

art in renaissance italy paoletti

Art in Renaissance Italy Paoletti: Exploring the Vibrant World of Italian Renaissance Art

art in renaissance italy paoletti immediately brings to mind a rich tapestry of creativity, innovation, and cultural rebirth that transformed Europe. The Renaissance period, spanning roughly from the 14th to the 17th century, marked a profound shift in artistic expression, philosophy, and human understanding. The name Paoletti, often associated with scholarly works on this era, helps us delve deeper into the nuances of art in Renaissance Italy, uncovering the intricate techniques, influential artists, and the sociopolitical backdrop that shaped this golden age of creativity.

The Renaissance Context: Why Italy? Why Paoletti's Perspective?

The Renaissance began in Italy, a region fragmented into city-states like Florence, Venice, and Rome, each fostering a unique artistic environment. Italy's wealth, fueled by trade and banking, especially in Florence under the Medici family, provided patronage that was essential for artists to thrive. Paoletti's scholarship offers a comprehensive lens through which to view this period, emphasizing not just the masterpieces but the cultural and intellectual currents that influenced art.

Paoletti highlights how Renaissance art was more than just aesthetic; it was a reflection of humanism, where artists sought to capture the beauty of the natural world, the complexity of human emotion, and the revival of classical antiquity. Understanding art in Renaissance Italy through Paoletti's work means appreciating this multifaceted approach — where science, philosophy, and art intersected.

Key Characteristics of Art in Renaissance Italy Paoletti Explores

When discussing art in Renaissance Italy Paoletti's analysis focuses on several defining features that distinguish this period from the medieval era:

1. Realism and Humanism

One of the cornerstones of Renaissance art was the commitment to realism. Artists studied anatomy, perspective, and light to depict figures and spaces more accurately. Paoletti explains how this shift was tied to humanism — the philosophical movement that placed humans, rather than divine beings, at the center of the universe. The result was art that celebrated the human form and experience in all its complexity.

2. Linear Perspective and Spatial Depth

The invention and mastery of linear perspective transformed Italian art. Paoletti points out that artists like Filippo Brunelleschi and Leon Battista Alberti developed mathematical techniques that allowed painters to create the illusion of depth on flat surfaces. This development was revolutionary, enabling scenes to appear more lifelike and immersive.

3. Revival of Classical Themes

Artists drew inspiration from ancient Greek and Roman mythology, philosophy, and aesthetics. Paoletti's work underscores how this classical revival was not mere imitation but an innovative reinterpretation that gave Renaissance art its distinct identity. The use of mythological subjects alongside Christian iconography exemplifies this blend.

Influential Artists Highlighted by Paoletti

Paoletti's extensive research sheds light on many luminaries of the Renaissance, offering insights into their techniques, styles, and contributions.

Leonardo da Vinci: The Quintessential Renaissance Man

Leonardo's art embodies the Renaissance spirit of curiosity and interdisciplinary study. Paoletti's writings emphasize Leonardo's mastery of sfumato — a technique that creates soft transitions between colors and tones — and his detailed anatomical sketches that informed his paintings. Works like the Mona Lisa and The Last Supper exemplify his pursuit of capturing psychological depth and narrative complexity.

Michelangelo: Sculptor and Painter of Monumental Impact

While Michelangelo is famed for his sculpture, Paoletti discusses his painting of the Sistine Chapel ceiling as a pinnacle of Renaissance art. The muscular figures and dynamic compositions reflect the artist's deep understanding of human anatomy and movement, as well as his ability to convey spiritual themes with emotional intensity.

Raphael: Harmony and Grace

Raphael's art is synonymous with balance and clarity. According to Paoletti, Raphael's Madonnas and frescoes reveal an artist dedicated to harmonious composition and idealized beauty, bridging the innovations of Leonardo and Michelangelo with his own elegant style.

The Role of Patronage in Renaissance Art

Paoletti extensively covers how art in Renaissance Italy was profoundly shaped by its patrons. Wealthy families, the Church, and civic institutions commissioned works that served religious, political, and personal purposes.

The Medici Family's Influence

In Florence, the Medici family were not just bankers but major art patrons. Paoletti illustrates how their support allowed artists like Botticelli and Michelangelo to flourish. Their patronage was strategic, aiming to demonstrate power and cultivate civic pride through monumental art and architecture.

Religious Commissions and Artistic Innovation

The Catholic Church remained a dominant patron, commissioning altarpieces, frescoes, and sculptures. Paoletti explores how these commissions pushed artists to innovate while adhering to religious themes, resulting in some of the most iconic works of the period.

Techniques and Materials: What Made Renaissance Art Unique?

Art in Renaissance Italy Paoletti describes was also defined by breakthroughs in techniques and materials, which contributed to the vivid and enduring qualities of the artworks.

- **Oil Painting:** The transition from tempera to oil paints allowed for richer colors, finer details, and greater flexibility in blending.
- **Chiaroscuro:** The use of light and shadow to create volume and depth, a technique that brought figures to life.
- **Fresco Painting:** Mastery of fresco techniques gave rise to monumental murals that adorned churches and palaces.

Paoletti's analysis explains how these technical advances were often the result of experimentation and collaboration among artists, scientists, and craftsmen.

Art Beyond Painting: Sculpture, Architecture, and

Decorative Arts

While paintings often dominate discussions, Paoletti reminds us that Renaissance art in Italy was a holistic cultural movement.

Sculpture

Sculptors like Donatello and Michelangelo revolutionized the medium by introducing naturalism and dynamic poses. Paoletti highlights Donatello's David as a groundbreaking work that combined classical form with Renaissance ideals.

Architecture

The Renaissance saw the revival of classical architectural principles, with architects like Brunelleschi designing structures based on symmetry, proportion, and geometry. Paoletti's insights reveal how buildings like Florence's dome symbolized the era's fusion of art, science, and faith.

Decorative Arts and Manuscripts

Beyond the grand, everyday objects such as illuminated manuscripts, tapestries, and ceramics also flourished. Paoletti points out that these art forms were important in spreading Renaissance aesthetics to broader audiences.

Understanding the Lasting Impact of Renaissance Art in Italy

Art in Renaissance Italy Paoletti discusses is not merely a historical curiosity; its influence extends into modern art, culture, and education. Renaissance principles of observation, humanism, and technical mastery continue to inform artistic practices today.

For students and enthusiasts looking to explore this period, Paoletti's work offers invaluable guidance:

- **Study the interplay between art and its historical context** to fully appreciate the motivations behind works.
- **Observe the technical innovations** such as perspective and chiaroscuro that changed visual storytelling.
- **Explore diverse media** beyond painting to understand the Renaissance's comprehensive artistic achievements.

Art lovers visiting Italy can experience this rich heritage firsthand in museums, churches, and public spaces where Renaissance masterpieces remain vibrant and relevant.

The story of art in Renaissance Italy, as illuminated by Paoletti's scholarship, is one of relentless curiosity, profound creativity, and humanistic spirit. It invites us to see art not only as an aesthetic pursuit but as a reflection of humanity's enduring quest for knowledge and beauty.

Frequently Asked Questions

Who was Paoletti in the context of Renaissance Italy art?

Paoletti refers to Lorenzo Paoletti, an Italian painter known for his contributions to art during the Renaissance period in Italy.

What are the key characteristics of Renaissance art in Italy?

Renaissance art in Italy is characterized by realism, attention to human anatomy, use of perspective, classical themes, and an emphasis on balance and harmony.

How did Paoletti contribute to the art of Renaissance Italy?

Paoletti contributed through his innovative use of color and composition, blending traditional Renaissance techniques with emerging artistic trends of his time.

What materials and techniques did artists like Paoletti use during the Renaissance?

Artists like Paoletti commonly used oil paints, fresco techniques, and tempera on panels, employing chiaroscuro and linear perspective to create depth and realism.

Which famous Renaissance artists influenced Paoletti's style?

Paoletti was influenced by masters such as Leonardo da Vinci, Michelangelo, and Raphael, adopting their approaches to anatomy, perspective, and composition.

What themes were prevalent in Paoletti's Renaissance artworks?

Paoletti's artworks often featured religious themes, classical mythology, and humanist subjects, reflecting the intellectual and cultural environment of Renaissance Italy.

Where can one view Paoletti's Renaissance art today?

Paoletti's works are housed in several Italian museums and galleries, including the Uffizi Gallery in Florence and the Vatican Museums in Rome.

How did the political and cultural environment of Renaissance Italy influence Paoletti's art?

The flourishing of humanism, patronage by wealthy families, and the revival of classical antiquity during Renaissance Italy created a supportive environment that influenced Paoletti's artistic themes and techniques.

Additional Resources

Art in Renaissance Italy Paoletti: An In-Depth Exploration of Cultural Flourishing

art in renaissance italy paoletti offers a compelling lens through which to examine one of the most transformative periods in Western art history. The Renaissance, spanning roughly the 14th to the 17th century, marked a profound revival of classical learning, artistic innovation, and cultural dynamism within Italy. Paoletti's extensive scholarship provides critical insights into how art evolved during this era, revealing the complex interplay of social, political, and intellectual forces that shaped Renaissance creativity. This article delves into the defining characteristics and significance of art in Renaissance Italy, guided by Paoletti's analytical framework, while integrating relevant contextual details and artistic milestones.

Contextualizing Renaissance Art: The Paoletti Perspective

Paoletti's examination of Renaissance art in Italy situates the movement within its broader historical and cultural context. Unlike previous medieval art forms, Renaissance art emphasized humanism, naturalism, and a rediscovery of classical antiquity. Paoletti highlights the shift from predominantly religious themes to a more diverse subject matter, including portraiture, mythology, and everyday life scenes. This transition reflected the growing influence of humanist philosophy, which celebrated the individual and the material world.

One of Paoletti's important contributions is the identification of regional variations within Italian Renaissance art. While Florence is often credited as the cradle of Renaissance innovation, Paoletti underscores the artistic developments in Venice, Rome, and Milan. For instance, Venetian painters like Titian introduced vibrant color techniques and atmospheric effects, contrasting with Florence's focus on linear perspective and anatomical precision, pioneered by artists such as Leonardo da Vinci and Michelangelo.

The Role of Patronage in Shaping Renaissance Art

Central to Paoletti's analysis is the critical role of patronage in the flourishing of Renaissance art. Wealthy families, notably the Medici of Florence, commissioned works that not only demonstrated their status but also propelled artistic experimentation. Paoletti details how patronage created a competitive environment where artists could explore new themes and techniques, fostering breakthroughs in composition and realism.

Moreover, the Church remained a dominant patron, commissioning grand frescoes and altarpieces that combined religious devotion with artistic grandeur. Paoletti points out that the dual patronage by secular and religious institutions encouraged a rich diversity of artistic expression, allowing artists to navigate between spiritual and secular subjects.

Key Features and Innovations in Renaissance Art

Art in Renaissance Italy, as outlined by Paoletti, is distinguished by several hallmark features that collectively revolutionized visual culture:

- **Linear Perspective:** The mathematical system of perspective gave paintings a convincing three-dimensional effect. Filippo Brunelleschi's development of linear perspective was foundational, enabling artists to depict space with unprecedented realism.
- **Chiaroscuro:** The use of light and shadow to model forms enhanced the volumetric presence of figures. Artists such as Caravaggio later expanded on this technique, but early Renaissance painters laid the groundwork.
- **Naturalism and Anatomical Accuracy:** Careful study of human anatomy led to lifelike representations, with Leonardo da Vinci's anatomical sketches exemplifying this approach.
- **Classical Themes and Motifs:** Renaissance artists revived Greco-Roman mythology and motifs, blending them with Christian iconography to create rich symbolic layers.

Paoletti emphasizes that these innovations were not isolated but interwoven, producing artworks that engaged viewers intellectually and emotionally.

Comparative Analysis: Renaissance Art Versus Medieval Traditions

Paoletti's comparative analysis highlights the departure from medieval artistic conventions. Medieval art was often stylized, symbolic, and two-dimensional, with a primary focus on religious narratives. In contrast, Renaissance art embraced realism and individualism.

- **Subject Matter:** Whereas medieval art centered on spiritual subjects, Renaissance art expanded to secular themes including portraiture, history, and daily life.
- **Technique:** The introduction of oil paints, refined brushwork, and scientific approaches to light and anatomy marked a technical evolution.
- **Artist's Status:** Renaissance artists gained recognition as creative geniuses and intellectuals, moving beyond the anonymous craftsman role typical of the medieval period.

This shift in artistic philosophy and practice is a core focus in Paoletti's writings and remains pivotal for understanding the Renaissance's enduring legacy.

Influential Artists and Their Contributions According to Paoletti

Paoletti's scholarship extensively covers key figures whose works epitomize the Renaissance spirit:

1. **Leonardo da Vinci:** Renowned for his mastery of anatomy, perspective, and the sfumato technique, Leonardo's works like the Mona Lisa and The Last Supper exemplify Renaissance ideals.
2. **Michelangelo Buonarroti:** His sculptures and frescoes, especially the Sistine Chapel ceiling, demonstrate a synthesis of physical power and spiritual intensity.
3. **Raphael Sanzio:** Celebrated for his balanced compositions and clarity, Raphael's Madonnas and frescoes in the Vatican showcase harmonious beauty.
4. **Titian:** As a leading Venetian painter, Titian's innovative use of color and texture greatly influenced subsequent generations.

Paoletti's analysis often stresses how these artists not only mastered technical skills but also embodied the intellectual currents of their time, bridging art and science.

The Impact of Renaissance Art on Later Periods

The artistic innovations chronicled by Paoletti had a profound impact beyond the Renaissance itself. The principles of perspective, anatomical study, and human-centered subjects became foundational for Baroque, Neoclassical, and even modern art movements. Moreover, the elevation of the artist's social status set a precedent for the concept of artistic genius that persists today.

Paoletti also notes the Renaissance's role in shaping art education, with academies emerging to formalize training based on Renaissance techniques and ideals. This institutionalization helped disseminate Renaissance principles throughout Europe, influencing diverse artistic traditions.

Challenges and Limitations in Renaissance Art

While celebrating the achievements of Renaissance art, Paoletti's work does not overlook its limitations. The period's art was largely confined to elite circles, with limited accessibility for the broader population. Additionally, the heavy focus on classical antiquity sometimes led to a

marginalization of other cultural influences.

Paoletti also discusses the gender dynamics within Renaissance art, noting the underrepresentation of female artists and the ways in which women were often subjects rather than creators. These issues provide a critical dimension to understanding the Renaissance as a complex historical phenomenon.

Through the detailed and nuanced insights provided by Paoletti, the study of art in Renaissance Italy reveals a vibrant tapestry of innovation, cultural exchange, and socio-political influence. This multifaceted exploration continues to inspire scholars and art enthusiasts alike, ensuring that the Renaissance remains a foundational chapter in the history of art.

[Art In Renaissance Italy Paoletti](#)

art in renaissance italy paoletti: *Art in Renaissance Italy* John T. Paoletti, Gary M. Radke, 2005 'Art in Renaissance Italy' sets the art of that time in its context, exploring why it was created and in particular looking at who commissioned the palaces and cathedrals, the paintings and the sculptures.

art in renaissance italy paoletti: *Art in Renaissance Italy* John T. Paoletti, Gary M. Radke, 2011 With a freshness and breadth of approach that sets the art in its context, this book explores why works were created and who commissioned the palaces, cathedrals, paintings, and sculptures. It covers Rome and Florence, Venice and the Veneto, Assisi, Siena, Milan, Pavia, Genoa, Padua, Mantua, Verona, Ferrara, Urbino, and Naples. Chapters are grouped into four chronological parts, allowing for a sustained examination of individual cities in different periods. Contemporary Scene boxes provide fascinating glimpses of daily life and Contemporary Voice boxes quote from painters and writers of the time. Innovative and scholarly, yet accessible and beautifully presented, this book is a definitive work on the Italian Renaissance. This revised edition contains c.200 new pictures and nearly all colour images. The chapter structure has also been improved in the final section and the new format makes the text more user-friendly.

art in renaissance italy paoletti: *Art in Renaissance Italy* John T. Paoletti, Gary M. Radke, 1997 A glance at the pages of *Art in Renaissance Italy* shows at once its freshness and breadth of approach, which includes: How and why works of art, buildings, prints, and other kinds of art came to be; how men and women of the Renaissance regarded art and artists; and why works of Renaissance art look the way they do, and what this means to us. Unlike other books on the subject, this one covers not only Florence and Rome. Here too are Venice and the Veneto, Assisi, Siena, Milan, Pavia, Padua, Mantua, Verona, Ferrara, Urbino, and Naples - each governed in a distinctly different manner, every one with its own political and social structures that inevitably affected artistic styles. Spanning more than three centuries, the narrative brings to life the rich tapestry of Italian Renaissance society and the art works that are its enduring legacy. Throughout, special features evoke and document the people and places of this dynamic age.

art in renaissance italy paoletti: *Art in Renaissance Italy* John T. Paoletti, Gary M. Radke, 2005 KEY BENEFIT: A glance at the pages of *Art in Renaissance Italy* shows at once its freshness and breadth of approach, which includes thorough explanation into how and why works of art, buildings, prints, and other forms of visual production came to be. The authors also discuss how men and women of the Renaissance regarded art and artists, why works of Renaissance art look the way they do, and what this means to us. Unlike other books on the subject, this one covers not only Florence and Rome, but also Venice and the Veneto, Assisi, Siena, Milan, Pavia, Padua, Mantua, Verona,

Ferrara, Urbino, and Naples—each governed in a distinctly different manner, every one with individual, political, and social structures that inevitably affected artistic styles. Spanning more than three centuries, the narrative brings to life the rich tapestry of Italian Renaissance society and the art that is its enduring legacy. Throughout, special features, including textual sources from the period and descriptions of social rituals, evoke and document the people and places of this dynamic age. The book covers the art and artists of Italy during the Renaissance—Florence, Rome, Milan, Venice, Naples and other regions, from the 13th through the 15th centuries. For Renaissance art enthusiasts and others interested in the art of Italy's Renaissance.

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art in renaissance italy paoletti: Studyguide for Art in Renaissance Italy by Radke, Paoletti &, ISBN 9780130918307 Cram101 Textbook Reviews, 2011-06-01 Never HIGHLIGHT a Book Again! Virtually all of the testable terms, concepts, persons, places, and events from the textbook are included. Cram101 Just the FACTS101 studyguides give all of the outlines, highlights, notes, and quizzes for your textbook with optional online comprehensive practice tests. Only Cram101 is Textbook Specific. Accompanys: 9780130918307 .

art in renaissance italy paoletti: Renaissance Florence Roger J. Crum, John T. Paoletti, 2006-04-03 This book examines the social history of Florence from the fourteenth through to sixteenth centuries.

art in renaissance italy paoletti: Art and Architecture in Naples, 1266 - 1713 Cordelia Warr, Janis Elliott, 2010-05-11 Often overshadowed by the cities of Florence and Rome in art-historical literature, this volume argues for the importance of Naples as an artistic and cultural centre, demonstrating the breadth and wealth of artistic experience within the city. Generously illustrated with some illustrations specifically commissioned for this book Questions the traditional definitions of 'cultural centres' which have led to the neglect of Naples as a centre of artistic importance A significant addition to the English-language scholarship on art in Naples

art in renaissance italy paoletti: Augustinian Art and Meditation in Renaissance Florence Antonia Fondaras, 2020-02-03 In Augustinian Art and Meditation in Renaissance Florence, Antonia Fondaras reunites the fifteenth-century altarpieces painted by Botticelli, Piero di Cosimo, Filippino Lippi, and other masters for the choir of the Augustinian church of Santo Spirito in Florence. Departing from a conventional focus on artist and patron, the author illuminates the engagement of the Augustinian Hermit friars with the composition and iconography of these pictures, and discusses how they were used to fashion the choir into a space suited to the friars' institutional and spiritual ideals. Fondaras includes a close reading of the choir's most compelling and original altarpieces, which were grounded in the writings of Augustine and provided a focal point for the friars' sophisticated meditative practices.

art in renaissance italy paoletti: "Women, Patronage, and Salvation in Renaissance Florence" Stefanie Solum, 2017-07-05 Long obscured by modern definitions of historical evidence and art patronage, Lucrezia Tornabuoni de' Medici's impact on the visual world of her time comes to light in this book, the first full-length scholarly argument for a lay woman's contributions to the visual arts of fifteenth-century Florence. This focused investigation of the Medici family's domestic altarpiece, Filippo Lippi's Adoration of the Christ Child, is broad in its ramifications. Mapping out

the cultural network of gender, piety, and power in which Lippi's painting was originally embedded, author Stefanie Solum challenges the received wisdom that women played little part in actively shaping visual culture during the Florentine Quattrocento. She uses visual evidence never before brought to bear on the topic to reveal that Lucrezia Tornabuoni - shrewd power-broker, pious poetess, and mother of the 'Magnificent' Lorenzo de' Medici - also had a profound impact on the visual arts. Lucrezia emerges as a fascinating key to understanding the ways in which female lay religiosity created the visual world of Renaissance Florence. The Medici case study establishes, at long last, a robust historical basis for the assertion of women's agency and patronage in the deeply patriarchal and artistically dynamic society of Quattrocento Florence. As such, it offers a new paradigm for the understanding, and future study, of female patronage during this period.

art in renaissance italy paoletti: *Re-framing the Italian Renaissance at the National Gallery, 1824 - 2014* Harriet O'Neill (1980 - 2023), 2025-04-07 This pioneering study examines how Italian Renaissance painting has been physically and conceptually framed and re-framed at the National Gallery, London, from its foundation in 1824 to the present day. Harriet O'Neill's research focuses primarily on historic, historicising, and Neo-Renaissance picture frames, while considering the changing appearance of the physical gallery spaces as a wider conceptual frame. Through six chapters, the author identifies the varied roles frames and framing have played in mediating the entry of Italian Renaissance panels into the museum environment. Chapter 1 situates the research within broader theoretical frameworks, bringing together literature on frames with conceptualisations of museums, decorative arts, and museological constructions of 'the Renaissance'. Chapters 2 and 3 examine the motivations for re-framing Renaissance panels under the Gallery's first Director, Sir Charles Eastlake, and his Keeper, Ralph Nicholson Wornum, exploring the connection between Neo-Renaissance frames and visitor experience alongside art historical practice. Chapter 4 analyses frames modelled on the portal ornament of the Venetian church of San Giobbe, commissioned under the Gallery's third Director, Sir Frederic Burton, comparing them with the widely deployed 'Watts' frames. Chapter 5 discusses the collection and adaptation of antique frames, contextualising this within international museological approaches pioneered in Berlin. Chapter 6 charts the recent re-framing of Italian Renaissance art at the National Gallery, particularly in the Sainsbury Wing, considering the types of narratives communicated to visitors through framing decisions. This study reveals how re-framing has transformed dislocated panels into both art historical specimens and works for aesthetic pleasure while engaging with the establishment of the Renaissance artistic canon and making controversial works more acceptable to English taste. Editors' Note Following Harriet O'Neill's untimely passing in 2023, we sought to honour her scholarly legacy by making her doctoral research publicly available. Completed at the National Gallery and University College London in 2015, Harriet's thesis represents significant original scholarship that she had hoped to publish. While we cannot know how she might have revised her work for formal publication, we felt it vital to share her valuable contribution with the wider academic community. To ensure the broadest possible reach without commercial constraints, the book is published on Zenodo with a unique DOI and distributed worldwide through platforms such as Google Books and Internet Archive under a Creative Commons

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art in renaissance italy paoletti: The senses in early modern England, 1558-1660 Simon Smith, Jacqueline Watson, Amy Kenny, 2020-02-28 This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. Considering a wide range of early modern texts, performances and artworks, the essays in this collection demonstrate how attention to the senses illuminates the literature, art and culture of early modern England. Examining canonical and less familiar literary works alongside early modern texts ranging from medical treatises to conduct manuals via puritan polemic and popular ballads, the collection offers a new view of the senses in early modern England. The volume offers dedicated essays on each of the five senses, each relating works of art to their cultural moments, whilst elsewhere the volume considers the senses collectively in particular cultural contexts. It also pursues the sensory experiences that early modern subjects encountered through the very acts of engaging with texts, performances and artworks. This book will appeal to scholars of early modern literature and culture, to those working in sensory studies, and to anyone interested in the art and life of early modern England.

art in renaissance italy paoletti: Patronage and Italian Renaissance Sculpture DavidJ. Drogin, 2017-07-05 The first book to be dedicated to the topic, *Patronage and Italian Renaissance Sculpture* reappraises the creative and intellectual roles of sculptor and patron. The volume surveys artistic production from the Trecento to the Cinquecento in Rome, Pisa, Florence, Bologna, and Venice. Using a broad range of approaches, the essayists question the traditional concept of authorship in Italian Renaissance sculpture, setting each work of art firmly into a complex socio-historical context. Emphasizing the role of the patron, the collection re-assesses the artistic production of such luminaries as Michelangelo, Donatello, and Giambologna, as well as lesser-known sculptors. Contributors shed new light on the collaborations that shaped Renaissance sculpture and its reception.

art in renaissance italy paoletti: The Cristos yacentes of Gregorio Fern?ez Ilenia Col?n Mendoza, 2017-07-05 Analyzing seventeenth-century images of the dead Christ produced by Gregorio Fern?ez, author Ilenia Col?endoza investigates how and why the artist and his patrons manipulated these images in connection with the religious literature of the time to produce striking images that moved the faithful to devotion. In so doing, she contributes new findings to the topic of Spanish sacred sculpture. The author re-examines these sculptures not only in the context of a larger sculptural group but also as independent sculptures that were intended as powerful aids to contemplation and devotion as was prescribed by the writings of San Juan de la Cruz and Luis de Granada. Combining study of the sculptural works with that of liturgical sources, she reveals the

connection between the written word and the sculpted work of art. Through this interdisciplinary approach, the author links Fern?ez's sculptural program with the strategic objectives of major patrons of the period, such as the Duke of Lerma and King Philip III of Spain, both fervent defenders of the Catholic faith.

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