

Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures

Sentimental Jewellery Antarctic Odyssey a New Beginning Head Off & Split Reading the Male Gaze in Literature and Culture Camera Lucida Portrait Jewels The Rhetoric of Perspective Laudato Si' Miniatures A Natural Philosophy The Artist's Reality Love and Loss The Pensive Image A Forest of Symbols Treasuring God in Our Traditions Collecting Miniatures Mrs. Kennedy and Me The 48 Laws of Power Sex Museums Arts of Wonder Eavesdropping The Pensive Image Machine Art, 1934 Figurines in Hellenistic Babylonia Elizabethan Treasures Tunnel Vision Treasuring the Gaze The Four Loves Spellbound The Space of Literature The Tradescants' Orchard Fauna Cari Mora Adore The Psychosocial Implications of Disney Movies Submission The New Intimacy Animals and Modern Cultures The Face of Britain Vision and Design

Sentimental Jewellery

"Surfing" our common knowledge, our collective minds, and the "light within", so that we (you) can - understand who "God" was - and, move from a "divine" to a "natural" philosophy of existence.

Antarctic Odyssey a New Beginning

Using the visual and tactile experience of small-scale figurines, Greeks and Babylonians negotiated a hybrid, cross-cultural society in Hellenistic Mesopotamia.

Head Off & Split

In 1934, New York's Museum of Modern Art staged a major exhibition of ball bearings, airplane propellers, pots and pans, cocktail tumblers, petri dishes, protractors, and other machine parts and products. The exhibition, titled *Machine Art*, explored these ordinary objects as works of modern art, teaching museumgoers about the nature of beauty and value in the era of mass production. Telling the story of this extraordinarily popular but controversial show, Jennifer Jane Marshall examines its history and the relationship between the museum's director, Alfred H. Barr Jr., and its curator, Philip Johnson, who oversaw it. She situates the show within the tumultuous climate of the interwar period and the Great Depression, considering how these unadorned objects served as a response to timely debates over photography, abstract art, the end of the American gold standard, and John Dewey's insight that how a person experiences things depends on the context in which they are encountered. An engaging investigation of interwar American modernism, *Machine Art, 1934* reveals how even simple things can serve as a defense against uncertainty.

Reading the Male Gaze in Literature and Culture

While the philosophical dimension of painting has long been discussed, a clear case for painting as a form of visual thinking has yet to be made. Traditionally, vanitas still life paintings are considered to raise ontological issues while landscapes direct the mind towards introspection. Grootenboer moves beyond these considerations to focus on what remains unspoken in painting, the implicit and inexpressible that manifests in a quality she calls pensiveness. Different from self-aware or actively desiring images, pensive images are speculative, pointing beyond interpretation. An alternative pictorial category, pensive images stir us away from interpretation and toward a state of suspension where thinking through and with the image can start. In fluid prose, Grootenboer explores various modalities of visual thinking-- as the location where thought should be found, as a refuge enabling reflection, and as an encounter that provokes thought. Through these considerations, she demonstrates that art works serve as models for thought as much as they act as instruments through which thinking can take place. Starting from the premise that painting is itself a type of thinking, *The Pensive Image* argues that art is capable of forming thoughts and shaping concepts in visual terms.

Camera Lucida

In the late sixteenth and early seventeenth centuries there was one art form in which English artists excelled above all their continental European counterparts: the painting of miniatures. This fascinating book explores the genre with special reference to two of its most accomplished practitioners, Nicholas Hilliard and Isaac Oliver, whose astounding skill brought them international fame and admiration. Four centuries ago, England was famous primarily for its literary culture - the drama of Shakespeare and Ben Jonson and the works of the great lyrical and metaphysical poets. When it came to the production of visual art, the country was seen as something of a backwater. However, there was one art form for which English artists of this period were renowned: portrait miniature painting, or as it was known at the time, limning. Growing from roots in manuscript illumination, it was brought to astonishing heights of skill by two artists in particular: Nicholas Hilliard (1547-1619) and Isaac Oliver (c .1565-1617). In addition to exhibiting the exquisite technique of the artists, portrait miniatures express in a unique way many of the most distinctive and fascinating aspects of court life in this period: ostentatious secrecy, games of courtly love, arcane symbolism, a love of intricacy and decoration. Bedecked in elaborate lace, encrusted in jewellery and sprinkled with flowers, court ladies smile enigmatically at the viewer; their male counterparts rest on grassy banks or lean against trees, sighing over thwarted love, or more modestly express their hopes in Latin epigrams inscribed around their heads. Often set in richly enamelled and jewelled gold locket, or beautifully turned ivory or ebony boxes, such miniatures could be concealed or revealed, exchanged or kept, as part of elaborate processes of friendship, love, patronage and diplomacy at the courts of Elizabeth I and James I /VI. This richly illustrated book, like the exhibition it accompanies, explores what the portrait miniature reveals about identity, society and visual culture in Elizabethan and Jacobean England.

Portrait Jewels

The standard work of reference on Miniatures with helpful advice for the collector. Written by the

The Rhetoric of Perspective

Spellbound is the first survey of the self-taught artist's paintings. Over the past decade, Fatima Ronquillo has created a personal modern aesthetic by combining European old master techniques with a magical realism found in Early American Colonial and Latin American Art. Ronquillo presents an imagined world of personages in military or exotic costumes who confront viewers with an ambiguous gaze. These figures are often accompanied by mischievous cupids dressed as Mozartian pages or wild animals which are either spirit guides or inner demons. Often they are shown with mementos or recuerdos such as the lover's eye jewelry to demonstrate one of the many stages of love, from the bliss of the requited to the despair of the rejected. Alongside the recurring theme of love, lush flora and mysterious fauna offer a glimpse into a world of myth and theatre. These compositions marry traditional portraiture, often set against pastoral and idyllic landscapes, with an underlying sense of drama and playfulness. Ronquillo's paintings are visions of beauty and love which incite a mad enchantment to the heart and mind.

Laudato Si'

The dramatic transformation of relationships between humans and animals in the 20th century are investigated in this fascinating and accessible book. At the beginning of this century these relationships were dominated by human needs and interests, modernization was a project which was attached to the goal of progress and animals were merely resources to be used on the path towards human fulfilment. As the century comes to an end these relationships are increasingly being subjected to criticism. We are now urged to be more sensitive and compassionate to animal needs and interests. This book focuses on social change and animals, it is concerned with how humans relate to animals and how this has changed and why. Moreover, it highlights

Miniatures

The end of the eighteenth century saw the start of a new craze in Europe: tiny portraits of single eyes that were exchanged by lovers or family members. Worn as brooches or pendants, these minuscule eyes served the same emotional need as more conventional mementoes, such as lockets containing a coil of a loved one's hair. The fashion lasted only a few decades, and by the early 1800s eye miniatures had faded into oblivion. Unearthing these portraits in *Treasuring the Gaze*, Hanneke Grootenboer proposes that the rage for eye miniatures—and their abrupt disappearance—reveals a knot in the unfolding of the history of vision. Drawing on Alois Riegl, Jean-Luc Nancy, Marcia Pointon, Melanie Klein, and others, Grootenboer unravels this knot, discovering previously unseen patterns of looking and strategies for showing. She shows that eye miniatures portray the subject's gaze rather than his or her eye, making the recipient of the keepsake an exclusive beholder who is perpetually watched. These treasured portraits always return the looks they receive and, as such, they create a reciprocal mode of viewing that Grootenboer calls intimate vision. Recounting stories about eye miniatures—including the role one played in the scandalous affair of Mrs. Fitzherbert and the Prince of Wales, a portrait of the mesmerizing eye of Lord Byron, and the loss and longing incorporated in crying eye miniatures—Grootenboer shows that intimate vision brings the gaze of another deep into the heart of private experience. With a host of fascinating imagery from this eccentric and mostly forgotten yet deeply private keepsake, *Treasuring the Gaze* provides new insights into the art of miniature painting and the genre of portraiture.

A Natural Philosophy

"Nikky Finney has been a fine poet much too long to say that this latest treasure is her promise coming into being. She exploded with so much talent with *On Wings Made of Gauze* and beautifully matured with *Rice*, yet *Head Off & Split* takes the promise of youth with the control of adulthood to bring her greatest exploration. Honest, searing, searching. We all, especially now, need this book of poems; we all, especially now, need this poet."---Nikki Giovanni, author of *Bicycles* "Beginning with the sweepingly inclusive and powerful 'Red Velvet,' a Middle Passage poem for our times, Nikky Finney takes the reader to a wonderfully alive world where the musical possibilities of language overflow with surprise and innovation. Finney has an ear to go along with the wildness of her imagination, which sweeps through history like a pair of wings. Her carefully modulated free verse is always purposeful in its desire to move the reader in a way that allows us intimate access to necessary observations about ourselves. These poems, in other words, have the power to save us."---Bruce Weigl, author of *What Saves Us* "In Nikky Finney's *Head Off & Split* the beauty of language soars and saves us even as we skirt the raw edge of terror. And something rare and precious is restored, a light, a circling movement of the spirit. This is poetry to give thanks for."---Meena Alexander, author of *Quickly Changing River* "No one opens a vein on the page with a sharper and more nuanced gathered set of senses than Nikky Finney. In *Head Off & Split*, she takes aim at the heart of American wrong-headedness with a sense of purpose and integrity not only respectful of, but fueled by, her own brand of multiple kinships and remembrance, a grand struggle-swagger of powerful literary inheritance."---Thomas Sayers Ellis, author of *Skin, Inc.* "With *Head Off & Split*, Nikky Finney establishes herself as one of the most eloquent, urgent, fearless and necessary poets writing in America today. What makes this book as important as anything published in the last decade is the irresistible music, the formal dexterity and the imaginative leaps she makes with metaphor and language in these simply stunning poems. This is a very, very important achievement."---Kwame Dawes, author of *Hope's Hospice*

The Artist's Reality

In this book Ann Louise Luthi tells the history of sentimental jewellery. She describes the origins of mourning jewellery and helps the reader to identify these appealing jewels, which can tell us much about the way in which our ancestors lived, loved and died.

Love and Loss

A former Secret Service agent recounts his shared experiences with the former First Lady before and after her husband's death, discussing the birth of John, Jr., and Jackie's first encounters with Aristotle Onassis.

The Pensive Image

Winner of the 29th annual Lambda Literary Award for LGBT Studies All museums are sex museums. In *Sex Museums*, Jennifer Tyburczy takes a hard look at the formation of Western sexuality—particularly how categories of sexual normalcy and perversity are formed—and asks what role museums have played in using display as a technique for disciplining sexuality. Most museum exhibits, she argues, assume that white, patriarchal heterosexuality and traditional structures of intimacy, gender, and race represent national sexual culture for their visitors. *Sex Museums* illuminates the history of such heteronormativity at most museums and proposes alternative approaches for the future of public display projects, while also offering the reader curatorial

tactics—what she calls queer curatorship—for exhibiting diverse sexualities in the twenty-first century. Tyburczy shows museums to be sites of culture-war theatrics, where dramatic civic struggles over how sex relates to public space, genealogies of taste and beauty, and performances of sexual identity are staged. Delving into the history of erotic artifacts, she analyzes how museums have historically approached the collection and display of the material culture of sex, which poses complex moral, political, and logistical dilemmas for the Western museum. *Sex Museums* unpacks the history of the museum and its intersections with the history of sexuality to argue that the Western museum context—from its inception to the present—marks a pivotal site in the construction of modern sexual subjectivity.

A Forest of Symbols

"Most often, portrait miniatures were painted in watercolor on thin disks of ivory. They were sometimes worn as jewelry, sometimes framed to be viewed privately. Many were painted by specialists, although renowned easel artists - including Benjamin West, John Singleton Copley, and Charles Willson Peale - also created them to commemorate births, engagements, marriages, deaths, and other joinings or separations. The book traces the development of this exquisite art form, revealing the close ties between the history of the miniature and the history of American private life."--BOOK JACKET.

Treasuring God in Our Traditions

In this riveting book you get what the title promises. This is Gabriella's story; a story of a woman who wanted to be reborn. **SPECIAL EDITION:** If you would like to purchase the book in paperback, but would like to see the images in colour, click 'See all formats and editions' and choose the more expensive paperback version. There are many photographs inside the book, which in the colour version, make the book come alive. *Antarctic Odyssey: A New Beginning* is written by Gabriella Guglielminotti Trivel, also known as "The Flying Witch" due to her wit and her passion for flying. She is an Italian linguist who started working in Italy as a tour leader and interpreter, then moved to the UK in 1998. She worked in the travel business for several years and then, due to being made redundant from work, she decided to pursue her other passion in life, the human mind and its potential. She trained in neuro-linguistic programming (NLP) and investigated several alternative therapies including reiki, shiatsu, Aura-Soma, The Demartini Method, macrobiotics, do-in, aromatherapy, reflexology, hypnotherapy, Time Line Therapy, The Journey, and The Work of Byron Katie, which all gave her a better and holistic understanding of the human being that we all are. In 2008 Gabriella joined a group of people going to Antarctica to face their fears and limiting beliefs - to test herself and put into action first hand and in a dramatic way what she learnt, and then pass it on to others. She wrote a book about it where she describes her inner journey while she was down under with penguins, seals and the ice. Since 2009, she helps women to discover their potential through their menstrual cycle, something that still to these days is considered taboo and is called "the curse". She does workshops and personal sessions with women to share her knowledge and personal experience of her feminine cycle, and with men to help them understand how women work and how to be an aware partner to deepen their intimate relationships. Her vision is to create the woman of the 21st century who is totally in line with herself, her beliefs, her body and her vision so as to reharmonise the planet and create a more harmonious way of living for both men and women.

Collecting Miniatures

In the early seventeenth century there was eager interest, among the leisured classes, in fruits from the Mediterranean and beyond, not least for the kitchen gardens and orchards of England's grand houses. The volume of charming, vibrant, almost primitif watercolour paintings of orchard fruits on the branch, popularly known as 'Tradescants' Orchard', is a precious and fragile relic of this era of broadening horticultural horizons. This manuscript, traditionally associated with the renowned plantsmen, the John Tradescants, was among the eclectic collections of Elias Ashmole (1617-1692), which came to form the basis of the Ashmolean Museum in Oxford. Then, in 1860 it was transferred to the Bodleian Library. It has been quietly recognized as a mysterious treasure, yet the paintings raise many unanswered questions. Who painted them, and for whom? What was their purpose? Only one apple is represented - were there once others, now missing? Whose handwriting appears in the manuscript? Why did the artist paint wildlife such as birds, frogs and butterflies on many of the folios? All sixty-six of the original illustrations are reproduced here in facsimile for the first time, following a general introduction which maps out the mystery of why and how these beguiling watercolours came to be commissioned and made.

Mrs. Kennedy and Me

Perspective determines how we, as viewers, perceive painting. We can convince ourselves that a painting of a bowl of fruit or a man in a room appears to be real by the way these objects are rendered. Likewise, the trick of perspective can prevent us from being absorbed in a scene. Connecting contemporary critical theory with close readings of seventeenth-century Dutch visual culture, *The Rhetoric of Perspective* puts forth the claim that painting is a form of thinking and that perspective functions as the language of the image. Aided by a stunning full-color gallery, Hanneke Grootenboer proposes a new theory of perspective based on the phenomenological aspects of non-narrative still-life, trompe l'oeil, and anamorphic imagery. Drawing on playful and mesmerizing baroque images, Grootenboer characterizes what she calls their "sophisticated deceit," asserting that painting is more about visual representation than about its supposed objects. Offering an original theory of perspective's impact on pictorial representation, the act of looking, and the understanding of truth in painting, Grootenboer shows how these paintings both question the status of representation and explore the limits and credibility of perception. "An elegant and honourable synthesis."—Keith Miller, *Times Literary Supplement*

The 48 Laws of Power

In this volume of 15 articles, contributors from a wide range of disciplines present their analyses of Disney movies and Disney music, which are mainstays of popular culture. The power of the Disney brand has heightened the need for academics to question whether Disney's films and music function as a tool of the Western elite that shapes the views of those less empowered. Given its global reach, how the Walt Disney Company handles the role of race, gender, and sexuality in social structural inequality merits serious reflection according to a number of the articles in the volume. On the other hand, other authors argue that Disney productions can help individuals cope with difficult situations or embrace progressive thinking. The different approaches to the assessment of Disney films as cultural artifacts also vary according to the theoretical perspectives guiding the interpretation of both overt and latent symbolic meaning in the movies. The authors of the 15 articles encourage readers to engage with the material, showcasing a variety of views about the good, the bad, and the best way forward.

Sex Museums

Shows how to turn conflict and disappointment in a relationship into opportunities for learning, mutual growth, and intimacy

Arts of Wonder

A resilient young woman must outwit a sadistic psychopath in this pulse-pounding thriller from the author of *The Silence of the Lambs*, a "master still at the top of his strange and chilling form" (*Wall Street Journal*). Twenty-five million dollars in cartel gold lies hidden beneath a mansion on the Miami Beach waterfront. Ruthless men have tracked it for years. Leading the pack is Hans-Peter Schneider. Driven by unspeakable appetites, he makes a living fleshing out the violent fantasies of other, richer men. Cari Mora, caretaker of the house, has escaped from the violence in her native country. She stays in Miami on a wobbly Temporary Protected Status, subject to the iron whim of ICE. She works at many jobs to survive. Beautiful, marked by war, Cari catches the eye of Hans-Peter as he closes in on the treasure. But Cari Mora has surprising skills, and her will to survive has been tested before. Monsters lurk in the crevices between male desire and female survival. No other writer in the last century has conjured those monsters with more terrifying brilliance than Thomas Harris. Cari Mora, his sixth novel, is the long-awaited return of an American master.

Eavesdropping

A groundbreaking reassessment of Symbolist artists and writers that investigates the concerns they shared with scientists of the period—the problem of subjectivity in particular. In *A Forest of Symbols*, Andrei Pop presents a groundbreaking reassessment of those writers and artists in the late nineteenth century associated with the Symbolist movement. For Pop, “symbolist” denotes an art that is self-conscious about its modes of making meaning, and he argues that these symbolist practices, which sought to provide more direct access to viewers and readers by constant revision of its material means of meaning-making (brushstrokes on a canvas, words on a page), are crucial to understanding the genesis of modern art. The symbolists saw art not as a social revolution, but as a revolution in sense and how to conceptualize the world. The concerns of symbolist painters and poets were shared to a remarkable degree by theoretical scientists of the period, who were dissatisfied with the strict empiricism dominant in their disciplines, which made shared knowledge seem unattainable. The problem of subjectivity in particular, of what in one's experience can and cannot be shared, was crucial to the possibility of collaboration within science and to the communication of artistic innovation. Pop offers close readings of the literary and visual practices of Manet and Mallarmé, of drawings by Ernst Mach, William James and Wittgenstein, of experiments with color by Bracquemond and Van Gogh, and of the philosophical systems of Frege and Russell—filling in a startling but coherent picture of the symbolist heritage of modernity and its consequences.

The Pensive Image

A glittering collection of jewelry imitating animals from the nineteenth century to today

Machine Art, 1934

A controversial, intelligent, and mordantly funny new novel from France's most famous literary figure Paris, 2022. François is bored. He's a middle-aged lecturer at the Sorbonne and an expert on J. K. Huysmans, the famous nineteenth-century "decadent" author. But François's own decadence is considerably smaller in scale. He sleeps with his students, eats microwave dinners, reads the classics, queues up YouPorn. Meanwhile, it's election season. And although François feels "about as politicized as a hand towel," things are getting pretty interesting. In an alliance with the socialists, France's new Islamic party sweeps to power. Islamic law comes into force. Women are veiled, polygamy is encouraged, and François is offered an irresistible academic advancement--on condition that he convert to Islam. Adam Gopnik in *The New Yorker* has said of this novel that "Houellebecq is not merely a satirist but--more unusually--a sincere satirist, genuinely saddened by the absurdities of history and the madneses of mankind." Michel Houellebecq's *Submission* may be satirical and melancholic, but it is also hilarious; a comic masterpiece by one of France's great novelists.

Figurines in Hellenistic Babylonia

God is the treasure of our lives. He is part of everything we do, think, act, and say--literally, he is a part of us. This precious heirloom of Christ himself must be passed on to future generations. But how? *Treasuring God in Our Traditions* presents the importance of passing along Christ-centered traditions and a Bible-saturated legacy in Christ to future generations. Noël Piper helps her readers recognize how the "everyday" routines of life and the "especially" celebrations of holidays and dates can be practically passed down to future generations. When parents and grandparents seek to pass along the treasure of God to their children and grandchildren, they will develop and deepen their love for him. When family traditions are rooted in the Bible, the next generations will see that the greatest treasure that anyone can have is the treasure of God.

Elizabethan Treasures

Examines human love, including affection, friendship, erotic love, and the love of God, and uses sources ranging from Jane Austen to St. Augustine to argue that none of the types of love can prosper without the love of God.

Tunnel Vision

Maurice Blanchot, the eminent literary and cultural critic, has had a vast influence on contemporary French writers--among them Jean Paul Sartre and Jacques Derrida. From the 1930s through the present day, his writings have been shaping the international literary consciousness. *The Space of Literature*, first published in France in 1955, is central to the development of Blanchot's thought. In it he reflects on literature and the unique demand it makes upon our attention. Thus he explores the process of reading as well as the nature of artistic creativity, all the while considering the relation of the literary work to time, to history, and to death. This book consists not so much in the application of a critical method or the demonstration of a theory of literature as in a patiently deliberate meditation upon the literary experience, informed most notably by studies of Mallarmé, Kafka, Rilke, and Hölderlin. Blanchot's

discussions of those writers are among the finest in any language.

Treasuring the Gaze

Laudato Si 'is Pope Francis' second encyclical which focuses on the theme of the environment. In fact, the Holy Father in his encyclical urges all men and women of good will, the rulers and all the powerful on earth to reflect deeply on the theme of the environment and the care of our planet. This is our common home, we must take care of it and love it - the Holy Father tells us - because its end is also ours.

The Four Loves

This book examines the phenomenon of 'the male gaze', a concept which has spread beyond academia and become a staple of cultural conversations across disciplinary boundaries. Male gazing has typically been disparaged and even stigmatized as a reflection of misogyny and an instrument of objectification, often justifiably so. But as this book argues and illustrates, male gazing can also be understood as an illuminating, intellectually engaging, aesthetically compelling, and even politically progressive practice. This study recounts how the author's own coming-of-age as a gazer became the basis for his long career teaching and writing about American fiction and poetry and poetry, canonical and contemporary, as well as about film, painting, TV, and rock-and-roll. It includes closely-reasoned analyses of work by James Baldwin, Rembrandt, Willa Cather, Philip Roth, Henry James, Charles Chesnutt, Bob Dylan, Robert Stone, Tim O'Brien, Edith Wharton, Theodore Dreiser, Frank O'Hara, Italo Calvino, John Schlesinger as well such cultural phenomena as the British Invasion of the 1960s, the Judgment of Paris in Greek mythology, the technology of seeing (kaleidoscopes, microscopes, telescopes) and the concept of 'objectification' itself.

Spellbound

Eavesdropping is a form of human communication in which the information gained is stolen. It encompasses cheating to get unfair advantage, espionage to uncover secrets, and supervision to maintain power. John Locke considers the biological drive behind this behaviour as well as its social implications and consequences across history and cultures.

The Space of Literature

"Examining the themes of presence and absence, the relationship between photography and theatre, history and death, these 'reflections on photography' begin as an investigation into the nature of photographs. Then, as Barthes contemplates a photograph of his mother as a child, the book becomes an exposition of his own mind."--Alibris.

The Tradescants' Orchard

While the philosophical dimension of painting has long been discussed, a clear case for painting as a form of visual thinking has yet to be made. Traditionally, vanitas still life paintings are considered to raise ontological issues while landscapes direct the mind towards introspection. Grootenboer moves beyond these considerations to focus on what remains unspoken in painting, the implicit and inexpressible that manifests in a quality she calls pensiveness. Different from self-aware or actively desiring images, pensive images are speculative, pointing beyond interpretation. An alternative pictorial category, pensive images stir us away from interpretation and toward a state of suspension where thinking through and with the image can start. In fluid prose, Grootenboer explores various modalities of visual thinking— as the location where thought should be found, as a refuge enabling reflection, and as an encounter that provokes thought. Through these considerations, she demonstrates that art works serve as models for thought as much as they act as instruments through which thinking can take place. Starting from the premise that painting is itself a type of thinking, *The Pensive Image* argues that art is capable of forming thoughts and shaping concepts in visual terms.

Fauna

Tunnel Vision is a book unlike any other. A documentary of the narrator's post-adolescent relationships; an account of time in Chemnitz, Bergen, Dublin, Paris, Gwangju, Munich and Madrid; an exploration in artifice and honesty; an autobiography of a compulsive liar whose intimate portrayals of political inaction, sexual repression, masculinities in crisis and addiction to drugs and pornography collide with six piercingly intelligent critical essays - written with the narrative precision of John Berger, Janet Malcolm or Teju Cole - on photographic self-portraiture and the personal diary. Whether writing about the sale of Susan Sontag's archive, or the reframing of André Kertész's wedding photograph, *Breathnach's* writing - brave, wild, and genre-bending - inaugurates a dazzling new voice in art and literature.

Cari Mora

This recently discovered manuscript by the celebrated artist Mark Rothko offers a landmark discussion of his views on topics ranging from the Renaissance to contemporary art, criticism, and the role of art and artists in society.

Adore

Amoral, cunning, ruthless, and instructive, this multi-million-copy New York Times bestseller is the definitive manual for anyone interested in gaining, observing, or defending against ultimate control – from the author of *The Laws of Human Nature*. In the book that *People* magazine proclaimed “beguiling” and “fascinating,” Robert Greene and Joost Elffers have distilled three thousand years of the history of power into 48 essential laws by drawing from the philosophies of Machiavelli, Sun Tzu, and Carl Von Clausewitz and also from the lives of figures ranging from Henry Kissinger to P.T. Barnum. Some laws teach the need for prudence (“Law 1: Never Outshine the Master”), others teach the value of confidence (“Law 28: Enter Action with Boldness”), and many recommend absolute self-preservation (“Law 15: Crush Your Enemy Totally”). Every law, though, has one thing in common: an interest in total domination. In a bold and arresting two-color package, *The 48 Laws of Power* is ideal whether your aim is conquest, self-defense, or simply

to understand the rules of the game.

The Psychosocial Implications of Disney Movies

For anyone who longs to experience God in the thick of life's demands, Sara Hagerty's *Adore* offers a simple, soul-nourishing practice for engaging with God in the middle minutes of your day. None of us signed up for a conventional experience with the unconventional God, yet too often the spiritual life can become routine, dare we say, even boring. In *Adore*, Sara Hagerty gives us all permission to admit "I barely know You, God," and with this honest admission, to scoot a little nearer to this familiar stranger. Adoration is the simple practice Sara discovered for starting where you are, and letting the grit of your day greet the beauty of God's presence. Adoration is for the woman who feels frenzied and fearful in the middle minutes of her day. It is a simple practice for 7:37 a.m. when the children are waking and the dryer is already humming but also for the 12:17 p.m. lunch break and for 5:53 p.m. while stuck in traffic. Adoration is the place where we put how we feel in front of God's Word, and watch what happens to our insides. It's what you were made for. Join Sara in this soul-stirring journey through thirty attributes of God which you can walk through at your own pace. Learn how the simple habit of adoration--in the middle minutes of your day--can help you see God with fresh eyes, and talk to Him right there. Experience a new way of engaging with God in your everyday. *Adore* will show you how.

Submission

Simon Schama brings Britain to life through its portraits, as seen in the five-part BBC series *The Face of Britain* and the major National Portrait Gallery exhibition *Churchill and his painter locked in a struggle of stares and glares; Gainsborough watching his daughters run after a butterfly; a black Othello in the nineteenth century, the poet-artist Rossetti trying to capture on canvas what he couldn't possess in life, a surgeon-artist making studies of wounded faces brought in from the Battle of the Somme; a naked John Lennon five hours before his death.* In the age of the hasty glance and the selfie, Simon Schama has written a tour de force about the long exchange of looks from which British portraits have been made over the centuries: images of the modest and the mighty; of friends and lovers; heroes and working people. Each of them - the image-maker, the subject, and the rest of us who get to look at them - are brought unforgettably to life. Together they build into a collective picture of Britain, our past and our present, a look into the mirror of our identity at a moment when we are wondering just who we are. Combining his two great passions, British history and art history, for the first time, Schama's extraordinary storytelling reveals the truth behind the nation's most famous portrayals of power, love, fame, the self, and the people. Mesmerising in its breadth and its panache, and beautifully illustrated, with more than 150 images from the National Portrait Gallery, *The Face of Britain* will change the way we see our past - and ourselves.

The New Intimacy

WHEN we look at ancient works of art we habitually treat them not merely as objects of æsthetic enjoyment but also as successive deposits of the human imagination. It is indeed this view of works of art as crystallised history that accounts for much of the interest felt in ancient art by those who have but little

æsthetic feeling and who find nothing to interest them in the work of their contemporaries where the historical motive is lacking and they are left face to face with bare æsthetic values. I once knew an old gentleman who had retired from his city office to a country house—a fussy, feeble little being who had cut no great figure in life. He had built himself a house which was preternaturally hideous; his taste was deplorable and his manners indifferent; but he had a dream, the dream of himself as an exquisite and refined intellectual dandy living in a society of elegant frivolity. To realise this dream he had spent large sums in buying up every scrap of eighteenth-century French furniture which he could lay hands on. These he stored in an immense upper floor in his house which was always locked except when he went up to indulge in his dream and to become for a time a courtier at Versailles doing homage to the du Barry, whose toilet-tables and what-nots were strewn pell-mell about the room without order or effect of any kind. Such is an extreme instance of the historical way of looking at works of art. For this old gentleman, as for how many an American millionaire, art was merely a help to an imagined dream life. To many people then it seems an easy thing to pass thus directly from the work of art to the life of the time which produced it. We all in fact weave an imagined Middle Ages around the parish church and an imagined Renaissance haunts us in the college courts of Oxford and Cambridge. We don't, I fancy, stop to consider very closely how true the imagined life is: we are satisfied with the prospect of another sort of life which we might have lived, which we often think we might have preferred to our actual life. We don't stop to consider much how far the pictured past corresponds to any reality, certainly not to consider what proportion of the whole reality of the past life gets itself embalmed in this way in works of art. Thus we picture our Middle Ages as almost entirely occupied with religion and war, our Renaissance as occupied in learning, and our eighteenth century as occupied in gallantry and wit. Whereas, as a matter of fact, all of these things were going on all the time while the art of each period has for some reason been mainly taken up with the expression of one or another activity. There is indeed a certain danger in accepting too naïvely the general atmosphere—the ethos, which the works of art of a period exhale. Thus when we look at the thirteenth-century sculpture of Chartres or Beauvais we feel at once the expression of a peculiar gracious piety, a smiling and gay devoutness which we are tempted to take for the prevailing mood of the time—and which we perhaps associate with the revelation of just such a type of character in S. Francis of Assisi.

Animals and Modern Cultures

From the Renaissance to the end of the Belle Epoque, cameo, intaglio and miniature portraits, prized as representations of eminent people or treasured as images of the beloved, have been enriched by jewelled frames in order to wear them or display them as precious objects. Yet while cameo and intaglio portraits have been extensively surveyed, their settings do not seem to have attracted the same attention until now. Here, Diana Scarisbrick draws upon her knowledge of jewelry, painting, history and literature to set the portrait jewels in the context of peoples lives, bringing to life five centuries of extraordinary events and personalities, and at the same time illustrating an aspect of the history of jewelry never explored to this degree. Portrait Jewels spans over five centuries, beginning with the Medicia and ending just before the fall of the Romanovs in 1917, and features prominent characters from politics, religion, history, literature and the arts, such as Queen Elizabeth I, Popes Clement XII and Pius VII, Voltaire and Lord Byron.

The Face of Britain

Vision and Design

Kosky focuses on a handful of artists - Walter De Maria, Diller + Scofidio, James Turrell, and Andy Goldsworthy - to show how they introduce spaces hospitable to mystery and wonder, redemption and revelation, and transcendence and creation.

[Read More About Treasuring The Gaze Intimate Vision In Late Eighteenth Century Eye Miniatures](#)

[Arts & Photography](#)

[Biographies & Memoirs](#)

[Business & Money](#)

[Children's Books](#)

[Christian Books & Bibles](#)

[Comics & Graphic Novels](#)

[Computers & Technology](#)

[Cookbooks, Food & Wine](#)

[Crafts, Hobbies & Home](#)

[Education & Teaching](#)

[Engineering & Transportation](#)

[Health, Fitness & Dieting](#)

[History](#)

[Humor & Entertainment](#)

[Law](#)

[LGBTQ+ Books](#)

[Literature & Fiction](#)

[Medical Books](#)

[Mystery, Thriller & Suspense](#)

[Parenting & Relationships](#)

[Politics & Social Sciences](#)

[Reference](#)

[Religion & Spirituality](#)

[Romance](#)

[Science & Math](#)

[Science Fiction & Fantasy](#)

[Self-Help](#)

[Sports & Outdoors](#)

[Teen & Young Adult](#)

[Test Preparation](#)

[Travel](#)