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seeks to transform and be transformed by the medium. In *What Painting Is*, James Elkins communicates the experience of painting beyond the traditional vocabulary of art history. Alchemy provides a magical language to explore what it is a painter really does in her or his studio - the smells, the mess, the struggle to ...

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~~What Painting Is - 2nd Edition - James  
Elkins - Routledge Book~~

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James Elkins is an art historian and art critic. He is E.C. Chadbourne Chair of art history, theory, and criticism at the School of the Art Institute of Chicago. James Elkins. News: Finally out, after 6 years of work: a textbook with Oxford Press, co-authored with Erna Fiorentini, called Visual Worlds. The opening ...



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James Elkins (born 1955) is an American art historian and art critic. He is E.C.

Chadbourne Chair of art history, theory, and criticism at the School of the Art

Institute of Chicago. He also coordinates the Stone Summer Theory Institute, a short

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term school on contemporary art history  
based at the School of the Art Institute of  
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~~James Elkins (art historian) - Wikipedia~~  
James Elkins is an art historian and art critic.  
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Institute of Chicago. James Elkins. News: Finally out, after 6 years of work: a textbook with Oxford Press, co-authored with Erna Fiorentini, called Visual Worlds. The ...

~~James Elkins~~

Instead, the author, James Elkins, has written a book about he experience of painting. And

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my god, he can write! The language he uses so eloquently describes the romance between the painter and paint, likening it all along to the relationship between the alchemist and his relationship to his own mysterious ingredients.

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(file size: 7.65 MB, MIME type:  
application/pdf) James Elkins, What  
Painting Is. How to Think about Oil  
Painting, Using the Language of Alchemy ,  
New York and London : Routledge, 1999;  
2000.

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James Elkins, Contributor. Art critic and historian, School of the Art Institute of Chicago. ... A survey at the Metropolitan Museum of Art supposedly found that people look at artworks for an average of

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32.5 seconds each, but they must not have counted the ones people glance at.

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you ' ll never look at paintings in the same way again. ” — Columbus Dispatch “ James Elkins, his academic laces untied,

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traces a mysterious, evocation and an utterly convincing parallel between two spirits grounded in the earth—alchemy and painting. The author is an alchemist of ideas, and a painter.

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Since the painting is called The Ecstasy of St. Francis, I looked for the wounds, and found two small ones on the saint ' s hands. The painting is meant to show the moment of the stigmatization, but it does so with extraordinary subtlety. (The picture is currently titled St. Francis in the Desert, a

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title that omits the miracle completely.

~~The Most Beautiful Painting in the World |  
HuffPost~~

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## Books

James Elkins is an art historian and art critic. He is E.C. Chadbourne Chair of art history, theory, and criticism at the School of the Art Institute of Chicago. James Elkins. News: Finally out, after 6 years of work: a textbook with Oxford Press, co-authored with Erna Fiorentini, called Visual Worlds. The

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opening ...

~~James Elkins~~

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

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book and will give hours of pleasure to those discerning readers who have the privilege to read the author's opus.

In this classic text, James Elkins communicates the experience of painting



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beyond the traditional vocabulary of art history. Alchemy provides a strange language to explore what it is a painter really does in the studio—the smells, the mess, the struggle to control the uncontrollable, the special knowledge only painters hold of how colors will mix, and how they will look. Written from the perspective of a painter-

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turned-art historian, this anniversary edition includes a new introduction and preface by Elkins in which he further reflects on the experience of painting and its role in the study of art today.

Unlike many books on painting that usually talk about art or painters, James Elkins '

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compelling and original work focuses on alchemy, for like the alchemist, the painter seeks to transform and be transformed by the medium. In *What Painting Is*, James Elkins communicates the experience of painting beyond the traditional vocabulary of art history. Alchemy provides a magical language to explore what it is a painter really

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does in her or his studio - the smells, the mess, the struggle to control the uncontrollable, the special knowledge only painters hold of how colours will mix, and how they will look. Written from the perspective of a painter-turned-art historian, *What Painting Is* is like nothing you have ever read about art.

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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

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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

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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.

This is a provocative essay of reflections on

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traditional mainstream scholarship on Chinese art as done by towering figures in the field such as James Cahill and Wen Fong. James Elkins offers an engaging and accessible survey of his personal journey encountering and interpreting Chinese art through Western scholars' writings. He argues that the search for optimal



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comparisons is itself a modern, Western interest, and that art history as a discipline is inherently Western in several identifiable senses. Although he concentrates on art history in this book, and on Chinese painting in particular, these issues bear implications for Sinology in general, and for wider questions about humanistic inquiry

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and historical writing. Jennifer Purtle's Foreword provides a useful counterpoint from the perspective of a Chinese art specialist, anticipating and responding to other specialists' likely reactions to Elkins's hypotheses.

Stories of Art is James Elkins's intimate

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history of art. Concise and original, this engaging book is an antidote to the behemoth art history textbooks from which we were all taught. As he demonstrates so persuasively, there can never be one story of art. Cultures have their own stories - about themselves, about other cultures - and to hear them all is one way to hear the multiple

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stories that art tells. But each of us also has our own story of art, a kind of private art history made up of the pieces we have seen, and loved or hated, the effects they had on us, and the connections that might be drawn among them. Elkins opens up the questions that traditional art history usually avoids. What about all the art not produced in

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Western Europe or in the Europeanized Americas? Is it possible to include Asian art and Indian art in 'the story?' What happens when one does? To help us find answers, he uses both Western and non-Western artworks, tables of contents from art histories written in cultures outside the centre of Western European tradition, and

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strangely wonderful diagrams of how artworks might connect through a single individual. True multiculturalism may be an impossibility, but art lovers can each create a ' story of art ' that is right for themselves.

Can contemporary art say anything about spirituality? Answering this question and

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more, *On the Strange Place of Religion in Contemporary Art* explores the curious disconnection between spirituality and current art.

In the domain of visual images, those of fine art form a tiny minority. This original and brilliant book calls upon art historians to

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look beyond their traditional subjects—painting, drawing, photography, and printmaking—to the vast array of "nonart" images, including those from science, technology, commerce, medicine, music, and archaeology. Such images, James Elkins asserts, can be as rich and expressive as any canonical painting. Using scores of



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illustrations as examples, he proposes a radically new way of thinking about visual analysis, one that relies on an object's own internal sense of organization. Elkins begins by demonstrating the arbitrariness of current criteria used by art historians for selecting images for study. He urges scholars to adopt, instead, the far broader criteria of the

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young field of image studies. After analyzing the philosophic underpinnings of this interdisciplinary field, he surveys the entire range of images, from calligraphy to mathematical graphs and abstract painting. Throughout, Elkins blends philosophic analysis with historical detail to produce a startling new sense of such basic terms as

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pictures, writing, and notation.

"Brings together historians, philosophers, critics, postcolonial theorists, and curators to ask how images, pictures, and paintings are conceptualized. Issues discussed include concepts such as "image" and "picture" in and outside the West; semiotics; whether

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images are products of discourse; religious meanings; and the ethics of viewing"--Provided by publisher.

"A masterpiece of visionary art rediscovered"--Jacket.

This is the third volume in The Art Seminar,

*Page 52/54*

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James Elkin's series of conversations on art and visual studies. *Is Art History Global?* stages an international conversation among art historians and critics on the subject of the practice and responsibility of global thinking within the discipline. Participants range from Keith Moxey of Columbia University to Cao Yiqiang, Ding Ning, Cuautemoc

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Medina, Oliver Debroise, Renato Gonzalez  
Mello, and other scholars.

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