

Nicolas Poussin Dialectics Of Painting

Clifford Lane

Nicolas Poussin Dialectics Of Painting:

Nicolas Poussin Oskar Bätschmann, 1990 Publication coincides with the 400th anniversary of the artist s birth and a Nicolas Poussin Oskar Bätschmann, 1991-01-01 **Poussin and the Poetics of Painting** forthcoming exhibition Jonathan Unglaub, 2006-02-06 This book examines how Poussin cultivated a poetics of painting from the literary culture of his own time and especially through his response to the work of Torquato Tasso Tasso s poetic discourses were the most important source for Poussin's theory of painting Poussin does not merely illustrate Tasso's verse but cultivates pictorial means to refashion the poet s metaphors of desire Offering new interpretations of these works this book also investigates Poussin's larger literary culture and how this context illuminates the artist's response to contemporary poetic texts especially in his mythological paintings Landscape and the Visual Hermeneutics of Place, 1500-1700 Karl A.E. Enenkel, Walter Melion, 2020-12-29 This volume examines the image based methods of interpretation that pictorial and literary landscapists employed between 1500 and 1700 The seventeen essays ask how landscape construed as the description of place in image and or text more than merely inviting close viewing was often seen to call for interpretation or better for the application of a method or principle of interpretation Contributors Boudewijn Bakker William M Barton Stijn Bussels Reindert Falkenburg Margaret Goehring Andrew Hui Sarah McPhee Luke Morgan Shelley Perlove Kathleen P Long Lukas Reddemann Denis Ribouillault Paul J Smith Troy Tower and Michel Weemans Nicolas Poussin Hugh Brigstocke, 2016-04-01 A French painter and draughtsman active in Italy Nicolas Poussin's supreme achievement as an artist lies in his unrivalled marriage of dramatic narratives and expressions of human passions within a formal harmony of design Focused on the search for a point of equilibrium and synthesis between the forces of the Classical and the Baroque Poussin's work embodied the critical artistic debate in Rome during the 1630s This fully illustrated title explores Poussin's life and work including an analysis of his working methods and technique and delves into both his own writings and the critical reception of his work With the addition of an extensive bibliography discover the grandeur of Poussin's designs with Grove Art Essentials Cultural **Exchange in Early Modern Europe** Robert Muchembled, Francisco Bethencourt, William Monter, 2006 A ground breaking reassessment of the status of information in early modern Europe first published in 2007 Rembrandt's Roughness Nicola Suthor, 2018-04-03 Roughness is the sensual quality most often associated with Rembrandt's idiosyncratic style It best defines the specific structure of his painterly textures which subtly capture and engage the imagination of the beholder Rembrandt's Roughness examines how the artist's unconventional technique pushed the possibilities of painting into startling and unexpected realms Drawing on the phenomenological insights of Edmund Husserl as well as firsthand accounts by Rembrandt's contemporaries Nicola Suthor provides invaluable new perspectives on many of the painter's best known masterpieces including The Anatomy Lesson of Dr Deyman The Return of the Prodigal Son and Aristotle with a Bust of Homer She focuses on pictorial phenomena such as the thickness of the paint material the visibility of the colored priming

and the dramatizing element of chiaroscuro showing how they constitute Rembrandt's most effective tools for extending the representational limits of painting Suthor explores how Rembrandt developed a visually precise handling of his artistic medium that forced his viewers to confront the paint itself as a source of meaning its challenging complexity expressed in the subtlest stroke of his brush A beautifully illustrated meditation on a painter like no other Rembrandt's Roughness reflects deeply on the intellectual challenge that Rembrandt's unrivaled artistry posed to the art theory of his time and its eminent role in the history of art today The Discovery of Pictorial Composition Thomas Puttfarken, 2000-01-01 In this illuminating book art historian Thomas Puttfarken examines how pictorial composition and attitudes toward it changed between the early Renaissance and the beginning of the nineteenth century Before 1600 a paintings overall composition was hardly ever discussed As far as art theory and criticism were concerned pictorial composition was a discovery of the seventeenth century the author explains In the first part of the book Puttfarken investigates why pictorial composition did not figure in earlier accounts of the art In Italy artists and patrons focused on large scale wall paintings or altarpieces and on the presentation of life size saints or protagonists whose physical proportions and interactions in narratives were considered more important than notions of overall effect or pictorial format The second part of the book discusses the discovery of composition and Its consequences for both the theory and practice of painting understood as the production of tableaux or easel pictures Puttfarken considers the effects on paintings of size location perspective and relief the relationship between ground and figures and between image and frame and the different traditions defining Italian and Northern art For readers with an interest in the theory and history of European art this book is full of rich insights and fresh analyses Crowley, Paul Hegarty, 2005 The papers in this volume challenge the concept of form and aim to set out explore and develop different theories and examples of the formless In so doing they raise questions of form and notions of formlessness as distinct from something called the formless The starting point for many of the contributors is Georges Bataille s highly influential article entitled informe formless Here in a context where art philosophy and anthropology were merging Bataille tried to question the idea of formlessness as simply applying to things without form This book through a diversity of articles in various domains asks how and why the formless is such a dominant idea from the nineteenth century onwards and it asks the question what is formless The Late Paintings of Vel?uez Giles Knox, 2017-07-05 The startling conclusion of The Late Paintings of Vel uez is that Diego Vel uez painted two of his most famous works The Spinners and Las Meninas as theoretically informed manifestos of painterly brushwork As a pair Giles Knox argues the two paintings form a learned retort to the prevailing critical disdain for the painterly Knox presents a Vel uez who was much more aware of the art theory of his era than previously acknowledged leading him to reinterpret Las Meninas and The Spinners as representing together a polemically charged celebration of the handedness of painting Knox removes Vel uez from his Iberian isolation and seeks to recover his highly self conscious attempt to carve out a place for himself within the history of European painting as a whole

The Late Paintings of Vel uez presents an artist who like Annibale Carracci Poussin Rembrandt and Vermeer was not only aware of contemporary theoretical writings on art but also able to translate that knowledge and understanding into a distinctive and personal theory of painting In Las Meninas and The Spinners Vel uez propounded this theory with paint not words Knox's rethinking of the dynamic relationship between text and image presents a case not of writing influencing painting or vice versa but of the two realms being inextricably bound together Painterly brushwork presented a challenge to writers on art not just because it was connected too intimately with the base actions of the hand it was also devilishly hard to describe By reading Vel uez s painterly performance as text Knox deciphers how Vel uez was able to craft theoretical arguments more compelling and more vivid than any written counterparts Art Books Wolfgang M. Freitag, 2013-10-28 First published in 1997 For this second edition of Art Books A Basic Bibliography of Monographs on Artists the vast number of new books published since 1985 was surveyed and evaluated This has resulted in the selection of 3 395 additional titles These selections reflective of the increase in the monographic literature on artists during the last ten years are evidence of the activities of a larger number of art historians in more countries worldwide of the increasingly diverse and ambitious exhibition programs of museums whose number has also increased dramatically and also of a lively international art market and the attendant gallery activities The selections of the first edition have been reviewed errors have been corrected and important new editions and reprints have been noted The second edition contains 278 names of artists not represented in the first edition Bodily Extremities Florike Egmond, Robert Zwijnenberg, 2017-03-02 A strong preoccupation with the human body often manifested in startling ways is a characteristic shared by early modern Europeans and their present day counterparts Whilst modern manifestations of this interest include body piercing tattoos plastic surgery and eating disorders early modern preoccupations encompassed such diverse phenomena as monstrous births and physical deformity body snatching public dissection flagellation judicial torture and public punishment This volume explores such extreme manifestations of early modern bodily obsessions and fascinations and their wider cultural significance Agreeing that an interest in physical boundaries extreme physical manifestations and situations developed and grew stronger during the early modern period the essays in this volume investigate whether this interest can be traced in a wider range of cultural phenomena and should therefore be given a prominent place in any future characterization of the early modern period Taken as a whole the volume can be read as an attempt to create a new context in which to explore the cultural history of the human body as well as the metaphors of research and investigation themselves The Sight of Death T. J. Clark, Timothy J. Clark, 2006-01-01 Why do we keep returning to certain pictures What is it we are looking for How does our understanding of an image change over time This investigates the nature of visual complexity the capacity of certain images to sustain repeated attention and how pictures respond and resist their viewers wishes Presence Robert Maniura, 2017-07-05 In about 25 BC tribesmen of the kingdom of Meroe placed a bronze head of Augustus cut from a full length statue beneath the

steps of a temple of victory the decapitated head of the Emperor was thus regularly trampled underfoot Two millennia later during the second Gulf War Iragis insulted a toppled bronze statue of Saddam Hussein by beating it with their shoes Do these chronologically distant but apparently related examples of the defamation of images imply that the persons represented were regarded by their detractors as in some way present in the images Presence The Inherence of the Prototype within Images and Other Objects reconsiders the notion of presence in objects The first book to address the issue directly it contains a series of case studies covering a broad geographical and chronological range from ancient Greece and the Incas to industrial America and contemporary India as well as examples from the canon of western European art The studies reveal the widespread evidence for this striking form of response and allow readers to see how presence is evoked and either embraced or repressed in differing historical and cultural contexts Featuring a variety of disciplines and approaches the book will be of interest to students of art history art theory visual culture anthropology psychology and philosophy 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 The Look of Van Dyck John Peacock, 2017-07-05 Based on a close study of Van Dyck s Self portrait with a Sunflower this book examines the picture s context in the symbolic discourses of the period and in the artist s oeuvre The portrait is interpreted as a programmatic statement made in the ambience of the Caroline court after Van Dyck s appointment as Principal Painter of his view of the art of painting This statement formulated in appropriately visual terms characterizes painting as a way of looking and seeing a mode of vision In making such a claim the artist steps aside from the familiar debate about whether painting was a manual or an intellectual discipline and moves beyond any idea of it as simply a means of representing the external world the painter's definitive faculty of vision can reach further than those realities which present themselves to the eye John Peacock analyses the motif of looking the ways in which figures regard or disregard each other throughout Van Dyck s work and the images of the sunflower and the gold chain in this particular portrait to reveal what is essentially an idealist conception of pictorial art He contradicts previous opinions that the artist was pedestrian in his thinking by showing him to be familiar with a range of ideas current in contemporary Europe about painting and the role of the painter **Depiction** Michael Podro, Linda Merrill, 1998-01-01 This text is both a philosophical inquiry into the nature of

depiction and a critical study of particular artists Donatello Rembrandt Chardin and Hogarth Michael Podro examines how the materials and procedure of the painter or sculptor are absorbed into imagining the subject This interplay between medium and subject is crucial for the work s expressiveness and to the viewer s involvement Abstract art in the early 20th century Podro argues has a closely related structure The notion of the surface plane is explored by examining Donatello s relief sculpture and the viewer's orientation by reference to Rembrandt He explains that Rembrandt's way of disallowing a dominant plane provides multiple orientations different paths of access to the subject including different ways in which the viewer interacts with depicted figures He then shows how in the case of portrayal the role of sitter artist and viewer interconnect and in the case of the self portrait converge The Eloquence of Color Jacqueline Lichtenstein, 1993-01-01 An outstanding book one of the most intelligent penetrating and intellectually rigorous studies of pictorial theory in the literature of art history Michael Fried author of Absorption and Theatricality Painting and the Beholder in the Age of Diderot Jacgeline Lichtenstein's groundbreaking contribution to intellectual history reconstructs the history of the age old debate between philosophy and rhetoric discourse and images drawing and color truth and delight She shows how in opposition to the Platonic suspicion of eloquence and colour 17th century French aesthetics discovers that painting involves deception more than imitation and delight rather than logic Impressively erudite Lichtenstein is also a seductive writer A book about the pleasure of seeing and the pleasure of reading Thomas Pavel author of The Feud of Language A History of Structuralist Thought 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 tohistorical contingencies than has been previously recognized **Space and Self in Early**

Modern European Cultures David Warren Sabean, Malina Stefanovska, 2012-01-01 The notion of selfhood conjures up images of self sufficiency integrity introspectiveness and autonomy characteristics typically associated with modernity The seventeenth century marks the crucial transition to a new form of bourgeois selfhood although the concept goes back to the pre modern and early modern period A richly interdisciplinary collection Space and Self integrates perspectives from history history of literature and history of art to link the issue of selfhood to the new and vital literature on space As Space and Self shows there have at all times been multiple paths and alternative possibilities for forming identities marking personhood and experiencing life as a concrete singular individual Positioning self and space as specific and evolving constructs a diverse group of contributors explore how persons become embodied in particular places or inscribed in concrete space Space and Self thus sets the terms for current discussion of these topics and provides new approaches to studying their cultural specificity

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