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The Birth & Rebirth of Pictorial Space John White



The Birth And Rebirth Of Pictorial Space

John White



The Birth And Rebirth Of Pictorial Space:

The Birth and Rebirth of Pictorial Space John White, 1987 Professor White's historical study of the rediscovery of pictorial space during the Renaissance and of its origins in antiquity was acclaimed when it first appeared. It opened up important new avenues of research and exploration. It has remained a seminal work and he has now brought it fully up to date for a third edition. He has included a substantial new appendix on Leonardo Brunelleschi and the viewing distance. **The Birth and Rebirth of Pictorial Space** John White, 1972 The Birth and Rebirth of Pictorial Space John White, 1970 *The Birth and Rebirth of Pictorial Space* John White, 1967 *The Birth and Rebirth of Pictorial Space* John White (historien d'art.), 1967

The Birth and Rebirth of Pictorial Space John White, 1957 The Birth and Rebirth of Pictorial Space 1924-White, 1967 *Changing Images of Pictorial Space* William V. Dunning, 1991-03-01 No artist, critic or art historian disputes the importance of recording how and why our conceptions and methods of depicting pictorial space have changed from ancient to modern times and yet no previous book has provided a comprehensive history centered around these changing images of pictorial space and the ways in which their evolution reflects ideological changes in society. Dunning traces the two thousand year evolution of the conception and the depiction of space in European, primarily Italian and French and American painting. Unraveling one illusory image after another into their particular elements, he explains the development of new styles and images in painting as a continuous rearrangement of these basic elements. Following this progression through the Greco-Roman period, the Italian Renaissance, impressionism and the end of modern art, the author concludes with today's postmodern concentration on linguistic aspects in painting, a change from the former emphasis on space and illusion. *Changing Images of Pictorial Space* with over forty illustrations will be of interest to a wide audience from art historians, painters and art educators to general readers who wish to understand more about one of the central organizing principles in all schools and periods of art. The Birth and Rebirth of Pictorial Space. (Second Edition.) John Edward Clement Twarowski WHITE, 1967 **Varieties of Realism** Margaret A. Hagen, 1986-05-31 *Varieties of Realism* argues that it is not possible to represent the layout of objects and surfaces in space outside the dictates of formal visual geometry: the geometry of natural perspective. The book examines most of the world's coherent representational art styles both in terms of the geometry of their creation and in terms of their perceptual effects on the viewer. A lucid exposition of modern geometrical principles and relations accessible to the nonmathematical reader is followed by an analysis of all known styles as variants of natural perspective as true varieties of realism. Delineating the physical and mechanical constraints that determine the act of visual representation in painting and drawing, the author traces the intimate relations among seemingly distant styles and considers the kind of perceptual information about the world each can carry. Margaret Hagen is a perceptual psychologist with an ecological point of view. Her rigorous but readable presentation of visual theory and research offers provocative new insights into the connections among vision, geometry and art. **The Rule of Art** Clark Hulse, 1990 What do Renaissance

poetry and painting have in common What are the social ideological and aesthetic bases for the links between them And what role do those links play in creating the humanistic culture that still has power over us today These are the questions Clark Hulse takes up in this sophisticated interdisciplinary study of Renaissance aesthetics Proposing an archeology of artistic knowledge Hulse examines the theoretical language through which the poets painters and patrons of the Renaissance conceived of the relationship between the arts That language is embedded in what he calls a rule of art a specific set of categories assumptions and practices that defined the two art forms and the relationship between them Hulse charts the rise of both forms to the status of liberal arts requiring special intellectual training for artist and patron alike In the process he uncovers the history of the practice of theory in the Renaissance revealing how artistic discourse lived in the world

Art, Space and the City Malcolm Miles, 2005-08-16 Public art the making management and mediation of art outside its conventional location in museums and galleries and the livable city a concept involving user centred strategies for urban planning and design are both socially produced but have emerged from different fields and tend to be discussed in isolation This book applies a range of critical perspectives which have emerged from different disciplines art criticism urban design urban sociology geography and critical theory to examine the practice of art for urban public spaces seeing public art from positions outside those of the art world to ask how it might contribute to possible urban futures Exploring the diversity of urban politics the functions of public space and its relation to the structures of power the roles of professionals and users in the construction of the city the gendering of space and the ways in which space and citizen are represented the book explains how these issues are as relevant to architecture urban design and urban planning as they are to public art Drawing on a wealth of images from across the UK and Europe and the USA in particular the author questions the effectiveness of public art in achieving more convivial urban environments whilst retaining the idea that imagining possible futures is as much part of a democratic society as using public space

Chaucer and the Making of Optical Space Peter Brown, 2007 The author links Chaucer's writings with the medieval optical tradition in its various forms scholastic texts encyclopedias exempla vernacular poetry both in general cultural terms and through the discussion of specific examples He shows how the science of optics or perspectiva provides an account of spatial perception including visual error and demonstrates how these aspects of optical theory impact on Chaucer's poetry He provides detailed and sustained analysis of the spatial content of narratives across the range of Chaucer's works relating them to optical ideas and making use of Lefebvre's theory of the production of space The texts discussed include the Book of the Duchess House of Fame Knight's Tale Miller's Tale Reeve's Tale Merchant's Tale Squire's Tale and Troilus and Criseyde

Spenser and Literary Pictorialism John B. Bender, 2015-03-08 Focusing framing scanning the language of film and Gombrich's studies in the psychology of perception are used by John Bender to isolate pictorial effects and devices in literature The theory that he proposes grounded in his analysis of Spenser the painter of poets discriminates between the descriptive and the pictorial in poetry Originally published in 1972 The Princeton Legacy

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Place and Space in the Medieval World Meg Boulton, Jane Hawkes, Heidi Stoner, 2017-12-06. This book addresses the critical terminologies of place and space and their role within medieval studies in a considered and critical manner, presenting a scholarly introduction written by the editors alongside thematic case studies that address a wide range of visual and textual material. The chapters consider the extant visual and textual sources from the medieval period alongside contemporary scholarly discussions to examine place and space in their wider critical context and are written by specialists in a range of disciplines including art history, archaeology, history, and literature.

Perceptions of the Body and Sacred Space in Late Antiquity and Byzantium Jelena Bogdanovic, 2018-04-09. *Perceptions of the Body and Sacred Space in Late Antiquity and Byzantium* seeks to reveal Christian understanding of the body and sacred space in the medieval Mediterranean. Case studies examine encounters with the holy through the perspective of the human body and sensory dimensions of sacred space and discuss the dynamics of perception when experiencing what was constructed, represented, and understood as sacred. The comparative analysis investigates viewers' recognitions of the sacred in specific locations or segments of space with an emphasis on the experiential and conceptual relationships between sacred spaces and human bodies. This volume thus reassesses the empowering aspects of space, time, and human agency in religious contexts. By focusing on investigations of human endeavors towards experiential and visual expressions that shape perceptions of holiness, this study ultimately aims to present a better understanding of the corporeality of sacred art and architecture. The research points to how early Christians and Byzantines teleologically viewed the divine source of the sacred in terms of its ability to bring together but never fully dissolve the distinctions between the human and divine realms. The revealed mechanisms of iconic perception and noetic contemplation have the potential to shape knowledge of the meanings of the sacred as well as to improve our understanding of the liminality of the profane and the sacred.

Picturing Space, Displacing Bodies Lyle Massey, 2007. In *Picturing Space, Displacing Bodies*, Lyle Massey argues that we can only learn how and why certain kinds of spatial representation prevailed over others by carefully considering how Renaissance artists and theorists interpreted perspective. Combining detailed historical studies with broad theoretical and philosophical investigations, this book challenges basic assumptions about the way early modern artists and theorists represented their relationship to the visible world and how they understood these representations. By analyzing technical feats such as anamorphosis, the perspectival distortion of an object to make it viewable only from a certain angle, drawing machines, and printed diagrams, each chapter highlights the moments when perspective theorists failed to unite a singular ideal viewpoint with the artist's or viewer's viewpoint or were

unsuccessful at conjoining fictive and lived space Showing how these failures were subsequently incorporated rather than rejected by perspective theorists the book presents an important reassessment of the standard view of Renaissance perspective While many scholars have maintained that perspective rationalized the relationships among optics space and painting *Picturing Space Displacing Bodies* asserts instead that Renaissance and early modern theorists often revealed a disjunction between geometrical ideals and practical applications In some cases they not only identified but also exploited these discrepancies This discussion of perspective shows that the painter's geometry did not always conform to the explicitly rational Cartesian formula that so many have assumed nor did it historically unfold according to a standard account of scientific development

The Alchemy of Light Urszula Szulakowska, 2021-10-01 This study concerns the late Renaissance metaphysics of light in its adoption to a Paracelsian alchemical context by John Dee Heinrich Khunrath Michael Maier and Robert Fludd Their alchemical theosophy is contextualised within Protestant reformism of the 1590s to 1620s specifically that of Valentin Weigel and Johannes Arndt This results in a re assessment of the Rosicrucian movement which challenges the existing historiography and problematises the character of the movement The volume includes fifty illustrations from alchemical treatises of the period the emphasis being placed on Khunrath's *Amphiteatrum Sapientiae Aeternae* 1595 1609 In an innovative manner the study investigates these images using analytical tools drawn from semiotics structuralism and post structuralism This method yields an unusual interpretation of the geometry optical diagrams and spatial structures employed in such alchemical engravings

Radical Architectural Drawing Neil Spiller, 2022-09-19 There is a newfound interest in architectural drawing Some of the most forward looking architects worldwide are reinventing it to discover the radical possibilities of contemporary architecture as a rich mix of the virtual and the actual Architectural drawing is adapting to compensate for these new changes to the discipline and is being used to speculate on new paradigms of space and representation This AD seeks to showcase the architects who are pushing the envelope of drawing in extraordinary ways and their insights into architecture's future spatial dexterity The issue is built around an international group of architects involved in an ongoing KU Leuven Faculty of Architecture international drawing research project who are creating new drawing methodologies in new and exciting realms Their projects are written about from the perspective of architectural representation by critics and commentators from across the globe illustrating a cornucopia of graphic verve and talent in this highly contemporary and thought provoking issue Contributors Aaron Betsky Penelope Haralambidou Ulrika Karlsson Michael McGarry Nicholas de Monchaux Ricardo de Ostos Alberto Perez Gomez Peter Salter Chris L Smith Wolfgang Tschapeller Sarah de Villiers Robin Wilson and Jason Young Drawings by Bryan Cantley Nat Chard Peter Cook Riet Eeckhout CJ Lim Perry Kulper Metis Mark Dorrian and Adrian Hawker Shaun Murray Smout Allen Neil Spiller Nada Subotincic Michael Webb Mark West and Michael Young

Giotto the Painter. Volume 2: Works Michael Viktor Schwarz, 2023-04-17 The paintings examined and contextualised in this volume are those secured for Giotto through early written sources These

sources also help to reconstruct the sequence of his works and artistic inventions as is plausible in the context of media culture in the decades around and after 1300 while Giotto was spiritually and intellectually formed in the sphere of the Florentine Dominicans his artistic path began in Rome in the shadow of the Curia The breakthrough to his own artistic concept came immediately before and during his work in Padua In addition to prominent churchmen ecclesiastical institutions and the King of Naples his clients were predominantly members of Italy's urban and financial elites The adoption and further development of his inventions by other especially Sienese painters pressured him in his later years to try new approaches again

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