

The Art Of Describing Dutch Art In The Seventeenth Century

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Mysteries of Dutch painting
History of the United Netherlands
Description and Historical Catalogue of the Pictures in the
National Gallery
Index—guide to Library of the World's Best Literature, Ancient and Modern
Levels of Reality in Dramatic Music
A Description and
List of the Lighthouses of the World, 1887
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Higher English
Outing; Sport,
Adventure, Travel, Fiction
The Story of my Life
Among the Cannibals and Amazons
Handbook of the American Republics
A Handbook of
Descriptive Astronomy
The Dome
L'art et les révolutions: Recherches en cours
New Screen Media
The Eye of the Poet
Studies in Art Education
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Athenaeum Craig Douglas Dworkin David Campbell (of Montrose Academy.) Georg Ebers Samuel Roy Dunlap International Bureau of the
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the art historian after erwin panofsky and ernst gombrich is not only participating in an activity of great intellectual excitement he is raising and exploring issues which lie very much at the centre of psychology of the sciences and of history itself svetlana alpers s study of 17th century dutch painting is a splendid example of this excitement and of the centrality of art history among current disciples professor alpers puts forward a vividly argued thesis there is she says a truly fundamental dichotomy between the art of the italian renaissance and that of the dutch masters italian art is the primary expression of a textual culture this is to say of a culture which seeks emblematic allegorical or philosophical meanings in a serious painting alberti vasari and the many other theoreticians of the italian renaissance teach us to read a painting and to read it in depth so as to elicit and construe its several levels of signification the world of dutch art by the contrast arises from and enacts a truly visual culture it serves and energises a system of values in which meaning is not read but seen in which new knowledge is visually recorded george steiner sunday times there is no doubt that thanks to alpers s highly original book the study of the dutch masters of the seventeenth century will be thoroughly reformed and rejuvenated she herself has the verve the knowledge and the sensitivity to make us see familiar sights in a new light e h gombrich new york review of books

a poet takes another s text excises this prints over that cancels erases rearranges defaces and generally renders the original unreadable at least in its original terms what twentieth century writers and artists have meant by such appropriations and violations and how the illegible results are to be read is the subject craig dworkin takes up in this ambitious work reading the illegible explores such formal and structural

manipulations in a wide range of exemplary cases john cage s and jackson maclow s practices of writing through other texts the intentional cancellations of text by book artist ken campbell and conceptual artist marcel broodthaers susan howe s experiments in typography and cultural transmission visual complexity in charles bernstein stan brakhage and rosemarie waldrop the sedimentary texts of post minimalist artist robert smithson and poets steve mccaffery and christopher dewdney the tactics of erasure employed by the poet ronald johnson and book artist tom phillips in his scrutiny of these works and with reference to a rich variety of contextual materials from popular and scientific texts to visual artworks political and cultural theories and experimental films dworkin proposes a new way of apprehending the radical formalism of such unreadable texts his method seeks to unveil what dworkin describes as the politics of the poem what is signified by its form enacted by its structures implicit in the philosophy of language how it positions its reader and other questions relating to the poem as material object in doing so he exposes the mechanics and function of truly radical formalism as a practice that moves beyond aesthetic considerations into the realm of politics and ideology thus this book asks us to reconsider poetry as a physical act and helps us to see how the range of a text s linguistic and political maneuvers depends to a great extent on the material conditions of reading and writing as well as on the mechanics of reproduction

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the ten essays in the eye of the poet examine poetic texts on real or imaginary painting and sculpture written by both art historians and literary historians this collection is truly interdisciplinary between the sister arts of painting and poetry or image and word methodologically

diverse the essays combine current critical approaches with historical ones unifying the essays is a prime emphasis of the analyses of viewer and reader artist and audience meaning in text and image and criticism and its history all of these concerns relate to ekphrasis as an interpretive strategy providing a variety of case studies involving poetic texts from the renaissance to the present this collection responds to the need for intensive analysis of critical instances of poetic interpretation of imagery and offers significant advances in the growing field of text image study book jacket title summary field provided by blackwell north america inc all rights reserved

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