

## Res 36 Autumn 1999

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### *Anthropology and aesthetics*

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"Fabrication of accidents": *factura* and chance in nineteenth-century art

## Res 36 Autumn 1999 Factura

**Frits Scholten**



### Res 36 Autumn 1999 Factura:

**Res: Anthropology and Aesthetics, 49/50** Francesco Pellizzi, 2006-12-31 Res is a journal of anthropology and comparative aesthetics dedicated to the study of the object in particular cult and belief objects and objects of art The journal presents contributions by philosophers art historians archaeologists critics linguists architects artists among others **Res: Anthropology and Aesthetics, 36, Autumn 1999** Francesco Pellizzi, 1999-08-01 Res is a journal of anthropology and comparative aesthetics dedicated to the study of the object in particular cult and belief objects and objects of art The journal presents contributions by philosophers art historians archaeologists critics linguists architects artists and others Its field of inquiry is open to all cultures regions and historical periods Res also publishes iconographic and textual documents important to the history and theory of the arts Res appears twice yearly in the spring and autumn The journal is edited by Francesco Pellizzi More information about Res is available at [www.resjournal.org](http://www.resjournal.org) *PaintingDigitalPhotography* Carl Robinson, 2019-01-29 We live in a digital age where the mediums of art are inextricably bound to the binary code and painting and photography are redefined in their interconnected relationship through digital reconfiguration As digitisation unmoors these mediums from their traditional supports their modes of production display and dissemination shift These changes bring about new ways of creating and engaging with artworks Through this the innate qualities of the mediums previously anchored in their analogue nature are re evaluated through their connection with the digital Born out of the PaintingDigitalPhotography conference held at QUAD Derby UK in May 2017 this anthology of essays investigates aspects of interconnectivity between painting digital and photography in contemporary art practices It contributes to critical discourses around networks of associations by examining where syntheses occur and differences remain between these mediums at the beginning of the twenty first century The Primacy of the Image in Northern European Art, 1400-1700 Debra Cashion, Henry Luttikhuizen, Ashley West, 2017-08-21 The Primacy of the Image in Northern Art 1400 1700 Essays in Honor of Larry Silver is an anthology of 42 essays written by distinguished scholars on current research and methodology in the art history of Northern Europe of the late medieval and early modern periods Written in tribute to Larry Silver Farquhar Professor of the History of Art at the University of Pennsylvania the topics are inspired by Professor Silver s renowned scholarship in these areas Early Netherlandish Painting and Prints Sixteenth Century Netherlandish Painting Manuscripts Patrons and Printed Books D rer and the Power of Pictures Prints and Printmaking and Seventeenth Century Painting Studies of specific artists include Hans Memling Albrecht D rer Hans Baldung Grien Hieronymus Bosch Pieter Bruegel Hendrick Goltzius and Rembrandt Practice and Theory in the Italian Renaissance Workshop Christina Neilson, 2019-07-18 Verrocchio worked in an extraordinarily wide array of media and used unusual practices of making to express ideas The Modeller Frits Scholten, 2025-06-30 In these days the most famous modeller this is how the Dutch sculptor Adriaen de Vries 1556 1626 was characterised in 1621 A virtuoso modeller De Vries explored new ways to enliven his art His bronze

sculptures were made in a radically new sketchy style with free figure compositions and a vigorous treatment of human anatomy often balancing on the border between realism and distortion This book explores how and why a Late Renaissance sculptor broke so drastically with the prevailing stylistic paradigm of his time in search of *vivezza* natural liveliness and the *viva figura* the statue on the brink of coming to life Adriaen de Vries aimed to create sculptures that move in the metaphorical no man s land between death and life back and forth from inert bronze to apparent vitality as this study will argue

**Nature's Experiments and the Search for Symbolist Form** Allison Morehead,2017-02-27 This provocative study argues that some of the most inventive artwork of the 1890s was strongly influenced by the methods of experimental science and ultimately foreshadowed twentieth century modernist practices Looking at avant garde figures such as Maurice Denis douard Vuillard August Strindberg and Edvard Munch Allison Morehead considers the conjunction of art making and experimentalism to illuminate how artists echoed the spirit of an increasingly explorative scientific culture in their work and processes She shows how the concept of nature s experiments the belief that the study of pathologies led to an understanding of scientific truths above all about the human mind and body extended from the scientific realm into the world of art underpinned artists solutions to the problem of symbolist form and provided a ready made methodology for fin de si cle truth seekers By using experimental methods to transform symbolist theories into visual form these artists broke from naturalist modes and interrogated concepts such as deformation automatism the arabesque and madness to create modern works that were radically and usefully strange Focusing on the scientific psychological and experimental tactics of symbolism *Nature s Experiments and the Search for Symbolist Form* demystifies the avant garde value of experimentation and reveals new and important insights into a foundational period for the development of European modernism

*Inadvertent Images* Peter Geimer,2018-03-14 As an artistic medium photography is uniquely subject to accidents or disruptions that can occur in the making of an artwork Though rarely considered seriously those accidents can offer fascinating insights about the nature of the medium and how it works With *Inadvertent Images* Peter Geimer explores all kinds of photographic irritation from throughout the history of the medium as well as accidental images that occur through photo like means such as the image of Christ on the Shroud of Turin brought into high resolution through photography Geimer s investigations complement the history of photographic images by cataloging a corresponding history of their symptoms their precarious visibility and the disruptions threatened by image noise Interwoven with the familiar history of photography is a secret history of photographic artifacts spots and hazes that historians have typically dismissed as spurious phenomena parasites or enemies of the photographer With such photographs it is virtually impossible to tell where a picture has been disrupted where the representation ends and the image noise begins We must Geimer argues seek to keep both in sight the technical making and the necessary unpredictability of what is made the intentional and the accidental aspects representation and its potential disruption

*Renaissance Theory* James Elkins,Robert Williams,2008-04-01 *Renaissance Theory* presents an animated

conversation among art historians about the optimal ways of conceptualizing Renaissance art and the links between Renaissance art and contemporary art and theory This is the first discussion of its kind involving not only questions within Renaissance scholarship but issues of concern to art historians and critics in all fields Organized as a virtual roundtable discussion the contributors discuss rifts and disagreements about how to understand the Renaissance and debate the principal texts and authors of the last thirty years who have sought to reconceptualize the period They then turn to the issue of the relation between modern art and the Renaissance Why do modern art historians and critics so seldom refer to the Renaissance Is the Renaissance our indispensable heritage or are we cut off from it by the revolution of modernism The volume includes an introduction by Rebecca Zorach and two final synoptic essays as well as contributions from some of the most prominent thinkers on Renaissance art including Stephen Campbell Michael Cole Frederika Jakobs Claire Farago and Matt Kavalier

The Hand on the Shakespearean Stage Farah Karim Cooper, 2016-04-21 This ground breaking new book uncovers the way Shakespeare draws upon the available literature and visual representations of the hand to inform his drama Providing an analysis of gesture touch skill and dismemberment in a range of Shakespeare's works it shows how the hand was perceived in Shakespeare's time as an indicator of human agency emotion social and personal identity It demonstrates how the hand and its activities are described and embedded in Shakespeare's texts and about its role on the Shakespearean stage as part of the actor's body in the language as metaphor and as a morbid stage prop Understanding the cultural signifiers that lie behind the early modern understanding of the hand and gesture opens up new and sometimes disturbing ways of reading and seeing Shakespeare's plays

**From Ancient to Modern** Chi, Jennifer Y., and Pedro Azara, eds. , 2015-03-22 Catalog of an exhibition held at the Institute for the Study of the Ancient World at New York University New York February 12 June 7 2015

Intercultural China Francesco Pellizzi, 1999 Res is a journal of anthropology and comparative aesthetics dedicated to the study of the object in particular cult and belief objects and objects of art The journal presents contributions by philosophers art historians archaeologists critics linguists architects artists and others Its field of inquiry is open to all cultures regions and historical periods Res also publishes iconographic and textual documents important to the history and theory of the arts Res appears twice yearly in the spring and autumn The journal is edited by Francesco Pellizzi More information about Res is available at [www.res-journal.org](http://www.res-journal.org)

*Bauhaus Bodies* Elizabeth Otto, Patrick Rössler, 2019-01-24 A century after the Bauhaus's founding in 1919 this book reassesses it as more than a highly influential art architecture and design school In myriad ways emerging ideas about the body in relation to health movement gender and sexuality were at the heart of art and life at the school Bauhaus Bodies reassesses the work of both well known Bauhaus members and those who have unjustifiably escaped scholarly scrutiny its women in particular In fourteen original cutting edge essays by established experts and emerging scholars this book reveals how Bauhaus artists challenged traditional ideas about bodies and gender Written to appeal to students scholars and the broad public Bauhaus Bodies will be essential

reading for anyone interested in modern art architecture design history and gender studies it will define conversations and debates during the 2019 centenary of the Bauhaus's founding and beyond

**Palimpsests of Religious Encounter in Asia, 1500-1800**, 2025-06-18 During the thick globalism of the early modern world evidence of religious contact between conflict and commerce has been overlooked in national narratives In *Palimpsests of Religious Encounter in Asia 1500 1800* a cross disciplinary group of international experts delve into on site artefacts and archives to consider the geographical imagination the transfer of knowledge the politics of interreligious dialogue the practice of reception and the cyclical flow of meaning across transcultural things Illustrations of objects rarely available to the public demonstrate how religious belief can provide a shared methodological platform for the global turn of art history Contributors Francis X Clooney S J Fayaz A Dar Antonio De Caro Michiko Fukaya Kayo Hirakawa Ren B Javellana S J Emy Merin Joy Zubair Khalid Edith Llamas Camacho Sidh Losa Mendiratta Mia M Mochizuki D Max Moerman Rapha le Preisinger Dhruv Raina Timon Screech Nicolas Standaert Guillermo Wilde Ines G upanov

**Paul Gauguin** Dario Gamboni, 2014-09-15 French artist Eug ne Henri Paul Gauguin 1848 1903 once reproached the Impressionists for searching around the eye and not at the mysterious centre of thought But what did he mean by this enigmatic phrase In this innovative investigation into Gauguin's art and thought Dario Gamboni illuminates Gauguin's quest for this mysterious centre and offers a fresh look at the artist's output in all media from ceramics and sculptures to prints paintings and his large corpus of writings Foregrounding Gauguin's conscious use of ambiguity Gamboni unpacks what the artist called the language of the listening eye Gamboni shows that the interaction between perception cognition and imagination was at the core of Gauguin's work and he traces a line of continuity in them that has been previously overlooked Emulating Gauguin's wide ranging curiosity with literature psychology theology and the natural sciences not to mention the whole of art history this richly illustrated book provides new insight into the life and works of this well known yet little understood artist

**France and the Visual Arts Since 1945** Catherine Dossin, 2019-01-01 Taking on the myth of France's creative exhaustion following World War II this collection of essays brings together an international team of scholars whose research offers English readers a rich and complex overview of the place of France and French artists in the visual arts since 1945 Addressing a wide range of artistic practices spanning over seven decades and using different methodologies their contributions cover ground charted and unknown They introduce greater depth and specificity to familiar artists and movements such as Lettrism Situationist International or Nouveau R alisme while bringing to the fore lesser known artists and groups including GRAPUS the Sociological Art Collective and Nicolas Sch ffer Collectively they stress the political dimensions and social ambitions of the art produced in France at the time deconstruct the traditional geography of the French art world and highlight the multiculturalism of the French art scene that resulted from its colonial past and the constant flux of artistic travels and migrations Ultimately the book contributes to a story of postwar art in which France can be inscribed not as a main or sub chapter but rather as a vector in the wider constellation of modern and

contemporary art      **The Brush and the Pen** Dario Gamboni, 2011 French symbolist artist Odilon Redon 1840 1916 seemed to thrive at the intersection of literature and art Known as the painter writer he drew on the works of Poe Baudelaire Flaubert and Mallarmé for his subject matter And yet he concluded that visual art has nothing to do with literature Examining this apparent contradiction *The Brush and the Pen* transforms the way we understand Redon's career and brings to life the interaction between writers and artists in fin de siècle Paris Dario Gamboni tracks Redon's evolution from collaboration with the writers of symbolism and decadence to a defense of the autonomy of the visual arts He argues that Redon's conversion was the symptom of a mounting crisis in the relationship between artists and writers provoked at the turn of the century by the growing power of art criticism that foreshadowed the modernist separation of the arts into intractable fields In addition to being a distinguished study of this provocative artist *The Brush and the Pen* offers a critical reappraisal of the interaction of art writing criticism and government institutions in late nineteenth century France      **Nederlands Kunsthistorisch Jaarboek**, 2004      **Meeting of Board of Regents** University of Michigan. Board of Regents, 2003-02      Virtue Jan de Jong, 2004 Virtue was ubiquitous in early modern Europe not because everyone behaved well but in the sense that interest in the subject was pervasive and intense In a changing society the widening aspiration to nobility was justified by claims to different kinds of virtue and the theory of virtue was the established way of reassessing accepted human values In Latin based languages and humanist culture certain materially based qualities attributed to the artwork itself eventually became identified as virtuosity and the virtuoso emerged in 17th century Europe as an elite figure with a particular interest in and appreciation of works of art and other objects of virtue This volume brings together a set of essays on the relevance of virtue to Netherlandish art dealing with virtue as a popular subject of visual representation and opening up fascinating links and comparisons between the special qualities accorded to revered works of art with the claims of elite artists and beholders to privileged standing Themes addressed range from a discussion of ways in which Dutch artists and writers adapted courtly and humanist notions of martial virtue to validate still life to an analysis of political and painterly virtue in a mythological painting by Cornelisz van Haarlem from an examination of Goltzius's *Tabula Cebetis* as a representation of artistic virtue to an exploration of the virtues of amateur landscape in the seventeenth century Netherlands The volume also reconsiders the relationship between virtue and net and row painting particularly with reference to the definition of sprezzatura in Castiglione's *Book of the Courtier* Or readers can compare Rubens's self identification with virtue through humanist friendship with Jan Brueghel the Elder's reference as a court painter to the virtue and diligence of both his conduct and his art Within a wide range of subject matter and approaches the authors share a commitment to establishing the place of virtue at the heart of Netherlandish art

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