

DENIS MAHON

STUDIES IN  
SEICENTO ART AND THEORY

# Studies In Seicento Art And Theory

**Hanno-Walter Kruft**



## **Studies In Seicento Art And Theory:**

**Studies in Seicento Art and Theory** Denis Mahon, 1947      Denis Mahon, Studies in seicento art and theory. [Review].  
Rensselaer Wright Lee,      *Studies in Seicento Art and Theory* Denis Mahon, 1947      *Studies in Seicento Art and Theory.*  
(*Guercino's Change of Style: Its Nature and Origins.*) [With Reproductions.]. Denis Mahon, Guercino, 1947      *Early Modern Art Theory. Visual Culture and Ideology, 1400-1700* James Hutson, 2016-03 The development of art theory over the course of the Renaissance and Baroque eras is reflected in major stylistic shifts In order to elucidate the relationship between theory and practice we must consider the wider connections between art theory poetic theory natural philosophy and related epistemological matrices Investigating the interdisciplinary reality of framing art making and interpretation this treatment rejects the dominant synchronic approach to history and historiography and seeks to present anew a narrative that ties together various formal approaches focusing on stylistic transformation in particular artist s oeuvres Michelangelo Annibale Carracci Guercino Guido Reni Poussin and others and the contemporary environments that facilitated them Through the dual understanding of the art theoretical concept of the Idea an evolution will be revealed that illustrates the embittered battles over style and the overarching intellectual shifts in the period between art production and conceptualization based on Aristotelian and Platonic notions of creativity beauty and the goal of art as an exercise in encapsulating the divine truth of nature      *Redefining Eclecticism in Early Modern Bolognese Painting* Daniel Unger, 2025-10-01 Redefining Eclecticism in Early Modern Bolognese Painting Ideology Practice and Criticism focuses on the unique nature of early modern Bolognese painting that found its expression in stylistic diversity The flourishing of different stylistic approaches in the Mannerist paintings of the previous generation evolved at the turn the seventeenth century in the work of the Bolognese painters into an approach best described as eclecticism characterized by the combination of two or more styles in a single work of art Eclecticism was a major innovation and major contribution to the history of art But it then also became a critical term that suffered much negative press The book therefore also traces the role of eclecticism as a concept in the evolution of criticism and scholarship about the Bolognese school of painting over 250 years showing how the dramatically vacillating attitudes towards this concept shaped the historical view of the Bolognese painters ultimately having a tremendous dampening impact on our understanding of seventeenth century art      Seventeenth-century Art & Architecture Ann Sutherland Harris, 2005 Encompassing the socio political cultural background of the period this title takes a look at the careers of the Old Masters and many lesser known artists The book covers artistic developments across six countries and examines in detail many of the artworks on display      **Art and Architecture in Italy, 1600-1750** Rudolf Wittkower, Joseph Connors, Jennifer Montagu, 1999-01-01 This classic survey of Italian Baroque art and architecture focuses on the arts in every center between Venice and Sicily in the early high and late Baroque periods The heart of the study however lies in the architecture and sculpture of the exhilarating years of Roman High Baroque when Bernini Borromini and Cortona were all at work under a



series of enlightened popes Wittkower's text is now accompanied by a critical introduction and substantial new bibliography. This edition now published in three volumes will also include color illustrations for the first time. **Leonardo's Writings and Theory of Art** Claire J. Farago, 1999. Also available as the fourth book in a 5 volume set ISBN 0815329334. Art Theory as Visual Epistemology Harald Klinke, 2014-06-26. How can we know? What does knowledge mean? These were the fundamental questions of epistemology in the 17th century. In response to continental rationalism the British empiricist John Locke proposed that the only knowledge humans can have is acquired a posteriori. In a discussion of the human mind he argued the source of knowledge is sensual experience mostly vision. Since vision and picture making are the realm of art art theory picked up on questions such as are pictures able to represent knowledge about the world? How does the production of images itself generate knowledge? How does pictorial logic differ from linguistic logic? How can artists contribute to a collective search for truth? Questions concerning the epistemic potential of art can be found throughout the centuries up until the present day. However these are not questions of art alone but of the representational value of images in general. Thus the history of art theory can contribute much to recent discussions in Visual Studies and Bildwissenschaften by showing the historic dimension of arguments about what images are or should be. What is knowledge is as much a philosophic question as What is an image. Visual epistemology is a new and promising research field that is best investigated using an interdisciplinary approach that addresses a range of interconnected areas such as internal and external images and the interplay of producer and perceiver of images. This publication outlines this territory by gathering together several approaches to visual epistemology by many distinguished authors. **Modern Perspectives in Western Art History** W. Eugene Kleinbauer, Medieval Academy of America, 1989-01-01. A collection of essays that reflect the breadth of twentieth century scholarship in art history. Kleinbauer has sought to illustrate the variety of methods scholars have developed for conveying the unfolding of the arts in the Western world. Originally published by Holt Rinehart and Winston 1971. **In Michelangelo's Mirror** Morten Steen Hansen, 2013. Explores the imitation of Michelangelo by three artists: Perino del Vaga, Daniele da Volterra and Pellegrino Tibaldi from the 1520s to the time around Michelangelo's death in 1564. Argues that his Mannerist followers applied imitation to identify with and/or create ironical distance from the older artist. Provided by publisher. Depiction Michael Podro, Linda Merrill, 1998-01-01. This text is both a philosophical inquiry into the nature of depiction and a critical study of particular artists: Donatello, Rembrandt, Chardin and Hogarth. Michael Podro examines how the materials and procedure of the painter or sculptor are absorbed into imagining the subject. This interplay between medium and subject is crucial for the work's expressiveness and to the viewer's involvement. Abstract art in the early 20th century, Podro argues, has a closely related structure. The notion of the surface plane is explored by examining Donatello's relief sculpture and the viewer's orientation by reference to Rembrandt. He explains that Rembrandt's way of disallowing a dominant plane provides multiple orientations, different paths of access to the subject including different ways in which the

viewer interacts with depicted figures He then shows how in the case of portrayal the role of sitter artist and viewer interconnect and in the case of the self portrait converge *The Aesthetics of Mimesis* Stephen Halliwell,2009-01-10

Mimesis is one of the oldest most fundamental concepts in Western aesthetics This book offers a new searching treatment of its long history at the center of theories of representational art above all in the highly influential writings of Plato and Aristotle but also in later Greco Roman philosophy and criticism and subsequently in many areas of aesthetic controversy from the Renaissance to the twentieth century Combining classical scholarship philosophical analysis and the history of ideas and ranging across discussion of poetry painting and music Stephen Halliwell shows with a wealth of detail how mimesis at all stages of its evolution has been a more complex variable concept than its conventional translation of imitation can now convey Far from providing a static model of artistic representation mimesis has generated many different models of art encompassing a spectrum of positions from realism to idealism Under the influence of Platonist and Aristotelian paradigms mimesis has been a crux of debate between proponents of what Halliwell calls world reflecting and world simulating theories of representation in both the visual and musico poetic arts This debate is about not only the fraught relationship between art and reality but also the psychology and ethics of how we experience and are affected by mimetic art Moving expertly between ancient and modern traditions Halliwell contends that the history of mimesis hinges on problems that continue to be of urgent concern for contemporary aesthetics **Caravaggio** Sybille Ebert-Schifferer,2012-06-05

The young Michelangelo Merisi da Caravaggio 1571 1610 created a major stir in late sixteenth century Rome with the groundbreaking naturalism and highly charged emotionalism of his paintings One might think given the vast number of books that have been written about him that everything that could possibly be said about the artist has been said However the author of this book argues it is important to take a fresh look at the often repeated and widely accepted narratives about the artist s life and work Sybille Ebert Schifferer subjects the available sources to a critical reevaluation uncovering evidence that the efforts of Caravaggio s contemporaries to disparage his character and his artwork often sprang from their own cultural biases or a desire to promote the artistic achievements of his rivals Contrary to repeated claims in the literature the painter lacked neither education nor piety but was an extremely accomplished technician who developed a successful marketing strategy He enjoyed great respect and earned high fees from his prestigious clients while he also inspired a large circle of imitators Even his brushes with the law conformed to the behavioral norms of the aristocratic Romans he sought to emulate The beautiful reproductions of Caravaggio s paintings in this volume make clear why he captivated the imagination of his contemporaries a reaction that echoes today in the ongoing popularity of his work and the fierce debate that it continues to provoke among art historians

The Fabrication of Leonardo da Vinci's Trattato della pittura (2 vols.) Claire Farago,Janis Bell,Carlo Vecce,2018-01-29

The basis for our understanding of Leonardo s theory of art was for over 150 years his Treatise on Painting which was issued in 1651 in Italian and French This present volume offers both the first scholarly edition of the Italian editio princeps as well

as the first complete English translation of this seminal work In addition It provides a comprehensive study of the Italian first edition documenting how each editorial campaign that lead to it produced a different understanding of the artist s theory What emerges is a rich cultural and textual history that foregrounds the transmission of artisanal knowledge from Leonardo s workshop in the Duchy of Milan to Carlo Borromeo s Milan Cosimo I de Medici s Florence Urban VIII s Rome and Louis XIV s Paris

**History of Architectural Theory** Hanno-Walter Kruft,1994 As the first comprehensive encyclopedic survey of Western architectural theory from Vitruvius to the present this book is an essential resource for architects students teachers historians and theorists Using only original sources Kruft has undertaken the monumental task of researching organizing and analyzing the significant statements put forth by architectural theorists over the last two thousand years The result is a text that is authoritative and complete easy to read without being reductive

**The Artist Grows Old** Philip Lindsay Sohm,2007-01-01 How does the artist s self conception change in old age How does old age affect artistic practice In this intriguing study art historian Philip Sohm considers some of the greatest artists of Renaissance and Baroque Italy and their experiences of aging Sohm investigates how art critics collectors biographers and fellow artists dealt with old painters what mental landscapes preconditioned responses to art by the elderly and how biology and psychology were co opted to explain the imprint that artists left on their art He also looks carefully at the impact of prejudices stereotypes and other imaginary truths about old age For some artists the problems of old age were related to physical decline Poussin s hands became shaky Titian s eyesight dimmed For others psychological symptoms emerged The book s cast of characters includes Michelangelo the hypochondriac young foggy Titian the shrewd marketer of old age the multiphobic Pontormo and others With sensitivity and insight Sohm uncovers what it meant to be an old artist and how successive generations have looked at the art of an old master

Baroque John Rupert Martin,2018-05-04 This is a nonchronological introduction to Baroque one of the great periods of European art John Martin s descriptions of the essential characteristics of the Baroque help one to gain an understanding of the style His illustrations are informative and he has clearly looked with a fresh eye at the works of art themselves In addition to the more than 200 illustrations the volume contains an appendix of translated documents

**A Companion to Art Theory** Paul Smith,Carolyn Wilde,2008-04-15 The Companion provides an accessible critical survey of Western visual art theory from sources in Classical Medieval and Renaissance thought through to contemporary writings

## **Studies In Seicento Art And Theory** Book Review: Unveiling the Magic of Language

In a digital era where connections and knowledge reign supreme, the enchanting power of language has be more apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is really remarkable. This extraordinary book, aptly titled "**Studies In Seicento Art And Theory**," compiled by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we shall delve to the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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