

The Ideal of Painting



by ELIZABETH
CROPPER

Pietro Testa's Düsseldorf Notebook

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The Ideal Of Painting Pietro Testas Dusseldorf Notebook

Todd Olson, Nicolas Poussin



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The Ideal of Painting Elizabeth Cropper, Pietro Testa, 1984 The Description for this book The Ideal of Painting Pietro Testa's Dusseldorf Notebook will be forthcoming **Parody and Festivity in Early Modern Art** David R. Smith, 2017-07-05 Dwelling on the rich interconnections between parody and festivity in humanist thought and popular culture alike the essays in this volume delve into the nature and the meanings of festive laughter as it was conceived of in early modern art The concept of carnival supplies the main thread connecting these essays Bound as festivity often is to popular culture not all the topics fit the canons of high art and some of the art is distinctly low brow and occasionally ephemeral themes include grobianism and the grotesque scatology popular proverbs with ironic twists and a wide range of comic reversals some quite profound Many hinge on ideas of the world upside down Though the chapters most often deal with Northern Renaissance and Baroque art they spill over into other countries times and cultures while maintaining the carnivalesque air suggested by the book's title **Raphael and the Redefinition of Art in Renaissance Italy** Robert Williams, 2017-04-03 Raphael was one of the most important artists of the Italian Renaissance and one of the most important and influential in the entire history of art His practice of synthetic or critical imitation became a model of creative method his engagement with the principle of decorum revealed its deeper expressive and philosophical significance and the operation of his workshop helped to redefine the nature of the work that artists do Robert Williams draws upon the history of literature philosophy and religion as well as upon economic history to support his detailed and illuminating accounts of Raphael's major works His analyses serve as the foundation for a set of hypotheses about the aims and aspirations of Italian Renaissance art in general and the nature of art historical inquiry **Poussin and France** Todd Olson, Nicolas Poussin, 2002-01-01 Nicolas Poussin perhaps the most famous French painter of the seventeenth century lived and worked for many years in Rome Yet he remained deeply engaged with cultural and political transformations occurring in France argues Todd R Olson in this original exploration of Poussin's paintings their production and their reception Poussin's references to ancient literature and sculpture addressed a political elite the Robe nobility whose humanist education in classical antiquity equipped them to relate Greek and Roman history to contemporary events and to deploy ancient precedents in legalistic and political arguments When the French civil war known as the Fronde erupted in the middle of the seventeenth century the paintings that Poussin exported to France responded directly in both subject and style to the crisis in monarchical authority and the disenfranchisement of his Robe patrons Olson demonstrates that Poussin's association with a disgraced political group his loss of official support and his exile in Italy imbued his history paintings with a symbolic weight The painter's audience considered the hardearned pleasures of his restrained difficult pictorial style a benchmark of integrity as well as a criticism of the Regency's indiscriminate collecting practices and taste for foreign luxury Poussin transformed the easel painting its making and collection into an expression of cultural and political commitments binding a community Olson's fresh insights reveal the importance of this painter's work to

a learned and powerful French constituency at a critical moment in French history and demonstrate that Poussin's famously timeless style was far more responsive to historical contingencies than has been previously recognized *Acting on the Past* Mark Franko, Annette Richards, 2000-02-28 Leading scholars redefine the scope and concerns of scholarship on historical performance

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 Francesco Albani: Albani and his Critics Catherine R. Puglisi, Francesco Albani, 1999-01-01 This is the first full scale study of the artist his career and his key contribution to the 17th century Bolognese school of painting Beginning with an account of Albani's life and artistic development Puglisi focuses attention on his entirely personal landscapes then assesses his crucial role as teacher and transmitter of the Carracci reform

The J. Paul Getty Museum Journal The J. Paul Getty Museum, 1993-01-28 The J Paul Getty Museum Journal has been published annually since 1974 It contains scholarly articles and shorter notes pertaining to objects in the Museum's seven curatorial departments Antiquities Manuscripts Paintings Drawings Decorative Arts Sculpture and Works of Art and Photographs The Journal also contains an illustrated checklist of the Museum's acquisitions for the previous year a staff listing and a statement by the Museum's Director outlining the year's most important activities Volume 19 of the J Paul Getty Museum Journal includes articles by Nicholas Penny Ariane van Suchtelen Thomas DaCosta Kaufmann and Virginia Roehrig Kaufmann Frits Scholten David Harris Cohen and Dawson W Carr

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 Eclectism 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 ecclecticism 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 **The Ideal of Painting** Elizabeth Cropper,1984

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