



"Quien será un gran pintor..." Análisis de las condicionantes y de las capacidades necesarias para ser artista según Durero.

[

2021

text (article)

Analítica

Abstract: The artistic historiography of the Modern Age, formed by theoretical treatises, paragonae, speeches and correspondence between humanists, permit the Historians of art to reconstruct and to analyse various aspects of Italian artistic production. In the case of Northern Europe, the absence of that kind of documentation does not allow to precise clear analogous phenomena for Flemish painters or for German school, until the early decades of the sixteenth century. Not much preserved documentation makes impossible to define well theoretical and aesthetic aspects relate to the artistic production. Besides, the guild structure on the Northern Europe dissuades the process of artists individualization. Albrecht Durer, connected to the court of Maximilian I and to the Charles V court artist, is considered as the first author of artistic theoretical treaties on the North of the Alps. Thanks for the trip to Italy, Dürer came into contact with modern art theory, which resulted in writing several treaties: Project for the Treatise on Painting (1508-1513), Four Books on Measurement. Instructions for Measuring with Compass and Ruler (1525) and Four Books on Human Proportion (1528). The aim of this study is to analyse the three mentioned treaties with special attention on the author's recommendations for appropriated formation of the artist. The base is the Durers corpus, translated by Bialostocki in 1954. This study will review the dissemination and implementation of Durers suggestions for artists during the first decades of the sixteenth century

Abstract: The artistic historiography of the Modern Age, formed by theoretical treatises, paragonae, speeches and correspondence between humanists, permit the Historians of art to reconstruct and to analyse various aspects of Italian artistic production. In the case of Northern Europe, the absence of that kind of documentation does not allow to precise clear analogous phenomena for Flemish painters or for German school, until the early decades of the sixteenth century. Not much preserved documentation makes impossible to define well theoretical and aesthetic aspects relate to the artistic production. Besides, the guild structure on the Northern Europe dissuades the process of artists individualization. Albrecht Durer, connected to the court of Maximilian I and to the Charles V court artist, is considered as the first author of artistic theoretical treaties on the North of the Alps. Thanks for the trip to Italy, Dürer came into contact with modern art theory, which resulted in writing several treaties: Project for the Treatise on Painting (1508-1513), Four Books on Measurement. Instructions for Measuring with Compass and Ruler (1525) and Four Books on Human Proportion (1528). The aim of this study is to analyse the three mentioned treaties with special attention on the author's recommendations for appropriated formation of the artist. The base is the Durers corpus, translated by Bialostocki in 1954. This study

will review the dissemination and implementation of Durers suggestions for artists during the first decades of the sixteenth century

<https://rebiunoda.pro.baratznet.cloud:28443/OpacDiscovery/public/catalog/detail/b2FpOmNlbGVicmF0aW9uOmVzLmJhcmF0ei5yZW4vMzM1NTI2MTQ>

Título: "Quien será un gran pintor..." Análisis de las condicionantes y de las capacidades necesarias para ser artista según Durero. electronic resource]

Editorial: 2021

Tipo Audiovisual: Historia del Arte Alberto Durero Jan Bialostocki Siglo XVI Educación de los artistas Albrecht Durer Jan Bialostocki XVIth century Artists education

Documento fuente: Revista de humanidades, ISSN 2340-8995, N°. 42, 2021, pags. 59-76

Nota general: application/pdf

Restricciones de acceso: Open access content. Open access content star

Condiciones de uso y reproducción: LICENCIA DE USO: Los documentos a texto completo incluidos en Dialnet son de acceso libre y propiedad de sus autores y/o editores. Por tanto, cualquier acto de reproducción, distribución, comunicación pública y/o transformación total o parcial requiere el consentimiento expreso y escrito de aquéllos. Cualquier enlace al texto completo de estos documentos deberá hacerse a través de la URL oficial de éstos en Dialnet. Más información: <https://dialnet.unirioja.es/info/derechosOAI> | INTELLECTUAL PROPERTY RIGHTS STATEMENT: Full text documents hosted by Dialnet are protected by copyright and/or related rights. This digital object is accessible without charge, but its use is subject to the licensing conditions set by its authors or editors. Unless expressly stated otherwise in the licensing conditions, you are free to linking, browsing, printing and making a copy for your own personal purposes. All other acts of reproduction and communication to the public are subject to the licensing conditions expressed by editors and authors and require consent from them. Any link to this document should be made using its official URL in Dialnet. More info: <https://dialnet.unirioja.es/info/derechosOAI>

Lengua: Spanish

Enlace a fuente de información: Revista de humanidades, ISSN 2340-8995, N°. 42, 2021, pags. 59-76

Baratz Innovación Documental

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