



Florecia y Bagdad (Estudios visuales) (Spanish Edition)

Hans Belting

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La perspectiva fue una de las invenciones más importantes del Renacimiento. Con ella, el arte occidental experimentó el mayor viraje de toda su historia. La imagen en perspectiva es hoy omnipresente y ha sido exportada al mundo entero. Pero su dominio nos hace olvidar que en modo alguno reproduce nuestra visión natural. El mundo islámico conoce una mirada completamente distinta, que se expresa claramente en su arte. A diferencia de la imagen occidental, el arte islámico no está ligado a ninguna posición personal en el mundo y trata de aproximarse a algo que es en sí irrepresentable. La invención occidental de la imagen en perspectiva se debe, sin embargo, a un descubrimiento hecho en el mundo árabe ya en el siglo XI. Inmerso en una cultura sin imágenes, el matemático Alhacén concibió una teoría de la percepción que creó las condiciones que hicieron posible la perspectiva pictórica occidental. Belting explica en qué se distinguen Occidente y Oriente en su relación con las imágenes, aunque una vez partieran ambos de la misma teoría. Pues en vez de reproducir el mundo, el arte árabe tuvo por tema la luz y su geometría.

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