Get Free Ruins Poems And Paintings Of A Vanishing America

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A collection of poetic works considers the impact of the twenty-first century's dislocations, upheavals, and public crises on individual lives, conveying in the title poem a young schoolteacher's evocation of the lessons learned by her students amid violence

Images of ruins may represent the raw realities created by bombs, natural disasters, or factory closings, but the way we see and understand ruins is not raw or unmediated. Rather, looking at ruins, writing about them, and representing them are acts framed by a long tradition. This unique interdisciplinary collection traces discourses about and representations of ruins from a richly contextualized perspective. In the introduction, Julia Hell and Andreas Schönlle discuss how European modernity emerged partly through a confrontation with the ruins of the premodern past. Several contributors discuss ideas about ruins developed by philosophers such as Immanuel Kant, Georg Simmel, and Walter Benjamin. One contributor examines how W. G. Sebald's novel The Rings of Saturn betrays the ruins erased or forgotten in the Hegelian philosophy of history. Another analyzes the repressed specter of being bombed out of existence that underpins post-Second World War modernist architecture, especially Le Corbusier's plans for Paris. Still another compares the ways that formerly dominant white populations relate to urban-industrial ruins in Detroit and to colonial ruins in Namibia. Other topics include atomic ruins at a Nevada test site, the connection between the cinema and ruins, the various narratives that have accrued around the Inca ruin of Vilcashuaman, Tolstoy's response in War and Peace to the destruction of Moscow in the fire of 1812, the Nazis' obsession with imperial ruins, and the emergence in Mumbai of a new "kinetic city" on what some might consider the ruins of a modernist city. By focusing on the concept of ruin, this collection sheds new light on modernity and its vast ramifications and complexities. Contributors. Kerstin Barndt, Jon Beasley-Murray, Russell A. Berman, Jonathan Bolton, Svetlana Boym, Amir Esfhal, Julia Hell, Daniel Hertz, Andreas Huysen, Rahul Mehrotra, Johannes von Moltke, Vladimir Paperny, Helen Petrovska, Todd Presner, Helmut Puff, Alexander Regier, Eric Rentschler, Lucia Saks, Andreas Schönlle, Tatiana Smoliarova, George Steinmetz, Jonathan Veitch, Gustavo Verdesio, Anthony Vidler

Poems by Philomene In this collection of poetry, Philomene expands the vision of her book The Dream Awakening. Once again the theme is that of the struggle of the muse to survive in our contemporary wilderness. But whereas the music of the preceding volume was that of incantation, the tone of this work, Odd Phenomenon in an Abandoned City, is one of lamentation, of cries amongst the ruins. Inspired by a series of paintings by R.L. Penney depicting the ruins of a mythic civilization, these poems echo the agony of a forgotten muse crying in the desert of collective memory. Like hieroglyphics from a distant past - these images arch into an unknown future. They reflect and interact with the tones of the paintings to create a synthesis of painter and poet. Jason Kugelman Pacifica Radio

"Many of the same ancient authors that appear in The Painting of the Ancients (1638), his English translation of his De pictura veterum (1637), also figure in his annotations to Sidney. Like Sidney's Defence of Poesie, Junius was composing a defense of art against attacks by puritans and other iconoclasts. Dunkard's book shows how ut pictura poesis, the analogy between poetry and painting, was at the center of both these defenses."--BOOK JACKET.

Eye Rhymes brings to light a side of Sylvia Plath that is scarcely known: her serious involvement in the visual arts from a very early age. She moved between art-making and writing constantly, integrating their elements with ease and pleasure. As a child she considered a poem she had written or transcribed to be complete only when illustrated by a picture. As a young teen she recorded 'technicolor' dreams that told complete stories. Her diaries, letters, and school notebooks are full of doodles and self-portraits - all revealing important truths about her. Until her junior year at Smith College, she considered her two favorite disciplines as offering equally promising choices. It was only at the age of 20 that she decided to leave fine art behind her as her chosen career, and opt for the written word. Eye Rhymes presents a magnificent range of Plath's art, most of it seen in print for the first time: childhood sketches, illustrated diaries, portraits, rich modernist and expressionist paintings, fashion images, photographs, and more. The book offers a myriad of new insights into Plath's creative energy, revealing unexpected themes and ideas that first saw light in visual form, to be re-born later in her greatest poetry. Drawing on the large collections of Indiana University's Lilly Library and Smith College's Mortimer Rare Book Room, it presents an in-depth examination of Sylvia Plath's visual art and literary studies, and their uses in her writing career. Kathleen Conner's illuminating account of Plath as artist and writer opens a rich seam of ideas developed further by distinguished Plath scholars Sally Bayley, Christina Britzolakis, Susan Gubar, Langdon Hammer, Fan Jinghua, and Diane Middlebrook. The book gives special attention to Plath's unpublished teen diaries and book reports, which contain drawings and early textual experiments, created years before her famous 1 am I diary notes of age seventeen, when critical examination of her writing usually begins. The contributors offer new critical approaches to the artist's multidimensional oeuvre, including writing that appropriates sophisticated visual and colour effects years after painting and drawing became her hobby and writing her chosen profession. Essayists demonstrate Plath's visual art interests as they relate to her early identity as a writer in Cambridge, her teen artwork and writing on war, her mid-career 'art poems' on the works of Giorgio de Chirico, her representations of womanhood within mid-century commercial culture, and her visual aesthetics in poetry. Eye Rhymes offers exciting new material on the life and work of Sylvia Plath, designed for the general public as well as Plath specialists, on the 75th anniversary of her birth in 1932.

This book constructs a theory of ruins that celebrates their vitality and unity in aesthetic experience. Its argument draws upon over 100 illustrations prepared in 40 countries. Ruins flourish as matter, form, function, incongruity, site, and symbol. Ruin underlies cultural values in cinema, literature and philosophy. Finally, ruin guides meditations upon our mortality and endangered world.
Ekphrasis, the description of pictorial art in words, is the subject of this bibliography. More specifically, some 2500 poems on paintings are catalogued, by type of publication in which they appear and by poet. Also included are 2000 entries on the secondary literature of ekphrasis, including works on sculpture, music, photography, film, and mixed media.

Offers fresh understanding of British Romanticism by exploring how anxieties about decline impacted debates about literature's form and meaning.

The first book by Helene Cixous on painting and the contemporary arts. This collection gathers most of Helene Cixous' texts devoted to contemporary artists, such as the painter Nancy Spero, the photographer Andres Serrano, the visual artist Roni Horn, the fashion designer Sonia Rykiel and the choreographer Karine Saporta, among others. The artworks belong to different genres and media - photography, painting, installations, film, choreography and fashion design - while the commentaries deal with all of Helene Cixous' privileged themes: exile, war, violence (against women) and exclusion, as well as love, memory, beauty and tenderness. Neither art criticism nor a collection of critical essays, Helene Cixous responds to these artworks as a poet, reading them as if they were poems. Written between 1985 and 2010, most of these essays are unpublished in English, or published only in rare catalogues or art books.

This collection of newly published essays examines our relationship to physical objects that invoke, commemorate, and honor the past. The recent destruction of cultural heritage in war and controversies over Civil War monuments in the US have foregrounded the importance of artifacts that embody history. The book invites us to ask: How do memorials convey their meanings? What is our responsibility for the preservation or reconstruction of historically significant structures? How should we respond when the public display of a monument divides a community? This anthology includes coverage of the destruction of Palmyra and the Bamiyan Buddhas, the loss of cultural heritage through war and natural disasters, the explosive controversies surrounding Confederate-era monuments, and the decay of industry in the U.S. Rust Belt. The authors consider issues of preservation and reconstruction, the nature of ruins, the aesthetic and ethical values of memorials, and the relationship of cultural memory to material artifacts that remain from the past. Written by a leading group of philosophers, art historians, and archeologists, the 23 chapters cover monuments and memorials from Dubai to Detroit, from the instant destruction of Hiroshima to the gradual sinking of Venice.

'It is no great matter, supposing that Italy could be liberated, who or what is sacrificed. It is a grand object - the very poetry of politics. Only think - a free Italy!!! Why, there has been nothing like it since the days of Augustus.' So wrote Lord Byron in his journal, in February 1821, only days before the outbreak of revolution in Greece, where three years later he would die in the service of the revolutionary cause. For a poet whose life and work are interlaced with action of multiple sorts, surprisingly little attention has been devoted to Byron's engagement with issues of politics. This volume brings together the work of eminent Byronists from seven European countries and the USA to re-assess the evidence. What did Byron mean by the 'poetry of politics'? Was he, in any sense, a 'political animal'? Can his final, fateful involvement in Greece be understood as the culmination of earlier, more deeply rooted quests? The first part of the book examines the implications of reading and writing as themselves political acts; the second interrogates the politics inherent or implied in Byron's poems and plays; the third follows the trajectory of his political engagement (or non-engagement), from his abortive early career in the British House of Lords, via the Peninsular War in Spain to his involvement in revolutionary politics abroad.

"Jean-Baptiste Du Bos' Critical Reflections on Poetry and Painting is one of the seminal works of modern aesthetics. Du Bos rejected the seventeenth-century view that works of art assessed by reason. Instead, he believed, audience members have sentiments in response to artwork. Their sentiments are fainter versions of those they would feel in response to actually seeing what the work of art imitates. Du Bos was influenced by John Locke's empiricism and, in turn, had a major impact on virtually every major eighteenth-century contributor to philosophy of art, including Voltaire, Montesquieu, Diderot, Rousseau, Herder, Lessing, Mendelssohn, Kames, Gerard, and Hume. This is the first modern, annotated and scholarly edition of the Critical Reflections in any language"--

This richly illustrated book examines the changing significance of ruins as vehicles for cultural memory in Chinese art and visual culture from ancient times to the present. The story of ruins in China is different from but connected to "ruin culture" in the West. This book explores indigenous Chinese concepts of ruins and their visual manifestations, as well as the complex historical interactions between China and the West since the eighteenth century. Wu Hung leads us through an array of traditional and contemporary visual representations, including painting, architecture, photography, prints, and cinema. A Story of Ruins shows how ruins are integral to traditional Chinese culture in both architecture and pictorial forms. It traces the changes in their representation over time, from indigenous methods of recording damage and decay in ancient China, to realistic images of architectural ruins in the nineteenth and twentieth centuries, to the strong interest in urban ruins in contemporary China, as shown in the many artworks that depict demolished houses and decaying industrial sites. The result is an original interpretation of the development of Chinese art, as well as a unique contribution to global art history.

Aesthetics deals with art, a human construction, but what one experiences when placed before nature is also an aesthetic feeling - the countryside is a place of reflection like no other. In The Art of the Landscape, Raffaele Milani interprets natural landscapes as an aesthetic category.

How have ruins become so valued in Western culture and so central to our art and literature? Covering a vast chronological and geographical range, from ancient Egyptian inscriptions to twentieth-century memorials, Susan Stewart seeks to answer this question as she traces the appeal of ruins and ruins images, and the lessons that writers and artists have drawn from their haunting forms. Stewart takes us on a sweeping journey through founding legends of broken covenants and original sin, the Christian appropriation of the classical past, and images of decay in early modern allegory. Stewart looks in depth at the works of Goethe, Piranesi, Blake, and Wordsworth, each of whom found in ruins a means of reinventing his art. Lively and engaging, The Ruins Lesson ultimately asks what can resist ruination—and finds in the self-transforming, ever-fleeting practices of language and thought a clue to what might truly endure.

This is the first collection of essays to be published since the poet's death. Continuing a tradition of more than thirty years of Ted Hughes studies, it gathers contributions by most of the major international Hughes scholars, voicing their critical preoccupations at the turn of the century. Over the years, academic criticism on the poetry of Ted Hughes has established some well-trodden paths, which this collection still strongly reflects, however, the productions of the latter Hughes, in poetry as well as in criticism, demand a revisiting of the critical discourse on his work. The biographical dimension, for instance, has gradually gathered momentum, and it is no longer possible to study the work of Ted Hughes without due reference to the life and work of Sylvia Plath. This book is, nonetheless, also motivated by the wish to bring some fresh blood to the Hughes studies by politely rocking the boat of a rather comfortably established critical reception that has prized itself on being the mouthpiece of the poet's own ideological discourse. For this reason, some of the chapters in this collection belong to a continental European tradition that is resolutely foreign to the former partisanships. For all that, Ted Hughes: Alternative Horizons suggests that steering clear of the polemical ruts dug by fans and detractors alike can only benefit the future of scholarly studies devoted to a great
The neoclassic tendency to write about the ruins of Rome was both an attempt to recapture the grandeur of the “golden age” of man and a lament for the passing of a great civilization. John Dyer, who wrote The Ruins of Rome in 1740, was largely responsible for the eighteenth-century revival of a unique subgenre of landscape poetry dealing with ruins of the ancient world. Few poems about the ruins had been written since Antiquités de Rome in 1558 by Joachim Du Bellay. Dyer was one of the first neoclassical poets to return to the decaying stones of a past society as a source of poetic inspiration and imagination. He views the relics as monuments of grandeur and greatness, but also of impending death and destruction. While following most of the rules and standards of neoclassicism—that of imitating nature and giving pleasure to a reader—Dyer also includes his personal reactions and emotions in The Ruins of Rome. The work is composed from the position of a poet who serves as interpreter and translator of the subject, a primary characteristic of “prospect” poetry in the eighteenth century. Numerous other writers quickly followed Dyer’s example, including George Keate, William Whitehead and William Parsons. The tendency by these poets to write about the ruins of Rome from a subjective point of view was one of the strongest themes in what Northrop Frye has called the “Age of Sensibility.” Although the renewed interest in Roman ruins lasted well into the nineteenth century, influencing Romantic poets from Lord Byron to William Wordsworth, the evolution of this type of verse was a gradual process: it originated with Du Bellay’s poem, continued through seventeenth-century paintings by Claude Lorrain and Salvator Rosa (along with the later art of Piranesi and Panmini), and reached maturity with the poetic interest in the imagination in the eighteenth century. All of these factors, especially the tendency of poets to record their subjective feelings and insights concerning the ruins, are elements that proved to be instrumental in the eventual development of Romanticism.

This volume analyzes the cultural origins, precedents, influences and aspirations of the contemporary Chinese artists. Includes bibliographical references (pages 257-270) and index. Beginning with the origins of mnemonic strategies in epic tales, Helfer examines how the art of memory speaks to debates about poetry and its place in culture from Plato to Spenser’s present day."

Who better to tell the story of Ukraine than a kobzar, one of the country’s blind wandering minstrels that sang of its history and people? It is this iconic and entertaining figure, who walked the land and conveyed its traditions, that serves as the prism through which Taras Shevchenko composed his pioneering collection of poems, The Kobzar. The origin of the poems themselves is extraordinary. Written over a span of nearly 25 years, they mark many crossroads in Shevchenko’s life. They were composed in villages and cities, in prison and in exile; they are filled with Ukraine’s expansive steppes and verdant groves, peopled with decent individuals yearning for freedom and those who would deny it, and animated by trees, the moon and stars that converse. Shevchenko’s life from serfdom to exile and international artistic acclaim is the cloth from which each poem is cut. History and culture are intertwined with meditations on forgiveness and grace, religion and morality; the poems’ epic scope is complemented with lyrical reflections on subjects that include fame and fortune, love and lust, and the meek and mighty. Of these, family and home become overarching themes, which the poet considers to be of supreme value. As a foundational text, The Kobzar has played an important role in galvanizing the Ukrainian identity and in the development of Ukrainian literature and its written language. The first editions were censored by the czar, but the book still made an enduring impact on Ukrainian culture. There is no reliable count of how many editions of the book have been published, but an official estimate made in 1976 put the figure in Ukraine at 110 during the Soviet period alone. That figure does not include Kobzars released before and after both in Ukraine and abroad. A multitude of translations of Shevchenko’s verse into Slavic, Germanic and Romance languages, as well as Chinese, Japanese, Bengali, and many others attest to his impact on world culture as well. The poet is honored with more than 1250 monuments in Ukraine, and at least 125 worldwide, including such capitals as Washington, Ottawa, Buenos Aires, Warsaw, Moscow and Tashkent. Former U.S. President Dwight Eisenhower unveiled the one in Washington. Landscape Imagery, Politics and Identity in a Divided Germany, 1968-1989 explores the communicative relationship between German landscape painting and the viewing public that developed in the wake of the student revolutions of the late 1960s. The book demonstrates that, contrary to some historical thinking, more similarities than differences characterized the sociopolitical concerns of East and West Germans during the late Cold War Era, and that it was these shared issues that were reflected in the revival of the Romantic painting genre. Catherine Wilkins focuses on recovering the agency of the individual artist and in revising historiography with sensitivity to narration 'from below.' Interdisciplinary in nature, art historians can benefit from the study's analysis of images and artists not widely known outside of Germany. Additionally, the consolidation of statistics and data regarding German postwar cultural policy are relevant for postcolonial multidisciplinary debates regarding Histoire Croisée arguing that a clear dichotomy between East Germany and West Germany did not exist but rather that the residents of both nations shared a concern over some of the same issues of the period and memory studies (by using images as primary historical sources, able to be employed in the recovery of potentially 'subversive' memory and identity). Issues related to gender relations, environmentalism, and spiritual belief are addressed by Wilkins, with appeal for scholars working with those particular themes. Poststructuralist and literary theorists as well can find arguments supporting an alternative means of writing history through artworks and private memories. The earliest and most extensive literary engagement with wilderness in human history, Mountain Home is vital poetry that feels utterly contemporary. China's tradition of "rivers-and-mountains" poetry stretches across millennia. This is a plain-spoken poetry of immediate day-to-day experience, and yet seems most akin to China's grand landscape paintings. Although its wisdom is ancient, rooted in Taoist and Zen thought, the work feels utterly contemporary, especially as rendered here in Hinton's rich and accessible translations. Mountain Home collects poems from 5th- through 13th-century China and includes the poets Li Po, Po Chu-i and Tu Fu. The "rivers-and-mountains" tradition covers a remarkable range of topics: comic domestic scenes, social protest, travel, sage recluses, and mountain landscapes shaped into forms of enlightenment. And within this range, the poems articulate the experience of living as an organic part of the natural world and its processes. In an age of global ecological disruption and mass extinction, this tradition grows more urgently important every day. Mountain Home offers poems that will charm and inform not just readers of poetry, but also the large community of readers who are interested in environmental awareness. The Renaissance was the Ruin-naissance, the birth of the ruin as a distinct category of cultural discourse, one that inspired voluminous poetic production. For humanists, the ruin became the material sign that marked the rupture between themselves and classical antiquity. In the first full-length book to document this cultural phenomenon, Andrew Hui explains how the invention of the ruin propelled poets into creating works that were self-aware of their absorption of the past as well as their own survival in the future.
Describes an exhibit at the National Gallery, the Gilcrease Museum, Tulsa, and the Seattle Art Museum

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Landscape Imagery, Politics and Identity in a Divided Germany, 1968-1989 explores the communicative relationship between German landscape painting and the viewing public that developed in the wake of the student revolutions of the late 1960s. The book dem

A bilingual edition of selected poems by the prizewinning Spanish poet, novelist, and scholar. The book contains a critical introduction by Betty Jean Craige, a general discussion of contemporary poetry in Spain by Craige and Mantero, and a bibliography of the poet's work.

In this book, poet and artist seek to immortalize America's industrial past.

One of the most common scenes in Augustan and Romantic literature is that of a writer confronting some emblem of change and loss, most often the remains of a vanished civilization or a desolate natural landscape. Ruins and Empire traces the ruin sentiment from its earliest classical and Renaissance expressions through English literature to its establishment as a dominant theme of early American art.

Excerpt from The Ruins of Athens: Titania's Banquet, a Mask; And Other Poems Absence. To the Author of the Life of Ashmun, To the Painter of the Panorama of Quebec. 10. Scio. 11. Love of Spiritual Beauty. 12. The Grave of fitz-green Halleck. 13. Scene revisited after the Death of a Friend. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

Examining a wide range of ekphrastic poems, David Kennedy argues that contemporary British poets writing out of both mainstream and avant-garde traditions challenge established critical models of ekphrasis with work that is more complex than representational or counter-representational responses to paintings in museums and galleries. Even when the poem appears to be straightforwardly representational, it is often selectively so, producing a ‘virtual’ work that doesn't exist in actuality. Poets such as Kelvin Corcoran, Peter Hughes, and Gillian Clarke, Kennedy suggests, relish the ekphrastic encounter as one in which word and image become mutually destabilizing. Similarly, other poets engage with the source artwork as a performance that participates in the ethical realm. Showing that the ethical turn in ekphrastic poetry is often powerfully gendered, Kennedy also surveys a range of ekphrastic poets from the Renaissance and nineteenth century to trace a tradition of female ekphrastic poetry that includes Pauline Stainer and Frances Presley. Kennedy concludes with a critique of ekphrastic exercises in creative writing teaching, proposing that ekphrastic writing that takes greater account of performance spectatorship may offer more fruitful models for the classroom than the narrativizing of images.

A Study Guide for A D. Hope's "Beware of Ruins," excerpted from Gale's acclaimed Poetry for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Poetry for Students for all of your research needs.

During the struggle for decolonization, Frantz Fanon argued that artists who mimicked European aestheticism were “beginning at the end,” skipping the inventive phase of youth for a decadence thought more typical of Europe’s declining empires. Robert Stilling takes up Fanon’s assertion to argue that decadence became a key idea in postcolonial thought, describing both the failures of revolutionary nationalism and the assertion of new cosmopolitan ideas about poetry and art. In Stilling’s account, anglophone postcolonial artists have reshaped modernist forms associated with the idea of art for art’s sake and often condemned as decadent. By reading decadent works by J. K. Huysmans, Walter Pater, Henry James, and Oscar Wilde alongside Chinua Achebe, Derek Walcott, Agha Shahid Ali, Derek Mahon, Yinka Shonibare, Wole Soyinka, and Bernardine Evaristo, Stilling shows how postcolonial artists reimagined the politics of aestheticism in the service of anticolonial critique. He also shows how fin de siècle figures such as Wilde questioned the imperial ideologies of their own era. Like their European counterparts, postcolonial artists have had to negotiate between the imaginative demands of art and the pressure to conform to a revolutionary politics seemingly inseparable from realism. Beginning the book argues that both groups—European decadents and postcolonial artists—maintained commitments to artifice while fostering oppositional politics. It asks that we recognize what aestheticism has contributed to politically engaged postcolonial literature. At the same time, Stilling breaks down the boundaries around decadent literature, taking it outside of Europe and emphasizing the global reach of its imaginative transgressions.

Ruins gathers a series of writings in the form of verses, fragments, and short essays that Gabriele Tinti has dedicated to the “living sculpture of the actor”. The poet moves from the tragic sense of death and vacuity which afflicts even those masterpieces we wish eternal, with the aim of giving new life and thought to Graeco-Roman statuary, to all those relics of a now-lost humanity. Through its many courses and varied ideas, the book explores a distinctive relationship with the ancient world, and with the very reasons behind the making of art. This collection is the culmination of live readings by some of the best-known actors of our time (James Cosmo, Marton Csokas, Robert Davi, Abel Ferrara, Stephen Fry, Alessandro Haber, Malcolm McDowell, Jamie McShane, Joe Mantegna, Franco Nero, Vincent Piazza, Michele Placido and Kevin Spacey), all performed before important works of ancient art. In this handsome book, Gabriele Tinti responds to Homer with craft and delight. But it’s not necessary to know the original to read and be engaged by these poems about history, heroism and the never-ending preoccupations of human meaning. Instead, like archaeological ruins, indeed, they stand complete, even as they sketch a past completeness that is, now, a far country. –Fiona Sampson Lending my voice to these poems on classical statuary made me feel in
some ways a participant in the survival of such a profound, tragic and influential civilization as was the ancient. –Franco Nero The characters Gabriele Tinti draws from the Greek myths, the muses, the slaves, enable ‘the actor’ to inhabit the essential struggle of what it is to be human, like a Noh play, doomed to repetition and the transcendence gained from it, to be human under the burning sun, which both gives life and destroys –Marton Csokas To be able to put a poetic voice to timeless art is a noble enterprise and I applaud Gabriele in his pursuit of educating and entertaining the public at large with this project, and I’m proud to have been a part of it. –Joe Mantegna I find great joy reading the work of Tinti. He carefully combs the work of ancients revealing our indelible humanity. –Vincent Piazza