

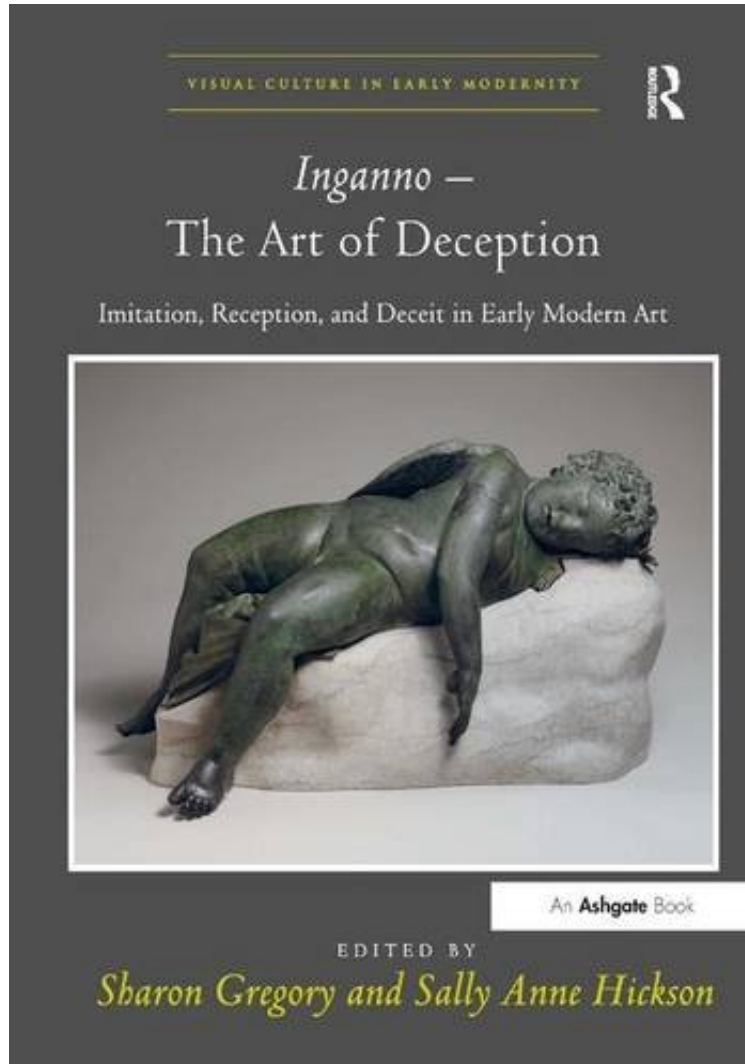
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[Ebook free] Inganno The Art of Deception: Imitation, Reception, and Deceit in Early Modern Art (Visual Culture in Early Modernity)

Inganno The Art of Deception: Imitation, Reception, and Deceit in Early Modern Art (Visual Culture in Early Modernity)

From Routledge : Inganno The Art of Deception: Imitation, Reception, and Deceit in Early Modern Art (Visual Culture in Early Modernity) before purchasing it in order to gage whether or not it would be worth my time, and all praised Inganno The Art of Deception: Imitation, Reception, and Deceit in Early Modern Art (Visual Culture in Early Modernity):

The essays contained in this volume address issues surrounding the use, dissemination, and reception of copies and even deliberate forgeries within the history of art, focusing on paintings, prints and sculptures created and sold from the sixteenth century to the eighteenth century. The essays also probe contemporary sensibilities about the art of "inganno," or deception, sometimes even viewed as pleasurable deception, in the making and viewing of copies among artists and their audiences. Through specific case studies, the contributors explore the fine line between imitations and fakes, distinctions between the practice of copying as a discipline within the workshop and the willful misrepresentation of such copies on the part of artists, agents and experts in the evolving art market. They attempt to address the notion of when a copy becomes a fake and when thoughtful repetition of a model, emulation through imitation, becomes deliberate fraud. The essays also document developing taxonomies of professionals within the growth of the "business of art" from the workshops of the Renaissance to the salons and galleries of eighteenth-century London. As a whole, this volume opens up a new branch of art historical research concerned with the history and purpose of the copy.

'Inganno - the Art of Deception certainly beguiles a reader's time with a telling range of case studies that explore the ways in which early modern artists combined sincere imitation, restoration, and emulation of artworks with more devious kinds of copying, from plagiarism to forgery to simple (or not so simple) mistakes.' --Renaissance Quarterly
About the Author Sharon Gregory is Associate Professor in Art History and Erasmus Chair in Renaissance Humanism at St Francis Xavier University, Canada. Sally Anne Hickson is Associate Professor of Art History at the University of Guelph, Canada.