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2018-05-04 In Studies in Iconology, the themes and concepts of Renaissance art are analysed and related to both classical and medieval tendencies. In Studies in Iconology the themes and concepts of Renaissance art are analysed and related to both classical and medieval tendencies

1993-05 This posthumously published collection of essays takes up such diverse subjects as the poet Oppian, Tantrism, the feasts of the Christian year, Durer, the Japanese studies of Ivan Morris, the erotic mysticism of the Gita-Govinda, the eternal spirit of Andalusia, and Bede's Ecclesiastical History. The title essay considers time's transforming effect on art, meditating on the erosion of a statue and the resulting production of a new, sublime work of art. This posthumously published collection of essays takes up such diverse subjects as the poet Oppian Tantrism the feasts of the Christian year Durer the Japanese studies of Ivan Morris the erotic mysticism of the Gita

Govinda the

2012-11-12 First published in 1998, this work identifies the possibilities, concepts, needs and strategies for radical reform of traditional art education by resituating it within the postmodern paradigm. It advocates continued research to inform theory and practice in art education, providing detailed summaries of new methodologies, such as semiotics and deconstruction. It is clearly sectioned and easy to use which provides an ideal foundation for postmodern art education. First published in 1998 this work identifies the possibilities concepts needs and strategies for radical reform of traditional art education by resituating it within the postmodern paradigm

2016-11-22 Reclaiming the legacy of the Paris Commune for the twenty-first century Kristin Ross's highly acclaimed work on the thought and culture of the Commune uprising of 1871 resonates with the motivations and actions of contemporary protest, which has found its most powerful expression in the reclamation of public space. Today's concerns—internationalism, education, the future of labor, the status of art, and ecological theory and practice—frame and inform her carefully researched restaging of the words and actions of individual Communards. This original analysis of an event and its centrifugal effects brings to life the workers

in Paris who became revolutionaries, the significance they attributed to their struggle, and the elaboration and continuation of their thought in the encounters that transpired between the insurrection's survivors and supporters like Marx, Kropotkin, and William Morris. The Paris Commune was a laboratory of political invention, important simply and above all for, as Marx reminds us, its own "working existence." Communal Luxury allows readers to revisit the intricate workings of an extraordinary experiment. The Paris Commune was a laboratory of political invention important simply and above all for as Marx reminds us its own working existence Communal Luxury allows readers to revisit the intricate workings of an extraordinary

1982

2009-05 In this seminal study John Gage considers every conceivable aspect of colour in a groundbreaking analysis of the subject

1982

2005-11 The exquisite still lifes of Alberto Iriarte (1920-1993), known as Mefisto, have remained Colombia's best kept artistic secret of the 20th century, despite having been exhibited in Paris, Barranquilla, and Bogotá. Nonetheless, Colombian art history cannot fail to honor Mefisto as one of its most

influential painters. This book displays the complete selection of his strange and beautiful still life paintings, collected together for the first time. Las naturalezas muertas pintadas por Alberto Iriarte (1920-1993), llamado Mefisto, continúan siendo las obras colombianas más secretas del siglo veinte, aunque fueron exhibidas en París, Barranquilla, y Bogotá. Sin embargo, la historia del arte colombiano no puede ignorar la influencia sustancial y la importancia artística que tenía Mefisto durante su vida. Por primera vez, sus naturalezas muertas extrañas y provocativas han sido coleccionadas en este volumen sustancial. Nonetheless Colombian art history cannot fail to honor Mefisto as one of its most influential painters This book displays the complete selection of his strange and beautiful still life paintings collected together for the first time

2021-03-02 This comprehensive volume examines the little-known relationship--both artistic and personal--between two of the greatest avant-garde artists of the twentieth century. Discover, through over 380 carefully curated reproductions, critical essays, and insight from their contemporaries, the rarely explored relationship, both personal and artistic, formal and thematic, of these two great surrealist artists Picasso and Giacometti. This comprehensive volume examines the little known relationship both artistic and personal between two of the greatest avant garde artists of the twentieth

century

2020-09-01 Erwin Panofsky's *Perspective as Symbolic Form* is one of the great works of modern intellectual history, the legendary text that has dominated all art-historical and philosophical discussions on the topic of perspective in this century. Finally available in English, this unrivaled example of Panofsky's early method places him within broader developments in theories of knowledge and cultural change. Here, drawing on a massive body of learning that ranges over ancient philosophy, theology, science, and optics as well as the history of art, Panofsky produces a type of "archaeology" of Western representation that far surpasses the usual scope of art historical studies. Perspective in Panofsky's hands becomes a central component of a Western "will to form," the expression of a schema linking the social, cognitive, psychological, and especially technical practices of a given culture into harmonious and integrated wholes. He demonstrates how the perceptual schema of each historical culture or epoch is unique and how each gives rise to a different but equally full vision of the world. Panofsky articulates these distinct spatial systems, explicating their particular coherence and compatibility with the modes of knowledge, belief, and exchange that characterized the cultures in which they arose. Our own modernity, Panofsky shows, is inseparable from its peculiarly mathematical expression of the

concept of the infinite, within a space that is both continuous and homogenous. Erwin Panofsky's *Perspective as Symbolic Form* is one of the great works of modern intellectual history the legendary text that has dominated all art historical and philosophical discussions on the topic of perspective in this century

1951

2000 1934 L piz negro y difumino sobre papel 25 x 33 cm Fdo ng inf dcho Bores 33 Donaci n Carmen Bores 1979 Obs M E A C D 768 N Regis AS05966 EXPOSICIONES Bores 1934 Carboncillo sobre papel Qualit Atelier 54

1996 Mark Dery takes us on an electrifying tour of the high-tech underground. Mark Dery takes us on an electrifying tour of the high tech underground

1901

1967

2000-04-07 In this beautifully written book, George's Duby, one of France's greatest medieval historians, returns to one of the central themes of his work - the relationship between art and society. In this beautifully written book Georges Duby one of Frances greatest medieval historians returns to one of the central themes of his work the

relationship between art and society

1975

1994-01-01 The memoir of a precocious Spanish girl. At the age of 11, a woman-friend of her father is so charmed by her, she suggests her husband tutor the girl. Whereupon the girl seduces the husband. The book was published in 1945 in Spain and this is its first appearance in English. At the age of 11 a woman friend of her father is so charmed by her she suggests her husband tutor the girl Whereupon the girl seduces the husband The book was published in 1945 in Spain and this is its first appearance in English

2020-05-05 The 1870s in France - Rimbaud's moment, and the subject of this book - is a decade virtually ignored in most standard histories in France. Yet it was the moment of two significant spatial events: France's expansion on a global scale, and, in the spring of 1871, the brief existence of the Paris Commune - the construction of the revolutionary urban space. Arguing that space, as a social fact, is always political and strategic, Kristin Ross has written a book that is at once a history and geography of the Commune's anarchist culture - its political language and social relations, its values, strategies, and stances. Central to her analysis of the Commune as a social space and oppositional culture is a close textual reading of Arthur Rimbaud's poetry. His

poems - a common thread running through the book - are one set of documents among many in Ross's recreation of the Communard experience. Rimbaud, Paul Lafargue, and the social geographer lise Reclus serve as emblematic figures moving within and on the periphery of the Commune; in their resistance to the logic and economy of the capitalist conception of work, in their challenge to work itself as a term of identity, all three posed a threat to the existing order. Ross looks at these and other emancipatory notions as aspects of Communard life, each

with an analogous strategy in Rimbaud's poetry. Applying contemporary theory, to a wealth of little-known archival material, she has written a fresh, persuasive, and original book. The 1870s in France Rimbauds moment and the subject of this book is a decade virtually ignored in most standard histories in France

1994-03-17 A collection of essays on values and their place in humanity. This volume of key essays explores with intellectual and emotional rigour the nature of values and their place in the humanities