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Terrorizing Images Charles Ivan Armstrong 2020-09-07 Culture and conflict inevitably go hand in hand. The very idea of culture is marked by the notion of difference and by the creative, fraught interaction between conflicting concepts and values. The same can be said of all key ideas in the study of culture, such as identity and diversity, memory and trauma, the translation of cultures and globalization, dislocation and emplacement, mediation and exclusion. This series publishes theoretically informed original scholarship from the fields of literary and cultural studies as well as media, visual, and film studies. It fosters an interdisciplinary dialogue on the multiple ways in which conflict supports and constrains the production of meaning, on how conflict is represented, how it relates to the past and projects the present, and how it frames scholarship within the humanities. Editors: Isabel Capelo Gil, Catholic University of Portugal, Lisbon, Portugal; Paulo de Medeiros, University of Warwick, UK, Catherine Nesci, University of California, Santa Barbara, USA. Editorial Board: Arjun Appadurai, New York University, Claudia Benthien, Universität Hamburg, Elisabeth Bronfen, Universität Zürich, Bishnupriya Ghosh, University of California, Santa Barbara, Joyce Goggin, Universiteit van Amsterdam, Lawrence Grossberg, University of North Carolina at Chapel Hill, Andreas Huyssen, Columbia University, Ansgar Nünning, Universität Gießen, Naomi Segal, University of London, Birkbeck College, Márcio Seligmann-Silva, Universidade Estadual de Campinas, António Sousa Ribeiro, Universidade de Coimbra, Roberto Vecchi, Università di Bologna, Samuel Weber, Northwestern University, Liliane Weissberg, University of Pennsylvania, Christoph Wulf, FU Berlin, Longxi Zhang, City University of Hong Kong

28 Paradises Patrick Modiano 2019-05-21 Published in English for the first time, *28 Paradises* is the marriage of prose and painting by Nobel-prize winning author Patrick Modiano and his partner, the illustrator Dominique Zehrfuss. *28 Paradises* is a rare book: it reveals not only the individual talents of the authors, Modiano and Zehrfuss, but also the depth of the couple's creative union. Sensitively translated into English for the first time by Damion Searls, *28 Paradises* captures the exquisite sadness of waking from a beautiful dream. There are twenty-eight dreams in this book, or perhaps one dream in twenty-eight parts—visions of paradise imagined by Zehrfuss during a time of deep sadness. Captured first in Zehrfuss's brightly colored gouaches, each paradise was then refashioned as a poem by Modiano. Zehrfuss's paintings are Edens in miniature, and rather than describe them outright, Modiano dreams himself into these reveries in quiet, understated verse. The reader enters this shared realm in an experience less like paging through a book and more like slipping into a shared world. These paradises are wishes for moments when a painting, or a poem, or a lover—perhaps they

are not so different—relieves the loneliness of being human. As Modiano writes with a touch of wistfulness, “The Lilliputian painted her paradises / And I / Next to her / Wrote a poem.” A pure example of ekphrastic writing—poetry inspired by paintings—this book shows how writing and visual art can together create a unique emotional experience. First published by Editions de l’Olivier/ Le Seuil in 2005

Taking Possession of Astronomy Inga Elmquist Söderlund 2010

Summoning Pearl Harbor Alexander Nemerov 2017-11-21 Summoning Pearl Harbor is a mesmerizing display of linguistic force that redefines remembering. How do words make the past appear? In what way does the historian summon bygone events? What is this kind of remembering, and for whom do we recall the dead, or the past? In this highly original meditation on the past, renowned art historian Alexander Nemerov delves into what it means to recall a significant event—Pearl Harbor—and how descriptions of images can summon it back to life. Beginning with the photo album of a former Japanese kamikaze pilot, which is reproduced in this volume, Nemerov transports the reader into a different world through his engagement with the photographs and the construction of a narrative around them. Through its lyrical prose, *Summoning Pearl Harbor* expands what we traditionally associate with ekphrastic writing. The kind of writing that can enliven a work of art is also the kind of writing that makes the past appear in vivid color and deep feeling. In the end, this timely piece of writing opens onto fundamental questions about how we communicate with each other, and how the past continues to live in our collective consciousness, not merely as facts but as stories that shape us. Here, Nemerov’s constant awareness of the power of language to make an experience—seen or remembered—become real reminds us that great ekphrastic writing is at the heart of every effective description.

Ekphrastic Medieval Visions C. Barbetti 2011-10-27 Explores the transformative power of ekphrasis in high and late medieval dream visions and mystical visions. Demonstrates that medieval ekphrases reveal ekphrasis as a process rather than a genre and shows how it works with cultural memory to transform, shift, and revise composition.

The Necrophiliac Gabrielle Wittkop 2011-05-26 For more than three decades, Lucien ' one of the most notorious characters in the history of the novel ' has haunted the imaginations of readers around the world. Remarkably, the astounding protagonist of Gabrielle Wittkop's lyrical 1972 novella, *The Necrophiliac*, has never appeared in English until now. This new translation introduces readers to a masterpiece of French literature, striking not only for its astonishing subject matter but for the poetic beauty of the late author's subtle, intricate writing. Like the best writings of Edgar Allan Poe or Baudelaire, Wittkop's prose goes far beyond mere gothic horror to explore the melancholy in the loneliest depths of the human condition, forcing readers to confront their own mortality with an unprecedented intimacy.

The Salon of 1846 Charles Baudelaire 2021-04-27 In his introduction to Charles Baudelaire’s *Salon of 1846*, the renowned art historian Michael Fried presents a new take on the French poet and critic’s ideas on art, criticism, romanticism, and the paintings of Delacroix. Charles Baudelaire, considered a father of modern poetry, wrote some of the most daring and influential prose of the nineteenth century. Prior to publishing international bestseller *Les Fleurs du mal* (1857), he was already notable as a forthright and witty critic of art and literature. Captivated by the Salons in Paris, Baudelaire took to writing to express his theories

on modern art and art philosophy. The Salon of 1846 expands upon the tenets of Romanticism as Baudelaire methodically takes his reader through paintings by Delacroix and Ingres, illuminating his belief that the pursuit of the ideal must be paramount in artistic expression. Here we also see Baudelaire caught in a fundamental struggle with the urban commodity of capitalism developing in Paris at that time. Baudelaire's text proves to be a useful lens for understanding art criticism in mid-nineteenth-century France, as well as the changing opinions regarding the essential nature of Romanticism and the artist as creative genius. Acclaimed art historian and art critic Michael Fried's introduction offers a new reading of Baudelaire's seminal text and highlights the importance of his writing and its relevance to today's audience.

Why Are Our Pictures Puzzles? James Elkins 2004-11-23 With bracing clarity, James Elkins explores why images are taken to be more intricate and hard to describe in the twentieth century than they had been in any previous century. Why Are Our Pictures Puzzles? uses three models to understand the kinds of complex meaning that pictures are thought to possess: the affinity between the meanings of paintings and jigsaw-puzzles; the contemporary interest in ambiguity and 'levels of meaning'; and the penchant many have to interpret pictures by finding images hidden within them. Elkins explores a wide variety of examples, from the figures hidden in Renaissance paintings to Salvador Dali's paranoiac meditations on Millet's *Angelus*, from Persian miniature paintings to jigsaw-puzzles. He also examines some of the most vexed works in history, including Watteau's "meaningless" paintings, Michelangelo's Sistine Ceiling, and Leonardo's Last Supper.

Helen Chadwick Marina Warner 2022-09-13 An illustrated exploration of Helen Chadwick's erotic, playful, and fierce 1986 installation. In 1986 the Institute of Contemporary Arts in London showed a new commission by the artist Helen Chadwick (1954–1996). What Chadwick conceived for the ICA exhibition explored her characteristic themes—the female body (her own), the aesthetics of pleasure, the material variety and wonder of phenomena—but took them in a new, flamboyant direction. In this illustrated volume, Marina Warner examines one part of Chadwick's installation, *The Oval Court*. This work was erotic, playful, and fierce; it showed imaginative ambition on an exceptional scale and a unique, piquant sensibility, both raunchy and delicate. Despite the work's recognition as a feminist monument of rare intensity, it has rarely been shown or discussed since the author's catalogue essay for the original exhibition. Warner here reconsiders Chadwick's influence as an artist who helped to shift conventional aesthetics and transvalue despised, even abominated forms. Exploring the work's richly layered composition in light of intervening years, Warner shows how Chadwick's imagination has shaped many artists' ideas and ethics, and emboldened their adventures with materials.

Poem Unlimited David Kerler 2019-09-23 Questions of genres as well as their possible definitions, taxonomies, and functions have been discussed since antiquity. Even though categories of genre today are far from being fixed, they have for decades been upheld without question. The goal of this volume is to problematize traditional definitions of poetic genres and to situate them in a broader socio-cultural, historical, and theoretical context. The contributions encompass numerous methodological approaches (including hermeneutics, poststructuralism, reception theory, cultural studies, gender studies), periods (Romanticism, Modernism, Postmodernism), genres (elegy, sonnet, visual poetry, performance poetry, hip hop) as well as languages and national literatures. From this interdisciplinary and multi-

methodological perspective, genres, periods, languages, and literatures are put into fruitful dialogue, new perspectives are discovered, and suggestions for further research are provided.

The Cambridge Guide to Homer Corinne Ondine Pache 2020-03-05 From its ancient incarnation as a song to recent translations in modern languages, Homeric epic remains an abiding source of inspiration for both scholars and artists that transcends temporal and linguistic boundaries. The Cambridge Guide to Homer examines the influence and meaning of Homeric poetry from its earliest form as ancient Greek song to its current status in world literature, presenting the information in a synthetic manner that allows the reader to gain an understanding of the different strands of Homeric studies. The volume is structured around three main themes: Homeric Song and Text; the Homeric World, and Homer in the World. Each section starts with a series of 'macropedia' essays arranged thematically that are accompanied by shorter complementary 'micropedia' articles. The Cambridge Guide to Homer thus traces the many routes taken by Homeric epic in the ancient world and its continuing relevance in different periods and cultures.

Visions and Ecstasies H.D. 2019-11-26 H.D.'s writing continues to inspire generations of readers. Bringing together a number of never-before-published essays, this new collection of H.D.'s writings introduces her compelling perspectives on art, myth, and the creative process. While H.D. is best known for her elemental poetry, which draws heavily on the imagery of natural and ancient worlds, her critical writings remain a largely underexplored and unpublished part of her oeuvre. Crucial to understanding both the formative contexts surrounding her departure from Imagism following the First World War and her own remarkable creative vision, *Notes on Thought and Vision*, written in 1918, is one of the central works in this collection. H.D. guides her reader to the untamed shores of the Scilly Isles, where we hear of powerful, transformative experiences and of her intense relationship with the paintings of Leonardo da Vinci. The accompanying essays, many published here for the first time, help color H.D.'s astute critical engagement with the past, from the city of Athens and the poetry of ancient Greece. Like *Letters to a Young Painter* (2017), also published in the ekphrasis series, this collection is essential reading for anyone interested in the creative process.

On Contemporary Art Cesar Aira 2018-11-20 Translated into English for the first time, *On Contemporary Art*, a speech by the renowned novelist César Aira, was delivered at a 2010 colloquium in Madrid dedicated to bridging the gap between writing and the visual arts. On Aira's dizzying and dazzling path, everything comes under question—from reproducibility of artworks to the value of the written word itself. In the end, Aira leaves us stranded on the bridge between writing and art that he set out to construct in the first place, flailing as we try to make sense of where we stand. Aira's *On Contemporary Art* exemplifies what the ekphrasis series is dedicated to doing—exploring the space in which words give meaning to objects, and objects shape our words. Like the great writers Walter Benjamin and Hermann Broch before him, Aira operates in the space between fiction and essay writing, art and analysis. Pursuing questions about reproducibility, art making, and limits of language, Aira's unique voice adds new insights to the essential conversations that continue to inform our understanding of art.

Surge Jay Bernard 2019-06-20 ****Winner of the 2020 Sunday Times/University of Warwick Young Writer of the Year Award**** Jay Bernard's extraordinary debut is a fearless exploration of the New Cross Fire of 1981, a house fire at a birthday party in which thirteen young black

people were killed. Dubbed the 'New Cross Massacre', the fire was initially believed to be a racist attack, and the indifference with which the tragedy was met by the state triggered a new era of race relations in Britain. Tracing a line from New Cross to the 'towers of blood' of the Grenfell fire, this urgent collection speaks with, in and of the voices of the past, brought back by the incantation of dancehall rhythms and the music of Jamaican patois, to form a living presence in the absence of justice. A ground-breaking work of excavation, memory and activism - both political and personal, witness and documentary - Surge shines a much-needed light on an unacknowledged chapter in British history, one that powerfully resonates in our present moment. 'The verse has anger and political purpose, but a rare lyrical precision, too. The combination is powerful' Sebastian Faulks, Spectator, Books of the Year 2020 *Winner of the Ted Hughes Award for New Work in Poetry* *Shortlisted for the Costa Poetry Award; T.S. Eliot Prize; Forward Prize for Best First Collection; Dylan Thomas Prize; RSL Ondaatje Prize; John Pollard Foundation International Poetry Prize* *Longlisted for the Jhalak Prize 2020*

Biblical Blaspheming Yvonne Sherwood 2012-09-06 Explores the persistence of 'blasphemy' in modern secular democracies and examines ways of talking and thinking about the Bible.

Giotto and His Works in Padua John Ruskin 2018-05-22 The Arena Chapel in Padua was completed in 1303; Giotto, then considered the preeminent painter in Italy, was commissioned to paint it in 1306. The resulting fresco cycle, detailing the history, birth, life, and death of Christ, ranks among the greatest artworks ever created. John Ruskin helped redefine art criticism in the nineteenth century through his attention to detail, his playful and engaging prose, and the conviction with which he discussed the subjects that mattered most to him. Ruskin's ekphrastic writing became a way for readers to approach the experience of looking at great art without actually seeing it in person. Despite having written about Giotto on numerous occasions in *Stones of Venice* and *Modern Painters*, he never treated the Arena Chapel in its own right. Here Ruskin examines the panels and brings them life, describing their many hidden details, all the result of Giotto's unrivaled genius. As Ruskin says, "Giotto was...one of the greatest men who ever lived." Long out of print, the Arundel Society first published *Giotto and His Works in Padua* between 1853 and 1860. It stands as Ruskin's most compelling set of reflections on Giotto's masterpiece—an artwork that, in Ruskin's estimation, changed the very course of art history. Originally accompanied by a set of black and white woodcuts of the panels in the Chapel, this new edition presents each panel in vivid color photography, adding a useful visual aid to Ruskin's lyrical descriptions. The result is a book that serves not only as an introduction for students of art history, but also as a discussion of what it means to be a great artist, by one of most influential writers ever to tackle visual art.

Jean-Jacques Lebel and French Happenings of the 1960s Laurel Jean Fredrickson 2021-03-25 Combining a broad overview of Jean-Jacques Lebel's coming-of-age among Surrealists and his rupture with the movement, Laurel Jean Fredrickson focuses on two landmark happenings in this book: the first, □Funeral of the Thing of Tinguely□ (1960), and the most scandalous, □120 Minutes dedicated to the Divine Marquis□ (1966). This study illustrates the development and significance of French happenings in relation to cultural and political changes of the 1960s. Research in Lebel's archives, and others like the Archives nationale d'outre-mer are indispensable in the telling of this extraordinary historical and theoretical narrative. It illuminates sensitive, often veiled dimensions of postwar French society, from torture during the Algerian War, to government censorship, to the sexual politics of nudity in art. This volume shows how Lebel synthesized the lessons of Dada and surrealism and 1960s

experimentalism, electrified by political radicalism, to participate in shaping the erotics and forms of revolution in May 1968.

The Cambridge Companion to Titian Patricia Meilman 2011-01-20 Renowned throughout Italy, as well as Europe, at his death in 1576, Titian was the pre-eminent artist of Venice during the sixteenth century. His importance has never been questioned and his works have been admired from his own day to the present. This Companion serves as an introduction to the prolific artist. Covering all aspects of his life and career, the anthology examines Titian's secular and religious painting, prints and pictures related to poetry, as well as his contributions to architecture.

Titian Remade Lecturer of Early Modern Art Maria H Loh 2007 This insightful volumes the use of imitation and the modern cult of originality through a consideration of the disparate fates of two Venetian painters - the canonised master Titian and his artistic heir, the little-known Padovanino.

History of the Restoration and Conservation of Works of Art Alessandro Conti 2016-01-20 At times controversial and uncompromising, always intellectually honest, Alessandro Conti's book is - astonishingly - the only attempt to comprehensively chart in time, the changing impact of man's desire to preserve for future generations the materials, meaning and appearances of works of art. Remarkable in its meticulous research of source material and breadth of scope, *History of the Restoration and Conservation of Works of Arts*, translated by Helen Glanville, charts the practices and underlying philosophies of conservation and 'restored' works of art from the Middle Ages to the end of the nineteenth century. In English-speaking countries, a lack of foreign language skills leaves many unable to consult a wealth of both published and unpublished historical documentation. Developments in conservation have therefore tended toward the scientific and analytical. Access to such documentation leads to better understanding of the present appearance of works of art and of their changing aspect and perception over time. Recent publications indicate that there is a great need for people writing on the subject to be aware of material which is not in their mother tongue: approaches presented as 'new' are in fact merely 'contemporary', and have been discussed or practiced in other centuries and countries. Just as knowledge of practices and effects of art conservation and restoration should form an integral part of History of Art Degrees, the more theoretic, abstract and historical aspects, should also be part of the training. This book is an invaluable source for academic and public institutions, art historians as well as practicing conservators and lovers of art.

Lummox Poetry Anthology #9 R. D. Armstrong 2020-09-07 This book contains the work of 140 poets and artists. Poets from around the U.S., Canada, Australia, the U.K. and Europe. Lummox publishes based on merit, not fame, so many of the poets may be unknown to the reader. However, there are strong showings from New York, Pennsylvania, New Mexico, Canada and California. This book shows that poetry is alive and well even during this age of Covid!

Thrust Michael Glover 2019-11-26 A laugh-out-loud visual history of the strangest piece of men's clothing ever created: the codpiece. The codpiece was fashioned in the Middle Ages to close a revealing gap between two separate pieces of men's tights. By the sixteenth century, it had become an upscale must-have accessory. This lighthearted, illustrated examination of its history pulls in writers from Rabelais to Shakespeare and figures from Henry VIII to Alice

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Cooper. Glover's witty and entertaining prose reveals how male vanity turned a piece of cloth into a bulging and absurd representation of masculinity itself. The codpiece, painted again and again by masters such as Titian, Holbein, Giorgione, and Bruegel, became a symbol of royalty, debauchery, virility, and religious seriousness—all in one. Centuries of male self-importance and delusion are on display in this highly enjoyably new title. Glover's book moves from paintings to contemporary culture and back again as it charts the growing popularity of the codpiece and its eventual decline. The first history of its kind, this book is a must-read for art historians, anthropologists, fashion aficionados, and readers looking for a good, long laugh.

The Black Place Tamar Yoseloff 2019-09-30 The Black Place is dark and gorgeously multi-faceted artwork, like a black diamond. Tamar Yoseloff is a gifted contrarian: she eschews the sentimental, embraces alternatives, and offers us antidotes to cheery capitalist hype. But there is a dark grandeur to her view of mortality, one that matches the sublime desert painting of the same name by Georgia O'Keeffe which inspires the title poem. The book's central sequence is 'Cuts', which is a characteristically tough look at the poet's cancer diagnosis and treatment: "The consultant says 'carcinoma' – the word a missile...". The diagnosis arrives at the same time as the Grenfell Tower disaster, a public trauma overshadowing a private one. These poems focus on the strangeness of the illness, they refuse to offer panaceas or consolations. Also included are some formally inventive 'redacted' poems that are blacked-out except for key words that float ominously within their depths. Tamar Yoseloff has moved the horror poem into the twenty-first century mainstream. These poems are tough but not mere gore; the first step towards a humane society is to visit its back alleys at midnight. While The Black Place is rain-drenched and concrete bunkered, a filmic urban vision stripped down to its inner grit, no one lyricises mean streets with such compassion as Tamar Yoseloff. – Claire Crowther

The Young and Evil Jarrett Earnest 2020-01-21 Lauded by Jerry Saltz as "one of the most reactionary yet radical visions of art," The Young and Evil tells the story of a group of artists and writers active during the first half of the twentieth century, when homosexuality was as problematic for American culture as figuration was for modernist painting. These artists—including Paul Cadmus, Fidelma Cadmus Kirstein, Charles Henri Ford, Jared French, Margaret Hoening French, George Platt Lynes, Bernard Perlin, Pavel Tchelitchew, George Tooker, Alexander Jensen Yow, and their circle—were new social creatures, playfully and boldly homosexual at a time when it was both criminalized and pathologized. They pursued a modernism of the body—driven by eroticism and bounded by intimacy, forming a hothouse world within a world that doesn't nicely fit any subsequent narrative of modern American art. In their work, they looked away from abstraction toward older sources and models—classical and archaic forms of figuration and Renaissance techniques. What might be seen as a reactionary aesthetic maneuver was made in the service of radical content—endeavoring to depict their own lives. Their little-known history is presented here through never-before-exhibited photographs, sculptures, drawings, ephemera, and rarely seen major paintings—offering the first view of its kind into their interwoven intellectual, artistic, and personal lives. Edited by Jarrett Earnest, who also curated the exhibition, The Young and Evil features new scholarship by art historians Ann Reynolds and Kenneth E. Silver and an interview with Alexander Jensen Yow by Michael Schreiber.

Utopia Avenue David Mitchell 2020-07-14 NEW YORK TIMES BESTSELLER • The long-awaited new novel from the bestselling, prize-winning author of Cloud Atlas and The Bone Clocks. New

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York Times Book Review Editors' Choice • "Mitchell's rich imaginative stews bubble with history and drama, and this time the flavor is a blend of Carnaby Street and Chateau Marmont."—The Washington Post "A sheer pleasure to read . . . Mitchell's prose is suppler and richer than ever . . . Making your way through this novel feels like riding a high-end convertible down Hollywood Boulevard."—Slate NAMED ONE OF THE BEST BOOKS OF THE YEAR BY The Washington Post • NPR • USA Today • The Guardian • The Independent • Kirkus Reviews • Men's Health • PopMatters Utopia Avenue is the strangest British band you've never heard of. Emerging from London's psychedelic scene in 1967, and fronted by folk singer Elf Holloway, blues bassist Dean Moss and guitar virtuoso Jasper de Zoet, Utopia Avenue embarked on a meteoric journey from the seedy clubs of Soho, a TV debut on Top of the Pops, the cusp of chart success, glory in Amsterdam, prison in Rome, and a fateful American sojourn in the Chelsea Hotel, Laurel Canyon, and San Francisco during the autumn of '68. David Mitchell's kaleidoscopic novel tells the unexpurgated story of Utopia Avenue's turbulent life and times; of fame's Faustian pact and stardom's wobbly ladder; of the families we choose and the ones we don't; of voices in the head, and the truths and lies they whisper; of music, madness, and idealism. Can we really change the world, or does the world change us?

Without Title Geoffrey Hill 2007-01-01 Praise for Geoffrey Hill's newest collection of poems: "Without Title, his new collection, combines the force and freedom of Hill's narrative verse with a renewed faith in his masterly talents for form and wordplay. The result is alarmingly good; a collection of lyrics on the difficulties of ageing, the problems of belief and the vagaries of language bracketing a sequence of pindarics in which Hill, ostensibly responding to thoughts of the Italian poet Cesare Pavese, meditates at length on both their lives and considers the place of a poet in the world."--Tim Martin, Independent on Sunday

Two Cities Cynthia Zarin 2020-08-11 From acclaimed poet and New Yorker writer Cynthia Zarin comes a deeply personal meditation on two cities, Venice and Rome—each a work of art, both a monument to the past—and on how love and loss shape places and spaces. Here we encounter a writer deeply engaged with narrative in situ—a traveler moving through beloved streets, sometimes accompanied, sometimes solo. With her, we see, anew, the Venice Biennale, the Lagoon, and San Michele, the island of the dead; the Piazza di Spagna, the Tiber, the view from the Gianicolo; the pigeons at San Marco and the parrots in the Doria Pamphili. As a poet first and foremost, Zarin's attention to the smallest details, the loveliest gesture, brings Venice and Rome vividly to life for the reader. The sixteenth book in the expanding, renowned ekphrasis series, *Two Cities* creates space for these two historic cities to become characters themselves, their relationship to the writer as real as any love affair.

Sleight Kirsten Kaschock 2011-09-07 A "powerfully original" novel that explores ideas of artistic performance, gender, and family in the shadow of an unthinkable tragedy (Kirkus Reviews). Sisters Lark and Clef have spent their lives honing their bodies for "sleight"—an interdisciplinary art form that combines elements of dance, architecture, acrobatics, and spoken word. Estranged for several years, the sisters are reunited by West, an ambitious sleight troupe director who needs the sisters' opposing approaches to the form—Lark is tormented and fragile, but a prodigy; Clef is driven to excel, but lacks the spark of artistic genius. But when a disturbing mass murder makes national headlines, West seizes on the event as inspiration for his new performance, one that threatens to destroy the very artists performing it—or drive them to the very edge of sanity in this unique novel from "a wildly talented writer" (Adam Levin, author of *The Instructions*).

Degas and His Model Alice Michel 2017-08-22 There are many myths about the artist Edgar Degas—from Degas the misanthrope to Degas the deviant, to Degas the obsessive. But there is no single text that better stokes the fire than *Degas and His Model*, a short memoir published by Alice Michel, who purportedly modeled for Degas. Never before translated into English, the text's original publication in *Mercure de France* in 1919, shortly after the artist's death, has been treated as an important account of the master sculptor at work. We know that Alice was writing under a pseudonym, but who the real person behind this account was remains a mystery—to this day nothing is known about her. Yet, the descriptions seem too accurate to be ignored, the anecdotes too spot-on to discount; even the dialogue captures the artist's tone and mannerisms. What is found in these pages is at times a woman's flirtatious recollection of a bizarre "artistic type" and at others a moving attempt to connect with a great, often tragic man. The descriptions are limpid, unburdened; the dialogue is lively and intimate, not unlike reading the very best kind of gossip, with world-historical significance. Here in these dusty studios, Degas is alive, running hands over clay, complaining about his eyes, denigrating the other artists around him, and whispering salaciously to his model. And during his mood swings, we see reflected the model's innocence and confusion, her pain at being misunderstood and finally rejected. It is an intimate portrait of a moment in a great artist's life, a sort of Bildungsroman in which his model (whoever she may be) does not emerge unscathed.

Migrating Histories of Art Maria Teresa Costa 2018-12-03 Art historians have been facing the challenge – even from before the advent of globalization – of writing for an international audience and translating their own work into a foreign language – whether forced by exile, voluntary migration, or simply in order to reach wider audiences. *Migrating Histories of Art* aims to study the biographical and academic impact of these self-translations, and how the adoption and processing of foreign-language texts and their corresponding methodologies have been fundamental to the disciplinary discourse of art history. While often creating distinctly "multifaceted" personal biographies and establishing an international disciplinary discourse, self-translation also fosters the creation of instances of linguistic and methodological hegemony.

A Balthus Notebook Guy Davenport 2020-08-11 In his 1989 book on Balthus—the storied and controversial artist who worked in Paris throughout the twentieth century—Guy Davenport gives one of the most nuanced, literary, and compelling readings of the work of this master. Reading it today highlights the change in perspectives on sexuality and nudity in art in the past thirty years. Written over several years in his notebooks, Davenport's distinct reflections on Balthus's paintings try to explain why his work is so radical, and why it has so often come under scrutiny for its depiction of girls and women. Davenport throws the lens back on the viewer and asks: is it us or Balthus who reads sexuality into these paintings? For Davenport, the answer is clear: Balthus may indeed show us periods in adolescent development that are uncomfortable to view, but the eroticization exists primarily on the part of the viewer. Arguing that Balthus's figures are erotic only if we make them so, and that their innocence is more present than anything pornographic in them, Davenport posits that the paintings hold up a mirror to our own perversities and force us, difficultly, to confront them. He writes, "The nearer an artist works to the erotic politics of his own culture, the more he gets its concerned attention. Gauguin's naked Polynesian girls, brown and remote, escape the scandal of Balthus's, although a Martian observer would not see the distinction." Davenport's critique helps us understand Balthus in our times—something we need more than ever as we crucially

confront sexual politics in visual art.

Chardin and Rembrandt Marcel Proust 2016-11-22 *Chardin and Rembrandt* is an unfinished essay written around 1895 by Marcel Proust. Oft overlooked in Proust's illustrious writing career, this book is a newly translated version by David Zwirner Books as one of the first two entries in its ekphrasis series. This essay is a literary experiment in which an unnamed narrator gives advice to a young man suffering from melancholy, taking him on an imaginary tour through the Louvre where his readings of Chardin imbue the everyday world with new meaning, and his ruminations on Rembrandt take his melancholic pupil beyond the realm of mere objects.

Oh, To Be a Painter! Virginia Woolf 2021-11-30 Virginia Woolf's collection of writings on visual arts offer a whole new perspective on the revolutionary author. Despite wide interest in Woolf's writings, and in the artists and art critics in her Bloomsbury Group circle, there is no accessible edition or selection of essays dedicated to her writings on art. This newest edition in David Zwirner Books's ekphrasis series collects her longest essay on painting, "Walter Sickert: A Conversation" (1934), alongside shorter essays and reviews, including "Pictures" (1925), and "Pictures and Portraits" (1920). These formally inventive texts reveal the centrality of the visual arts to Woolf's writing and vision. They show her engaging with contemporary debates about modern art and are innovative in their treatment of ideas about color and form, including in response to the work of her sister, the painter Vanessa Bell, who designed many of her book cover jackets. In these essays and reviews, Woolf illuminates the complex and interdependent relationship between the artist and society, and reveals her own shifting perspectives during decades of social and political change. She also provides sharp and astute commentary on specific works of art and on the relationship between art and writing. An introduction by Claudia Tobin situates the essays within their cultural contexts.

The Critic as Artist Oscar Wilde 2019-05-21 In *The Critic as Artist*, arguably the most complete exploration of his aesthetic thinking, and certainly the most entertaining, Oscar Wilde harnesses his famous wit to demolish the supposed boundary between art and criticism. Subtitled *Upon the Importance of Doing Nothing and Discussing Everything*, the essay takes the form of a leisurely dialogue between two characters: Ernest, who insists upon Wilde's own belief in art's freedom from societal mandates and values, and a quizzical Gilbert. With his playwright's ear for dialogue, Wilde champions idleness and contemplation as prerequisites to artistic cultivation. Beyond the well-known dictum of art for art's sake, Wilde's originality lays argument for the equality of criticism and art. For him, criticism is not subject to the work of art, but can in fact precede it: the artist cannot create without engaging his or her critical faculties first. And, as Wilde writes, "To the critic the work of art is simply a suggestion for a new work of his own." The field of art and criticism should be open to the free play of the mind, but Wilde plays seriously, even prophetically. Writing in 1891, he foresaw that criticism would have an increasingly important role as the need to make sense of what we see increases with the complexities of modern life. It is only the fine perception and explication of beauty, Wilde suggests, that will allow us to create meaning, joy, empathy, and peace out of the chaos of facts and reality.

Letters to a Young Painter Rainer Maria Rilke 2017-11-21 Never before translated into English, Rainer Maria Rilke's fascinating *Letters to a Young Painter*, written toward the end of his life between 1920 and 1926, is a surprising companion to his infamous *Letters to a Young Poet*,

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earlier correspondence from 1902 to 1908. While the latter has become a global phenomenon, with millions of copies sold in many different languages, the present volume has been largely overlooked. In these eight intimate letters written to a teenage Balthus—who would go on to become one of the leading artists of his generation—Rilke describes the challenges he faced, while opening the door for the young painter to take himself and his work seriously. Rilke's constant warmth, his ability to sense in advance his correspondent's difficulties and propose solutions to them, and his sensitivity as a person and an artist come across in these charming and honest letters. Writing during his aged years, this volume paints a picture of the venerable poet as he faced his mortality, through the perspective of hindsight, and continued to embrace his openness towards other creative individuals. With an introduction by Rachel Corbett, author of *You Must Change Your Life: The Story of Rainer Maria Rilke and Auguste Rodin* (2016), this book is a must-have for Rilke's admirers, young and old, and all aspiring artists.

Duchamp's Last Day Donald Shambroom 2018-11-20 Published on the fiftieth anniversary of Marcel Duchamp's death, *Duchamp's Last Day* offers a radical reading of the artist's final hours. Just moments after Duchamp died, his closest friend Man Ray took a photograph of him. His face is wan; his eyes are closed; he appears calm. Taking this image as a point of departure, Donald Shambroom begins to examine the surrounding context—the dinner with Man Ray and another friend, Robert Lebel, the night Duchamp died, the conversations about his own death at that dinner and elsewhere, and the larger question of whether this radical artist's death can be read as an extension of his work. Shambroom's in-depth research into this final night, and his analysis of the photograph, feeds into larger questions about the very nature of artworks and authorship which Duchamp raised in his lifetime. In the case of this mysterious and once long-lost photograph, who is the author? Man Ray or Duchamp? Is it an artwork or merely a record? Has the artist himself turned into one of his own readymades? A fascinating essay that is both intimate and steeped in art history, *Duchamp's Last Day* is filled with intricate details from decades of research into this peculiar encounter between art, life, and death. Shambroom's book is a wonderful study of one of the greatest artists of the twentieth century.

Photography and Belief David Levi Strauss 2020-11-24 In this exploration of contemporary photography, David Levi Strauss questions the concept that "seeing is believing" Identifying a recent shift in the dominance of photography, David Levi Strauss looks at the power of the medium in the age of Photoshop, smart phones, and the internet, asking important questions about how we look and what we trust. In the first ekphrasis title on photography, Strauss challenges the aura of believability and highlights the potential dangers around this status. He examines how images produced on cameras gradually gained an inordinate power to influence public opinion, prompt action, comfort and assuage, and direct or even create desire. How and why do we believe technical images the way we do? Offering a poignant argument in the era of "fake news," Strauss draws attention to new changes in the technology of seeing. Some uses of "technical images" are causing the connection between images and belief (between seeing and believing) to fray and pull apart. How is this shifting our relationship to images? Will this crisis in what we can believe come to threaten our very purchase on the real? This book is an inquiry into the history and future of our belief in images

Pissing Figures 1280-2014 Jean-Claude Lebensztein 2017-08-22 Jean-Claude Lebensztein's history of the urinating figure in art, *Pissing Figures 1280-2014*, is at once a scholarly inquiry into an important visual motif, and a ribald statement on transgression and limits in works of

art in general. Lebensztejn is one of France's best-kept secrets. A world-class art historian who has lectured and taught at major universities in the United States, his work has remained almost entirely in French, his American audience limited to a small but dedicated group of cognoscenti. First introducing the Manneken Pis—the iconic little boy whose stream of urine supplies water to this famous fountain and is also the logo for a Belgian beer company—the author takes the reader through a semi-scatological maze of cultural history. The earliest example is a fresco scene located directly above Cimabue's Crucifixion from around 1280 at the Basilica of Saint Francis of Assisi, in which Lebensztejn's careful eye locates an angel behind a pillar who looks like he is about to urinate through a hole in his garment. He continues to navigate expertly through cultural twists and turns, stopping to discuss Pier Paolo Pasolini's 1968 film *Teorema*, for example, and Marlene Dumas's 1996–1997 homage to Rembrandt's pissing woman. At every moment, Lebensztejn's prose is lively, his thinking dynamic, and his subject matter entertaining. In this short and poignant cultural history, readers not only find the care for detail that has made Lebensztejn into one of the greatest European art historians, but also the rebelliousness that makes him one of the most interesting intellectuals of our time. The first widely distributed book of Lebensztejn's in English, *Pissing Figures 1280–2014* is simultaneously published in France by Éditions Macula.

The Psychology of an Art Writer Vernon Lee 2018-05-22 An openly lesbian, feminist writer, Vernon Lee—a pseudonym of Violet Paget—is the most important female aesthetician to come out of nineteenth century England. Though she was widely known for her supernatural fictions, Lee hasn't gained the recognition she so clearly deserves for her contributions in the fields of aesthetics, philosophy of empathy, and art criticism. An early follower of Walter Pater, her work is characterized by extreme attention to her own responses to artworks, and a level of psychological sensitivity rarely seen in any aesthetic writing. Today, she is largely overlooked in curriculums, her aesthetic works long out of print. David Zwirner Books is reintroducing Lee's writing through the first-ever English publication of "Psychology of an Art Writer" (1903) along with selections from her groundbreaking "Gallery Diaries" (1901–1904), breathtaking accounts of Lee's own experiences with the great paintings and sculptures she traveled to see. Ranging from deeply felt assessments of the way mood affects our ability to appreciate art, to detailed descriptions of some of the most powerful personal experiences with artworks, these writings provide profound insights into the fields of psychology and aesthetics. Her philosophical inquiries in *The Psychology of an Art Writer* leave no stone unturned, combining fine-grained ekphrases with high fancy and dense abstraction. The diaries, in turn, establish Lee as one of the most sensitive writers about art in any language. With a foreword by Berkeley classicist Dylan Kenny, which guides the reader through these writings and contextualizes these texts within Lee's other work, this is the quintessential introduction to her astonishing and complex oeuvre.

Ramblings of a Wannabe Painter Paul Gauguin 2016-11-22 "Criticism is our censorship . . ." So begins one of the greatest invectives against criticism ever written by an artist. Paul Gauguin wrote "Racontars de rapin" only months before he died in 1903, but the essay remained unpublished until 1951. Through discussions of numerous artists, both his contemporaries and predecessors, Gauguin unpacks what he viewed as the mistakes and misjudgments behind much of art criticism, revealing not only how wrong critics' interpretations have been, but also what it would mean to approach art properly—to really look. Long out of print, this new translation by Donatien Grau includes an introduction that situates the essay within Gauguin's written oeuvre, as well as explanatory notes. This text

sheds light on Gauguin's conception of art—widely considered a predecessor to Duchamp—and engages with many issues still relevant today: history, novelty, criticism, and the market. His voice feels as fresh, lively, sharp in English now as it did in French over one hundred years ago. Through Gauguin's final piece of writing, we see the artist in the full throes of passion—for his work, for his art, for the art of others, and against anyone who would stand in his way. As the inaugural publication in David Zwirner Books's new ekphrasis reader series, *Ramblings of a Wannabe Painter* sets a perfect tone for the books to come. Poised between writing, art, and criticism, Gauguin brings together many different worlds, all of which should have a seat at the table during any meaningful discussion of art. With the express hope of encouraging open exchange between the world of writing and that of the visual arts, David Zwirner Books is proud to present this new edition of a lost masterpiece.