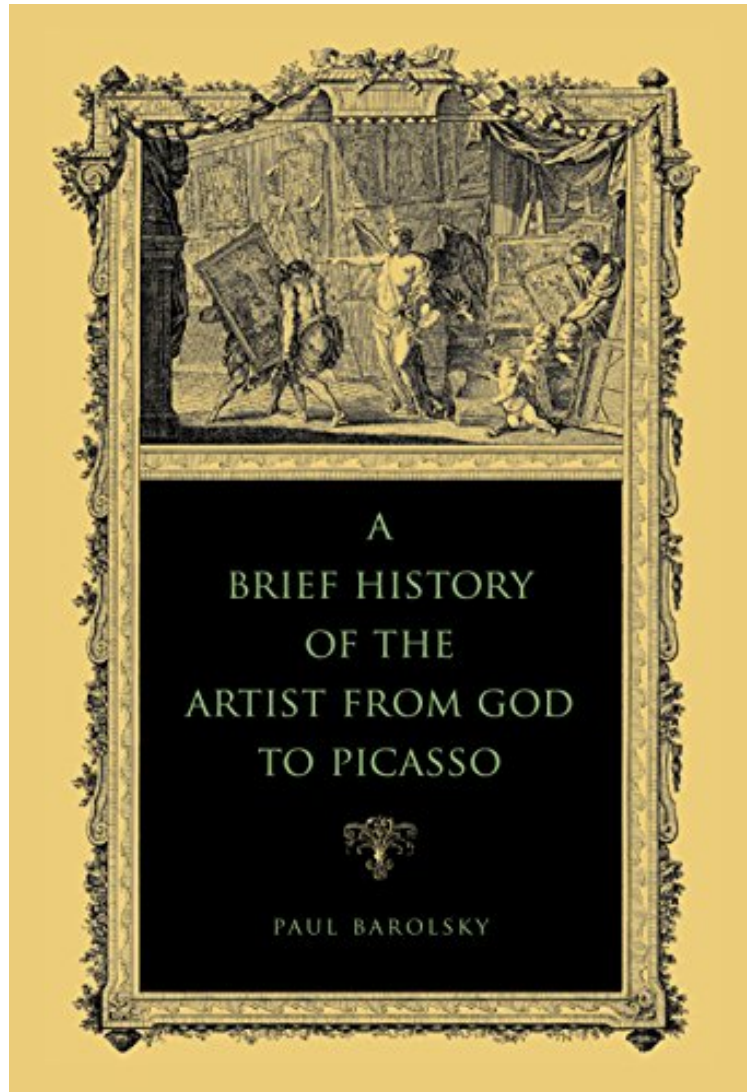


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A Brief History of the Artist from God to Picasso

Paul Barolsky

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Paul Barolsky : A Brief History of the Artist from God to Picasso before purchasing it in order to gage whether or not it would be worth my time, and all praised A Brief History of the Artist from God to Picasso:

In A Brief History of the Artist from God to Picasso, Paul Barolsky explores the ways in which fiction shapes history and history informs fiction. It is a playful book about artistic obsession, about art history as both tragedy and farce, and about the heroic and the mock-heroic. The book demonstrates that the modern idea of the artist has deep roots in the image of the epic poet, from Homer to Ovid to Dante. Barolsky's major claim is that the history of the artist is inseparable from historical fiction about the artist and that fiction is essential to the reality of the artist's

imagination.

In this brilliant, wide-ranging essay, Barolsky examines the historical idea of the artist, arguing convincingly, for example, that we should view Homer as an early art historian and that Dante played a crucial role in shaping the modern view of the artist. --David Wilkins, University of Pittsburgh, Emeritus Paul Barolsky, our best art writer, is a miraculously economical stylist with a happily reliable sense of humor. God was sometimes a failed artist, he argues, much like Picasso. Moving very quickly, with reference to Homer, Ovid, Dante, Vasari, Balzac, and some detective novels, his book tells the history of European visual culture. Vladimir Nabokov could hardly have done better. --David Carrier, Champney Family Professor, Case Western Reserve University/Cleveland Institute of Art Paul Barolsky's new book is marvelous, a treasure. It is an imaginative history of fact, fiction, and fable brilliantly related by a historian of the imagination. --William E. Wallace, Washington University in St. Louis Paul Barolsky, our best art writer, is a miraculously economical stylist with a happily reliable sense of humor. God was sometimes a failed artist, he argues, much like Picasso. Moving very quickly, with reference to Homer, Ovid, Dante, Vasari, Balzac, and some detective novels, his book tells the history of European visual culture. Vladimir Nabokov could hardly have done better. --David Carrier, Champney Family Professor, Case Western Reserve University/Cleveland Institute of Art Paul Barolsky's new book is marvelous, a treasure. It is an imaginative history of fact, fiction, and fable brilliantly related by a historian of the imagination. --William E. Wallace, Washington University in St. Louis Barolsky's composition is a fluent example that the art of less is more. --Ernest B. Gilman, New York University Paul Barolsky's new book is marvelous, a treasure. It is an imaginative history of fact, fiction, and fable brilliantly related by a historian of the imagination. --William E. Wallace, Washington University in St. Louis Barolsky reveals the ubiquity of fictive and imaginative writing present in the history of art. His elegant narratives serve to remind us of the admonishment we only think we heed: Don't believe everything you read! --Rosi Prieto, California State University at Sacramento Paul Barolsky's new book is marvelous, a treasure. It is an imaginative history of fact, fiction, and fable brilliantly related by a historian of the imagination. --William E. Wallace, Washington University in St. Louis About the Author Paul Barolsky is Commonwealth Professor of the History of Art at the University of Virginia. He is the author of numerous books, including the Penn State Press titles *The Faun in the Garden: Michelangelo and the Poetic Origins of Italian Renaissance Art* (1994), *Giotto's Father and the Family of Vasari's "Lives"* (1992), and *Why Mona Lisa Smiles and Other Tales by Vasari* (1991).