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BASIC CANVAS

Painted Shadow

Ken Davies, Ellye Bloom



Painted Shadow:

Grasping Shadows William Chapman Sharpe, 2017-08-04 What is in a shadow Menace seduction or salvation Immaterial but profound shadows lurk everywhere in literature and the visual arts signifying everything from the treachery of appearances to the unfathomable power of God From Plato to Picasso from Rembrandt to Welles and Warhol from Lord of the Rings to the latest video game shadows act as central players in the drama of Western culture Yet because they work silently artistic shadows often slip unnoticed past audiences and critics Conceived as an accessible introduction to this elusive phenomenon Grasping Shadows is the first book that offers a general theory of how all shadows function in texts and visual media Arguing that shadow images take shape within a common cultural field where visual and verbal meanings overlap William Sharpe ranges widely among classic and modern works revealing the key motifs that link apparently disparate works such as those by Fra Angelico and James Joyce Clementina Hawarden and Kara Walker Charles Dickens and Kumi Yamashita Showing how real world shadows have shaped the meanings of shadow imagery Grasping Shadows guides the reader through the techniques used by writers and artists to represent shadows from the Renaissance onward The last chapter traces how shadows impact the art of the modern city from Renoir and Zola to film noir and projection systems that capture the shadows of passers by on streets around the globe Extending his analysis to contemporary street art popular songs billboards and shadow theatre Sharpe demonstrates a practical way to grasp the dark side that looms all around us

Between Figure and Ground Saskia C. Quené, 2025-03-03 The terms figure and ground became fundamental to art historical analysis and writing over the course of the twentieth century But is this dichotomy suited to describe premodern art and artifacts In Between Figure and Ground Seeing in Premodernity essays by Claudia Böhm Gottfried Boehm Peter Bokody Beate Fricke Bruno Haas David Young Kim Aden Kumler Christopher Lakey Karin Leonhard Jürgen Moller Veronica Peselmann Christoph Poetsch Raphael Rosenberg Tom Steinert Nicola Suthor Noa Turel and Saskia C Quen call into question long standing habits of seeing and understanding figure ground relations expand art historical vocabularies and productively challenge anachronistic attachments to modernist paradigms Offering new approaches and methodological reflections from art history and theory Bildwissenschaft and art historiography this volume provides stimulating answers to the question What can be seen and described between premodern figures and grounds Look inside Figure and ground in the context of art historical analysis Transcends binary structures seeing and understanding figure ground relations The Art Theater

Sheldon Cheney, 1925 **Art: Its Laws, and the Reason for Them** Samuel P. Long, 1876 Scribner's Magazine ..., 1893
Antiques, 1927 The Journal of decorative art, 1883 **The Classic Point of View** Kenyon Cox, 1911
Architectural Record, 1912 **The Art Theatre** Sheldon Cheney, 1917 **Fine Art** Sir Matthew Digby Wyatt, 1877
The Drama, 1927 **The Academy and Literature**, 1914 **Drama**, 1927 Vesper Bells and Other Verses Hermon
Griswold Batterson, 1896 The Pearl of the Antilles Walter Goodman, 1873 Looking Askance Michael Leja, 2004

Beautifully written in an engaging style this book provides a new perspective on turn of the century American culture that nuances and complicates our vision of that historical moment I have no doubt that it will become a classic text in American studies the history of American art and the study of visual culture Kathleen Pyne author of *Art and the Higher Life* *Painting and Evolutionary Thought in Late Nineteenth Century America* Michael Leja one of our most original and acute historians of American art has written an indispensable and lively study of what we might call the modern anxiety of seeing He traces our inherently skeptical view of the world back to the turn of the last century a golden age of hucksters swindlers quacks humbugs rascals cheats and confidence men and shows how artists as diverse as Eakins and Duchamp fit into this new culture of suspicion Leja's book breathes fresh life into the period Michael Kimmelman Bringing together the strangest of bedfellows paintings by Thomas Eakins spirit photographs William Harnett's still lifes occult philosophies Duchamp readymades Leja uncovers a deep culture of suspicion and skepticism in America around 1900 As Americans grappled with the complexities of modern life seeing was not believing he argues in this deeply researched and brilliantly provocative study Wanda M Corn author of *The Great American Thing* *Modern Art and National Identity 1915-1935* *Painting Sharp Focus Still Lives* Ken Davies, Ellye Bloom, 1975 *A Practical Manual of House-Painting, Graining, Marbling and Sign-writing, Etc* Ellis A. Davidson, 1876 **Ingall's Home and Art Magazine**, 1891

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