

E. H. Gombrich
**NUEVAS VISIONES DE
VIEJOS MAESTROS**

Estudios sobre el arte
del Renacimiento, 4

DEBATE

Nuevas Visiones Sobre Viejos Maestros

Santos Zunzunegui, Imanol Zumalde



Nuevas Visiones Sobre Viejos Maestros:

Nuevas visiones de viejos maestros E. H. Gombrich, 2000 **Nuevas visiones de viejos maestros** Ernst Hans Gombrich, 1987 **La tercera dimensión del espejo** Juan Bosco Díaz-Urmeneta Muñoz, Pedro A. Jiménez Manzorro, 2004 Mirada y mano son para el Renacimiento dos signos complementarios de la inteligencia humana Según G Bruno los dioses hab an dado al hombre el intelecto y las manos y lo hab an hecho semejante a ellos concedi ndole un poder sobre los dem s animales el cual consiste en poder actuar no s lo seg n la naturaleza **La memoria enamorada. Ecos y luces de amor neoplátonico en la primera generación de poetas renacentistas españoles** Álvaro Llosa Sanz, 1997 **Los grandes personajes de la historia** Canal Historia, 2012-10-25 La historia de la humanidad a trav s de las historias de 40 de sus personajes m s relevantes de todos los tiempos con el sello de rigor y amenidad caracter stico de Canal de Historia Pensadores revolucionarios pol ticos cient ficos artistas Qu grandes personajes cambiaron la historia Qu figuras revolucionaron la sociedad de su poca Cu les fueron los hombres y las mujeres que marcaron la diferencia e influyeron en las generaciones que les sucedieron De Rams s II a Bill Gates pasando por Cleopatra Marco Polo Napole n Beethoven y Gandhi entre otros el nuevo libro del canal HISTORIA recorre m s de treinta siglos de civilizaci n a trav s de cuarenta apasionantes cap tulos llenos de pica talento triunfos y fracasos haza as pasi n luces y sombras Un imprescindible libro informativo ameno y riguroso que ning n amante de la divulgaci n hist rica puede pasar por alto *Los respectivos alientos* Héctor Perea, 2006

Iconografía e iconología / 2 Rafael García Mahiques, 2011-09-01 En la tradici n de los estudios de Historia del Arte se observa una renovada polarizaci n entre las orientaciones estil stico formalistas y aquellas que se basan en el estudio del contenido y en conexi n interdisciplinar con otras ramas del saber hist rico y human stico Ante esta situaci n dos ideas emergen con claridad en primer lugar que una Historia del Arte formalista basada en los tradicionales an lisis estil sticos y orientada principalmente hacia objetivos tales como la catalogaci n y el expertizaje muere en s misma puesto que si algo ha quedado demostrado con la experiencia de estos enfoques es que el historiador del arte se a sla del conjunto de disciplinas hist ricas que tienen entre sus metas la Historia cultural y por consiguiente degradan la disciplina a lo que es un oficio La segunda es que la iconolog a entendida bien como m todo o bien como una tradici n de estudios la tradici n warburguiana tiene la capacidad de integrar dentro de su orientaci n intelectual todo aquello que se realiza dentro del amplio campo de la Historia del Arte incluyendo el oficio de catalogar y de conocer el arte en relaci n con el estilo Reivindicar la iconolog a como estrategia alternativa e integradora de las diferentes funciones que ejerce la Historia del Arte es el objetivo central que plantea esta obra la cual est estructurada en dos vol menes En el volumen 1 subtulado La Historia del Arte como Historia cultural se atiende a la configuraci n hist rica del pensamiento iconol gico desde Warburg pasando por Panofsky como etapa cl sica hasta las revisiones de Gombrich y de sus disc pulos En el volumen 2 Cuestiones de m todo se reflexiona sobre lo esencial del m todo y su capacidad alternativa a la tradicional Historia del Arte formalista atendiendo espec ficamente al

papel que debe desempeñar la iconología en el conjunto de la didáctica de esta disciplina así como en la conservación y restauración del patrimonio artístico **Modelos y Teorías de la Historia del Arte** Juan Plazaola Artola, 2015-03-18 La Historia de las artes plásticas en su más estricto sentido no nació hasta fines del siglo XVIII Pero en estos dos siglos de existencia en todos los países cultos se ha ido reconociendo su importancia en la formación integral del hombre La densidad humana que encierran las obras de arte y consecuentemente la importancia educativa de su historia y el conocimiento de la evolución de los estilos en cuanto expresiones del hombre en las diversas épocas y civilizaciones ha originado una gran variedad de maneras de abordar las obras de arte y consecuentemente su historia Dando por supuesto que esa densidad humana de la obra artística invalida la pretensión de encontrar un nicho místico que nos permita penetrar en el misterio de la obra de arte y los secretos mecanismos de su desarrollo histórico lo que se pretende en este libro es abrir la sensibilidad del lector universitario y hacerle comprender cuáles han sido los diversos puntos de vista los diferentes enfoques que con cierta relevancia y aceptación social han ido adoptando los investigadores y los estudiosos de los últimos tiempos en este relevante campo de la cultura humana La Memoria Enamorada , **Ver para creer** Santos Zunzunegui, Imanol

Zumalde, 2019-02-14 Que la verdad esté en crisis parece hoy más cierto que nunca Pero de qué verdad hablamos Este ensayo indaga en la manera en que se construye difunde y asume ese objeto de sentido que llamamos verdad y sopesa desde múltiples ángulos las peculiaridades del documental el documental formato discursivo urdido para darle asiento y cobijo En ese empeño estas páginas reparan en campos tan amplios como los del periodismo el discurso histórico el candente combate por la memoria histórica o las falsificaciones de cualquier laya pero a la postre centran el foco en el mundo de la imagen y más en concreto en la fenomenología del cine documental a cuya razonada cartografía este libro dedica buena parte de sus esfuerzos Preocupado por alcanzar un equilibrio satisfactorio entre el discurso teórico y los ejemplos llamados a sostenerlo escruta un amplio ramillete de películas y cineastas capitales añadiendo al conjunto una serie de análisis probatorios que nunca pierden de vista el debate en torno a la idea de verdad Lejos del saber fungible imperante en nuestros días estamos ante una propuesta ambiciosa e inusual que a buen seguro dejará indiferentes a muy pocos **Historia de las ideas estéticas y de las teorías artísticas contemporáneas. Vol. 2** Varios, 2015-07-20 El desarrollo de la estética y las teorías del arte en el siglo XX adquiere una fisonomía directamente condicionada por la evolución de los movimientos artísticos y literarios Siendo habitual que las ideas estéticas respondan a los problemas planteados por las obras su recepción e interpretación es rasgo propio de nuestro siglo el creciente interés de los creadores artistas poetas etc por la reflexión sobre su propia actividad El panorama que ofrece la estética del siglo XX se ha enriquecido con experiencias inesperadas y ha puesto en juego contribuciones desde muy diferentes perspectivas teóricas y metodológicas El papel jugado por las vanguardias debe articularse con el auge de los estudios disciplinares y la evolución de la crítica Todo ello sin olvidar la respuesta social su incidencia en el mundo cotidiano y en las interpretaciones individuales o colectivas de esa cotidianidad Cuatro son los ejes

que organizan el presente volumen En el primero ocupan un lugar central los problemas relativos al lenguaje a la consideraci n del lenguaje del arte y del arte como una forma de lenguaje El segundo atiende a la conexi n entre arte y sociedad y a las explicaciones que esta cuesti n ha suscitado desde la que Gerard Vilar denomina est tica de la producci n hasta la est tica de la recepci n analizada por Ricardo S nchez Ortiz de Urbina Los estudios disciplinares sociolog a del arte iconolog a formalismo pura visualidad etc son el tema abordado en tercer lugar Estos estudios que como se comprende bien no son ajenos a las cuestiones anteriores han alcanzado en nuestro siglo un amplio desarrollo Por ltimo se concede especial atenci n al conjunto de problemas que suelen englobarse en el marco de la postmodernidad empezando por el mismo concepto de postmodernidad La evoluci n de la cr tica literaria las teor as de la arquitectura y las que Estrella de Diego denomina figuras de la diferencia concluyen esta historia

En pos del tercer milenio.Apocalíptica, mesianismo, milenarismo e historia Adeline (et al.) Rucquoi,2000 **Iconografía e Iconología** Rafael García Mahiques,2008 **Barroco y Neobarroco** Luz Ángela Martínez,2011 Se propone la idea del Barroco como estructura est tico epistemol gica en que se revelan los g rmenes de la Modernidad las particularidades de la identidad latinoamericana y su distintiva manera de ser en la matriz hegem nica occidental Desde Col n al Neobarroco Latinoamericano hasta figuras como sor Juana In s de la Cruz Carlos de Sig enza y G ngora Hernando Dom nguez Camargo Jos Lezama Lima y Severo Sarduy la autora registra las constantes transhist ricas del Barroco Americano de todos los tiempos

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de la didáctica de esta disciplina así como en la conservación y restauración del patrimonio artístico **El Greco** Yasunari Kitaura, 2003 Este estudio basado en los análisis lingüísticos en una doble vertiente es decir análisis filológico de los documentos y morfológico de las obras trata de investigar la naturaleza y el mecanismo de la fantasía creadora de El Greco que genera sus maravillosas obras pictóricas En qué consiste la fuente de su inspiración tan original y alucinante De dónde viene el secreto de su genio tan lleno de vitalidad y audacia considerado por el poeta Paravicino mayor que el del legendario Apéles El intento de resolver estos problemas nos obliga no solamente a examinar todos los estudios realizados sobre el pintor hasta la fecha sino también a desarrollar un nuevo método de investigación reunir y encajar los hechos lingüísticos de las creaciones de El Greco No intentamos huelga decir desvelar el secreto de su genio sino solamente queremos explorar a medida de lo posible su misterioso mundo de fantasía Si bien por un lado estamos convencidos de que con nuestro trabajo hemos podido llenar al menos algunos vacíos no atendidos hasta ahora por la investigación no podemos no obstante evitar por otro lado la sensación de que cuanto más se asegura la ilusión de penetrar en el verdadero mecanismo de la fantasía tanto más se afirma su misterio Mi vida con Leonardo Martin Kemp, 2019-09-26 En Mi vida con Leonardo Martin Kemp uno de los mayores expertos mundiales en Leonardo da Vinci nos explica mediante un estilo personal y muy entretenido entrelazado con la más pertinente reflexión académica su relación de cincuenta años con la figura y la obra de Leonardo da Vinci Kemp relata cómo ha lidiado con la vanidad de legiones de Leonardomanías cómo ha caminado de puntillas sobre los intereses contrapuestos de la academia las casas de subasta y los museos y también cómo ha sobrevivido a diario a las acometidas de quienes detestan al artista más famoso de todos los tiempos Con una ironía eficaz y divertida conoceremos sus variados encuentros con la vasta población que se nutre de Leonardo académicos coleccionistas comisarios de exposiciones astutos compradores y subastadores empalagosos estudiosos y especialistas pseudohistoriadores y escritores de fantasía Mi vida con Leonardo muestra como ningún otro libro los entresijos más insospechados del mundo del arte Guiados por la acertada mirada de un experto que nos habla de las obras más importantes del maestro italiano desde La Última cena a Salvator Mundi y La Gioconda el lector conocer de primera mano cuáles son las preguntas espinosas que rodean la atribución de las obras de Leonardo quienes presionan y alagan a los expertos y cómo se realizan los análisis científicos que respaldan las interpretaciones de los especialistas **Historia General de Chile 3** Alfredo Jocelyn-Holt, 2014-06-01 La historia de Chile escrita por uno de los historiadores contemporáneos más brillantes Amos seculares y patricios es el tercer volumen de Historia General de Chile de Alfredo Jocelyn Holt En esta columna el autor analiza la actual elite a la luz de la antigua la del siglo XVII y XVIII sujeto principal de su libro Sobre ella desmitifica su carácter excluyente cerrado y reaccionario En qué se diferencian las clases dirigentes de antaño a las de hoy Cuando cambi todo Cómo y por qué pasamos de hablar de elite a hablar de establishment Un libro vigoroso profundamente informado con la sensatez y lucidez de pensamiento de uno de los historiadores más importantes del Chile actual Simulación, arquitectura y ciudad Mariana Sverlij, 2022-09-16 Simulación

arquitectura y ciudad examina la producción intelectual de Leon Battista Alberti 1404-1472 en el marco de la cultura que la alumbró el Renacimiento italiano en su etapa del Quattrocento. Nacido en el exilio genovés en el seno de una de las grandes familias de la burguesía florentina, Alberti desarrolló una obra interdisciplinaria no exenta de tensiones históricas y estéticas. Mariana Sverlup se ocupa en estas páginas de su narración *Momo* o del *Príncipe* y de su tratado de arquitectura *De re aedificatoria* en vínculo por un lado con sus diálogos filosóficos literarios y por el otro con sus tratados sobre arte. La obra albertiana es abordada también a través de un contrapunto entre texto e imágenes que alcanza su mayor despliegue en el capítulo final dedicado a la edición aldina de la *Hypneratomachia Poliphili* o Sueño de Polifilo Venecia 1499, una de las mayores expresiones del libro ilustrado de fines del siglo XV e inicios del XVI. En esta obra atribuida al fraile veneciano Francesco Colonna, ruinas y edificios como los que ocupan la atención de Alberti convergen en un viaje hacia una antigüedad plural y fragmentada dominada por la hibridez y el extrañamiento. Venus ante el espejo Andreas Prater, 2007. Desde el siglo XVI en adelante los artistas prestaron cada vez más atención al mito de Venus convirtiéndolo en vehículo para la celebración de la belleza y la capacidad de seducción femeninas. Andreas Prater revela en su libro la enorme riqueza temática y la variedad de implicaciones estéticas, morales e incluso políticas de la Venus, velazquea mostrando los precedentes iconográficos que permiten la interpretación de este fascinante y debatido lienzo entre cuyos avatares modernos se cuenta la agresión sufrida en 1919 a manos de una enfurecida sufragista.

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