

Marie-Louise Lillywhite, Tom Nichols, Giorgio Tagliaferro (eds.)
Jacopo Tintoretto: Identity, Practice, Meaning

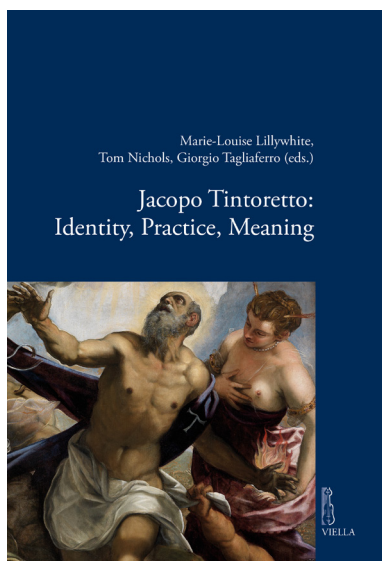
Over the past twenty years or so it has finally been understood that Jacopo Tintoretto (1518/19-1594) is an old master of the very highest calibre, whose sharp visual intelligence and brilliant oil technique provides a match for any painter of any time. Based on papers given at a conference held at Keble College, Oxford, to mark the quinqucentenary of Tintoretto's birth, this volume comprises ten new essays written by an international range of scholars that open many fresh perspectives on this remarkable Venetian painter. Reflecting current 'hot spots' in Tintoretto studies, and suggesting fruitful avenues for future research, chapters explore aspects of the artist's professional and social identity; his graphic oeuvre and workshop practice; his secular and sacred works in their cultural context; and the emergent artistic personality of his painter-son Domenico. Building upon the opening-up of the Tintoretto phenomenon to less fixed or partial viewpoints in recent years, this volume reveals the great master's painting practice as excitingly experimental, dynamic, open-ended, and original.

Contributions by Maria Aresin, Philip Cottrell, Rose Z. King, Roland Krischel, Marie-Louise Lillywhite, Gabriele Matino, Tom Nichols, Giorgio Tagliaferro, Kamini Vellodi, Catherine Whistler.

Marie-Louise Lillywhite is Senior Tutor and History of Art Lecturer at the Middlebury College Oxford Humanities Program and a Research Associate at Keble College, University of Oxford.

Tom Nichols is Reader in History of Art at the University of Glasgow.

Giorgio Tagliaferro is Associate Professor in History of Art at the University of Warwick.



March 2022

pp. 350 ill. col., 15,5x23 cm, hardback
 ISBN: 9788833138237 | € 49,00

SERIES

Viella Historical Research, 22

Cover illustration: Tintoretto, *The Temptation of Saint Anthony*, ca. 1577 (detail).
 Santi Gervasio e Protasio, church of San Trovaso, Venice (Cameraphoto).

SUBJECT BISAC

HIS037090 HISTORY / Modern / 16th Century
 ART015080 ART / History / Renaissance
 ART015090 ART / History / Baroque & Rococo

CONTENTS

Tom Nichols, Introduction. Jacopo Tintoretto:
 Identity, Practice, Meaning

Philip Cottrell, "Thence comes it that my name
 receives a brand": Tintoretto's Nickname
 Reconsidered

Tom Nichols, Tintoretto's Self-Portraiture:
 Shaping a 'Furious' Artistic Identity in
 Sixteenth-Century Venice

Giorgio Tagliaferro, Beyond Rivalry: Tintoretto
 and the Challenge of Composition

Roland Krischel, Problems in Tintoretto –
 mostly Graphic

Catherine Whistler, Tintoretto and Drawing
 "dal vivo" in Sixteenth-Century Venice

Maria Aresin, Bleeding Paper: The Use of
 Red Oil Paint in Drawings from Tintoretto's
 Workshop

Marie-Louise Lillywhite, Artistic Liberty and
 Its Limits: Tintoretto's *Temptation of Saint
 Anthony Abbot* for Antonio Milledonne

Rose Z. King, *Portrait of a Lady* Revisited:
 Veronica Franco, Domenico Tintoretto, and
 the Reappropriation of Venus

Gabriele Matino, The Allure of Flaws: Domen-
 ico Tintoretto, Venetian Academies, and the
 Crisis of the Cinquecento Tradition

Kamini Vellodi, Commemorating Tintoretto?
 On the Nature of Anniversaries and the Task
 of Scholarship

Bibliography

Abstracts

Contributors

Index of Names

Index of Places and Collections