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Autore	Bull Malcolm
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Sommario/riassunto	"Can painting transform philosophy? In Inventing Falsehood, Making Truth, Malcolm Bull looks at Neapolitan art around 1700 through the eyes of the philosopher Giambattista Vico. Surrounded by extravagant examples of late Baroque painting by artists like Luca Giordano and Francesco Solimena, Vico concluded that human truth was a product of the imagination. Truth was not something that could be observed: instead, it was something made in the way that paintings were made-- through the exercise of fantasy. Juxtaposing paintings and texts, Bull presents the masterpieces of late Baroque painting in early eighteenth-century Naples from an entirely new perspective. Revealing the close connections between the arguments of the philosophers and the arguments of the painters, he shows how Vico drew on both in his influential philosophy of history, The New Science. Bull suggests that painting can serve not just as an illustration for philosophical

arguments, but also as the model for them--that painting itself has sometimes been a form of epistemological experiment, and that, perhaps surprisingly, the Neapolitan Baroque may have been one of the routes through which modern consciousness was formed"--
