

Bernini

ART AS THEATRE

GENEVIEVE WARWICK



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Joris van Gastel



Bernini Art As Theatre:

Bernini Genevieve Warwick, 2012 While Baroque artist Gian Lorenzo Bernini 1598 1680 is celebrated as a sculptor architect and painter it is less known that he also was a playwright scenographer actor and director The Baroque period saw the rise of opera and ballet as well as increasingly elaborate scenographic technologies for court and religious theatre Bernini drew from this lexicon of theatrical effects deploying light movement and the porous boundary between fictive and physical space to forge a language of Baroque illusion for both his scenographies and his sculptural ensembles Bernini Art as Theatre investigates the different types of cultural space for the staging of his art from court settings to public squares and church interiors Drawing parallels between the visual and theatrical arts and highlighting the dramatic amplification of religious art in the period this provocative study provides a model that can be extended beyond Bernini to enable us to reconsider 17th century visual culture as a whole

Landscape and the Arts in Early Modern Italy Katrina Grant, 2025-10-01 Landscape and the Arts in Early Modern Italy Theatre Gardens and Visual Culture argues that theatre and the new genre of opera in particular played a key role in creating a new vision of landscape during the long seventeenth century in Italy It explores how the idea of gardens as theatres emerged at the same time as opera was developed in Italian courts around the turn of the seventeenth century During this period landscape painting emerged as a genre and the aesthetic of designed landscapes and gardens was wholly transformed which resulted in a reconceptualization of the relationship between humans and landscape The importance of theatre as a key cultural expression in Italy is widely recognised but the visual culture of theatre and its relationship to the broader artistic culture is still being untangled This book argues that the combination of narratives playing out in natural settings Arcadia Parnassus Alcina the emotional responses elicited by sets and special effects the apparent magical manipulation of the laws of nature and the way that garden theatres were used for displays of power and to enact princely virtue and social order all contributed to this shifting idea of landscape in the seventeenth century

Reading David Foster Wallace between philosophy and literature

Allard den Dulk, Pia Masiero, Adriano Ardo vino, 2022-11-08 This book breaks new ground by showing that the work of David Foster Wallace originates from and functions in the space between philosophy and literature Philosophy is not a mere supplement to or decoration of his writing nor does he use literature to illustrate pre established philosophical truths Rather for Wallace philosophy and literature are intertwined ways of experiencing and expressing the world that emerge from and amplify each other The book does not advance a fixed or homogenous interpretation of Wallace s oeuvre but instead offers an investigative approach that allows for a variety of readings The volume features fourteen new essays by prominent and promising Wallace scholars divided into three parts one on general aspects of Wallace s oeuvre such as his aesthetics form and engagement with performance and two parts with thematic focuses namely Consciousness Self and Others and Embodiment Gender and Sexuality

Visible Spirit Irving Lavin, 2006-12-31 As early as the 1950s Professor Irving Lavin

was recognized as a major voice in American art history His sustained production of seminal scholarly contributions have left their mark on an astonishingly wide range of subjects and fields Bringing these far reaching publications together will not only provide a valuable resource to scholars and students but will also underscore fundamental themes in the history of art historicism the art of commemoration the relationship between style and meaning the intelligence of artists themes that define the role of the visual arts in human communication Irving Lavin is best known for his array of fundamental publications on the Baroque artist Gian Lorenzo Bernini 1598 1680 These include new discoveries and studies on the master s prodigious childhood his architecture and portraiture his invention of caricature his depictions of religious faith and political leadership his work in the theatre his attitude toward death and the role of the artist in the creation of a modern sense of social responsibility All of Professor Lavin s papers on Bernini are here brought together in three volumes The studies have been reset and in many cases up dated and there is a comprehensive index Changing satire Cecilia Rosengren, Per Sivefors, Rikard Wingård, 2022-04-12 This edited collection brings together literary scholars and art historians and maps how satire became a less genre driven and increasingly visual medium in the seventeenth through the early nineteenth century Changing satire demonstrates how satire proliferated in various formats and discusses a wide range of material from canonical authors like Swift to little known manuscript sources and prints As the book emphasises satire was a frame of reference for well known authors and artists ranging from Milton to Bernini and Goya It was moreover a broad European phenomenon while the book focuses on English satire it also considers France Italy The Netherlands and Spain and discusses how satirical texts and artwork could move between countries and languages In its wide sweep across time and formats Changing satire brings out the importance that satire had as a transgressor of borders **TRANSPPOSITIONES** **2025 Vol. 4, Issue 1: Water Ecologies across Cultures and Media** Joanna Godlewicz-Adamiec, Paweł Piszczatowski, Piotr Kociumbas, Justyna Włodarczyk, Christian Struck, Neha Khetrpal, 2025-10-13 This issue Water Ecologies across Cultures and Media traces how water as element symbol and force shapes cosmologies rituals arts and infrastructures across time and place From medieval mysticism to Southeast Asian ecohorror the contributions illuminate water s cultural afterlives as origin memory crisis and transformation **Articulate Objects** Aura Satz, Jon Wood, 2009 How do objects speak to us What happens to authorship when voice is projected into inanimate objects How can one articulate an object into speech Is the inarticulate body necessarily silent These are just some of the questions brought up by this unique and unusual collection of essays which presents subjects and categories often overlooked by the disciplines of art history visual culture theatre history and comparative literature Drawing from and expanding upon the Performing Objects Animating Images academic session run by the Henry Moore Institute at the Association of Art Historians conference held in London in 2003 this book presents thirteen essays that bring together a multidisciplinary approach to the animated object Contributions range from literal accounts of magic lanterns tableaux vivants puppets and ventriloquist dummies to the more abstract notions of voice

displacement in audio art and authorship projection in writing machines The contributors come from diverse backgrounds in art history cultural history comparative literature and artistic theatrical and curatorial practice and all tackle the issue of articulate objects from a range of lively and unexpected perspectives

Jungian Perspectives on Indeterminate States
 Elizabeth Brodersen, Pilar Amezaga, 2020-08-09 In *Jungian Perspectives on Indeterminate States* Betwixt and Between Borders Elizabeth Brodersen and Pilar Amezaga bring together leading international contributors to analyse and interpret the psychological impact of contemporary border crossing both literally and figuratively Each chapter assesses key themes such as migration culture gender and identity formation through a Jungian lens All the contributors sensitively explore how creative forms can help mitigate the trauma experienced when one is forced to leave safety and enter unknown territory and examines the specific role of indeterminacy liminality and symbols as transformers at the border between culture race and gender The book asks whether we are able to hold these indeterminate states as creative liminal manifestations pointing to new forms integrate the shadow other as potential and allow sufficient cross border migration and fertilization as permissible It makes clear that societal conflict represents a struggle for recognition and identity and elucidates the negative experiences of authoritarian structures attached to disrespect and misrecognitions This interdisciplinary collection will offer key insight for Jungian analysts in practice and in training psychotherapists anthropologists political and cultural theorists and postgraduate researchers in psychosocial studies It will also be of great interest to readers interested in migration sexuality gender race and ethnicity studies

"All the World's a Stage...": Art and Pageantry in the Renaissance and Baroque
 Barbara Wisch, Susan Scott Munshower, 1990 *Bernini's Michelangelo* Carolina Mangone, 2020-06-16 A novel exploration of the threads of continuity rivalry and self conscious borrowing that connect the Baroque innovator with his Renaissance paragon Gianlorenzo Bernini 1598 1680 like all ambitious artists imitated eminent predecessors What set him apart was his lifelong and multifaceted focus on Michelangelo Buonarroti the master of the previous age Bernini's Michelangelo is the first comprehensive examination of Bernini's persistent and wide ranging imitation of Michelangelo's canon his art and its rules Prevailing accounts submit that Michelangelo's pervasive yet controversial example was overcome during Bernini's time when it was rejected as an advantageous model for enterprising artists Carolina Mangone reconsiders this view demonstrating how the Baroque innovator formulated his work by emulating his divisive Renaissance forebear's oeuvre Such imitation earned him the moniker Michelangelo of his age Investigating Bernini's imitatio Buonarroti in its extraordinary scope and variety this book identifies principles that pervade his production over seven decades in papal Rome Close analysis of religious sculptures tomb monuments architectural ornament and the design of New Saint Peter's reveals how Bernini approached Michelangelo's art as a surprisingly flexible repertory of precepts and forms that he reconciled here with daring license there with creative restraint to the aesthetic sacred and theoretical imperatives of his own era Situating Bernini's imitation in dialogue with that by other artists as well as with contemporaneous writings on Michelangelo's art Mangone

repositions the Renaissance master in the artistic concerns of the Baroque from peripheral to pivotal Without Michelangelo there was no Bernini

Art and Pageantry in the Renaissance and Baroque Barbara Wisch, Susan C. Scott, Susan Scott Munshower, 1990

Il Marmo spirante Joris van Gastel, 2013-06-28 The sculptors of the Roman Baroque including masters such as Gian Lorenzo Bernini Alessandro Algardi and Giuliano Finelli managed to achieve an unprecedented vivaciousness in their works And yet the apparent life of these sculptures is persistently obscured by their materiality Soft undulating flesh dramatic movements and fluttering draperies are captured in hard and lifeless marble Thus sculpture challenges the beholder is cause for confusion or frustration Taking the manner in which the beholder's engagement with sculpture is played out in contemporary poetry and other sources as a point of departure and also introducing ideas from modern day psychology this study explores the various ways contemporary viewers dealt with sculpture's double character As a result a new light is shed on some of the unquestionable masterpieces of European art Die Bildhauer des römischen Barock darunter Meister wie Gian Lorenzo Bernini Alessandro Algardi und Giuliano Finelli erreichten eine beispiellose Lebendigkeit ihrer Werke Dem augenscheinlichen Leben widerspricht jedoch beharrlich die harte Materialität dieser Skulpturen Weiches bewegtes Fleisch dramatische Bewegungen und flatternde Stoffe sind in hartem leblosem Marmor gefangen So fordert die Skulptur den Betrachter heraus und sorgt für Verwirrung oder auch Enttäuschung Anhand zeitgenössischer Poesie und anderer Quellen welche die Interaktion zwischen Betrachter und Skulptur reflektieren untersucht diese Studie wie Zeitgenossen mit diesem Doppelcharakter der Skulptur umgingen Dabei werden auch Ansätze der modernen Psychologie miteinbezogen Das Ergebnis ist ein neuer Zugang zu einigen der höchstgeschätzten Meisterwerke europäischer Kunst

Italy After the Renaissance Lacy Collison-Morley, 1930 *The American Architect and Building News*, 1902 The Builder, 1912-07 Educational Theatre Journal, 1973 Supplements issued for and bound with some vols

Encyclopaedia of Humanities and Social Sciences, 1992 **The Theatre and the Graphic Arts** Barnard Hewitt, 1934 *American Architect*, 1902 *Building*, 1912

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