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this book addresses the presentation of scientific approaches to the materiality of rock art ranging from recording and sampling
 methods to data analyses the issue of the materiality of visual productions of the distant past is addressed through various scientific
 approaches including fieldwork laboratory techniques and data analysis protocols

other than seeing them in popular movies such as jurassic park how do people today know what dinosaurs and other prehistoric
 animals looked like only their fossils remain but thanks to paleoartists most people have a good idea of what these creatures
 looked like the world of paleoart and its artists are the subject of this richly illustrated work it explores themes in the depiction of

dinosaurs and other prehistoric animals paleoart s history and speculative nature and its effect on scientists impressions of prehistoric animals also explored are such topics as the careers of several paleoartists including georges cuvier gideon mantell john martin neave parker benjamin waterhouse hawkins and charles r knight the depiction of scientific ideas about dinosaurs and prehistoric animals on canvas and in sculpture the purpose and process of restoring them in museums the significance of certain restorations and images and the development of paleoart in america

moments of crisis and innovation in modernism s cross cultural past from the reception of modernist art in colonial india to the experience of african american artists in the new york art world of the 1950s this first book in the annotating art s histories series revisits the period in which modernist attitudes took shape examining the ways in which a shared history of art and ideas was experienced in different nations and cultures original essays by leading art historians and curators trace the dynamic interplay of cultures across the story of modern art looking at moments of crisis and innovation in modernism s cross cultural past an account of colonialism and nationalism in indian art from the 1890s to the 1920s for example suggests that cultural identities are constantly modifying one another in the very moment of their encounter and points to primitivism as a counter discourse to modernism a collision between modernism and colonialism in the design of a bauhaus model housing project reveals the volatile conditions of european modernism in the 1930s discussions of the abstract painting of norman lewis and the collages of romare bearden illustrate the conflicted experiences and multiple affiliations of african american artists in the new york art world of the 1940s and 1950s the first english translation of an influential essay in the brazilian neoconcrete movement of the 1950s takes up concerns similar to those of north american minimalism in the 1960s these and the other journeys into modernism s past described in cosmopolitan modernisms return to our contemporary moment with questions about modern art and modernity that we are only

beginning to ask copublished with iniva institute of international visual arts london

the writings of shakespeare with modern spelling and punctuation

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