

Global Interests

Renaissance Art between East and West

Lisa Jardine & Jerry Brotton

East and West fixed each other with an equal reciprocal gaze...



Global Interests Renaissance Art Between East And West

John-Paul A. Ghobrial



Global Interests Renaissance Art Between East And West:

Global Interests Lisa Jardine, Jerry Brotton, 2000 In this re assessment of Renaissance art Lisa Jardine and Jerry Brotton examine the ways in which European civilization defined itself between 1450 and 1550 *Global Interests*, 2005 Looking outward for confirmation of who they were and what defined them as civilized Europeans encountered the returning gaze of what we now call the East in particular the attention of the powerful Ottoman Empire *Global Interests* explores the history

Global Interests, 2007 The Globalization of Renaissance Art Daniel Savoy, 2017-12-11 In *The Globalization of Renaissance Art* A Critical Review Daniel Savoy assembles an interdisciplinary group of scholars to evaluate the global discourse on early modern European art Over the course of eleven chapters and a roundtable the contributors assess the discourse's goal of transcending Eurocentric boundaries reflecting on the strengths and weaknesses of current terms methods theories and concepts Although it is clear that the global perspective has exposed the artistic and cultural pluralism of early modern Europe it is found that more work needs to be done at the epistemological level of art history as a whole Contributors Claire Farago Elizabeth Horodowich Lauren Jacobi Thomas DaCosta Kaufmann Jessica Keating Stephanie Leitch Emanuele Lugli Lia Markey Sean Roberts Ananda Cohen Aponte and Marie Neil Wolff *Europe and Asia beyond East and West* Gerard Delanty, 2006-10-03 This major new book tackles key questions on Europe in the context of shifting parameters of East and West The contributors sociologists anthropologists philosophers and historians show from a variety of different perspectives that the conventional equation of Europe with the West must be questioned Featuring four thematically organized chapters the book looks at a post Western world Asia in Europe encounters in history between Europe and Asia otherness in Europe and Asia Exploring new expressions of European self understanding in a way that challenges recent ideological notions of the clash of civilizations this outstanding work draws on recent scholarship that shows how Europe and Asia were mutually linked in history and in contemporary perspective It argues that as a result of current developments and the changing geopolitical context both Europe and Asia have much in common and that it is possible to speak of cosmopolitan links rather than clashes This book will be of great value to students and researchers in the fields of sociology European politics and history and cultural theory **Circulations in the Global History of Art** Assoc Prof Catherine Dossin, Dr Béatrice Joyeux-Prunel, Professor Thomas DaCosta Kaufmann, 2015-05-28 Essays in this volume emphasize questions of transcultural encounters and exchanges as circulations and provide an overview of current research on issues of circulation in relation to global art history and the globalization of art past and present They offer a variety of approaches to the treatment of different periods regions and objects surveying both questions of historiography and methodology and presenting individual case studies **East Meets West in the Middle Ages and Early Modern Times** Albrecht Classen, 2013-09-03 This new volume explores the surprisingly intense and complex relationships between East and West during the Middle Ages and the early modern world combining a large number of critical studies representing such diverse

fields as literary German French Italian English Spanish and Arabic and other subdisciplines of history religion anthropology and linguistics The differences between Islam and Christianity erected strong barriers separating two global cultures but as this volume indicates despite many attempts to Other the opposing side the premodern world experienced an astonishing degree of contacts meetings exchanges and influences Scientists travelers authors medical researchers chroniclers diplomats and merchants criss crossed the East and the West or studied the sources produced by the other culture for many different reasons As much as the theoretical concept of Orientalism has been useful in sensitizing us to the fundamental tensions and conflicts separating both worlds at least since the eighteenth century the premodern world did not quite yet operate in such an ideological framework Even though the Crusades had violently pitted Christians against Muslims there were countless contacts and a palpable curiosity on both sides both before during and after those religious warfares

Western Art and the Wider World Paul Wood, 2013-12-16 *Western Art and the Wider World* explores the evolving relationship between the Western canon of art as it has developed since the Renaissance and the art and culture of the Islamic world the Far East Australasia Africa and the Americas Explores the origins influences and evolving relationship between the Western canon of art as it has developed since the Renaissance and the art and culture of the Islamic world the Far East Australasia Africa and the Americas Makes the case for world art long before the fashion of globalization Charts connections between areas of study in art that long were considered in isolation such as the Renaissance encounter with the Ottoman Empire the influence of Japanese art on the 19th century French avant garde and of African art on early modernism as well as debates about the relation of contemporary art to the past Written by a well known art historian and co editor of the landmark *Art in Theory* volumes

Art and Dis-illusion in the Long Sixteenth Century Larry Silver, 2023-04-12 Whereas entire libraries discuss the religious and political history of the sixteenth century in Northern Europe focused on the Reformation and the rise of nation states Larry Silver uniquely traces the dramatic even traumatic changes of the Reformation era discernible in the visual arts especially paintings and the new medium of prints Among the subjects and themes he explores are the destruction of church images witchcraft reactions to new voyages of exploration and issues of vision itself in an age when moral codes and the nature of sin and death were being re examined

East-West Artistic Transfer through Rome, Armenia and the Silk Road Christiane Esche-Ramshorn, 2021-09-05 This book examines the arts and artistic exchanges at the Christian Oriental fringes of Europe especially Armenia It starts with the architecture history and inhabitants of the lesser known pilgrim compounds at the Vatican in the Middle Ages and Renaissance of Hungary Germany but namely those of the most ancient of Churches the Churches of the Christian Orient Ethiopia and Armenia Without taking an Eurocentric view this book explores the role of missionaries merchants artists for example Momik Giotto Minas Domenico Veneziano Duerer and artefacts such as fabrics inscriptions and symbols travelling into both directions along the western stretch of the Silk Road between Ayas Cilicia ancient Armenia and North western Iran This area was truly global before globalization was a site of intense cultural

exchanges and East West cultural transmissions This book opens a new research window into the culturally mixed landscapes in the Christian Orient the Middle East and North eastern Africa by taking into consideration their many indigenous and foreign artistic components and embeds Armenian arts into today s wider art historical discourse This book will be of interest to scholars in art history architectural history missions trade Middle Eastern arts and the arts of the Southern Caucasus

Who Owns Antiquity? James Cuno,2010-10-18 Whether antiquities should be returned to the countries where they were found is one of the most urgent and controversial issues in the art world today and it has pitted museums private collectors and dealers against source countries archaeologists and academics Maintaining that the acquisition of undocumented antiquities by museums encourages the looting of archaeological sites countries such as Italy Greece Egypt Turkey and China have claimed ancient artifacts as state property called for their return from museums around the world and passed laws against their future export But in *Who Owns Antiquity* one of the world s leading museum directors vigorously challenges this nationalistic position arguing that it is damaging and often disingenuous Antiquities James Cuno argues are the cultural property of all humankind evidence of the world s ancient past and not that of a particular modern nation They comprise antiquity and antiquity knows no borders Cuno argues that nationalistic retention and reclamation policies impede common access to this common heritage and encourage a dubious and dangerous politicization of antiquities and of culture itself Antiquities need to be protected from looting but also from nationalistic identity politics To do this Cuno calls for measures to broaden rather than restrict international access to antiquities He advocates restoration of the system under which source countries would share newly discovered artifacts in exchange for archaeological help and he argues that museums should again be allowed reasonable ways to acquire undocumented antiquities Cuno explains how partage broadened access to our ancient heritage and helped create national museums in Cairo Baghdad and Kabul The first extended defense of the side of museums in the struggle over antiquities *Who Owns Antiquity* is sure to be as important as it is controversial Some images inside the book are unavailable due to digital copyright restrictions

Arras Hanging Rebecca Olson,2013-09-26 Textiles have long provided metaphors for storytelling a compelling novel weaves a tapestry and we enjoy hearing someone spin a tale To what extent however should we take these metaphors seriously *Arras Hanging The Textile That Determined Early Modern Literature and Drama* reveals that in the early modern period when cloth making was ubiquitous and high quality tapestries called arras hangings were the most valuable objects in England such metaphors were literal The arras in particular provided a narrative model for writers such as Edmund Spenser and William Shakespeare who exploited their audience s familiarity with weaving to engage them in highly idiosyncratic and hands on ways Specifically undescribed or blank tapestries in the period s fiction presented audiences with opportunities to see whatever they desired and thus weave themselves into the story Far more than background objects literary and dramatic arras hangings have much to teach us about the intersections between texts and textiles at the dawn of print and more broadly about the status of visual art in post

Reformation England Published by University of Delaware Press Distributed worldwide by Rutgers University Press **A World Art History and Its Objects** David Carrier, 2008-11-28 Is writing a world art history possible Does the history of art as such even exist outside the Western tradition Is it possible to consider the history of art in a way that is not fundamentally Eurocentric In this highly readable and provocative book David Carrier a philosopher and art historian does not attempt to write a world art history himself Rather he asks the question of how an art history of all cultures could be written or whether it is even possible to do so He also engages the political and moral issues raised by the idea of a multicultural art history Focusing on a consideration of intersecting artistic traditions Carrier negotiates the way meaning and understanding shift or are altered when a visual object from one culture for example is inserted into the visual tradition of another culture **A World Art History and Its Objects** proposes the use of temporal narrative as a way to begin to understand a multicultural art history

Christian-Muslim Exchange: Oxford Bibliographies Online Research Guide Eric Dursteler, 2010-06 This ebook is a selective guide designed to help scholars and students of Islamic studies find reliable sources of information by directing them to the best available scholarly materials in whatever form or format they appear from books chapters and journal articles to online archives electronic data sets and blogs Written by a leading international authority on the subject the ebook provides bibliographic information supported by direct recommendations about which sources to consult and editorial commentary to make it clear how the cited sources are interrelated related This ebook is a static version of an article from Oxford Bibliographies Online Renaissance and Reformation a dynamic continuously updated online resource designed to provide authoritative guidance through scholarship and other materials relevant to the study of European history and culture between the 14th and 17th centuries Oxford Bibliographies Online covers most subject disciplines within the social science and humanities for more information visit www.oxfordbibliographies.com **How the West Came to Rule** Alexander Anievas, Kerem Nisancioglu, 2015-06-20 Winner of International Studies Association ISA s International Political Sociology Best Book Prize for 2017 Winner of British International Studies Association BISA s International Political Economy Working Group Book Prize of 2016 Shortlisted for the ISA Book Prize Mainstream historical accounts of the development of capitalism describe a process which is fundamentally European a system that was born in the mills and factories of England or under the guillotines of the French Revolution In this groundbreaking book a very different story is told **How the West Came to Rule** offers a interdisciplinary and international historical account of the origins of capitalism It argues that contrary to the dominant wisdom capitalism s origins should not be understood as a development confined to the geographically and culturally sealed borders of Europe but the outcome of a wider array of global processes in which non European societies played a decisive role Through an outline of the uneven histories of Mongolian expansion New World discoveries Ottoman Habsburg rivalry the development of the Asian colonies and bourgeois revolutions Alexander Anievas and Kerem Nisancioglu provide an account of how these diverse events and processes came together to produce capitalism *The Whispers of*

Cities John-Paul A. Ghobrial, 2013 Explores interactions between early modern Europe and the Ottoman Empire through the experiences of the English ambassador to the Ottoman Empire from 1687 to 1692 showing how information flows between Istanbul London and Paris were rooted in the personal exchanges between Ottomans and Europeans in everyday encounters

The European Heritage Gerard Delanty, 2017-07-06 This book offers a critical interpretation of the European heritage for the present day It shows that a transnational perspective on memory and European historical formation draws attention to processes of entanglement and that a focus on such forms of entanglement might be a basis for critical and comparative research on heritage The book poses the question is it possible for European societies and Europe more generally to create a transnational form of heritage that reflects transnational and entangled memories and identities Visual Time Keith

Moxey, 2013-06-17 Visual Time offers a rare consideration of the idea of time in art history Non Western art histories currently have an unprecedented prominence in the discipline To what extent are their artistic narratives commensurate with those told about Western art Does time run at the same speed in all places Keith Moxey argues that the discipline of art history has been too attached to interpreting works of art based on a teleological categorization demonstrating how each work influences the next as part of a linear sequence which he sees as tied to Western notions of modernity In contrast he emphasizes how the experience of viewing art creates its own aesthetic time where the viewer is entranced by the work itself rather than what it represents about the historical moment when it was created Moxey discusses the art and writing about the art of modern and contemporary artists such as Gerard Sekoto Thomas Demand Hiroshi Sugimoto and Cindy Sherman as well as the sixteenth century figures Pieter Bruegel the Elder Albrecht Dürer Matthias Grünewald and Hans Holbein In the process he addresses the phenomenological turn in the study of the image its application to the understanding of particular artists the ways verisimilitude eludes time in both the past and the present and the role of time in nationalist accounts of the past The Mandate of Heaven Adam Parr, 2019-10-07 The Mandate of Heaven examines the first European version of Sunzi's

Art of War which was translated from Chinese by Joseph Amiot a French missionary in Beijing and published in Paris in 1772 His work is presented in English for the first time Amiot undertook this project following the suppression of the Society of Jesus in France with the aim of demonstrating the value of the China mission to the French government He addressed his work to Henri Bertin minister of state beginning a thirty year correspondence between the two men Amiot framed his translation in order to promote a radical agenda using the Chinese doctrine of the mandate of heaven This was picked up within the sinophile and radical circle of the physiocrats who promoted China as a model for revolution in Europe The work also arrived just as the concept of strategy was emerging in France Thus Amiot's Sunzi can be placed among seminal developments in European political and strategic thought on the eve of the revolutionary era European Art and the Wider World 1350-1550 Kathleen Christian, Leah Clark, 2018-07-01 Focuses on issues of assimilation translation and misunderstanding as art objects moved between cultures either literally or imaginatively and considers how visual culture

expresses the increasing contact between Europe and the rest of the world in this era

The Enigmatic Realm of **Global Interests Renaissance Art Between East And West**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing in short supply of extraordinary. Within the captivating pages of **Global Interests Renaissance Art Between East And West** a literary masterpiece penned by a renowned author, readers attempt a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting affect the hearts and minds of those who partake in its reading experience.

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