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1968

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1989-01-01 This authoritative and beautiful book presents the first continuous narrative history of Latin American art from the years of the Independence movements in the 1820s up to the present day. Exploring both the indigenous roots and the colonial and post-colonial experiences of the various countries, the book investigates fascinating though little-known aspects of nineteenth and twentieth-century art and also provides a context for the contemporary art of the continent. Exploring both the indigenous roots and the colonial and post colonial

experiences of the various countries the book investigates fascinating though little known aspects of nineteenth and twentieth century art and also provides a context

1966

1991-07-25 Palladio (1508-80) combined classical restraint with constant inventiveness. In this study, Professor Ackerman sets Palladio in the context of his age - the Humanist era of Michelangelo and Raphael, Titian and Veronese - and examines each of the villas, churches and palaces in turn and tries to penetrate to the heart of the Palladian miracle. Palladio's theoretical writings are important and illuminating, he suggests, yet they never do justice to the intense intuitive skills of a magician of light and colour. Indeed, as the photographs in this book reveal, Palladio was as sensual, as skilled in visual alchemy as any Venetian painter of his time, and his countless imitators have usually captured the details, but not the essence of his style. There are buildings all the way from Philadelphia to Leningrad which bear witness to Palladio's permanent place in the making of architecture, yet he also deserves to be seen on his own terms. Indeed as the photographs in this book reveal Palladio was as sensual as skilled in visual alchemy as any Venetian painter of his time and his countless imitators have usually captured the details but not the essence of his style

2003 Between Renaissance and Baroque is a stunning achievement - the first book to be written about the original painting commissions of the Jesuits in Rome. Offering a uniquely comprehensive and comparative analysis of the paintings and stuccoes which adorned all of the Jesuit foundations in the city during their first half century of existence, the study treats some of the most crucial monuments of late Renaissance painting including the original decorations of the church of the Gesù and the Collegio Romano, and the martyrdom frescoes at S. Stefano Rotondo. Based on extensive new archival research from Rome, Florence, Parma, and Perugia, Gauvin Alexander Bailey's study presents an original, revisionist treatment of Italian painting in the last four decades of the sixteenth century, a critical transitional period between Renaissance and Baroque. Bailey relates the Jesuit painting cycles to the great religious and intellectual climate of the period, isolates the new stylistic trends which appeared after the Council of Trent, and looks at the different ways in which artists met the challenges for devotional art made by the religious climate of the post-Tridentine period. Bailey also succeeds in providing the first ever written reconstructions of the Jesuit churches of S. Tommaso di Canterbury, S. Saba, and S. Apollinare, and the original novitiate complex of S. Andrea al Quirinale, the site of the most complex and original hospital decoration in late Renaissance Italy. Through these

reconstructions, Bailey sheds new light on such works as Louis Richeôme's meditation manual on the paintings at S. Andrea, *Le peinture spirituelle*, a lively and detailed treatise on late Renaissance art that has never before been the subject of a thorough study. Ultimately, Bailey provides us with a new understanding of the stylistic and iconographic strands which shortly afterward were woven together to form the Baroque. Between Renaissance and Baroque is a stunning achievement the first book to be written about the original painting commissions of the Jesuits in Rome

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