

Albrecht Altdorfer And The Origins Of Landscape

Christopher S. Wood

Albrecht Altdorfer And The Origins Of Landscape:

Albrecht Altdorfer and the Origins of Landscape Christopher S. Wood, 2013-07-15 In the early sixteenth century Albrecht Altdorfer promoted landscape from its traditional role as background to its new place as the focal point of a picture His paintings drawings and etchings appeared almost without warning and mysteriously disappeared from view just as suddenly In Albrecht Altdorfer and the Origins of Landscape Christopher S Wood shows how Altdorfer transformed what had been the mere setting for sacred and historical figures into a principal venue for stylish draftsmanship and idiosyncratic painterly effects At the same time his landscapes offered a densely textured interpretation of that quintessentially German locus the forest interior This revised and expanded second edition contains a new introduction revised bibliography and fifteen additional illustrations Albrecht Altdorfer and the Origins of Landscape Christopher S. Wood, 1993 Mountain **Aesthetics in Early Modern Latin Literature** William M. Barton, 2016-10-26 In the late Renaissance and early modern period man's relationship to nature changed dramatically An important part of this change occurred in the way that beauty was perceived in the natural world and in the particular features which became privileged objects of aesthetic gratification This study explores the shift in aesthetic attitude towards the mountain that took place between 1450 and 1750 Based on previously unknown and unstudied material this volume now contends that it took place earlier in the Latin literature of the late Renaissance and early modern period **Picturing German Antiquity in the Age of Print Rachel** Carlisle, 2025-10-01 Picturing German Antiquity in the Age of Print Art Archaeology and the Style All antica in Early Modern Augsburg examines the central role of print to local antiquarian pursuits and generation of a style all antica in early sixteenth century Augsburg Germany Working in the shadow of Holy Roman Emperor Maximilian I Augsburg s leading patrons including humanist Konrad Peutinger and the mercantile Fugger family documented local antiquities and commissioned new works of classicizing art and architecture visually asserting a genuine unbroken lineage to the city's past This study challenges earlier narratives by arguing that Augsburg's artists and printers did not directly copy Italian Renaissance models but instead manipulated the imported visual vocabulary according to local concerns The book brings together scholarly discourses on transalpine exchange scientific advancements in printmaking and reception of antiquity north of the Alps to offer a new understanding of art in early modern Augsburg and northern Europe at large Art in Ukraine Between Identity Construction and Anti-Colonial Resistance Svitlana Biedarieva, 2024-11-29 This edited volume traces the development of art practices in Ukraine from the 2004 Orange Revolution through the 2013 2014 Revolution of Dignity to the ongoing Russian war of aggression Contributors explore how transformations of identity the emergence of participatory democracy relevant changes to cultural institutions and the realization of the necessity of decolonial release have influenced the focus and themes of contemporary art practices in Ukraine The chapters analyze such important topics as the postcolonial retrieval of the past the deconstruction of post Soviet visualities representations of violence and atrocities in the ongoing Russian war

against Ukraine and the notion of art as a mechanism of civic resistance and identity building The book will be of interest to scholars of art history Eastern European studies cultural studies decolonial studies and postcolonial studies Nation Jasper Cornelis van Putten, 2017-11-06 In Networked Nation Mapping German Cities in Sebastian M nster s Cosmographia Jasper van Putten examines the groundbreaking woodcut city views in the German humanist Sebastian M nster's Cosmographia This description of the world published in Basel from 1544 to 1628 glorified the Holy Roman Empire of the German Nation and engendered the city book genre Van Putten argues that M nster's network of city view makers and contributors from German princes and artists to Swiss woodcutters draftsmen and printers expressed their local and national cultural identities in the views The Cosmographia and the city books it inspired offer insights into the development of German and Swiss identity from 1550 to Switzerland's independence from the empire in 1648 Landscape's Revenge Caio Yurgel, 2018-11-05 Landscape as it appears and is described throughout the works of Bernardo Carvalho and Robert Walser provides an excellent yet virtually unexplored pathway to the authors literary projects. The landscape functions here as a synthetic and unifying figure that triggers at first through the analysis of its description per se the main and most evident elements of the authors works However when sustained as a methodological figure beyond the scope of its own description the landscape soon reveals a darker far more fascinating and far less explored side of the authors oeuvres a vengeful seemingly defeatist resentment against the status quo which gives way to the more latent and biting elements of the authors prose such as irony the unheimlich an anti heroic agenda the apocalyptic aesthetics of a disaster prone fictional world as well as an understanding of history and literature through the figures of failure and marginality By drawing from diverse critical traditions from Latin America and Europe this comparative text seeks to unravel in all of its complexity and scope the fictional stage upon which Walser's and Carvalho's characters narrate with their dying breath a world that is slowly undoing itself The Languages of Landscape, 1997 Ekphrastic Image-making in Early Modern Europe, 1500–1700 Arthur J. DiFuria, Walter Melion, 2021-12-20 In epideictic oratory ekphrasis is typically identified as an advanced rhetorical exercise that verbally reproduces the experience of viewing a person place or thing more specifically it often purports to replicate the experience of viewing a work of art Not only what was seen but also how it was beheld and the emotions attendant upon first viewing it are implicitly construed as recoverable indeed reproducible. This volume examines how and why many early modern pictures operate in an ekphrastic mode such pictures claim to reconstitute works of art that solely survived in the textual form of an ekphrasis or they invite the beholder to respond to a picture in the way s he responds to a stirring verbal image or they call attention to their status as an image in the way that ekphrasis as a rhetorical figure makes one conscious of the process of image making or finally they foreground the artist s or the viewer s agency in the way that the rhetor or auditor is adduced as agent of the image being verbally produced Contributors Carol Elaine Barbour Ivana Bi ak Letha Ch ien James Clifton Teresa Clifton Karl Enenkel Arthur DiFuria Christopher Heuer Barbara Kaminska Annie Maloney Annie

McEwen Walter Melion Lars Cyril N rgaard Dawn Odell April Oettinger Shelley Perlove Stephanie Porras Femke Speelberg Caecilie Weissert Elliott Wise and Steffen Zierholz The Body of the Artisan Pamela H. Smith, 2024-05-31 Since the time of Aristotle the making of knowledge and the making of objects have generally been considered separate enterprises Yet during the late sixteenth and early seventeenth centuries the two became linked through a new philosophy known as science In The Body of the Artisan Pamela H Smith demonstrates how much early modern science owed to an unlikely source artists and artisans From goldsmiths to locksmiths and from carpenters to painters artists and artisans were much sought after by the new scientists for their intimate hands on knowledge of natural materials and the ability to manipulate them Drawing on a fascinating array of new evidence from northern Europe including artisans objects and their writings Smith shows how artisans saw all knowledge as rooted in matter and nature With nearly two hundred images The Body of the Artisan provides astonishingly vivid examples of this Renaissance synergy among art craft and science and recovers a forgotten episode of the Scientific Revolution an episode that forever altered the way we see the natural world The Perfect Genre Kristin Phillips-Court, 2011 Through a combination of interpretive literary criticism art historical analysis and cultural and intellectual historiography Kristin Phillips Court offers detailed readings of individual plays juxtaposed with specific developments and achievements in the realm of painting Revealing more than historical connections between artists and poets such as Giorgione and Tasso Mantegna and Trissino or Michelangelo and Caro the author locates the history of Renaissance art and drama securely within the history of ideas Die Wende Von Der Aufklärung Zur Romantik 1760-1820 Horst Albert Glaser, György Mihály Vajda, 2000 This volume is the twelfth to date in a series of works in French or English presenting the epochs and movements of a Comparative History of Literatures in European Languages Histoire Compar e des Litt ratures de Langues Europ ennes The original intention of the editors was to publish a four volume history of European literature from 1760 1820 and the first of these volumes Des Lumi res au Romantisme Genres en Vers appeared as long ago as 1982 The volumes Genres en Prose and Th tre are still awaited In their absence the present volume Epoche im berblick attempts a more comprehensive and rigorous treatment of the period and its historiographical problems than was initially planned providing the reader with an overview of sixty eventful years of European literary history years in which German Classicism coincided with the birth initially in Germany and England of Romanticism And at the centre of this turbulent period of European intellectual and literary history stands the French Revolution Trees Richard Hayman, 2003 In this book Richard Hayman traces the different values and virtues people have seen in trees and forests over the course of history reflecting the changing use of woodland and the effects of deforestation and urbanization Tacitus followed by Romantics and historians of liberty located freedom in the German forests Medieval forests were both protected hunting parks and the refuge of Robin Hood Shakespeare contrasted the simplicity of life in the Forest of Arden with the artificial manners of the court Since the 18th century poets such as Wordsworth Clare and Hardy have drawn inspiration from trees How we see trees

today will dictate how trees are treated in the future **Caspar David Friedrich** Nina Amstutz, 2020-01-01 A revelatory look at how the mature work of Caspar David Friedrich engaged with concurrent developments in natural science and philosophy Best known for his atmospheric landscapes featuring contemplative figures silhouetted against night skies and morning mists Caspar David Friedrich 1774 1840 came of age alongside a German Romantic philosophical movement that saw nature as an organic and interconnected whole The naturalists in his circle believed that observations about the animal vegetable and mineral kingdoms could lead to conclusions about human life Many of Friedrich's often overlooked later paintings reflect his engagement with these philosophical ideas through a focus on isolated shrubs trees and rocks Others revisit earlier compositions or iconographic motifs but subtly metamorphose the previously distinct human figures into the natural landscape In this revelatory book Nina Amstutz combines fresh visual analysis with broad interdisciplinary research to investigate the intersection of landscape painting self exploration and the life sciences in Friedrich's mature work Drawing connections between the artist's anthropomorphic landscape forms and contemporary discussions of biology anatomy morphology death and decomposition Amstutz brings Friedrich's work into the larger discourse surrounding art nature and life in the 19th century In His Milieu Amy Golahny, Mia Mochizuki, Lisa Vergara, 2025-10-01 Collected in memory of the Vermeer scholar and Yale economist J Michael Montias these essays take into account the latest trends in the field and provide new data on a wide range of topics in Netherlandish art Themes include the reception of paintings and architecture art collecting as interpreted through inventories and other documents that reveal modes of display relationships between patrons and painters recently found or attributed works of art artists as teachers and the art market Taken together these focused studies offer fresh perspectives on the historical appreciation and evaluation of art Drawing upon I M Montias contribution to art history these 32 essays present new analyses attributions and documents on Netherlandish art and material culture including the work of Vermeer Rubens Rembrandt van Eyck and others by internationally known scholars of art history and the economics of art Crime Scenery in Postwar Film and Photography Henrik Gustafsson, 2019-05-24 This book offers a rare and innovative consideration of an enduring tendency in postwar art to explore places devoid of human agents in the wake of violent encounters To see the scenery together with the crime elicits a double interrogation not merely of a physical site but also of its formation as an aesthetic artefact and ultimately of our own acts of looking and imagining Closely engaging with a vast array of works made by artists filmmakers and photographers each who has forged a distinct vantage point on the aftermath of crime and conflict the study selectively maps the afterlife of landscape in search of the political and ethical agency of the image By way of a thoroughly interdisciplinary approach Crime Scenery in Postwar Film and Photography brings landscape studies into close dialogue with contemporary theory by paying sustained attention to how the gesture of retracing past events facilitates new configurations of the present and future Green Worlds in Early Modern Italy Karen Hope Goodchild, April Oettinger, Leopoldine Prosperetti, 2025-10-01 The green mantle of the earth This

metaphor is a poetic image that borrows from the vocabulary of weaving and epitomizes the Renaissance interest in fashioning green worlds in art and poetry Here it serves as a motto for a cultural poetics that made representing living nature increasingly popular across Italy in the Early Modern period The explosion of landscape art in this era is often associated with the rise of interest in the literary pastoral narrowly defined but this volume expands that understanding to show Green's broad appeal as it intrigued audiences ranging from the ecclesiastic to the medical and scientific to the humanistic and courtly The essays gathered here explore the expanding technologies and varied cultural dimensions of verzure and verdancy in the Italian Renaissance and thus the role of visual art in shaping the poetics and expression of greenery in the arts of the 16th century and beyond Geographical Imagination and the Authority of Images Denis E. Cosgrove, 2006 Geographical imagination and the authority of images collects three papers and an interview on the themes presented and discussed during the 2005 Hettner lectures Cosgrove examines the roles that vision and imagination have played in shaping material and represented landscapes at scales ranging from the local and regional to the global and cosmic The book presents substantive studies of cosmographic and global mapping the picturesque tradition and suburban Los Angeles and the use of aeTranspennine England as a geographical art gallery Embedded in these are theoretical and ethical reflections on the ways that we come to know the world ourselves and each other through geographical engagements especially when these are mediated through graphic images The interview locates these themes within the context of Denis Cosgrove s development as a geographer and his response to debates within the discipline about the roles of imagination culture and representation within geographies s humanities tradition Contents Peter Meusburger Hans Gebhardt Introduction Hettner Lecture 2005 in Heidelberg Denis Cosgrove Apollo's eye a cultural geography of the globe Denis Cosgrove Landscape culture and modernity Denis Cosgrove Regional art Transpennine geography remembered and exhibited Tim Freytag Heike Joens Vision and the culturalae in geography a biographical interview with Denis Cosgrove The Klaus Tschira Foundations gGmbH u Photographic representations Hettner Lecture 2005 u List of participants Landscape as **Urbanism** Charles Waldheim, 2022-03-15 A definitive intellectual history of landscape urbanism It has become conventional to think of urbanism and landscape as opposing one another or to think of landscape as merely providing temporary relief from urban life as shaped by buildings and infrastructure But driven in part by environmental concerns landscape has recently emerged as a model and medium for the city with some theorists arguing that landscape architects are the urbanists of our age In Landscape as Urbanism one of the field s pioneers presents a powerful case for rethinking the city through landscape Charles Waldheim traces the roots of landscape as a form of urbanism from its origins in the Renaissance through the twentieth century Growing out of progressive architectural culture and populist environmentalism the concept was further informed by the nineteenth century invention of landscape architecture as a new art charged with reconciling the design of the industrial city with its ecological and social conditions In the late twentieth and early twenty first centuries as

urban planning shifted from design to social science and as urban design committed to neotraditional models of town planning landscape urbanism emerged to fill a void at the heart of the contemporary urban project Generously illustrated Landscape as Urbanism examines works from around the world by designers ranging from Ludwig Hilberseimer Andrea Branzi and Frank Lloyd Wright to James Corner Adriaan Geuze and Michael Van Valkenburgh The result is the definitive account of an emerging field that is likely to influence the design of cities for decades to come Anne Duden: A Revolution of Words ,2016-09-27 Anne Duden's reputation as one of the most innovative writers of her generation established in 1982 with the experimental stories in bergang was confirmed in 1985 by Das Judasschaf a novel interweaving an individual s anguish with the cultural trauma of the German past In her acclaimed poem cycles Steinschlag 1993 and Hingegend 1999 Duden pushes the limits of language in densely metaphoric evocations of landscapes and places of political and personal remembrance mixing lament for ruined nature with grotesque comedy mystic vision with horror Duden is a distinguished practitioner of short forms Her essays display the same intense engagement with the visual arts as informs her narrative texts Her deep interest in music is echoed in the musicality of short prose poems This volume presents for the first time a comprehensive collection of approaches to Duden's fiction poetry and essays by international scholars Topics include the ethics and aesthetics of Duden's engagement with German history her constructions of female subjectivity her criticism of western dualistic thinking with its devaluation of the body and exploitation of nature her position within a modernist tradition with roots in the Romantic Age the visual arts and poetic influences such as H Iderlin and Celan the dilemmas of translating Duden's highly individual style Three essays on Steinschlag constitute the first systematic reading of this difficult much praised cycle

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