

The background of the entire image is a painting titled 'Aerial Creatures' by Paul Nash. It depicts a vast, blue sky filled with numerous white, swirling, and streaky patterns that resemble the tracks of aircraft or the movement of clouds. The sky is punctuated by several soft, white clouds. The overall composition is dynamic and abstract, capturing a sense of aerial movement and depth.

Aerial Creatures

Paul Nash

Paul Nash Aerial Creatures

Ian Christie



Paul Nash Aerial Creatures:

Aerial Creatures Imperial War Museum (Great Britain), Imperial War Museum. London, 1996 **Paul Nash** Charles Hall, Paul Nash, 1996 *Aerial Creatures* was Paul Nash's own title for a body of work produced when he was an official war artist for the RAF and the Ministry of Information during the Second World War *Paul Nash* Paul Nash, 2000 This is a critical edition of the art writings of the painter Paul Nash 1889-1946. Alongside the very different Wyndham Lewis, Nash was the only major British artist of his generation who was also a regular critic and essayist on art. He knew and read the leading critics of his day and evolved a distinctive position in relation to them. His relationship to British modernism and the mutual stimulus of art and criticism, the opening up of his criticism and that of others to poetic and literary influences under the influence of Surrealism is discussed by Andrew Causey. Nash's writings span the years 1919 to 1946, with the majority dating from the 1930s; they were framed by his profession of painting and his activities as an art teacher, a product designer and his involvement as organiser and polemicist in the art world. All of these helped to form the individuality of his writing.

Paul Nash, 1996 *Art, Propaganda and Aerial Warfare in Britain during the Second World War* Rebecca Searle, 2020-07-23 The War Artists Advisory Committee (WAAC) were responsible for the production of some of the most iconic images of the Second World War. Despite its rich historical value, this collection has been poorly utilised by historians and hasn't been subjected to the levels of analysis afforded to other forms of wartime culture. This innovative study addresses this gap by bringing official war art into dialogue with the social, economic and military histories of the Second World War. Rebecca Searle explores the tensions between the documentarist and propagandistic roles of the WAAC in their representation of aerial warfare in the battle for production: the Battle of Britain, the Blitz and the bombing of Germany. Her analyses demonstrate that whilst there was a strong correlation between war art and propaganda, the WAAC depicted many aspects of experience that were absent from wartime propaganda, such as class divisions within the services, gendered hierarchies within industries, civilian death and the true nature of the bombing of Germany. In addition, she shows that propagandistic constructions were not entirely separate from lived experience but reflected experience and shaped the way that individuals made sense of the war. Accessibly written, highly illustrated and packed with valuable examples of the use of war art as historical source, this book will enhance our understanding of the social and cultural history of Britain during the Second World War. **Shadow Sites** Kitty Hauser, 2007-03-29 At certain times of the day, at sunrise and sunset, the outlines of prehistoric fields, barrows and hill forts in the British landscape may be thrown into relief. Such shadow sites, best seen from above and captured by an airborne camera, are both examples of and metaphors for a particular way of seeing the landscape. At a time of rapid modernisation and urbanisation in mid-twentieth-century Britain, an archaeological vision of the British landscape reassured and enchanted a number of writers, artists, photographers and film makers. From John Piper, Eric Ravilious and Shell guide books to photographs of bomb damage, aerial archaeology and *The Wizard of Oz*, Kitty Hauser

delves into evocative interpretations of the landscape and looks at the affinities between photography as a medium to capture traces of the past as well as their absence

CRASH! Randy Malamud, 2024-12-12 *CRASH* explores the fascinating revealing and surprising cultural impact of plane crashes across art literature music media and creative nonfiction Plane crashes are covered extensively but they are not analyzed very deeply beyond rote media reports and forensic accident investigations This is despite the voluminous diverse and fascinating cultural materials poems and novels songs films art TV series and on and on that emerge in the wake of aviation disasters Randy Malamud reanimates these tragic events and identifies how they persist and resonate through our culture more than we might have imagined and in intricately far reaching ways A unique and extraordinarily wide ranging cultural examination *CRASH* takes the reader on a journey that includes reflections on flight phobia themes of crash survival with asides on *Lord of the Flies* *The Little Prince* and Ernest Hemingway's two day two crash adventure the existentialism of pilots last words the day the music died deep dives into modernist plane wreck paintings kamikaze pilots and their Zen death poems plane crashes before planes race crash and gender and the cultural aftermath of 9 11 Ultimately Malamud shows that crashes do not bring about complete and total destruction we accomplish some degree of restoration by shoring fragments against the ruins The plane is dead long live the plane

Paul Nash Andrew Causey, 1980

Aereality William Fox, 2009-05-01 William Fox's writing for the last several years has been focused on how we construct aerial views either physically by flying or in our imaginations In *Aereality* he flies over earthworks in Nevada and Utah soars through the world's largest open pit mine and surveys Los Angeles circumnavigating large swaths of true American urban sprawl On the East Coast he examines the elevated art of the Hudson River Valley and New York City And finally in Australia Fox examines the history and current practice of both Euro Australian and Aboriginal aerial views and searches for the cognitive roots of our aerial imagination Accompanying Fox throughout his travels is a rolling cast of enlightened fliers geographers museum curators landscape photographers anthropologists and artists He traverses the sky in prop planes helicopters and hot air balloons all with the ultimate goal of knowing and experiencing the earth from the air

War Paint Brian Foss, Professor of Art History School for Studies in Art and Culture Brian Foss, 2007-01-01 In this groundbreaking examination of British war art during the Second World War Brian Foss delves deeply into what art meant to Britain and its people at a time when the nation's very survival was under threat Foss probes the impact of war art on the relations between art state patronage and public interest in art and he considers how this period of duress affected the trajectory of British Modernism Supported by some two hundred illustrations and extensive archival research the book offers the richest most nuanced view of mid century art and artists in Britain yet written The author focuses closely on Sir Kenneth Clark's influential War Artists Advisory Committee and explores topics ranging from censorship to artists finances from the depiction of women as war workers to the contributions of war art to evolving notions of national identity and Britishness Lively and insightful the book adds new dimensions to the study of British art and cultural

history **The Landscape Vision of Paul Nash** Roger Cardinal, 2013-02-15 Paul Nash 1889 1946 has long been admired as one of the outstanding English landscape painters of this century Nash has a deep affinity for such favourite sites in Southern England as the rolling downland near Swanage the gaunt coastline at Dymchurch the enigmatic stone circles at Avebury and the twin hills in Oxfordshire known as the Wittenham Clumps which became his ultimate Place and the focal symbol of his art In this book Roger Cardinal surveys the full range of Nash's work from the ravaged Flanders landscapes of World War One to the spectacular aerial battles of World War Two and the meditative late oils his final masterpieces **Paul Nash, Aerial Creatures** , 1996* Liquid Crystals Esther Leslie, 2016-11-15 While it is responsible for today's abundance of flat screens on televisions computers and mobile devices most of us have only heard of it in the ubiquitous acronym LCD with little thought as to exactly what it is liquid crystal In this book Esther Leslie enlightens us offering an accessible and fascinating look at not a substance not a technology but a wholly different phase of matter As she explains liquid crystal is a curious material phase that organizes a substance's molecules in a crystalline form yet allows them to move fluidly like water Observed since the nineteenth century this phase has been a deep curiosity to science and in more recent times the key to a new era of media technology In between that time as Leslie shows it has figured in cultural forms from Romantic landscape painting to snow globes from mountaineering to eco disasters and from touchscreen devices to DNA Expertly written but accessible Liquid Crystals recounts the unheralded but hugely significant emergence of this unique form of matter Art and War Laura Brandon, 2012-11-25 This is a truly encyclopedic survey of artists' responses both official and personal to the horrors of war Art and War reveals the sheer diversity of artists' portrayals of this most devastating aspect of the human condition from the heroic paintings of Benjamin West and John Singer Sargent to brutal and iconic works by artists from Goya to Picasso and the equally oppositional work of Leon Golub Nancy Spero and others who reacted with fury to the Vietnam War Laura Brandon pays particular attention to work produced in response to World War I and World War II as well as to more recent art and memorial work by artists as diverse as Barbara Kruger Alfredo Jarr and Maya Lin She looks finally to the reactions of contemporary artists such as Langlands and Bell to the US invasion in 2001 of Afghanistan and the War on Terror **A Matter of Life and Death** Ian Christie, 2019-07-25 A dazzling fantasy produced in the aftermath of World War Two **A Matter of Life and Death** 1946 directed by Michael Powell and Emeric Pressburger starred David Niven as an RAF pilot poised between life and death This book looks in detail at the making of the film Ian Christie shows how the film drew on many sources and traditions to create a unique form of modern masque treating contemporary issues with witty allegory and enormous visual imagination He believes the film deserves to be thought of as one of cinema's greatest achievements Paul Nash Margot Eates, 1973 **Modern Britain, 1900-1960** Ted Gott, Laurie Benson, Sophie Matthiesson, 2007 There is a real sense of rediscovery with this formidable gathering of modern British art that covers work from the birth of the Edwardian era through decades of experimentalism through the two world wars Beautifully produced much of the art has not

be *Reaching for the Stars* Mark Connelly,2001-02-16 _Reaching for the Stars_ shows why Bomber Command in one of the largest and bloodiest campaigns of the war with 55 000 aircrew lost and more officer fatalities than in World War I has received so much attention and yet remains a lost and black sheep among British wartime achievements There has been little official recognition at the 50th anniversary of VE Day there was hardly a mention and the Bomber Command story has been dogged by the controversy over carpet bombing The role of Bomber Command in the Second World War is still shrouded in mystery This book provides a new and revisionary narrative of the campaign and is both a military history and an investigation of how the modern image of Bomber Command has developed There have been hundreds of books about the RAF and Bomber Command ranging from highly researched histories technical studies of the aircraft to popular works as well as countless films and plays and television and newspaper reportage Mark Connelly pulls all the strands together to produce a fascinating and entirely new perspective on this aspect of World War II *Imagining the Soul* Rosalie Osmond,2003-11-06 Basing her approach on historical sources Rosalie Osmond explores the way the soul has been represented in different cultures and at different times from ancient Egypt and Greece through medieval Europe and into the 21st century **Paul Nash, Paintings and Watercolours** Paul Nash,Tate Gallery,1975

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