

PATTERNS *of* INTENTION

On the Historical Explanation of Pictures

Michael Baxandall



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Yale

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Patterns Of Intention On The Historical Explanation Of Pictures:

Patterns of Intention Michael Baxandall, 1985-01-01 Defines and explains various concepts regarding the painter's intentions in order to provide a basis for understanding of a work of art *Patterns of Intention* Michael Baxandall, 2017 Distinguished art historian Michael Baxandall here discusses the historical understanding of works of art how we can discover the intentions of an artist living in a different time and culture and to what extent we can test and evaluate a historical interpretation of a picture Analyzing in detail paintings by Picasso Chardin and Piero della Francesca Baxandall shows how this inferential criticism sharpens our legitimate satisfaction in the art works themselves Publisher's description

Patterns of intention Michael Baxandall, 1985

Michael Baxandall Rosa Scappatura, Maria Teresa Zanobini, 1993

Patterns of Intention Michael Baxandall, 1986 **Music of the past, instruments and imagination** Michael Latham, 2006 Ce volume présente les délibérations des Deuxièmes Rencontres Internationales harmoniques du printemps 2004 Les conférences ont été données par des experts des instruments claviers et des cuivres L'accent a été mis sur une variété de traditions historiques de facture instrumentale et sur l'histoire du renouveau de l'utilisation d'instruments anciens Les contributions traitent non seulement des paramètres des pratiques instrumentales mais encore de l'inspiration donnée dans ces domaines par quelques pionniers du renouveau de la musique ancienne Dans bien des cas les auteurs se sont penchés plus spécialement sur l'interprétation de la musique de Johann Sebastian Bach This volume presents the proceedings of the second International Congress organised in Lausanne by the harmoniques Foundation and held in the Spring of 2004 The papers were given by experts on brass and stringed keyboard instruments The emphasis was on a variety of historical instrument making traditions and on the history of the revival of the use of early instruments The contributions not only included detailed discussions regarding the parameters of performance practice and the use of historical instruments but also about the inspiration given by some of the leading revivalists in these fields In many cases the contributors placed a special focus on the performance of the music of Johann Sebastian Bach **Ancient Mythological Images and their**

Interpretation Katharina Lorenz, 2016-08-18 When we try to make sense of pictures what do we gain when we use a particular method and what might we be missing or even losing Empirical experimentation on three types of mythological imagery a Classical Greek pot a frieze from Hellenistic Pergamon and a second century CE Roman sarcophagus enables Katharina Lorenz to demonstrate how theoretical approaches to images specifically iconology semiotics and image studies impact the meanings we elicit from Greek and Roman art A guide to Classical images of myth and also a critical history of Classical archaeology's attempts to give meaning to pictures this book establishes a dialogue with the wider field of art history and proposes a new framework for the study of ancient visual culture It will be essential reading not just for students of classical art history and archaeology but for anyone interested in the possibilities and the history of studying visual culture

Is There a Meaning in this Text? Kevin J. Vanhoozer, 2009 Written by a brilliant young author this book develops an

evangelical theological hermeneutic that sees meaning in the text of Scripture Art of Illusion Dan Karlholm, 2006 To survey art history as a whole was a pressing task for a generation of German scholars around the mid nineteenth century Their projections of a historicist chain of artworks ranged from textual narratives without illustrations to separate picture compendia as well as images of a more allegorical kind Other means with which to picture art history as part of a virtually all encompassing cultural history were the museums of art erected in Germany at the time in Berlin and Munich especially This book deals with practices of representing art history in various media This includes post Hegelian texts and engravings of art history from the 1840s onwards by Franz Kugler Julius Schnorr and others In addition works of art of the late twentieth century by Andy Warhol Anselm Kiefer and others provide opportunities to speculate on the after effects and discursive traces of the old regime Extending the concept of historiography to include not just textual or institutional endeavours but a host of different images as well from reproductive prints to pop paintings and visual archives of the digital era this study is intended to contribute in new ways to a critical historiography of the field of art history and visual culture today Artworks Robert Stecker, 1996-12-09 What is art What is it to understand a work of art What is the value of art Robert Stecker seeks to answer these central questions of aesthetics by placing them within the context of an ongoing debate criticizing but also explaining what can be learned from alternative views His unified philosophy of art defined in terms of its evolving functions is used to explain and to justify current interpretive practices and to motivate an investigation of artistic value Stecker defines art roughly as an item that is an artwork at time t if and only if it is in one of the central art forms at t and is intended to fulfill a function art has at t or it is an artifact that achieves excellence in fulfilling such a function Further he sees the standard of acceptability for interpretations of artworks to be relative to their aim Finally he tries to understand the value of artworks through an analysis of literature and the identification of the most important functions of literary works In addition to offering original answers to major questions of aesthetics Artworks covers most of the major issues in contemporary analytic aesthetics and discusses many major as well as many minor figures who have written about these issues including Stanley Fish Joseph Margolis Richard Rorty and Richard Shusterman Authorship and Film David A. Gerstner, Janet Staiger, 2013-09-13 Authorship in film has been a persistent theme in the field of cinema studies This volume of new work revitalizes the question of authorship by connecting it to larger issues of identity in film in the marketplace in society in culture Essays range from the auteur theory and Casablanca to Oscar Micheaux from the American avant garde to community video all illuminating how authorship is a complex idea with far reaching implications This ambitious and wide ranging book will be essential reading for anyone concerned with film studies and the concept of the author **Making Images Move** Gregory Zinman, 2020-01-03 Making Images Move reveals a new history of cinema by uncovering its connections to other media and art forms In this richly illustrated volume Gregory Zinman explores how moving image artists who worked in experimental film pushed the medium toward abstraction through a number of unconventional filmmaking

practices including painting and scratching directly on the film strip deteriorating film with water dirt and bleach and applying materials such as paper and glue This book provides a comprehensive history of this tradition of handmade cinema from the early twentieth century to the present opening up new conversations about the production meaning and significance of the moving image From painted film to kinetic art and from psychedelic light shows to video synthesis Gregory Zinman recovers the range of forms tools and intentions that make up cinema s shadow history deepening awareness of the intersection of art and media in the twentieth century and anticipating what is to come **"Michael Baxandall, Vision and the Work of Words "** Robert Williams,2017-07-05 The most important art historian of his generation is how some scholars have described the late Michael Baxandall 1933 2007 Professor of the Classical Tradition at the Warburg Institute University of London and of the History of Art at the University of California Berkeley Baxandall s work had a transformative effect on the study of European Renaissance and eighteenth century art and contributed to a complex transition in the aims and methods of art history in general during the 1970s 80s and 90s While influential he was also an especially subtle and independent thinker occasionally a controversial one and many of the implications of his work have yet to be fully understood and assimilated This collection of 10 essays endeavors to assess the nature of Baxandall s achievement and in particular to address the issue of the challenges it offers to the practice of art history today This volume provides the most comprehensive assessment of Baxandall s work to date while drawing upon the archive of Baxandall papers recently deposited at the Cambridge University Library and the Warburg Institute Vermeer's Wager Ivan Gaskell,2000-10-01 Vermeer s Wager stands at the intersection of art history and criticism philosophy and museology Using a familiar and celebrated painting by Johannes Vermeer as a case study Ivan Gaskell explores what it might mean to know and use a work of art He arg History And-- Ralph Cohen,Michael S. Roth,1995 Recent trends in the humanities and social sciences have forced on academia what many might call a crisis of history Conventional assumptions about coherence and meaning in history are being challenged by questions concerning the relevance of history and attempts to refigure its content and mode of representation The publication of History and appears at a critical moment in our efforts to understand the importance of history as it relates to a wide range of scholarly disciplines History and brings together some of its most thoughtful scholars to better understand not only how our disciplines are connected to professional historiography but how our attempts to understand cultures are connected to our pasts **Images Libraries Museums/Arch** Amy Mccoll,2005-07-19 First Published in 1997 Routledge is an imprint of Taylor Francis an informa company English Questions Perry Anderson,1992-05-17 The intellectual reversals of the recent period The book concludes with a survey of the political conjuncture after the fall of Thatcher which considers the prospects of the Labour Party within the context of the wider changes that have reshaped European social democracy in these years **Cultures of Eschatology** Veronika Wieser,Vincent Eltschinger,Johann Heiss,2020-07-20 In all religions in the medieval West as in the East ideas about the past the present and the future were shaped by expectations related to the

End The volumes Cultures of Eschatology explore the many ways apocalyptic thought and visions of the end intersected with the development of pre modern religio political communities with social changes and with the emergence of new intellectual and literary traditions The two volumes present a wide variety of case studies from the early Christian communities of Antiquity through the times of the Islamic invasion and the Crusades and up to modern receptions from the Latin West to the Byzantine Empire from South Yemen to the Hidden Lands of Tibetan Buddhism Examining apocalypticism messianism and eschatology in medieval Christian Islamic Hindu and Buddhist communities the contributions paint a multi faceted picture of End Time scenarios and provide their readers with a broad array of source material from different historical contexts The first volume Empires and Scriptural Authorities examines the formation of literary and visual apocalyptic traditions and the role they played as vehicles for defining a community s religious and political enemies The second volume Time Death and Afterlife focuses on key topics of eschatology death judgment afterlife and the perception of time and its end It also analyses modern readings and interpretations of eschatological concepts

A Forest of Symbols Andrei Pop, 2019-10-18 In this groundbreaking book Andrei Pop presents a lucid reassessment of those writers and artists in the late nineteenth century whose work merits the adjective symbolist For Pop this term denotes an art that is self conscious about its modes of making meaning and he argues that these symbolist practices which sought to provide more direct access to the viewer by constant revision of its material means of meaning making brushstrokes on a canvas words on a page are crucial to understanding the genesis of modern art The symbolists saw art not as a social revolution but a revolution in sense and in how we conceptualize the world At the same time the concerns of symbolist painters and poets were shared to a remarkable degree by theoretical scientists of the period especially by mathematicians and logicians who were dissatisfied with the strict empiricism dominant in their disciplines and which made shared knowledge seem unattainable A crisis of sense made art and science look for conceptual foundations underlying the diverging subjective responses and perceptions of individuals Unlike other studies of this period Pop s focus is not on how individual artists may have absorbed bits of scientific theories but rather on the philosophical questions that were relevant to both domains The problem of subjectivity in particular of what in one s experience can and cannot be shared was crucial to the possibility of collaboration within science and to the communication of artistic innovation Pop s brilliant close readings of the literary and visual practices of Manet and Mallarmé of drawings by Ernst Mach William James and Wittgenstein of experiments with color by Bracquemond and Van Gogh and of the philosophical systems of Frege and Russell add up to a startling but coherent picture of the symbolist heritage of modernity and its consequences

A Realist Theory of Art History Ian Verstegen, 2013-01-03 As the theoretical alignments within academia shift this book introduces a surprising variety of realism to abolish the old positivist theory dichotomy that has haunted Art History Demanding frankly the referential detachment of the objects under study the book proposes a stratified multi causal account of art history that addresses postmodern concerns while saving it from its errors of self refutation

Building from the very basic distinction between intransitive being and transitive knowing objects can be affirmed as real while our knowledge of them is held to be fallible Several focused chapters address basic problems while introducing philosophical reflection into art history These include basic ontological distinctions between society and culture general and special history the discontinuity of cultural objects the importance of definition for special history scales facets and fiat objects as forms of historical structure the nature of evidence and proof historical truth and controversies Stressing Critical Realism as the stratified multi causal approach needed for productive research today in the academy this book creates the subject of the ontology of art history and sets aside a theoretical space for metaphysical reflection thus clarifying the usually muddy distinction between theory methodology and historiography in art history

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