

On Art And Life John Ruskin

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When one mentions John Ruskin, a certain image of a rigid and moralist stance should be unearthed. As the proponent of Theoria in art and its role in making art a meaningful field of life, John Ruskin while talking about Gothic architecture and the uses of iron really does not stray away from his teleological stance when dealing with whatever topic.

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In our individualized society we are all artists of life - whether we know it or not, will it or not and like it or not, by decree of society if not by our own choice. In this society we are all expected, rightly or wrongly, to give our lives purpose and form by using our own skills and resources, even if we lack the tools and materials with which artists' studios need to be equipped for the artist's work to be conceived and executed. And we are praised or censured for the results - for what we have managed or failed to accomplish and for what we have achieved and lost. In our liquid modern society we are also taught to believe that the purpose of the art of life should be and can be happiness - though it's not clear what happiness is, the images of a happy state keep changing and the state of happiness remains most of the time something yet-to-be-reached. This new book by Zygmunt Bauman - one of the most original and influential social thinkers writing today - is not a book of designs for the art of life nor a 'how to' book: the construction of a design for life and the way it is pursued is and cannot but be an individual responsibility and individual accomplishment. It is instead a brilliant account of conditions under which our designs-for-life are chosen, of the constraints that might be imposed on their choice and of the interplay of design, accident and character that shape their implementation. Last but not least, it is a study of the ways in which our society - the liquid modern, individualized society of consumers - influences (but does not determine) the way we construct and narrate our life trajectories.

John Hoover: Art and Life, featuring colour reproductions of works from museums and private collections all over the world, is a retrospective look at the life and career of one of Alaska's most significant artists. John Hoover grew up in Cordova, Alaska, in an era when it was an international city and one of the richest ports in the West. Born in 1919 to a Dutch father and Aleut-Russian mother, Hoover has worked as a fisherman, taxi driver, drummer, and sailor - and, throughout, he has been an artist. The ancient Indians, Eskimos, and Aleuts, and the spirits that guided them, still guide Hoover today. It is their stories, as well as his own, that he brings alive in his cedar carvings. Now in his eighties, Hoover continues to create small and large-scale sculptures in cedar and bronze. He was one of the first to successfully bridge the gap between traditional and contemporary art, and he has spent a lifetime mastering his craft, breaking new ground, and reviving ancient cultures. In each of his roles - as Aleut artist, musician, fisherman, and storyteller - he has striven to exemplify dedication, perseverance, and perfection

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