

Abstraction in Medieval Art: Beyond the Ornament /

Gertsman, Elina,

https://id.oclc.org/worldcat/entity/E39PBJgt9qghchBjbQYQ3qyfMP

Amsterdam University Press,

2021

e-books. Criticism, interpretation, etc. Livres numériques.

Monografía

Abstraction haunts medieval art, both withdrawing figuration and suggesting elusive presence. How does it make or destroy meaning in the process? Does it suggest the failure of figuration, the faltering of iconography? Does medieval abstraction function because it is imperfect, incomplete, and uncorrected-and therefore cognitively, visually demanding? Is it, conversely, precisely about perfection? To what extent is the abstract predicated on theorization of the unrepresentable and imperceptible? Does medieval abstraction pit aesthetics against metaphysics, or does it enrich it, or frame it, or both? Essays in this collection explore these and other questions that coalesce around three broad themes: medieval abstraction as the untethering of image from what it purports to represent, abstraction as a vehicle for signification, and abstraction as a form of figuration. Contributors approach the concept of medieval abstraction from a multitude of perspectives-formal, semiotic, iconographic, material, phenomenological, epistemological

https://rebiunoda.pro.baratznet.cloud: 28443/Opac Discovery/public/catalog/detail/b2FpOmNlbGVicmF0aW9uOmVzLmJhcmF0ei5yZW4vMzkwNDM5MDM

Título: Abstraction in Medieval Art Beyond the Ornament edited by Elina Gertsman

Editorial: Amsterdam University Press 2021

Descripción física: 1 online resource (386 pages)

Tipo Audiovisual: Abstract, medieval, art, ornament, meaning

Bibliografía: Includes bibliographical references and index

Contenido: Frontmatter -- Table of Contents -- Acknowledgments -- Illustrations -- Preface: Withdrawal and Presence -- Part I Abstraction / Aporia / Unknowability -- 1. Colour as Subject -- 2. Abstraction's Gothic Grounds -- 3. Abstraction in the Kennicott Bible -- 4. Back-to-Front: Abstraction and Figuration in Bosch's Visions of the Hereafter -- Part II Abstraction / Figuration / Signification -- 5. The Painted Logos: Abstraction as Exegesis in the Ashburnham Pentateuch -- 6. The Sign within the Form, the Form without the Sign: Monograms and Pseudo-Monograms as Abstractions in Mozarabic Antiphonaries -- 7. Ornament and Abstraction: A New Approach to Understanding Ornamented Writing in the Making of Illuminated Manuscripts around 1000 -- 8. The Double-Sided Image: Abstraction and Figuration in Early Medieval Painting -- Part III Abstraction / Epistemology / Perception --

9. Birds of Defiance: Jewelled Resistance to Modern Abstractions -- 10. Early Romanesque Abstraction and the 'Unconditionally Two-dimensional Surface' -- 11. Functional Abstraction in Medieval Anatomical Diagrams -- 12. Imaging Perfection(s) in Hebrew Illuminated Manuscripts -- 13. Response: Astral Abstraction -- 14. Coda: Carolingian Art As Conceptual Art -- Index

Copyright/Depósito Legal: 1338168773 1393695289 1394053235 1434603247 1446111373 1504043928 1536317583

ISBN: 9048542677 9789048542673 electronic bk.) 9789462989894 9462989893 1040781721 electronic bk.) 9781040781722 electronic bk.)

Materia: Art, Medieval Abstraction Art médiéval Abstraction abstraction. History of art: Byzantine and Medieval art c 500 CE to c 1400. History of art and design styles: c 1400 to c 1600. ARCHITECTURE / History / Medieval. Abstraction. Art, Medieval. History of art. Literary studies: ancient, classical and medieval. Social and cultural history.

Autores: Gertsman, Elina, editor. https://id.oclc.org/worldcat/entity/E39PBJgt9qghchBjbQYQ3qyfMP

Enlace a formato físico adicional: Print version Gertsman, Elina. Abstraction in Medieval Art. Amsterdam: Amsterdam University Press, 2021 9789462989894

Baratz Innovación Documental

- Gran Vía, 59 28013 Madrid
- (+34) 91 456 03 60
- informa@baratz.es