The Colours Of Our Memories Michel Pastoureau Pdf

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The Relative Native Eduardo Batalha Viveiros de Castro 2015 This volume is the first major collection of Eduardo Viveiros de Castro's best yet hitherto scattered essays and lectures, including his momentous 1998 Cambridge University Lectures, Cosmological perspectivism in Amazonia and Elsewhere. Included are new English translations of essays from the original Portuguese and previously unpublished material. A force to be reckoned with, Eduardo Viveiros de Castro's "oeuvre" has gained immense popularity in anthropology over the past two decades, most notably through his elucidation of Amazonian perspectivism a major influence on discipline's recent ontological turn. Here is Viveiros de Castro at his finest philosopher and anthropologist, ethnographer and ethnohistorian, superbly engaging with classic topics such as kinship yet subverting nature/culture ideologies, and taking us into the theoretical depths of magic, cosmology, ontology, and history. * Face and Mask Hans Belting 2022-06-14 A cultural history of the face in Western art, ranging from portraiture in painting and photography to film, theater, and mass media. This fascinating book presents the first cultural history and anthropology of the face across centuries, continents, and media. Ranging from funerary masks and masks in drama to the figural work of contemporary artists including Cindy Sherman and Nan June Paik, renowned art historian Hans Belting emphasizes that while the face plays a critical role in human communication, it defies attempts at visual representation. Belting divides his book into three parts: faces as masks of the self, portraiture as a constantly evolving mask in Western culture, and the face of the age in mass media. Referenceing a vast array of sources, Belting's insights draw on art history, philosophy, theories of visual culture, and cognitive science. He demonstrates that Western efforts to portray the face have repeatedly failed, even with the developments of new media such as photography and film, which promise ever-greater degrees of verisimilitude. In spite of sitting at the heart of human expression, the face resists possession, and creative endeavors to capture it inevitably result in masks—hollow signifiers of the humanity they’re meant to embody. From creations by Van Eyck and August Sander to works by Francis Bacon, Ingrid Bergman, and Chuck Close, Face and Mask takes a remarkable look at how, through the centuries, the physical visage has inspired and evaded artistic interpretation. Realms of Memory: Conflicts and divisions Pierre Nora 1996 How do human societies leave their mark on the world so they are not forgotten? This is a collection of work by leading French intellectuals exploring the statutes, cathedrals, palaces, rituals, legends and events of history that form the architecture of the French collective consciousness. The Absence of Myth Georges Bataille 1994 For Bataille, 'the absence of myth' had itself become the myth of the modern age. In a world that had 'lost the secret of its cohesion', Bataille saw surrealism as both a symptom and the beginning of an attempt to address this loss. His writings on this theme are the result of profound reflection in the wake of World War Two. The Absence of Myth is the most incisive study yet made of surrealism, insisting on its importance as a cultural and social phenomenon with far-reaching consequences. Clarifying Bataille's links with the surrealist movement, and throwing revealing light on his complex and greatly misunderstood relationship with Andre Breton, The Absence of Myth shows Bataille to be a much more radical figure than his postmodernist devotees would have us believe: a man who continually tried to extend Marxist social theory; a pessimistic thinker, but one as far removed from nihilism as can be. Introduced and translated by Michael Richardson. Chroma Michel Pastoureau 2010 This striking volume celebrates colour in photography. Hundreds of images by some of the biggest names in photography are organized into colour-coded chapters, each introduced by an essay from the historian Michel Pastoureau. Among the featured photographers are Steve McCurry, Martin Parr, Susan Meiselas, Bruno Barbey, Raghu Rai, Peter Marlow and many others. Arp on Arp: Poems, Essays, Memories Hans Arp 1972 Color and Colorimetry. Multidisciplinary Contributions Maurizio Rossi 2012 Beyond Aesthetics Noël Carroll 2001-04-30 Claims authorial intention, art history, and morality play a role in our encounter with art works. The Journey of a Book Elizabeth Keen 2007-06-01 De proprietatibus rerum, 'On the properties of things', has long been referred to by scholars as a medieval encyclopedia, but evidence suggests that it has been many things to many people. The sheer number of extant manuscript copies and printed editions, along with translations, adaptations, and mentions in poems and sermons, testify to its continuous significance for Europeans of all estates and different walks of life, from the thirteenth to the seventeenth centuries. While first compiled soon after the time of St Francis by a humble continental friar to meet the needs of his expanding religious brotherhood, by 1600 English men of letters had claimed Bartholomew as a noble compatriot and national treasure. What was it about the work that propelled it through a progression of medieval cultures and into an exalted position in the world of English letters? This reception history traces evidence for the journey of 'Properties' over four centuries of social, political and religious change. The Colours of Our Memories Michel Pastoureau 2020-09-08 What remains of the colours of our childhood? What are our memories of a blue rabbit, a red dress, a yellow bike – and were they really those colours? What colours do we associate with our student years, our first loves, our adult lives? How does colour leave its mark on memory? In an attempt to answer these and other questions, Michel Pastoureau presents us with a journal about colours that covers half a century. Drawing on personal recollections, he retraces the recent history of colours through an exploration of fashion and clothing, everyday objects and practices, emblems and flags, sport, literature, museums and art. This text – playful, poetic, nostalgic – records the life of both the author and his contemporaries. We live in a world increasingly bursting with colour, in which colour remains a focus for memory, a source of delight and, most of all, an invitation to dream. The Affect Theory Reader Melissa Gregg 2010-11-12 A collection of essays on affect theory, by groundbreaking scholars in the field.
The Devil's Cloth  Michel Pastoureau 2003-06-04 A French scholar and author of Blue: The History of a Color presents a witty cultural and social history of stripes, from the medieval prejudice against stripes to the present day, looking at the frequently negative attitude and connotations of stripes. Reprint.

Signifying Europe Johan Fornás 2012 Helps us in understanding cultural dimensions of various trends in European unionization. Suitable for students, scholars, designers and politicians interested in European policy issues, this book analyses a range of symbols for Europe, interpreting their often contradictory or ambiguous dimensions of meaning.

The Severed Head Julia Kristeva 2012 Renowned philosopher and cultural theorist Kristeva (Powers of Horror: An Essay on Abjection) offers an extended consideration of artistic figurations of the severed head, the organizing theme to an exhibition she coordinated at the Louvre in 1998. Though she follows a single historical trajectory, moving from Paleolithic skull cults to antique Greek sculpture to the Surrealists' drawings, Kristeva eschews the disciplinary constraints of art history, instead employing psychoanalysis to explore the intertwined problems of representation and mortality posed by the severed head. For Kristeva, the capacity to figure the life of the mind first requires a confrontation with this horrific object that stands at the boundary between life and death, registering not only the loss of corporeal form but also subjective interiority. Though this book does not engage with recent images of decapitation, it is not without contemporary political-cultural import; for Kristeva, these cruel artistic figurations offer us the capacity to contemplate the sacred within a technology-driven contemporary visual culture. Verdict While a challenging text, this beautifully written and richly layered meditation on mortality and representation will undoubtedly appeal to those readers interested in semiotic and psychoanalytically informed readings of art—Jonathan Patkowski, CUNY Graduate Ctr. (c) Copyright 2012. Library Journals LLC, a wholly owned subsidiary of Media Source, Inc. No redistribution permitted.

If It's Purple, Someone's Gonna Die: The Power of Color in Visual Storytelling Patti Bellantoni 2012-10-02 If it's Purple, Someone's Gonna Die is a must-read book for all film students, film professionals, and others interested in filmmaking. This enlightening book guides filmmakers toward making the right color selections for their films, and helps movie buffs understand why they feel the way they do while watching movies that incorporate certain colors. Guided by her twenty-five years of research on the effects of color on behavior, Bellantoni has grouped more than 60 films under the spheres of influence of six major colors, each of which triggers very specific emotional states. For example, the author explains that films with a dominant red influence have themes and characters that are powerful, lusty, defiant, anxious, angry, or romantic and discusses specific films as examples. She explores each film, describing how, why, and where a color influences emotions, both in the characters on screen and in the audience. Each color section begins with an illustrated Home Page that includes examples, anecdotes, and tips for using or avoiding that particular color. Conversations with the author's colleagues—including award-winning production designers Henry Bumstead (Unforgiven) and Wynn Thomas (Malcolm X) and renowned cinematographers Roger Deakins (The Shawshank Redemption) and Edward Lachman (Far From Heaven)—reveal how color is often used to communicate what is not said. Bellantoni uses her research and experience to demonstrate how powerful color can be and to increase readers awareness of the colors around us and how they make us feel, act, and react. *Learn how your choice of color can influence an audience's moods, attitudes, reactions, and interpretations of your movie's plot* See your favorite films in a new light as the author points out important uses of color, both instinctive and intentional. *Learn how to make good color choices, in your film and in your world.

New World Objects of Knowledge Mark Thurner 2021-02-22

William Gladstone Roland Quinault 2016-03-03 William Ewart Gladstone (1809-98) was the outstanding statesman of the Victorian age. He was an MP for over sixty years, a long serving and exceptional Chancellor of the Exchequer and four times Prime Minister. As the leader of the Liberal party over three decades, he personified the values and policies of later Victorian Liberalism. Gladstone, however, was always more than just a politician. He was also a considerable scholar, a dedicated Churchman and had a range of interests and connections that made him, in many respects, the quintessential Victorian. Yet important aspects of Gladstone's life have received relatively little recent attention from historians. This study reappraises Gladstone by focusing on five themes: his reputation; his representation in visual and material culture; his personal life; his role as an official; and the ethical and political basis of his international policies. This collection of original, often multidisciplinary studies, provides new perspectives on Gladstone's public and private life. As such, it illustrates the many-sided nature of his career and the complexities of his personality.

Blue Michel Pastoureau 2018-03 A beautifully illustrated visual and cultural history of the color blue throughout the ages Blue has had a long and top-yurty history in the Western world. The ancient Greeks scorned it as ugly and barbaric, but most Americans and Europeans now cite it as their favorite color. In this flattering history, the renowned medievalist Michel Pastoureau traces the changing meanings of blue from its rare appearance in prehistoric art to its international ubiquity today. Any history of color is, above all, a social history. Pastoureau investigates how the ever-changing role of blue in society has been reflected in manuscripts, stained glass, heraldry, clothing, paintings, and popular culture. Beginning with the almost total absence of blue from ancient Western art and language, the story moves to medieval Europe. As people began to associate blue with the Virgin Mary, the color became a powerful element in church decoration and symbolism. Blue gained new favor as a royal color in the twelfth century and became a formidable political and military force during the French Revolution. As blue triumphed in the modern era, new shades were created and blue became the color of romance and the blues. Finally, Pastoureau follows blue into contemporary times, when military clothing gave way to the everyday uniform of blue jeans and blue became the universal and unifying color of the Earth as seen from space. Beautifully illustrated, Blue tells the intriguing story of our favorite color and the cultures that have hated it, loved it, and made it essential to some of our greatest works of art.

The Colors of Photography Bettina Gockel 2020-12-16 The Colors of Photography aims to provide a deeper understanding of what color is in the field of photography. Until today, color photography has marked the "here and now," while black and white photographs have been linked to our image of history and have formed our collective memory. However, such general dichotomies start to crumble when considering the aesthetic, cultural, and political complexity of color in photography. With essays by Charlotte Cotton, Bettina Gockel, Tanya Sheehan, Blake Stimson, Kim Timby, Kelley Wilder, Deborah Willis, photographic contributions by Hans Daniuser and Raymond Meier.

Histories of the Devil Jeremy Tambling 2017-02-07 This book is about representations of the devil in English and European literature. Tracing the fascination in literature, philosophy, and theology with the irreducible presence of what may be called evil, or comedy, or the carnivalesque, this book surveys the parts played by the devil in the texts derived from the Faustus legend, looks at Marlowe and Shakespeare, Rabelais, Milton, Blake, Hoffmann, Baudelaire, Goethe, Dostoevsky, Bulgarov, and Mann, historically, speculatively, and from the standpoint of critical theory. It asks: Is there a single meaning to be assigned to the idea of the diabolical? What value lies in thinking diabolically? Is it still the definition of a good poet to be of the devil's party, as Blake argued?

The Routledge Companion to Medieval Iconography Colom Hourihane 2016-12-19 Sometimes enjoying considerable favor, sometimes less, iconography has been an essential element in medieval art historical studies since the beginning of the discipline. Some of the greatest art historians – including Mille, Warburg, Panofsky, Morey, and Schapiro – have devoted their lives to understanding and structuring what exactly the subject matter of a work of medieval art can tell. Over the last thirty or so years, scholarship has seen the meaning and methodologies of the term considerably broadened. This companion provides a state-of-the-art assessment of the
influence of the foremost iconographers, as well as the methodologies employed and themes that underpin the discipline. The first section focuses on influential thinkers in the field, while the second covers some of the best-known methodologies; the third, and largest section, looks at some of the major themes in medieval art. Taken together, the three sections include thirty-eight chapters, each of which deals with an individual topic. An introduction, historiographical evaluation, and bibliography accompany the individual essays. The authors are recognized experts in the field, and each essay includes original analyses and/or case studies which will hopefully open the field for future research.

The Etruscans in the Modern Imagination

Deborah Puccio-Den 2020-10-14

The Etruscans, a revenant and unusual people, has an Italian empire before the Greeks and Romans did. By the start of the Christian era their wooden temples and writings had vanished, the Romans and the early church had melted their bronze statues, and the people had assimilated. After the last Etruscan augur served the Romans as they fought back the Visigoths in 408 CE, the civilization disappeared but for ruins, tombs, art, and vases. No other lost culture disappeared as completely and then returned to the same extent as the Etruscans. Indeed, no other ancient Mediterranean people was as controversial both in its time and in posterity. Though the Greeks and Romans tarred them as superstitious and decadent, D.H. Lawrence praised their way of life as offering an alternative to modernity. In The Etruscans in the Modern Imagination Sam Solecki chronic their unexpected return to intellectual and cultural history, beginning with eighteenth-century scholars, collectors, and archaeologists. The resurrection of this vanished kingdom occurred with remarkable vigour in philosophy, literature, music, history, mythology, and the plastic arts. From Wedgwood to Picasso, Proust to Lawrence, Emily Dickinson to Anne Carson, Solecki reads the disembodied traces of Etruscan culture for what they tell us about our cultural knowledge and mindsets in different times and places, for the way that ideas about the Etruscans can serve as a reflection or foil to a particular cultural moment, and for the creative alchemy whereby artists turn to the past for raw materials of contemporary creation. The Etruscans are a cultural curiosity because of their disputed origin, unique language, and distinctive religion and customs, but their destination is no less worthy of our curiosity. The Etruscans in the Modern Imagination provides a fascinating meditation on cultural transmission between ancient and modern civilizations.

Secrets Beyond the Door

Maria Tatar 2006-10-03

Maria Tatar analyses the many forms the tale of Bluebeard’s wife has taken over time, showing how artists have taken the Bluebeard theme and revived it with their own signature twists.

Mafiacraft

Deborah Puccio-Den 2020-01-14

The Mafia? What is the Mafia? Something you eat? Something you drink? I don’t know the Mafia. I have never seen it. So said Momio Piromalli, a Ndrangheta crime boss, to a journalist in the seventies. In Mafiacraft, Deborah Puccio-Den explores the Mafia’s reliance on the force of silence, and undertakes a new form of ethnographic inquiry that focuses on the questions, rather than the answers. For Puccio-Den, the Mafia is not a stable social fact, but a cognitive event shaped by actions of silence. Rather than inquiring about what has previously been written or said, she explores the imaginative power of silence and how it gives consistency to special kinds of social ties that draw their strength from a state of indeterminacy. What methods might anthropologists use to investigate silence and to understand the life of the denied, the unspeakable, and the unspoken? How do they resist, fight, or capitulate to the strength of words, or to the force of law? In Mafiacraft, Puccio-Den’s addresses these questions with a fascinating anthropology of silence that opens up new ground for the study of the world’s most famous criminal organization.

What Color Is the Sacred?

Michael Taussig 2010-07-01

Over the past thirty years, visionary anthropologist Michael Taussig has crafted a highly distinctive body of work. Playful, enthralling, and whip-smart, his writing makes ingenious connections between ideas, thinkers, and things. An extended meditation on the mysteries of color and the fascination they provoke, What Color Is the Sacred? is the next step on Taussig’s remarkable intellectual path. Following his interest in magic and surrealism, his earlier work on mimesis, and his recent discussion of heat, gold, and cocaine in My Cocaine Museum, this book uses color to explore further dimensions of what Taussig calls “the bodily unconscious” in an age of global warming. Drawing on classic ethnography as well as the work of Benjamin, Burroughs, and Proust, he takes up the notion that color invites the viewer into images and into the world. Yet, as Taussig makes clear, color has a history—a manifestly colonial history rooted in the West’s discomfort with color, especially bright color, and its associations with the so-called primitive. He begins by noting Goethe’s belief that Europeans are physically averse to vivid color while the uncivilized revel in it, which prompts Taussig to reconsider colonialism as a tension between chromophobes and chromophiliacs. And he ends with the strange story of coal, which, he argues, displaced colonial color by giving birth to synthetic colors, organic chemistry, and IG Farben, the giant chemical corporation behind the Third Reich. Nietzsche once wrote, “So far, all that has given color to existence still lacks a history.’’ With What Color Is the Sacred? Taussig has taken up that challenge with all the radiant intelligence and inspiration we’ve come to expect from him.

Virtual Words

Jonathan Keats 2010-10-14

The technological realm provides an unusually active laboratory not only for new ideas and products but also for the remarkable linguistic innovations that accompany and describe them. How else would words like qubit (a unit of quantum information), crowdsourcing (outsourcing to the masses), or in vitro meat (chicken and beef grown in an industrial vat) enter our language? In Virtual Words: Language on the Edge of Science and Technology, Jonathan Keats, author of Wired Magazine’s monthly Jargon Watch column, investigates the interplay between words and ideas in our fast-paced tech-driven use-it-or-lose-it society. In 28 illuminating short essays, Keats examines how such words get coined, what relationship they have to their subject matter, and why some, like blog, succeed while others, like flog, fail. Divided into broad categories—such as commentary, promotion, and slang—in addition to scientific and technological neologisms—chapters each consider one exemplary word, its definition, origin, context, and significance. Examples range from microbiome (the collective genome of all microbes hosted by the human body) and unparticle (a form of matter lacking definite mass) to gene foundry (a laboratory where artificial life forms are assembled) and singularity (a hypothetical future moment when technology transforms the whole universe into a sentient supercomputer). Together these words provide not only a survey of technological invention and its consequences, but also a fascinating glimpse of novel language as it comes into being. No one knows this emerging lexical terrain better than Jonathan Keats. In writing that is inventive and engaging as the language it describes, Virtual Words offers endless delights for word-lovers, technophiles, and anyone intrigued by the essential human obsession with naming.

Black

Michel Pastoureau 2009

About the history of the color black, its various meanings and representations.

Colors in Fashion

Jonathan Faiers 2016-11-17

Color speaks a powerful cultural language, conveying political, sexual, and economic messages that, throughout history, have revealed how we relate to ourselves and our world. This ground-breaking compilation is the first to investigate how color in fashionable and ceremonial dress has played a significant social role, indicating acceptance and exclusion, convention and subversion. From the use of black in pioneering feminism to the penchant for black in post-war France, and from mystical scarlet broadcloth to the horrors of arsenic-laden green fashion, this publication demonstrates that color in dress is as mutable, nuanced, and varied as color itself. Divided into four thematic parts—solidarity, power, innovation, and desire—each section highlights the often violent, emotional histories of color in dress across geographical, temporal, and cultural boundaries. Underlying today’s relaxed attitude to color lies a chaotic complexity that speaks of wars, migrations and economics. While acknowledging the importance that technology has played in the development of new dyes, the chapters explore color as a catalyst for technical innovation that continues to inspire designers, artists, and performers. Bringing together cutting-edge contributions from leading scholars, it is essential reading for academics of fashion, textiles, design, cultural studies and art history.
**Art and Nature in the Middle Ages**

Musée de Cluny 2016-01-01

"Published in conjunction with the exhibition Art and Nature in the Middle Ages, organized by the Dallas Museum of Art, in cooperation with the Musée de Cluny in Paris, and presented in Dallas from December 4, 2016, to March 19, 2017."

**Books on Colour 1405-2015: History and Bibliography**

Roy Osborne 2015-10-25 Updated to 2020

BOOKS ON COLOUR 1405-2015 offers quick and easy reference to 2,500 authors and editors and over 3,000 titles published by them. Following a concise historical survey of colour literature, authors are listed in an A-Z directory, together with titles, dates and places of publication, and translations for non-English titles. Biographical references are included where known. Chronological indexes of authors precede the bibliographical listing and alphabetical indexes of authors follow it. Publications are categorised under 27 general headings: Architecture, Chemistry, Classification, Colorants, Computing & Television, Decoration, Design, Dress & Cosmetics, Dyeing, Flora & Fauna, Food, Glass, History, Lighting, Metrology, Music, Optics, Painting, Perception, Philosophy, Photography & Cinema, Printing, Psychology, Symbolism, Terminology, Therapy, and Vision.

**Art History for Filmmakers**

Gillian McIver 2017-03-23

Since cinema's earliest days, literary adaptation has provided the movies with stories; and so we use literary terms like metaphor, metonymy and synecdoche to describe visual things. But there is another way of looking at film, and that is through its relationship with the visual arts - mainly painting, the oldest of the art forms. Art History for Filmmakers is an inspiring guide to how a nation can both recover and rediscover its identity through remembrance, how rewriting history can forge new paradigms of cultural identity, and how meanings attached to an event can be as significant as the event itself.

146 illustrations.

**Bluets**

Maggie Nelson 2009-10-01

Suppose I were to begin by saying that I had fallen in love with a color . . . A lyrical, philosophical, and often explicit exploration of personal suffering and the limitations of vision and love, as refracted through the color blue. With Bluets, Maggie Nelson has entered the pantheon of brilliant lyric essayists. Maggie Nelson is the author of numerous books of poetry and nonfiction, including Something Bright, Then Holes (Soft Skull Press, 2007) and Women, the New York School, and Other True Abstractions (University of Iowa Press, 2007). She lives in Los Angeles and teaches at the California Institute of the Arts.

**Heraldry**

Michel Pastoureau 1997

Heraldry is a living survival of the great medieval world of European chivalry. First introduced as a means of identification in battle and in tournaments, it gradually spread to society as a whole. Today the knights-in- armour and many of the families who bore these coats of arms have disappeared, but the heraldic tradition survives in the royal arms, flags, emblems, road signs, sports badges and corporate logos of the modern world.

**Cultural History in France**

Evelyne Cohen 2019-06-27

This volume, which gathers contributions presented at the annual conferences of l'Association pour le développement de l'histoire culturelle (ADHC), questions the subjects and boundaries of cultural history in France -- with regard to neighboring approaches such as cultural studies, media studies, and gender studies -- to elaborate a "social history of representations." Historians, philosophers and sociologists address a large variety of topics and methodological proposals. Definitions, objects and actors, memories and cultural transfers: this book depicts the major questions that underlie the historical debate at the beginning of the 21st century.

**Green**

Michel Pastoureau 2014-08-24

In this beautiful and richly illustrated book, the acclaimed author of Blue and Black presents a fascinating and revealing history of the color green in European societies from prehistoric times to today. Examining the evolving place of green in art, clothes, literature, religion, science, and everyday life, Michel Pastoureau traces how culture has profoundly changed the perception and meaning of the color over millennia—and how we misread cultural, social, and art history when we assume that colors have always signified what they do today. Filled with entertaining and enlightening anecdotes, Green shows that the color has been ambivalent: a symbol of life, luck, and hope, but also disorder, greed, poison, and the devil. Chemically unstable, green pigments were long difficult to produce and even harder to fix. Not surprisingly, the color has been associated with all that is changeable and fleeting: childhood, love, and money. Only in the Romantic period did green definitively become the color of nature. Pastoureau also explains why the color was connected with the Roman emperor Nero, how it became the color of Islam, why Goethe believed it was the color of the middle class, why some nineteenth-century scholars speculated that the ancient Greeks couldn't see green, and how the color
was denigrated by Kandinsky and the Bauhaus. More broadly, Green demonstrates that the history of the color is, to a large degree, one of dramatic reversal: long absent, ignored, or rejected, green today has become a ubiquitous and soothing presence as the symbol of environmental causes and the mission to save the planet. With its striking design and compelling text, Green will delight anyone who is interested in history, culture, art, fashion, or media. *Colouring the Past* European Archaeological Association. Conference 2002-07 Colour shapes our world in profound, if sometimes subtle, ways. It helps us to classify, form opinions, and make aesthetic and emotional judgements. Colour operates in every culture as a symbol, a metaphor, and as part of an aesthetic system. Yet archaeologists have traditionally subordinated the study of colour to the form and material value of the objects they find and thereby overlook its impact on conceptual systems throughout human history. This book explores the means by which colour-based cultural understandings are formed, and how they are used to sustain or alter social relations. From colour systems in the Mesolithic, to Mesoamerican symbolism and the use of colour in Roman Pompeii, this book paints a new picture of the past. Through their close observation of monuments and material culture, authors uncover the subtle role colour has played in the construction of past social identities and the expression of ancient beliefs. Providing an original contribution to our understanding of past worlds of meaning, this book will be essential reading for archaeologists, anthropologists and historians, as well as anyone with an interest in material culture, art and aesthetics.

*Paradoxes of Green* Gareth Doherty 2017-02-07 This innovative multidisciplinary study considers the concept of green from multiple perspectives—aesthetic, architectural, environmental, political, and social—in the Kingdom of Bahrain, where green has a long and deep history of appearing cooling, productive, and prosperous—a radical contrast to the hot and hostile desert. Although green is often celebrated in cities as a counter to gray urban environments, green has not always been good for cities. Similarly, manifestation of the color green in arid urban environments is often in direct conflict with the practice of green from an environmental point of view. This paradox is at the heart of the book. In arid environments such as Bahrain, the contradiction becomes extreme and even unsustainable. Based on long-term ethnographic fieldwork, Gareth Doherty explores the landscapes of Bahrain, where green represents a plethora of implicit human values and exists in dialectical tension with other culturally and environmentally significant colors and hues. Explicit in his book is the argument that concepts of color and object are mutually defining and thus a discussion about green becomes a discussion about the creation of space and place.