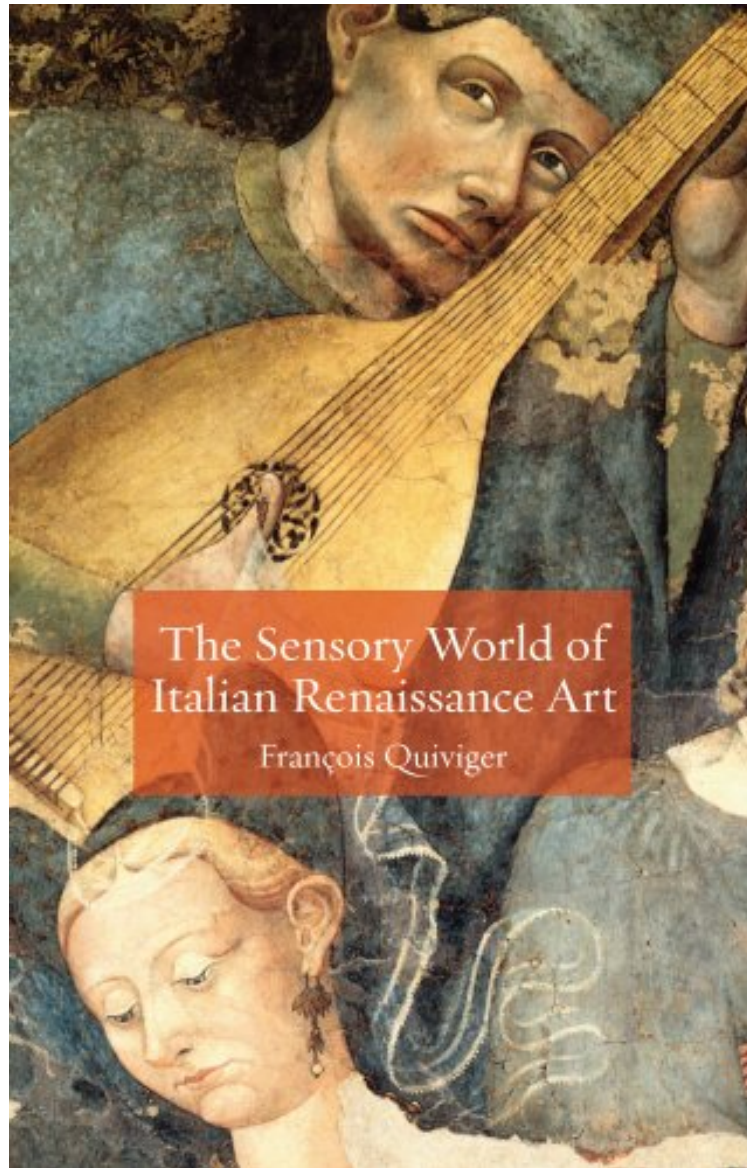


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## The Sensory World of Italian Renaissance Art

*Franccedil;ois Quiviger*

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**Franccedil;ois Quiviger : The Sensory World of Italian Renaissance Art** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Sensory World of Italian Renaissance Art:

The Renaissance refers to an era when art, culture and philosophy underwent a revolutionary rebirth. New ideas progressed alongside new ways of communicating them, and nowhere is this more visible than in the world of Renaissance art. In "The Sensory World of Italian Renaissance Art", Francois Quiviger explores the ways in which

sensation began to take on a new significance in the art of the sixteenth century. The book discusses the presence and function of sensation in Renaissance ideas and practices, investigating their link to mental imagery and shows how Renaissance artists made touch, sound and scent palpable to the minds of their audience. Quiviger points to the shifts in ideas and theories on representation, which were evolving throughout the sixteenth century, and explains how this shaped early-modern notions of art, spectatorship and artistic creation. By setting Renaissance art and ideas on representation side-by-side in the same intellectual environment, "The Sensory World of Italian Renaissance Art" presents a comprehensive study of Renaissance theories of art in the context of the actual works. Beautifully illustrated and extensively researched, it will appeal to students and scholars of art history, and anyone interested in this fascinating cultural period.

ldquo;Quiviger here presents a cornucopia of ideas. Rather than drawing on traditional literary sources to elucidate the imagery of Renaissance painting in Italy, he approaches iconography from a contextual point of view. His methodology relates as well to cultural history, inasmuch as he deals with the development of sensory responses and mnemonics. His comments about the tuning of musical instruments, and the purpose of these images in religious and secular works of art, are particularly thoughtful. He leans heavily on Aristotle as a backdrop to the psychological understanding of the senses that prevailed in the Renaissance. Quiviger treats conventional artistic categories, but also objects that one does not associate with art, such as scented and sculpted rosary beads; events such as lavish banquets; and devotional practices such as meditation. One is reminded repeatedly of parallels with Northern Renaissance painting and sculpture. . . . Highly recommended.rdquo;