

1: Anthony Schrag's Lure of the Lost - Venice Biennale - The Skinny

Mustafa Dike is Professor at the Ecole d'urbanisme de Paris. He is the author of *Badlands of the Republic: Space, Politics and Urban Policy* (Blackwell), and co-editor of *Extending Hospitality: Giving Space, Taking Time* (Edinburgh University Press).

Genealogy[edit] Ruskin was the only child of first cousins. John James was born and brought up in Edinburgh, Scotland, to a mother from Glenluce and a father originally from Hertfordshire. To save the family from bankruptcy, John James, whose prudence and success were in stark contrast to his father, took on all debts, settling the last of them in 1818. They shared a passion for the works of Byron, Shakespeare and especially Walter Scott. His language, imagery and stories had a profound and lasting effect on his writing. Travel helped establish his taste and augmented his education. Tours took them to the Lake District his first long poem, *Iteriad*, was an account of his tour [10] and to relations in Perth, Scotland. As early as 1818, the family visited France and Belgium. Their continental tours became increasingly ambitious in scope, so that in they visited Strasbourg, Schaffhausen, Milan, Genoa and Turin, places to which Ruskin frequently returned. In particular, he admired deeply the accompanying illustrations by J. Turner, and much of his art in the 1820s was in imitation of Turner, and Samuel Prout whose *Sketches Made in Flanders and Germany* he also admired. *Derwentwater*" and published in the *Spiritual Times* August 1820. They show early signs of his skill as a close "scientific" observer of nature, especially its geology. Ruskin was generally uninspired by Oxford and suffered bouts of illness. Perhaps the keenest advantage of his time in residence was found in the few, close friendships he made. His biggest success came in 1822 when at the third attempt he won the prestigious Newdigate Prize for poetry Arthur Hugh Clough came second. But Ruskin never achieved independence at Oxford. His mother lodged on High Street and his father joined them at weekends. In the midst of exam revision, in April 1823, he coughed blood, raising fears of consumption, and leading to a long break from Oxford. The twelve-year-old Effie had asked him to write a fairy story. During a six-week break at Leamington Spa to undergo Dr. It remains the most translated of all his works. He was galvanised into writing a defence of J. John James had sent the piece to Turner who did not wish it to be published. It finally appeared in 1824. Both painters were among occasional guests of the Ruskins at Herne Hill, and Denmark Hill demolished to which the family moved in 1828. An electronic edition is available online. He explained that he meant "moral as well as material truth". For Ruskin, modern landscapists demonstrated superior understanding of the "truths" of water, air, clouds, stones, and vegetation, a profound appreciation of which Ruskin demonstrated in his own prose. He described works he had seen at the National Gallery and Dulwich Picture Gallery with extraordinary verbal felicity. After the artist died in 1829, Ruskin catalogued the nearly 20, sketches Turner gave to the British nation. In 1830, at the age of 26, he undertook to travel without his parents for the first time. It provided him with an opportunity to study medieval art and architecture in France, Switzerland and especially Italy. He drew inspiration from what he saw at the Campo Santo in Pisa, and in Florence. He was particularly impressed by the works of Fra Angelico and Giotto in San Marco, and Tintoretto in the Scuola di San Rocco but was alarmed by the combined effects of decay and modernisation on Venice: Drawing on his travels, he wrote the second volume of *Modern Painters* published April 1840. It was a more theoretical work than its predecessor. Ruskin explicitly linked the aesthetic and the divine, arguing that truth, beauty and religion are inextricably bound together: Generally, critics gave this second volume a warmer reception although many found the attack on the aesthetic orthodoxy associated with Sir Joshua Reynolds difficult to take. Middle life " [edit] Effie Gray painted by Thomas Richmond. She thought the portrait made her look like "a graceful Doll". The couple were engaged in October. They married on 10 April at her home, Bowerswell, in Perth, once the residence of the Ruskin family. Effie was too ill to undertake the European tour of 1845, so Ruskin visited the Alps with his parents, gathering material for the third and fourth volumes of *Modern Painters*. He was struck by the contrast between the Alpine beauty and the poverty of Alpine peasants, stirring the social conscience that became increasingly sensitive. The marriage, not consummated, later dissolved under discord and eventual annulment. The title refers to seven moral categories that Ruskin considered vital to and inseparable from all architecture: All

would provide recurring themes in his work. Seven Lamps promoted the virtues of a secular and Protestant form of Gothic. It was a challenge to the Catholic influence of A. For Effie, Venice provided an opportunity to socialise, while Ruskin was engaged in solitary studies. One of these troops, Lieutenant Charles Paulizza, made friends with Effie, apparently with no objection from Ruskin. Her brother, among others, later claimed that Ruskin was deliberately encouraging the friendship to compromise her, as an excuse to separate. Meanwhile, Ruskin was making the extensive sketches and notes that he used for his three-volume work, *The Stones of Venice* – It acted as a warning about the moral and spiritual health of society. Ruskin argued that Venice had slowly deteriorated. Its cultural achievements had been compromised, and its society corrupted, by the decline of true Christian faith. Instead of revering the divine, Renaissance artists honoured themselves, arrogantly celebrating human sensuousness. The worker must be allowed to think and to express his own personality and ideas, ideally using his own hands, not machinery. We want one man to be always thinking, and another to be always working, and we call one a gentleman, and the other an operative; whereas the workman ought often to be thinking, and the thinker often to be working, and both should be gentlemen, in the best sense. As it is, we make both ungentle, the one envying, the other despising, his brother; and the mass of society is made up of morbid thinkers and miserable workers. Now it is only by labour that thought can be made healthy, and only by thought that labour can be made happy, and the two cannot be separated with impunity. This was both an aesthetic attack on, and a social critique of the division of labour in particular, and industrial capitalism in general. Ruskin came into contact with Millais after the artists approached him through their mutual friend Coventry Patmore. Suffering increasingly from physical illness and acute mental anxiety, Effie was arguing fiercely with her husband and his intense and overly protective parents, and seeking solace with her own parents in Scotland. The Ruskin marriage was already fatally undermined as she and Millais fell in love, and Effie left Ruskin, causing a public scandal. In April, Effie filed her suit of nullity, on grounds of "non-consummation" owing to his "incurable impotency," [46] [47] a charge Ruskin later disputed. Ruskin did not even mention it in his diary. Effie married Millais the following year. The complex reasons for the non-consummation and ultimate failure of the Ruskin marriage are a matter of continued speculation and debate. Ruskin continued to support Hunt and Rossetti. During this period Ruskin wrote regular reviews of the annual exhibitions at the Royal Academy under the title *Academy Notes* – 59. He created many careful studies of natural forms, based on his detailed botanical, geological and architectural observations. Originally placed in the St. Such buildings created what has been called a distinctive "Ruskinian Gothic". A frequent visitor, letter-writer, and donor of pictures and geological specimens, Ruskin approved of the mixture of sports, handicrafts, music and dancing embraced by its principal, Miss Bell. In the s, Ruskin became involved with another educational institution, Whitelands College, a training college for teachers, where he instituted a May Queen festival that endures today. MP IV presents the geology of the Alps in terms of landscape painting, and its moral and spiritual influence on those living nearby. His first were in Edinburgh, in November, on architecture and painting. Individuals have a responsibility to consume wisely, stimulating beneficent demand. The year also marked his last tour of Europe with his ageing parents, to Germany and Switzerland. This involved Ruskin in an enormous amount of work, completed in May. He would later claim in April that the discovery of this painting, contrasting starkly with a particularly dull sermon, led to his "unconversion" from Evangelical Christianity. His confidence undermined, he believed that much of his writing to date had been founded on a bed of lies and half-truths. Unto This Last[edit] Whenever I look or travel in England or abroad, I see that men, wherever they can reach, destroy all beauty. Cook and Wedderburn, 7. Nevertheless, he continued to lecture on and write about a dazzlingly wide range of subjects including art and, among many others, geology in June he lectured on the Alps, art practice and judgement *The Cestus of Aglaia*, botany and mythology Proserpina, *The Queen of the Air*. He continued to draw and paint in watercolours, and to travel widely across Europe with servants and friends. In, his tour took him to Abbeville, and in the following year he was in Verona studying tombs for the Arundel Society and Venice where he was joined by William Holman Hunt. Yet increasingly Ruskin concentrated his energies on fiercely attacking industrial capitalism, and the utilitarian theories of political economy underpinning it. He repudiated his eloquent style, writing now in plainer, simpler language, to communicate his message straightforwardly.

Life, including all its powers of love, of joy, and of admiration. That country is the richest which nourishes the greatest number of noble and happy human beings; that man is richest who, having perfected the function of his own life to the utmost, has always the widest helpful influence, both personal, and by means of his possessions, over the lives of others. Cook and Wedderburn, Just as he had questioned aesthetic orthodoxy in his earliest writings, he now dissected the orthodox political economy espoused by John Stuart Mill, based on theories of laissez-faire and competition drawn from the work of Adam Smith, David Ricardo and Thomas Malthus. In his four essays, *Unto This Last*, Ruskin rejected the division of labour as dehumanising separating labourer from his product, and argued that the "science" of political economy failed to consider the social affections that bind communities together. Ruskin articulated an extended metaphor of household and family, drawing on Plato and Xenophon to demonstrate the communal and sometimes sacrificial nature of true economics. The essays were originally published in consecutive monthly instalments of the new *Cornhill Magazine* between August and November and was published in a single volume in . The press reaction was hostile, and Ruskin was, he claimed, "reprobated in a violent manner".

2: Space, Politics and Aesthetics - Edinburgh Scholarship

Thus, political aesthetic is central to both the connections and differences between them. This chapter argues that despite their differences, what unites these thinkers is that their political aesthetic requires space and spatialisation.

Jeanette Joy Harris, the organizer of the project and one of the contributing artists, reflects on it below: The Instagram handle kimkierkegaardashian has six posts, most of which would certainly make the great Danish philosopher Soren Kierkegaard cringe. Go where love is! In short, kimkierkegaardasian has used celebrity appeal to promote a philosopher. In this context, it is hard not to envision Kardashian in a tight designer dress, seducing people into attending a Kierkegaard lecture by using the type of banal pick-up line that a hostess would use to woo you into a sidewalk cafe. As an artist, curator, and writer based in Houston, I am interested in this combination of the aesthetic and seduction, and especially in how it overlaps with public dialogue and politics. Like me, Wallace is interested in the political possibilities of Instagram, particularly since its image-based platform would seem to make political speech a difficult endeavor. Each artist took control of the handle for one week and looked at topics from assault to consumerism. My project had two goals: This opened up the possibility for artists to look at social issues beyond party politics. Your series of works definitely accomplished that. I really liked how you merged images-as-text and text-as-images. It provided the show the blurring of philosophic and creative practices that I was looking for. I was so glad to participate. It had me consider the range of acts that we deem to be political in nature. I think that I had too narrow a view of those acts which were in the political realm “shall we say public space” and those we might deem private. If we reflect on the nature of the polis that ancient Greek dream of which we are the inheritors then we are required to broaden our notions and recognize that the majority of our acts are political. I hope others who engaged with the show may have had similar moments of reflection. I hope so, too. This brought about two thoughts for me. That feeling says to me that we need to be even more diligent in understanding and communicating political ideas as separate from markets. I think this is misleading. Anyway, democracy particularly in terms of the aesthetic is overrated when construed as immediate impact. Could not agree more. An immediate like is not necessarily a well thought out concurrence with a message or image. Immediacy in democracy has been criticized in classical thinking through an evaluation of the demos, which is especially compelling seen in light of the 20th century development of fascism and totalitarianism and the burgeoning populism we can see in contemporary global politics; e. But there is a polarity here: Most of the time this frightens me but it is interesting. Perhaps that makes me part of the problem? It has been the case for as long as humans have organized themselves into communities. From the small family units to our current nation states, aesthetics has been, is, and will remain indivisible from politics. How does language support, subvert or divert their projects? There is always going to be an uneasy tension there. And this largely comes down to how we understand language or better, what we consider to be linguistic acts. We feel that this potential for loss is heightened with visual representation. However, as we know, the visual impact is often stronger than the Word and so we must reconcile our need to dominate with speech and to feel comfortable with the reception that is beyond our control. This is, in any case, a fairytale. But it is a powerful one. Can we ever just let the image speak for itself? To run the risk of interpretation? I think that is necessary if we truly want to preserve human freedom and therefore dignity. I think Brooke Leigh tackled this in her works. Leigh is concerned with notions of mental health, wellness, and safety and her practice includes both drawing and performance. Leigh is an Australian artist but her residency serendipitously occurred near the beginning of the Harvey Weinstein scandal that led to the eruption of sexual harassment and assault accusations in the US. Leigh posted powerful videos of her screaming and images of her mouth being tied. This analysis seems to be corroborated by the comments to the posts. The work relies on us believing common gossip “that the diary entries read by the servant are accurate. In a way, Kierkegaard creates a platform, like Instagram, whose foundation is shaky, its truth doubted, and its participant manipulators. For me, it all comes down to irony. Not of course the facile, dime-store variety. I think that Yoshie Sakai epitomized this in her series. Yes but I am thinking of deep, penetrative irony. I mean, the whole enterprise is ludicrous yet absolutely vital and serious. In short, if the

dialectic were to be resolved, then the nature of the project collapses into nothingness or worse. I think Ryder Richards plays into this irony. He used the text as a guide but was also mocking it as well. Daniel Caballero also took a physical approach to the project by focusing on location. Although I might suggest that social media already exists as a viable political space, it is just that we are only beginning to realize the potential both positively and negatively. It is still in its infancy. I am excitedly terrified by the prospects. There are obvious problems with Instagram as a political space. I believe that at this point in time it is irresponsible to not consider how social media affects politics, especially after evidence of Russian interference in social media sites during the US election. We know that, if not political per se, social media is a disrupter of the political, and it is worthy of consideration both theoretically and practically. She warned that the merger of our private lives and public interests into a social space creates a world where the good of our community cannot be considered apart from our personal interests and where gossip cannot be differentiated from dialogue. For Arendt, the inability to think unselfishly about what is good for the world is the destruction of humanity. However, it is imprudent and impossible to dismiss the social altogether. And while I believe that social media seduces us into believing, for example, that reading about politics is a substitute for critically thinking about politics, we must consider that it is a platform that gathers millions of people. That gathering is the most bountiful, untapped example of plurality that Arendt, and others, truly believe is as the foundation of politics. It must be considered and examined but critically. So, after seeing all the artists and comments, what did the show teach you about politics, seduction, and aesthetics? First, as I said before, I think there was an even very stronger link between what is political and what is economic in the artworks than I had previously considered. Second, that seduction is intimate. What I thought was interesting was that seduction had very little to do with body in this show. Performance art is very body oriented, and yet, the body as a site of seduction was not used as much. Lastly, that Instagram, as a medium, is difficult to work within with these concepts in mind. Politics, for example, requires groups of people acting together and collaborating. This is difficult in the call-and-response format of Instagram. Seduction is intimate while Instagram is public. I hope that their participation shed light on how they might approach future projects. So, Steven, was there a particular piece that you thought best epitomized the objective of the show. They were all interesting. But if I was pressed, it would have to say your piece. I am loathe to expand less my judgments cloud those of others. That seems like a pretty good answer to give to the person interviewing you. I grew up with a family of hunters and that background in the context of gun violence and gun control is a constant source of angst for me. It was good to work on that idea visually. Jeanette Joy Harris is a Houston-based artist, writer, curator and speaker interested in the intersection of performance and political dialogue. There he met a group of traveling evangelists and joined a breakaway group in the jungles of Fiji. Stints in Switzerland and a very small town outside of Calgary, Alberta followed where he worked as a landscaper, cement man, youth employment and tourism coordinator, Teaching Assistant and editor of a paper. His research focused on 18th and 19th century German and Danish philosophy Hamann, Kant, Kierkegaard, and others looking specifically at questions around freedom, reason and language. He remains committed to academic pursuits, teaching Existentialism at Edinburgh University, organizing public philosophy groups and generally attempting to corrupt the minds of the youths. Further details about the show and participating artists can be found at:

3: Course Catalogue - The Aesthetics and Politics of Contemporary Art (HIAR)

He is the author of Democracy in Iraq: History, Politics and Discourse (Ashgate,) and the editor of 6 books including The Edinburgh Companion to the History of Democracy (Edinburgh University Press, []).

Economy and politics in Venice Structure and income of the lagoon city Together with its islands and mainland possessions, Venice has about However, only about Although the city government does a lot for the preservation of Venice, the number of Venetians in Venice continues to go down. Venice is threatened with the fate of becoming a mere museum city. Economically, tourism is the main source of income for the city. Besides tourism, heavy industry around Mestre is another major source of income. Venice and its inhabitants About Contrary to expectation, most of them do not live in Venice itself but on the mainland in and around Mestre. The significantly better working and living conditions on the mainland have led to a veritable mass exodus in the last 60 years. Young people in particular tend to move out of the lagoon city. The number of Venetians in Venice becomes less from year to year and the city is increasingly dominated by hotels, restaurants, shops and, of course, tourists. The lagoon city is threatened by the fate of becoming a mere museum city with no real life. Politically and structurally Venice is divided into six districts San Marco, Castello, San Polo, Cannaregio, Santa Croce and Dorsoduro and is governed, like all Italian cities, by a mayor and a magistrate. Venice is still the economic and cultural centre of the province of the same name. The economic pillar of Venice It is no surprise that tourism is the economic pillar of Venice. Nevertheless, only about 4 million visitors stay overnight in the city. Boosted by tourism, the arts and crafts flourish in Venice, Burano , Murano and the surrounding islands. Souvenirs are willingly bought and are available at all levels of price and quality. In addition to tourism, heavy industry dominates Venice. The largest chemical centre, the largest thermal power plants and the largest oil depot in all of Italy are situated on the mainland in Marghera. They offer many jobs to the Venetian population and represent a major economic factor in the province.

4: Artistic Patrimony and Cultural Politics in Early Seicento Venice | Academic Commons

This book explores the spatial and aesthetic dimensions of politics. Focusing on the works of Hannah Arendt, Jean-Luc Nancy, and Jacques Rancière, it shows the aesthetic premises that underlie their political thinking, and demonstrates how their conceptualisations of politics depend on the construction and apprehension of worlds through spatial forms and distributions.

Politics or Aesthetics Author: IESA International, University of Warwick About Marie Marie Tavinor studied British and American literature, culture and history in France before turning to the visual arts and focusing her interest on the development of the art market and art collections. It thus enabled intellectuals, art critics and the wider population to see and judge national productions side by side. This paper proposes to look at the way biases developed along with the Biennale and the peculiar political situation in Europe. By looking at articles written by leading Italian art critics on newspapers and magazines such as *Emporium*, *Fanfulla della Domenica*, *Il Marzocco* or *Illustrazione italiana*, the paper will show that art often served as a pretext for a deeper reading into political interplays and ultimately pointed to the rising conflict between the Triple Alliance and the Triple Entente. *International Journal for History, Culture and Modernity*, 4 1 , pp. Practically it enabled Venice to push its economic ambitions by using its long-standing cultural profile and integrating an already widespread system of international exhibitions. Several publications have focused on episodes of more or less acute political takeover of some sections and pavilions. After the end of the Napoleonic wars, countries increasingly locked themselves into a system of complex alliances mainly divided as the Triple Entente Germany, Austria-Hungary and Italy from and the Triple Alliance France, Russia and Great Britain from although both secret and public diplomatic negotiations as well as colonial expansion further complicated their relationships. The birth of the Venice Biennale therefore occurred in a period in which international politics dominated public life and in which neighbouring countries became a threat almost overnight, as occurred between France and Germany during the Tangier crisis in 1905. As a result, this article offers to probe what might have been the impact of such an extremely tense political situation on the art world and to study how far aesthetic appreciation and the diffusion of contemporary artistic expression may possibly be captured by a political agenda. This article will focus on the British presence in Venice which will serve as a basis for comparison. The choice of Great Britain is interesting due to its paradoxical political and artistic position in Europe. Due to its peculiar position the country played a hegemonic role in Europe in an era which has come to be defined as being ruled by a Pax Britannica although it was increasingly challenged by Germany and to a lesser extent France. From an artistic perspective, Great Britain slowly relinquished its insularity in the course of the second half of the nineteenth century and started to participate in international exhibitions on a regular basis slowly disclosing its production to baffled continental critics. Furthermore the examination of the British artistic presence in Venice is rendered especially interesting due to the warm feelings of Anglophilia which existed in some Italian political and cultural circles. Indeed Great Britain generally represented a model of progress, often idealized. It was thus not unusual to read such comments as: Instead of colonizing Europe, she is colonizing the rest of the world. Instead of building the Via Appia and Via Emilia, she embarked on colossal projects and is building railways from Cairo to the Cape. Rather he pointed out that the terminology used by art critics reflected the cultural context of their periods: It will assess how far the lexicon used by some leading Italian art critics of the time, including Vittorio Pica (1907) , 13 Diego Angeli (1908) 14 and Ugo Ojetti (1909) 15 referred to a broader cultural and political context. A cursory look at the adjectives used by Italian art critics shows that they did not rely on an obvious political taxonomy. At first sight, early reviews do not even bear any apparent political references. The first British section at Venice mostly displaying academic and Pre-Raphaelite paintings provoked incomprehension as Italian art critics had great expectations but little knowledge of it. Their main acquaintance with British art had been formed through the writings of two French art critics: Ernest Chesneau (1867) and Robert de la Sizeranne (1870) whose publications were the most up-to-date and comprehensive sources on the topic in Italy in the late nineteenth century. In 1909, first-hand experience clashed with theoretical knowledge, which resulted in contradictory statements. In short, Italian art critics

seemed to acknowledge their incapacity to judge British art. The birth of the Venice Biennale occurred during a decade marked by intense political promotion of nationhood through patriotism as advocated by Prime Minister Francesco Crispi and his successors. It was intended as a positivist method to understand works of art as part of concentric personal, geographical and historical circles. Taine believed that art belonged to three main wholes: This article will focus on the last two circles as they lend themselves more to political interpretation. This point was taken up by Diego Angeli who used it to diminish the importance of comparisons based on sheer aesthetics: To them, good paintings generally acted as synecdoche for the nation they emanated from. Such definitions of national characteristics seemed all the more important in newly formed kingdoms which sought to foster a unified cultural identity. Nor was it linked to peculiar genres or movements although British portraiture and landscape generally attracted praise. Acknowledged followers of Whistler and inspired from plein-air painting, the originality of this group struck the Italian public. Further attempts to classify the nature of sincerity sometimes gave rise to oxymoron as these quotations showed. Colour theory was an important and controversial part of art criticism. Colours seem easier to discuss than sincerity yet British colours were fairly difficult to synthesize. Indeed their lexicon reveals their struggle to generalize on the qualities of British production in terms of a national school when contrasted to other nations. At first, Italian critics made clear distinctions between English and Scottish production, especially when they were divided into different sections at Venice. However these national distinctions tended to disappear once all British artists were reunited into a single pavilion in As Italian critics generally underlined, these painters did not slavishly copy their models; rather they managed to produce individual modern syntheses: This can be observed when alternative modes of artistic expression appeared at the Venice Biennale. In , art critic Diego Angeli thus praised the British painters: Targeting in particular the Fauves and the German Expressionists in Diego Angeli predicted a violent ending to what he considered as irreconcilable views: We are now facing the break between the antique artistic formulae and the newest aspirations: This is like in the great periods of barbaric invasions when coarse and winning expressions of a barbarian art and feelings took over the Greek and Roman refinement which had reached the highest level of soft expression. The British faithfulness to tradition was commanded as a welcome alternative to the ever-growing modernist forces challenging the artistic choices of the Biennale organizers, in or outside Venice. These comments did not offer any overt political reference as such. Yet they point to an intellectual context which was increasingly influenced by politics as the First World War loomed. In , the British section curated by Corot-inspired landscapist Alfred East was contrasted to the newly formed Russian room curated by Sergei Diaghilev. Indeed, seen as a reassuring aesthetic stronghold and a strong political power in which reforms occurred without too much social unrest, Britain provided a political and social model. As explained above, the dawn of the twentieth century saw an increased political partitioning of Europe between two main groups: These treaties locked the signatories into defensive or supportive agreements which could potentially have a treacle effect in case of a war. From onwards, Italy and Great Britain were theoretically in different if not opposed camps. However, within this apparently rigid system, the two countries managed to remain on broadly friendly terms. However, during the crucial years leading to the war, such possibilities were already visible in the comments made by critics at the Biennale as the cultural arena seemingly allowed for more freedom to express anti-German feelings. Indeed, although the Austro-Italian relationships were far from friendly, most attacks by art critics focused on Germany, then commonly opposed to Great Britain. Interestingly enough art mirrored politics as their Pavilions were facing each other in the Biennale giardino. For example, after visiting both pavilions in Arturo Lancellotti strongly contrasted the two countries: Germany, a conquering country is, I would say, almost aggressive in her paintings: And her paintings are vigorous, if vulgar at times € England, which has already reached the height of prosperity, is looking even higher in her paintings. She is not preoccupied with overtaking others and succeeds with elegance and delicacy. That year Italian officials acquired works by portraitist John Lavery, Charles Shannon or landscapist from the Glasgow school Grosvenor Thomas €” From onwards, the threat became plainer as Germany incorporated the yearly construction of battleships into her fleet, which in return accelerated the Anglo-German naval race. Through her three or four major representatives, English painting seems to have reached a level of thoughtful and absorbed beauty as if she had

received an infusion of the tranquil, diffuse and secure well-being of her Nation which, today, a younger empire, Germany, is envying so much, and that England might have to prepare to defend one day in the near future, perhaps with arms. As shown earlier, this was further complicated by the opposition between visions of modernity. England and Germany seem to struggle between two hegemonies: Who will win the victory palm? It is difficult to say. Only if politics are intersected with aesthetics can these comments acquire their full meaning. It transpires from the reviews that some critics developed a distinct aesthetic appreciation of the British school of painting, which clearly owed much to political admiration, to the extent that the former too often became subsumed in the latter. For an in-depth discussion of the Biennale during the War years, please see Giuliana Tomasella, *Biennali di Guerra, Arte e propaganda negli anni del conflitto* (Padova, Romolo Bazzoni, 60 anni della Biennale di Venezia Venice, Miller, *The Shadow of the Past: In Italy, the Fiftieth Anniversary Exhibition held in Rome displayed as many as works by deceased and living artists in the British section. The interconnection between his work as a leading art critic on contemporary international art and his position within the Venice biennale organization made him a particularly powerful figure whose taste greatly influenced his contemporaries. Ogetti then transferred to Milan where he worked at the daily newspaper IlCorriere della Sera. Shearer West has noted that the triumph of the international ahistorical Art Nouveau style at Turin somehow undermined the established connection between nationhood and artistic style. From Nation to Nationalism Oxford, La cultura italiana e la Francia fra Otto e Novecento Turin, Ora non vi sono che dei pittori. Edwardian Aesthete to Thirties Modernist London, Emilio Franzina, Venezia Bari, "A chi la palma della vittoria? About the Author Marie Tavinor studied British and American literature, culture and history in France before turning to the visual arts and focusing her interest on the development of the art market and art collections. International Journal for History, Culture and Modernity. International Journal for History, Culture and Modernity, 4 1 , 73"*

5: Venice Biennale: Making Pinocchio into a satire on Trump - BBC News

eleanor m harris: colour: words: history: story: nature: literature: calligraphy: life.

Monday, 29 December Venice in Edinburgh In a scabby corner in the east end of Edinburgh, down the cobbled, dirty-puddled close that is West Register Street, hides a secret treasure: He signed the building, there, look, above the first floor window. The client was year-old James Cowan , member of a successful family firm of papermakers. I think the portraits on either side of the entrance are of his father Alexander - whose biography is here - and grandfather Charles During the nineteenth century they prospered, and brought Penicuik with them. They were also religious and high-minded: Alexander had been Presbyterian but James converted to Episcopalianism, perhaps thanks to enthusiasm for Walter Scott, with whom his father was connected; perhaps to enthusiasm for a Gothic aesthetic and the ethical and religious connections with which thinkers like John Ruskin infused it. In this work, through a detailed examination of Venetian Gothic architecture, Ruskin argued that the stones themselves testified to a more just, more expressive, more creative society than nineteenth-century industrial Britain. The recreation of the cosmopolitan cusps and corbels of Venetian Gothic in an auld reekie close is a symbol of a dream of a better society. Every ornament is different. Star, diamond, circle, cross; different species of plant above each first-floor window; a different composition of birds and reptiles above each of the ground-floor ones, where, as John Ruskin pointed out, the richest carving should go to be clearly seen, from the bird catching a snake to the ferns to the squirrel, a lonely mammal. All the designs are based closely on observation of nature, all express the freedom and individuality of the artist. Above the main entrance, coloured stone adds polychromatic richness, like heraldry or oriental mosaics - somewhere in there, under the grime. I discovered the building because of an insult. The English Church Times was amongst Episcopalianism in fits of indignation that city officials who were probably vulgar, provincial, tasteless, and Presbyterian were part of the committee choosing the architect. Mr Lascelles [Lessels, an Edinburgh architect whose design was inferior] was, happily, relegated to obscurity; and, by a sort of compromise [Scott, the safe architect of the present day, has been chosen". The Church Times could sneer at George Gilbert Scott as much as they liked, but someone wrote in from Edinburgh to defend the papermaker: Church Times, December Next time you are passing the east end of Edinburgh, step out of the crowds, away from the glossy shops, and into the dirty close, and catch the dream. The young Beattie went on to develop his own style and to reshape Edinburgh: Follow me on twitter eleanormharris Posted by.

6: Economy & Politics

Article: The Reception of British Painting at the Venice Biennali, Politics or Aesthetics The opening of the Venice Biennale in provided an unprecedented occasion to bring international art to the Italian public.

7: Space, Politics and Aesthetics - Hardcover - Mustafa DikeÅ§ - Oxford University Press

For a thousand years, the Doges ruled Venice. An elected official who held office for life but could not pass the title down to his heirs, the role of the Doge is a crucial piece of the Venetian puzzle.

8: IN BRIEF - Faith & Politics

Learning Outcomes; On completion of this course, the student will be able to: Have acquired knowledge of a body of work, key concepts and themes as well as theoretical approaches relating to contemporary art.

9: The Reception of British Painting at the Venice Biennali, Politics or Aesthetics

Jeanette Joy Harris is a Houston-based artist, writer, curator and speaker interested in the intersection of performance

and political dialogue. Joy completed her MscR in history of art at University of Edinburgh College of Art and a BA in government, with a minor in philosophy, from Texas Woman's University.

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