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"Exhibiting Outside the Academy, Salon and Biennial, 1775-1999 "
Warm Flesh, Cold Marble
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*Warm Flesh Cold
Marble Canova
Thorvaldsen And Thei*

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CUEVAS WESTON

The Oxford Dictionary of the Christian Church Getty Publications
Potts also offers a detailed view of selected iconic works by sculptors ranging from Antonio Canova and Auguste Rodin to Constantin Brancusi, David Smith, Carl Andre, Eva Hesse and Louise Bourgeois - key players in modern thinking about the sculptural. The impact of minimalism features prominently in this discussion, for it disrupted accepted understanding of how a viewer interacts with a work of art, thereby placing the phenomenology of viewing three-dimensional objects for the first time at the center of debate about modern visual art."--Jacket.

Passages from the French and Italian Note-books of Nathaniel Hawthorne
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This book covers the life of the Italian neo-classical sculptor Antonio Canova (1757-1822), some of his works and the lives of two of his contemporaries: John Gibson RA (1790-1866), known as the 'British Canova', and the Danish sculptor Bertel Thorvaldsen (1770-1844). Both Gibson and Thorvaldsen lived and worked in Rome under the influence and in the shadow of Canova. All three sculptors helped and guided each other. Gibson was under considerable pressure to return to London, which he resisted, while Thorvaldsen returned to his homeland on several occasions and was greeted as a celebrity. The book aims to rectify the dearth of information in English on Canova and updates the information available on Gibson and Thorvaldsen in this bicentenary year of

the death of Antonio Canova.

Ovid on Screen Routledge

There has been a persistent tradition of enlivening sculptures with color. This book presents five essays on polychromy in classical Greek through contemporary sculpture, along with discussions of over 40 extraordinary polychrome sculptures. *The Shipwreck Sea* Cambridge University Press

Vor Frue Kirke i København fremstår som et samlet værk tegnet af arkitekten C.F. Hansen og med udsmykning af billedhuggeren Bertel Thorvaldsen. Bygningens stramme, antik-inspirerede former taler samme sprog som de monumentale, hvide marmorstatuer og -relieffer, og Kristus-statuen i apsis over alteret har i snart 200 år har haft hovedrollen – både i kirkerummet og i kirkens liturgi. I KRISTUS. Thorvaldsens statue i Vor Frue Kirke bliver der sat fokus på begge dimensioner, det æstetiske og det liturgiske. Ud fra en tværfaglig tilgang analyserer og fortolker kunsthistorikeren Margrethe Floryan Kristus-statuen, dens fremtræden og betydning i samspillet med de øvrige knap 30 Thorvaldsen-skulpturer i Vor Frue Kirke og i forhold til kirkerummet som ramme om gudstjenesten. Bogen handler også om Vor Frue Kirkes tilblivelse, om Thorvaldsens forudsætninger og inspirationskilder og om hans andre kirkeværker. Med afsæt i Grundtvigs teologi og nugældende ritualpraksis argumenterer Margrethe Floryan for en æstetisk-liturgisk nytolkning af Thorvaldsens Kristus-statue. KRISTUS. Thorvaldsens statue i Vor Frue Kirke er den første større bogudgivelse om Thorvaldsen som kirkekunstner. Margrethe Floryan er kunsthistoriker og overinspektør ved Thorvaldsens Museum. Hun er mag.art. og ph.d. fra Aarhus Universitet og har

diplom i museologi fra École du Louvre. Forfatter til artikler og bøger om arkitektur, skulptur og historiske haver. *Those Barren Leaves* Routledge

The world that shaped Europe's first national sculptor-celebrities, from Schadow to David d'Angers, from Flaxman to Gibson, from Canova to Thorvaldsen, was the city of Rome. Until around 1800, the Holy See effectively served as Europe's cultural capital, and Roman sculptors found themselves at the intersection of the Italian marble trade, Grand Tour expenditure, the cult of the classical male nude, and the Enlightenment republic of letters. Two sets of visitors to Rome, the David circle and the British traveler, have tended to dominate Rome's image as an open artistic hub, while the lively community of sculptors of mixed origins has not been awarded similar attention. Rome, Travel and the Sculpture Capital, c.1770-1825 is the first study to piece together the labyrinthine sculptors' world of Rome between 1770 and 1825. The volume sheds new light on the links connecting Neo-classicism, sculpture collecting, Enlightenment aesthetics, studio culture, and queer studies. The collection offers ideal introductory reading on sculpture and Rome around 1800, but its combination of provocative perspectives is sure to appeal to a readership interested in understanding a modernized Europe's overwhelmingly transnational desire for Neo-classical, Roman sculpture.

Burning Bright Oxford University Press

Winckelmann's writing has a richness and density that take it well beyond the bounds of the simple rationalist art history and Neo-classical art theory with which it is usually associated. He often seems to speak disturbingly directly to our present awareness of the

discomforting ideological and psychic contradictions inherent in supposedly ideal symbolic forms.

Quasi vivo BRILL

The Exemplary Hercules explores the reception of the ancient Greek hero Herakles - the Roman Hercules - in European culture from the Renaissance to the Enlightenment and beyond, raising questions about his role as model of the princely ruler.

Arte Veneta 72 Routledge

A Companion to Modern Art presents a series of original essays by international and interdisciplinary authors who offer a comprehensive overview of the origins and evolution of artistic works, movements, approaches, influences, and legacies of Modern Art. Presents a contemporary debate and dialogue rather than a seamless consensus on Modern Art Aims for reader accessibility by highlighting a plurality of approaches and voices in the field Presents Modern Art's foundational philosophic ideas and practices, as well as the complexities of key artists such as Cezanne and Picasso, and those who straddled the modern and contemporary Looks at the historical reception of Modern Art, in addition to the latest insights of art historians, curators, and critics to artists, educators, and more

Forgery Beyond Deceit Oxford University Press

The Metropolitan Museum of Art has long been renowned for its collection of American sculpture, in particular its world-famous American Neoclassical marbles. This volume contains eight papers presented at a symposium held at the Museum on October 26, 2001, upon the publication of *American Sculpture in The Metropolitan Museum of Art*. The contributors, who include art historians, museum professionals, and

independent scholars, offer a fascinating cross section of current thematic interests and scholarly approaches to American sculpture. Each contributor takes as their starting point a sculpture or group of sculptures in the Metropolitan's collection, presenting a wide variety of approaches to the study and understanding of these works.

Natural History of Intellect Reaktion Books

Bibliografia dell'arte veneta (2014). Appendice del n. 72/2015 della rivista omonima, la Bibliografia dell'arte veneta costituisce un repertorio di pubblicazioni, edite nell'arco di un anno (2014), dedicate ad argomenti di interesse storico-artistico veneto al quale gli studiosi possono fare riferimento come strumento di aggiornamento e orientamento. Un modo per facilitare l'accesso a un ausilio fondamentale per gli studi.

The Caesar of Paris Walter de Gruyter GmbH & Co KG

Uniquely authoritative and wide-ranging in its scope, The Oxford Dictionary of the Christian Church is the indispensable reference work on all aspects of the Christian Church. It contains over 6,500 cross-referenced A-Z entries, and offers unrivalled coverage of all aspects of this vast and often complex subject, from theology; churches and denominations; patristic scholarship; and the bible; to the church calendar and its organization; popes; archbishops; other church leaders; saints; and mystics. In this new edition, great efforts have been made to increase and strengthen coverage of non-Anglican denominations (for example non-Western European Christianity), as well as broadening the focus on Christianity and the history of churches in areas beyond Western Europe. In particular, there have been

extensive additions with regards to the Christian Church in Asia, Africa, Latin America, North America, and Australasia. Significant updates have also been included on topics such as liturgy, Canon Law, recent international developments, non-Anglican missionary activity, and the increasingly important area of moral and pastoral theology, among many others. Since its first appearance in 1957, the ODCC has established itself as an essential resource for ordinands, clergy, and members of religious orders, and an invaluable tool for academics, teachers, and students of church history and theology, as well as for the general reader.

The Phantom Image John Wiley & Sons
Aus dem Wunsch und Bedürfnis heraus, Hans Körner ein Geschenk zu machen, das sowohl sein umfassendes wissenschaftliches Œuvre als auch sein fast vierzigjähriges Wirken als Wissenschaftler, Lehrer, Mentor und Kollege widerspiegelt, entstand der vorliegende Sammelband. Mit dem Titel »Blickränder. Grenzen, Schwellen und ästhetische Randphänomene in den Künsten« soll Bezug genommen werden auf Hans Körners facettenreiche Beschäftigung mit dem Phänomen der Kunstwahrnehmung, der Begegnung von Werk und Betrachter, welche vielleicht die grundsätzliche Schwellensituation bei der Analyse von Kunst und (kunst-)historischen Zusammenhängen darstellt. Dieser Schwellensituation nähern sich die Beiträge des Liber Amicorum aus ganz unterschiedlichen Perspektiven und versuchen so, die Kontaktaufnahme des Subjekts mit dem Objekt über dessen dingliche, räumliche, semiotische und kontextuelle Grenzen auszuloten. Und auch die Randgebiete der kunst- und kulturhistorischen Forschungslandschaft in Bezug auf

genau diese Kontaktaufnahme, welche Hans Körner im Laufe seiner wissenschaftlichen Tätigkeit immer wieder fasziniert haben, werden durch die Autorinnen und Autoren des Bandes aus diversen Blickwinkeln beleuchtet. *The Sculptural Imagination* Suomalaisen Kirjallisuuden Seura

This book celebrates the work and career of the internationally renowned art historian, David Bindman, on the occasion of his 75th birthday, and is above all a tribute to him from his former students and colleagues.

'Race Is Everything' Routledge
The nineteenth century has been called an age of monuments. In some places even one piece made a difference. This book is a study of the intellectual background and physical making of Finland's first public sculpture, the statue of Professor Henrik Gabriel Porthan by Carl Eneas Sjöstrand. The idealised but sombre Porthan was born under the influence of German neoclassicism. Development on the project was slow but sure. The Swedish artist had to be supported over three years while he was putting together his first monumental piece in Munich and Rome, after which came another three years wait before the cast arrived to Finland. The bronze sculpture, commissioned by the Finnish Literary Society and raised by public subscriptions from people of all classes, was unveiled in the city of Turku in September 1864. Finns took some pride in the fact that, unlike other nations that had raised monuments to kings and generals, here the first place was given to a scholar. In this study Sjöstrand's pioneering bronze is placed in a wider context and compared with works by his precursors and contemporaries in the international sculptor colony of Rome.

Sculpture and the Nordic Region

Penn State Press

Framed by tensions between figural sculpture experienced in the round and its translation into two-dimensional representations, *Animating the Antique* explores enthralling episodes in a history of artistic and aesthetic encounters. Moving across varied locations—among them Rome, Florence, Naples, London, Dresden, and Paris—Sarah Betzer explores a history that has yet to be written: that of the Janus-faced nature of interactions with the antique by which sculptures and beholders alike were caught between the promise of animation and the threat of mortification. Examining the traces of affective and transformative sculptural encounters, the book takes off from the decades marked by the archaeological, art-historical, and art-philosophical developments of the mid-eighteenth century and culminantes in fin de siècle anthropological, psychological, and empathic frameworks. It turns on two fundamental and interconnected arguments: that an eighteenth-century ontology of ancient sculpture continued to inform encounters with the antique well into the nineteenth century, and that by attending to the enduring power of this model, we can newly appreciate the distinctively modern terms of antique sculpture's allure. As Betzer shows, these eighteenth-century developments had far-reaching ramifications for the making and beholding of modern art, the articulations of art theory, the writing of art history, and a significantly queer *Nachleben* of the antique. Bold and wide-ranging, *Animating the Antique* sheds light upon the work of myriad artists, in addition to that of writers ranging from Goethe and Winckelmann to Hegel,

Walter Pater, and Vernon Lee. It will be especially welcomed by scholars and students working in eighteenth- and nineteenth-century art history, art writing, and art historiography.

Sculpture Workshops as Space and Concept Reaktion Books

A Handbook to Classical Reception in Eastern and Central Europe is the first comprehensive English language study of the reception of classical antiquity in Eastern and Central Europe. This groundbreaking work offers detailed case studies of thirteen countries that are fully contextualized historically, locally, and regionally. The first English-language collection of research and scholarship on Greco-Roman heritage in Eastern and Central Europe Written and edited by an international group of seasoned and up-and-coming scholars with vast subject-matter experience and expertise Essays from leading scholars in the field provide broad insight into the reception of the classical world within specific cultural and geographical areas Discusses the reception of many aspects of Greco-Roman heritage, such as prose/philosophy, poetry, material culture Offers broad and significant insights into the complicated engagement many countries of Eastern and Central Europe have had and continue to have with Greco-Roman antiquity

Animating the Antique John Wiley & Sons
This book explores the multifaceted aspects of sculptor's workshops from the Renaissance to the early nineteenth century. Contributors take a fresh look at the sculptor's workshop as both a physical and discursive space. By studying some of the most prominent artists' sculptural practices, the workshop appears as a multifaceted, sociable and practical space. The book

creates a narrative in which the sculptural workshop appears as a working laboratory where new measuring techniques, new materials and new instruments were tested and became part of the lived experience of the artist and central to the works coming into being. Artists covered include Donatello, Roubilliac, Thorvaldsen, Canova, and Christian Daniel Rauch. The book will be of interest to scholars studying art history, sculpture, artist workshops, and European studies.

Perspectives on American Sculpture Before 1925 Lukas Verlag

Histories of sculpture within the Nordic region are under-studied and the region's influence upon and translation of influences from elsewhere in Europe remain insufficiently traced. This volume brings to light individual histories of sculptural mobility from the early modern period onwards. Examining the movement of sculptures, sculptors, practices, skills, styles and motifs across borders, through studios and public architectures, within popular and print culture and via texts, the essays collected here consider the extent to which the sculptural artwork is changed by its physical movement and its transfigurations in other media. How does the meaning and form of these objects performatively respond to the pressure of their relocations and rematerialisations? Conversely, how do sculptures impact their new contexts of display? The contributing authors engage with a wide variety of objects and media in their essays. Each focuses on the contextualisation of sculpture in an original and timely way, exploring how mobility acts as a filter offering new perspectives on iconography, memorialisation, collecting, iconoclasm

and exhibiting. From the stave churches of early Norway to the decoration of International Style monoliths of the twentieth century, from Italian quarries to Baroque palaces, from fountains to figurines, from text to performance, these wide-ranging and fascinating case studies contribute to the rich history of the Nordic region's sculptural production.

The World as Sculpture Aarhus Universitetsforlag

'The Aestheticization of History and the Butterfly Effect: Visual Arts Series' introduces the audience to philosophical concepts that broach the beginning of the history of Western thought in Plato and Aristotle to that of more modern thought in the theoretician Jacques Rancière in which the main conceptual framework of this anthology is predicated. The introduction is mainly concerned with Rancière's concept of the distribution of the sensible, which is the arrangement of things accessible to our senses, what we experience in real-time and space— compartmentalization and categorization of all things. These things do not just involve tangible items, but audible speech, written language, and visibilities. Rancière's theory of the regimes of art is undertaken as the unfolding of the distribution. Such is evoked in the various genres of visual art forms, from two-dimensional paintings to three-dimensional sculptures and architectures. Understanding the aesthetic regime of art is crucial for grasping how art performs time travel. One way of understanding this phenomenon is in terms of embodied philosophy imbued vis-à-vis art forms, which are subsequently challenged by contemporary artists. The contributing essays examine these reiterations,

reevaluations—performances. Aesthetics is a term deriving from the 18th-century European Enlightenment. It is here that aesthetics as the study of beauty is probed for its political potential after the failure of the French Revolution. Many major thinkers during this period signed on to the aesthetic moment, recognizing that Reason in its present state failed to develop humankind beyond barbarism. J.E.B. Stuart's statue is part of an equestrian theme that approximates the Western canon of power and class in the pursuit of domination. But such power and domination will be dethroned in the restaging of history and the redistribution of said canon. This reimagining of the form not only alters perception but constitutes a new narrative.

KRISTUS Vernon Press

A timely and revealing look at the intertwined histories of science, art, and racism. 'Race Is Everything' explores the spurious but influential ideas of so-called racial science in the nineteenth and the first half of the twentieth centuries, and how art was affected by it. David Bindman looks at race in general, but with particular concentration on attitudes toward and representations of people of African and Jewish descent. He argues that behind all racial ideas of the period lies the belief that outward appearance—and especially skull shape, as studied in the pseudoscience of phrenology—can be correlated with inner character and intelligence, and that these could be used to create a seemingly scientific hierarchy of races. The book considers many aspects of these beliefs, including the skull as a racial marker; ancient Egypt as a precedent for Southern slavery; Darwin, race, and aesthetics; the purported "Mediterranean race"; the visual aspects

of eugenics; and the racial politics of Emil Nolde.

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