

1. Record Nr.	UNINA9910511404403321
Titolo	Space and time in artistic practice and aesthetics : the legacy of Gotthold Ephraim Lessing // edited by Sarah J. Lippert
Pubbl/distr/stampa	London, England : , : I.B. Tauris & Co. Ltd, , 2017 London, England : , : Bloomsbury Publishing, , 2019
ISBN	1-350-98812-X 1-78672-256-9 1-78673-256-4
Edizione	[First edition.]
Descrizione fisica	1 online resource (270 pages) : illustrations
Collana	International Library of Modern and Contemporary Art ; ; 23
Disciplina	701
Soggetti	Space and time in art Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references (pages 231-247) and index.
Nota di contenuto	Introduction : the tenents of Lessing and his legacy / Sarah J. Lippert -- Drawing the line : gender, artistic theory and absolutism in Raoux's paintings and Lessing's words / Gabriela Jasin -- Bridging space and time : Winckelmann's theory and its aftermath (1754-78) / Franco Cirulli -- Correcting Lessing's error : E.H. Toelken's Addendum to Laokoon, 1822 / Eric Garberson -- The temporality of imitation in the work of Moreau and Gerome / Sarah J. Lippert -- Painterly myopia and the main ingredient : flesh: a look at the work of Soutine, Bacon, Dubuffet and de Kooning / Chad Airhart -- Almost : Greenberg and Lessing / Thomas Morgan Evans -- In the body's space, the body's time : feeling your way through Richard Serra's The Matter of Time / Rob Marks -- The art of becoming : the symbiosis of time, space and film in Pull My Daisy / Timothy W. Hiles -- Conclusion : Limit-imposing systems / Sarah J. Lippert.
Sommario/riassunto	"When the Enlightenment thinker Gotthold Ephraim Lessing wrote his treatise Laocoon: An Essay on the Limits of Painting and Poetry in 1766, he outlined the strengths and weaknesses of each art. Painting was assigned to the realm of space; poetry to the realm of time. 'Space and Time in Artistic Practice and Aesthetics' explores how artists since the

eighteenth century up to the present day have grappled with the consequences of Lessing's theory and those that it spawned. As the book reveals, many artists have been - and continue to be - influenced by Lessing-like theories, which have percolated into the art education and art criticism. Artists from Jean Raoux to Willem de Kooning and Frances Bacon, and art critics such as Clement Greenberg, have felt the weight of Lessing's theories in their modes of creation, whether consciously or not. Should we sound the death knell for the theories of Lessing and his kind? Or will conceptions of temporality, spatiality and artistic competition continue to unfold? This book - the first to consider how Lessing's writings connect to visual art's production - brings these questions to the fore."--
