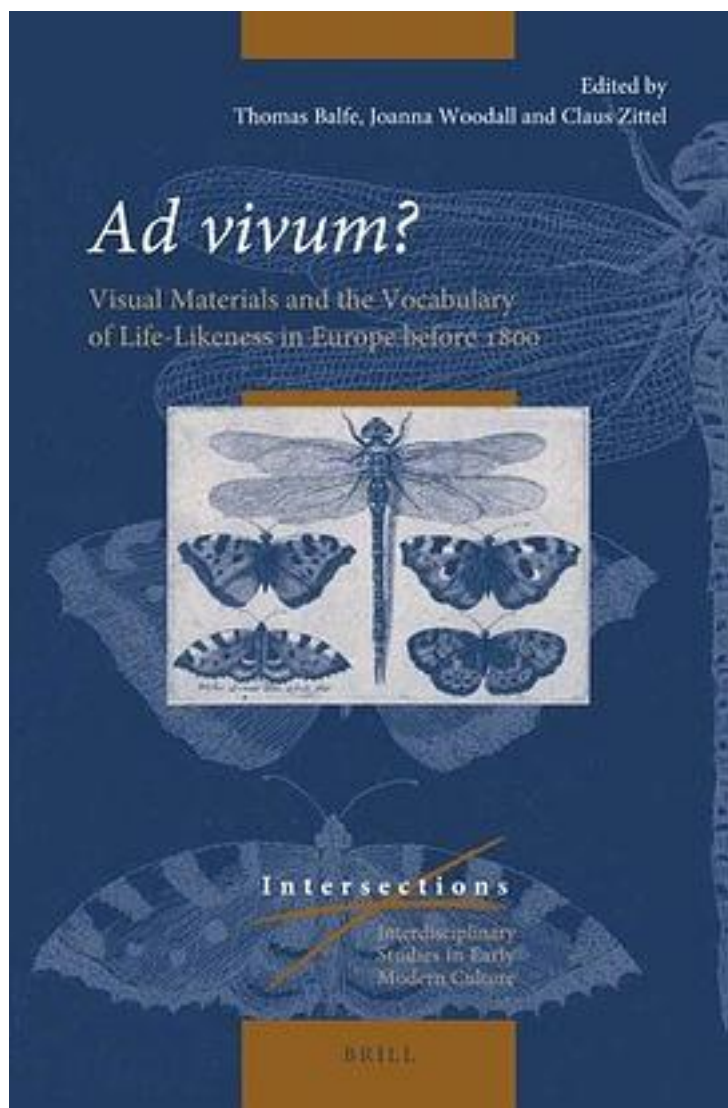


# Ad vivum?



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The term *ad vivum* and its cognates *al vivo*, *au vif*, *nach dem Leben* and *naer het leven* have been applied since the thirteenth century to depictions designated as *from*, *to* or *after* (the) life. This book explores the issues raised by this vocabulary and related terminology with reference to visual materials produced and used in Europe before 1800, including portraiture, botanical, zoological, medical and topographical images, images of novel and newly discovered phenomena, and likenesses created through direct contact with the object being depicted. The designation *ad vivum* was not restricted to depictions made directly after the living model, and was often used to advertise the claim of an image to be a faithful likeness or a bearer of reliable information. Viewed as an assertion of accuracy or truth, *ad vivum* raises a number of fundamental questions in the area of early modern epistemology – questions about the value and prestige of visual and/or physical contiguity between image and original, about the kinds of information which were thought important and dependably transmissible in material form, and about the roles of the artist in that transmission. The recent interest of historians of early modern art in how value and meaning are produced and reproduced by visual materials which do not conform to the definition of art as unique invention, and of historians of science and of art in the visualisation of knowledge, has placed the questions surrounding *ad vivum* at the centre of their common concerns.

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目录: Acknowledgements

List of Illustrations

Notes on the Editors

Notes on the Contributors

1 Introduction: From Living Presence to Lively Likeness – the Lives of *ad vivum*

Thomas Balfe and Joanna Woodall

2 Naer het leven: between Image-Generating Techniques and Aesthetic Mediation

Robert Felfe

3 Ad vivum Images and Knowledge of Nature in Early Modern Europe

Sachiko Kusakawa

4 Paintworks au vif to Paintings from Life: Early Netherlandish Paintings in the Round and the Invention of Indexicality

Noa Turel

5 Cities under Siege Portrayed ad vivum in Early Netherlandish Prints (1520–1565)

Pieter Martens

6 ‘Jerusalem naert Leven’ ? Envisioning the Holy City in the Low Countries (1525–1575)

Daan van Heesch

7 Coming to Life at the Sacro Monte of Varallo: the Sacred Image al vivo in Post-Tridentine Italy

Carla Benzan

8 The Vital Breath: Mathematical Visualizations in England and the Netherlands around 1600

Eleanor Chan

9 Nature au naturel in Late-Seventeenth-Century France

José Beltrán

10 Drawing the Cadaver ad vivum: Gérard de Lairesse’s Illustrations for Govard Bidloo’s Anatomia Humani Corporis

Mechthild Fend

11 The Mechanism and Materials of Painting Colour ad vivum in the Eighteenth Century

Richard Mulholland

Index Nominum

• • • • • ([收起](#))

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标签

Museum

评论

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[Ad vivum? 下载链接1](#)

书评

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