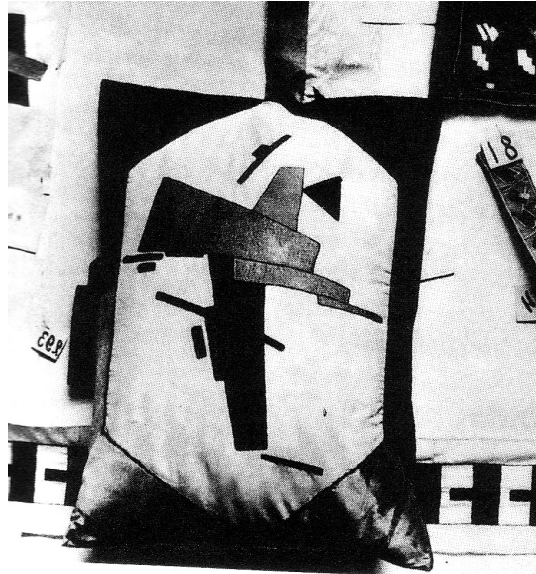


Department of Languages and Cultures 2017 Research Seminar Series

Peter Stupples

Senior Lecturer in Art History and Theory at the Dunedin School of Art Otago
Polytechnic

***Disegno*: Confusion Twice Confounded**



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The Italian word *disegno* was used to describe a set of concepts behind visual art practices from the fourteenth century encompassing what we would call drawing/design/conceptualisation. In the fifteenth century this term bifurcated, distinguishing between *disegno interno* and *disegno esterno*—that is between the idea, the concept in the artist's mind and the drawing and design, as well as the handcraft, in workshop, becoming the point at which the named Master, the artist, began to be elevated above the nameless artisan. This shift was associated with a number of other factors, such as the dominance of neo-Platonic and Christian Catholic ideas in Florence, the division between drawing as a foundation skill (Florence) and tonal composition (Venice), between the 'star' artists, those in touch with Plato's forms (*ingegno*) and God's design (*segno di deo*), who were given celebrity status and the artisans who worked under them and for them, between painting, sculpture and architecture and the applied arts. When the first Academy of Arts, cutting across guild and studio practice, was established in Florence in 1563, it was called the *Accademia delle Arti dei Disegno*, that became the template for all subsequent Academies in Europe with their emphasis on drawing, painting, sculpture and architecture. In the nineteenth century, with the rise of industrial design, new institutions were established specifically for training in the applied arts for the commercial world and thus the split between the Fine Arts and Design became institutionalised. However nothing in the history of human behaviour is so simple...

Tuesday: May 23, 2017 1:00pm A3N7 (3rd floor Arts Building)