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<u>Turkotek Discussion Forums</u> > <u>Rugs and Old Masters: An Essay Series</u> > Welcome, Filiberto Boncompagni. You last visited: February 1st, 2013 at 09:07 AM <u>🕤 1. Animal Rugs in Renaissance Paintings</u> Private Messages: Unread 0, Total 2. The painter's fertile imagination **User CP** Register **FAQ** Community Calendar **Quick Links New Posts** Search Log Out Post Reply **Thread Tools** Search this Thread **Display Modes** January 31st, 2013, 08:18 **#1** \square The painter's fertile imagination George Potter Members Pierre, Join Date: Nov 2009 Posts: 2 Great essays. You wrote: Quote: Most of these motifs are not found in any extant carpets, which makes us wonder whether they are

the painter's fertile imagination.

One of the most influential British artists of the twentieth century, David Hockney, in the 2001 television programme and book, Secret Knowledge, is convinced that the masters of European painting used camera obscura's from around 1420s, marking the remarkable change in painting at this time.

always faithful representations or are, in part, fruit of

With David's assumptions in the programme, the images of rugs in paintings after 1420s in European paintings are correct and mostly precise. The programme is available on YouTube in two parts, links below:

Part 1: http://www.youtube.com/watch?v=JKbFZIpNK10

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Part 2: http://www.youtube.com/watch?v=MDIiVkoTik8

/ George













February 1st, 2013, 02:17 PM

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Pierre Galafassi

Members

Join Date: Oct 2009 Posts: 55



Hi George,

Although I mentioned «for benefit of inventary» the possibility that some rugs represented in paintings might be a painter's invention, I do share your opinion and Hockney's, that rug representations, in Renaissance painting, were probably nearly always precise, with or without camera obscura. Indeed, Renaissance painters took great pride in reproducing objects with accuracy.

Later, Baroque and Rococo painters, were more likely to unchain their creativity and perhaps even committed some "improved" rugs, when they did not degrade them to the status of an indistinct splash of color. Alternatively, some strange rugs, especially in paintings of the second half of the seventeenth century, were quite possibly European-made phantasies «à la Turque», jobs of French-, Dutch or British weavers.

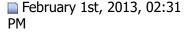
Best regards Pierre

















#3 🔲

Pierre Galafassi

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Thanks for the links.

Hockney's presentation is fascinating and persuasive: his case for the usage of the camera obscura is strong.









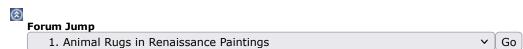




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