

Florence And Baghdad Renaissance Art And Arab Science

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CR: H. Belting, *Florence and Baghdad: Renaissance Art and Arab Science* ... Using the metaphor of the mutual gaze, or exchanged glances, Hans Belting - preeminent historian and theorist of medieval, Renaissance, and contemporary art - narrates the historical encounter between science and art, between Arab Baghdad and Renaissance Florence, that has had a lasting effect on the culture of the West.

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The representation of the world in art both reflects and conditions how members of a society literally see (and by extension, understand) the world around them. *Florence and Baghdad: Renaissance Art and Arab Science* ...

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The theory of perspective, which allowed Florentine artists

to depict the world from a spectator's point of view, originated typically glosses over this intertwined history ...

in Baghdad with an eleventh-century mathematician. Using the metaphor of the mutual gaze, Belting narrates the encounter between science and art, Arab Baghdad and Renaissance Florence, that revolutionized Western culture. *Florence and Baghdad: Renaissance art and Arab science ...* We've just released *Florence and Baghdad: Renaissance Art and Arab Science*, a new book from the German art historian Hans Belting. The book's title stresses conjunction, but it also clearly highlights things we're perhaps more accustomed to seeing considered in opposition.

Florence And Baghdad Renaissance Art

Florence and Baghdad: Renaissance art and Arab science. [Hans Belting] -- In this lavishly illustrated study, Belting deals with the double history of perspective, as a visual theory based on geometrical abstraction (in the Middle East) and as pictorial theory (in Europe). ...

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In *Florence and Baghdad: Renaissance Art and Arab Science*, Belting makes a compelling case that the vision of the Renaissance--a vision that still holds us today--began not in Florence, but in Baghdad, with important implications for both cultures...Reproducing the complexity of Belting's argument here seems like "playing God," too, in capturing the majesty of his examples and endless connections (all wonderfully translated from the original German by Deborah Lucas Schneider).

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Hans Belting. Florence and Baghdad: Renaissance Art
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