

• STYLE •

in the Art Theory of Early Modern Italy



PHILIP SIDHON

Style In The Art Theory Of Early Modern Italy

Tracy Cooper



Style In The Art Theory Of Early Modern Italy:

Style in the Art Theory of Early Modern Italy Philip Sohm, 2001-10-08 Style is one of the oldest and most powerful analytic tools available to art writers Despite the importance of style as an artistic literary and historiographic practice the study of it as a concept has been intermittent perhaps as Philip Sohm argues because style has resisted neat definition since the very origins of art history as a discipline His analysis of the language that painters and their literate public used to characterize painters and paintings will enrich our understanding about the concept of style

Instruments in Art and Science Helmar Schramm, Ludger Schwarte, Jan Lazardzig, 2014-08-29 This volume presents a collection of original papers at the intersection of philosophy the history of science cultural and theatrical studies Based on a series of case studies on the 17th century it contributes to an understanding of the role played by instruments at the interface of science and art The papers pursue the hypothesis that the development and construction of instruments make a substantive contribution to the opening of new fields of knowledge the development of new cultural practices but also to the delineation of particular genres methods and disciplines This perspective leads the authors to reflect anew on what actually defines an instrument and to develop a series of basic questions to determine what an instrument is which actions does the instrument incorporate which actions does the instrument make possible when do the objects of examination themselves become instruments what skills are required to use an instrument which skills does it produce With its combination of new theoretical models and historical case studies its detailed demonstration of the mutual influence of art and science with the instrument as the point of intersection this volume enters new territory It is of great value for all those interested in the history of our perception of instruments Besides the editors the authors of the papers are J rg Jochen Berns Olaf Breidbach Georges Didi Huberman Peter Galison Sybille Kr mer Dieter Mersch Hans J rg Rheinberger Wilhelm Schmidt Biggemann and Otto Sibum

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

The Transformation of Vernacular Expression in Early Modern Arts Joost Keizer, Todd Richardson, 2011-10-14

Including contributions by historians of early modern European art architecture and literature this book examines the transformative force of the vernacular over time and different regions as well as the way the concept of the vernacular itself changes in the period *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 Revolts and Political Violence in Early Modern Imagery Malte Griesse,Monika Barget,David de Boer,2021-11-29 In the early modern period images of revolts and violence became increasingly important tools to legitimize or contest political structures This volume offers the first in depth analysis of how early modern people produced and consumed violent imagery and assesses its role in memory practices political mobilization and the negotiation of cruelty and justice Critically evaluating the traditional focus on Western European imagery the case studies in this book draw on evidence from Russia China Hungary Portugal Germany North America and other regions The contributors highlight the distinctions among visual cultures of violence as well as their entanglements in networks of intensive transregional communication early globalization and European colonization Contributors Monika Barget David de Boer N ra G Et nyi Fabian Fechner Joana Fraga Malte Griesse Alain Hugon Gleb Kazakov Nancy Kollmann Ya Chen Ma Galina Tirnani and Ramon Voges *Women Artists and Artisans in Venice and the Veneto, 1400-1750* Tracy Cooper,2025-10-01 This book of essays highlights the lives careers and works of art of women artists and artisans in Venice and its territories from the fourteenth to the eighteenth centuries The collection represents the first fruits of an ongoing research program launched by Save Venice Inc Women Artists of Venice directed by Professor Tracy Cooper of Temple University in conjunction with a conservation program led by Melissa Conn Director of Save Venice Inc Inspired by a growing body of research that has resurrected female artists and artisans in Florence and Bologna during the last decade the Save Venice project seeks to recover the history of women artists and artisans born or active in the Venetian republic in the early modern period Topics include their contemporary reception or historical silence and current scholarship positioning them as individuals and as an underrepresented category in the history of art and cultural heritage Mariette and the Science of the Connoisseur in Eighteenth-Century Europe Kristel Smentek,2017-07-05 Celebrated connoisseur drawings collector print

dealer book publisher and authority on the art of antiquity Pierre Jean Mariette 1694 1774 was a pivotal figure in the eighteenth century European art world Focusing on the trajectory of Mariette s career this book examines the material practices and social networks through which connoisseurs forged the idea of art as an object of empirical and historical analysis Drawing on significant unpublished archival material as well as on histories of science publishing collecting and display this book shows how Mariette and his colleagues practices of classification and interpretation of the graphic arts gave rise to new conceptions of artistic authorship and to a history of art that transcended the biographies of individual artists To follow Mariette s career through the eighteenth century is to see that art was consolidated as a specialized category of intellectual inquiry and that style emerged as its structuring analytic device in the overlapping spaces of the collector s cabinet the connoisseur s portfolio and the dealer s shop

Reframing Albrecht Dürer Andrea Bubenik, 2017-07-05 Focusing on the ways his art and persona were valued and criticized by writers collectors and artists subsequent to his death this book examines the reception of the works of Albrecht Dürer Andrea Bubenik s analysis highlights the intensive and international interest in Dürer s art and personality and his developing role as a paragon in art historiography in conjunction with the proliferation of portraits after his likeness The author traces carefully how Dürer s paintings prints drawings and theoretical writings traveled widely and were appropriated into new contexts and charged with different meanings Drawing on inventories and correspondences and taking collecting practices into account Bubenik establishes who owned what by Dürer in the 16th and 17th centuries and characterizes the key locations where interest in Dürer peaked especially the courts of Maximilian I in Munich and Rudolf II in Prague Bubenik treats the emergent artistic appropriations of Dürer borrowings from or transformations of his originals in conjunction with contemporary sources on art theory The volume includes illustrations of numerous imitative works after Dürer As well as being the first book to fully address the early reception of the most important of German Renaissance artists Reframing Albrecht Dürer shows how appropriation is a crucial concept for understanding artistic practice during the early modern period

Art Without an Author Marco Ruffini, 2011 Why is the history of art so often construed as a history of artists when its alleged focus is art This book responds to this question by examining Giorgio Vasari s *Lives* and the artist it features most centrally Michelangelo More than any other artist in the *Lives* Michelangelo exemplifies art as an expression of the individual Yet at the same time as this book aims to show the *Lives* fashions Michelangelo as the founder of a new academic era in which art develops collectively as a discipline Paradoxically Vasari s celebration of Michelangelo mobilizes a conception of art as teachable and transmissible that is antithetical to Michelangelo s aesthetic ideals and unique style Page 4 of cover

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