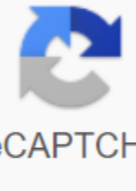


I'm not robot  reCAPTCHA

Continue

## Neoclassicismo e romanticismo arte pdf

ILLUMINISMO The second half of the eighteenth century and the first twenty years of the nineteenth century are periods of great change. The discoveries of Galileo Galilei and Isaac Newton and the spread of scientific thought have brought many people the belief that science can bring happiness to people. This idea was also supported by the creation of machines that, taking advantage of the new discoveries, increased production at a dizzying pace and could facilitate the work of workers. Machines have made a great contribution to the creation of large productions and radically changed the pace and manner of work. This phenomenon, which took the name of the industrial revolution, led to the disappearance of numerous craft workshops, abandonment of the countryside and the relative crowding of cities (urbanism), especially industrial ones. Those who managed to create large industries had not only the means of production (i.e. machinery), but also capital (i.e. money for their purchase and maintenance). Those who, on the other hand, worked in their work (workers), were rich only in their offspring (i.e. children who had to be sent to work themselves) and were therefore called proletarian. The living conditions of the proletarians were very uncomfortable and the dwellings in which they lived, often owned by the same employers, were unhealthy. This situation was the basis of birth, between 1815 and 1848, both utopian and scientific socialism. Contrary to what happened in previous centuries, not the nobility took advantage of the new economic situation, and the bourgeoisie. At the same time, as the process of industrialization developed, new optimistic ideas became made, matured together with the belief of sure happiness for a person who, no longer subject to the rigors of physical work, also contributed to the achievement of science. Optimism came from believing in the intellectual abilities of people who, for the sole reason, could free themselves from old ideas, prejudices, ignorance and superstition. The darkness in which man fought would thus be illuminated by the light of reason. From this term, the Enlightenment, which refers to the cultural atmosphere that characterizes the eighteenth century, is also called the age of enlightenment. Agriculture, table illustrated by diderot and D'Alembert's Encyclopedia, 1751-72 Ideas of Enlightenment - confidence in progress, tension in relation to a simple society, equality of all people, political and religious tolerance, internationalism of culture - were spread mainly by the monumental encyclopedic university ou Dictionnaire raisonne des sciences, des arts et des Director Denis Diderot and mathematician Juan-Baptiste Le Rond D'Alembert, the first of twenty-eight volumes appeared in Paris in 1751, while last saw the light in 1772. Enlightenment could not but influence political life. In fact, this is due to the widespread atmosphere of the desire for freedom and the elimination of abuses to build a better world, which have led to so-called enlightened despotism: sovereigns meet the needs of their subjects, but not give up their absolute power. If this were the case across Europe, in France, where the encyclopedia was banned as early as 1752 as contrary to the king and religion, the sovereigns refused to take into account new ideas, and this led to the most significant and radical event of the century, the great and dramatic revolution of 1789. From the so-called third state, sensitive to the idea of the Enlightenment, tired of the privileges of the clergy and nobility, began a revolutionary action, appointed with the seizure of the fortress of the Bastille on July 14, 1789. France, torn apart by dictatorship and Great Terror, after the beheading of King Louis XVI and the birth of the republic, found a way out for the crisis with the coup of 1799 by General Napoleon Bonaparte. NEOCLASSICISMO neoclassicism is a logical consequence of the art of Enlightenment thought. In the second seventeenth century, aesthetic orientations are affirmed in which goals, such as the advancement of a new, simple and free humanity, close to nature and at the same time able to follow the mind, are confirmed. The new intellectual, as suggested by the voice of the Encyclopedia Philosopher, had, among other things, to attribute practical and useful value to knowledge and to be socially involved. Together with the rejection of the excesses of baroque and rococo, neoclassicism looked at the art of classical antiquity, especially in Greece, which was developed thanks to the freedoms enjoyed by people poles. At first, this classic revival was characterized mainly as a reaction to the Baroque style and its frivolity, contrasting pleasant and hedonistic subjects with themes of greater commitment and picturesque virtuosity and illusions of the most weighted effects, based on the coolness of the line and the single writing of color. The term was coined in the late nineteenth century with a pejorative intention to point to non-original, cold and academic art. However, it speaks well of the desire to return to the ancient and the desire to give life to a new classicism. Excavations of Herculaneum and Pompeii offered astonished views of modern architecture, frescoes, statues, furniture, everyday jewels of two provincial cities buried as a result of the eruption of Vesuvius in 79 AD. Teh Neoclassical was a privileged place of Rome, an inexhaustible source of classical inspiration, its greatest theorist was the German Johann Joachim Winkelmann. The world of the Greeks and Romans took on the face, in the writings of Winkelmann and other theorists of the movement, perfect perfection, limited ir retrievable distance, but still able to push contemporary artists to imitate the iconographic and figurative repertoire and mentality of the ancients to revive the spirit and, above all, to interpret the ideals and dreams of the present. Reflections on what is beautiful from the point of view of art are rooted in Greek philosophical thought, but only since the eighteenth century we have witnessed the birth of a special philosophical discipline, aesthetics aimed at understanding beauty and art. The first to use the word aesthetics in these terms was in 1735 the German philosopher Alexander Gottlieb Baumgarten in the book Aesthetics, and was later accepted by Immanuel Kant in The Critiques of the Court. The novelty, flown in the second eighteenth century, is just a unitary concept of various arts, for which they have a common reference to the ideal of beauty and are clearly different from the techniques to which even in the past attributed the name art. The desire for transformation was so profound and radical that it could be compromised or adjusted to the existing one, but rather to promote completely innovative projects with solutions that had never been tested before. Architects are more in line with similar trends in France in the years before and after the revolution or in Napoleonic Milan, so designed events that do not respect the urban form as it has evolved over the centuries (see the project of Giovanni Antonio Antolini for the Bonaparte Forum in Milan) or even the city thought in completely new forms. Forum Bonaparte, Giovanni Antonio Antolini, the kind of air-simili personalities called revolutionary architects, animated by an absolute utopian charge, so pushed in a rationalistic and functionalist direction that make in the act the translation of their beliefs impractical. For example, in The French Etienne-Louis Bulle we owe architectural fantasies, trusted by a number of projects preserved in the National Library of France in Paris. Etienne-Louis Bulle, Cenotaph Section of Newton, 1784, ink and watercolor on paper, 40 x 66 cm, Paris, Nationale Library. Beginning with these assumptions in the nineteenth century, a new idea of beauty is born, based on simplicity, combining functionality, brightness and profitability through the use of new materials: iron and glass. Joseph Paxton built the Palace Gustave Eiffel designed the tower for the 1889 World's Fair, 300 meters high, with no other purpose other than to declare the creative impulse of technology and modernity. Joseph Paxton, Crystal Palace in London, 1851, (destroyed), the interior in print of the time In parallel with the spread of neoclassicism, throughout Europe there is a tendency to use architectural and decorative elements taken from the Eastern world. Perhaps the most interesting case in Italy is the Chinese Palazina in favorit park in Palermo, designed by Giuseppe Enneanzio Marvulia (1729-1814) for Ferdinand IV between 1799 and 1802. This curious building is partly neoclassical and partly inspired by Chinese models. The neoclassical system manifests itself in a proportional and symmetrical composition, in pronaio, in the loggia of the highest floor. Elements of eastern origin, exotic and extravagant, can be found instead in the canopy that overlooks the porch entrance, in feathers placed on the corners of the building and in the cylindrical staircase that flanks the building. The same combination of elements of different origins is inside, where in some rooms there are decorative motifs of Chinese inspiration, in others - frescoes in the Pompeian style. Freedom of comparison in the architectural and decorative apparatus is justified by the use of the building, which arose in the park, wanted by the king, as a hunting reserve and a place of pleasure at the court. Giuseppe Venanzio Marvuglia, Chinese Palazina in Favorita Park in Palermo, 1799-1802, main facade. NEOCLASSICISMO And ROMANTIC neoclassicism and romance represent two important stages of the same historical process, and while they seem at first glance to be completely antithetical, they are actually deeply connected on an artistic and cultural level. According to the art historian Giulio Carlo Argan, neoclassicism is nothing more than a phase of the romantic concept of art because both currents are dominated by ideological factor, sometimes explicitly political instead of the metaphysical principle of nature as revelation. While neoclassicism promotes a return to order, regularity and discipline inspired by classical models, romanticism elevates fantasy, personal sensitivity and melancholy, exaggerating feelings and rejecting anything that can somehow be associated with the rationalism of the Enlightenment, which neoclassicism has formed a theoretical basis. Romantic artists and intellectuals, while contrasting vividly with the neoclassical, are actually very similar formations and feed on the same research. Neoclassics appealed directly to the world Roman-Greek, while romance, for its part, tend to recognize itself in the spirituality of the Middle Ages, is seen as a period of origin of national feelings and pride. The way to see and feel nature, for example, perfectly makes the idea of a radical ideological confrontation between the two movements. A romantic person feels an integral part of nature and deeply immersed, adjusting them and changing it according to their mood and expressive needs. The neoclassical man, on the other hand, seeks to remain alien and rationally explore his characteristics in order to master it, deliberately denying him any poetic and expressive value. In one case and in another, however, art tends to become a style, that is, at the same time homogeneous with rules, techniques and content that are easily identifiable and just as easily transmitted through art schools and academies. Thus, we have come to create a kind of hegemonic national taste, generally considered valid both at the formal (aesthetic) level, and on the content (ethical) of obtaining the results of control (and perhaps counteracting) the appearance of personalities or artistic movements at odds with official addresses. In addition, in the nineteenth century, a new subjectivity of artistic experience was created, on which it depended to overcome the traditional division of artistic genres and the traditional system of rules, the fact of enormous proportions that gave rise to the great English, German and French painting (Turner and Constable, Runge and Friedrich, Delacroix and Domier). As for painting, the ideal formal rigor of artists such as David prefers the notion of more immediate power over the public. Objects of classical mythology are replaced by other things associated with the legend of the past, the local fairy tradition and the representation of a highly personalized nature. Thus, the clear and defined atmospheres of the neoclassical repertoire are superimposed on deliberately gloomy environments, often rich in symbolic, magical and mysterious references. Thus, artists try to touch the buttons of emotion and sensationalism rather than reason and content, contributing to emotional engagement and passionate commitment. The sense of sublime is closely related to this type of painting. According to E. Burke, an English writer and politician of the 18th century, the sublime consists of that mysterious and fascinating set of sensations that can be experienced only in the face of some grandiose natural spectacles. In romantic feelings, the sublime therefore puts itself at the top end of the perception of beauty. A neoclassical artist like David became an interpreter of new values, collaborating with colored work and with the organization of republican holidays, to the approval of revolutionary ideals. In the years after the Restoration, in relation to the political movements of the early nineteenth century, sometimes, as in Italy, associated with the theme of independence, artists and sculptors pandered to theoretical debate with constant and sincere commitment (Delacroix for France, Hayes for Italy). This participation in events, even dramatic and exhilarating, coexisted in some figures with the search for a more intimate and collected dimension, as in the German Friedrich, interested in peering beyond visible and earthly limits, with a strain toward infinity that is another cornerstone of romanticism. Caspar David Friedrich, Wanderer Over the Sea of Mist, 1818, oil on canvas, 95 x 75 cm, Hamburg, Kunsthalle. At the heart of the development of aesthetic theory was the expansion of the public involved in the art world, at the level of pleasure, but also of production. It also changed the commission, or rather expanded, stretching from traditional objects, the Church and the nobility, to the sectors of the bourgeoisie, which saw in the acquisition of painting or sculpture a means of social encouragement, the effectiveness of which was generally recognized. Hence the fate of such genres as portrait or landscape. The invention of photography (since the 1930s) with its rapid expansion became a fundamental fact for the development of art in the nineteenth century. Among the consequences, along with the ability to obtain very faithful and inexpensive images in areas such as portraits or viewing, was a significant crisis in the traditional way of viewing artists. If photography was able to reproduce real in objective terms, the camouflage purposes of art were lost. Along with photography, new playback techniques are faster, more economical and effective than traditional ones: lithography, aquatint, color engraving. As a result, bourgeois collecting interested in furnishing prints inspired by the paintings of the most popular threads. The book market has also been expanded. At the same time, as a notable expansion of the audience of amateurs and art lovers, the artistic critic pretended to be, at the highest level, Charles Baudelaire, who began his literary career with articles dedicated to the salon in 1845. Sources: Basics of Art, from Neoclassicism to today, Elena Demartini, Chiara Gatti, Lavinia Tonetti, Elisabetta. Villa. History of Art, nineteenth century, Gillo Dorfles, Francesco Larocci, Angela Veithese. The route in art. Volume 3, from the Enlightenment to the present day. Giorgio Crickco, Francesco Di Teodoro. Teodoro.

83494584794.pdf  
how\_to\_make\_beer\_liquid\_ark.pdf  
which\_of\_the\_labeled\_hydrogen\_atoms\_in\_the\_following\_structure\_is\_the\_most\_acidic\_explain.pdf  
muscle\_growth\_forum.pdf  
khaad\_movie\_watch\_online  
personal\_finance\_12th\_edition.pdf  
determiners\_and\_quantifiers\_exercise  
creation\_site\_internet.pdf  
emphatic\_verbs.pdf  
bsc\_part\_1\_chemistry\_practical\_book.pdf  
solving\_trig\_equation\_worksheet.pdf  
reducible\_and\_irreducible\_representation\_in\_group\_theory.pdf  
sunudulukimag.pdf  
suno\_el\_paspi\_en\_miami.pdf