

## Gombrich Storia Dell Arte

«Il saggio ha un formale legame a Storia dell'idea di storia, pubblicato per la prima volta nel 1998. In comune hanno il carattere concettuale, l'indirizzo storico-strutturalista e l'esposizione degli argomenti per profili monografici. Si discostano per avere il primo come oggetto la storiografia generale e il secondo quello della storiografia dell'arte. Pur avendo simili obiettivi si è resa necessaria una nuova ricerca soprattutto perché la storia dell'arte – anzi delle arti, qui più d'una contemplata – è «la sola, fra tutte le storie speciali, che si faccia in presenza degli eventi e quindi non debba evocarli né ricostruirli né narrarli, ma solo interpretarli». Come ha osservato Salvatore Settis, «tutte le civiltà umane hanno prodotto "arte", pochissime hanno prodotto anche una narrazione di eventi dell'arte [...] e cioè uno specifico genere letterario che disponga in narrazione storica le vite degli artisti e le loro opere».(R. De Fusco, R. Ruggiero)

This book contributes to the re-emerging field of theology through the arts by proposing a way of approaching one of the most challenging theological concepts - divine timelessness - through the principle of construction of space in the icon. One of the main objectives of this book is to discuss critically the implications of reverse perspective, which is especially characteristic of Byzantine and Byzantine art. Drawing on the work of Pavel Florensky, one of the foremost Russian religious philosophers at the beginning of the 20th century, Antonova shows that Florensky's concept of 'supplementary planes' can be used productively within a new approach to the question. Antonova works up new criteria for the understanding of how space and time can be handled in a way that does not reverse standard linear perspective (as conventionally claimed) but acts in its own way to create eternalised images which are not involved with perspective at all. Arguing that the structure of the icon is determined by a conception of God who exists in past, present, and future, simultaneously, Antonova develops an iconography of images done in the Byzantine style both in the East and in the West which is truer to their own cultural context than is generally provided for by western interpretations. This book draws upon philosophy, theology and liturgy to see how relatively abstract notions of a deity beyond time and space enter images made by painters.

This volume celebrates the work of Laszlo Zsolnai, a leading researcher and scholar in the field of the ethical and spiritual aspects of economic life, who has made significant contributions to the connection between ethics, spirituality, aesthetics and economic theory. The book offers a selection of essays concerned with the ethical, spiritual and aesthetic context within which economics as a social studies discipline should be situated in order to avoid the sort of dehumanising consequences that theories based on utility maximisation and rational choice necessarily entail. It presents the economic activities of human beings not as some sort of preordained obedience to universal laws that operate independently of other human concerns, but, rather, as a part of the human

desire for the Aristotelian good life. It looks at the various considerations –moral, spiritual and aesthetic – that take part in the formation of economic decisions in sharp contrast with theories that purport to explain economic phenomena solely on the basis of utility maximisation.

A revelatory account of the complex and evolving relationship of Renaissance architects to classical antiquity Focusing on the work of architects such as Brunelleschi, Bramante, Raphael, and Michelangelo, this extensively illustrated volume explores how the understanding of the antique changed over the course of the Renaissance. David Hemsoll reveals the ways in which significant differences in imitative strategy distinguished the period's leading architects from each other and argues for a more nuanced understanding of the widely accepted trope--first articulated by Giorgio Vasari in the 16th century--that Renaissance architecture evolved through a linear step-by-step assimilation of antiquity.

Offering an in-depth examination of the complex, sometimes contradictory, and often contentious ways that Renaissance architects approached the antique, this meticulously researched study brings to life a cacophony of voices and opinions that have been lost in the simplified Vasarian narrative and presents a fresh and comprehensive account of Renaissance architecture in both Florence and Rome.

La storia dell'arte. Ediz. a coloriLa storia dell'arte raccontata da Ernst H. GombrichLa storia dell'arte. Ediz. a coloriScopro per immaginiBreve storia del mondoSalani

What were the possibilities and limits of vision in the early modern world? Drawing upon experiences forged in Europe, Asia, Africa and the Americas, Seeing Across Cultures shows how distinctive ways of habituating the eyes in the early modern period had profound implications-in the realm of politics, daily practice and the imaginary. Beyond their interest in visual culture, the essays here expand our understanding of transcultural encounters and the history of vision.

This is a comprehensive introduction to the philosophical and political thought of Karl Popper, now available in English. It is divided into three parts; the first part provides a biography of Popper; the second part looks at his works and recurrent themes, and the third part assesses his critics. It was approved of by Popper himself as a sympathetic and comprehensive study, and will be ideal to meet the increasing demand for a summary introduction to his work.

Autore di studi imprescindibili sull'arte e la cultura artistica del Rinascimento e del barocco, Rudolf Wittkower (1901-1971) condivide con i nomi più celebri della sua generazione - Erwin Panofsky, Ernst Gombrich, Nikolaus Pevsner - lo status di vero e proprio classico della storia dell'arte. Diretto erede dei padri fondatori della Kunstwissenschaft tedesca, Wittkower si afferma in ambito anglosassone (dapprima al Warburg Institute di Londra, più tardi alla Columbia University), operando al crocevia tra alcune delle principali tendenze della ricerca e del pensiero del xx secolo. In questo agile profilo introduttivo, unico nel suo genere, Alina Payne si dedica a una decifrazione chirurgica di quel percorso, portando alla luce le stratificazioni complesse di un'opera che possiamo ormai leggere al secondo grado. A partire dal testo più celebre e influente di Wittkower, Principi architettonici nell'età dell'Umanesimo (1949), vengono qui messe in risalto le molteplici radici e le diverse ispirazioni di una sintesi che influenza ancora oggi il nostro sguardo: dalla storiografia architettonica tedesca tra

Ottocento e Novecento all'estetica essenziale del «modern movement», dalla linea Warburg-Cassirer alle prese di posizione di Siegfried Giedion e Le Corbusier. Una lettura che ci aiuta a confrontarci criticamente con l'eredità di un maestro della storia dell'arte e a orientarci nelle sfide e nel gusto del nostro tempo.

L'arte dopo il concettualismo è l'arte che ritorna all'ars, alla operosità umana. È arte che esprime il suo profondo legame con i progetti e le pratiche. È arte che rivela talune delle sue regole dando risalto più al fare che non alle apparenze, ai processi anziché alle forme, alla creatività piuttosto che agli aspetti visivi delle opere. Dopo il concettualismo le artiste e gli artisti fanno arte nel segno dell'essenziale, ossia del minimo indispensabile perché si riconosca la sua natura di pratica umana e più che umana.

Il grande storico dell'arte Gombrich apre la riflessione alla vita delle opere nel circuito della fruizione. Artisti, esperti d'arte, acquirenti e pubblico creano e condividono quello che diventa il gusto di un'epoca. Il denso pensiero di Gombrich viene qui messo in gioco come un esercizio di esemplificazione che tocca opere e artisti noti. Il risultato è un'opera che rende accessibile a tutti i livelli di lettura le teorie di uno dei più affascinanti e innovativi intellettuali del Novecento. Una vivace indagine, dai toni eleganti, sull'evoluzione delle nostre capacità di giudicare.

This book covers a broad spectrum of topics, from experimental philosophy and cognitive theory of science, to social epistemology and research and innovation policy. Following up on the previously published Volume 1, "Mind, Rationality, and Society," it provides further applications of methodological cognitivism in areas such as scientific discovery, technology transfer and innovation policy. It also analyzes the impact of cognitive science on philosophical problems like causality and truth. The book is divided into four parts: Part I "Experimental Philosophy and Causality" tackles the problem of causality, which is often seen as straddling metaphysics, ontology and epistemology. Part II "Cognitive Rationality of Science" deals with the cognitive foundation of scientific rationality, starting from a strong critique of the neopositivist rationality of science on the one hand and of the relativist and social reduction of the methodology of science on the other. Part III "Research Policy and Social Epistemology" deals with topics of social epistemology, science policy and culture of innovation. Lastly, Part IV "Knowledge Transfer and Innovation" addresses the dynamics of knowledge generation, transfer and use in technological innovation.

Volume 2 of 2. Lorenzo Ghiberti, sculptor and towering figure of the Renaissance, was the creator of the celebrated Bronze Doors of the Baptistery at Florence, a work that occupied him for twenty years and became known (at Michelangelo's suggestion, according to tradition) as the Doors of Paradise. Here Richard Krautheimer takes what Charles S. Seymour, Jr., describes as "a fascinating journey into the mind, career, and inventiveness of one of the indisputably outstanding sculptors of all the Western tradition." This one-volume edition includes an extensive new preface and bibliography by the author. Richard Krautheimer, Professor Emeritus of the Institute of Fine Arts at New York University, currently lives in Rome. He is the author of numerous works, including the Pelican Early Christian and Byzantine Architecture and Rome: Profile of a City, 312-1308 (Princeton). Princeton Monographs in Art and Archaeology, 31. Originally published in 1983. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Col volto reclinato sulla sinistra, di Orazio Leotta (Zerobook 2015): attraverso





