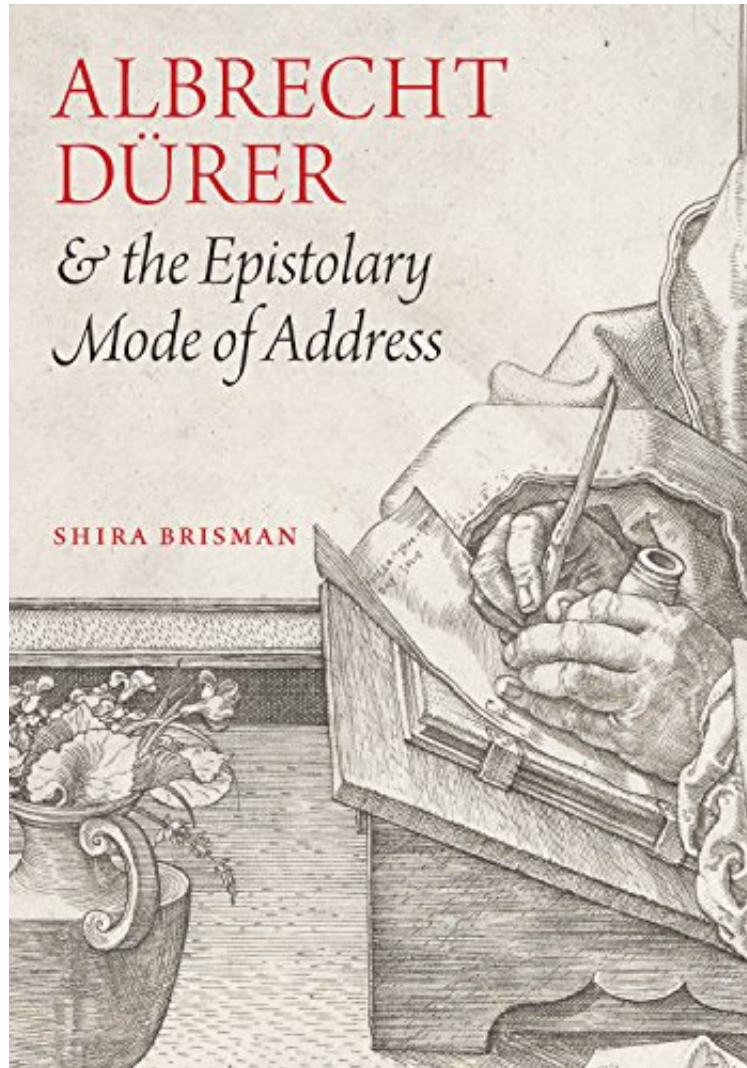


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Albrecht Dürer and the Epistolary Mode of Address

Shira Brisman

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Shira Brisman : Albrecht Dürer and the Epistolary Mode of Address before purchasing it in order to gauge whether or not it would be worth my time, and all praised Albrecht Dürer and the Epistolary Mode of Address:

0 of 0 people found the following review helpful. TOP 10 CRAZIEST REVIEW YOU WILL EVER READ. 1515% YOU WILL NOT BELIEVE WHAT THE THIRD SENTENCE SAYS By Customer Some people have an appreciation for Albrecht Dürer, not Shira Brisman. Shira's first word was Dürer, and you won't believe what 1515 her second word was..... it was epistolary. Shira lives Dürer she breathes Dürer maybe she even is Dürer..... 1515 who knows read the book to find out. I must admit 90% of the words 1515 in the book were too big for me to understand but that didn't stop me from enjoying it. As a religious man I truly appreciated the use of Jesus in just about every sentence, by the end I was convinced Jesus = Dürer. In conclusion this book saved my marriage and inspired me to lose 200 pounds.

Overall..... not great

Art historians have long looked to letters to secure biographical details; clarify relationships between artists and patrons; and present artists as modern, self-aware individuals. This book takes a novel approach: focusing on Albrecht Dürer, Shira Brisman is the first to argue that the experience of writing, sending, and receiving letters shaped how he treated the work of art as an agent for communication. In the early modern period, before the establishment of a reliable postal system, letters faced risks of interception and delay. During the Reformation, the printing press threatened to expose intimate exchanges and blur the line between public and private life. Exploring the complex travel patterns of sixteenth-century missives, Brisman explains how these issues of sending and receiving informed Dürer's artistic practices. His success, she contends, was due in large part to his development of pictorial strategies—an epistolary mode of address—marked by a direct, intimate appeal to the viewer, an appeal that also acknowledged the distance and delay that defers the message before it can reach its recipient. As images, often in the form of prints, coursed through an open market, and artists lost direct control over the sale and reception of their work, Dürer's chief printmaker navigated the new terrain by creating in his images a balance between legibility and concealment, intimacy and public address.

“Today it seems harder than ever to say anything refreshingly new about Albrecht Dürer and his epoch-making art. Yet Brisman has done just that, taking us inside a guiding principle of Renaissance art and culture that had, until now, been hiding in plain sight. An ancient form of connectivity thrust into a new environment around 1500, the letter stands here as a paradigmatic form of address, intimate yet profoundly social, a delivery mode for knowledge and desire suspended between the slow burn of Renaissance discovery and the fast pace of Reformation debate. Gleaming with intelligence on every page, and carried off with a rare verve, this book showcases what is to be gained when the materiality of communication combines with the social history of art.”