

# Svetlana Alpers The Art Of Describing

Jin-Ying Zhang

*The Art of Describing* Svetlana Alpers, 1989 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 disciplines. 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

**On Representation** Louis Marin, 2001 This is a collection of twenty-two essays by an eminent philosopher, critic, and theorist that appeared between 1971 and 1992. The book interrogates the theory and practice of representation as it is carried out by both linguistic and graphic signs, and thus the complex relation between language and image, between perception and conception.

The Vexations of Art Svetlana Alpers, 2005-01-01 Alpers concentrates on the art of the seventeenth century, but also looks back and forward in time. She considers Velazquez as curator of the Spanish royal collection, which included many works by his admired predecessors Titian and Rubens. Velazquez also resembles Manet, and the affinity between the two painters is analyzed. Both worked in a tradition that assumed that there were persistent pictorial problems to take up. Inventive change was encouraged. Art such as this vexes or unsettles our view of the world even as it gives us reason to pause and look. The book concludes by asking whether painting continues to do that today. This book reflects Alpers's close looking and long reflection upon a certain tradition of European painting. It illuminates the nature of what the most alert painters do, and

why.--BOOK JACKET.

**The Science of Describing** Brian W. Ogilvie, 2008-09-15 Out of the diverse traditions of medical humanism, classical philology, and natural philosophy, Renaissance naturalists created a new science devoted to discovering and describing plants and animals. Drawing on published natural histories, manuscript correspondence, garden plans, travelogues, watercolors, and drawings, *The Science of Describing* reconstructs the evolution of this discipline of description through four generations of naturalists. In the late fifteenth and early sixteenth centuries, naturalists focused on understanding ancient and medieval descriptions of the natural world, but by the mid-sixteenth century naturalists turned toward distinguishing and cataloguing new plant and animal species. To do so, they developed new techniques of observing and recording, created botanical gardens and herbaria, and exchanged correspondence and specimens within an international community. By the early seventeenth century, naturalists began the daunting task of sorting through the wealth of information they had accumulated, putting a new emphasis on taxonomy and classification. Illustrated with woodcuts, engravings, and photographs, *The Science of Describing* is the first broad interpretation of Renaissance natural history in more than a generation and will appeal widely to an interdisciplinary audience.

Mysteries of Dutch painting Ernst Hans Gombrich,

*The Cultural Aesthetics of Eighteenth-Century Porcelain* Michael E. Yonan, 2017-07-05 During the eighteenth century, porcelain held significant cultural and artistic importance. This collection represents one of the first thorough scholarly attempts to explore the diversity of the medium's cultural meanings. Among the volume's purposes is to expose porcelain objects to the analytical and theoretical rigor which is routinely applied to painting, sculpture and architecture, and thereby to reposition eighteenth-century porcelain within new and more fruitful interpretative frameworks. The authors also analyze the aesthetics of porcelain and its physical characteristics, particularly the way its tactile and visual qualities reinforced and challenged the social processes within which porcelain objects were viewed, collected, and used. The essays in this volume treat objects such as figurines representing British theatrical celebrities, a boxwood and ebony figural porcelain stand, works of architecture meant to approximate porcelain visually, porcelain flowers adorning objects such as candelabra and perfume burners, and tea sets decorated with unusual designs. The geographical areas covered in the collection include China, North Africa, Spain, France, Italy, Britain, America, Japan, Austria, and Holland.

*Darwin's Psychology* Ben Bradley, 2020-09-11 Darwin has long been hailed as forefather to behavioural science, especially nowadays, with the growing popularity of evolutionary psychologies. Yet, until now, his contribution to the field of psychology has been somewhat understated. This is the first book ever to examine the riches of what Darwin himself wrote about psychological matters. It unearths a Darwin new to contemporary science, whose first concern is the agency of organisms — from which he derives both his psychology, and his theory of evolution. A deep reading of Darwin's writings on

climbing plants and babies, blushing and bower-birds, worms and facial movements, shows that, for Darwin, evolution does not explain everything about human action. Group-life and culture are also keys, whether we discuss the dynamics of conscience or the dramas of desire. Thus his treatment of facial actions sets out from the anatomy and physiology of human facial movements, and shows how these gain meanings through their recognition by others. A discussion of blushing extends his theory to the way reading others' expressions rebounds on ourselves — I care about how I think you read me. This dynamic proves central to how Darwin understands sexual desire, the production of conscience and of social standards through group dynamics, and the role of culture in human agency. Presenting a new Darwin to science, and showing how widely Darwin's understanding of evolution and agency has been misunderstood and misrepresented in biology and the social sciences, this important new book lights a new way forward for those who want to build psychology on the foundation of evolutionary biology

Genre Imagery in Early Modern Northern Europe ArthurJ. DiFuria, 2017-07-05 Exploring the rich variety of pictorial rhetoric in early modern northern European genre images, this volume deepens our understanding of genre's place in early modern visual culture. From 1500 to 1700, artists in northern Europe pioneered the category of pictures now known as genre, portrayals of people in ostensibly quotidian situations. Critical approaches to genre images have moved past the antiquated notion that they portray uncomplicated 'slices of life,' describing them instead as heavily encoded pictorial essays, laden with symbols that only the most erudite contemporary viewers and modern iconographers could fully comprehend. These essays challenge that limiting binary, revealing a more expansive array of accessible meanings in genre's deft grafting of everyday scenarios with a rich complex of experiential, cultural, political, and religious references. Authors deploy a variety of approaches to detail genre's multivalent relations to older, more established pictorial and literary categories, the interplay between the meaning of the everyday and its translation into images, and the multifaceted concerns genre addressed for its rapidly expanding, unprecedentedly diverse audience.

**Art in America** ,1984-09

**The Building of Elizabethan and Jacobean England** Maurice Howard, 2007 'Transformation': an introduction -- 'Bare ruin'd choirs' re-visited -- 'All this new building': the urban landscape -- A language for architecture -- The role of patrons -- Representing buildings

Archives and Images ,2004

New York Intellect Thomas Bender, 1988-03 New York Intellect is Thomas Bender's remarkable look at the connections between the life of a city and the life of the mind. New York has never been comfortable or convenient as a milieu for art and intellect, Bender notes. Yet New Yorkers have always struggled to create institutions and styles of thought and writing that reflect the special character of the city, its boundless energies and deep divisions.

The Kenyon Review John Crowe Ransom, 1985 Editor: winter 1939-autumn 1941 J.C. Ransom.

**History Beyond the Text** Sarah Barber, C. M. Peniston-Bird, 2009 Historians are increasingly looking beyond the traditional, and turning to visual, oral, aural, and virtual sources to inform their work. The challenges these sources pose require new skills of interpretation and require historians to consider alternative theoretical and practical approaches. In order to help historians successfully move beyond traditional text, Sarah Barber and Corinna Peniston-Bird bring together chapters from historical specialists in the fields of fine art, photography, film, oral history, architecture, virtual sources, music, cartoons, landscape and material culture to explain why, when and how these less traditional sources can be used. Each chapter introduces the reader to the source, suggests the methodological and theoretical questions historians should keep in mind when using it, and provides case studies to illustrate best practice in analysis and interpretation. Pulling these disparate sources together, the introduction discusses the nature of historical sources and those factors which are unique to, and shared by, the sources covered throughout the book. Taking examples from around the globe, this collection of essays aims to inspire practitioners of history to expand their horizons, and incorporate a wide variety of primary sources in their work.

**Portfolio**, 1983

The Art Bulletin, 2004 Includes section: Notes and reviews.

**The Light Work Annual** Light Work (Organization : Syracuse, N.Y.), 2010

*Infant Milk Or Hardy Nourishment?* Wim François, A. A. den Hollander, 2009 The Pauline expressions infant milk and hardy nourishment or solid food (cf. 1 Cor 3,2 and Heb 5,12-14) have frequently been used by the Church fathers, medieval preachers and early modern writers, to voice the contrasting opinions that the words of Scripture are either simple to understand for the uneducated laity, or only discernable for professional theologians. Hence, the present volume considers the place of the Scriptures in both lay spirituality and in theological thinking. It includes a wide range of articles, dealing with vernacular Bible translations intended for common people, visual Bible culture, Bible commentaries written by theologically and philologically skilled scholars, and other related topics. The essays have been arranged in a chronological order, and divided into three sections, the first part considering the period from 1450 to 1520. This period begins when the mediaeval production of Bible translations is at a peak, and when another readership, other than the clergy, has increasingly found its way to the Bible. The printing press, which makes an appearance at the time, provides an immediate response to this growing demand. During the same period, also in the north, we see the gradual rise of humanism, which for figures such as Erasmus and Lefèvre d'Étaples, also entailed a great interest in the Bible sources (ad fontes). In 1519 Erasmus published his *Novum Testamentum* (a revised version of his 1516 *Novum Instrumentum*), providing from 1520 the basis for various vernacular Bible publications. His Paraphrases on diverse books of the New Testament also appealed to a broad reading

public. The effects of this Biblical humanism provide the point of departure for the second part of this book. During the same decennia, through the influence of the Reformation and its sola scriptura principle, new translations became available. The response to this new Bible élan in Catholic circles was varied, from an absolute prohibition of Bible translation in the vernacular, to a cautious integration of a Biblical spirituality in teaching and preaching. The different contributions demonstrate how the religious diversity and plurality continues to expand in this period, with each group increasingly accentuating its own confessional identity. The way in which the Bible is dealt with reflects this process. In the seventeenth century, on which the third section of this book focuses, this evolution is pursued further. From the middle of this century however, an evolution takes place, with a growing number of exegetes taking a critical, scholarly attitude to the Bible, a development that is in an obvious relationship with the growing contemporary phenomenon of secularisation and rationalism. The present book will serve as a valuable companion to Lay Bibles in Europe 1450-1800 (eds. August den Hollander and Mathijs Lamberigts), the proceedings of the 2004 Amsterdam Conference with the same title, which has been published as volume 198 of the BETL-series.

*Look Again!* Anne D'Alleva, 2005 This handbook is designed to accompany the major textbooks used in the art history survey, presenting various methods for analysis of art as well as extensive tips on writing about art. Professor Anne D'Alleva created this handbook to accompany the major textbooks used in art history survey courses. Because the main survey texts focus on the artworks themselves, she saw the need for a complementary handbook that introduces students to the methodologies of art history in an open, accessible way. *Look!* discusses basic art historical practices, such as visual and contextual analysis, and provides guidelines for writing papers and taking examinations in art history. It provides a short history of the discipline and provides links to related academic disciplines to provide students with a sense of intellectual context for their work.--Publisher's website.

**Redefining Genre** Gabriel P. Weisberg, Petra ten-Doesschate Chu, Dixon Gallery and Gardens, 1995 The catalogue for an exhibit organized by the Trust for Museum Exhibitions and scheduled for several locations during 1995 and 1996. The period under consideration was significant for the variety of influences between painting in France and in the US, especially in the field of genre. An introductio

### Unveiling the Magic of Words: A Review of "**Svetlana Alpers The Art Of Describing**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-

inspiring. Enter the realm of "**Svetlana Alpers The Art Of Describing**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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