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9. Biennale internazionale di scultura Città di Carrara Eternal athletes La lettere di Michelangelo Buonarroti Monumenti Di Scultura Del Museo Archeologico Di Rodi. [With Plates.]. Le raccolte di scultura Un Capolavoro inedito di scultura romanica [in the Cathedral at Palermo]. Italian Medieval Sculpture in the Metropolitan Museum of Art and the Cloisters The Life of Michael Angelo Buonarroti; with Translations of Many of His Poems and Letters. Also Memoirs of Savonarola, Raphael, and Victoria Colonna The Life of Michael Angelo Buonarroti Italia: Civiltà e Cultura Leonardo da Vinci e la sua scuola ... Prima traduzione con note di V. G. de Castro. [With a portrait.] Archeologia e Calcolatori, 32.1, 2021 The Manner and Solemnity of the Coronation of ... King Charles the Second at Manchester ... on the 23rd Day of April, 1661. By W. H. Also the Celebration of the Coronation of ... King George III. and Queen Charlotte, at Manchester, on the 22nd Day of September, 1761. With Biographical Notices of the Principal Persons Taking Part in Each Celebration The Swedish Cyprus Expedition Elementary Instructions for Students of Sculpture Rapporto generale della Pubblica Esposizione dei prodotti naturali e industriali della Toscana, fatta in Firenze ... nel 1854 Le Chiese Di Roma Une autre façon d'être grec Karia and the Dodekanese Il Duomo di Genova illustrato e descritto ... Terza edizione GUIDA ALLE ALPI APUANE COMPILATA DAL PROFESSORE CESARE ZOLFANELLI E DAL CAV. Leone Leoni and the Status of the Artist at the End of the Renaissance Boccioni : a Retrospective "Rome, Travel and the Sculpture Capital, c.1770-825 " A Cultural Symbiosis Programming Environments for Massively Parallel Distributed Systems Catalogo dei libri italiani che si trovano vendibili presso Guglielmo Piatti stampatore-libraio a Firenze Cultural Landscape Report for Saint-Gaudens National Historic Site: Recent history, existing conditions, and analysis Cycladic Archaeology and Research: New Approaches and Discoveries The Life of Michel Angelo Buonarroti Material Bernini Lorenzo Ghiberti Pride in Modesty Bellezze dello stile epistolare, tratte dai più celebri autori antichi e moderni Religious reform and the arts during the Carolingian era Arte Ambientale, Urban Space, and Participatory Art ENCICLOPEDIA ECONOMICA ACCOMODATA ALL' INTELLIGENZA 100 years Francesco Messina Just for Jesus Notizie sulla vita e sulle opere dei principali architetti, scultori e pittori che fiorirono in Milano durante il governo dei Visconti e degli Sforza

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Traces the life and career of the Italian artist, discusses his connection to the Futurist movement, and looks at his paintings, drawings, and sculpture. "Carradori's book of instructions is vital to understanding the art and craft of sculpting as they were practiced before the twentieth century, since little substantial material exists that demonstrates, in an informed, didactic manner, the various tools and techniques used by ancient sculptors. Carradori's work is the most comprehensive and instructive; it includes thirteen articles that explain how to restore marble sculpture, model clay, work with stucco and wax, cast and finish bronze, and how to carve and enlarge models into marble and stone, as well as seventeen tables that illustrate the arrangement, methods, and tools used in each of these processes. The

book also includes the complete Italian text."-- Jacket. Bringing together established and emerging specialists in seventeenth-century Italian sculpture, Material Bernini is the first sustained examination of the conspicuous materiality of Bernini's work in sculpture, architecture, and paint. The various essays demonstrate that material Bernini has always been tied (whether theologically, geologically, politically, or in terms of art theory) to his immaterial twin. Here immaterial Bernini and the historiography that sustains him is finally confronted by material Bernini. Central to the volume are Bernini's works in clay, a fragmentary record of a large body of preparatory works by a sculptor who denied any direct relation between sketches of any kind and final works. Read together, the essays call into question why those works in which Bernini's bodily relation to the material of his art is most evident, his clay studies, have been configured as a point of unmediated access to the artist's mind, to his immaterial ideas. This insight reveals a set of values and assumptions that have profoundly shaped Bernini studies from their inception, and opens up new and compelling avenues of inquiry within a field that has long remained remarkably self-enclosed. Karia and the Dodekanese, Vol. II, presents new research that highlights cultural interrelations and connectivity in the Southeast Aegean and western Asia Minor over a period of more than 700 years. Throughout antiquity, this region was a dynamic meeting place for eastern and western civilizations. Modern geographical limitations have been influential on both archaeological investigations and how we approach cultural relations in the region. Comprehensive and valuable research has been carried out on many individual sites in Karia and the Dodekanese, but the results have rarely been brought together in an attempt to paint a larger picture of the culture of this region. In antiquity, the sea did not constitute an obstacle to interaction between societies and cultures, but was an effective means of communication for the exchange of goods, sculptural styles, architectural form and embellishment, education, and ideas. It is clear that close relations existed between the Dodekanese and western Asia Minor during the Classical period (Vol. I), but these relations were evidently further strengthened under the shifting political influences of the Hellenistic kings, the Roman Empire, and the cosmopolitan late antique period. The contributions in this volume comprise investigations on urbanism, architectural form and embellishment, sculpture, pottery, and epigraphy. Il volume 32.1 è suddiviso in due parti. La prima comprende gli articoli proposti annualmente alla rivista da studiosi italiani e stranieri che illustrano ricerche archeologiche interdisciplinari in cui l'uso delle tecnologie informatiche risulta determinante per l'acquisizione, l'elaborazione e l'interpretazione dei dati. Tecniche di analisi statistica, banche dati, GIS e analisi spaziali, tecniche di rilievo tridimensionale e ricostruzioni virtuali, sistemi multimediali, contribuiscono a documentare le

testimonianze del passato e a diffondere i risultati della ricerca scientifica. La seconda parte del volume contiene un inserto speciale curato da Angela Bellia e dedicato a una tematica innovativa, l'archeomusicologia, un campo di ricerca multidisciplinare che adotta i metodi dell'archeologia per lo studio della musica e della vita musicale nel mondo antico. Gli articoli s'incentrano sul ruolo delle tecnologie digitali basate sulla modellazione 3D e sulla simulazione del suono per ampliare le conoscenze sugli strumenti musicali dell'antichità e sul prezioso, ma estremamente labile, patrimonio sonoro. Chiude il volume la sezione dedicata alle Note e recensioni.

Working in 1970s Italy, a group of artists—namely Ugo La Pietra, Maurizio Nannucci, Francesco Somaini, Mauro Staccioli, Franco Summa, and Franco Vaccari—sought new spaces to create and exhibit art. Looking beyond the gallery, they generated sculptural, conceptual, and participatory interventions, called *Arte Ambientale* (Environmental Art), situated in the city streets. Their experiments emerged at a time of cultural crisis, when fierce domestic terrorism aggravated an already fragile political situation. To confront the malaise, these artists embraced a position of artistic autonomy and social critique, democratically connecting the city's inhabitants through direct art practices. This engaging story of God's work in and through one family is a testament to His unpredictability and power. Until Jim follows God's plan, he uproots his family many times due to a restlessness he cannot shake. Then his infant son becomes critically ill, and Jim realizes that his family is safe only in God's will.

Le Chiese Di Roma Dalle Loro Origini Sino Al Secolo Xvi del professore Cav. Mariano Armellini *Italia: Civiltà e Cultura* offers a comprehensive description of historical and cultural development on the Italian peninsula. This project was developed to provide students and professors with a flexible and easy-to-read reference book about Italian civilization and cultural studies, also appropriate for cinema and Italian literature classes. This text is intended for students pursuing a minor or a major in Italian studies and serves as an important learning tool with its all-inclusive vision of Italy. Each chapter includes thematic itineraries to promote active class discussion and textual comprehension check-questions to guide students through the reading and understanding of the subject matter.

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Recent excavations and new theoretical approaches are changing our view of the Cyclades. This volume aims to share these recent developments with a broader, international audience. Essays have been carefully selected as representing some of the most important recent work and include significant previously-unpublished material.

The late Renaissance sculptor Leone Leoni (1509-1590) came from modest beginnings, but died as a nobleman and knight. His remarkable leap in status from his humble birth to a stonemason's family, to his time as a galley slave, to living as a nobleman and courtier in Milan provide a specific case study of an artist's struggle and triumph over existing social structures that marginalized the Renaissance artist. Based on a wealth of discoveries in archival documents, correspondence, and contemporary literature, the author examines the strategies Leoni employed to achieve his high social position, such as the friendships he formed, the type of education he sought out, the artistic imagery he employed, and the aristocratic trappings he donned. Leoni's multiple roles (imperial sculptor, aristocrat,

man of erudition, and criminal), the visual manifestations of these roles in his house, collection, and tomb, the form and meaning of the artistic commissions he undertook, and the particular successes he enjoyed are here situated within the complex political, social and economic contexts of northern Italy and the Spanish court in the sixteenth century. The history of the Florentine patriciate did not end with the establishment of the Medici Duchy and Grand Duchy of Tuscany. Proud and self-confident, these patricians were not subservient courtiers; on the contrary, they continued to exert a considerable influence on Florentine culture and politics for centuries. The patrician class in sixteenth-century Florence were the descendants of wealthy, sophisticated and politically savvy families who, while acquiring noble titles, estates, and villas, retained their long-standing urban identity. The mark they left on the city's cultural and artistic life was embraced by the Medici, who used their political and diplomatic knowhow, elaborate artistic commissions, and European networks to enhance their power and prestige. A Cultural Symbiosis highlights the contributions to Florentine art and culture of eight patricians, focusing on the Valori, Pucci, Ridolfi, Vecchietti, del Nero, Salviati, Guicciardini, and Niccolini families. Following Italy's unification in 1861, architects, artists, politicians, and intellectuals engaged in volatile debates over the pursuit of national and regional identity. Growing industrialization and urbanization across the country was changing the physical, economic, and cultural landscape. Yet at the same time there emerged a rediscovery of traditionally built forms and objects created by the agrarian peasantry. *Pride in Modesty* argues that these ordinary, often anonymous, everyday things inspired and transformed Italian art and architecture from the 1920's to the 1970's. Through in-depth examinations of texts, drawings, and buildings, Michelangelo Sabatino finds that the folk traditions of the pre-industrial countryside have provided formal, practical, and poetic inspiration for both design and construction practices over a period of sixty years and through a succession of political regimes. Exploring this remarkable continuity, Sabatino rejects the division of Italian architectural history into sharply delineated periods such as fascist interwar and democratic postwar, and instead emphasizes the long, gradual process that integrated pastoral and urban ideals into a new, modernist Italy. "The collection of Italian medieval sculpture in The Metropolitan Museum of Art and The Cloisters began with the acquisition in 1908 of a Romanesque column statue; today the Museum's holdings comprise more than seventy works dating from the ninth to the late fifteenth century ... The birthplaces of these works range from Sicily to Venice; some typify local styles, others illustrate the intense artistic exchanges taking place within Italy and between Italy and the wider world ... Technological advances of the last decades have made it possible to determine more precisely the materials and techniques from which works of art are made, the history of their alteration, and the mechanisms of their deterioration. Using such techniques, scholars have been able to ascertain, for example, that sculptures previously thought to be modern

works carved in the medieval manner were in fact completely authentic. This innovative volume represents a watershed in the study of sculpture: a collaborative dialogue between an art historian and a conservator—between art history and art science—that deepens our understanding of the object we see, while illuminating its elusive, enigmatic history"-- From publisher's description. Volume 2 of 2. Lorenzo Ghiberti, sculptor and towering figure of the Renaissance, was the creator of the celebrated Bronze Doors of the Baptistery at Florence, a work that occupied him for twenty years and became known (at Michelangelo's suggestion, according to tradition) as the Doors of Paradise. Here Richard Krautheimer takes what Charles S. Seymour, Jr., describes as "a fascinating journey into the mind, career, and inventiveness of one of the indisputably outstanding sculptors of all the Western tradition." This one-volume edition includes an extensive new preface and bibliography by the author. Richard Krautheimer, Professor Emeritus of the Institute of Fine Arts at New York University, currently lives in Rome. He is the author of numerous works, including the Pelican Early Christian and Byzantine Architecture and Rome: Profile of a City, 312-1308 (Princeton). Princeton Monographs in Art and Archaeology, 31. Originally published in 1983. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905. Research concerning the spread of Greeks in the Mediterranean has been characterised for the last 30 years by a persistent interest in the phenomena of hybridisation and cultural interaction. While paying tribute to the remarkable progresses in our knowledge of the 'colonial worlds', this volume offers a different approach of the exchanges that distinguished these societies. Our interest further embraces the activities and innovations of the Greeks in the colonial milieu, be it by transforming their cultural heritage, by exploiting the resources they found where they settled, or by adapting their practices under the influence of other

Greeks. By focusing on these exchanges, the authors question the place of local connections in the construction of regional cultures, and their original features. The world that shaped Europe's first national sculptor-celebrities, from Schadow to David d'Angers, from Flaxman to Gibson, from Canova to Thorvaldsen, was the city of Rome. Until around 1800, the Holy See effectively served as Europe's cultural capital, and Roman sculptors found themselves at the intersection of the Italian marble trade, Grand Tour expenditure, the cult of the classical male nude, and the Enlightenment republic of letters. Two sets of visitors to Rome, the David circle and the British traveler, have tended to dominate Rome's image as an open artistic hub, while the lively community of sculptors of mixed origins has not been awarded similar attention. Rome, Travel and the Sculpture Capital, c.1770?1825 is the first study to piece together the labyrinthine sculptors' world of Rome between 1770 and 1825. The volume sheds new light on the links connecting Neo-classicism, sculpture collecting, Enlightenment aesthetics, studio culture, and queer studies. The collection offers ideal introductory reading on sculpture and Rome around 1800, but its combination of provocative perspectives is sure to appeal to a readership interested in understanding a modernized Europe's overwhelmingly transnational desire for Neo-classical, Roman sculpture.

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