have seen her and dreamed of or studied her. In a way, classical sculpture is profoundly present in our veins, in our very breath. The project takes the form of an imaginary diary covering fifteen days. But this is only an ephemeral period of time, a convention. The whole work developed over a period of days and months amounting to years, always in contact with the circumscribed space made of myriad lives and stories, which we call a museum. In *Mythical Diary*, Spina attempts to make classical sculpture interact with the viewer's desire to be a part of this ancient world which has continually influenced our way of life, our culture and our society, proving itself to be contemporary with any period.

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culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

"Great art has dreadful manners," Simon Schama observes wryly at the start of his epic and explosive exploration of the power, and whole point, of art. "The hushed reverence of the gallery can fool you into believing masterpieces are polite things; visions that soothe, charm and beguile, but actually they are thugs. Merciless and wily, the greatest paintings grab you in a headlock, rough up your composure, and then proceed in short order to re-arrange your sense of reality. . . ." With the same disarming force, *The Power of Art* propels us

on an eye-opening, breathtaking odyssey, zooming in on eight extraordinary masterpieces, from Caravaggio's David and Goliath to Picasso's Guernica. Jolting us far from the comfort zone of the hushed art gallery, Schama closes in on intense make-or-break turning points in the lives of eight great artists who, under extreme stress, created something unprecedented, altering the course of art forever. The embattled heroes—Caravaggio, Bernini, Rembrandt, David, Turner, Van Gogh, Picasso and Rothko—each in his own resolute way, faced crisis with steadfast defiance, pitting passion and conviction against scorn and short-sightedness. The masterpieces they created challenged convention, shattered complacency, shifted awareness and changed the way we look at the world. With vivid storytelling and powerfully evocative descriptive passages, Schama explores the dynamic personalities of the artists and the spirit of the times they lived through, capturing the flamboyant theatre of bourgeois life in Amsterdam, the passion and paranoia of Revolutionary Paris, and the carnage and pathos of Civil War Spain. Most compelling of all, *The Power of Art* traces the extraordinary evolution of eight "eye-popping" world-class works of art. Created in a bolt of illumination, such works "tell us something about how the world is, how it is to be inside our skins, that no more prosaic source of wisdom can deliver. And when they do that, they answer, irrefutably and majestically, the nagging question of every reluctant art-conscript . . . 'OK, OK, but what's art really for?'"

This publication is the first truly collective attempt to study the work of Melchiorre Caffa'. In a variety of studies, it discusses specific and synoptic issues related to his oeuvre. The book also presents a check-list of works by (or attributed to) the artist; this check-list aims at establishing a critical repertory of his oeuvre.

A journey through its emotional itineraries is unveiled for the

very first time by the photographic masterpieces of Massimo Listri. Villa Albani Torlonia, with its collections, the Italian garden, and the hemicycle of the Kaffeehaus, is a sublime testimony of that particular antiquarian taste which came to the fore in the mid-eighteenth century, that for which Rome became a favorite destination on the Grand Tour. The classicist dream of Cardinal Alessandro Albani (1692–1779), was preserved thanks to the Torlonia family, who purchased the villa in 1866, enlarging the collection and the gardens and restoring the most important cardinal residence of the eighteenth century. More than 300 images by the great Italian master Massimo Listri recount the history of this extraordinary cultural heritage for the very first time. An immersive journey leads the reader between its collections of ancient masterpieces. Statues, bas-reliefs, and fountains are ensconced between the various buildings and gardens of the villa in a composition of environments, landscapes, and works of art forever waiting to be discovered.

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