

Hughie Odonoghue Painting Memory Myth

Painting in Stone Fabio Barry 2020-10-27 A sweeping history of premodern architecture told through the material of stone. Spanning almost five millennia, *Painting in Stone* tells a new history of premodern architecture through the material of precious stone. Lavishly illustrated examples include the synthetic gems used to simulate Sumerian and Egyptian heavens; the marble temples and mansions of Greece and Rome; the painted palaces and polychrome marble chapels of early modern Italy; and the multimedia revival in 19th-century England. Poetry, the lens for understanding costly marbles as an artistic medium, summoned a spectrum of imaginative associations and responses, from princes and patriarchs to the populace. Three salient themes sustained this “lithic imagination”: marbles as images of their own elemental substance according to premodern concepts of matter and geology; the perceived indwelling of astral light in earthly stones; and the enduring belief that colored marbles exhibited a form of natural—or divine—painting, thanks to their vivacious veining, rainbow palette, and chance images.

The Case for Marriage Linda Waite 2002-03-05 A groundbreaking look at marriage, one of the most basic and universal of all human institutions, which reveals the emotional, physical, economic, and sexual benefits that marriage brings to individuals and society as a whole. *The Case for Marriage* is a critically important intervention in the national debate about the future of family. Based on the authoritative research of family sociologist Linda J. Waite, journalist Maggie Gallagher, and a number of other scholars, this book’s findings dramatically contradict the anti-marriage myths that have become the common sense of most Americans. Today a broad consensus holds that marriage is a bad deal for women, that divorce is better for children when parents are unhappy, and that marriage is essentially a private choice, not a public institution. Waite and Gallagher flatly contradict these assumptions, arguing instead that by a broad range of indices, marriage is actually better for you than being single or divorced— physically, materially, and spiritually. They contend that married people live longer, have better health, earn more money, accumulate more wealth, feel more fulfillment in their lives, enjoy more satisfying sexual relationships, and have happier and more successful children than those who remain single, cohabit, or get divorced. *The Case for Marriage* combines clearheaded analysis, penetrating cultural criticism, and practical advice for strengthening the institution of marriage, and provides clear, essential guidelines for reestablishing marriage as the foundation for a healthy and happy society. “A compelling defense of a sacred union. *The Case for Marriage* is well written and well argued, empirically rigorous and learned, practical and commonsensical.” -- William J. Bennett, author of *The Book of Virtues* “Makes the absolutely critical point that marriage has been misrepresented and misunderstood.” -- *The Wall Street Journal*

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People of Today 2006

Five Centuries of Genius Julie Robinson 2000

Circa Art Magazine 2003

Irish Arts Review 2008

Hughie O'Donoghue Hughie O'Donoghue 1989

Movers & Shapers 2 Vera Ryan 2006 Since the 1960s the role of the visual arts in society has undergone major change. Here are oral histories on Irish art and the infrastructure on which it developed since 1950. Each interview is structured to bring out the most in the interviewee resulting in a unique compilation, historically important but humanly engaging. It presents a very good picture of behind-the-scenes concerns in Irish art over 50 years.

Choice 2004

Treeborne Caleb Johnson 2018-06-05 "Janie Treeborne lives on an orchard at the edge of Elberta, Alabama, and in time, she has become its keeper. She tells the story of its people: of Hugh--her granddaddy--determined to preserve Elberta's legacy through his art; of his wife Maybelle, who shook the town when she became its first female postmaster, then again when she died a sudden and mysterious death; of her lover

Lee Malone, a black orchardist and musician harvesting from a land where he is less than welcome; of the local legend Ricky Birdsong, who scored touchdown after touchdown, only to run headlong into tragedy"--
London Lights James Hamilton 2007 From the time of Nelson's death at Trafalgar to the opening of the Great Exhibition in Hyde Park nearly fifty years later, London spread like a disease across the fields of Middlesex and Surrey. Foul and dangerous though it was to inhabit, in these decades London developed a new confidence in the intellectual purpose and lucrative promise of art, technology and science. This book is about the men and women who, through their genius and courage, luck and misfortune, anger and charm, put London at the cutting edge of cultural change. Theirs were the minds that moved the city that shook the world. They worked in basements and drawing rooms, in studios and museums, in learned societies and in the squalor of the debtors' prison. Charles Babbage created his calculating machines; John Martin devised a new system of clean water supply for London; John Mayall and Antoine Claudet perfected the daguerreotype; Michael Faraday harnessed electricity. They argued and fought, loved and envied, searched and dreamed, to convert the laws of nature into the purposes of life. Although it took fifty years to achieve maturity and direction, in the early decades of the nineteenth century London set itself on course to become the financial, entrepreneurial and intellectual capital of the world.

Interviews with Artists 1966-2012 Michael Peppiatt 2012 A collection of forty interviews by Michael Peppiatt with artists from 1966 to 2012.

A Strange Business James Hamilton 2015-09-15 Britain in the nineteenth century saw a series of technological and social changes which continue to influence and direct us today. Its reactants were human genius, money and influence, its crucibles the streets and institutions, its catalyst time, its control the market. In this rich and fascinating book, James Hamilton investigates the vibrant exchange between culture and business in nineteenth-century Britain, which became a center for world commerce following the industrial revolution. He explores how art was made and paid for, the turns of fashion, and the new demands of a growing middle-class, prominent among whom were the artists themselves. While leading figures such as Turner, Constable, Landseer, Coleridge, Wordsworth, and Dickens are players here, so too are the patrons, financiers, collectors and industrialists; publishers, entrepreneurs, and journalists; artists' suppliers, engravers, dealers and curators; hostesses, shopkeepers and brothel keepers; quacks, charlatans, and auctioneers. Hamilton brings them all vividly to life in this kaleidoscopic portrait of the business of culture in nineteenth-century Britain, and provides thrilling and original insights into the working lives of some of the era's most celebrated artists.

Artbibliographies Modern 2004

Dictionary of Artists Emmanuel Benezit 2006

British Art Julian Freeman 2006 Julian Freeman's 16 essays on British art turn the subject on its heads, its side and - without pretending to formally reassess it - give it a good shaking. Deliberately provocative and affectionate by turns, he moves from discursive commentaries on the art of the home counties of the British Isles to consider some of the ways in which Brits of all colours and persuasions have handled the practice of art - from inspiration and inception through creation in its countless modes to the testy business of exhibiting. Deliberately opinionated and stupendously accurate.

The Writers Directory 2013

Stanley Spencer Andrew Causey 2014 Stanley Spencer (1891-1959) explored fundamental issues of life with an urgency and persistence unique among British artists of his generation. His art comments on religion, love, sexuality, fraternity and community. Covering all aspects of Spencer's paintings, this original publication provides a comprehensive analysis of the artist's entire oeuvre.

Hughie O'Donoghue Hughie O'Donoghue 1998

Print Quarterly 2004

Irish Arts Review Yearbook 1990

John Constable James Hamilton 2022-11-01 A fresh and lively biography of the revolutionary landscape

painter John Constable. John Constable, who captured the landscapes and skies of southern England in a way never before seen on canvas, is beloved but little-understood artist. His paintings reflect visions of landscape that shocked and perplexed his contemporaries: attentive to detail, spontaneous in gesture, brave in their use of color. His landscapes show that he had sharp local knowledge of the environment. His skyscapes show a clarity of expression rarely seen in other artist's work. The figures within show an understanding of the human tides of his time. And his late paintings of Salisbury Cathedral show a rare ability to transform silent, suppressed passion into paint. Constable was also an active and energetic correspondent. His letters and diaries reveal a man of opinion, passion, and discord. His letters also reveal the lives and circumstances of his extended family who serve to define the social and economic landscape against which he can be most clearly seen. These multifaceted reflections draw a sharp picture of the person, as well as the painter. James Hamilton's biography reveals a complex and troubled man. Hamilton's portrait explodes previous mythologies about this timeless artist and establishes him in his proper context as a giant of European art.

In the Time of Shaking Ciarán Benson 2004

Hughie O'Donoghue Hughie O'Donoghue 2012 The Artists Laboratory series presents the more experimental and less familiar work of contemporary artists, opening up the creative process to explore the conceptual, visual and practical issues with which they engage. For the painter Hughie ODonoghue RA (b. 1953), this process involves research into his family's past in particular his father's experiences in the Second World War an ongoing project that he likens to a draughtsman's exploration of subject-matter. Seeking in his art to remember events that he did not witness himself, to put flesh on the bones of history, ODonoghue unites this immersive investigation in personal and public archives with his preoccupation with art history, artefacts and mythology, creating poetic and moving works of universal significance. In this book, the fifth in the Artists Laboratory series, ODonoghue and his fellow Royal Academician Grayson Perry discuss ideas of remembrance and the subjective re-telling of history, while ODonoghue himself reflects on the personal and art-historical references that inform his practice. The book will also be published in a limited edition containing a specially made print signed by the artist.

Hughie O'Donoghue Hughie O'Donoghue 2009

Bookforum 2003

Hughie O'Donoghue James Hamilton 2003 Hughie O'Donoghue's works are suffused by imagery depicting war but not in the traditional sense.

National Art-Collections Fund Review National Art-Collections Fund (Great Britain) 2004

The Secret Keeper Kate Morton 2013-07-16 Withdrawing from a family party to the solitude of her tree house, 16-year-old Laurel Nicolson witnesses a shocking murder that throughout a subsequent half century shapes her beliefs, her acting career and the lives of three strangers from vastly different cultures. By the best-selling author of *The Distant Hours*. Reprint. 200,000 first printing.

Books In Print 2004-2005 Ed Bowker Staff 2004

Forthcoming Books Rose Arny 2003-04

Gainsborough James Hamilton 2017-08-10 ** Selected as a Book of the Year in *The Times*, *Sunday Times* and *Observer* ** 'Compulsively readable - the pages seem to turn themselves' *John Carey*, *Sunday Times* 'Brings one of the very greatest [artists] vividly to life' *Literary Review* *Thomas Gainsborough (1727-88)* lived as if electricity shot through his sinews and crackled at his finger ends. He was a gentle and empathetic family man, but had a volatility that could lead him to slash his paintings, and a loose libidinous way of speaking, writing and behaving that shocked many deeply. He would be dynamite in polite society today. In this exhilarating new biography - the first in decades - James Hamilton reveals Gainsborough in his many contexts: the easy-going Suffolk lad, transported to the heights of fashion by a natural talent; the rake-on-the-make in London, learning his art in the shadow of Hogarth; falling on his feet when he married a duke's daughter with a handsome private income; the top society-portrait painter in Bath and London who earned huge sums by bringing the right people into his studio; the charming and amusing friend of George III and Queen Charlotte who nevertheless kept clear of the aristocratic embrace. There has been much art history written about this chameleon of art, but with fresh insights into original sources, *Gainsborough: A Portrait* transforms our understanding of this fascinating man, and enlightens the century that bore him.

The GPA Irish Arts Review Yearbook 1990

Hughie O'Donoghue Hughie O'Donoghue 1986

Hughie O'Donoghue : Fiume Hughie O'Donoghue 2004

Representing Art in Ireland Nuala Fenton 2008 "The diversity and dynamism of art in Ireland since the millennium is celebrated in this record of Fenton Gallery art and exhibitions ... with essays by Vera Ryan, Aidan Dunne and James Elkins, this book offers a unique perspective on Irish art."--back cover.

Hughie O'Donoghue Hughie O'Donoghue 2005 Features an interview recorded in 1989, with Manchester born painter Hughie O'Donoghue. This title contains sources of development from Michelangelo and 'The Laocoon in Rome' to El Greco and his 'View of Toledo', thoughts on the dynamism of the paintings, and also descriptions of 'Sleeper Diptych' and 'The Irish Sea' paintings.

Art Works Alistair Hicks 2001 "British and German artists, from Gerhard Richter to Damien Hirst, have helped to define the last forty years of art. Starting with Zero and Pop, and ending with Sensation artists and Ultra-modernists, *Art Works* offers a unique, fully illustrated survey of contemporary art. Drawn from one of the world's largest and most comprehensive collections of works on paper, that of Deutsche Bank, this book contains many pieces by famous artists such as Francis Bacon, Georg Baselitz, Sigmar Polke, Joseph Beuys and R.B. Kitaj, as well as by emerging artists such as Stepanek and Maslin and Susan Derges, most of which have remained unpublished until now." "The 48,000 works on paper now owned by Deutsche Bank have been bought for the staff and not as investments. The experience of working in a building with pieces by major contemporary artists is very different from - perhaps more rewarding than - a brief visit to a museum. The purpose of the collection, as well as offering a history of recent art, is to introduce staff to the work of young artists and to emphasize that art can play an important part in a working environment." "Here, for the first time, the disparate parts of the collection are brought together in a single book. With over 250 colour illustrations, specially commissioned artists' statements and a survey of the collection by art critic and curator Alistair Hicks, *Art Works* paints a vivid picture of the art of our time."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Books in Print Supplement 2002

Art and War Laura Brandon 2012-11-25 This is a truly encyclopedic survey of artists' responses - both 'official' and personal - to 'the horrors of war'. "Art and War" reveals the sheer diversity of artists' portrayals of this most devastating aspect of the human condition - from the 'heroic' paintings of Benjamin West and John Singer Sargent to brutal and iconic works by artists from Goya to Picasso, and the equally oppositional work of Leon Golub, Nancy Spero and others who reacted with fury to the Vietnam War. Laura Brandon pays particular attention to work produced in response to World War I and World War II, as well as to more recent art and memorial work by artists as diverse as Barbara Kruger, Alfredo Jarr and Maya Lin. She looks finally to the reactions of contemporary artists such as Langlands and Bell to the US invasion in 2001 of Afghanistan and the 'War on Terror'.

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