The Science Of Art Optical Themes In Western Art From Brunelleschi To Seurat

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Many artist and theorists, believing that imitation must be based on scientific principles, found inspiration or guidance in two branches of optics--the geometrical science of perspective and the physical

science of colour. In this pathbreaking and highly illustrated book Martin Kemp examines the major optically orientated examples of artistic theory and practice from the Renaissance to the nineteenth century.

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The Science of Art: Optical Themes in Western Art from Brunelleschi to Seurat. In this illustrated book about the connection between art and science, Martin Kemp examines the major optically oriented examples of artistic theory and practice, from Brunelleschi's invention of perspective, and its exploitation by Leonardo and Durer, to the beginnings of photography.

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An examination of the major optically oriented examples of artistic theory and practice, from Brunelleschi's invention of perspective and its exploitation by Leonardo and Duerer to the beginnings of photography. It discusses colour theory and shows the interaction between art and science

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examples of artistic theory and practice from Brunelleschi's invention of perspective and its exploitation by Leonardo and Durer to the beginnings of photography.

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Description Reviews. In this pathbreaking and richly illustrated book, Martin Kemp examines the major optically oriented examples of artistic theory and practice from Brunelleschi 's invention of perspective and its exploitation by Leonardo and Durer to the beginnings of photography. In a discussion of color theory, Kemp traces two main traditions of color science: the Aristotelian tradition of primary colors and Newton 's prismatic theory that influenced Runge, Turner, and Seurat.

Science of Art | Yale University Press

In "The Science of Art", Martin Kemp (an emeritus professor of history of art at University of Oxford who is considered one of the world's leading experts on the art of Leonardo da Vinci and visualization in art and science) details the use of geometrical science of perspective and physical science of color in

painting within the time period 1400-1800.

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For almost five hundred years the central goal of European painting was the imitation of nature. Many artist and theorists, believing that imitation must be based on scientific principles, found inspiration or guidance in two branches of optics--the geometrical science of perspective and the physical science of colour.

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