

VISAGE(S)

SENS ET REPRÉSENTATIONS EN OCCIDENT

MARTIAL GUÉDRON

Visage Sens Reprsentations Occident

**D d' Jvigne-Broissiniere Sieur de
Mollires**

Visage Sens Representations Occident:

The Holy Face and the Paradox of Representation Johns Hopkins University. Charles S. Singleton Center for Italian Studies, 1998 Art Forgery Thierry Lenain, 2012-01-15 With the recent advent of technologies that make detecting art forgeries easier the art world has become increasingly obsessed with verifying and ensuring artistic authenticity In this unique history Thierry Lenain examines the genealogy of faking and interrogates the anxious often neurotic reactions triggered in the modern art world by these clever frauds Lenain begins his history in the Middle Ages when the issue of false relics and miracles often arose But during this time if a relic gave rise to a cult it would be considered as genuine even if it obviously had been forged In the Renaissance forgery was initially hailed as a true artistic feat Even Michelangelo the most revered artist of the time copied drawings by other masters many of which were lent to him by unsuspecting collectors Michelangelo would keep the originals himself and return the copies in their place As Lenain shows authenticity as we think of it is a purely modern concept And the recent innovations in scientific attribution archaeology graphology medical science and criminology have all contributed to making forgery more detectable and thus more compelling and essential to detect He also analyzes the work of master forgers like Eric Hebborn Thomas Keating and Han van Meegeren in order to describe how pieces baffled the art world Ultimately Lenain argues that the science of accurately deciphering an individual artist's unique characteristics has reached a level of forensic sophistication matched only by the forger's skill and the art world's paranoia

Studia Litteraria Universitatis Iagellonicae Cracoviensis 5 (2010) , **Où?** Françoise Cohen, 2007 Au travers de m dias vari s les oeuvres d artistes contemporains pr sent es dans cette exposition se nourrissent d un rapport au r el illustrant la fragilit de l homme avec son histoire et son environnement **Representation des villes dans l'art du Moyen Age** Pierre Lavedan, 1954

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Recueilli & compilé par feu messire Antoine Furetiere, ... Tome premier [- second] ,1694 Bulletin signalétique ,1983

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