

The Paintings And The Journal Of Joseph Whiting Stock

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this book is an exploration of how art specifically paintings in the european manner can be mobilized to make knowledge claims about the past no type of human made tangible thing makes more complex and bewildering demands in this respect than paintings ivan gaskell argues that the search for pictorial meaning in paintings yields limited results and should be replaced by attempts to define the point of such things

which is cumulative and ever subject to change he shows that while it is not possible to define what art is other than being an open kind it is possible to define what a painting is as a species of drawing regardless of whether that painting is an artwork or not at any given time the book demonstrates that things can be artworks on some occasions but not necessarily on others though it is easier for a thing to acquire artwork status than to lose it that is the movement of a thing into and out of the artworld is not symmetrical all such considerations are properly matters not of ontology what is and what is not an artwork but of use that is how a thing might or might not function as an artwork under any given circumstances these considerations necessarily affect the approach to paintings that at any given time might be able to function as an artwork or might not be able to function as such only by taking these factors into account can anyone make viable knowledge about the past this lively discussion ranges over innumerable examples of paintings from rembrandt to rothko as well as plenty of far less familiar material from contemporary catholic devotional works to the chinese avant garde its aim is to enhance philosophical acuity in respect of the analysis of paintings and to increase their amenability to philosophically satisfying historical use paintings and the past is a must read for all advanced students and scholars concerned with philosophy of art aesthetics historical method and art history

this companion comprises essays that analyze interactions between art and global imperial relationships from 1800 to world war ii the essays in this volume expose and add to historical layers of meaning in their discussions of art and empire found across much of the globe sites of sedimentary rock allegorize the dynamics of art and empire and frame the section structure for this book twenty two authors unpack imperial layers in a variety of global and historical contexts through case studies that center art and visual and material culture the authors show how art and aesthetics have operated as tools of empire interpreting a comprehensive array of media as well as inter media dialogues they analyze and intervene in how we remember and examine entwinements between empire and aesthetic practices in this volume s attention to the role of art in imperial formation as well as the legacy of colonization the essays disentangle sediments of culture as they are moved and shaped by homogenizing forces of empire showing that the aesthetics of empire inflect not only individuals makers and economies but also practices of circulation and collecting the book will be of interest to graduate students researchers and professors and may be used in classes focused on art history imperialism and colonialism

in art and the gardener gordon hayward s tenth book on garden design he makes a radical departure from his earlier approaches in order to explore elements of visual language across two artistic disciplines fine painting and garden design in hopes that the remarkable crosscurrents will help reveal how to design or simply appreciate your garden with greater acuity

art and the historical film provides an important examination of fine art s impact on filmmaking grappling with the question of authenticity from eugene delacroix s interpretation of the 1830 french revolution to uli edel s version of the baader meinhof gang artistic representations of historical subjects are appealing and pervasive movies often adapt imagery from art history including paintings of historical events films and art shape the past for us and continue to affect our interpretation of history while historical films are often argued over for their adherence to the facts their real problem is realism how can the past be convincingly depicted realism in the historical film genre is often nourished and given credibility by its use of painterly references this book examines how art historical images affect historical films by going beyond period detail and surface design to look at how profound ideas about history are communicated

through pictures art and the historical film between realism and the sublime is based on case studies that explore the links between art and cinema including american independent western meek's cutoff kelly reichardt 2010 british heritage film belle amma asante 2013 and dutch national epic admiral roel reiné 2014 the chapters create immersive worlds that communicate distinct ideas about the past through cinematography production design and direction as the films adapt reference and transpose paintings by artists such as rubens albert bierstadt and jacques louis david

this is an insightful and intelligent re thinking of japanese art history its western influences this broad ranging and profoundly influential analysis describes how western art institutions and vocabulary were transplanted to japan in the late nineteenth century in the 1870 80s artists and government administrators in japan encountered the western system of the arts for the first time under pressure to exhibit and sell its artistic products abroad japan's new meiji government came face to face with the need to create european style art schools and museums and even to establish japanese words for art painting artist and sculpture modern japanese art is a full re conceptualization of the field of japanese art history exposing the politics through which the words categories and values that structure our understanding of the field came to be while revealing the historicity of western and non western art history

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