

# The Power Of Art Simon Schama

**Bernadette Murphy**

*Simon Schama's Power of Art* Simon Schama, 2006 'Great art has dreadful manners...' Simon Schama observes at the start of his epic exploration of the power, and whole point, of art. 'The hushed reverence of the gallery can fool you into believing masterpieces are polite things, visions that soothe, charm and beguile, but actually they are thugs. Merciless and wily, the greatest paintings grab you in a headlock, rough up your composure and then proceed in short order to re-arrange your sense of reality...' With the same disarming force, *Power of Art* jolts us far from the comfort zone of the hushed art gallery, as Schama closes in on intense make-or-break turning points in the lives of eight great artists who, under extreme stress, created something unprecedented, altering the course of art forever. The embattled heroes - Caravaggio, Bernini, Rembrandt, Turner, Van Gogh, Picasso and Rothko - faced crisis with steadfast defiance. The masterpieces they created challenged convention, shattered complacency, shifted awareness and changed the way we look at the world. With powerfully vivid story-telling, Schama explores the dynamic personalities of the artists and the spirit of the times they lived through, capturing the flamboyant theatre of bourgeois life in Amsterdam, the passion and paranoia of Revolutionary Paris, and the carnage and pathos of civil-war Spain. Most compelling of all, *Power of Art* traces the extraordinary evolution of eight world-class works of art. Created in a bolt of illumination, such works 'tell us something about how the world is, how it is to be inside our skins, that no more prosaic source of wisdom can deliver. And when they do that they answer, irrefutably and majestically, the nagging question of every reluctant art-conscript... OK, OK, but what's art really for?

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**Rembrandt's Eyes** Simon Schama, 1999 For Rembrandt, as for Shakespeare, all the world was indeed a stage, and he knew in exhaustive detail the tactics of its performance: the strutting and mincing, the wardrobe and face-paint, the full repertoire and gesture and gimace, the flutter of hands and the roll of the eyes, the belly-laugh and the half-stifled sob. He knew what it looked like to seduce, to intimidate, to wheedle and to console; to strike a pose or preach a sermon, to shake a fist or uncover a breast; and how to sin and how to atone. No artist had ever been so fascinated by the fashioning of personae, beginning with his own. No painter ever looked with such unsparing intelligence or such bottomless compassion at our entrances and our exits and the whole rowdy show in between.

**Wordy** Simon Schama, 2019-05-30 'Wordy is about the intoxication of writing; my sense of playful versatility; different voices for different matters: the polemical voice for political columns; the sharp-eyed descriptive take for profiles; poetic precision in grappling with the hard task of translating art into words; lyrical recall for memory pieces. And informing everything a rich sense of the human comedy and the ways it plays through historical time. It's also a reflection on writers who have been shamelessly gloried in verbal abundance; the performing tumble of language - those who have especially inspired me - Dickens and Melville; Joyce and Marquez.' Simon Schama Sir Simon Schama has been at the forefront of the arts, political commentary, social analysis and historical study for over forty years. As a teacher of Art History and an award-winning television presenter of iconic history-based programming, Simon is equally a prolific bestselling writer and award-winning columnist for many of the world's foremost publishers, broadsheet newspapers, periodicals and magazines. His commissioned subjects over the years have been numerous and wide ranging - from the music of Tom Waits, to the works of Sir Quentin Blake; the history of the colour blue, to discussing what skills an actor needs to create a unique performance of Falstaff. Schama's tastes are wide-ranging as they are eloquent, incisive, witty and thought provoking and have entertained and educated the readers of some of the world's most respected publications - the Times, the Guardian, the New Yorker, Harper's Bazaar and Rolling Stone magazine. *Wordy* is a celebration of one of the world's foremost writers. This collection of fifty essays chosen by the man himself stretches across four decades and is a treasure trove for all those who have a passion for the arts, politics, food and life.

*Art* Simon Schama, 2019-10-03 'Great art has dreadful manners... ...The hushed reverence of the gallery can fool you into

believing masterpieces are visions that soothe, charm and beguile, but actually they are thugs. Merciless and wily, the greatest paintings grab you in a headlock and proceed in short order to re-arrange your sense of reality.' In inimitable style, our greatest historian and master storyteller Simon Schama makes an irresistible case for the power of art and its necessary place in our lives, examining art through the prism of the troubling life and works of Italian master painter, and murderer, Caravaggio. Selected from The Power of Art VINTAGE MINIS: GREAT MINDS. BIG IDEAS. LITTLE BOOKS. A series of short books by the world's greatest writers on the experiences that make us human Also in the Vintage Minis 'Great Ideas' series: Religion by Karen Armstrong Science by Ian McEwan

*The Power of Art* Simon Schama, 2023-05-18 \* 'Great art has dreadful manners...' Simon Schama observes at the start of his epic exploration of the power, and whole point, of art. 'The hushed reverence of the gallery can fool you into believing masterpieces are polite things, visions that soothe, charm and beguile, but actually they are thugs. Merciless and wily, the greatest paintings grab you in a headlock, rough up your composure and then proceed in short order to re-arrange your sense of reality...' \* With the same disarming force, *Power of Art* jolts us far from the comfort zone of the hushed art gallery, as Schama closes in on intense make-or-break turning points in the lives of eight great artists who, under extreme stress, created something unprecedented, altering the course of art for ever. \* The embattled heroes - Caravaggio, Bernini, Rembrandt, David, Turner, Van Gogh, Picasso and Rothko - faced crisis with steadfast defiance. The masterpieces they created challenged convention, shattered complacency, shifted awareness and changed the way we look at the world. With powerfully vivid story-telling, Schama explores the dynamic personalities of the artists and the spirit of the times they lived through, capturing the flamboyant theatre of bourgeois life in Amsterdam, the passion and paranoia of Revolutionary Paris, and the carnage and pathos of civil-war Spain. \* Most compelling of all, *Power of Art* traces the extraordinary evolution of eight world-class works of art. Created in a bolt of illumination, such works 'tell us something about how the world is, how it is to be inside our skins, that no more prosaic source of wisdom can deliver. And when they do that they answer, irrefutably and majestically, the nagging question of every reluctant art-conscript... OK, OK, but what's art really for?'

**The Story of the Jews** Simon Schama, 2013-09-12 It is a story like no other: an epic of endurance against destruction, of creativity in oppression, joy amidst grief, the affirmation of life against the steepest of odds. It spans the millennia and the continents - from India to Andalusia and from the bazaars of Cairo to the streets of Oxford. It takes you to unimagined places: to a Jewish kingdom in the mountains of southern Arabia; a Syrian synagogue glowing with radiant wall paintings; the palm groves of the Jewish dead in the Roman catacombs. And its voices ring loud and clear, from the severities and ecstasies of the Bible writers to the love poems of wine bibbers in a garden in Muslim Spain. Within these pages, the Talmud burns in the streets of Paris, massed gibbets hang over the streets of medieval London, a Majorcan illuminator redraws the world; candles are lit, chants are sung, mules are packed, ships loaded with spice and gems founder at sea. And a great story

unfolds. Not – as often imagined – of a culture apart, but of a Jewish world immersed in and imprinted by the peoples among whom they have dwelled, from the Egyptians to the Greeks, from the Arabs to the Christians. Which makes the story of the Jews everyone's story, too.

Rembrandt's Eyes Simon Schama, 2000 For Rembrandt, as for Shakespeare, all the world was indeed a stage, and he knew in exhaustive detail the tactics of its performance: the strutting and mincing, the wardrobe and face-paint, the full repertoire and gesture and gimace, the flutter of hands and the roll of the eyes, the belly-laugh and the half-stifled sob. He knew what it looked like to seduce, to intimidate, to wheedle and to console; to strike a pose or preach a sermon, to shake a fist or uncover a breast; and how to sin and how to atone. No artist had ever been so fascinated by the fashioning of personae, beginning with his own. No painter ever looked with such unsparing intelligence or such bottomless compassion at our entrances and our exits and the whole rowdy show in between.

Hang-ups Simon Schama, 2005 Gathered from the pages of the 'New Yorker', this collection of essays reveals Simon Schama's views and philosophy on a wide range of artistic opinions and theories.

*Landscape and Memory* Simon Schama, 2004

**David's The Death of Marat** William Vaughan, Helen Weston, 2000 An examination of Jacques-Louis David's 'Marat' from a variety of methodologies, including feminist and psychoanalytic approaches.

**Ever Yours** Vincent van Gogh, 2014 In addition to his many remarkable paintings and drawings, Vincent van Gogh (1853-1890) left behind a fascinating and voluminous body of correspondence. This highly accessible book includes a broad selection of 265 letters, from a total of 820 in existence, that focus on Van Gogh's relentless quest to find his destiny, a search that led him to become an artist; the close bond with his brother Theo; his fraught relationship with his father; his innate yearning for recognition; and his great love of art and literature. The correspondence not only offers detailed insights into Van Gogh's complex inner life, but also re-creates the world in which he lived and the artistic avant-garde that was taking hold in Paris. The letters are accompanied by a general introduction, historic family photographs, and reproductions of 100 actual letters that contain sketches by Van Gogh. In sum, this book is the essential book on Van Gogh's letters, which every art and literature lover needs to own.

*The American Future* Simon Schama, 2008 *The American Future: A History.*

**The Essential Cy Twombly** Cy Twombly, Simon Schama, 2014 Cy Twombly (1928-2011) created art that was remarkable for its versatility, sensitivity and originality. Throughout his career, he followed his own artistic pathway, independent from contemporary trends, and for a long time his work went unnoticed by a wider audience. By the time of his death in Rome, at the age of 83, he was internationally recognized as one of the greatest and most idiosyncratic artists of the 20th and early 21st century. This book provides an authoritative overview of Twombly's complex body of work, bringing together the most

important of his paintings and painting cycles, as well as a selection of his drawings, sculptures and photographs.

*The Power of Art* Simon Schama, 2006-11-07 Great art has dreadful manners... Simon Schama observes at the start of his epic exploration of the power, and whole point, of art. The hushed reverence of the gallery can fool you into believing masterpieces are polite things, visions that soothe, charm and beguile, but actually they are thugs. Merciless and wily, the greatest paintings grab you in a headlock, rough up your composure and then proceed in short order to re-arrange your sense of reality... With the same disarming force, *Power of Art* jolts us far from the comfort zone of the hushed art gallery, as Schama closes in on intense make-or-break turning points in the lives of eight great artists who, under extreme stress, created something unprecedented, altering the course of art forever. The embattled heroes--Caravaggio, Bernini, Rembrandt, David, Turner, Van Gogh, Picasso and Rothko--each in his own resolute way faced crisis with steadfast defiance. The masterpieces they created challenged convention, shattered complacency, shifted awareness, and changed the way we look at the world. With powerfully vivid story-telling, Schama explores the dynamic personalities of the artists and the spirit of the times they lived through, capturing the flamboyant theater of bourgeois life in Amsterdam, the passion and paranoia of Revolutionary Paris, and the carnage and pathos of civil-war Spain. Most compelling of all, *Power of Art* traces the extraordinary evolution of eight world-class works of art. Created in a bolt of illumination, such works tell us something about how the world is, how it is to be inside our skins, that no more prosaic source of wisdom can deliver. And when they do that they answer, irrefutably and majestically, the nagging question of every reluctant art-conscript... 'OK, OK, but what's art really for?'

How to See: Looking, Talking, and Thinking about Art David Salle, 2016-10-04 "If John Berger's *Ways of Seeing* is a classic of art criticism, looking at the 'what' of art, then David Salle's *How to See* is the artist's reply, a brilliant series of reflections on how artists think when they make their work. The 'how' of art has perhaps never been better explored." —Salman Rushdie How does art work? How does it move us, inform us, challenge us? Internationally renowned painter David Salle's incisive essay collection illuminates these questions by exploring the work of influential twentieth-century artists. Engaging with a wide range of Salle's friends and contemporaries—from painters to conceptual artists such as Jeff Koons, John Baldessari, Roy Lichtenstein, and Alex Katz, among others—*How to See* explores not only the multilayered personalities of the artists themselves but also the distinctive character of their oeuvres. Salle writes with humor and verve, replacing the jargon of art theory with precise and evocative descriptions that help the reader develop a personal and intuitive engagement with art. The result: a master class on how to see with an artist's eye.

*The Artist's Reality* Mark Rothko, 2004-01-01 This recently discovered manuscript by the celebrated artist Mark Rothko offers a landmark discussion of his views on topics ranging from the Renaissance to contemporary art, criticism, and the role of art and artists in society.

**Van Gogh's Ear** Bernadette Murphy, 2016-07-12 The best-known and most sensational event in Vincent van Gogh's life is also the least understood. For more than a century, biographers and historians seeking definitive facts about what happened on a December night in Arles have unearthed more questions than answers. Why would an artist at the height of his powers commit such a brutal act? Who was the mysterious "Rachel" to whom he presented his macabre gift? Did he use a razor or a knife? Was it just a segment—or did Van Gogh really lop off his entire ear? In *Van Gogh's Ear*, Bernadette Murphy reveals, for the first time, the true story of this long-misunderstood incident, sweeping away decades of myth and giving us a glimpse of a troubled but brilliant artist at his breaking point. Murphy's detective work takes her from Europe to the United States and back, from the holdings of major museums to the moldering contents of forgotten archives. She braids together her own thrilling journey of discovery with a narrative of Van Gogh's life in Arles, the sleepy Provençal town where he created his finest work, and vividly reconstructs the world in which he moved—the madams and prostitutes, café patrons and police inspectors, shepherds and bohemian artists. We encounter Van Gogh's brother and benefactor Theo, his guest and fellow painter Paul Gauguin, and many local subjects of Van Gogh's paintings, some of whom Murphy identifies for the first time. Strikingly, Murphy uncovers previously unknown information about "Rachel"—and uses it to propose a bold new hypothesis about what was occurring in Van Gogh's heart and mind as he made a mysterious delivery to her doorstep. As it reopens one of art history's most famous cold cases, *Van Gogh's Ear* becomes a fascinating work of detection. It is also a study of a painter creating his most iconic and revolutionary work, pushing himself ever closer to greatness even as he edged toward madness—and one fateful sweep of the blade that would resonate through the ages.

**A History of Britain - Volume 1** Simon Schama, 2009 History clings tight but it also kicks loose, writes Simon Schama at the outset of this, the first book in his three-volume journey into Britain's past. Disruption as much as persistence is its proper subject. So although the great theme of British his

**John Virtue** John Virtue, Paul Moorhouse, 2008 Marlborough Fine Art is delighted to be holding its first exhibition of work by internationally renowned artist John Virtue. It is his first exhibition in London since his highly acclaimed show at the National Gallery in 2005. In 2006 Marlborough invited John Virtue to participate in an annual Artists International Print Project, run by Paupers Press, at the Scuola de Grafica in Venice. The scheme, now in its sixth year, provides artists with the opportunity to spend three weeks in Venice making prints. However, the medium is strictly confined to monotypes, a very direct medium which John Virtue had not tried before and which he viewed with some trepidation. Using drawings for reference he found he could work in a way that closely related to his painting techniques. In essence, the monotypes are a continuation of his work as a painter and are effectively paintings on paper.

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