

Michel Pastoureau Blue

BlueYellowRedBlackGreenThe Colours of Our MemoriesReframing BodiesAlchemical PsychologyJetliner CabinsThe New YorkerHokusai and His AgeFMRThe SpectatorWeaving, Veiling, and DressingThe Order of the Golden TreeARTnewsConnectionsDamnedWorld Art StudiesColour in Art Michel Pastoureau Michel Pastoureau Michel Pastoureau Michel Pastoureau Michel Pastoureau Michel Pastoureau Roger Hallas James Hillman Jennifer Coutts Clay Harold Wallace Ross John T. Carpenter Kathryn M. Rudy Carol Mary Chattaway Dale L. Couch Robert Muchembled Kitty Zijlmans John Gage

Blue Yellow Red Black Green The Colours of Our Memories Reframing Bodies Alchemical Psychology Jetliner Cabins The New Yorker Hokusai and His Age FMR The Spectator Weaving, Veiling, and Dressing The Order of the Golden Tree ARTnews Connections Damned World Art Studies Colour in Art *Michel Pastoureau Michel Pastoureau Michel Pastoureau Michel Pastoureau Michel Pastoureau Michel Pastoureau Roger Hallas James Hillman Jennifer Coutts Clay Harold Wallace Ross John T. Carpenter Kathryn M. Rudy Carol Mary Chattaway Dale L. Couch Robert Muchembled Kitty Zijlmans John Gage*

in this entertaining history the renowned medievalist pastoureau traces the changing meanings of blue from its rare appearances in prehistoric art to its international ubiquity today in blue jeans and gauloises cigarette packs 100 color plates

traces the history of yellow around the world telling the story of the color s evolving place in art religion fashion literature science and everyday life and revealing how its meaning has changed profoundly over millennia and varied among cultures

a beautifully illustrated visual and cultural history of the color red throughout the ages the color red has represented many things from the life force and the divine to love lust and anger up through the middle ages red held a place of privilege in the western world for many cultures red was not just one color of many but rather the only color worthy enough to be used for social purposes in some languages the word for red was the same as the word for color the first color developed for painting and dying red became associated in antiquity with war wealth and power in the medieval period red held both religious significance as the color of the blood of christ and the fires of hell and secular meaning as a symbol of love glory and beauty yet during the protestant reformation red began to decline in status viewed as indecent and immoral and linked to luxury and the excesses of the catholic church red fell out of favor after the french revolution red gained new respect as the color of progressive movements and radical left wing politics in this beautifully illustrated book michel pastoureau the acclaimed author of blue black and green now masterfully navigates centuries of symbolism and complex meanings to present the fascinating and sometimes controversial history of the color red pastoureau illuminates red s evolution through a diverse selection of captivating images including the cave paintings of lascaux the works of renaissance masters and the modern paintings and stained glass of mark rothko and josef

albers

the story of the color black in art fashion and culture from the beginning of history to the twenty first century black favorite color of priests and penitents artists and ascetics fashion designers and fascists has always stood for powerfully opposed ideas authority and humility sin and holiness rebellion and conformity wealth and poverty good and bad in this beautiful and richly illustrated book the acclaimed author of blue now tells the fascinating social history of the color black in europe in the beginning was black michel pastoreau tells us the archetypal color of darkness and death black was associated in the early christian period with hell and the devil but also with monastic virtue in the medieval era black became the habit of courtiers and a hallmark of royal luxury black took on new meanings for early modern europeans as they began to print words and images in black and white and to absorb isaac newton s announcement that black was no color after all during the romantic period black was melancholy s friend while in the twentieth century black and white came to dominate art print photography and film and was finally restored to the status of a true color for pastoreau the history of any color must be a social history first because it is societies that give colors everything from their changing names to their changing meanings and black is exemplary in this regard in dyes fabrics and clothing and in painting and other art works black has always been a forceful and ambivalent shaper of social symbolic and ideological meaning in european societies with its striking design and compelling text black will delight anyone who is interested in the history of fashion art media or design

in this beautiful and richly illustrated book the acclaimed author of blue and black presents a fascinating and revealing history of the color green in european societies from prehistoric times to today examining the evolving place of green in art clothes literature religion science and everyday life michel pastoreau traces how culture has profoundly changed the perception and meaning of the color over millennia and how we misread cultural social and art history when we assume that colors have always signified what they do today filled with entertaining and enlightening anecdotes green shows that the color has been ambivalent a symbol of life luck and hope but also disorder greed poison and the devil chemically unstable green pigments were long difficult to produce and even harder to fix not surprisingly the color has been associated with all that is changeable and fleeting childhood love and money only in the romantic period did green definitively become the color of nature pastoreau also explains why the color was connected with the roman emperor nero how it became the color of islam why goethe believed it was the color of the middle class why some nineteenth century scholars speculated that the ancient greeks couldn t see green and how the color was denigrated by kandinsky and the bauhaus more broadly green demonstrates that the history of the color is to a large degree one of dramatic reversal long absent ignored or rejected green today has become a ubiquitous and soothing presence as the symbol of environmental causes and the mission to save the planet with its striking design and compelling text green will delight anyone who is interested in history culture art fashion or media

what remains of the colours of our childhood what are our memories of a blue rabbit a red dress a yellow bike and were they really those colours what colours do we associate with our student years our first loves our adult lives how does colour leave its mark on memory in an attempt to answer these and other questions michel pastoreau presents us with a journal about colours that covers half a century drawing on personal recollections he retraces the recent history of colours through an exploration of fashion and clothing everyday objects and practices emblems and flags sport literature museums and art this text playful poetic nostalgic records the life of both the author and his contemporaries we live in a world increasingly bursting with colour in which colour remains a focus for memory a source of delight and most of all an invitation to dream

examines how queer filmmakers and viedographers bore witness to the historical trauma of the aids epidemic in the late 1980s and 1990s

this book collects all of james hillman s papers on the alchemical imagination from 1980 to the present therapeutic value of alchemical language silver and the white earth i ii alchemical blue and the unio mentalis salt a chapter in alchemical psychology rudiments fire ovens vessels fuel glass the imagination of air and the collapse of alchemy the yellowing of the work white supremacy concerning the stone alchemical images of the goal the azure vault caelum as experience

a highly disciplined interior design genre designing aircraft cabins involves a level of detail that is both creatively demanding and liberating the tiniest detail can impact the overall design in a host of ways successful designs are also integral to staying competitive jetliner cabin describes the high art and technical bravura behind creating some of the smallest living spaces in the world with its striking collection of color and black and white photographs of aircraft interiors from leading

this profusely illustrated volume presents groundbreaking scholarship on the ukiyo e artist katsushika hokusai 1760 1849 and his immediate artistic and literary circles achieving worldwide renown for his dramatic landscape print series such as the thirty six views of mt fuji hokusai also excelled in book illustrations erotica and privately commissioned woodcuts called surimono aspects of the artist s innovative and novel approach to the graphic arts are discussed in the first half of this volume less well known hokusai was a highly accomplished painter who oversaw a studio of several close pupils including his daughter ti who often worked in a style closely resembling his own the study of hokusai s corpus of paintings thus raises many complex issues of authorship dating and authenticity further complicated by the abundant production of forgeries both during and after his lifetime an appendix of recognized hokusai seals helps further clarify this aspect of the artist s work the distinguished roster of contributors includes asano shugo gian carlo calza john t carpenter timothy t clark doris croissant kobayashi tadashi kubota kazuhiko roger keyes matsudaira susumu matthi forrer naito masato david pollack john m rosenfield timon screech segi shin ichi henry d smith ii and tsuji nobuo the publication is sponsored by the international hokusai research centre at the university of venice and the sainsbury institute for the study of japanese arts and cultures sisjac london and norwich

christianity is a religion of clothing to become a priest or a nun is to take the cloth the christian liturgy is intimately bound with veiling objects and revealing them cloths hide the altar making it all the more spectacular when it is revealed fragments of imported silk cradle the relic thereby giving identity to the dessicated bone much of that silk came from the east meaning that a material of islamic origin was a primary signifier of sanctity in christianity weaving veiling and dressing brings together twelve essays about text and textile about silk and wool about the formation of identity through fibre the essays bring to light hitherto unseen material and for the first time establish the function of textiles as a culturally rich way to approach the middle ages textiles were omnipresent in the medieval church but have not survived well to uncover their uses presence and meanings in the middle ages is to reconsider the period spun draped clothed shrouded and dressed textiles in particular were essential to the performance of devotion and of the liturgy brightly dyed cloth was a highly visible maker of meaning while some aspects of culture have been studied namely the important tapestry industry as well as some of the repercussions and activities of cloth guilds other areas of textile studies in the period are yet to be studied this book brings an interdisciplinary approach to new material drawing on art history anthropology medieval text history theology and gender and performance studies it makes a compelling miscellany exploring the nature of christianity in the largely uninvestigated field of text and textile interplay

this book explores the policy objectives underlying the gift of this order to sixty men on january 1 1403 drawing primarily on philip s household accounts it undertakes complementary iconographical and prosopographical analyses of the order insignia s form materials design and motto and of distinguishing common features among its recipients refined by reference to his

policy concerns around the occasion of its bestowal to test seven hypotheses the evidence from the analyses enables six of these that it was purely decorative a courtly conceit crusade related a military chivalric order a livery badge or a military alliance progressively to be discarded pointing strongly to the seventh that the order was a specific policy alliance designed in fashionable form to obscure its politically sensitive purpose the nature of that purpose then permits a revision of philip s role in history particularly in relation to the creation of an independent burgundian state and the use of a co ordinated propaganda campaign of slogan badge and supporting literature to legitimise and popularise his plans the analytical approach also offers insights into the significance of decorative material gift giving the identification of networks christine de pisan s earlier political writings and the origins of the order of the golden fleece carol chattaway is honorary research assistant at the royal college of art and university college london university she researches on the political significance of material objects at the burgundian court in the later middle ages

damned explores the long dark history of one of the most powerful figures in western history it includes images of the devil from medieval manuscripts renaissance painting to modern cinema comic strips advertising while the text traces how popular perceptions of the devil have changed

this timely volume challenges the narrow western centrism of most art historical models archeologists have found that for tens of thousands of years all human cultures have shared a desire for visual representation or expression yet the study of art history has traditionally focused on western artworks of the past few centuries world art studies examines the phenomenon of art through a broader cultural global and temporal perspective bringing together a uniquely exhaustive range of perspectives on art and borrowing approaches from the study of neuroscience evolutionary biology anthropology and geography as models alongside more conventional art historical perspectives in musicology or linguistics using such diverse viewpoints for reflection and research is considered part of the normal process in that spirit this volume goes beyond abstract models using case studies to demonstrate and examine specific methods of investigation book jacket

the complex phenomenon of colour has received detailed attention from the perspectives of physics chemistry physiology psychology linguistics and philosophy however the people who work most closely with colour artists have rarely been canvassed for their opinions on this mysterious subject colour in art is concerned with the history of colour but is not itself a history instead each chapter develops a theme from a different scientific discipline but seen from the viewpoint of artists such as kandinsky van gogh and anish Kapoor flags synaesthesia theosophy theatre design chromotherapy and chromophobia are among the many topics covered in this wide ranging and engaging introduction to the place and power of colour in life and art

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