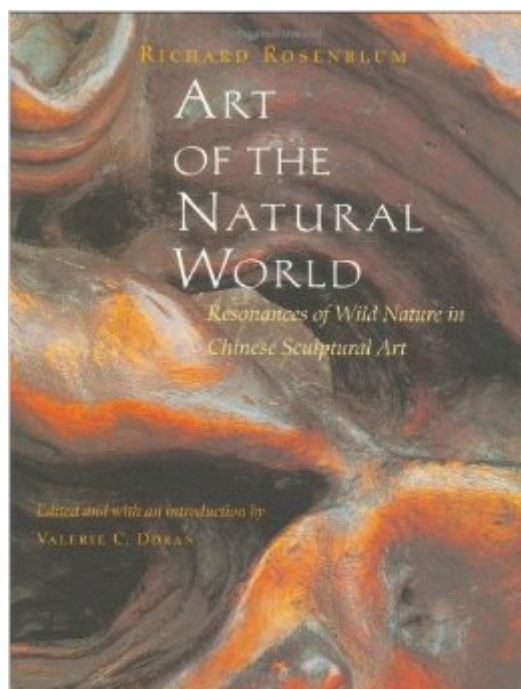


The book was found

Art Of The Natural World



Synopsis

Prized for over a millennium by Chinese literati, scholars' rocks--stones sculpted by the elements into richly detailed miniature landscapes--have long been objects of contemplation, inspiration and ever-changing beauty. This succinct, elegantly designed volume offers a meditation by the noted artist and collector Richard Rosenbaum on the philosophy and spirit of Chinese natural art, from scholars' rocks to similarly-fashioned objects in wood, metal and ceramic--as well as such reverse manifestations as works sculpted to replicate natural art. In a style that is at once informal and passionately engaged, Rosenblum discusses the history and use of natural art, the influence it has had on his own work, and, beyond this, the wider philosophical issues it raises--about artistic perception, the context of an art object and what ultimately distinguishes and constitutes a work of art. Centuries before Duchamp's snow shovel first hung on a gallery wall, Chinese natural art was challenging received notions about artistic creation and response. A book for scholars, artists and thinkers alike, *Art of the Natural World* is an indispensable commentary on the art of nature and the nature of art.

Book Information

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Customer Reviews

Most books which present collections of art objects treat the subject as that: an object. Emphasis is put on value or history. This book treats stones as a source of inspiration. Rosenblum takes individual objects and explains what he sees in them and how they effected his life as well as his artwork. He infuses the art of collecting stones with the original intent of the Chinese scholars who began the practice. The value he places on the stones are not so much monetary but how they

speak to him on an individual basis. This book complements "Worlds Within Worlds", the first book about Rosenblums collection. That book explained technical and historical data, this one humanizes the collection. An excellent book, a great addition to the genre of viewing stones, suiseki, scholar stones, etc.

Regarding the review from Publisher's Weekly above, Duchamp's "Snow Shovel" was a "death work" (see Rieff, "Sacred Order / Social Order: My Life Among the Deathworks"), i.e. a sign that the western world had no inspiration from life, no longer had a vision to express in its art. By contrast the Great Creator's works are around us all the time. The Chinese, the Japanese and others in the east have understood the beauty of the world for what it is: the beauty of life from the hand of God. IMHO.

great book

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