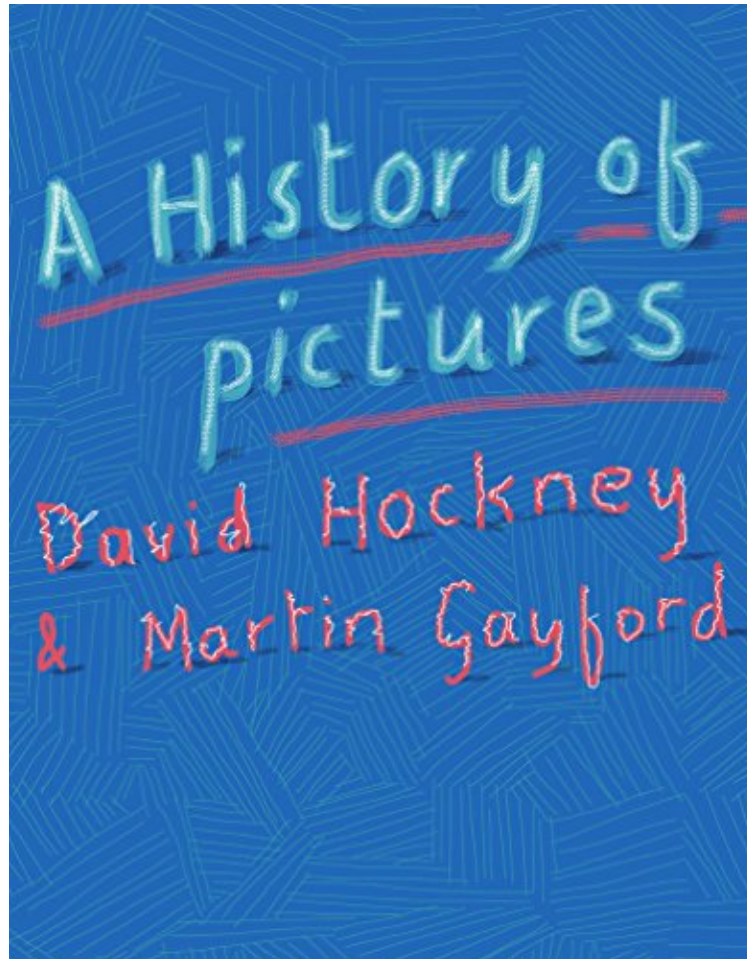


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A History of Pictures: From the Cave to the Computer Screen

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#41092 in Books Hockney David 2016-10-18 2016-10-18 Original language: English PDF # 1 11.00 x 1.50 x 8.50l, .0 #File Name: 1419722751360 pages A History of Pictures From the Cave to the Computer Screen | File size: 26.Mb

David Hockney, Martin Gayford : A History of Pictures: From the Cave to the Computer Screen before purchasing it in order to gauge whether or not it would be worth my time, and all praised A History of Pictures: From the Cave to the Computer Screen:

0 of 0 people found the following review helpful. Missed opportunity, some good material By a customer This is a conversation between (well known) artist David Hockney and (unknown, to me) art critic Martin Gayford loosely structured around topics from the history of art, taken in a rather broad sense and including photography. Or maybe it should really be called a "conversation," because Gayford serves exclusively as a mouthpiece, elaborating on the master's opinions, but never even hinting at the slightest trace of a doubt or dissent. That makes the whole construction feel even more artificial than it was to begin with. I quite enjoyed reading Hockney's little remarks on all sorts of topics that are spread throughout the book, even though I don't agree with much of it. If only it had been more of this, it

would have been a rather satisfying read. As it is, way too much space is (again, after having written a whole book on this already) spent on what seems to have become an obsession of Hockney's, namely his claims that use of optical tools must have been widespread among the old masters. I personally neither find the topic that interesting or relevant nor the thesis very convincing; a plausible case against it in the case of Vermeer is presented in Vermeer: The Complete Works. Hockney now seems to have abandoned all attempts at coherence, and the argument goes roughly as follows: (1) Look at how realistically painting A is painted; no way he could have done this without optical tools; (2) Look at these elementary errors in painting B; I can easily explain this as a consequence of the use of certain optical tools. Overall, I'd still say this is worth a read if you are interested in art, but it could have been much better in a more traditional single author format and with a little more focus and self-critical editing. 24 of 25 people found the following review helpful. Where making pictures was and where art is these days By silverstar I am the product of both art school studio and college art history courses and this book beats any I have seen! The conversation format between artist and critic works well--and there are illustrations of almost everything they mention. Anybody who takes photographs, paints, or uses an app on an iPad should love this book and find it changes their perspective on art! 9 of 9 people found the following review helpful. A glimpse into the past By Christopher W Woods The thesis of this book, which takes the format of a conversation between the authors, is that the history of painting is entwined with the history of photographic images. Simple as that sounds, it's an important contribution to our understanding of art history. Their conversation steers us through forgotten knowledge, and eventually brings us to the present, and a hopeful future of image making--all the while peppered with pictures in the way a lecture might be accompanied by slides. Personally, I'm grateful for the effort to put this knowledge out there. Sure, there's no consensus on the authors' perspective of the history of pictures, but I find what they have to say very compelling. In terms of writing, the book can read a bit like an panel discussion at times; there's no back and forth or disagreement, it's just an accumulation of thoughts. That starts to get dry about half way in, and make no mistake, this is a reader's book more than an art book, although there are more than enough reproductions to satisfy just about anyone. 5 stars because, after reading, it becomes clear that this was a work that really had to be written.

A picture, says David Hockney, is the only way that we can communicate what we see. Here, in a collaboration with art critic Martin Gayford, he explores the many ways that artists have pictured the world, sharing sparkling insights and ideas that will delight every art lover and art maker. Readers who thrilled to Hockney's Secret Knowledge know that he has an uncanny ability to get into the minds of artists. In A History of Pictures he covers far more ground, getting at the roots of visual expression and technique through hundreds of images from cave paintings to frames from movies that are reproduced. Its a joyful celebration of one of humanity's oldest impulses.