

The Books That Shaped Art History From Gombrich And Greenberg To Alpers And Krauss

A NEW STATESMAN, OBSERVER, IRISH TIMES, i AND STYLIST BOOK OF 2021
'Please believe the hype ... a seriously exciting writer' Sunday Times 'Such brilliant writing about female desire... honest and visceral' Marian Keyes Discover this biting honest, darkly funny debut novel about a toxic relationship and secret female desire, from an emerging star of Irish literature. Love was the final consolation, would set ablaze the fields of my life in one go, leaving nothing behind. I thought of it as a force which would clean me and by its presence make me worthy of it. There was no religion in my life after early childhood, and a great faith in love was what I had cultivated instead. Oh, don't laugh at me for this, for being a woman who says this to you. I hear myself speak. Even now, even after all that took place between us, I can still feel how moved I am by him. Ciaran was that downy, darkening blond of a baby just leaving its infancy. He was the most beautiful man I had ever seen. None of it mattered in the end; what he looked like, who he was, the things he would do to me. To make a beautiful man love and live with me had seemed - obviously, intuitively - the entire point of life. My need was greater than reality, stronger than the truth, more savage than either of us would eventually bear. How could it be true that a woman like me could need a man's love to feel like a person, to feel that I was worthy of life? And what would happen when I finally wore him down and took it? 'The millennial author everyone should be watching right now' Daily Telegraph 'A dark, intense account of an obsessive love affair. It's great on the elation of falling in love and then its flip side, the anxiety, fixation and self-doubt. A really fine debut' David Nicholls 'As disarmingly relatable as it is moving' Stylist
The New York Times—bestselling author of Find Me and Call Me by Your Name returns to the essay form with his collection of thoughts on time, the creative mind, and great lives and works
Irrealis moods are a category of verbal moods that indicate that certain events have not happened, may never happen, or should or must or are indeed desired to happen, but for which there is no indication that they will ever happen. Irrealis moods are also known as counterfactual moods and include the conditional, the subjunctive, the optative, and the imperative—all best expressed in this book as the might-be and the might-have-been. One of the great prose stylists of his generation, André Aciman returns to the essay form in Homo Irrealis to explore what time means to artists who cannot grasp life in the present. Irrealis moods are not about the present or the past or the future; they are about what might have been but never was but could in theory still happen. From meditations on subway poetry and the temporal resonances of an empty Italian street to considerations of the lives and work of Sigmund Freud, C. P. Cavafy, W. G. Sebald, John Sloan, Éric Rohmer, Marcel Proust, and Fernando Pessoa and portraits of cities such as Alexandria and St. Petersburg, Homo Irrealis is a deep reflection on the imagination's power to forge a zone outside of time's intractable hold. The late Roger Fry was an art critic of unequalled perception and influence. One of his missions was to work for a better understanding of the Impressionist school and, above all, to claim for Cézanne (1839-1906) the great place that was rightfully his. In CÉZANNE Fry wrote a critical analysis which in many aspects has never been surpassed. He achieved with conspicuous success a two-fold aim: to show the essential development of the painter's genius and to approach his work as it really is;

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as Fry himself words it, to detect the profound difference between Cézanne's message and what we have made of it." The result is a book, couched in Fry's most lucid, penetrating manner, which is of great technical value to the painter and student, and which offers to the layman an illuminating demonstration of the essential nature of Cézanne's art.

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Books that Changed the World tells the fascinating stories behind 50 books that, in ways great and small, have changed the course of human history. Andrew Taylor sets each text in its historical context and explores its wider influence and legacy. Whether he's discussing the incandescent effect of The Qu'ran, the enduring influence of Adam Smith's Wealth of Nations, of the way in which Uncle Tom's Cabin by Harriet Beecher Stowe glvanized the anti-slavery movement, Taylor has written a stirring and informative testament to human ingenuity and endeavour. Ranging from The Iliad to Harry Potter and the Philosopher's Stone, the Kama Sutra to Lady Chatterley's Lover, this is the ultimate, thought-provoking read for book-lovers everywhere.

A fascinating life of Sergei Shchukin, the great collector who changed the face of Russia's art world Sergei Shchukin was a highly successful textiles merchant in the latter half of the nineteenth century, but he also had a great eye for beauty. He was one of the first to appreciate the qualities of the Impressionists and Post-Impressionists and to acquire works by Cézanne, Matisse, and Picasso. A trailblazer in the Russian art world, Shchukin and his collection shocked, provoked, and inspired awe, ridicule, and derision among his contemporaries. This is the first English-language biography of Sergei Shchukin, written by art historian Natalya Semenova and adapted by Shchukin's grandson André Delocque. Featuring personal diary entries, correspondence, interviews, and archival research, it brings to light the life of a man who has hitherto remained in the shadows, and shows how despite his controversial reputation, he opened his collection to the public, inspiring a future generation of artists and changing the face of the Russian art world.

Emile Male's book aids understanding of medieval art and medieval symbolism, and of the vision of the world which presided over the building of the French cathedrals. It looks at French religious art in the Middle Ages, its forms, and especially the Eastern sources of sculptural iconography used in the cathedrals of France. Fully illustrated with many footnotes it acts as a useful guide for the student of Western culture.

A clear and concise overview of the fundamentals shared by visual arts across the globe, enabling the reader to think carefully, inquisitively, and critically about art.

This is a 1953 book on art history by Erwin Panofsky, derived from the 1947-1948 Charles Eliot Norton Lectures. It had an influence on studies of Renaissance art and Early Netherlandish painting in particular, but also studies in iconography, art history, and intellectual history in general.

Named one of Entertainment Weekly's 12 biggest music memoirs this fall. "An artful and wildly enthralling path for Bowie fans in particular and book lovers in general." —Publishers Weekly (starred review) "The only art I'll ever study is stuff that I can steal from." ?David Bowie Three years before David Bowie died, he shared a list of 100 books that changed his life. His choices span fiction and

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nonfiction, literary and irreverent, and include timeless classics alongside eyebrow-raising obscurities. In 100 short essays, music journalist John O'Connell studies each book on Bowie's list and contextualizes it in the artist's life and work. How did the power imbued in a single suit of armor in *The Iliad* impact a man who loved costumes, shifting identity, and the siren song of the alter-ego? How did *The Gnostic Gospels* inform Bowie's own hazy personal cosmology? How did the poems of T.S. Eliot and Frank O'Hara, the fiction of Vladimir Nabokov and Anthony Burgess, the comics of *The Beano* and *The Viz*, and the groundbreaking politics of James Baldwin influence Bowie's lyrics, his sound, his artistic outlook? How did the 100 books on this list influence one of the most influential artists of a generation? Heartfelt, analytical, and totally original, *Bowie's Bookshelf* is one part epic reading guide and one part biography of a music legend.

Examines the standards of and the various clays, pigments, and glazes used in Japanese raku, English slipware, stoneware, and Oriental porcelain, showing students how to adapt designs to local conditions

'An uplifting work: complex, precise and bracing' Susie Boyt, *Financial Times* 'A profound book about the intrication of literature and life, about the modest, miraculous ways art helps us to live' Garth Greenwell In twenty-nine intimate, brilliant and funny essays, Claire Messud reflects on a childhood move from her Connecticut home to Australia; the complex relationship between her modern Canadian mother and a fiercely single French Catholic aunt; and a trip to Beirut, where her pied-noir father had once lived, while he was dying. She meditates on contemporary classics from Kazuo Ishiguro, Teju Cole, Rachel Cusk and Valeria Luiselli; examines three facets of Albert Camus and *The Stranger*; and tours her favorite paintings at Boston's Museum of Fine Arts. Crafting a vivid portrait of a life in celebration of the power of literature, Messud proves once again 'an absolute master storyteller' (Rebecca Carroll, *Los Angeles Times*). 'I can think of few writers capable of such thrilling seriousness expressed with so lavish a gift' Rachel Cusk, *Evening Standard*

Determines the relationship between the artist and his media and the painting and its beholder in terms of psychological understanding

Alessandra is not quite fifteen when her prosperous merchant father brings a young painter back with him from Holland to adorn the walls of the new family chapel. She is fascinated by his talents and envious of his abilities and opportunities to paint to the glory of God. Soon her love of art and her lively independence are luring her into closer involvement with all sorts of taboo areas of life. On excursions into the streets of night-time Florence she observes a terrible evil stalking the city and witnesses the rise of the fiery young priest, Savonarola, who has set out to rid the city of vice, richness, even art itself. Alessandra must make crucial decisions about the shape of her adult life, as Florence itself must choose between the old ways of the luxury-loving Medicis and the asceticism of Savonarola. And through it all, there is the painter, whose

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love will change everything.

Thomas C. Foster, acclaimed author of the phenomenal bestseller *How to Read Literature Like a Professor*, returns with a hugely entertaining appreciation of twenty-five works of literature that have greatly influenced the American identity. In a delightfully informative, often wry manner, *Twenty-Five Books that Shaped America* looks closely at important literary classics that are true national treasures. From *The Autobiography of Benjamin Franklin*, *The Scarlet Letter*, *Moby Dick*, and *Huckleberry Finn* through Harper Lee's *To Kill a Mockingbird*, Jack Kerouac's *On the Road*, and Thomas Pynchon's *The Crying of Lot 49*, *Twenty-Five Books that Shaped America* examines masterpieces of the written word that have greatly influence what we are as a people and a nation.

A lively, immersive history by an award-winning urbanist of New York City's transformation, and the lessons it offers for the city's future. Dangerous, filthy, and falling apart, garbage piled on its streets and entire neighborhoods reduced to rubble; New York's terrifying, if liberating, state of nature in 1978 also made it the capital of American culture. Over the next thirty-plus years, though, it became a different place—kinder and meaner, richer and poorer, more like America and less like what it had always been. *New York, New York, New York*, Thomas Dyja's sweeping account of this metamorphosis, shows it wasn't the work of a single policy, mastermind, or economic theory, nor was it a morality tale of gentrification or crime. Instead, three New Yorks evolved in turn. After brutal retrenchment came the dazzling Koch Renaissance and the Dinkins years that left the city's liberal traditions battered but laid the foundation for the safe streets and dotcom excess of Giuliani's Reformation in the '90s. Then the planes hit on 9/11. The shaky city handed itself over to Bloomberg who merged City Hall into his personal empire, launching its Reimagination. From Hip Hop crews to Wall Street bankers, D.V. to Jay-Z, Dyja weaves New Yorkers famous, infamous, and unknown—Yuppies, hipsters, tech nerds, and artists; community organizers and the immigrants who made this a truly global place—into a narrative of a city creating ways of life that would ultimately change cities everywhere. With great success, though, came grave mistakes. The urbanism that reclaimed public space became a means of control, the police who made streets safe became an occupying army, technology went from a means to the end. Now, as anxiety fills New Yorker's hearts and empties its public spaces, it's clear that what brought the city back—proximity, density, and human exchange—are what sent Covid-19 burning through its streets, and the price of order has come due. A fourth evolution is happening and we must understand that the greatest challenge ahead is the one New York failed in the first three: The cures must not be worse than the disease. Exhaustively researched, passionately told, *New York, New York, New York* is a colorful, inspiring guide to not just rebuilding but reimagining a great city.

Scandal, Shock and Rivalry Can Be an Artist's Best Friends Scandal, shock and rivalry all have negative connotations, don't they? They can be catastrophic to businesses

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and individual careers. A whiff of scandal can turn a politician into a smoking ruin. But these potentially disastrous “negatives” can and have spurred the world of fine art to new heights. A look at the history of art tells us that rivalries have, in fact, not only benefited the course of art, from ancient times to the present, but have also helped shape our narrative of art, lending it a sense of drama that it might otherwise lack, and therefore drawing the interest of a public who might not be drawn to the objects alone. There would be no Sistine Chapel by Michelangelo had rival Raphael not tricked the pope into assigning him the commission, certain that Michelangelo, who had never before worked with frescoes, would botch the job and become a laughing stock. Scandal and shock have proven to be powerful weapons when harnessed and wielded willfully and well. That scandal is good for exposure has been so obviously the case that many artists have courted it intentionally, which we will define as shock: intentionally overturning expectations of the majority in a way that traditionalist find dismaying or upsetting, but which a certain minority avant-garde find exciting. From Damien Hirst presenting the public with a shark embalmed in formaldehyde and entombed in a glass case to Marcel Duchamp trying to convince the art community that a urinal is a great sculpture shock has been a key promotional tool. The Devil in the Gallery is a guided tour of the history of art through its scandals, rivalries, and shocking acts, each of which resulted in a positive step forward for art in general and, in most cases, for the careers of the artists in question. In addition to telling dozens of stories, lavishly illustrated in full color, of such dramatic moments and arguing how they not only affected the history of art but affected it for the better, we will also examine the proactive role of the recipients of these intentionally dramatic actions: The art historians, the critics and even you, the general public. The Devil likes to lurk in dark corners of the art world, morphing into many forms. Let us shed light upon him. He was, of course, a man better known for burning books than collecting them and yet by the time he died, aged 56, Adolf Hitler owned an estimated 16,000 volumes - the works of historians, philosophers, poets, playwrights and novelists. For the first time, Timothy W. Ryback offers a systematic examination of this remarkable collection. The volumes in Hitler's library are fascinating in themselves but it is the marginalia - the comments, the exclamation marks, the questions and underlinings - even the dirty thumbprints on the pages of a book he read in the trenches of the First World War - which are so revealing. Hitler's Private Library provides us with a remarkable view of Hitler's evolution - and unparalleled insights into his emotional and intellectual world. Utterly compelling, it is also a landmark in our understanding of the Third Reich. An exploration of why people all over the world love to engage in pain on purpose--from dominatrices, religious ascetics, and ultramarathoners to ballerinas, icy ocean bathers, and sideshow performers Masochism is sexy, human, reviled, worshipped, and can be delightfully bizarre. Deliberate and consensual pain has been with us for millennia, encompassing everyone from Black Plague flagellants to ballerinas dancing on broken bones to competitive eaters choking down hot peppers while they cry. Masochism is a part of us. It lives inside workaholics, tattoo enthusiasts, and all manner of garden variety pain-seekers. At its core, masochism is about feeling bad, then better—a phenomenon that is long overdue for a heartfelt and hilarious investigation. And Leigh Cowart would know: they are not just a researcher and science writer—they're an inveterate, high-sensation seeking masochist. And they have a few questions: Why do

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people engage in masochism? What are the benefits and the costs? And what does masochism have to say about the human experience? By participating in many of these activities themselves, and through conversations with psychologists, fellow scientists, and people who seek pain for pleasure, Cowart unveils how our minds and bodies find meaning and relief in pain—a quirk in our programming that drives discipline and innovation even as it threatens to swallow us whole.

Rich collisions and fresh perspectives illuminate the profound continuities of thought and practice that have marked Western art through the ages

Her story weaves in and out of time and place. She's Frida Kahlo, Loïs Mailou Jones and Amrita Sher-Gil en route to Mexico City, Paris or Bombay. She's Suzanne Valadon and Gwen John, craving city lights, the sea and solitude; she's Artemisia Gentileschi striding through the streets of Naples and Paula Modersohn-Becker in Worpswede. She's haunting museums in her paint-stained dress, scrutinising how El Greco or Titian or Van Dyck or Cézanne solved the problems that she too is facing. She's railing against her corsets, her chaperones, her husband and her brothers; she's hammering on doors, dreaming in her bedroom, working day and night in her studio. Despite the immense hurdles that have been placed in her way, she sits at her easel, picks up a mirror and paints a self-portrait because, as a subject, she is always available. Until the twentieth century, art history was, in the main, written by white men who tended to write about other white men. The idea that women in the West have always made art was rarely cited as a possibility. Yet they have - and, of course, continue to do so - often against tremendous odds, from laws and religion to the pressures of family and public disapproval. In *THE MIRROR AND THE PALETTE*, Jennifer Higgin introduces us to a cross-section of women artists who embody the fact that there is more than one way to understand our planet, more than one way to live in it and more than one way to make art about it. Spanning 500 years, biography and cultural history intertwine in a narrative packed with tales of rebellion, adventure, revolution, travel and tragedy enacted by women who turned their back on convention and lived lives of great resilience, creativity and bravery. This is a dazzlingly original and ambitious book by one of the most well-respected art critics at work today.

An exemplary survey that reassesses the impact of the most important books to have shaped art history through the twentieth century Written by some of today's leading art historians and curators, this new collection provides an invaluable road map of the field by comparing and reexamining canonical works of art history. From Émile Mâle's magisterial study of thirteenth-century French art, first published in 1898, to Hans Belting's provocative *Likeness and Presence: A History of the Image before the Era of Art*, the book provides a concise and insightful overview of the history of art, told through its most enduring literature. Each of the essays looks at the impact of a single major book of art history, mapping the intellectual development of the writer under review, setting out the premises and argument of the book, considering its position within the broader field of art history, and analyzing its significance in the context of both its initial reception and its afterlife. An introduction by John-Paul Stonard explores how art history has been forged by outstanding contributions to scholarship, and by the dialogues and ruptures between them.

Traces the evolution of art throughout numerous cultures to offer insight into how regional and historical factors shaped aesthetic development, in a global survey that

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draws connections between different locations and cultures while citing famous and lesser-known landmarks.

A look at the great artists and how they discovered his or her own innovative style and the struggles they faced in their personal and professional lives.

A fully illustrated, panoramic world history of art from ancient civilisation to the present day, exploring the remarkable endurance of humankind's creative impulse. Some fifty thousand years ago, on an island in modern-day Indonesia, an early human used red ochre pigment to capture the likeness of a native pig on a limestone cave wall. Around the same time, across the globe in Europe, another human retrieved a lump of charcoal from an old fire and sketched four galloping horses. It was like a light turning on in the human mind. Our instinct to produce images in response to nature allowed the earliest Homo sapiens to understand the world around us, and to thrive. Now, the art historian John-Paul Stonard has travelled across continents to take us on a panoramic journey through the history of art – from ancient Anatolian standing stones to a Qing Dynasty ink handscroll, from a drawing by a Kiowa artist from the Great Plains to a post-independence Congolese painting. Lavishly illustrated throughout, *Creation* is an ambitious, thrilling and landmark work that leads us from Benin to Belgium, China to Constantinople, Mexico to Mesopotamia. Journeying from pre-history to the present day, it explores the remarkable endurance of humankind's creative impulse, and asks how – and why – we create.

Imagine a world without *Principia Mathematica*, *Rights of Man*, the Bible, Shakespeare, or the *Mahabharata*. *Books that Changed History* features 75 of the world's most momentous titles - from *The Art of War* to *Anne Frank's Diary* - and reveals their far-ranging impact. Books are the medium through which scientists, storytellers, and philosophers introduce their ideas. Discover seminal religious and political titles, cornerstones of science such as *On the Origin of Species*, and ancient texts such as the *I Ching*, which is still used today to answer fundamental questions about human existence. Get up close to see fascinating details, such as *Versalius'* exquisite anatomical illustrations in *Epitome*, Leonardo da Vinci's annotated notebooks, or the hand-decorated pages in the Gutenberg Bible. Discover why Euclid's *Elements of Geometry* was the most influential maths title ever published, and marvel at rare treasures such as the *Aubin Codex*, which tells the history of the Aztecs and the early Spanish colonial period in Mexico. *Books that Changed History* gathers stories, diaries, scientific treatises, plays, dictionaries, and religious texts into a stunning celebration of the power of books.

A survey of feminist art from suffrage posters to *The Dinner Party* and beyond: “Lavishly produced images . . . indispensable to scholars, critics and artists.” —*Art Monthly* Once again, women are on the march. And since its inception in the nineteenth century, the women's movement has harnessed the power of images to transmit messages of social change and equality to the world. From highlighting the posters of the Suffrage Atelier, through the radical art of Judy

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Chicago and Carrie Mae Weems, to the cutting-edge work of Sethembile Msezane and Andrea Bowers, this comprehensive international survey traces the way feminists have shaped visual arts and media throughout history. Featuring more than 350 works of art, illustration, photography, performance, and graphic design—along with essays examining the legacy of the radical canon—this rich volume showcases the vibrancy of the feminist aesthetic over the past century and a half.

David Gentleman has lived in London for almost seventy years, most of it on the same street. This book is a record of a lifetime spent observing, drawing and getting to know the city, bringing together work from across his whole career, from his earliest sketches to watercolours painted just a few months ago. Here is London as it was, and as it is today: the Thames, Hampstead Heath; the streets, canals, markets and people of his home of Camden Town; and at the heart of it all, his studio and the tools of his work. Accompanied by reflections on the process of drawing and personal thoughts on the ever-changing city, this is a celebration of London, and the joy of noticing, looking and capturing the world. 'David has spent a lifetime depicting with wit and affection a London he has made his own' Alan Bennett 'He delivers a poetry of exultant concentration ... The surface fusion of the sensuous and the sharply modern is echoed by Gentleman's imagery' Guardian 'The artist and illustrator has been responsible for some of the most-seen public artworks in this country' The Times 'Perhaps the last of the great polymath designer-painters' Camden New Journal 48 art projects that students make with the shape of their hand. Bulletin board suggestions and accompanying activities and books to enjoy are included for each theme.

An authoritative history of art history from its medieval origins to its modern predicaments In this authoritative book, the first of its kind in English, Christopher S. Wood tracks the evolution of the historical study of art from the late middle ages through the rise of the modern scholarly discipline of art history.

Synthesizing and assessing a vast array of writings, episodes, and personalities, this original and accessible account of the development of art-historical thinking will appeal to readers both inside and outside the discipline. Combining erudition with clarity, this book makes a landmark contribution to the understanding of art history.

E.B. White's classic novel about a small mouse on a very big adventure, available in eBook for the very first time!

A beguiling cultural history of colour by the BAFTA nominated broadcaster and art historian James Fox 'This book is a triumph. James Fox's passionate and illuminating exploration of the extraordinary relationship we have with colour is itself extraordinary. It is an intellectual feast as well as a visual one - a true biography of colour which will delight readers.' Edmund de Waal, author of The Hare with Amber Eyes The subject of this book is humankind's extraordinary relationship with colour. It is composed of a series of voyages, ranging across the

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world and throughout history, which reveal the meanings that have been attached to the colours we see around us and the ways these have shaped our culture and imagination. It takes seven primary colours - black, red, yellow, blue, white, purple and green - and uncovers behind each a root idea, based on visual resemblances or properties so rudimentary as to be common to all societies. The book traces these meanings to show how they changed and multiplied, the role that they have played in our culture and history, and how understanding them allows us to see many of the milestones in the history of art - from Bronze Age gold-work to Turner, Titian to Yves Klein - in a new way. It proceeds by stories, which cumulatively tell another, larger one: a history of the world from the black nothing which preceded existence to the birth of our red-blooded species; the gilded gods who animated the world in antiquity to the blue horizons which framed the Age of Discovery; the pristine aspirations of Enlightenment, the technicolour innovation which fuelled the Industrial Revolution and the colour which most embodies the environmental crisis which now faces us.

The Books That Shaped Art History provides an invaluable roadmap of the field by reassessing the impact of the most important texts of art history published during the 20th century. Each of the sixteen incisive chapters, focusing on a single book, is written by a leading art historian, curator or one of the promising scholars of today. In bringing these cross-generational contributions together, the book presents a varied and invaluable overview of the history of art, told through its most enduring literature. Each essay - with writers including John Elderfield, Boris Groys, Susie Nash and Richard Verdi - analyses a single major work, mapping the intellectual development of its author, setting out the premises and argument of the book, discussing its position within the field of art history, and looking at its significance in the context both of its initial reception and its legacy. Enlivening debates and questioning the very status of art history itself, this is a concise and brilliant study of the discipline and an invaluable resource for anyone interested in visual culture and its histories.

In this broad cultural survey, James Hall brilliantly maps the history of self-portraiture, from the earliest myths of Narcissus and the Christian tradition of bearing witness to the prolific self-image-making of today's contemporary artists. Along the way he reveals the importance of the medieval mirror craze; the confessional self-portraits of Titian and Michelangelo; the role of biography for serial self-portraitists such as Courbet and van Gogh; themes of sex and genius in works by Munch and Bonnard; and the latest developments in our globalized age. Hall covers the full range of self-portraits, from comic and caricature self-portraits to invented or imaginary ones, and looks deeply into the worlds and mindsets of the artists who have created them. Offering a rich and lively history, this is an essential read for all those interested in this most enduringly popular and humane of art forms.

When we think of great events in the history of the world, we tend to think of war, revolution, political upheaval or natural catastrophe. But throughout history there have been moments of vital importance that have taken place not on the battlefield, or in the palaces of power, or even in the violence of nature, but between the pages of a book. In our digitised age of instant information it is easy to underestimate the power of the printed word. In his fascinating book, Melvyn Bragg presents a vivid reminder of the

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book as agent of social, political and personal revolution. 12 Books that Changed the World presents a rich variety of human endeavour and a great diversity of characters. There are also surprises. Here are famous books by Darwin, Newton and Shakespeare - but we also discover the stories behind some less well-known works, such as Marie Stopes' Married Love, the original radical feminist Mary Wollstonecraft's A Vindication of the Rights of Woman - and even the rules to an obscure ball game that became the most popular sport in the world . . .

Poets list authors and titles that have been essential in the development of their art, and offer commentary on their lists.

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