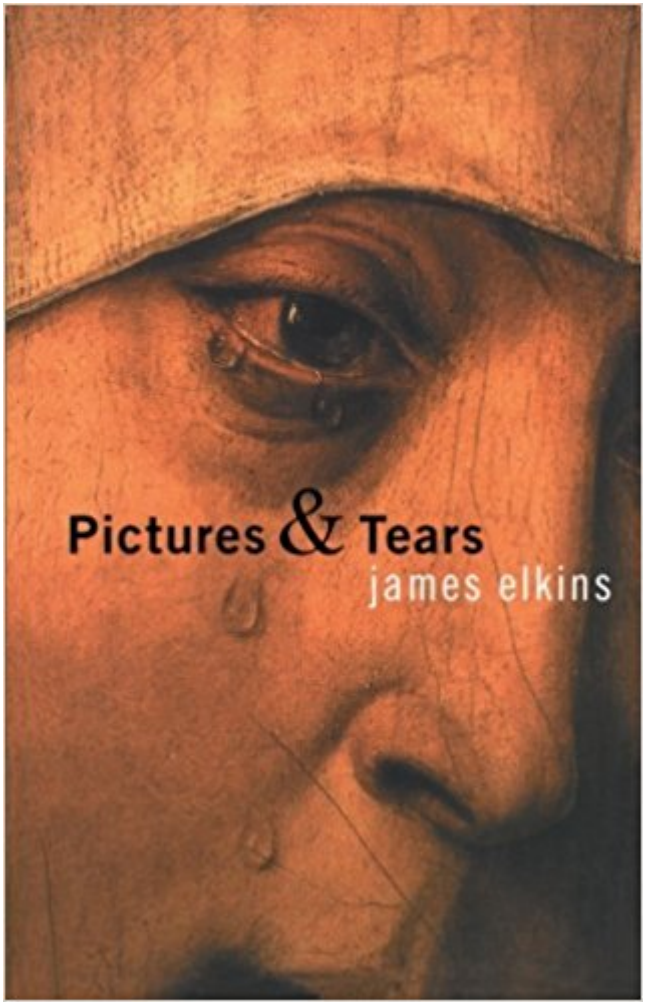
Ebook Directory
the best source of ebook

The book was found

Pictures And Tears: A History Of People Who Have Cried In Front Of Paintings



PDF
Adobe
DOWNLOAD EBOOK

Synopsis

Art Does art leave you cold? And is that what it’s supposed to do? Or is a painting meant to move you to tears? Hemingway was reduced to tears in the midst of a drinking bout when a painting by James Thurber caught his eye. And what’s bad about that? In Pictures and Tears, art historian James Elkins tells the story of paintings that have made people cry. Drawing upon anecdotes related to individual works of art, he provides a chronicle of how people have shown emotion before works of art in the past, and a meditation on the curious tearlessness with which most people approach art in the present. Deeply personal, Pictures and Tears is a history of emotion and vulnerability, and an inquiry into the nature of art. This book is a rare and invaluable treasure for people who love art. Also includes an 8-page color insert.

Book Information

Paperback: 296 pages

Publisher: Routledge (February 25, 2004)

Language: English

ISBN-10: 0415970539

ISBN-13: 978-0415970532

Product Dimensions: 5.4 x 0.7 x 8.5 inches

Shipping Weight: 11.4 ounces (View shipping rates and policies)

Average Customer Review: 3.9 out of 5 stars 8 customer reviews

Best Sellers Rank: #649,657 in Books (See Top 100 in Books) #63 inÃ Â Books > Textbooks > Humanities > Visual Arts > Painting #1053 inÃ Â Books > Textbooks > Humanities > Art History #1226 inÃ Â Books > Textbooks > Communication & Journalism > Media Studies

Customer Reviews

A much different exploration of the meaning of painting is found in Elkins’s Pictures and Tears. Elkins (Sch. of the Art Inst. of Chicago; What Painting Is) asks why some people cry in front of paintings. Using both historical sources and solicited examples, he spins out various generally unconvincing hypotheses. Admitting that he himself has never cried in front of a painting, Elkins fails to get to the heart of the matter. Noting that other forms of expression (theater, music, novels, film) are more likely to elicit tears, Elkins attempts to explain their absence in our own time as a peculiarity of the 20th century. The examples of contemporary tears that Elkins resents are largely self-selected (solicited through ads in various publications) and neither prove nor disprove his theories. A rambling and often obtuse style makes this already rather intangible topic even more

slippery. Art Matters is recommended for academic and public libraries with a demand for art theory; Pictures and Tears is not recommended. Martin R. Kalfatovic, Smithsonian Inst. Libs., Washington, DC Copyright 2001 Reed Business Information, Inc.

Why are some people moved to tears by paintings while others, including most art historians, remain dry-eyed? Elkins has been conducting a provocative and felicitous inquiry into how and what we see in a string of outstanding books, including How to Use Your Eyes [BKL N 1 00], and in preparation for his latest foray, he invited people who have cried in front of paintings to share their experiences. The 400 letters he received form the foundation for an enlightening analysis of the qualities in paintings that arouse the ultimate emotional response, but the most arresting facet of his unique investigation is his charting of the declining value society places on heartfelt reactions to art. Fluent in a great range of works, from Rothko's abstract canvases to a painting he loved as a boy, Bellini's Ecstasy of St. Francis, Elkins elucidates subtle concepts of pictorial time, presence, and absence; criticizes the bloodlessness of most art-history texts; and indicts the marketplace atmosphere of most museums. Prized by the Romantics in the not-so-distant past, art-inspired tears are disdained in our brittle, ironic milieu, a psychological and spiritual diminishment Elkins boldly and rightly decries. Donna SeamanCopyright Ã Â© American Library Association. All rights reserved

The topic is fascinating, and when Elkins talks about specific works of art he is great. Unfortunately, when he talks about emotions he doesn't say much and he repeats his few points insufferably; a good editor would have trimmed this book by a quarter. That said, Elkins' thesis that we've forgotten how to engage with paintings emotionally - and the role that museums and art historians play in this development - will stay with you and affect the way you look at art in the future.Also note that the formatting for the Kindle is terrible. Particularly galling when the publisher is charging twice the usual rate for ebooks.

Jame Elkins has written a book that should be in the librairies of schools, art historians, incipient and experienced art lovers. In a winning conversational style of writing Elkins makes the case for subjective response to paintings, both past and present. And in doing so he gives a brief course in at history (he is an art historian, actively teaching) that is less a chronological evaluation of politics and sociology and techniques of painting than it is a survey of how people have responded to paintings through time. His precis: we are in this century prevented from "experiencing" paintings,

so immersed are we in swallowing the opinions of scholars and critics and our own spiritual aridity. He examines why certain people are able to cry in their encounter with paintings, others are moved to physiologic reactions, while others speedily walk past image after image in their need to huury past another obligatory check point in claiming cultural awareness. In many ways this is a sad treatise on the fact that we have arrived at a time when we don’t embrace our vulnerability, don’t admit that something so apparently inanimate as an old master painting - if given the quantity and quality of time to absorb it - can touch inner secret caves and cause us to light up our souls and our existence by responding with unfettered eyes and heart.Elkins investigates the various responses (including his own) to the Rothko Chapel, to Giotto, to Renaissance paintings, to the Romantics, to Friedrich, and to Picasso’s "Guernica". These are in the form of summation of letters written to him in response to his question "Have you ever cried at paintings?" sent to previous students, art historians, and friends. His findings show that art historians in general have encouraged us to examine paintings as examples of technique, of historical settings, of schools of thought in the past: such academic dissection has replaced the individual response to the visual image. And fortunately for us the author concludes that the visceral response to paintings is more important than the cell of academic cold shelter.For those of us who have committed our lives to bridging the gap between the painter and the public, encouraging everyone to go to the museums, galleries, schools, and churches to experience the indefinable majesty of emotional response to art, this little book is a godsend. Buy it, read it slowly, break down your own barriers, open your mind, and you will find validation of your inner artist. This is a "beautiful presence" of an artistic expression and we are indebted to Elkins for his courage in writing it.

Since I’m a person who started crying in front of pictures (three times) it was very interesting and moving to learn about other peoples experiences. I’m not that weird. :-)

One of the best books on paintings and our reaction to them with tears and emotion.

This book is beautifully illustrated with paintings by Caravaggio, Greuze, Bellini (Giovanni), Bouts, and Friedrich along with a picture of a chapel designed by Mark Rothko.As the blurb states, it is a "strange and wonderful investigation into paintings and the emotions they conjure."The book is eloquently written by the author James Elkins who is a professor at the School of the Art Institute of Chicago and has also authored "How To Use Your Eyes" and "What Painting Is".This is a highly affecting book and will give hours of pleasure to those discerning readers who have the privilege to

read the author’s opus.Timothy Wingate from OTTAWA CANADA

As someone who has cried (more than once, in the museum) in the presence of art, I was struck by Elkins’ inability to do so and his research to understand why some of us do, others don’t. Even though I don’t agree with some of his assumptions, the book reminded me of cherished encounters with specific artworks over the years and why engaging with art helps make sense out of life.

"Pictures and Tears" is a rare book, smart, knowledgeable and soulful, an eloquent homage to the mysteries of art. I bought it several times and gave it to friends, most of them painters. I also gave it to Oliver Sacks, who I interviewed for a German magazine, after he told me he was working on a book on tears.

Help! Someone please refund my money on this book! Better yet...the time I wasted reading it.Elkins is a fine educator and writer, but this book does not fall into either category. This is 250+words of over-intellectualizing on "why" certain paintings move people to tears.As a professional painter for over two decades, a former Arts Ambassador for the USIA, as well as a world traveler with a love for art, allow me to save potential readers from wasting $19.95, and to give Prof. Elkins’ brain a rest."I have seen fabulously created art that does not sell or hold its viewers, and poorly created art that does both. Whether a painting brings you to tears or to purchase, it is because the energy the artist held while creating that work stays in that work forever. If the artist was angry at the world, no matter how perfectly that work may be to the trained eye, its energy will be angry and repel its viewers. Joy, loss, and deep spirituality, when held in the heart during creation, is what will bring a viewer to tears." Uriel Dana

Download to continue reading...

Pictures and Tears: A History of People Who Have Cried in Front of Paintings [Pastel Pointers: Top Secrets for Beautiful Pastel Paintings [With DVD][PASTEL POINTERS: TOP SECRETS FOR BEAUTIFUL PASTEL PAINTINGS [WITH DVD]] By McKinley, Richard (Author)Dec-10-2010 Paperback Sex Pictures: Beautiful Pictures of Beautiful Women (sex books, sex pictures, sexy memes) Photography: Complete Guide to Taking Stunning,Beautiful Digital Pictures (photography, stunning digital, great pictures, digital photography, portrait ... landscape photography, good pictures) XXX MATURE SEX Pictures 3: sex, porn, milf, mature sex, love girls, sex pictures, anime sex pictures Front Range Descents: Spring and Summer Skiing and Snowboarding In Colorado’s Front Range World History, Ancient History, Asian History, United States History, European History,

Russian History, Indian History, African History. (world history) It Sucked and Then I Cried: How I Had a Baby, a Breakdown, and a Much Needed Margarita Yesterday I Cried: Celebrating The Lessons Of Living And Loving The Cat Who Cried for Help: Attitudes, Emotions, and the Psychology of Cats In the Fire of the Eastern Front: The Experiences Of A Dutch Waffen-SS Volunteer On The Eastern Front 1941-45 The War in Iraq: From the Front Lines to the Home Front (24/7: Behind the Headlines Special Editions) I Cried, You Didn't Listen: A Survivor's Expose of the California Youth Authority The Boy Who Cried Fabulous I Cried, You Didn't Listen: A First Person Look at a Childhood Spent Inside CYA Youth Detention Systems: Surviving a Life in Prison from Adolescent to Death; Book 1 Minecraft Diary: Diary of a Minecraft Builder - The Pig Who Cried Wolf The Night The Owl Cried: A Taste of Cyprus Could Have, Would Have, Should Have: Inside the World of the Art Collector History: Human History in 50 Events: From Ancient Civilizations to Modern Times (World History, History Books, People History) (History in 50 Events Series Book 1) People's History of Sports in the United States: 250 Years of Politics, Protest, People, and Play (New Press People's History)

Contact Us

DMCA

Privacy

FAQ & Help