

Early Art And Architecture Of Africa Oxford History Of Art

They reflected - and projected - essential cultural values, whether they were intended for religious sanctuaries for aristocratic drinking parties, civic squares or tombs."--BOOK JACKET.

For centuries, our ancestors carefully observed the movements of the heavens and wove that astronomical knowledge into their city planning, architecture, mythology, paintings, sculpture, and poetry. This book uncovers the hidden messages and advanced science encoded within these sacred spaces, showing how the rhythmic motions of the night sky played a central role across many different cultures. Our astronomical tour transports readers through time and space, from prehistoric megaliths to Renaissance paintings, Greco-Roman temples to Inca architecture. Along the way, you will investigate unexpected findings at Lascaux, Delphi, Petra, Angkor Wat, Borobudur, and many more archaeological sites both famous and little known. Through these vivid examples, you will come to appreciate the masterful ways that astronomical knowledge was incorporated into each society ’ s religion and mythology, then translated into their physical surroundings. The latest archaeoastronomical studies and discoveries are recounted through a poetic and nontechnical narrative, revealing how many longstanding beliefs about our ancestors are being overturned. Through this celestial journey, readers of all backgrounds will learn the basics about this exciting field and share in the wonders of cultural astronomy.

Chinese decorative, pictorial, and architectural forms, often approached as separate traditions, are here explained as a broad artistic movement and contextualized as part of a well-defined cultural and political tradition. The book begins with the first comprehensive explanation of "ritual art". This native genre encompasses ceremonial pottery, jades, and bronzes, which, though often small and hidden, manifest a unique sense of the monumental. The author traces the decline of this archaic tradition and the corresponding rise of palatial and funerary monuments against the background of China's transition from a network of principalities to a unified political state. He portrays the continual reinvention of the city in China as he analyzes the history of the Western Han capital, Chang'an, and brings to life the individual motives of builder, mourner, and deceased in discussing the unprecedented construction and decoration of mortuary monuments during the Eastern Han. The book concludes by reexamining what is arguably the most important event in Chinese art history: the appearance of individual artists during the post-Han period and their transformation of public monumental art into a private idiom.

A survey of Egyptian art and architecture is enhanced by revised text, an updated bibliography, and over four hundred illustrations.

The Oxford Handbook of Greek and Roman Art and Architecture

Early Christian and Byzantine Architecture

Domestic Architecture of the American Colonies and of the Early Republic

Maya Art and Architecture

The Arts in Prehistoric Greece

The Grove Encyclopedia of Medieval Art and Architecture

Lavishly illustrated with 40 black-and-white, integrated pictures and 16 pages of color plates, this volume provides an informative overview of the Renaissance.

The concepts of purity and contamination preoccupied early modern Europeans fundamentally, structuring virtually every aspect of their lives, not least how they created and experienced works of art and the built environment. In an era that saw a great number of objects and people in motion, the meteoric rise of new artistic and building technologies, and religious upheaval exert new pressures on art and its institutions, anxieties about the pure and the contaminated - distinctions between the clean and unclean, sameness and difference, self and other, organization and its absence - took on heightened importance. In this series of geographically and methodologically wide-ranging essays, thirteen leading historians of art and architecture grapple with the complex ways that early modern actors negotiated these concerns, covering topics as diverse as Michelangelo's unfinished sculptures, Venetian plague hospitals, Spanish-Muslim tapestries, and emergency currency. The resulting volume offers surprising new insights into the period and into the modern disciplinary routines of art and architectural history.

An Introduction to the History of Architecture, Art & Design chronicles the times in which major works of architecture, art and design were created, and is compact with features and images of major artworks from each art and design period. The best examples from each period are illustrated together with their famous creators, alongside timelines that track the evolution of the artistic disciplines throughout history.

What is the place of architecture in the history of art? Why has it been at times central to the discipline, and at other times seemingly so marginal? What is its place now? Many disciplines have a stake in the history of architecture – sociology, anthropology, human geography, to name a few. This book deals with perhaps the most influential tradition of all – art history – examining how the relation between the disciplines of art history and architectural history has waxed and waned over the last one hundred and fifty years. In this highly original study, Mark Crinson and Richard J. Williams point to a decline in the importance attributed to the role of architecture in art history over the last century – which has happened without crisis or self-reflection. The book explores the problem in relation to key art historical approaches, from formalism, to feminism, to the social history of art, and in key institutions from the Museum of Modern Art, to the journal October. Among the key thinkers explored are Banham, Baxandall, Giedion, Panofsky, Pevsner, Pollock, Riegl, Rowe, Steinberg, Wittkower and Wölfllin.

The book will provoke debate on the historiography and present state of the discipline of art history, and it makes a powerful case for the reconsideration of architecture.

Ars Sacra

The Art and Architecture of the Ancient Orient

The Architecture of Art History

Decoding Astronomy in Art and Architecture

Early Islamic Art and Architecture

The Art and Architecture of Thailand

The two-volume Companion to Islamic Art and Architecture bridges the gap between monograph and survey text by providing a new level of access and interpretation to Islamic art. The more than 50 newly commissioned essays revisit canonical topics, and include original approaches and scholarship on neglected aspects of the field. This two-volume Companion showcases more than 50 specially commissioned essays and an introduction that survey Islamic art and architecture in all its traditional grandeur Essays are organized according to a new chronological-geographical paradigm that remaps the unprecedented expansion of the field and reflects the nuances of major artistic and political developments during the 1400-year span The Companion represents recent developments in the field, and encourages future horizons by commissioning innovative essays that provide fresh perspectives on canonical subjects, such as early Islamic art, sacred spaces, palaces, urbanism, ornament, arts of the book, and the portable arts while introducing others that have been previously neglected, including unexplored geographies and periods, transregional connectivities, talismans and magic, consumption and networks of portability, museums and collecting, and contemporary art worlds; the essays entail strong comparative and historiographic dimensions The volumes are accompanied by a map, and each subsection is preceded by a brief outline of the main cultural and historical developments during the period in question The volumes include periods and regions typically excluded from survey books including modern and contemporary art-architecture; China, Indonesia, Sub-Saharan Africa, Sicily, the New World (Americas)

In The Imagined and Real Jerusalem in Art and Architecture specialists in various fields of art history, from Early Christian times to the present, discuss in depth a series of Western artworks, artefacts, and buildings, which question the visualization of Jerusalem.

A general introduction to the art and architecture of Greece, the Cycladic islands and Crete, from c.3300 - 1000 BC. The authors have been highly selective in their choice of sites and objects, providing key examples which illustrate the clearly written text. They emphasize the importance of context and the complexities of meaning and function of objects within different environments and situations, and through time. A book geared more to the interested reader and students embarking on Aegean courses, than serious scholars who will already be familiar with the content.

This volume 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, it 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.

Art, Architecture, and History

Aegean Art and Architecture

Art, Architecture and History

Ancient Egyptian Art and Architecture: A Very Short Introduction

Early Medieval Architecture

Ancient Greece

The first ever comprehensive survey work on the art and architecture of Thailand from the earliest times until the establishment of the Thai-speaking kingdoms. A systematic and elucidating history of pre-fourteenth-century Thailand in a volume indispensable to historians of art, religion, politics, and society.

Traditional histories of medieval art and architecture often privilege the moment of a work ’ s creation, yet surviving works designated as “medieval” have long and expansive lives. Many have extended prehistories emerging from their sites and contexts of creation, and most have undergone a variety of interventions, including adaptations and restorations, since coming into being. The lives of these works have been further extended through historiography, museum exhibitions, and digital media. Inspired by the literary category of biography and the methods of longue dur é e historians, the introduction and seventeen chapters of this volume provide an extended meditation on the longevity of medieval works of art and the aspect of time as a factor in shaping our interpretations of them. While the metaphor of “lives” invokes associations with the origin of the discipline of art history, focus is shifted away from temporal constraints of a single human lifespan or generation to consider the continued lives of medieval works even into our present moment. Chapters on works from the modern countries of Italy, France, England, Spain, and Germany are drawn together here by the thematic threads of essence and continuity, transformation, memory and oblivion, and restoration. Together, they tell an object-oriented history of art and architecture that is necessarily entangled with numerous individuals and institutions.

Accompanied by the masterpieces and memories of illustrious figures, we follow the arc of a city and a civilization from its beginnings to its height and fall, leafing through pages of history from the various eras. Rome was the final act of antiquity, and a dramatic conception of a new world."--BOOK JACKET.

This new history of over 5,000 years of African art reveals its true diversity for the first time. Challenging centuries of misconceptions that have obscured the sophisticated nature of African art, Garlake focuses on seven key regions--southern Africa, Nubia, Aksum, the Niger River, West Africa, Great Zimbabwe, and the East African coast--treating each in detail and setting them in their social and historical context. Garlake is long familiar with and has extensive practical experience of both the archaeology and the art history of Africa. Using the latest research and archaeological findings, he offers exciting new insights into the works native to these areas, and he also puts forth new interpretations of several key cultures and monuments. Acknowledging the universal allure of the African art object, this stunning book helps us to understand more about the ways in which this art was produced, used, and received.

Christian Art and Architecture of the Western World from the Very Beginning Up Until Today

Art And Architecture In Medieval France

An Introduction

Early Art and Architecture of Africa

Ancient Rome

The Complete Reprint

Chronicles the architecture and art created in ancient Greece through text and color photographs that describe famous buildings, paintings, and sculptures.

This book is the first in ten years to present a comprehensive survey of art and architecture in Mesopotamia (modern Iraq, northeast Syria and southeast Turkey), from 8000 bce to the arrival of Islam in 636 bce. The book is richly illustrated with c. 400 full-colour photographs, and maps and time charts that guide readers through the chronology and geography of this part of the ancient Near East. The book addresses such essential art historical themes as the origins of narrative representation, the first emergence of historical public monuments and the earliest aesthetic commentaries. It explains how images and monuments were made and how they were viewed. It also traces the ancient practices of collecting and conservation and rituals of animating statues and of architectural construction. Accessible to students and non-specialists, the book expands the scope of standard surveys to cover art and architecture from the prehistoric to the Roman era, including the legendary cities of Ur, Babylon, Nineveh, Hatra and Seleucia on the Tigris.

Christianity is the most widespread religion in the world, and Ars Sacra successfully plays tribute to its art and architecture. As an opulent feast of the senses, this glorious tome impresses with expert texts, detailed views, and magnificent photographs. The reader gets an up close and personal tour of the works—often closer than in reality! Readers are able to savor the pages, browsing through the sumptuous volume at their leisure. Additional information highlights the specific changes in the sacred art, architecture, and culture. Ars Sacra is the standard work all in one: fascinating tome, comprehensive compendium, and substantial textbook.

Galka Scheyer, Walter and Louise Arensberg, Richard Neutra, Rudolph Schindler, Will Connell, Lloyd Wright, Norman Bel Geddes, Edward Weston, John Cage, Anais Nin, Jake Zeiltn, Merle Armitage, Harriet and Sam Freeman, and several dozen other artists and designers--this was a circle, not just a loose network of acquaintances. The modernist pioneers of Los Angeles art and architecture made statements in their work and legacies, but they were every bit as much a community as they were individual satellites of expression. These people gathered in solidarity, they met as friends and lovers, and they shared excitement over their important breaks with tradition. In modest but lasting ways, they changed Los Angeles forever. There is history in that, and there is inspiration as well.

This book is about a secret Los Angeles, a Los Angeles filled with optimism about a different kind of "city of the future."

Early Christian Art and Architecture

A Historiography

Early Domestic Architecture of Pennsylvania

Early Medieval Art

Renaissance Art and Architecture

An Introduction to the History of Architecture, Art & Design

This is an English-language study on the architecture and art of medieval France of the Romanesque and Gothic periods between 1000-1500. In addition to essays on individual monuments there are general discussions of given periods and specific problems such as: why did Gothic come into being? Whitney Stoddard explores the interrelationship between all forms of medieval ecclesiastical art and characterization of the Gothic cathedral, which he believes to have an almost metaphysical basis.

Describes styles and examples of manuscript illumination, painting, sculpture, architecture, and metalwork dating from the sixth to the early-eleventh century

Written by leading scholars in the field, the essays in this book address the relationships between gender and the built environment, specifically architecture, in early modern Europe. In recent years scholars have begun to investigate the ways in which architecture plays a part in the construction of gendered identities. So far the debates have focused on the built environment of the nineteenth and twentieth centuries to the neglect of the early modern period. This book focuses on early modern Europe, a period decisive for our understanding of gender and sexuality. Much excellent scholarship has enhanced our understanding of gender division in early modern Europe, but often this scholarship considers gender in isolation from other vital factors, especially social class. Central to the concerns of this book, therefore, is a consideration of the intersections of gender with social rank. Architecture and the Politics of Gender in Early Modern Europe makes a major contribution to the developing analysis of how architecture contributes to the shaping of social relations, especially in relation to gender, in early modern Europe.

Ten years, ten boxes, 118 issues, 6,156 pages! The seminal architecture journal resurrected in facsimile The first part (1945-1954) of our facsimile edition of John Entenza's groundbreaking magazine, which launched the Case Study House Program; in ten boxes, each containing one year's worth of magazines "A&A was instrumental in putting American Architecture on the map." Julius Shulman From the end of World War II until the mid-1960s, exciting things were happening in American architecture: emerging talents were focusing on innovative projects that integrated low-cost materials and modern design. This trend was most notably embodied in the famous Case Study House Program, which was championed by the era's leading American journal, Arts & Architecture. Focusing not only on architecture but also design, art, music, politics, and social issues, A&A was an ambitious and groundbreaking publication, largely thanks to the inspiration of John Entenza, who ran the magazine for over two decades until David Travers became publisher in 1962. The era's greatest architects were featured in A&A, including Neutra, Schindler, Saarinen, Ellwood, Lautner, Eames, and Koenig; and two of today's most wildly successful architects, Frank Gehry and Richard Meier, had their debuts in its pages. A&A was instrumental in putting American architecture—and in particular California Modernism—on the map. Other key contributors to the magazine include photographers Julius Shulman and Ezra Stoller, writers Esther McCoy and Peter Yates, and cover designers Herbert Matter and Alvin Lustig, among many luminaries of modernism. This collection comes with ten boxes, each containing a complete year's worth of Arts & Architecture magazines from 1945-1954. That's 6,156 pages in 118 issues reproduced in their entirety—beginning with Entenza's January 1945 announcement of the Case Study House Program. Also included is a supplement booklet with an original essay by former A&A publisher David Travers, available in English, German, French, and Spanish; plus a master index and tables of contents for the magazine from 1945-1967. Arts & Architecture 1945-1954 will be followed by a second set, 1955-1967, bringing together all the existing issues of the modern era. There is no delivery date yet of this second set. This new TASCHEN publication, limited to 5,000 numbered copies, provides a comprehensive record of mid-century American architecture and brings the legendary Arts & Architecture back to life after forty years. Text in English, French, German, and Spanish

The Imagined and Real Jerusalem in Art and Architecture

The Long Lives of Medieval Art and Architecture

From the Earliest Times; Its Present Condition in Europe and the United States; with a Biography of Eminent Architects, and a Glossary of Architectural Terms

Photographs and Measured Drawings

Perfection

The Art and Architecture of Ancient Greece

This handbook explores key aspects of art and architecture in ancient Greece and Rome. Drawing on the perspectives of scholars of various generations, nationalities, and backgrounds, it discusses Greek and Roman ideas about art and architecture, as expressed in both texts and images, along with the production of art and architecture in the Greek and Roman world.

Early Art and Architecture of AfricaOxford University Press, USA

The early Christian period, especially the time between the third and sixth centuries, is one of the most fascinating in church history. The Christianity which developed into a state church in the Roman empire during the fourth century gave new content to traditional Graeco-Roman art and adapted it to changed needs. Different forms of churches, monasteries and baptisms came into being, as did Christian art in paintings, mosaics and sculptures; biblical manuscripts were illustrated and liturgical furnishings and vessels were given new form. Here for the first time in a single volume is an account of architecture sacred and profane, funerary art in catacombs and tombs and especially sarcophagi, the graphic arts and the various forms of art in miniature. The text is illustrated with numerous line drawings and photographs, including ground plans and elevations of churches, actual and conjectural, and there are full descriptions of the art and architecture discussed against its social and historical background. In addition there are full bibliographies and details of the most important collections of Christian art. This will prove not only an invaluable work for art historians but also a guide for those travelling in the Mediterranean area and an indication of the riches of the first centuries of the church. Guntram Koch is Professor of Christian Archaeology and the History of Byzantine Art in the University of Marburg.

Drawing on new work published over the past twenty years, the author offers a history of building in Western Europe from 300 to 1200. Medieval castles, church spires, and monastic cloisters are just some of the areas covered.

Art of Mesopotamia

History of Architecture

Art, Architecture, Photography

A Companion to Islamic Art and Architecture

Contamination and Purity in Early Modern Art and Architecture

From Prehistoric Times through the Thirteenth Century

This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Presents a survey of Mayan art and architecture, focusing on the classical period from 100 B.C. to 909 A.D., covering tombs, palaces, temples, and shrines, and including such art forms as ceramics, sculptures, stone reliefs, and paintings.

This volume deals with the formative period of Islamic art (to c. 950), and the different approaches to studying it. Individual essays deal with architecture, ceramics, coins, textiles, and manuscripts, as well as with such broad questions as the supposed prohibition of images, and the relationships between sacred and secular art. An introductory essay sets each work in context; it is complemented by a bibliography for further reading.

Whether a painting, a sculpture, or a building, works of art in early modern Europe must achieve the highest degree of perfection. If in the Middle Ages perfection is mostly perceived as a technical quality inherent in craftsmanship--a quality that can be judged according to often unspoken criteria agreed upon by the members of a guild--from the fifteenth century onwards perfection comes to incorporate a set of rhetorical and literary qualities originally extraneous to art making. Furthermore, perfection becomes a transcendent quality: something that cannot be measured only in terms of craftsmanship. In the Baroque period, perfection turns into obsession as a result of the emergence of historical models of artistic evolution in which perfection is already historically embodied--in the first place, Vasari's investiture of Michelangelo as a universal canon for painting, sculpture, and architecture. This book aims to define, analyze, and reassess the concept of perfection in the arts and architecture of early modern Europe. What is perfection? What makes a work of art unique, emblematic, or irreplaceable? Does perfection necessarily relate to individuality? Is the perfect work connate with or independent from its author? Can perfection be reproduced or represented? How do artists react to perfection? How do post-Vasarian models of art history come to terms with perfection? To what extent perfection in early modern Europe is the matter of rhetoric, literary theories, theology, and even scientific observation?

The First Book of Architecture

The Art and Architecture of Ancient Egypt

LA's Early Moderns

Architecture and the Politics of Gender in Early Modern Europe

Art and Architecture in Italy, 1600 to 1750

Medieval Architecture, Sculpture, Stained Glass, Manuscripts, The Art Of The Church Treasuries

Detailed, comprehensive history of the evolution of American domestic architecture from 1620 to 1825, with 219 photographs, floor plans, drawings, and elevations. Authoritative, scholarly, and highly readable.

Originally published in 1978 by Penguin Books.

From Berlin to Boston, and St Petersburg to Sydney, ancient Egyptian art fills the galleries of some of the world's greatest museums, while the architecture of Egyptian temples and pyramids has attracted tourists to Egypt for centuries. But what did Egyptian art and architecture mean to the people who first made and used it - and why has it had such an enduring appeal? In this Very Short Introduction, Christina Riggs explores the visual arts produced in Egypt over a span of some 4,000 years. The stories behind these objects and buildings have much to tell us about how people in ancient Egypt lived their lives in relation to each other, the natural environment, and the world of the gods. Demonstrating how ancient Egypt has fascinated Western audiences over the centuries with its impressive pyramids, eerie mummies, and distinctive visual style, Riggs considers the relationship between ancient Egypt and the modern world. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

By now a classic, it presents in a single volume a coherent overall view of the history and the changing character of Early Christian and Byzantine architecture, from Rome and Milan to North Africa, from Constantinople to Greece and the Balkans, and from Egypt and Jerusalem to the villages and monasteries of Syria, Asia Minor, Armenia, and Mesopotamia.

Monumentality in Early Chinese Art and Architecture

Arts & Architecture, 1945-1954

An Illustrated Account of Classical Greek Buildings, Sculptures and Paintings, Shown in 200 Glorious Photographs and Drawings

The Essence of Art and Architecture in Early Modern Europe