

Head Paintings

Natalie R. Franklin, Matthias Strecker

Head Paintings:

Catalogue of the Paintings, Statuary, Casts, Bronzes, Etc. of the Corcoran Gallery of Art Corcoran Gallery of Art, 1887 Round Heads Jitka Soukopova, 2013-01-16 The Central Sahara is considered the greatest museum of rock art in the world containing several thousand prehistoric and recent images The oldest paintings called Round Heads originated during a humid phase in the 10th millennium before present and they were created by dark skinned hunter gatherers living in the Algerian and Libyan mountains Rock shelters show mainly anthropomorphic figures with body paintings and other embellishments testifying ancient rituals and ceremonies Only two animal species antelope and mouflon appear to be as important as men and women mixed with them on the same walls these animals had a fundamental place in the ideology of the period Since the discovery by Europeans in the 19th century research in the Sahara has been scarce due to the difficult working conditions and to the problematic politics associated with national permissions. The rock art and the archaeology have always been treated as separated disciplines and only rarely were the paintings associated with a material culture They have been described and classified but not interpreted because it was considered unachievable Using interdisciplinary studies this book approaches the previously neglected fields of the study of Saharan rock art and it proposes new ways to research the art and the societies that created it Head Paintings [computer File] Robert Fones, 1998 Rembrandt Paintings J. Bruyn, B. Haak, S.H. Levie, P.J.J. van Thiel, 2012-12-06 Since the second half of the last century art historians realizing that the image of Rembrandt's work had become blurred with time have attempted to redefine the artist's significance both as a source of inspiration to other artists and as a great artist in his own right In order to carry on the work started by previous generations a group of leading Dutch art historians from the university and museum world joined forces in the late 1960s in order to study afresh the paintings usually ascribed to the artist The researchers came together in the Rembrandt Research Project which was established to provide the art world with a new standard reference work which would serve the community of art historians for the nearby and long future. They examined the originals of all works attributed to Rembrandt taking full advantage of today's sophisticated techniques including radiography neutron activation autoradiography dendrochronology and paint sample analysis thereby gaining valuable insight into the genesis and condition of the paintings The result of this meticulous research is laid down chronologically in the following Volumes THIS VOLUME A Corpus of Rembrandt Paintings Volume I which deals with works from Rembrandt's early years in Leiden 1629 1631 published in 1982 A Corpus of Rembrandt Paintings Volume II covering his first years in Amsterdam 1631 1634 published in 1986 A Corpus of Rembrandt Paintings Volume III goes into his later years of reputation 1635 1642 published in 1990 Each Volume consists of a number of Introductory Chapters as well as the full Catalogue of all paintings from the given time period attributed to Rembrandt In this catalogue each painting is discussed and examined in a detailed way comprising a descriptive an interpretative and a documentary section For the authenticity evaluation of the paintings threedifferent categories are

used to divide the works in A Paintings by Rembrandt B Paintings of which Rembrandt s authorship cannot be positively either accepted or rejected and C Paintings of which Rembrandt's authorship cannot be accepted This volume Volume I contains 730 pages starting of with four introductory chapters and discussing 93 paintings In clear and accessible explanatory text all different paintings are discussed larded with immaculate images of each painting Details are shown where possible as well as the results of modern day technical imaging In this volume the first ever works by Rembrandt are discussed also using his etchings as comparison The Oxford Handbook of the Archaeology and Anthropology of Rock Art Bruno David, Ian J. McNiven, 2018-10-17 Rock art is one of the most visible and geographically widespread of cultural expressions and it spans much of the period of our species existence Rock art also provides rare and often unique insights into the minds and visually creative capacities of our ancestors and how selected rock outcrops with distinctive images were used to construct symbolic landscapes and shape worldviews Equally important rock art is often central to the expression of and engagement with spiritual entities and forces and in all these dimensions it signals the diversity of cultural practices across place and through time Over the past 150 years archaeologists have studied ancient arts on rock surfaces both out in the open and within caves and rock shelters and social anthropologists have revealed how people today use art in their daily lives The Oxford Handbook of the Archaeology and Anthropology of Rock Art showcases examples of such research from around the world and across a broad range of cultural contexts giving a sense of the art's regional variability its antiquity and how it is meaningful to people in the recent past and today including how we have ourselves tended to make sense of the art of others replete with our own preconceptions It reviews past present and emerging theoretical approaches to rock art investigation and presents new cutting edge methods of rock art analysis for the student and professional researcher alike

Painting and Drawing Children John Norton,2001-01-01 In this comprehensive beautifully illustrated guide one of the great children's portraitists covers every aspect of painting and drawing children. He starts by showing how children's anatomy differs from that of adults and telling how to get to know the child 59 black and white and 40 color illustrations

The Official Catalogue of the Exhibits ,1888 This is Not Just a Painting Bernard Lahire,2019-04-15 In 2008 the Mus e des Beaux Arts de Lyon acquired a painting called The Flight into Egypt which was attributed to the French artist Nicolas Poussin Thought to have been painted in 1657 the painting had gone missing for more than three centuries Several versions were rediscovered in the 1980s and one was passed from hand to hand from a family who had no idea of its value to gallery owners and eventually to the museum A painting that had been sold as a decorative object in 1986 for around 12 000 euros was acquired two decades later by the Mus e des Beaux Arts de Lyon for 17 million euros What does this remarkable story tell us about the nature of art and the way that it is valued How is it that what seemed to be just an ordinary canvas could be transformed into a masterpiece that a decorative object could become a national treasure This is a story permeated by social magic the social alchemy that transforms lead into gold the ordinary into the extraordinary the profane into the

sacred Focusing on this extraordinary case Bernard Lahire lays bare the beliefs and social processes that underpin the creation of a masterpiece Like a detective piecing together the clues in an unsolved mystery he carefully reconstructs the steps that led from the same material object being treated as a copy of insignificant value to being endowed with the status of a highly prized painting commanding a record breaking price He thereby shows that a painting is never just a painting and is always more than a piece of stretched canvass to which brush strokes of paint have been applied this object and the value we attach to it is also the product of a complex array of social processes with its distinctive institutions and experts that lies behind it And through the history of this painting Lahire uncovers some of the fundamental structures of our social world For the social magic that can transform a painting from a simple copy into a masterpiece is similar to the social magic that is present throughout our societies in economics and politics as much as art and religion a magic that results from the spell cast by power on those who tacitly recognize its authority By following the trail of a single work of art Lahire interrogates the foundations on which our perceptions of value and our belief in institutions rest and exposes the forms of domination which lie hidden behind our admiration of works of art The Art of Gerhard Richter Christian Lotz, 2015-10-22 The Art of Gerhard Richter Hermeneutics Images Meaning presents the first philosophical investigation of arguably one of the most popular and important painters working today Gerhard Richter From monochrome painting and photo realism to conceptual art and gesture expressive painting Richter has transformed the spectrum of 20th Century painting Building upon Gadamer's notion of formed images the book outlines elements of a hermeneutics and a phenomenology of images and paintings Moreover the hermeneutic approach to art is combined with the crucial question of how paintings and photographs are related to each other for Richter The author suggests that paintings open up the fixed relation and intentionality of photographs by idealizing and essentializing the content of the photographs By relying upon a hermeneutical and phenomenological approach rather than working from abstract theory The Art of Gerhard Richter provides philosophical insights developed out of Richter's works of art Uncovering key philosophical aspects of Richter's work the author's reflections discuss the relation between appearance and essence the role of faith and hope the dialectic of distance and nearness the issues of death and terror and A Corpus of Rembrandt Paintings V Ernst van de the role of beauty and landscapes in Richter's paintings Wetering, 2013-12-12 This volume is the fifth volume of A Corpus of Rembrandt Paintings a project devoted to all Rembrandt s paintings This is the work of The Rembrandt Research Project consisting of a group of scholars led since 1993 by Professor Ernst van de Wetering The project began in 1968 with the aim of separating Rembrandt's own paintings from the vast number of Rembrandtesque paintings made by his many apprentices and followers Having opted for a chronological approach to the cataloguing of Rembrandt's paintings from 1625 till 1642 in the first three volumes it was decided in 1993 to adopt a thematic approach for further volumes This was largely to facilitate the recognition of different hands The new approach yielded much more information not only about Rembrandt's working methods but also about the function and

meaning of his works This expanded field of view meant that etchings and drawings with similar themes also needed to be included In 2005 Volume IV appeared devoted to Rembrandt's self portraits in painting etching and drawing Volume V consists of a catalogue and analysis of the so called small scale history and genre paintings That theme was chosen because this type of complex work shows a variety of full length protagonists acting in different narrative settings For this reason in the 17th century painting etching or drawing biblical and mythological scenes was looked upon as an artist s greatest challenge The choice of this theme proved to be highly fruitful in several ways Small scale history pieces reveal Rembrandt s artistic ambitions most clearly They also offer the authors a much more accurate view of the daily routine in Rembrandt s studio his apprentices mostly copied this type of work or used it as a starting point for their own As a result it was easier to distinguish the works by the master himself from those of his pupils All aspects of the skills necessary to create a pictorial illusion play a part in the creation of small figured history paintings These aspects were referred to as the basis of the noble art of painting in Rembrandt's days Two seventeenth century painter theoreticians discussed these principles systematically in two books which up till now have only sporadically been consulted in the context of 17th century studio practice Karel van Mander wrote his Grond der edel vry schilder const Basis of the Art of Painting in 1604 and Samuel van Hoogstraten produced his Inleyding tot de hooge schoole der schilderkonst Academy of Painting in 1678 Van Hoogstraten was a pupil of Rembrandt between 1642 and 48 Comparing the two books and considering them in relation to Rembrandt's oeuvre gradually reveals his original views on painting and how these had developed during his career Thus the authors of this new Volume of A Corpus have gained an unexpected and profound insight into Rembrandt's ideas and approach to his art The basic aspects of painting included the following topics function and methods of drawing human proportions various positions poses and gestures of figures ways of arranging a scene s protagonists in a composition facial expressions of a variety of emotions light shadows and reflected light landscape and animals draperies and articles of clothing methods of painting and various characteristics and uses of colours The way these basic aspects were selected and dealt with presumed that the more practical side to the art of painting would be learned by the apprentice in the daily routine of his master's studio With the development of art history in the nineteenth century the basic aspects of the art of painting listed above acquired the vague label of style However the seventeenth century categorization of the basic aspects provides a much more acute means of probing the views and criteria for judging a painting by Rembrandt and his contemporaries than the concept of style Volume V in the series A Corpus of Rembrandt Paintings breaks new ground from the point of view of art history not only in its approach to Rembrandt as an artist but more particularly to his thinking about painting Moreover a detailed comparison of Rembrandt's works and those by his apprentices who based their works on his led to a profound and detailed understanding of Rembrandt's views on pictorial quality. In art historical literature quality usually does not feature prominently since it is regarded as being too subjective This comparative approach together with the analysis of seventeenth century categories of

thought about painting have given the research on Rembrandt a new impetus at the same time allowing us to see more clearly through seventeenth century eyes That is why the new volume of the Corpus is an important publication not only for art historians but also for all who want to fully enjoy the numerous works of art that date back to the Dutch Golden Age now scattered in museums around the world A History of African Societies to 1870 Elizabeth Isichei, 1997-04-13 This comprehensive and detailed exploration of the African past from prehistory to approximately 1870 is intended to provide a fully up to date complement to the Cambridge History of Africa Reflecting several emphases in recent scholarship it focusses on the changing modes of production on gender relations and on ecology laying particular stress on viewing history from below A distinctive theme is to be found in its analyses of cognitive history. The work falls into three sections The first comprises a historiographic analysis and covers the period from the dawn of prehistory to the end of the Early Iron Age The second and third sections are for the most part organised on regional lines the second section ends in the sixteenth century the third carries the story on to 1870 A second volume now in preparation will cover the period from 1870 to 1995 This book attempts a more rounded view of African history than most of the other textbooks on the subject addressed to a largely undergraduate level student Earlier histories have tended to ignore some of the current foci in the scholarly literature on Africa generally not reflected in the textbooks these include discussions of topical issues like ecology and gender Isichei s Spanish Art in Britain and Ireland, 1750-1920 Enriqueta Harris, 2010 From the Golden Age book is also more radical to Gova This is the first study wholly devoted to reception of Spanish art in Britain and Ireland Examining the extent and sources of knowledge of Spanish art in the British Isles during an age of increasing contact particularly in theaftermath of the Peninsular War it contains contributions by leading scholars including reprints of three essays by Enriqueta Harris Frankfort to whose memory this book is dedicated Focusing on Spanish art from the Golden Age to Goya these studies chart the growth in understanding and appreciation of the Spanish School and its punctuation by controversies and continuing distrust of religious images in Protestant Britain as well as by the successive discoveries of individual artists Murillo Vel zquez Ribera Zurbar n El Greco and Goya The book publishes important new research on art importation collecting and dealing and discusses the increase in access to and scholarship on works of art including their reproduction through both traditional prints and copies and the newly invented photographic methods It also considers for the first time the role of women in reflecting taste for thearts of Spain It is richly illustrated with 17 colour and 54 black and white illustrations NIGEL GLENDINNING is Emeritus Professor of Spanish and Fellow of Queen Mary University of London HILARY MACARTNEY is Honorary Research Fellow of the Institute for Art History University of Glasgow Contributors NIGEL GLENDINNING HILARY MACARTNEY JEREMY ROE SARAH SYMMONS MARJORIE TRUSTED ENRIQUETA HARRIS FRANKFORT Early Buddhist Art of China and Central Asia, Volume 1 Later Han, Three Kingdoms and Western Chin in China and Bactria to Shan-shan in Central Asia Marylin Martin Rhie, 2019-01-28 A comprehensive analysis of

the earliest Buddhist art of China Bactria and the Southern Silk Road in Central Asia from ca 1st 4th century A D elucidating the inter relationships history religious elements sources dating and chronology Paintings of Many Lands and Ages Albert W. Heckman, 1925 Part of the Ogline Family Papers American Impressionist Austen Barron Bailly, John William Coffey, 2016-01-01 American Impressionist Childe Hassam and the Isles of Shoals traces Hassam's artistic exploration of Appledore Island the largest island of the Isles of Shoals off the coast of Maine and New Hampshire where he traveled nearly The Woman in White Margaret F. MacDonald, 2020-11-24 A fascinating look at the every summer for thirty years partnership of artist James McNeill Whistler and his chief model Joanna Hiffernan and the iconic works of art resulting from their life together A lavish volume Illuminating MacDonald's deep research has unearthed important new facts Gioia Diliberto Wall Street Journal In 1860 James McNeill Whistler 1834 1903 and Joanna Hiffernan 1839 1886 met and began a significant professional and personal relationship Hiffernan posed as a model for many of Whistler's works including his controversial Symphony in White paintings a trilogy that fascinated and challenged viewers with its complex associations with sex and morality class and fashion academic and realist art Victorian popular fiction aestheticism and spiritualism This luxuriously illustrated volume provides the first comprehensive account of Hiffernan's partnership with Whistler throughout the 1860s and 1870s a period when Whistler was forging a reputation as one of the most innovative and influential artists of his generation A series of essays discusses how Hiffernan and Whistler overturned artistic conventions and sheds light on their interactions with contemporaries including Gustave Courbet for whom she also modeled Packed with new insights into the creation marketing and cultural context of Whistler's iconic works this study also traces their resonance for his fellow artists including Dante Gabriel Rossetti Edgar Degas John Singer Sargent and Gustav Klimt **Catalogue of the Paintings** in the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.),1907 **Portrait and Figure Painting** Fowler Frank, American Paintings Metropolitan Museum of Art (New York, N.Y.),1965 **Rock Art Studies** - News of the World Natalie R. Franklin, Matthias Strecker, 2008-08-05 This is the third in the five yearly series of surveys of what is happening in rock art studies around the world As always the texts reflect something of the great differences in approach and emphasis that exist in different regions The volume presents examples from Europe Asia Africa and the New World During the period in guestion 1999 to 2004 there have been few major events although in the field of Pleistocene art many new discoveries have been made and a new country added to the select list of those with Ice Age cave art Some regions such as North Africa and the former USSR have seen a tremendous amount of activity focusing not only on recording but also on chronology and the conservation of sites With the global increase of tourism the management of rock art sites that are accessible to the public is a theme of ever growing importance

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