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Correggio by David Ekserdjian (1997-11-27): Amazon.com: Books
Correggio Dr David Ekserdjian Yale David Ekserdjian was a Fellow of Balliol College, Oxford, and of Corpus Christi College. He is the author of numerous articles and catalogues. "David Ekserdjian is an impeccable scholar, working with the kind

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The major works are represented, but one would expect a book this large from the Yale University Press to contain more in the way of illustrations. Second, the book skimps on illustrations of paintings by Parmigianino's contemporaries, successors and predecessors. To

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understand the painter's genius, one must view his paintings in context.

Parmigianino: Ekserdjian, David: 9780300108279: Amazon.com ... by Dr. David Ekserdjian. Format: Hardcover Change. Write a review. See All Buying Options. Add to Wish List ... The reproductions are very good in quality and the writing is exemplary art-history scholarship: the works of Correggio are thoroughly documented and discussed as to when, where & why they were created. The splendor of this artist's ...

Amazon.com: Customer reviews: Correggio

I am a world-renowned authority on Italian Renaissance paintings and drawings, with particular specialities in the artists Correggio and Parmigianino, the subjects of my two Yale monographs of 1998 and 2006.

Professor David Ekserdjian — University of Leicester

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David Ekserdjian, "Correggio". Yale, 1997. pp. 70-75 Ekserdjian did not precisely date this painting but gave it to Correggio's "early period." Schwartz put it between 1516 and 1518.

Giorgione et al...: Giorgione and Correggio

David Ekserdjian former editor of Apollo magazine, is professor of history of art and film at the University of Leicester. He is the author of Correggio, published by Yale University Press, and of more than twenty articles and essays on Parmigianino.

Parmigianino: Ekserdjian, David: 9780300108279: Books ...

The historical research and insights by Dr. Ekserdjian makes it known that a human made this work - as one can forget this fact when gazing upon the almost-unreal and exquisite drawings and paintings of this half-millennium-old master.

Leonardo Da Vinci: The Art Gallery Series (Gallery of the ...

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Entry no.4, Holy Family with St Francis by Correggio, pp.54-55; entry no.8, Noli me tangere by Federico Barocci, pp.62-63. Gli esordi del Correggio: Il tema della Madonna con il Bambino, Catalogue of the exhibition held at the Galleria Estense, Modena. Catalogue essay, 'Il tema della Madonna col Bambino in Correggio e i modelli nella pittura ...

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Correggio moved to Parma in the late 1510s, by which time he was already a highly accomplished artist; he was to remain based in the city for the rest of his life. This book gathers a selection of his paintings and drawings that emphasize his extraordinary emotional power, the range of his religious imagery and his mythological works.

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This beautifully illustrated book is the first full-scale chronological and critical account of the paintings and drawings of Correggio (1489-1534)--a genius of the Italian Renaissance. The author places the artist in the context of 16th-century Italy and his isolation from fellow artists of the period, examines his particular creative process, and sheds new light on Correggio's patrons. 200 color and 50 b&w illustrations.

The definitive book on one of the most original and inventive artists of the Renaissance period

Sex, Gender and Sexuality in Renaissance Italy explores the new directions being taken in the study of sex and gender in Italy from 1300 to 1700 and highlights the impact that recent scholarship has had in revealing innovative ways of approaching this subject. In this interdisciplinary volume, twelve scholars of history, literature, art history, and philosophy use a variety of both textual and visual sources to examine themes such as gender identities and dynamics, sexual transgression and sexual identities in leading Renaissance cities. It is divided into three sections, which work together to provide an overview of the influence of sex and gender in all aspects of Renaissance society from politics and religion to literature and art. Part I: *Sex, Order, and Disorder* deals with issues of law, religion, and violence in marital relationships; Part II: *Sense and Sensuality in Sex and Gender* considers gender in relation to the senses and emotions; and Part III: *Visualizing Sexuality in Word and Image* investigates gender, sexuality, and erotica in art and literature. Bringing to life this increasingly prominent area of historical study, *Sex, Gender and Sexuality in Renaissance Italy* is ideal for students of Renaissance Italy and early modern gender and sexuality.

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While the masterpieces of the Italian Renaissance are usually associated with Italy's historical seats of power, some of the era's most characteristic works are to be found in places other than Florence, Rome, and Venice. They are the product of the diversity of regions and cultures that makes up the country. In *Endless Periphery*, Stephen J. Campbell examines a range of iconic works in order to unlock a rich series of local references in Renaissance art that include regional rulers, patron saints, and miracles, demonstrating, for example, that the works of Titian spoke to beholders differently in Naples, Brescia, or Milan than in his native Venice. More than a series of regional microhistories, *Endless Periphery* tracks the geographic mobility of Italian Renaissance art and artists, revealing a series of exchanges between artists and their patrons, as well as the power dynamics that fueled these exchanges. A counter history of one of the greatest epochs of art production, this richly illustrated book will bring new insight to our understanding of classic works of Italian art.

The beauty and range of the work of the sixteenth-century artist Parmigianino as painter, draughtsman, and printmaker make him one of the most remarkable figures of the Italian Renaissance. He was an artist who seemed to discover his style without any effort, and his art was universally recognized as being graceful, or full of grace. In his day, "grace" was understood to be a spiritual endowment, conferring qualities that could not be taught. It was one of the preconditions of natural genius, so highly valued among Renaissance artists. But nothing as effortlessly elegant as Parmigianino's drawings and paintings could have been achieved without effort. It is through a close study of the drawings, in particular, that one is able to discern the sources of Parmigianino's style and the creative struggles he endured. This illustrated study offers a comprehensive reassessment of his work as a draughtsman.

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More than eighty works on paper, selected from collections around the world, are discussed in detail. Among Renaissance artists, Parmigianino was perhaps more conscious than any of the potential of the graphic arts to convey, and indeed broadcast, complex ideas. He explored this potential himself, not only by means of his numerous drawings but also through the etchings he produced on his own (effectively introducing this print medium into Italian art) and through the engravings and chiaroscuro woodcuts that were made after his designs. In these media, his influence travelled farther and wider than it could have through his paintings alone. This book coinciding with the quincentenary of the artist's birth in Parma in 1503, accompanies an exhibition presented at the National Gallery of Canada, Ottawa, from October 3, 2003 to January 4, 2004, and at The Frick Collection, New York, from January 27 to April 18, 2004.

The altarpiece is one of the most distinctive and remarkable art forms of the Renaissance period. It is difficult to imagine an artist of the time--whether painter or sculptor, major or minor--who did not produce at least one. Though many have been displaced or dismembered, a substantial proportion of these works still survive. Despite the volume of material available, no serious attempt has ever been made to examine the whole subject in depth until now. The Italian Renaissance Altarpiece is the first comprehensive study of the genre to examine its content and subject matter in real detail, from the origins of the altarpiece in the 13th century to the time of Caravaggio in the early 1600s. It discusses major developments in the history of these objects throughout Italy, covers the three key categories of Renaissance altarpiece--"immagini" (icons), "historie" (narratives), and "misteri" (mysteries)--and is illustrated with 250

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beautiful reproductions of the artworks.

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