

1. Record Nr.	UNISA996248327403316
Autore	Shearman John K.G.
Titolo	Only Connect : Art and the Spectator in the Italian Renaissance / / John K.G. Shearman
Pubbl/distr/stampa	Princeton, NJ : , : Princeton University Press, , [2019] ©2019
ISBN	0-691-25272-6 0-691-25271-8 0-691-65683-5 0-691-20077-7 0-691-09972-3
Descrizione fisica	1 online resource (329 pages)
Collana	Princeton Legacy Library ; ; 5579
Disciplina	709/.45/09024
Soggetti	Audiences - Psychology Art, Renaissance - Italy Art, Italian
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	"The National Gallery of Art, Washington, D.C."
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- CONTENTS -- LIST OF ILLUSTRATIONS -- INTRODUCTION -- I. A MORE ENGAGED SPECTATOR -- II. A SHARED SPACE -- III. PORTRAITS AND POETS -- IV. DOMES -- V. HISTORY, AND ENERGY -- VI. IMITATION, AND THE SLOW FUSE -- SOURCES OF ILLUSTRATIONS -- INDEX
Sommario/riassunto	John Shearman makes the plea for a more engaged reading of art works of the Italian Renaissance, one that will recognize the presuppositions of Renaissance artists about their viewers. His book is the first attempt to construct a history of those Renaissance paintings and sculptures that are by design completed outside themselves in or by the spectator, that embrace the spectator into their narrative plot or aesthetic functioning, and that reposition the spectator imaginatively or in time and space. He takes the lead from texts and artists of the period, for these artists reveal themselves as spectators. Among modern historiographical techniques, Reception Theory is closest to the author's method, but Shearman's concern is mostly with anterior

relationships with the viewer--that is, relationships conceived and constructed as part of the work's design, making, and positioning. Shearman proposes unconventional ways in which works of art may be distinguished one from another, and in which spectators may be distinguished, too, and enlarges the accepted field of artistic invention. Furthermore, His argument reflects on the Renaissance itself. What is created in this period tends to be regarded as conventional, or inherent in the nature of painting and sculpture: he maintains that this is a careless, disengaged view that has overlooked the process of discovery by immensely inventive and visually intellectual artists. John Shearman is William Door Boardman Professor of Fine Arts at Harvard University. Among his works are Mannerism (Hardmondsworth/Penguin), Raphael's Cartoons in the Collection of Her Majesty the Queen and the Tapestries for the Sistine Chapel (Phaidon), The Early Italian Paintings in the Collection of Her Majesty the Queen (Cambridge). and Funzione e Illusione (il Saggiatore).The A.W. Mellon Lectures in the Fine Arts, 1988Bollingen Series XXXV: 37Originally Published in 1992The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

2. Record Nr.	UNINA990001466320403321
Autore	Paul, John
Titolo	Cell Biology / by John Paul
Pubbl/distr/stampa	London, : Heinemann Educational Books LTD, 1965
Descrizione fisica	x, 197 p. : ill. ; 22 cm
Collana	Heinemann studies in biology ; 2
Disciplina	574
Locazione	DBV SC1 FAGBC
Collocazione	4 V 12 (2 CISME-571-PAU-1 A BOT 226
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia