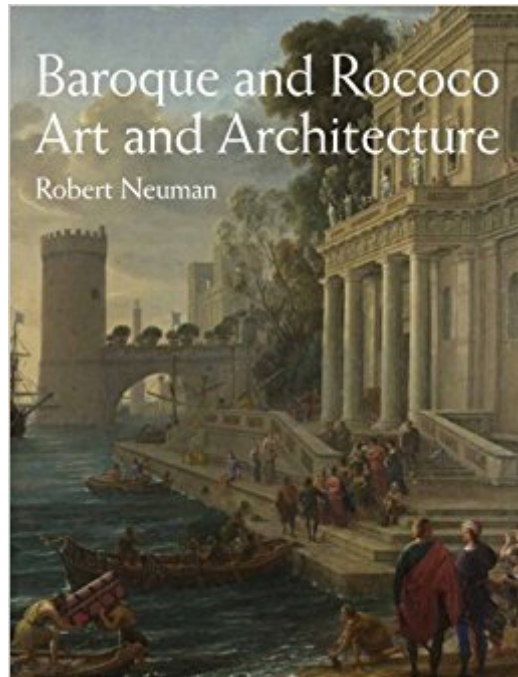




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Baroque And Rococo Art And Architecture



Synopsis

Baroque and Rococo Art and Architecture is the first in-depth history of one of the great periods of Western art, spanning the years 1585 to 1785. The text treats the major media—painting, sculpture, drawings, prints, and architecture—as well as gardens, furniture, tapestries, costume, jewelry, and ceramics, all in terms of their original function and patronage and with emphasis on the social, political and cultural context. Organized by country and medium, the book contains biographies of the leading creative figures of the time, from Caravaggio and Rembrandt to Watteau and Hogarth. Significantly, Professor Neuman offers the fullest account to date of women artists and the representation of women and families in art. Additionally, drawing from recent scholarship, the text explores such fields as Spanish polychrome sculpture and Viceregal American painting. Baroque and Rococo Art and Architecture reviews traditional and recent strategies for interpreting artworks. It also traces the dissemination of visual ideas through prints and drawings—the forerunners of today's art reproductions and digital media. In special sections the text raises questions regarding the nature of perception and how artists transfer optical data to the canvas. Artists' techniques, from painting and printmaking to sculpting in marble and casting in bronze, are explained. Analysis of the institutions of art, such as the royal academies, apprenticeship systems, and artists' exhibition rooms, complements an examination of collecting at all levels of society. The book is exceptional in considering issues related to authenticity and the relative value of artworks based on attribution. The illustrations comprise a visual resource of unprecedented quality, with some 450 images reproduced in full color and in a large format that ensures high detail and emphasizes recent conservation efforts. Finally, an extensive glossary introduces seventeenth- and eighteenth-century art terms.

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Customer Reviews

Â œlt is updated, far more inclusive than the available texts, and takes a fresh approach to scholarly work.â • - Victor Coonin, Rhodes College œA well-written and researched book, more thorough than most general textbooks, with good scholarship and good illustrations, student-friendly, and a good basis for lectures.â • - Jill E. Blondin, The University of Texas at Tyler œThe clear formal analysis of each monument, seamlessly incorporated into discussions of iconography, social and historical context, and other conditions of each commission, piece together the grand scenography and aims of Baroque artists and patrons. œThe text invites the reader to imagine the world in which these works were produced by including carefully researched histories and interpretations.â • - Lisa Hanes, University of South Florida œA promising new book on the subject, worth looking at.â • - Jennifer Webb, University of Minnesota œClearly written and unfolds very logically. œIt is a pleasure to read and very interesting.â • - Lisa Rafanelli, Manhattanville College

Robert Neuman is Professor of Art History at Florida State University, where he specializes in early modern European art and architecture.Â œ He received his PhD from the University of Michigan, Ann Arbor.Â œ His scholarship ranges widely, encompassing all media including decorative arts, costume, and garden history.Â œ In addition to articles, book chapters, and review essays, he is the author of the book, Robert de Cotte and the Perfection of Architecture in Eighteenth-Century France.Â œ Several awards, including grants from the French government and the Millard Meiss Fund, have supported his research.Â œ Professor Neuman has been recognized for excellence in teaching with three major awards at Florida State.Â œ œ

I loved this book! I'm an art history minor, and this book was required for one of my classes. It was amazing. There was so much detail and information on almost every aspect of the Baroque and Rococo eras that it almost felt like I didn't even need to look at other books in order to write one of my papers! Usually I find alot of text books boring to read, and I read alot of them since I'm a student, but the author of this one kept me entertained and actually made me want to sit down and read all the information. It was all very strightforward and simple so not only could students understand, but anyone who wants to learn about art can read it with out having to wade through

alot of academic jargon. I wish I could have kept it for my collection!

Paperback books never last, and this one's been through some rough times but it was still being held together pretty well! Insides are all there. Thanks!

This book is beautiful in every single way. I am just amazed at all the choice color photographs and the expert selection of each thing. It looks like a summary of the author's life's work. It certainly covers everything one could want! What a beautiful finished product. It is a pleasure to read, made even more enjoyable with such incredible color images throughout.

Nice for class study! I kept mine just for personal enjoyment when the class was over!

Good book despite the sometimes dry topic.

Baroque and Rococo Art and Architecture by Robert Neuman is a beautiful, elegantly written book that covers the years 1585-1785. Despite the warning about books and their covers, in this case the cover really does capture the essence of what's inside. The cover is a wrap-around reproduction of Seaport with Embarkation of the Queen of Sheba by Claude Lorrain, a painting with figures enjoying life among majestic buildings, emphasizing both the art and the architecture found within the book's pages. In this compendium Neuman covers paintings, sculpture, architecture, prints, and drawings, as well as furniture, clothing, and gardens. Throughout, Neuman augments discussions of the art with exciting details about the artists' lives, such as how Caravaggio got into fights and ran all over Italy trying to evade the law. There are also several insets that spotlight a particular point, such as the difficulty of attributing particular paintings to Rembrandt, since he had so many followers. This book stands out among art history texts, because almost every one of the pictures is in color. The few black and white illustrations are for sculptures that are perfectly enjoyable that way. Even black and white prints have been reproduced in color, revealing the nuances of sepia that many of them possess. As an art historian who has worked with prints, I applaud this level of authenticity. But perhaps the most important thing about this book is that it is organized in a fashion that is accessible for readers at all levels, from amateur to professional. Instead of presenting his material thematically, Neuman chapters his volume by chronology, geography, and medium, with emphasis on the main centers of art production. All of the major artists and architects of the period are covered, such as the Carracci, Caravaggio, Bernini, Velázquez, Rembrandt, Vermeer, Rubens,

Van Dyck, Poussin, Lorrain, Fragonard, Hogarth, Gainsborough, Neumann, and Tiepolo. Neuman also focuses on women artists such as Gentileschi and Leyster, who had successful careers and influence despite considerable odds stacked against them. I like how the author both begins and ends the book with a painting that shows someone interacting with artwork in a museum--something he emphasizes in his introduction as an essential part of an artist's education. He starts with a Norman Rockwell painting depicting an art student examining a Baroque painting of a noblewoman who reacts to his gaze. The last image in the book, painted more than 100 years after the Rococo ended, shows an art student sitting in front of a Watteau painting while she works on her own artwork. She is from a different era yet obviously learning from the great masters. Overall, with its beautiful color illustrations and expertly written text, Neuman has created a book that is accessible, thought-provoking, elegant, and beautiful--much like a Vermeer. It would make a wonderful gift for anyone who loves art.

As a professor of Art History specializing in Renaissance, Baroque, and Rococo art, I have used every book available for this time period to teach my classes. Hands down, this is the best I've ever used! The choice of works included for discussion is excellent and the images themselves are great and most in full color, which is vital for art history texts. Moreover, it is beautifully written with an elegant, engaging style that makes it a pleasure to read regardless of the audience--professional, student, or just Baroque/Rococo enthusiast. The information is also excellent--very current but also grounded in the foundation scholarship of this discipline, so it provides the reader with the spectrum of scholarly opinions essential to any serious study of art history. The table of contents, glossary, appendices, index, chapter organization, and use of "boxes" for additional information of significance makes using this book very easy for both student and professor. The organization is, in fact, the best I've found so far in terms of logic and flow, and I've structured my own lectures to align with the chapter order of this book. I can say honestly that this is THE book that those of us teaching in the Baroque/Rococo discipline have been waiting for! Thank you, Robert Neuman, for investing so much time and energy in creating this marvelous book!

Amen to all of the reviews previously posted. Robert Neuman's book is authoritative and beautifully written. The illustrations were expertly chosen, and the layout and design could not be more engaging. There is no textbook on the subject, in any language, that can compare. But it is much more than a text: it is a pleasurable and informative read for anyone interested in the history and art of the 17th and 18th centuries.

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