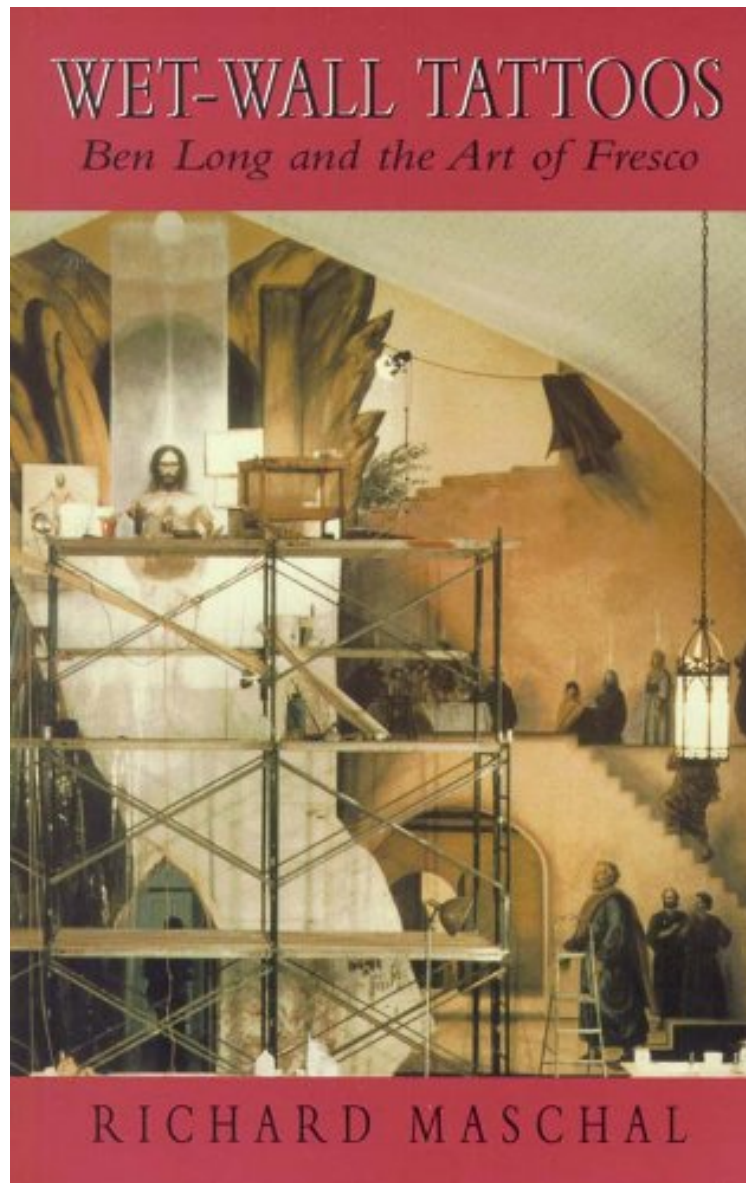


(Mobile book) Wet-Wall Tattoos: Ben Long and the Art of Fresco (English Edition)

Wet-Wall Tattoos: Ben Long and the Art of Fresco (English Edition)

Von Richard Maschal

ebooks | Download PDF | *ePub | DOC | audiobook



DOWNLOAD



READ ONLINE

Produktinformation Veröffentlicht am: 2013-02-28 Erscheinungsdatum: 2013-02-28 File Name: B00BNFQDBG | File size: 76.Mb

Von Richard Maschal : Wet-Wall Tattoos: Ben Long and the Art of Fresco (English Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised Wet-Wall Tattoos: Ben Long and the Art of Fresco (English Edition):

Kundenrezensionen Hilfreichste Kundenrezensionen 0 von 0 Kunden fanden die folgende Rezension hilfreich. A maestro at work Von Ein Kunde I first encountered Ben Long in 1989 in Raleigh, North Carolina when I was working

on a television profile of his friend and fellow fresco painter, Charles Kapsner. Ben sat, somewhat reluctantly, I thought, for an interview, and regaled us with tales of their days in Florence. I later joined his circle of associates attending the dedication of the St. Peter's fresco in Charlotte. The sense of inspiration was palpable in the church that evening, Ben's generous and deep nature infusing this great monument to the sacred; later, at a bistro down the street, he stiffed me for a bottle of Wild Horse Pinot Noir. How could one not be charmed by this study in contrasts? By 1990 I had been drawn into his circle, videotaping work at Ben's Paris studio on his next project: the massive fresco triptych which adorns the Bank of America lobby in Charlotte I briefly met Richard Maschal when this book came out, and I found him describing the same man of brilliant mastery, intense commitment and provocative nonsense that I came to know over the span of three years. As painting proceeded at what was then called NationsBank Corporate Center, captains of industry replaced the church hierarchy, and Ben's subject matter moved into secular themes. But the dichotomy of patron and painter remained the same, as Richard so aptly compared to that of Michelangelo and Pope Julius II. At one point Ben's work was halted while Charlotte Powers that Be decided that they understood Ben's desire to make a strong statement about regional heritage, but could not countenance a certain larger-than-life image contained within the center fresco: that of a KKK member smoking a joint. After an enlightening meeting with local African-American leaders Ben gracefully found a way to alter his composition, but at no expense to his vision. Ben has moved onto other equally challenging commissions, but it is the St. Peter's fresco, and its story as related by Richard Maschal, that places Ben Long as a maestro at the fore of an American renaissance of this ancient technique, the genuine article, just beginning to hit his stride.

Kurzbeschreibung In September 1987, Ben Long got his first look at the altar wall of St. Peter's Catholic Church in Charlotte, North Carolina. Over 30 feet high at its peak, encompassing 1,540 square feet, it was the size of a small house. Long's job was to cover it with a fresco painting. He was not intimidated. With frescoes in Italy and the North Carolina mountains to his credit, Long had a reputation on two continents. A modern man practicing an ancient and demanding technique, he liked the challenge of creating an artifact for the ages, an artwork designed to last as long as the building containing it. The project consumed the next two years of his life. Long and the priest at St. Peter's, Father John Haughey, sometimes disagreed bitterly over the content of the fresco, recalling the battle of wills between the more famous prototypes, Michelangelo and Pope Julius II. This is the story of the St. Peter's fresco from its birth, when the struggling church was given a second life, to its aftermath, when Long received a commission for a major fresco in the Bank of America building in Charlotte. It tells of the small crew of artists who paid their own expenses to learn fresco from Long. It tells of the wall itself, with its great capacity for absorbing plaster and pigment, love and anger, wine and sweat, exhilaration and despair. But mostly, it tells of Ben Long, a talented, complex man who learned his craft from teachers as different as his evangelist grandfather and an Italian master, in places as diverse as Vietnam and Florence a man bucking the tide of contemporary art in his effort to create something of lasting beauty.

Kurzbeschreibung In September 1987, Ben Long got his first look at the altar wall of St. Peter's Catholic Church in Charlotte, North Carolina. Over 30 feet high at its peak, encompassing 1,540 square feet, it was the size of a small house. Long's job was to cover it with a fresco painting. He was not intimidated. With frescoes in Italy and the North Carolina mountains to his credit, Long had a reputation on two continents. A modern man practicing an ancient and demanding technique, he liked the challenge of creating an artifact for the ages, an artwork designed to last as long as the building containing it. The project consumed the next two years of his life. Long and the priest at St. Peter's, Father John Haughey, sometimes disagreed bitterly over the content of the fresco, recalling the battle of wills between the more famous prototypes, Michelangelo and Pope Julius II. This is the story of the St. Peter's fresco from its birth, when the struggling church was given a second life, to its aftermath, when Long received a commission for a major fresco in the Bank of America building in Charlotte. It tells of the small crew of artists who paid their own expenses to learn fresco from Long. It tells of the wall itself, with its great capacity for absorbing plaster and pigment, love and anger, wine and sweat, exhilaration and despair. But mostly, it tells of Ben Long, a talented, complex man who learned his craft from teachers as different as his evangelist grandfather and an Italian master, in places as diverse as Vietnam and Florence a man bucking the tide of contemporary art in his effort to create something of lasting beauty.