

Wolfflin Conceptos Fundamentales De La Historia Del Arte

José Enrique García Melero

Conceptos fundamentales de la historia del arte Heinrich Wölfflin, 2006-11-14 Conceptos fundamentales de la historia del arte responde a la necesidad de ordenar y conceptuar la gran cantidad de hechos y datos que surgen en el estudio del arte y su evolución histórica. A través de un rico análisis comparativo entre obras del Renacimiento y del Barroco, el crítico suizo Heinrich Wölfflin (1864-1945) llega a la caracterización de los dos estilos por la generalización de sus diferencias, que formula por pares de conceptos contrapuestos: lo lineal enfrentado a lo pictórico, lo superficial a lo profundo, la forma abierta a la cerrada, la pluralidad frente a la unidad, la claridad absoluta ante su atenuación como intento de concentrar y dirigir la percepción. Estas diferencias caracterizan tanto el estilo personal de un artista como un estilo de época. Wölfflin intenta así establecer las pautas para una Historia del Arte en la que se pueda seguir en sus distintas fases la génesis de la visión moderna en todas sus manifestaciones: pintura, escultura, decoración y arquitectura. Un libro clásico y de utilidad permanente por el entrenamiento que, con su capacidad analítica, proporcionará no solo a los estudiosos del arte, sino a los que simplemente quieran aprender a disfrutar de él.

Conceptos fundamentales en la historia del arte Heinrich Wölfflin, 1924

Concepto de arte e idea de progreso en la historia del arte Carlos Arturo Fernández, 2008 El libro expone los conceptos filosóficos más significativos en la constitución de la historia del arte como disciplina. Se concentra en las nociones de arte y progreso de Vasari, Winckelmann o Kant, ilustrando e interpretando los contextos artísticos y culturales en los que surgen sus ideas.

Lorenzano_Estructura_conocimiento_cientifico.pdf ,

Literatura española sobre artes plásticas / 2 José Enrique García Melero, 2002-04-09

Espacio, tiempo y arquitectura Sigfried Giedion, 2023-11-01 Edición definitiva a partir de la traducción de la quinta edición original. Este libro tiene una historia apasionante. Aparecido originalmente en 1941, desde el principio fue todo un éxito editorial y con el tiempo se convirtió en un clásico de la historiografía de la arquitectura moderna. Además, el autor se preocupó de actualizar lo periódicamente, de modo que su contenido siempre incluyó la información más reciente. Giedion

murió en 1968, pero un par de años antes había preparado la que sería la quinta y última edición del libro. La presente edición española tiene un carácter singular, ya que es la única versión no inglesa que recoge todas las modificaciones y ampliaciones que Giedion incorporó a la última revisión de su libro. Además, al abordar esta nueva edición se decidió volver a hacer la traducción empezando desde cero. Para ello se ha partido de la última edición norteamericana, aunque se ha recurrido a la versión alemana (supuestamente la redacción original) para resolver dudas y ambigüedades. Esta obra puede entenderse como una historia del Movimiento Moderno: desde las innovaciones de los pioneros (como Eiffel o Sullivan) hasta las obras maduras de sus principales protagonistas (Gropius, Le Corbusier, Mies y Aalto). Pero además Giedion pretende buscar los orígenes de este nuevo movimiento en la propia historia de la arquitectura, y para ello se remonta hasta el Renacimiento, con el descubrimiento de las leyes de la perspectiva, y al Barroco, con su nueva concepción dinámica del espacio arquitectónico. Un énfasis especial se pone en el desarrollo de los nuevos materiales constructivos durante el siglo XIX, especialmente el hierro y el hormigón armado. El concepto más trascendental introducido en el libro es el de espacio-tiempo, mediante el cual el autor explica la nueva concepción de la arquitectura que se desarrollaría a lo largo de todo el siglo XX.

El arte hispanoamericano Fernando Arellano, 1988

Las glorias de los señores D.J. Aranibar i D.E. Althaus Dreyfus Hermanos y Cia, 1880

9788446056324 Juan Carlos Rodríguez, 2025-07-07 La literatura y la norma literaria no surgen de la nada, como por ensalmo, ni tampoco son eternas, sino que responden a una «matriz» social, económica e ideológica específica, anclada en la historia, cuyas condiciones se inscriben en las formaciones sociales «modernas» o «burguesas» en sentido general. A estudiar la subjetividad burguesa que estos discursos literarios (re)producen consagró Juan Carlos Rodríguez buena parte de sus investigaciones. En esta línea, en varias ocasiones a lo largo de los años, Juan Carlos Rodríguez dio noticia de la existencia de unas páginas en las que venía trabajando, consagradas a la literatura del siglo XVII (a Góngora y Quevedo, a Cervantes, a Lope y Calderón), y de su escritura y reescritura durante tres décadas al menos, entre 1974 y 2004. Tales páginas han sido ahora exhumadas y minuciosamente anotadas por Juan Antonio Hernández para fijar un texto que es, a todas luces, el más relevante de los libros que Juan Carlos Rodríguez dejó inéditos a su muerte.

Dictionary of Mexican Literature Eladio Cortés, 1992-11-24 This volume features approximately 600 entries that represent the major writers, literary schools, and cultural movements in the history of Mexican literature. A collaborative effort by American, Mexican, and Hispanic scholars, the text contains bibliographical, biographical, and critical material—placing each work cited within its cultural and historical framework. Intended to enrich the English-speaking public's appreciation of the rich diversity of Mexican literature, works are selected on the basis of their contribution toward an understanding of this unique artistry. The dictionary contains entries keyed by author and works, the length of each entry

determined by the relative significance of the writer or movement being discussed. Each biographical entry identifies the author's literary contribution by including facts about his or her life and works, a chronological list of works, a supplementary bibliography, and, when appropriate, critical notes. Authors are listed alphabetically and cross-referenced both within the text and the index to facilitate easy access to information. Selected bibliographical entries are also listed alphabetically by author and include both the original title and English translation, publisher, date and place of publication, and number of pages.

Teorías contemporáneas del arte y la literatura Leopoldo La Rubia de Prado, Nemesio García-Carril Puy, Francisco LaRubia-Prado, Juan José Acero, María José Alcaraz León, Azucena G. Blanco, Gabriel Cabello, Elisa Caldarola, Mariola Campelo Tenoir, Antonio Castilla Cerezo, Sixto J. Castro, Adriana Clavel-Vázquez, Jean Clottes, Inés Corujo Martín, David Díaz Soto, Noé Espósito Roper, José García Leal, Tania Gent, Lisa Giombini, Ma Jesús Godoy Domínguez, Vítor Guerreiro, Fernando Infante del Rosal, Ciriaco Morón Arroyo, Gonzalo Navajas, Andrés Pérez-Simón, Ma Ángeles Rodríguez Cutillas, Pau San Martín, Gerard Vilar Roca, 2022-01-27 Las teorías del arte y la literatura nos proveen de las bases analíticas e interpretativas que hacen posible la reflexión sobre la obra de arte y, en términos más amplios, sobre el texto, sea este cultural, visual o literario. Más allá de la mera apreciación de la obra de arte o literaria, la dimensión teórica del arte y la literatura hacen posible ambas cosas: la investigación especializada sobre las obras de que se trate, y el impacto que tal reflexión y su convergencia con la práctica pedagógica tienen en el aula, esto es, en el mundo de la experiencia de los estudiantes. El presente volumen ofrece una guía actualizada de las teorías del arte y la literatura en lengua española dirigida muy especialmente a todos los estudiosos, investigadores y estudiantes, de bellas artes, historia del arte, restauración, estética y filosofía del arte, literatura y artes escénicas. En el volumen se abordan desde las principales propuestas formalistas y sus orígenes, la hermenéutica, la fenomenología y el estructuralismo, hasta las teorías crítica, institucional y simbólica, la deconstrucción, el feminismo, los estudios queer y transatlánticos, y los desarrollos teóricos del arte conceptual. En definitiva, este libro proporciona al lector herramientas fundamentales para entender las manifestaciones artísticas, filosóficas y literarias, así como sus importantes transformaciones, desde los inicios del siglo XX hasta la actualidad.

Dibujo. Volumen Iv. Profesores de Educacion Secundaria. Temario Para la Preparacion de Oposiciones. E-book, 2002-01-04

Estética del pensamiento Francisco José Ramos, 2003 Partiendo de la filosofía de Spinoza y la pintura de Vermeer, se aborda el concepto de iluminación como experiencia relacionada con el entendimiento cabal de lo real, que provoca el deslumbramiento contemporáneo con los destellos hipnóticos del capitalismo, dando lugar a un traspaso que permita hacer de dicha experiencia un ejercicio cotidiano de lucidez, como el representado por la figura de Marcel Duchamp.

Las fuentes de la historia del arte en la época contemporánea Laura Arias Serrano, 2012-10-17 Aunque no cabe duda de

que la obra de arte es la fuente originaria y primordial de todo el proceso creador, éste no podrá entenderse ni contextualizarse sin la consulta de otras fuentes contemporáneas al artista, que, a modo de eslabones de una cadena, dan sentido a la obra, ayudan a desentrañar las circunstancias que rodearon su creación, y actúan como espejo crítico donde se hace balance de todo el proceso. Las fuentes se convierten así en herramientas o instrumentos de trabajo, a veces difícilmente clasificables (sobre todo en la época contemporánea), que aportan al investigador información orientada a descubrir, resolver o dar forma y sentido al tema que le ocupa. Las fuentes de la historia del arte en la época contemporánea, además de paliar el vacío bibliográfico que actualmente existe en este campo, surge con el propósito de servir de apoyo a la investigación y a la docencia. A la investigación, porque las 'fuentes' son los instrumentos de los que se sirven el estudioso para dar forma a la historia, y en este caso a la historia del arte. No importa el tema, pues este repertorio de 540 fuentes (ordenadas por tipologías y cronología), lo que le brinda son 'pistas' para empezar sus búsquedas y, en definitiva, una 'metodología' de trabajo y una 'estructura básica' sobre la que ir montando todo el aparato documental de la investigación. Apoyo a la docencia, porque este libro se convierte, por un lado, en insustituible material de consulta y estudio para el alumno, y por otro, en un utilísimo repertorio documental para el profesor a la hora de preparar sus clases, hacer un comentario de texto en el aula o asesorar al estudiante en sus trabajos. Un libro que, además, consigue ir más allá, pues no sólo aporta referencias a textos teóricos, técnicos o legales sino que ofrece amenos comentarios relativos a novelas, poemas, libros de viajes, biografías, repertorios iconográficos, entrevistas, películas... que contextualizan y documentan al artista y a su obra.

The Routledge Companion to Digital Humanities and Art History Kathryn Brown, 2020-04-15 The Routledge Companion to Digital Humanities and Art History offers a broad survey of cutting-edge intersections between digital technologies and the study of art history, museum practices, and cultural heritage. The volume focuses not only on new computational tools that have been developed for the study of artworks and their histories but also debates the disciplinary opportunities and challenges that have emerged in response to the use of digital resources and methodologies. Chapters cover a wide range of technical and conceptual themes that define the current state of the field and outline strategies for future development. This book offers a timely perspective on trans-disciplinary developments that are reshaping art historical research, conservation, and teaching. This book will be of interest to scholars in art history, historical theory, method and historiography, and research methods in education.

Fotografía y arquitectura en el siglo XIX Helena Pérez Gallardo, 2015-06-18 Junto al análisis y la contextualización de la fotografía europea de arquitectura, se destaca en este libro el importante papel, ahora recuperado, que tuvo en este género fotográfico, la representación de la arquitectura española, ya sea por medio de nuevos análisis de fotógrafos de referencia, como Charles Clifford o Jean Laurent, o a través del descubrimiento de otros completamente desconocidos hasta

ahora, de los que se reconstruyen sus trayectorias y obras.

Modelos Formales En La Portada De La Iglesia De San Agustín Acolman Luz del Carmen Vilchis

Esquivel,2018-12-28 El objeto de estudio de esta investigación es la portada de la Iglesia anexa al Convento de Acolman. Las relaciones interdisciplinarias y metodológicas con base en las cuales se desarrolló este acercamiento son la historiografía, la iconografía y el análisis de la forma con la intención de proporcionar una aproximación al sentido de cada uno de los elementos que configuran un modelo arquitectónico abundante en componentes visuales.

Iconografía e iconología / 2 Rafael García Mahiques,2011-09-01 En la tradición de los estudios de Historia del Arte, se observa una renovada polarización entre las orientaciones estilístico-formalistas y aquellas que se basan en el estudio del contenido y en conexión interdisciplinar con otras ramas del saber histórico y humanístico. Ante esta situación, dos ideas emergen con claridad: en primer lugar, que una Historia del Arte formalista, basada en los tradicionales análisis estilísticos, y orientada principalmente hacia objetivos tales como la catalogación y el expertizaje, muere en sí misma, puesto que si algo ha quedado demostrado con la experiencia de estos enfoques es que el historiador del arte se aísla del conjunto de disciplinas históricas que tienen entre sus metas la Historia cultural, y por consiguiente degradan la disciplina a lo que es un oficio. La segunda es que la iconología, entendida bien como método, o bien como una tradición de estudios, la tradición warburguiana, tiene la capacidad de integrar dentro de su orientación intelectual todo aquello que se realiza dentro del amplio campo de la Historia del Arte, incluyendo el oficio de catalogar y de conocer el arte en relación con el estilo. Reivindicar la iconología como estrategia alternativa e integradora de las diferentes funciones que ejerce la Historia del Arte es el objetivo central que plantea esta obra, la cual está estructurada en dos volúmenes. En el volumen 1, subtítulo La Historia del Arte como Historia cultural, se atiende a la configuración histórica del pensamiento iconológico, desde Warburg, pasando por Panofsky como etapa clásica, hasta las revisiones de Gombrich y de sus discípulos. En el volumen 2, Cuestiones de método, se reflexiona sobre lo esencial del método y su capacidad alternativa a la tradicional Historia del Arte formalista, atendiendo específicamente al papel que debe desempeñar la iconología en el conjunto de la didáctica de esta disciplina, así como en la conservación y restauración del patrimonio artístico.

Signos estéticos y teoría Lluís Xabel Alvarez,2005 El autor defiende la necesaria vigencia de unas ciencias del arte en cuanto Ciencias Histórico-Morfológicas de las diversas técnicas artísticas; evalúa el peso del factor semiótico como unificador de los distintos lenguajes artísticos; establece las relaciones filosóficas entre el mundo del arte y el de la ciencia; y se abre al compromiso racionalista con la interpretación hermenéutica, tanto del arte como de la ciencia.

La escultura románica Henri Focillon,1987-01-13 La escultura románica. Investigaciones sobre la historia de las formas, es uno de los textos fundamentales de la Historia del Arte de nuestro siglo. De la misma generación que E. Panofsky, R. Longhi y A. Hauser, H. Focillon traza en este estudio la base metodológica del análisis formal del arte, entendiendo este

análisis como debate de cinco parámetros fundamentales: las formas, el espacio, la materia, el espíritu y el tiempo. Si el método iconológico se interesa por el significado literario del arte y el sociológico por las relaciones de dependencia entre el arte y su contexto con la escultura románica, Focillon propone llegar a la propia esencia de lo artístico resaltando los valores que son propios y exclusivos de las artes plásticas. Con ello la historia del arte deja de ser una ciencia auxiliar de la historia, de la literatura o de la sociología para convertirse en una verdadera ciencia de las formas.

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