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# Antonello Da Messina

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All the Paintings of Antonello Da Messina

Antonello Da Messina

Antonello Da Messina

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Portrait of a Master

Portraits

Special Edition

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Antonello Da Messina

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## PORTER KENT

**All the Paintings of Antonello Da Messina** Millbrook Press  
Antonello da Messina (ca. 1430 - 1479) was one of the most groundbreaking and influential painters of the quattrocento. No other Italian artist of the fifteenth-century responded in such a direct fashion to the great masters of Bruges and Brussels (including use of their oil technique), to the brilliant Provencal painters, and to the established giants of Italian art, such as Piero della Francesca and Mantegna. In so doing he created unique images with a harmonious and geometrical clarity, yet included exquisite descriptive passages. Although Antonello worked primarily in Sicily, his travels to Naples and Venice were influential to the development of his style, and where he in turn had an enormous impact on painting. Antonello da Messina: Sicily's Renaissance Master includes an informative essay by Gioacchino Barbera and entries on seven works that will be seen for the first time in the United States as part of a focus exhibition at The Metropolitan Museum of Art, including Antonello's masterpiece, the Virgin of the Annunciation from Palermo, whose haunting beauty has been compared to Leonardo da Vinci's Mona Lisa.

**Antonello Da Messina** BRILL

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[Antonello Da Messina](#) Verso Books

Art Masters # 10 - Antonello da Messina. A photo book by Dirk Stursberg.

*All the Paintings of Antonello Da Messina 84 Plts* Editions Assouline

Published in conjunction with an exhibition held at the Bode-Museum, Berlin, Aug. 25-Nov. 20, 2011, and at the Metropolitan Museum of Art, New York, Dec. 21, 2011-Mar. 18, 2012.

[Portrait of a Master](#) Metropolitan Museum of Art

Antonello da Messina (ca. 1430--1479) has long been famous for his mastery of the technique of oil painting, for his role in the dissemination of the Netherlandish style in northern Italy, and for

introducing new artistic impulses in Venice in the mid-1470s. Following his premature death in 1479, his son Jacobello took over the workshop and, with three of his cousins, Antonio and Pietro de Saliba and Salvo d'Antonio, continued painting Antonello's compositions for a northern Italian audience from their Venice base for the next decade and a half. In the mid-1490s, they returned to Sicily, where they continued to paint in the master's style well into the sixteenth century. The workshop production is a true indication of the continuing positive reception of Antonello's work after the master's death. This study examines the four members of the workshop, drawing from the contracts, wills, records of payments, and paintings as source material to reconstruct the activity of these artists in both northern and southern Italy. The study focuses on the relationship between prototypes and copies during the workshop's Venetian period, with examinations of two series of small devotional paintings. The catalogue raisonne, which includes detailed entries of all known works by the four members of Antonello da Messina's workshop, is the first complete overview of this workshop's production. Thomas Skorupa studied art history, German literature, and comparative literature in New York and Berlin. He earned his doctorate at the Freie Universitat Berlin with this dissertation. He works as an editor in Berlin.

*Portraits* CreateSpace

Presents a collection of artwork by various artists showing people reading.

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[Madonna and Child with the Infant St. John by Antonello Da Messina](#) Metropolitan Museum of Art

The special edition of this popular book.

*From Donatello to Bellini* Logos Verlag Berlin

The third chapter relates how Antonello's innovations in portraiture corresponded with a growing desire for a new kind of painted portrait in the mid fifteenth century. It reconsiders the

origin of the painted, three quarter view portrait in Italy and explains how ancient authors presented a challenge for the painted portrait that could only be met in fifteenth century Italy by an entirely new form and style, represented in the work of Antonello da Messina. The fourth chapter examines the portraits in the context of Venetian patronage, looking more closely at his only known portrait sitters, Alvise Pasqualino and Michele Vianello, and the social and personal identities of Venetian citizens and nobles. This chapter relates how the theoretical demands of humanists translated for real patrons and collectors, and clarifies Antonello's relationship to extant portraiture in Venice at during the last decades of the fifteenth century, particularly the work of Giovanni Bellini. Ultimately Antonello da Messina's portraits had far reaching influence because they addressed some of the fundamental problems and challenges of representation in the early Italian Renaissance, for the first time, in portraiture.

*All the Paintings of Antonello Da Messina*

A major new book from one of the world's leading writers and art critics John Berger, one of the world's most celebrated art writers, takes us through centuries of drawing and painting, revealing his lifelong fascination with a diverse cast of artists. In *Portraits*, Berger grounds the artists in their historical milieu in revolutionary ways, whether enlarging on the prehistoric paintings of the Chauvet caves or Cy Twombly's linguistic and pictorial play. In penetrating and singular prose, Berger presents entirely new ways of thinking about artists both canonized and obscure, from Rembrandt to Henry Moore, Jackson Pollock to Picasso. Throughout, Berger maintains the essential connection between politics, art and the wider study of culture. The result is an illuminating walk through many centuries of visual culture, from one of the contemporary world's most incisive critical voices. *Antonello Da Messina. [Reproductions.] Text by Stefano Bottari, Etc. [Translated by Giustina Scaglia.]*

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