

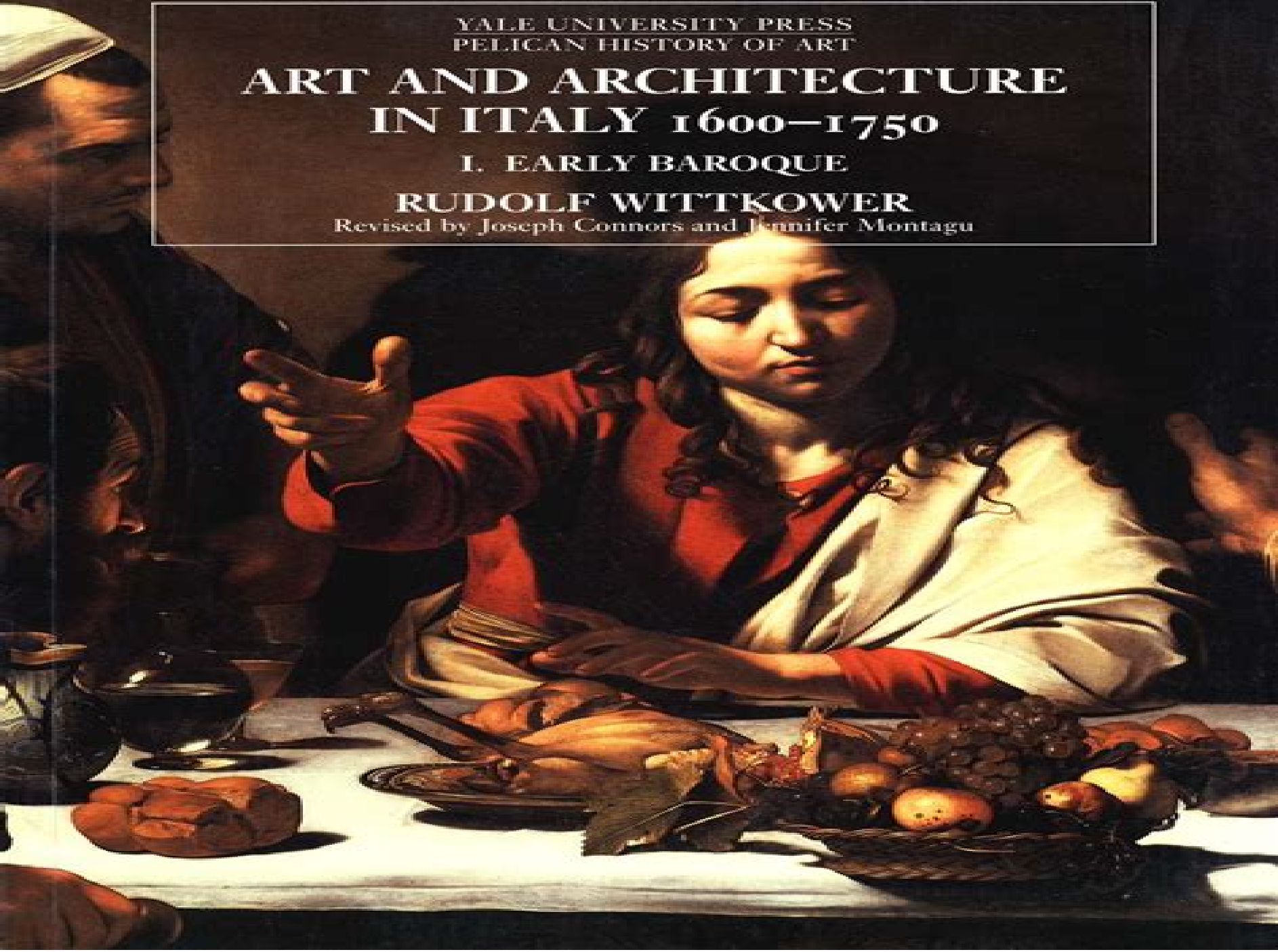
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PELICAN HISTORY OF ART

ART AND ARCHITECTURE IN ITALY 1600–1750

I. EARLY BAROQUE

RUDOLF WITTKOWER

Revised by Joseph Connors and Jennifer Montagu



Art And Architecture In Italy 1600 1750 li High Baroque

Estelle Cecile Lingo



Art And Architecture In Italy 1600 1750 li High Baroque:

Art and Architecture in Italy, 1600-1750 Rudolf Wittkower, Joseph Connors, Jennifer Montagu, 1999-01-01 This classic survey of Italian Baroque art and architecture focuses on the arts in every center between Venice and Sicily in the early high and late Baroque periods The heart of the study however lies in the architecture and sculpture of the exhilarating years of Roman High Baroque when Bernini Borromini and Cortona were all at work under a series of enlightened popes Wittkower s text is now accompanied by a critical introduction and substantial new bibliography This edition will also include color illustrations for the first time This is the second book in the three volume survey **Art and Architecture in Italy,**

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and Architecture in Italy, 1600-1750: The high Baroque, 1625-1675 Rudolf Wittkower, 1999 **Art and Architecture in Italy, 1600-1750** Rudolf Wittkower, 1999 The Victory of Humanism Thomas Martin, 2011 Martin connects what Erik Rush calls negrophilia to an inversion of aesthetic sensibility that transformed Western culture over the past two centuries His connecting of trends in fine painting sculpture literature music opera drama religion even cinema to U S race relations is spellbinding 188 pp *The Concept of Fluidity in the Baroque Age* Jelena Todorović, 2023-05-26 The Baroque world was a

flowing one a realm of slippery presences in constant flux Everything seemed to be in endless motion space time emotions and the individual itself It was a deeply shifting world and this absence of solidity and certainty would come to define both the macro and the microcosms of these inconstant times Like other Baroque phenomena fluidity encompassed a rather complex and wide ranging set of manifestations from the swirls of angels on the ceilings of Pietro da Cortona and the polyvalence of space in the complex interiors by Guarini to the fluidity of being that marked equally the statues of Messerschmidt and Bernini s Borghese mythologies This book charts different aspects of this fluidity discussing fluid geographies fluidity of presence fluidity of spaces and materials fluid souls and water in Baroque culture *The Oxford History of Western Art* Martin Kemp, 2000 The Oxford History of Western Art is the new authority on the development of visual culture in the West over the last 2700 years from the classical period to the end of the twentieth century OHWA is an innovative and challenging reappraisal of how the history of art can be presented and understood None of the currently available general histories of art offers the wealth of perspectives and cross media references of this book Through a carefully devised modular structure readers are given insights not only into how and why works of art were created but also

how works in different media relate to each other across time Here uniquely is not the simple linear story of art but a rich series of stories told from varying viewpoints The founding principle of the book has been to use carefully selected groupings of pictures to give readers a sense of the visual texture of the various periods and episodes covered The 167 illustration groups supported by explanatory text and picture captions create a sequence of visual tours not merely a procession of individually great works viewed in isolation but juxtapositions of significant images that powerfully convey a sense of the visual environments in which works of art need to be viewed in order to be understood and appreciated The aim throughout has been to make the shape and nature of these visual presentations a stimulating and rewarding experience allowing readers to become active participants in the process of interpretation and synthesis Another key feature of the narrative is the redefinition of traditional period boundaries Rather than relying on conventional labels such as Medieval Renaissance Baroque etc five major phases of significant historical change are established that unlock longer and more meaningful continuities The art of classical antiquity from c 600 BC to the fall of Rome in AD 410 The establishment of visual culture in Europe from 410 to 1527 the sack of papal Rome European visual regimes from 1527 to 1770 The era of revolutions 1770 to 1914 Modernism and after 1914 to 2000 This new framework shows how the major religious and secular functions of art have been forged sustained transformed revived and revolutionized over the ages how the institutions of Church and State have consistently aspired to make art in their own image and how the rise of art history itself has come to provide the dominant conceptual framework within which artists create patrons patronize collectors collect galleries exhibit dealers deal and art historians write The text has been written by a team of 50 specialist authors working under the direction of Professor Martin Kemp one of the UK's most distinguished art historians Whilst bringing their own expertise and vision to their sections each author was also asked to relate their text to a number of unifying themes and issues including written evidence physical contexts patronage viewing and reception techniques gender and racial issues centres and peripheries media and condition the notion of art and current presentations Though the coverage of topics focuses on European notions of art and their transplantation and transformation in North America space is also given to cross fertilizations with other traditions including the art of Latin America the Soviet Union India Africa and Afro Caribbean Australia and Canada Professor Kemp and his team similarly deal generously with the applied arts and reproductive media such as photography and prints The result is a vibrant vigorous and revolutionary account of Western art serving both as an inspirational introduction for the general reader and an authoritative source of reference and guidance for students

François Duquesnoy and the Greek Ideal Estelle Cecile Lingo, 2007-01-01

This book is the first in English devoted to François Duquesnoy a central figure in seventeenth century European sculpture a rival to Bernini and a leading light in an artistic milieu that included Poussin and Rubens Estelle Lingo reconstructs Duquesnoy's pursuit in Rome of a modern artistic practice in the Greek manner Reconstruction of Duquesnoy's Greek ideal enables Lingo to offer new interpretations of his exquisite marble and bronze sculptures Moreover she demonstrates that the

archeological and poetic vision of Greek art developed by Duquesnoy and his circle formed the basis of Johann Joachim Winckelmann's influential *Reflections on the Imitation of Greek Works in Painting and Sculpture* thus overturning the long held assumption that no meaningful distinction was made between ancient Greek and Roman art prior to Winckelmann's work in the eighteenth century Examining in detail how Duquesnoy developed and employed his Greek manner Lingo brings to light the extent of his contributions to European culture and aesthetics and to the rise of Neoclassicism

Seventeenth-century Art & Architecture Ann Sutherland Harris, 2005 Encompassing the socio political cultural background of the period this title takes a look at the careers of the Old Masters and many lesser known artists The book covers artistic developments across six countries and examines in detail many of the artworks on display *A Companion of Feminisms for Digital Design and Spherology* Amanda Windle, 2018-12-13 This book questions if spherology is a philosophy for designers giving guidance on ways to read Spheres how to approach the trilogy's indexicality and apply the key tropes and ethics of atmospheres to digital design Each chapter includes a design in that is a practical entry point into the many tropes of Spheres including bubbles globes and foam The book also applies spherology to an atmosphere design issue involving endangered species and geospatial threats to the environment Spherology refers to the Spheres trilogy by the philosopher Peter Sloterdijk which traces spherical ideas theories sensations and feelings related to the philosophical concept of being and the human centered position of being in It is the first cynical feminist companion of spherology to take a practice led approach and to cover all three controversial volumes to with and against Spheres Windle draws on feminist science and technology studies STS through parody within reading writing and design practices Design provides navigation so that academics and students can engage with spherology through an embodied concern with digital materiality As a feminist companion for today's design issues the book is an essential read for feminist STS scholars design practitioners and digital R D specialists working both in industry and academia including more specifically data visualisers interface and interaction designers *A Companion to the Classical Tradition* Craig W. Kallendorf, 2008-04-15 *A Companion to the Classical Tradition* accommodates the pressing need for an up to date introduction and overview of the growing field of reception studies A comprehensive introduction and overview of the classical tradition the interpretation of classical texts in later centuries Comprises 26 newly commissioned essays from an international team of experts Divided into three sections a chronological survey a geographical survey and a section illustrating the connections between the classical tradition and contemporary theory *A History of Western Architecture* David Watkin, 2005 The history of Western architecture from the earliest times in Mesopotamia and Egypt to the dramatic impact of CAD on architectural practice at the beginning of the 21st century *Finding San Carlino* Adil Mansure, Skender Luarasi, 2019-12-06 The church of San Carlo alle Quattro Fontane also called San Carlino is an architectural artefact that continues to attract numerous hypotheses and geometric analyses attempting to explain its form and meaning Numerous investigations have attempted to reveal its underlying geometrical

principles without however reaching a consensus Finding San Carlino presents an edited collection of perspectives on Borromini's famous Baroque church from a range of established and emerging scholars in architectural history and theory including Werner Oechslin, Karsten Harries, Michael Hill and Lauren Jacobi amongst others This book offers the reader different means of engaging with enjoying and articulating San Carlino's complexity, non-consensus and ambiguity It is precisely such a unique disposition that motivates this book to explore multiple modes of architectural enquiry and delve into a series of theoretical and historiographical questions such as why was Borromini not able to post-rationalize his architecture with his drawings What is San Carlino's exemplary value and why does it continually engender exegetical and hermeneutic desire What is the role of geometry in architecture in history and today Written for researchers, scholars and postgraduate students in architectural history and theory the book uses San Carlino as an enigmatic centering point for a set of significant contemporary voices to explore new modes of confrontation and comparison

The Architecture of Rome Ulrich Furst, 1998

Architects and artists have always acknowledged over the centuries that Rome is rightly called the eternal city Rome is eternal above all because it was always young always in its prime Here the buildings that defined the West appeared over more than 2000 years here the history of European architecture was written The foundations were laid even in ancient Roman times when the first attempts were made to design interiors and thus make space open to experience as something physical And at that time the Roman architects also started to develop building types that are still valid today thus creating the cornerstone of later Western architecture In it Rome's primacy remained unbroken whether it was with old St Peter's as the first medieval basilica or new St Peter's as the building in which Bramante and Michelangelo developed the High Renaissance or with works by Bernini and Borromini whose rich and lucid spatial forms were to shape Baroque as far as Vienna, Bohemia and Lower Franconia and also with Modern buildings of which there are many unexpected pearls to be found in Rome All this is comprehensible only if it is presented historically i.e. in chronological sequence and so the guide has not been arranged topographically as usual but chronologically This means that one is not led in random sequence from a Baroque building to an ancient or a modern one but the historical development is followed successively Every epoch is preceded by an introduction that identifies its key features This produces a continuous lavishly illustrated history of the architecture of Rome and thus at the same time of the whole of the West Practical handling is guaranteed by an alphabetical index and detailed maps whose information does not just immediately illustrate the historical picture but also makes it possible to choose a personal route through history

Baroque Architecture in Classical Antiquity Margaret Lyttelton, 1974

A Chronology of Western Architecture Doreen Yarwood, 2010-01-01 Accessible to casual and serious readers alike this comprehensive survey ranges from 2000 BC to the 1980s and features more than 1 000 chronologically arranged photographs and drawings Each of the 105 two-page spreads represents a specific era and includes comments on architectural details and historical events of the period

Visual Arts, Western Harold Edwin Wethey, 1974 The

Concise Oxford Dictionary of Art and Artists Ian Chilvers, 1996 Propaganda and the Jesuit Baroque Evonne Levy, 2004-04-14 In this provocative revisionist work Evonne Levy brings fresh theoretical perspectives to the study of the propagandistic art and architecture of the Jesuit order as exemplified by its late Baroque Roman church interiors The first extensive analysis of the aims mechanisms and effects of Jesuit art and architecture this original and sophisticated study also evaluates how the term propaganda functions in art history distinguishes it from rhetoric and proposes a precise use of the term for the visual arts for the first time Levy begins by looking at Nazi architecture as a gateway to the emotional and ethical issues raised by the term propaganda Jesuit art once stirred similar passions as she shows in a discussion of the controversial nineteenth century rubric the Jesuit Style She then considers three central aspects of Jesuit art as essential components of propaganda authorship message and diffusion Levy tests her theoretical formulations against a broad range of documents and works of art including the Chapel of St Ignatius and other major works in Rome by Andrea Pozzo as well as chapels in Central Europe and Poland Innovative in bringing a broad range of social and critical theory to bear on Baroque art and architecture in Europe and beyond Levy's work highlights the subject forming capacity of early modern Catholic art and architecture while establishing propaganda as a productive term for art history

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