

La Peinture Monochrome Histoire Et Archa C Ologie

Kokka
 Discern(e)ments
 Yves Klein
 Histoire et mémoires de l'Académie des Inscriptions et Belles-Lettres, de 1701 à 1793
 De la peinture en général et de la couleur en particulier
 Ulla von Brandenburg (English Edition)
 Art Forgery
 Art Journal
 Yves Klein
 Mathematics and Art
 Ondes de Choc : la Représentation Secouée Par la Photographie
 Yves Klein
 L'Univers. Histoire et description de tous les peuples
 Bibliographie D'histoire de L'art
 Esthétique et philosophie de l'art
 Maurice Blanchot et l'art au XXème siècle
 Titres, toiles et critique d'art
 Où est l'artiste?
 The Grove Encyclopedia of Medieval Art and Architecture
 Terrain, n° 33/sept. 1999
 Red Sea-Red Square-Red Thread
 Art actuel et peinture
 Bruno Carbonnet, Christophe Cuzin : [exposition], Carré d'art-Musée d'art contemporain de Nîmes, du 7 juillet au 30 septembre 2001 : [catalogue]
 Djamel Tatah
 Monochromes
 Dear Images
 Artibus Et Historiae
 Biographie Universelle, Ancienne Et Moderne
 Le début de la guerre de Trente ans en Bohême d'après les imprimés de la Bibliothèque Mazarine à Paris
 La peinture monochrome
 Neo-Impressionist Painters
 La Peinture monochrome. Histoire et archéologie d'un genre de Denys Riout
 Greek Art and Aesthetics in the Fourth Century B.C.
 Les nouveaux réalistes
 Foreshadowed
 Esthétique de l'image, fictions d'André Pieyre de Mandiargues
 Invisible Colors
 The Grove Encyclopedia of Materials and Techniques in Art
 Biographie Universelle Classique. Biographie Universelle, Ou Dictionnaire Historique, Etc
 The Simple Truth

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AIYANA CHRISTINE

Kokka Actes Sud Editions

In 1957 Yves Klein took out a patent on a certain blue, an intense brilliant ultramarine which he called International Klein Blue (IKB). His apparently identical monochrome paintings were made with sponges or rollers or, in a series known as Anthropometries, with what he called 'living brushes' -- models soaked in blue paint who pressed themselves against sheets of paper. Klein was a major figure in the French Nouveaux Réalistes group and had a profound influence on contemporary art, in particular Conceptual art, Body art, happenings and performance -- a 1960 photograph, Leap into the Void, shows Klein apparently jumping head first from the roof of a house. His death in 1962 robbed the art world of one of its most brilliant stars. He was just 34. This lavishly illustrated monograph spans Klein's entire career, and includes many unpublished documents and rare and famous pieces, all put into context by the philosophical aspect of his work -- reflections on the future, the relationship between man and the cosmos, and the void.

[Discern\(e\)ments](#) Rodopi

Denounced as a charlatan and fêted as a mystic, French artist Yves Klein (1928–62) scandalized the art world with his enthusiastic embrace of postwar mass culture and his exploitation of controversial publicity tactics. Today, we know Yves Klein not only as one of the most radical artists of the postwar period, but also as an iconic role model for contemporary practices—he reinvented abstract painting, conceived new horizons for performance art, and was a trailblazer in the realm of land, body, and conceptual art. In this new critical biography, Nuit Banai examines the relationship between Klein's brief life and his wide repertoire of artistic practices. While surveying the artist's life, Banai establishes that Klein's brilliance was, above all, performative, revealing that he created and inhabited myriad public identities: bourgeois, judo expert, painter, avant-garde artist, collaborator, politician, fascist, and showman, among others. With each persona, Banai shows, Klein invented new ways to communicate his paradoxical message of spiritual enlightenment and Dada iconoclasm to a rapt and unsuspecting audience. Illuminating the many facets of Klein's influential artistic career, Yves Klein is an invaluable introduction to the inventor of the inimitable International Klein Blue.

[Yves Klein](#) De Boeck Supérieur

Cette étude porte sur l'anthologie d'André Pieyre de Mandiargues intitulée «Belvédère» dans laquelle l'auteur et essayiste français s'interroge sur l'art dans ses rapports avec la littérature. A travers les nombreuses oeuvres artistiques et musicales contemporaines, André Pieyre de Mandiargues apporta ainsi un regard critique et riche au domaine de la critique d'art.

[Histoire et mémoires de l'Académie des Inscriptions et Belles-Lettres, de 1701 à 1793](#) Princeton University Press

In one of his sparkling aphorisms on the end of 'optical' art, Marcel Duchamp suggested that the title of an artwork was an 'invisible color'. John Welchman now offers the first critical history of how and why modern artworks receive their titles. He shows that titles were seldom produced and can rarely be understood outside of the institutional parameters that made them visible - exhibitions, criticism, catalogues, and even national politics.

De la peinture en général et de la couleur en particulier Reaktion Books

The Grove Encyclopedia of Medieval Art and Architecture offers unparalleled coverage of all aspects of art and architecture from Medieval Western Europe, from the 6th century to the early 16th century. Drawing upon the expansive scholarship in the celebrated Grove Dictionary of Art and adding hundreds of new entries on topics not previously covered, as well as fully updated and expanded entries and bibliographies, The Grove Encyclopedia of Medieval Art and Architecture offers students, researchers, and the general public a reliable, up-to-date, and convenient resource

covering this field of major importance in the development of Western history and international art and architecture. The Encyclopedia offers scholarly material on Medieval art in intelligent, well-written, and informative articles, each of which is followed by a bibliography to support further research. These include a mixture of shorter, more factual articles and larger, multi-section articles tracing the development of the arts in major regions. There are articles on all subject areas in Medieval art including biographies of major artists, architects and patrons; countries, cities, and sites; cultures and styles (Anglo-Saxon art, Carolingian art, Coptic art, Early Christian art, Romanesque, Gothic, Insular art, Lombard art, Merovingian art, Ottonian art, and Viking art); ivories, books and illuminated manuscripts, metalwork, architecture, painting, tapestries, sculpture, mosaics, reliquaries, and more. Part of the acclaimed Grove Art family of print encyclopedias, The Grove Encyclopedia of Medieval Art and Architecture is lavishly illustrated with more than 460 halftones and 170 color plates. The 6 volumes are organized into a cohesive A-Z format, with a comprehensive index.

[Ulla von Brandenburg \(English Edition\)](#) Presses universitaires de Namur

French Algerian painter Djamel Tatah (born 1959) creates minimalist portraits of human figures against monochromatic backgrounds. This book illustrates how Tatah's works relate to both modernist and classical traditions through comparisons to works by artists such as Ryman and LeWitt, as well as Cimabue and Giotto.

[Art Forgery](#) Librairie Droz

The monochrome—a single-color work of art—is highly ambiguous. For some it epitomizes purity and is art reduced to its essence. For others it is just a stunt, the proverbial emperor's new clothes. Why are monochrome works both so admired and such an easy target of scorn? Why does a monochrome look so simple and yet is so challenging to comprehend? And what is it that drives artists to create such works? In this illuminating book, Simon Morley unpacks the meanings of the monochrome as it has developed internationally over the twentieth century to today. In doing so, he also explores how artists have understood what they make, how critics variously interpret it, and how art is encountered by viewers.

[Art Journal](#) Delano Greenridge Editions

A bilingual collection of essays on the aesthetics of Gilles Deleuze, Discern(e)ments highlights what is at stake in Deleuzian philosophy of art. It traces the reception of Deleuzian thought in a broad range of disciplines and gauges its use-value in each of them. Following the dynamics between structure and becoming that punctuates Deleuzian aesthetics, Discern(e)ments sketches and erases boundaries between methods and traditions in philosophy and art theory, as well as in literary, performance and film studies. Offering both numerous case-studies as well as theoretical outlines, Discern(e)ments engages faculties, disciplines and criticisms not in a mere exchange of points of view, but in heterogenesis mapping out further discernments in Deleuzian aesthetics.

[Yves Klein](#) Vilo Publishing

A profoundly original philosophical detective story tracing the surprising history of an anecdote ranging across centuries of traditions, disciplines, and ideas Red Sea-Red Square-Red Thread is a work of passages taken, written, painted, and sung. It offers a genealogy of liberty through a micrology of wit. It follows the long history of a short anecdote. Commissioned to depict the biblical passage through the Red Sea, a painter covered over a surface with red paint, explaining thereafter that the Israelites had already crossed over and that the Egyptians were drowned. Clearly, not all you see is all you get. Who was the painter and who the first teller of the tale? Designed as a philosophical detective story, Red Sea-Red Square-Red Thread follows the extraordinary number of thinkers and artists who have used the Red Sea anecdote to make so much more than a merely anecdotal point. Leading the large cast are the philosophers, Arthur Danto and Søren Kierkegaard, the poet and playwright, Henri Murger, the opera composer, Giacomo Puccini, and the painter and

print-maker, William Hogarth. Strange companions perhaps, until their use of the anecdote is shown as working its extraordinary passage through so many cosmopolitan cities of art and capital. What about the anecdote brings Danto's philosophy of art into conversation with Kierkegaard's stages on life's way, with Murger and Puccini's la vie de bohème, and with Hogarth's modern moral pictures? Lydia Goehr explores these narratives of emancipation in philosophy, theology, politics, and the arts. What has the passage of the Israelites to do with the Egyptians who, by many gypsy names, came to be branded as bohemians when arriving in France from the German lands of Bohemia? What have Moses and monotheism to do with the history of monism and the monochrome? And what sort of thread connects a sea to a square when each is so purposefully named red?

Mathematics and Art Reaktion Books

Dans Titres, toiles et critique d'art, Leo H. Hoek interroge deux types de discours — les titres picturaux et la critique d'art — sur les fondements institutionnels de leur fonctionnement discursif et social. Les diverses formes de manifestation des titres picturaux et les jugements de l'art par un journaliste débutant comme Emile Zola, servent de points de départ à un examen approfondi de la fonction institutionnelle du discours sur l'art au dix-neuvième siècle français. L'interaction entre les 'règles de l'art' et les changements institutionnels dans le 'champ artistique' (Pierre Bourdieu) permet à l'auteur de mettre en lumière le rôle social des titres picturaux et de la critique d'art. Il s'avère que la poétique des titres picturaux et l'évaluation de l'œuvre d'art sont toutes les deux motivées beaucoup plus par les déterminants institutionnels que constituent les rapports de force entre les positions dans le champ artistique, que par les qualités présumées des œuvres commentées. Cette exploration interdisciplinaire du rôle ambigu et fascinant qu'ont joué ces deux types de commentaire sur l'art, se situe à l'entrecroisement de plusieurs disciplines concourantes comme l'histoire de l'art, l'histoire littéraire et la sociologie institutionnelle et donc au cœur même de l'étude des rapports entre le texte et l'image.

Ondes de Choc : la Représentation Secouée Par la Photographie BRILL

This generous monograph on the French monochrome painter Daniel Walravens, who has produced specialized colors for numerous paint manufacturers during the course of his illustrious four-decade-long career, features work from the 1980s through 2005, with extensive notes on the works at the end. It is the only monograph currently available on Walravens' work.

Yves Klein Presses Univ de Bordeaux

Si la question de l'authenticité est déterminante dans l'art contemporain (elle porte non seulement sur les objets, mais aussi sur les artistes et leurs intentions), elle l'est également en préhistoire où la fabrication de faux a, tour à tour, causé un retard ou une avancée des connaissances dans ce domaine. Les touristes, comme les pèlerins, sont perpétuellement en quête d'authenticité (et leurs rôles sont facilement interchangeables) ; l'ethnologue lui-même n'est pas à l'abri des rêves d'authenticité. Mais comment garantir l'authenticité ? La fiabilité de l'œil et celle de la photographie (ici réalisée par des médium) sont également interrogées dans ce volume à travers les travaux de Broca et les procès des spirites photographes qui prétendaient saisir le portrait des spectres et des esprits. Au sommaire : N. Heinich, "Art contemporain et fabrication de l'inauthentique" ; N. Dias, "La fiabilité de l'œil" ; C. Cohen, "Faux et authenticité en préhistoire" ; D. Brown, "Des faux authentiques. Tourisme versus pèlerinage" ; G. Charuty, "La "boîte aux ancêtres". Photographie et science de l'invisible" ; M. Faure, "Un produit agricole "affiné" en objet culturel. Le fromage Beaufort dans les Alpes du Nord" ; P. Lemonnier, "La chasse à l'authentique. Histoires d'un âge de pierre hors contexte".

L'Univers. Histoire et description de tous les peuples Reaktion Books

Actes d'une journée d'étude pour comprendre la place de la peinture dans le champ de l'art contemporain, notamment au niveau de sa réception critique et institutionnelle. La peinture actuelle est multiple : politique, morale ou philosophique, elle prend des dimensions diverses et pose des questions esthétiques, sociologiques, plastiques ou institutionnelles.

Bibliographie D'histoire de L'art Reaktion Books

Cet ouvrage est une réédition numérique d'un livre paru au XXe siècle, désormais indisponible dans son format d'origine.

Esthétique et philosophie de l'art Editions Jacqueline Chambon

At a moment when the progress of technology brings the first half of the twentieth century to the depths of the Middle Ages or the late Empire, the message I bear within me is that of life and nature, and I would have you share it, in as much as my companions will know my thinking even better than myself: for they are thousands, they will reflect it thousands of times, while I myself am only one...

At the crossroads of light where I have arrived, there are but two possible paths: the path of obscurity, withdrawal, maceration, meditation, and renunciation, and the more arduous and glorious path of sacrifice to the community.

Maurice Blanchot et l'art au XXème siècle Oxford University Press

This is a cultural history of mathematics and art, from antiquity to the present. Mathematicians and artists have long been on a quest to understand the physical world they see before them and the abstract objects they know by thought alone. Taking readers on a tour of the practice of mathematics and the philosophical ideas that drive the discipline, Lynn Gamwell points out the important ways mathematical concepts have been expressed by artists. Sumptuous illustrations of

artworks and cogent math diagrams are featured in Gamwell's comprehensive exploration. Gamwell begins by describing mathematics from antiquity to the Enlightenment, including Greek, Islamic, and Asian mathematics. Then focusing on modern culture, Gamwell traces mathematicians' search for the foundations of their science, such as David Hilbert's conception of mathematics as an arrangement of meaning-free signs, as well as artists' search for the essence of their craft, such as Aleksandr Rodchenko's monochrome paintings. She shows that self-reflection is inherent to the practice of both modern mathematics and art, and that this introspection points to a deep resonance between the two fields: Kurt Gödel posed questions about the nature of mathematics in the language of mathematics and Jasper Johns asked "What is art?" in the vocabulary of art. Throughout, Gamwell describes the personalities and cultural environments of a multitude of mathematicians and artists, from Gottlob Frege and Benoît Mandelbrot to Max Bill and Xu Bing. Mathematics and Art demonstrates how mathematical ideas are embodied in the visual arts and will enlighten all who are interested in the complex intellectual pursuits, personalities, and cultural settings that connect these vast disciplines.

Titres, toiles et critique d'art Bloomsbury Publishing USA

"Discussing more than a hundred years of art history, Monochromes: From Malevich to the Present is a lavish visual journey through some of the most iconic and visually stunning works of twentieth-century art. It offers very clear and understandable interpretations of an important and little understood artistic movement with international scope, and presents a cogent argument for the centrality of the monochrome to modern art. Historical survey, theoretical examination, illustrated chronicle, and aesthetic exploration-the four main texts-offer a thorough and fascinating account of this major artistic trend, tracing its evolution from its origins in revolutionary Russia to its numerous and diverse manifestations throughout the world."--Terry Berne, cultural critic for Art in America Où est l'artiste? Publications de la Sorbonne

This reference provides biographical, historical, and critical information on Neo-Impressionist painting and its most significant painters. Neo-Impressionism, also called Divisionism and Pointillism, was one of the most innovative and startling late 19th-century French avant-garde styles. Over 2,000 books, articles, manuscripts, and audiovisual materials as well as chronologies, biographical sketches, and exhibition lists are cited. Also provided are both primary and secondary bibliographies for each artist. Secondary bibliographies capture details about each artist's life and career, relationships with other artists, work in various media, iconography, critical reception and interpretation, archival sources and more. Art scholars will appreciate the comprehensive bibliographic research contained in this one volume. Entries on Neo-Impressionism in general, on exhibitions, and the primary and secondary bibliographies of artists follow an introduction about Neo-Impressionism and a Neo-Impressionism chronology that spans the years 1881 to 1905. An index of art works and an index of personal names complete the volume.

The Grove Encyclopedia of Medieval Art and Architecture BRILL

Cet ouvrage présente un panorama historique et thématique de la pensée esthétique occidentale. La réflexion philosophique s'y intègre dans le concert des multiples approches dont l'art et l'expérience du beau, du sublime ou encore de la mimésis peuvent faire l'objet. Un dialogue approfondi avec la littérature artistique, la critique et les sciences de l'art apparaît, en effet, comme un axe nécessaire de l'approche philosophique elle-même, dont la dynamique propre oriente néanmoins l'ensemble ici proposé. Le volume se structure en deux parties. La première, la plus importante par le nombre de pages, retrace la genèse historique des grands concepts esthétiques de la tradition occidentale, de Platon à Derrida, de la pensée analytique anglo-saxonne à la phénoménologie en passant par la théologie de l'image et l'idéalisme allemand. Dans la seconde partie, les concepts ainsi dégagés entrent en action face à quelques interrogations majeures que rencontrent, aujourd'hui, la philosophie de l'art et l'esthétique. On y relance les outils que nous a livrés la tradition, sans se refuser à emprunter telle ou telle voie rapide qui, par exemple, remonte de l'art contemporain à la Grèce antique ou propulse des Encyclopédistes au post-modernisme. L'attention concrète aux œuvres d'art elles-mêmes tient la place qui lui revient dans le cadre de ces questionnements de premier degré.

Terrain, n° 33/sept. 1999 Yale University Press

Bienvenue dans la collection Les Fiches de lecture d'Universalis Ainsi que l'indique le sous-titre de l'ouvrage La Peinture monochrome (éd. Jacqueline Chambon, Nîmes, 1996), le patient et méticuleux travail mené par Denys Riout a d'abord consisté à définir le statut de la peinture monochrome au sein de l'histoire de l'art avant de relever les toutes ... Une fiche de lecture spécialement conçue pour le numérique, pour tout savoir sur La Peinture monochrome. Histoire et archéologie d'un genre de Denys Riout. Chaque fiche de lecture présente une œuvre clé de la littérature ou de la pensée. Cette présentation est couplée avec un article de synthèse sur l'auteur de l'œuvre. À PROPOS DE L'ENCYCLOPAEDIA UNIVERSALIS Reconnue mondialement pour la qualité et la fiabilité incomparable de ses publications, Encyclopaedia Universalis met la connaissance à la portée de tous. Écrite par plus de 7 400 auteurs spécialistes et riche de près de 30 000 médias (vidéos, photos, cartes, dessins...), l'Encyclopaedia Universalis est la plus fiable collection de référence disponible en français. Elle aborde tous les domaines du savoir.