

TEXTS & DOCUMENTS

# MODERN ARCHITECTURE

OTTO WAGNER

A GUIDEBOOK FOR HIS STUDENTS TO THIS FIELD OF ART

INTRODUCTION AND TRANSLATION BY  
100 HARRY FRANCIS MALLGRAVE 00

# Modern Architecture A Guidebook For His Students To This Field Of Art Texts Documents

**Society of Architectural Historians**



## **Modern Architecture A Guidebook For His Students To This Field Of Art Texts Documents:**

Modern Architecture Otto Wagner, 1896 In 1896 Otto Wagner's *Modern Architecture* shocked the European architectural community with its impassioned plea for an end to eclecticism and for a modern style suited to contemporary needs and ideals utilizing the nascent constructional technologies and materials Through the combined forces of his polemical pedagogical and professional efforts this determined newly appointed professor at the Vienna Academy of Fine Arts emerged in the late 1890s along with such contemporaries as Charles Rennie Mackintosh in Glasgow and Louis Sullivan in Chicago as one of the leaders of the revolution soon to be identified as the Modern Movement Wagner's historic manifesto is now presented in a new English translation the first in almost ninety years based on the expanded 1902 text and noting emendations made to the 1896 1898 and 1914 editions In his introduction Dr Harry Mallgrave examines Wagner's tract against the backdrop of nineteenth century theory critically exploring the affinities of Wagner's revolutionary plan with the German eclectic debate of the 1840s the materialistic tendencies of the 1870s and 1880s and the emerging cultural ideology of modernity *Modern Architecture* is one of those rare works in the literature of architecture that not only proclaimed the dawning of a new era but also perspicaciously and cogently shaped the issues and the course of its development it defined less the personal aspirations of one individual and more the collective hopes and dreams of a generation facing the sanguine promise of a new century

Modern Architecture Otto Wagner, 1898 **Art History Through the Camera's Lens** Helene E. Roberts, 2013-09-13 Photography of art has served as a basis for the reconstruction of works of art and as a vehicle for the dissemination and reinterpretation of art This book provides the first definitive treatment of the subject with essays from noted authorities in the fields of art history architecture and photography The essays explore the many meanings of photography as documentation for the art historian inspiration for the artist and as a means of critical interpretation of works of art *Art History Through the Camera's Lens* will be important reading for students historians librarians and curators of the visual arts

**Observations on the Letter of Monsieur Mariette** Giovanni Battista Piranesi, 2002 An impassioned plea for a Roman Style eclecticism that draws freely on all artistic forms and traditions Piranesi's *Observations* anticipates the contemporary debate between devotees of a rational minimal architecture and advocates of an architecture rich in ornament and historical references

BOOK JACKET *The Ruins of the Most Beautiful Monuments of Greece* David Le Roy, 2004 The striking engravings of Julien David Le Roy's *The Ruins of the Most Beautiful Monuments of Greece* 1758 first revealed the architectural wonders of ancient Athens to the West Part architectural theory part archaeological report part travelogue the greatly expanded edition of 1770 here translated into English is entirely original in its understanding of the spirit of classical Greek architecture and in its influence on the direction of contemporary architectural creation Book jacket

**Nine Letters on Landscape Painting** Carl Gustav Carus, 2002 Carl Gustav Carus 1789 1869 court physician to the king of Saxony was a naturalist amateur painter and theoretician of landscape painting whose *Nine Letters on Landscape Painting* is an important

document of early German romanticism and an elegant appeal for the integration of art and science Carus was inspired by and had contacts with the greatest German intellectuals of his day Carus prefaced his work with a letter from his correspondence with Johann Wolfgang von Goethe who was his primary mentor in both science and art His writings also reflect however the influence of the German natural philosopher Friedrich Wilhelm Joseph Schelling especially Schelling's notion of a world soul and the writings of the naturalist and explorer Alexander von Humboldt Carus played a role in the revolution in landscape painting taking place in Saxony around Caspar David Friedrich The first edition appears here in English for the first time *Making Up the Rococo* Melissa Lee Hyde, 2006 Exploring how the discrediting of Boucher and his school intersected with cultural debates about gender and class this account of Boucher's art should persuade critics and admirers alike to take another more considered look *Mixing Messages* Ellen Lupton, 1996-09 This comprehensive overview of recent American graphic design draws examples from avant garde and mainstream typefaces expression of corporate identity through logos society's image of the design profession and publications from underground fanzines to multimedia projects Journal of the Society of Architectural Historians Society of Architectural Historians, 1997 Includes special issues **Modern Architecture** Otto Wagner, 1902 Subject Guide to Children's Books in Print 1997 Bowker Editorial Staff, R R Bowker Publishing, 1996-09 Lectures on Art Christian Michel, Jacqueline Lichtenstein, 2020-08-25 For the first time a critical selection of the Académie Royale de Peinture et de Sculpture's highly influential conferences is available in English Between 1667 and 1792 the artists and amateurs of the Académie Royale de Peinture et de Sculpture in Paris lectured on the Académie's conferences foundational documents in the theory and practice of art These texts and the principles they embody guided artistic practice and art theory in France and throughout Europe for two centuries In the 1800s the Académie's influence waned and few of the 388 Académie lectures were translated into English Eminent scholars Christian Michel and Jacqueline Lichtenstein have selected and annotated forty two of the most representative lectures creating the first authoritative collection of the conferences for readers of English Essential to understanding French art of the seventeenth and eighteenth centuries these lectures reveal what leading French artists looked for in a painting or sculpture the problems they sought to resolve in their works and how they viewed their own and others artistic practice

**Futurist Painting Sculpture (Plastic Dynamism)** Umberto Boccioni, 2016-06-01 Futurist Painting Sculpture Plastic Dynamism a truly radical book by Umberto Boccioni 1882-1916 claimed a central position in artistic debates of the 1910s and 1920s exerting a powerful influence on the Italian Futurist movement as well as on the entire European historical avant garde including Dada and Constructivism Today Boccioni is best known as an artist whose paintings and sculptures are prized for their revolutionary aesthetic by American and European museums But Futurist Painting Sculpture demonstrates that he was also the foremost avant garde theorist of his time In his distinctive exhilarating prose style Boccioni not only articulates his own ideas about the Italian movement's underpinnings and goals but also systematizes the principles

expressed in the vast array of manifestos that the Futurists had already produced Featuring photographs of fifty one key works and a large selection of manifestos devoted to the visual arts Boccioni s book established the canon of Italian Futurist art for many years to come First published in Italian in 1914 Futurist Painting Sculpture has never been available in English until now This edition includes a critical introduction by Maria Elena Versari Drawing on the extensive Futurist archives at the Getty Research Institute Versari systematically retraces for the first time the evolution of Boccioni s ideas and arguments his attitude toward contemporary political racial philosophical and scientific debates and his polemical view of Futurism s role in the development of modern art

**Forthcoming Books** Rose Arny,2001-06 Samuel van Hoogstraten's Introduction to the Academy of Painting; or, The Visible World Samuel van Hoogstraten,2021-01-19 A unique seventeenth century account of painting as it was practiced taught and discussed during a period of extraordinary artistic and intellectual ferment in the Netherlands The only comprehensive work on painting written by a Dutch artist in the later seventeenth century Samuel van Hoogstraten s Inleyding tot de hooge schoole der schilderkonst anders de zichtbaere werelt Introduction to the Academy of Painting or The Visible World 1678 has long served as a source of valuable insights on a range of topics from firsthand reports of training in Rembrandt s studio to contemporary engagements with perspective optics experimental philosophy the economics of art and more Van Hoogstraten s magnum opus here available in an English print edition for the first time brings textual sources into dialogue with the author s own experience garnered during a multifaceted career Presenting novel twists on traditional topics he makes a distinctive case for the status of painting as a universal discipline basic to all the liberal arts Van Hoogstraten s arguments for the authority of what painters know about nature and art speak to contemporary notions of expertise and to the unsettled relations between theory and practice making this book a valuable document of the intertwined histories of art and knowledge in the seventeenth century

**Design Book Review** ,1997

**Communication Arts** ,1989 *Principles of Art History* Heinrich Wölfflin,2015-05-07 Principles of Art History by Heinrich Wölfflin 1864 1945 a revolutionary attempt to construct a science of art through the study of the development of style has been a foundational work of formalist art history since it was first published in 1915 At once systematic and subjective and remarkable for its compelling descriptions of works of art Wölfflin s text has endured as an accessible yet rigorous approach to the study of style Although Wölfflin applied his analysis to objects of early modern European art Principles of Art History has been a fixture in the theoretical and methodological debates of the discipline of art history and has found a global audience With translations in twenty four languages and many reprints Wölfflin s work may be the most widely read and translated book of art history ever This new English translation appearing one hundred years after the original publication returns readers to Wölfflin s 1915 text and images It also includes the first English translations of the prefaces and afterword that Wölfflin himself added to later editions Introductory essays provide a historical and critical framework referencing debates engendered by Principles in the twentieth century for a renewed reading of the text in the

twenty first **Architectural Record** ,1989-09 **Practical Discourses on the Most Noble Art of Painting** Jusepe Martínez,2017-07-04 Jusepe Mart nez s Practical Discourses on the Most Noble Art of Painting ca 1673 75 though little known today was highly influential on art artists and artistic practice and theory in Spain long after its publication This volume is the first English translation of the Discourses which while circulated in manuscript copies was not even published until the mid nineteenth century Mart nez wrote the Discourses toward the end of his life as a well traveled professional artist who had studied and worked in Italy and the major artistic and literary centers of Spain his ideas were especially enriched by his participation in the elevated cultural life of his native Aragonese school His discussions on art offer anecdotal knowledge from his friendships with many of the principal artists of Spain s Golden Age including Diego Vel zquez and Alonso Cano as well as writers and intellectuals of the period Mart nez s text stands out for a nuanced humanism that is rare in practical treatises Along with his original ideas on handling pictorial aesthetics and the vocation of painting his work has even more affinities with philosophical discourses than with artists practical instructional books Zahira V liz s introduction and notes provide historical context and situate Mart nez s ideas in his rich cultural milieu

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