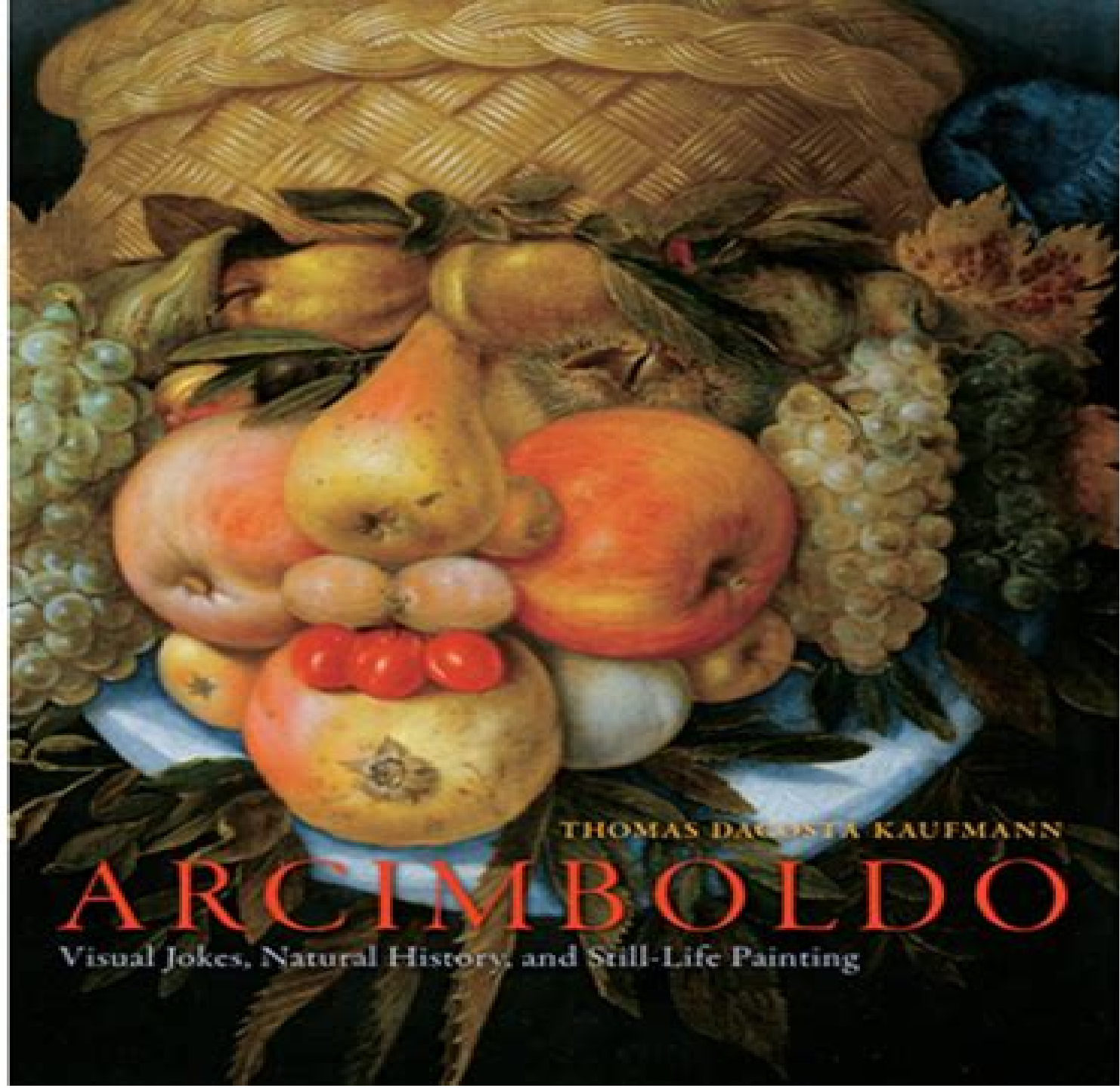




THOMAS DA COSTA KAUFMANN

ARCIMBOLDO

Visual Jokes, Natural History, and Still-Life Painting

Arcimboldo Visual Jokes Natural History And Stilllife Painting

Daniela Niemeyer

A decorative graphic element consisting of a light blue horizontal bar with a rounded right end, and a red circular shape with a gradient, partially overlapping the bar and extending to the right.

Arcimboldo Visual Jokes Natural History And Stilllife Painting:

Arcimboldo Thomas DaCosta Kaufmann, 2009 In Giuseppe Arcimboldo's most famous paintings grapes fish and even the beaks of birds form human hair A pear stands in for a man's chin Citrus fruits sprout from a tree trunk that doubles as a neck All sorts of natural phenomena come together on canvas and panel to assemble the strange heads and faces that constitute one of Renaissance art's most striking oeuvres The first major study in a generation of the artist behind these remarkable paintings Arcimboldo tells the singular story of their creation Drawing on his thirty five year engagement with the artist Thomas DaCosta Kaufmann begins with an overview of Arcimboldo's life and work exploring the artist's early years in sixteenth century Lombardy his grounding in Leonardesque traditions and his tenure as a Habsburg court portraitist in Vienna and Prague Arcimboldo then trains its focus on the celebrated composite heads approaching them as visual jokes with serious underpinnings images that poetically display pictorial wit while conveying an allegorical message In addition to probing the humanistic literary and philosophical dimensions of these pieces Kaufmann explains that they embody their creator's continuous engagement with nature painting and natural history He reveals in fact that Arcimboldo painted many more nature studies than scholars have realized a finding that significantly deepens current interpretations of the composite heads Demonstrating the previously overlooked importance of these works to natural history and still life painting Arcimboldo finally restores the artist's fantastic visual jokes to their rightful place in the history of both science and art

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Reading Images from the Past Walter S. Melion, Christoph Pieper, Paul J. Smith, Anita Traninger, 2025-01-27 Reading Images from the Past is conceived as a Festschrift for Karl Enenkel The contributors include art historians literary scholars and historians and the topics cover a wide range of periods countries and cultural contexts They explore the complex relation between word and image consider the rhetorical and hermeneutic functions of various types of image making and examine theories and practices of knowledge production across various media They also reflect on the multi-faceted uses of the past in early modern European culture within debates on art antiquarian studies book culture literature and historiography Throughout the volume special attention is paid to the interaction amongst visual and textual forms and materials Contributors Barbara Baert Susanna de Beer Frans Blom Wietse de Boer Stijn Bussels Arjan van Dijk Jan van Dijkhuizen Anna Dlabová Reindert Falkenburg Christine Götter Harald Hendrix Jan L. de Jong Marc Laureys Coen Maas Walter S. Melion Alicia C. Montoya Colette Nativel Konrad Ottenheim Christian Peters Christoph Pieper Lukas Reddemann Bernd Renner David Rijser Bernd Roling Sophie van Romburgh Robert Seidel Paul J. Smith John Thompson Anita Traninger Geert Warnar Claus Zittel and Cornel Zwierlein Ad vivum? Thomas Balfe, Joanna Woodall, Claus Zittel, 2019-06-07 The term *ad vivum* and its cognates *al vivo* *au vif* *nach dem Leben* and *naer het leven* have been applied since the thirteenth century to depictions designated as from to or after the life This book explores the issues raised by this vocabulary and related terminology with reference to visual materials produced and used in Europe before 1800 including portraiture botanical zoological medical and topographical images images of novel and newly discovered phenomena and likenesses created through direct contact with the object being depicted The designation *ad vivum* was not restricted to depictions made

directly after the living model and was often used to advertise the claim of an image to be a faithful likeness or a bearer of reliable information. Viewed as an assertion of accuracy or truth *ad vivum* raises a number of fundamental questions in the area of early modern epistemology: questions about the value and prestige of visual and/or physical contiguity between image and original; about the kinds of information which were thought important and dependably transmissible in material form; and about the roles of the artist in that transmission. The recent interest of historians of early modern art in how value and meaning are produced and reproduced by visual materials which do not conform to the definition of art as unique invention and of historians of science and of art in the visualisation of knowledge has placed the questions surrounding *ad vivum* at the centre of their common concerns.

Contributors: Thomas Balfe, Jos Beltrán, Carla Benzan, Eleanor Chan, Robert Felfe, Mechthild Fend, Sachiko Kusukawa, Pieter Martens, Richard Mulholland, Noa Turel, Joanna Woodall and Daan Van Heesch. *Pearls for the Crown*. Mónica Domínguez Torres, 2024-03-01. In the age of European expansion, pearls became potent symbols of imperial supremacy. *Pearls for the Crown* demonstrates how European art legitimated racialized hierarchies and inequitable notions about humanity and nature that still hold sway today. When Christopher Columbus encountered pristine pearl beds in southern Caribbean waters in 1498, he procured the first source of New World wealth for the Spanish Crown, but he also established an alternative path to an industry that had remained outside European control for centuries. Centering her study on a selection of key artworks tied to the pearl industry, Mónica Domínguez Torres examines the interplay of materiality, labor, race, and power that drove artistic production in the early modern period. Spanish colonizers exploited the expertise and forced labor of Native American and African workers to establish pearling centers along the coasts of South and Central America, disrupting the environmental and demographic dynamics of their overseas territories. Drawing from postcolonial theory, material culture studies, and ecocriticism, Domínguez Torres demonstrates how, through use of the pearl, European courtly art articulated ideas about imperial expansion, European superiority, and control over nature, all of which played key roles in the political circles surrounding the Spanish Crown. This highly anticipated interdisciplinary study will be welcomed by scholars of art history, the history of colonial Latin America, and ecocriticism in the context of the Spanish colonies.

Otto Marseus van Schrieck (c. 1620-1678) and the Lepidochromy Technique. V.E. Mandrij, 2025-11-14. The Dutch painter and naturalist Otto Marseus van Schrieck became famous for an unusual iconography that mixed characteristics of landscape, animal painting, natural history illustration, and still life: the *sottobosco* paintings. These artworks, which he developed during his voyage to Italy around 1650, represent reptiles, amphibians, and insects in dark forests. To increase the realistic representations of lepidopterans, he pressed the wings of dead specimens onto the paintings to transfer their original colours. The technique of printing butterfly wings, named *lepidochromy*, in this book was already being used in the sixteenth century and has been documented as a means of conserving and classifying lepidopterans from the eighteenth through twentieth century. With a strong focus on the techniques and materials involved in making butterfly imprints, this book

introduces readers for the first time to the development uses and meanings of lepidochromy in the oeuvre of Otto Marseus van Schrieck at the crossroads of art and natural history *Picturing the Book of Nature* Sachiko Kusukawa,2012-05-02 Because of their spectacular naturalistic pictures of plants and the human body Leonhart Fuchs's *De historia stirpium* and Andreas Vesalius's *De humani corporis fabrica* are landmark publications in the history of the printed book But as *Picturing the Book of Nature* makes clear they do more than bear witness to the development of book publishing during the Renaissance and to the prominence attained by the fields of medical botany and anatomy in European medicine Sachiko Kusukawa examines these texts as well as Conrad Gessner's unpublished *Historia plantarum* and demonstrates how their illustrations were integral to the emergence of a new type of argument during this period a visual argument for the scientific study of nature To set the stage Kusukawa begins with a survey of the technical financial artistic and political conditions that governed the production of printed books during the Renaissance It was during the first half of the sixteenth century that learned authors began using images in their research and writing but because the technology was so new there was a great deal of variety of thought and often disagreement about exactly what images could do how they should be used what degree of authority should be attributed to them which graphic elements were bearers of that authority and what sorts of truths images could and did encode Kusukawa investigates the works of Fuchs Gessner and Vesalius in light of these debates scrutinizing the scientists treatment of illustrations and tracing their motivation for including them in their works What results is a fascinating and original study of the visual dimension of scientific knowledge in the sixteenth century Playing It Straight Jennifer A. Greenhill,2012-08-01 Outgrowth of the author's thesis Yale University 2007 under the title *The plague of jocularity contesting humor in American art and culture 1863-1893* **Imagining the Americas in Medici Florence** Lia Markey,2016-11-30 The first full length study of the impact of the discovery of the Americas on Italian Renaissance art and culture *Imagining the Americas in Medici Florence* demonstrates that the Medici grand dukes of Florence were not only great patrons of artists but also early conservators of American culture In collecting New World objects such as featherwork codices turquoise and live plants and animals the Medici grand dukes undertook a vicarious conquest of the Americas As a result of their efforts Renaissance Florence boasted one of the largest collections of objects from the New World as well as representations of the Americas in a variety of media Through a close examination of archival sources including inventories and Medici letters Lia Markey uncovers the provenance history and meaning of goods from and images of the Americas in Medici collections and she shows how these novelties were incorporated into the culture of the Florentine court More than just a study of the discoveries themselves this volume is a vivid exploration of the New World as it existed in the minds of the Medici and their contemporaries Scholars of Italian and American art history will especially welcome and benefit from Markey's insight **Painting, Photography, and the Digital** Carl Robinson,2022-10-07 This anthology investigates the interconnections between painting photography and the digital in contemporary art practices It brings together 15

contributors including internationally acclaimed artists Matt Saunders Clare Strand Elias Wessel and Dan Hays to write about a diverse range of art making involving medium cross over Topics discussed here include reflections on the painted on photograph reordering photographs into paintings digital collage printing digital landscapes onto recycled electronic media viewer immersion in painted virtual reality VR worlds photography created from paint and the truth of the mediums Underpinned by significant theoretical concepts the volume provides unique insights into explorations of the mediums interconnectivity which questions the position of the traditional genres As such this book is essential reading for practitioners theorists and students researching the nature of painting photography and digital art practices today **Insect Artifice**

Marisa Bass,2019-04-09 How the nature illustrations of a Renaissance polymath reflect his turbulent age This pathbreaking and stunningly illustrated book recovers the intersections between natural history politics art and philosophy in the late sixteenth century Low Countries Insect Artifice explores the moment when the seismic forces of the Dutch Revolt wreaked havoc on the region s creative and intellectual community compelling its members to seek solace in intimate exchanges of art and knowledge At its center is a neglected treasure of the late Renaissance the Four Elements manuscripts of Joris Hoefnagel 1542 1600 a learned Netherlandish merchant miniaturist and itinerant draftsman who turned to the study of nature in this era of political and spiritual upheaval Presented here for the first time are more than eighty pages in color facsimile of Hoefnagel s encyclopedic masterwork which showcase both the splendor and eccentricity of its meticulously painted animals insects and botanical specimens Marisa Anne Bass unfolds the circumstances that drove the creation of the Four Elements by delving into Hoefnagel s writings and larger oeuvre the works of his friends and the rich world of classical learning and empirical inquiry in which he participated Bass reveals how Hoefnagel and his colleagues engaged with natural philosophy as a means to reflect on their experiences of war and exile and found refuge from the threats of iconoclasm and inquisition in the manuscript medium itself This is a book about how destruction and violence can lead to cultural renewal and about the transformation of Netherlandish identity on the eve of the Dutch Golden Age Sensuous Unity of Art and Science Jaan

Valsiner,2023-02-01 The goal of this book is to locate the birth pangs of psychology the study of the psyche in in the Renaissance unity of art and science The historical period 1583 1611 in Prague was a particularly productive for all Europe in its intellectual advancements in art and science It was facilitated by the special personality of the Holy Roman Emperor Rudolf II who during his reign made Prague the capital of the Empire where the major artists scientists architects and alchemists came together in the service of the Emperor and formed a unique context of interdisciplinary synthesis of ideas that enhanced European philosophies sciences and arts in the following centuries While the history of art in and astronomy in the Rudolfine era has been amply covered the impacts of the intellectual atmosphere of the era on psychology philosophy social ideologies and aesthetics has remained scarcely investigated The volume includes analyses of history of ideas in psychology sociology and other social sciences that received the impetus of the political situation of Rudolfine Prague with

religious tolerance and decline of the political power of the Holy Roman Empire *The Beauty of the Flower* Stephen A. Harris, 2023-08-25 Blooming with rare archival images the story of scientific botanical illustrations over nearly seven hundred years In a world flooded with images designed to create memories validate perceptions and influence others botanical illustration is about something much more focused creating technically accurate depictions of plants Reproductions of centuries old botanical illustrations frequently adorn greeting cards pottery and advertising to promote heritage or generate income yet their art is scientific intended to record display and transmit scientific data The Beauty of the Flower tells the backstory of these images showing us how scientific botanical illustrations are collaborations among artists scientists and publishers It explores the evolution and interchanges of these illustrations since the mid fifteenth century how they have been used to communicate scientific ideas about plants and how views of botanical imagery change Featuring unique images rarely seen outside of specialist literature this book reveals the fascinating stories behind these remarkable illustrations

Renaissance Porticoes and Painted Pergolas Natsumi Nonaka, 2017-02-17 This book explores the intersection between architecture pictorial representation garden culture and natural history and proposes the interpretation that the illusionistic pergola was a metaphor for the Renaissance mind as it negotiated a new cognitive topography between an internal rationalism governed by classical verities and the perpetually fluctuating outer world of global expansion Art, Trade, and Cultural Mediation in Asia, 1600–1950 Raquel A. G. Reyes, 2018-12-12 This Palgrave Pivot explores the social and cultural impact of global trade at a micro level from around 1600 to 1950 Bringing together the collaborative skills of cultural social economic and art historians it examines how the diffusion of trade goods and objects affected people s everyday lives The authors tell several stories of the role played by a host of intermediaries such as apothecaries artisans and missionaries who facilitated the process of objects such as Japanese export lacquer ware and paintings of how diverse artistic influences came to be expressed in colonial church architecture in the Philippines of revolutionary changes wrought on quotidian tastes and preferences as shown in the interior decoration of private homes in the Dutch East Indies and of transformations in the smoking and drinking habits of Southeast Asians The chapters consider the conditions from which emerged new forms of artistic production and transfer fresh cultural interpretations and expanded markets for goods objects and images

Rudolf II Thomas DaCosta Kaufmann, 2025-03-17 A reinterpretation of the Habsburgian ruler s reign as exemplary rather than reclusive Rudolf II offers a fresh perspective on the Habsburg ruler shedding new light on a reign often colored by myths of madness Thomas DaCosta Kaufmann argues that contrary to popular belief Rudolf was not a passive recluse but an engaged monarch navigating the complexities of state affairs with a moderate hand amid turbulent times By contextualizing Rudolf s interests in astrology alchemy and magic this book offers new insights into the emperor s support for scientific endeavors and his quest for power Kaufmann also demonstrates that Rudolf s assembling of the greatest Kunstkammer and painting collection of his time and his patronage of artists were essential elements of Renaissance

rulership *Art and Witchcraft in Early Modern Italy* Guy Tal, 2025-10-01 The figure of the witch is familiar from the work of early modern German Dutch and Flemish artists but much less so in the work of their Italian counterparts *Art and Witchcraft in Early Modern Italy* seeks to explore the ways in which representations of witchcraft emerged from and coincided with the main cultural currents and artistic climate of an epoch chiefly celebrated for its humanistic and rational approaches Through an in depth examination of a panoply of arresting paintings engravings and drawings variously portraying a hag ridden colossal phallus a horror stricken necromancer dodging the devil s scrabbling claws and a nocturnal procession presided over by an infanticidal crone Guy Tal offers new ways of reading witchcraft images through and beyond conventional iconography Artists such as Parmigianino Alessandro Allori Leonello Spada and Angelo Caroselli effected visual commentaries on demonological notions that engaged their audience in a tantalizing experience of interpretation **Why Look at Plants?** , 2018-11-05 Winner of the 2019 Outstanding Academic Titles award in Choice a publishing unit of the Association of College Research Libraries ACRL *Why Look at Plants* proposes a thought provoking and fascinating look into the emerging cultural politics of plant presence in contemporary art Through the original contributions of artists scholars and curators who have creatively engaged with the ultimate otherness of plants in their work this volume maps and problematizes new intra active agential interconnectedness involving human non human biosystems central to artistic and philosophical discourses of the Anthropocene Plant s fixity perceived passivity and resilient silence have relegated the vegetal world to the cultural background of human civilization However the recent emergence of plants in the gallery space constitutes a wake up call to reappraise this relationship at a time of deep ecological and ontological crisis *Why Look at Plants* challenges readers pre established notions through a diverse gathering of insights stories experiences perspectives and arguments encompassing multiple disciplines media and methodologies **The Mage's Images: Heinrich Khunrath in His Oratory and Laboratory, Volume 4** Peter J. Forshaw, 2025-09-09 This is the 4th volume in a 4 volume work entitled *The Mage's Images* The work provides the first in depth examination of the life and works of Heinrich Khunrath 1560 1605 one of the great Hermetic philosophers whose *Amphitheatre of Eternal Wisdom* 1595 1609 has been described as one of the most important books in the whole literature of theosophical alchemy and the occult sciences Khunrath is best known for his novel combination of scripture and picture in the complex engravings in his *Amphitheatre* In this richly illustrated monograph Forshaw analyses occult symbolism with previously unpublished material offering insight into Khunrath s insistence on the necessary combination of alchemy magic and cabala in *Oratory and Laboratory*

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